

**Wellesley College**  
**RUSSIAN AREA**  
**STUDIES PROGRAM**  
**&**  
**RUSSIAN DEPARTMENT**



*Course Offerings 2017-2018*

<http://new.wellesley.edu/russianareastudies>

<http://www.wellesley.edu/russian>

## **Welcome to our Russian Area Studies and Russian offering of courses!**

Not since the years of the Cold War has Russia been so dominant—or so threatening—in global affairs as she is today. President Vladimir Putin continues to top Forbes’s list of the world’s most powerful people. Russia is once again a major player on the world stage and has insinuated itself into American politics to a degree that is absolutely unprecedented.

Russia bewilders, fascinates and frustrates. The United States clearly needs a new generation of Russia experts to shape our long-term policy, and everyone needs Russian literature, history, politics and culture to nourish the mind that seeks a challenge, and the spirit that looks for the universal truth and beauty of Russia's unparalleled artistic canon. The Russian Area Studies faculty invites you to investigate the region’s current trajectory and to immerse yourselves into its dramatic past and brilliant culture.

The Russian Area Studies program brings together courses in the humanities and the social sciences in an interdisciplinary program that explores Russia and Eurasia in depth and also with breadth, proffering a rich complement of courses that explore Russian language and literature, and Russian and Eurasian culture, history, politics and anthropology.

Please visit <http://www.wellesley.edu/russianareastudies> to learn about our faculty, courses, students and the many splendid happenings on our events calendar. If you have any questions about the Russian Area Studies program or courses, please feel free to contact me at [ntumarkin@wellesley.edu](mailto:ntumarkin@wellesley.edu), Adam Weiner, Chair of the Russian Department (2017-2018), at [aweiner@wellesley.edu](mailto:aweiner@wellesley.edu), Thomas Hodge (Spring-2017) at [thodge@wellesley.edu](mailto:thodge@wellesley.edu), or our assistant, Katie Sango-Jackson, at [ksangoja@wellesley.edu](mailto:ksangoja@wellesley.edu).

Friendly shake hands (as Lenin used to sign off to his English comrades),



Nina Tumarkin  
Director, Russian Area Studies, Kathryn W. Davis Professor of Slavic Studies and  
Professor of History

*Russian Area  
Studies Courses*

# *Lake Baikal: The Soul of Siberia*

*Russian Area Studies 212*



The ecological and cultural values of Lake Baikal — the oldest, deepest, and most biologically rich lake on the planet — are examined. Lectures and discussion in spring prepare students for the three-week field laboratory taught at Lake Baikal in eastern Siberia in August. Lectures address the fundamentals of aquatic ecology and the role of Lake Baikal in Russian literature, history, art, music and, the country's environmental movement. Laboratory work is conducted primarily out-of-doors and includes introductions to the flora and fauna, field tests of student-gathered hypotheses, meetings with the lake's stakeholders, and tours of ecological and cultural sites surrounding the lake. *Prerequisite or corequisite: BISC 111 or ES 101; RUSS 101; and permission of the instructors. Thomas Hodge and Marianne Moore.*

*Not offered 2017-2018*

# *Firebird! The Russian Arts Under Tsars and Commissars*

*Russian Area Studies 222/322*



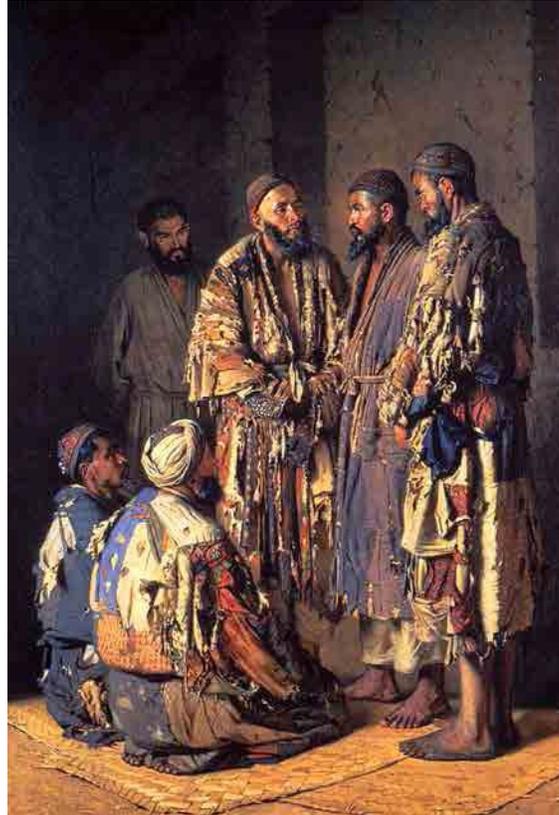
The magical Russian Firebird, with its feathers of pure gold, embodies creative genius and the salvational glory of Russian performing arts. In this course we will explore Russian ballet, opera, music, and theatre and their place in the culture and history of both Russia and Europe. One of the great paradoxes of the Russian experience in the nineteenth and twentieth centuries was the astonishing capacity of Russia's composers, choreographers, dancers, painters, and writers to create many of the world's greatest artistic works while living and working under almost unimaginably repressive political regimes. How was this achieved? In addition to larger themes and movements we will consider the contexts, histories, meanings— and, in some cases, iconic afterlives—of selected works and performers. *Open to all students. Nina Tumarkin. May be taken as RAST 322 with additional assignments. Distribution: ARS.*

*Not offered 2017-2018*

*Anthropology Courses*  
*in*  
*Russian Area Studies*

# *Societies and Cultures of Eurasia*

## *Anthropology 247*

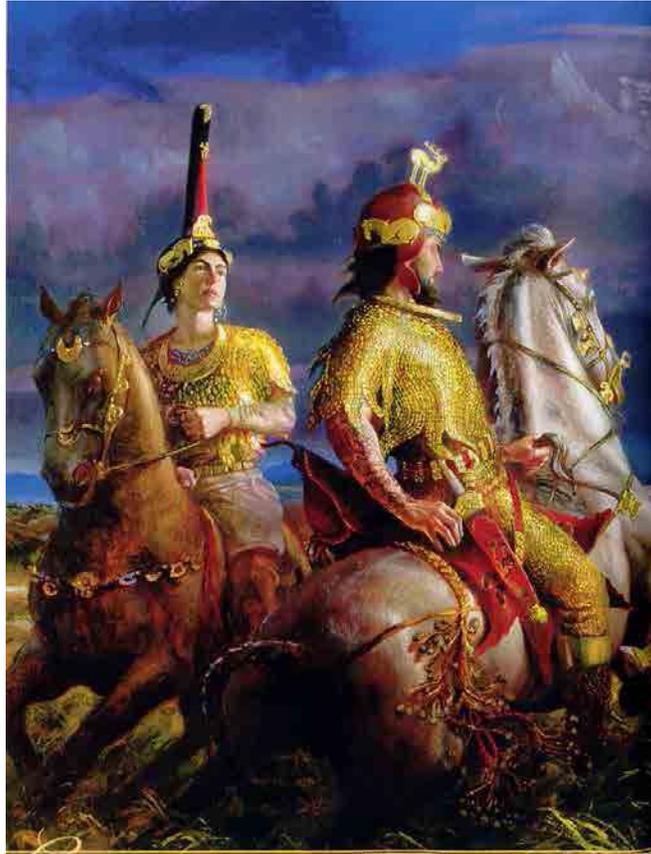


A survey of the non-Russian, largely non-European peoples of the former Soviet Union (particularly ethnic groups in Ukraine, North and South Caucasus, Central Asia, and Siberia). The course will review how traditional cultures in these areas changed during the years of Soviet rule and will examine the problems they face today with newly gained independence or greatly increased autonomy. Nationality policies of the former Soviet Union will be discussed with a particular emphasis on how they affect the current territorial disputes and conflicts among different ethnic groups (e.g., the Russian Annexation of Crimea). *Prerequisite: One unit in anthropology, economics, history, political science, or sociology.*

*Not offered 2017-2018*

# *Nationalism, Politics, and the Use of the Remote Past*

## *Anthropology 319*



This seminar critically examines the use of prehistory and antiquity for the construction of accounts of national origins, historical claims to specific territories, or the biased assessment of specific peoples. The course begins with an examination of the phenomenon of nationalism and the historically recent emergence of contemporary nation-states. It then proceeds comparatively, selectively examining politically motivated appropriations of the remote past that either were popular earlier in this century or have ongoing relevance for some of the ethnic conflicts raging throughout the world today. The course will attempt to develop criteria for distinguishing credible and acceptable reconstructions of the past from those that are unbelievable and/or dangerous. *Anastasia Karakasidou. Prerequisite: One 200-level unit in anthropology, economics, political science, sociology, or permission of the instructor.*

*Offered Spring 2018*

*Comparative Literature*  
*in*  
*Russian Area Studies*

# *Magical Realism*

## *Comparative Literature 284*



This course examines novels and stories whose basic reality is familiar up until the introduction of a magical element. The magic can take the form of a demon, a talisman, a physical transformation, a miraculous transition in space or time, etc. The appearance of a second plane of existence calls into question all assumptions about what we are accustomed to calling reality. Students will read Kafka's *Metamorphosis*, Bulgakov's *The Master and Margarita*, Marquez's *One Hundred Years of Solitude*, Calvino's *If on a Winter's Night a Traveller*, Rushdie's *Satanic Verses*, and short stories by Borges, Cortazar and Nabokov. *Adam Weiner. Two periods, 1.0 units of credit. Taught in English. Open to all students. Counts toward Russian and Russian Area Studies majors.*

***Not offered 2017-2018***

# *Utopia and Dystopia in Literature*

## *Comparative Literature 294*



In his *Republic*, Plato described his utopia as a land where people are divided into four classes depending on their intelligence, where a philosopher-king rules over all, and a guardian class spies and protects, where private property is forbidden and where children are taken from their parents to be raised for the state and taught only things that will increase their loyalty to the state. Eugenics is practiced; literature is banished. Plato's vision has inspired socialist utopian fantasies and dystopian warnings alike. Students will read Nikolai Chernyshevsky's *What's to Be Done?*, H.G. Wells' *Time Machine* and *A Modern Utopia*, Evgeny Zemyatin's *We*, Aldous Huxley's *Brave New World*, George Orwell's *1984*, and Ayn Rand's *Atlas Shrugged*. We will examine the ideas and plans of Plato, Charles Fourier, Jeremy Bentham, Charles Darwin, Cecil Rhodes, and others as they take shape on the pages of the novels we read, and we will consider the extent to which the utopias we read are prophesy or proscription. *Adam Weiner. Counts toward Russian and Russian Area Studies majors.*

***Not offered 2017-2018***

*History Courses*  
*in*  
*Russian Area Studies*

***Vladimir Putin:  
Personage, President,  
Potentate***  
*History 116 (First Year Seminar)*



Vladimir Putin, President of the Russian Federation, is by many accounts the world's most powerful political leader. How did he achieve this status? What have been his chief goals, values and operating principles? What accounts for his vast popularity in Russia, even at a time of military engagement and economic recession? A product of Leningrad's "mean streets," the young Putin sought glory in the KGB, and after the demise of the Soviet Union—a collapse he rues to this day—moved into the heights of power. We will explore Vladimir Putin's life path, political maneuvers, ideas about Russia's identity and place in the world, and his image as the epitome of potent masculinity. Assignments will include biographical and autobiographical writings, speeches, videos and a plethora of images and caricatures of this enigmatic and forceful leader. *Nina Tumarkin. Open to First Year Students only.*

***Offered Spring 2018  
W 2:15-4:45***

# *Vikings, Icons, Mongols, and Tsars*

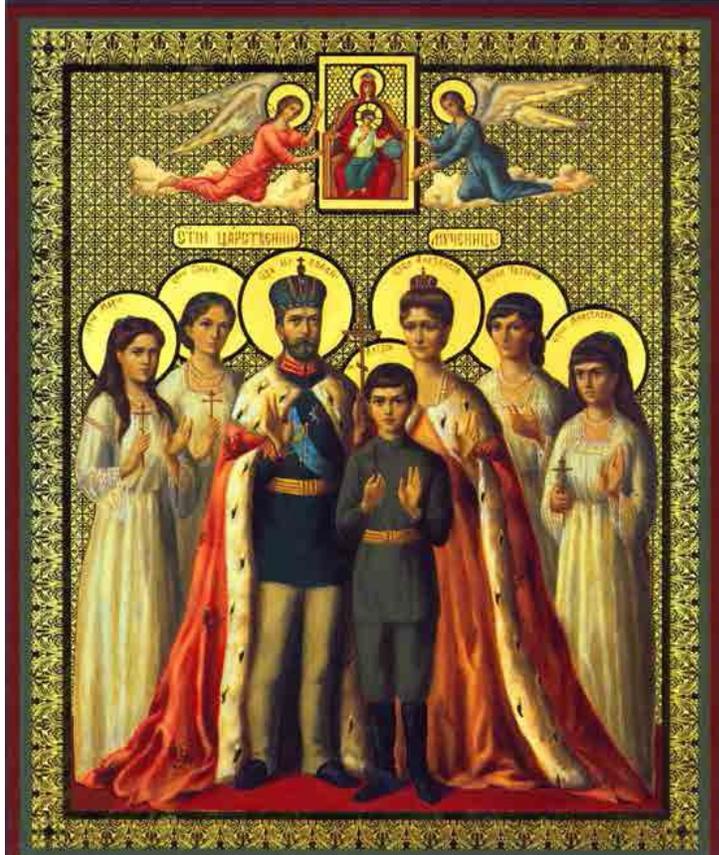
## *History 246*



A multicultural journey through the turbulent waters of medieval and early modern Russia, from the Viking incursions of the ninth century and the entrance of the East Slavs into the splendid and mighty Byzantine world, to the Mongol overlordship of Russia, the rise of Moscow, and the legendary reign of Ivan the Terrible. We move eastward as the Muscovite state conquers the immense reaches of Siberia by the end of the turbulent seventeenth century, when the young and restless Tsar Peter the Great travels to Western Europe to change Russia forever. We will focus on khans, princes, tsars, nobles, peasants and monks; social norms and gender roles; icons and church architecture; and a host of Russian saints and sinners. *Nina Tumarkin. Open to all students.*

*Offered Spring 2018  
TF 1:30-2:40*

# *Splendor and Serfdom: Russia Under the Romanovs History 247*



An exploration of Imperial Russia over the course of two tumultuous centuries, from the astonishing reign of Peter the Great at the start of the eighteenth century, to the implosion of the Russian monarchy under the unfortunate Nicholas II early in the twentieth, as Russia plunged toward revolution. St. Petersburg—the stunning and ghostly birthplace of Russia’s modern history and the symbol of Russia’s attempt to impose order on a vast, multiethnic empire—is a focus of this course. We will also emphasize the everyday lives of peasants and nobles; the vision and ideology of autocracy; Russia’s brilliant intelligentsia; and the glory of her literary canon. *Nina Tumarkin. Open to all students.*

*Not offered 2017-2018*

# *The Soviet Union: A Tragic Colossus History 248*



The Soviet Union, the most immense empire in the world, hurtled through the twentieth century, shaping major world events. This course will follow the grand, extravagant, and often brutal socialist experiment from its fragile inception in 1917 through the rule of Lenin, Stalin, Khrushchev, Brezhnev, and Gorbachev, after which the vast Soviet empire broke apart with astonishing speed. We will contrast utopian constructivist visions of the glorious communist future with Soviet reality. Special emphasis on Soviet political culture, the trauma of the Stalin years and World War II, and the travails of everyday life.

*Nina Tumarkin. Open to all students.*

***Offered Fall 2017  
TF 11:10 -12:20***

# *Seminar: World War II as Memory and Myth History 302*



This seminar explores the many ways that victors and vanquished, victims and perpetrators, governments, political groups and individuals have remembered, celebrated, commemorated, idealized, condemned, condoned, forgotten, ignored and grappled with the vastly complex history and legacy of World War II in the past half-century. Our primary focus is the war in Europe, including Poland and Russia, although we will also consider the U.S. and Japan. We will investigate the construction of individual and collective memories about World War II and the creation and subsequent transformation of set myths about the war experience. In addition to books and articles, sources will include memoirs, primary documents, and films. We will also study the impact of war memories on international relations and analyze the “monumental politics” of war memorials. *Nina Tumarkin.*

*Prerequisite: Normally open to juniors and seniors who have taken a 200-level unit in history and/or a 200-level unit in a relevant area/subject.*

***Offered Fall 2017***

***Th 2:50-5:20***

*Political Science in  
Russian Area Studies*

# *The Politics of Russia and Eurasia*

## *POL2 206*



An introduction to the history, politics, and international context of Russia and other countries of the former Soviet Union. The course will explore the creation, development, and dissolution of the Soviet Union, but will focus most closely on post-Soviet Russia and Eurasia. In doing so it will consider the interconnections between domestic politics, state-society relations, economic development, and foreign policy. *Igor Logvinenko. Prerequisite: Open to sophomores, juniors, and seniors without prerequisite and to second-semester first-years with the permission of the instructor.*

*Offered Spring 2018  
MTh 1:30-2:40*

*Russian Department*  
*Courses*

# Elementary Russian: Russian 101-102

<b>Аа</b>  автобус	<b>Бб</b>  банан	<b>Дд</b>  диван	<b>Ее</b>  еда	<b>Зз</b>  замок	<b>Ии</b>  икра	<b>Лл</b>  лист	<b>Мм</b>  мяч
<b>Вв</b>  велосипед	<b>Гг</b>  грибы	<b>Ёё</b>  ёлка	<b>Жж</b>  жилет	<b>Йй</b>  йогурт	<b>Кк</b>  корона	<b>Нн</b>  ножницы	<b>Оо</b>  огурец
<b>Пп</b>  подушка	<b>Рр</b>  расчёска	<b>Уу</b>  утюг	<b>Фф</b>  фотоаппарат	<b>Чч</b>  чайник	<b>Шш</b>  шишка	<b>Ы</b>	<b>Ь</b> мягкий знак
<b>Сс</b>  светофор	<b>Тт</b>  телевизор	<b>Хх</b>  хлеб	<b>Цц</b>  цветы	<b>Щщ</b>  щётка	<b>Ъ</b> твёрдый знак	<b>Ээ</b>  экскаватор	<b>Юю</b>  юбка
<b>Яя</b>  ягоды	<b>Аа Бб Вв Гг Дд Ее Ёё Жж Зз Ии Йй Кк Лл Мм Нн Оо Пп Рр Сс Тт Уу Фф Хх Цц Чч Шш Щщ Ъ ы Ъ Ээ Юю Яя</b>						

These courses serve as a comprehensive introduction to Russian, which is spoken by nearly 300 million people worldwide, putting it in fifth place among the world's most widely spoken languages. We emphasize oral communication and self-expression. Students will complete oral and written exercises, read short stories and poems, and work with multimedia computer exercises in order to finish the course with the ability to read and write basic Russian as well as carry on everyday conversations. Elementary Russian opens the door to Tolstoy, Dostoevsky, Chekhov, Turgenev, Gogol, Pushkin, Solzhenitsyn, Pasternak, Nabokov, Tchaikovsky, Rachmaninoff, Stravinsky, Prokofiev, Shostakovich, and many other legendary Russians. *Russian 101 may also be taken during Wintersession. Adam Weiner. Four periods, 1.0 units of credit. Open to all students.*

**Offered Fall 2017-Spring 2018**  
**Fall: TWF 8:30-9:40, F12:30-1:20,**  
**Spring: MWTh 8:30-9:40, F 12:30-1:20**

# *Elementary Russian*

## *Wintersession*

### *Russian 101W*



Intensive, on-campus introduction to Russian grammar through oral, written, and reading exercises; special emphasis on oral expression. *Adam Weiner. Open to all students. 1.0 units of credit.*

***Offered Wintersession 2018***

***January 4-25***

***MTWThF 08:30 am - 12:40 pm***

***Office Hours 12:40pm - 2:40pm***

# *Great Short Stories from Russia: Russian 109/Writing 109 (in English)*



It has been said that all subsequent Russian writers came out of Nikolai Gogol's "Overcoat." Beginning with Gogol's fantastically weird fictional world, this course will survey short works by some of Russia's finest nineteenth century writers: Pushkin, Turgenev, Dostoevsky, Tolstoy, and Chekhov. Moving on, we will explore Russia's twentieth-century revolutions in art and politics through stories by Bunin, Babel, Zoshchenko, Platonov, and Kharms. In closing out the course, we will focus on short stories from émigré, late- and post-Soviet periods: Nabokov, Shalamov, Petrushevskaia, and Sorokin. No prior knowledge of Russian language or literature is required. This course satisfies the First-Year Writing requirement and counts as a unit toward the major in Russian Language and Literature. Includes a third session each week. *Jason Cieply.* *Three periods. 1.0 units of credit. Prerequisites: None. Permission of instructor required. Open to First Year Students only.*

***Offered Spring 2018  
TWF 08:30 am - 09:40 am***

# *Intermediate Russian*

## *Russian 201-202*



Conversation, composition, reading, music, comprehensive review of grammar; special emphasis on speaking and writing idiomatic Russian. Students perform a play in Russian in 201. *Alla Epsteyn. Three periods, 1.0 units of credit. Prerequisite: 101-102 or the equivalent.*

***Offered Fall 2017-Spring 2018***  
***TWF 11:10-12:20***

# *Wintersession in Moscow*

## *Russian 203/303*

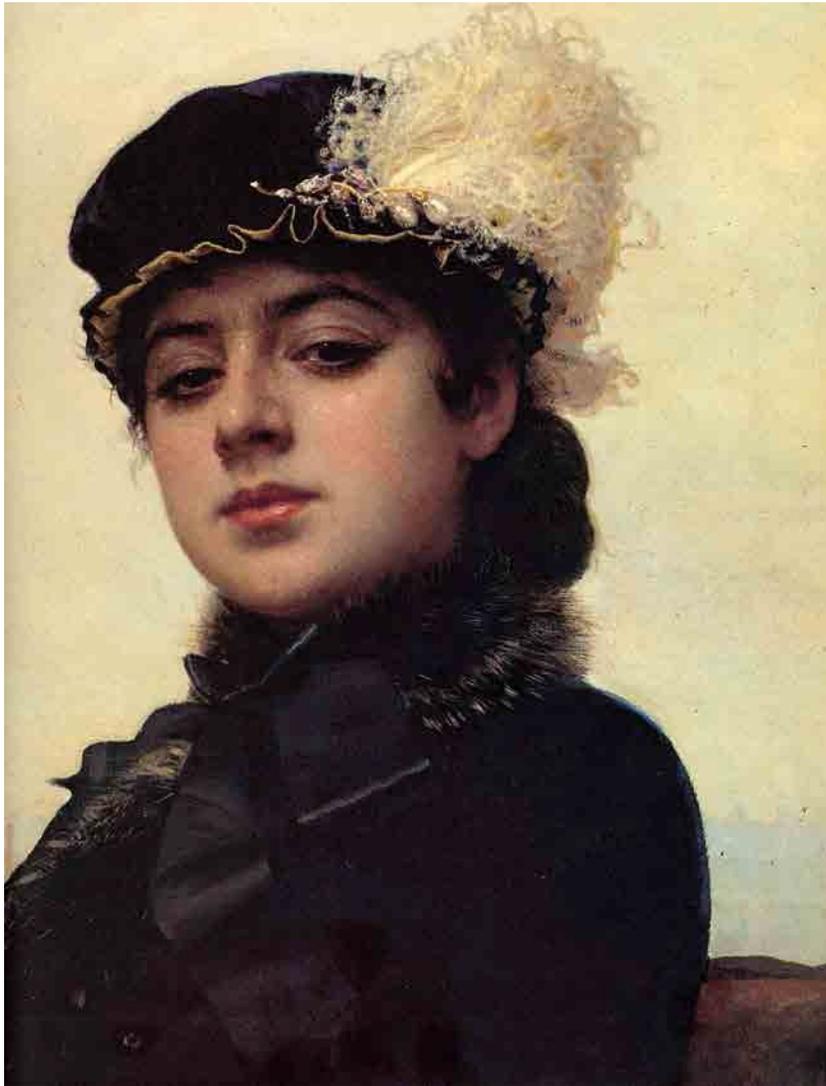


This course is offered as an immersion experience, designed to improve students' oral proficiency in Russian while introducing them to the cultural treasures of Russia's capital. Mornings students study language with instructors at the Russian State University for the Humanities. Afternoons and evenings they visit sites associated with Moscow's great writers, art galleries and museums, attend plays, operas and concerts. This course may be taken as either RUSS 203W or, with additional assignments, RUSS 303W. *1.0 units. Alla Epsteyn. Prerequisites: RUSS 201/ RUSS 301 or permission of the instructor. Application required.*

*Offered Wintersession 2018  
January 4-25*

# *Passion, Pain, Perfection*

## *Russian 251 (in English)*



*No knowledge of Russian language or literature is required.* A survey of Russian fiction from the Age of Pushkin (1820s-1830s) to Tolstoy's mature work (1870s) focusing on the role of fiction in Russian history, contemporaneous critical reaction, literary movements in Russia, and echoes of Russian literary masterpieces in the other arts, especially film and music. Major works by Pushkin (*Eugene Onegin*, "The Queen of Spades"), Lermontov (*A Hero of Our Time*), Gogol (*Dead Souls*), Pavlova (*A Double Life*), Turgenev (*Fathers and Sons*), Dostoevsky (*Crime and Punishment*), and Tolstoy (*Anna Karenina*) will be read. Jason Cieply. Two periods. 1.0 units of credit. Open to all students.

***Offered Fall 2017***  
***TF 9:50-11:00***

# *The Most Important Art: Russian and Soviet Film*

## *Russian 255*



Vladimir Lenin characterized film as “the most important of the arts” for the fledgling Soviet state. Film has played a crucial role in documenting and shaping Russia’s Soviet and post-Soviet experience. This course will begin by exploring early Soviet masters of montage (Vertov, Eisenstein, and Pudovkin) and the impact of their revolutionary ideas on world cinema. We will study visionaries of the long take (Tarkovsky, Parajanov, and Sokurov) who later enchanted audiences with a more meditative cinematic sensibility. Along the way, we will consider masterpieces by such filmmakers as the brothers Vasiliev, Kalatozov, Khutsiev, Shepitko, Mamin, Mikhalkov, Muratova, German, and Zviagintsev. Students will deepen their knowledge of Russian history, from the October Revolution to modern-day Russia, and develop a foundation in film theory and analysis. *Jason Cieply. Two periods. 1.0 units of credit. Taught in English. Open to all students.*

***Offered Spring 2018***  
***Th 2:50 pm– 5:20 pm***  
***Screening Period: W 7:00 – 9:30 pm***

# *Battle for the Russian Soul: Ideology and the Nineteenth- Century Russian Novel*

*Russian 272 (in English)*

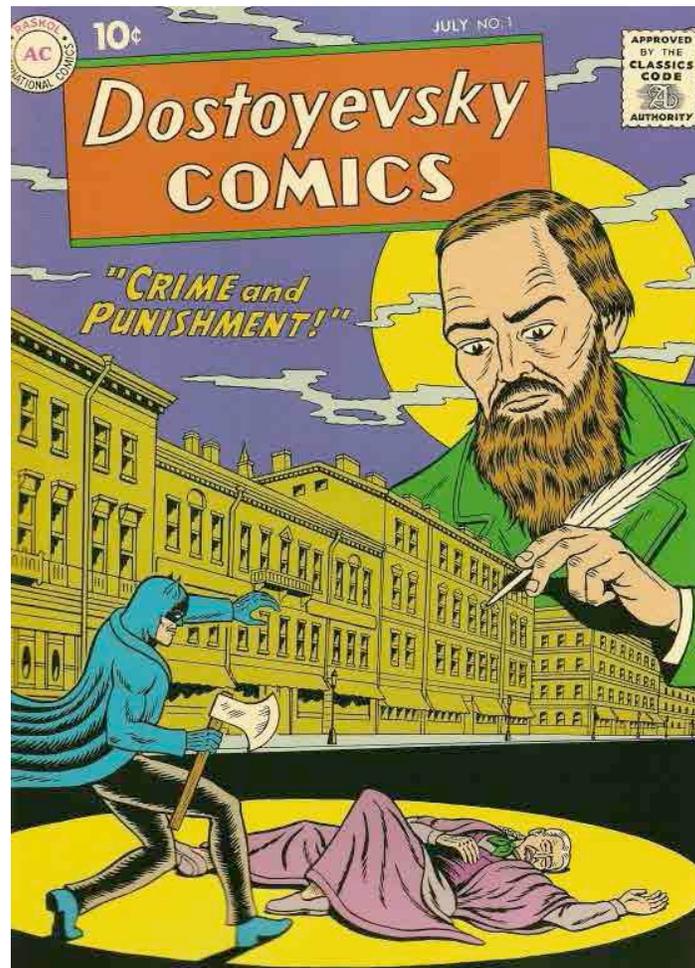


Nineteenth-century Russian writers were locked in a desperate struggle for freedom under an extraordinarily repressive regime. Through an intensive analysis of the great ideological novels at the center of Russia's historic social debates from the 1840s to the end of the century, we will unearth the roots of Dostoevsky's fervent anti-radicalism and Lenin's vision for translating nineteenth-century Russia's utopian dreams into real revolutionary change. The tension between literary realism and political exigency will be explored in the fictional and critical works of Chaadaev, Herzen, Belinsky, Turgenev, Chernyshevsky, Dobroliubov, Pisarev, Dostoevsky and Lenin. Isaiah Berlin's famous essays on the Russian intelligentsia, as well as Pudovkin's cinematic adaptation of Gorky's *Mother* and Tom Stoppard's *The Coast of Utopia* will supplement our reading and discussion. *Jason Cieply. Taught in English. Open to all students.*

*Offered Fall 2017  
MTh 9:50-11:00*

# *Fedor Dostoevsky: Seer of Spirit*

*Russian 276 (in English)*

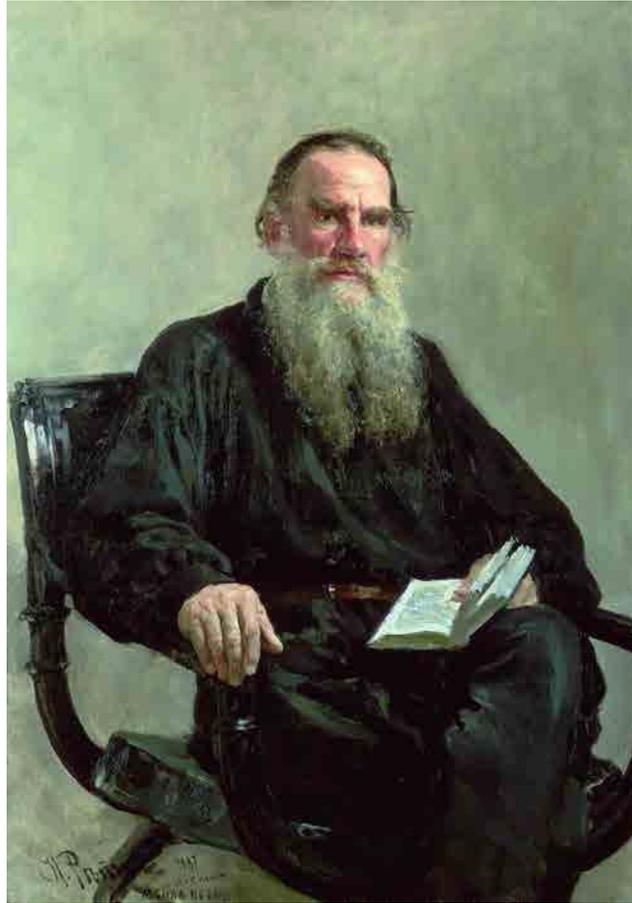


Perhaps no other writer has been as worshipped and also so demonized as Dostoevsky. His insights into the inner life and prophecies about the outer were so violent that he had to reinvent the novel form in order to contain them. Down the decades to this very day Dostoevsky has inspired, enchanted and outraged readers, but never left them unmoved. His writings have been called mystery plays, novel-tragedies, carnivals and polyphonies, to list only the polite names. In this course you will enter into the mysteries and excesses of Dostoevsky yourself through an exploration of his best books. *Taught in English. Adam Weiner. Two Periods. Open to all students.*

*Not offered in 2017-2018*

# *Lev Tolstoy: Russia's Ecclesiast*

## *Russian 277 (in English)*



An odyssey through the fiction of the great Russian novelist and thinker, beginning with his early works (*Sevastopol Stories*) and focusing on *War and Peace* and *Anna Karenina*, though the major achievements of Tolstoy's later period will also be included (*A Confession*, *The Death of Ivan Ilich*). Lectures and discussion will examine the masterful techniques Tolstoy employs in his epic explorations of human existence, from mundane detail to life-shattering cataclysm. Students are encouraged to have read the Maude translation of *War and Peace* (Norton Critical Edition) before the semester begins. *Taught in English. Thomas Hodge. Two periods. Open to all students.*

***Not offered in 2017-2018***

# *Vladimir Nabokov*

## *Russian 286 (in English)*



“Ah, what a wicked deed I’ve done! Am I  
indeed a tempter and a rogue,  
Because I have made the whole world dream about my hapless little girl?”

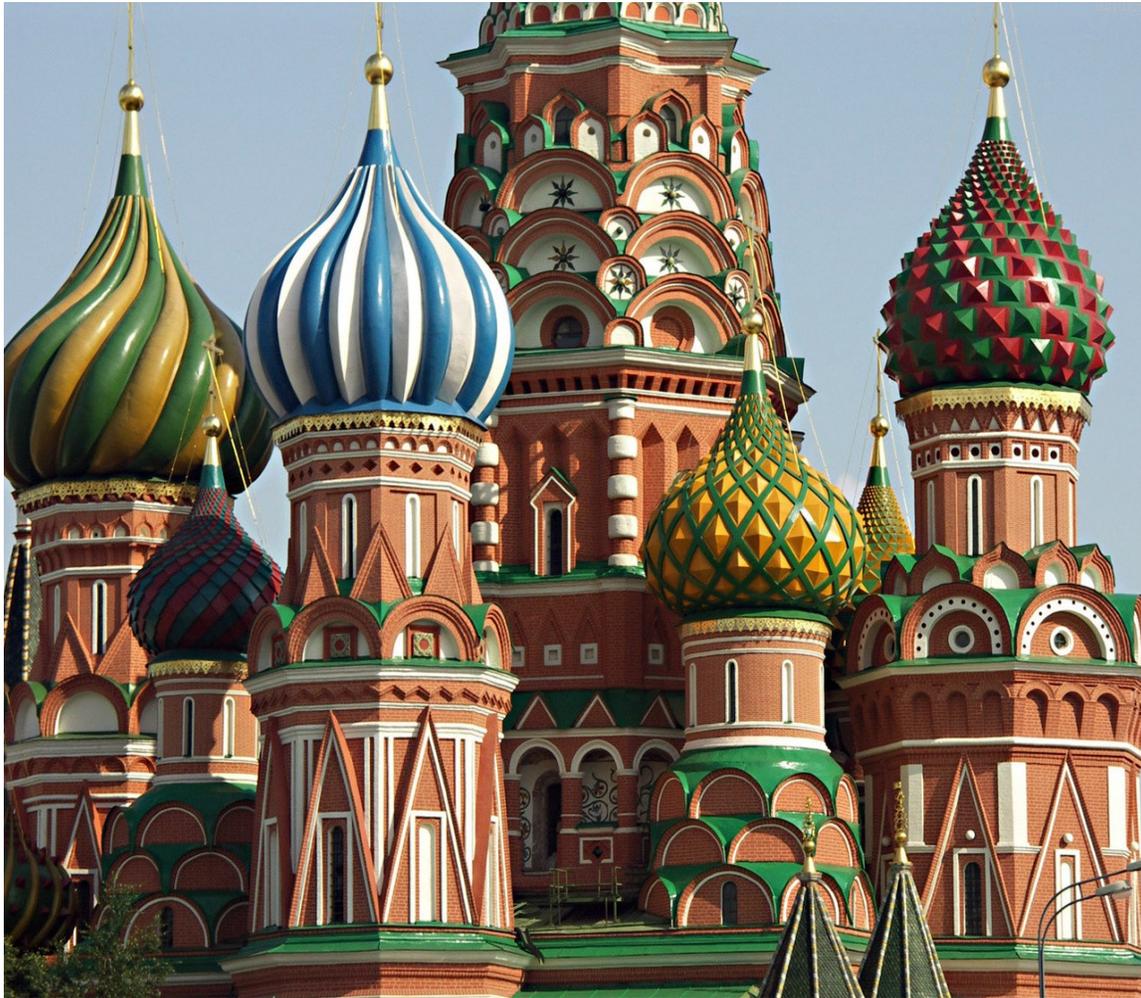
O, yes, I know that people fear me, And  
burn my kind for sorcery,  
And as from poison in a hollowed emerald  
Perish from my artistry.”  
~Vladimir Nabokov

Students will explore Nabokov’s English-language novels (*Lolita*, *Pnin*, *Pale Fire*) and the authorized English translations of his Russian works (*The Defense*, *Despair*, *Invitation to a Beheading*). *Taught in English. Adam Weiner. Two periods. Open to all students.*

*Not offered 2017-2018*

# *Advanced Russian: Moscow*

## *Russian 301*



*Topic for 2017-2018.* Students will become experts in one of the great overarching themes of Russian culture: Moscow. We will read and discuss texts, view films, listen to songs, and compose essays on the theme of Russia's historic capital. The course includes study of grammar and syntax, vocabulary expansion with strong emphasis on oral proficiency and comprehension. At the end of the semester each student will write a final paper and present to the class her own special research interest within the general investigation of Moscow's history, traditions, culture, and art. *Taught in Russian. Alla Epsteyn. Three periods. Prerequisite: 201-202 or the equivalent.*

*Offered Fall 2017*  
*TF 1:30-2:40 pm, W 2:15-3:25*

# *Advanced Russian: Children and Laughter in Russia*

## *Russian 302*



*Topic for 2017-2018.* Students will enter the world of Russian children's folklore, literature, songs, film, and animation. We will start with lullabies and verbal games, and tales by Pushkin and Tolstoy. We will then examine the contribution of Soviet authors from the early 1920s to the late '80s such as V. Maiakovsky, K. Chukovsky, S. Marshak, D. Kharms, M. Zoshchenko, A. Gaidar, N. Nosov, and E. Uspensky and their effect on the aesthetic development and ethical upbringing of Soviet children. The course emphasizes oral proficiency, extensive reading and weekly writing assignments. Students will write and present a final paper on their own special research interest. *Taught in Russian. Alla Epstein. Two periods. Prerequisite: 301 or 305, or the equivalent.*

***Offered Spring 2018.***

***TF 1:30-2:40 pm***

# *Advanced Russian: St. Petersburg Russian 305*



An inquiry into the unique history, traditions, and myth of St. Petersburg. Students will explore Russia's second capital through readings, films, and song. Special emphasis will be placed on oral proficiency. Each student will pursue her special research interest throughout the course and give an oral presentation on it at the end of the semester. *Taught in Russian. Alla Epsteyn. Three periods. Prerequisite: 201-202 or the equivalent.*

*Not offered 2017-2018*

# *Advanced Russian: Russian Comedy Blockbusters Russian 306*



This course explores Soviet and Russian popular film classics loved by generations of viewers that have become cultural symbols. We will study G. Aleksandrov's musicals of the 1930s; sentimental, detective and fantastic comedies by the masters of the genre, L. Gaidai, E. Riazanov, and G. Danelia in the 1950-80s; and post-Soviet crime comedies of the twenty-first century. We will attempt to determine the source of their enduring popularity and cult status through an examination of their aesthetics and of their social and political context. *Taught in Russian. Alla Epstein. Prerequisite: 301 or 305, or the equivalent.*

*Not offered 2017-2018*

# *Nineteenth-Century Russian Narrative Poetry Russian 333 (in Russian)*



Students will immerse themselves in the famous *poemy* of Derzhavin, Zhukovskii, Pushkin, Lermontov, and Nekrasov, analyzing ballads and verse tales devoted to the natural and the supernatural. Exotic “Oriental” cultures as well as high and low Russian culture serve as the backdrop for these dramatic verse narratives. Russian painting, music, and history will enrich our discussions of Russian Romanticism in the poetry. *One Period. Thomas Hodge. 0.5 units. Taught in Russian. Prerequisite or corequisite: RUSS 301 or RUSS 302.*

*Not offered 2017-2018*

# *Dostoevsky's Short Stories*

## *Russian 376 (in Russian)*

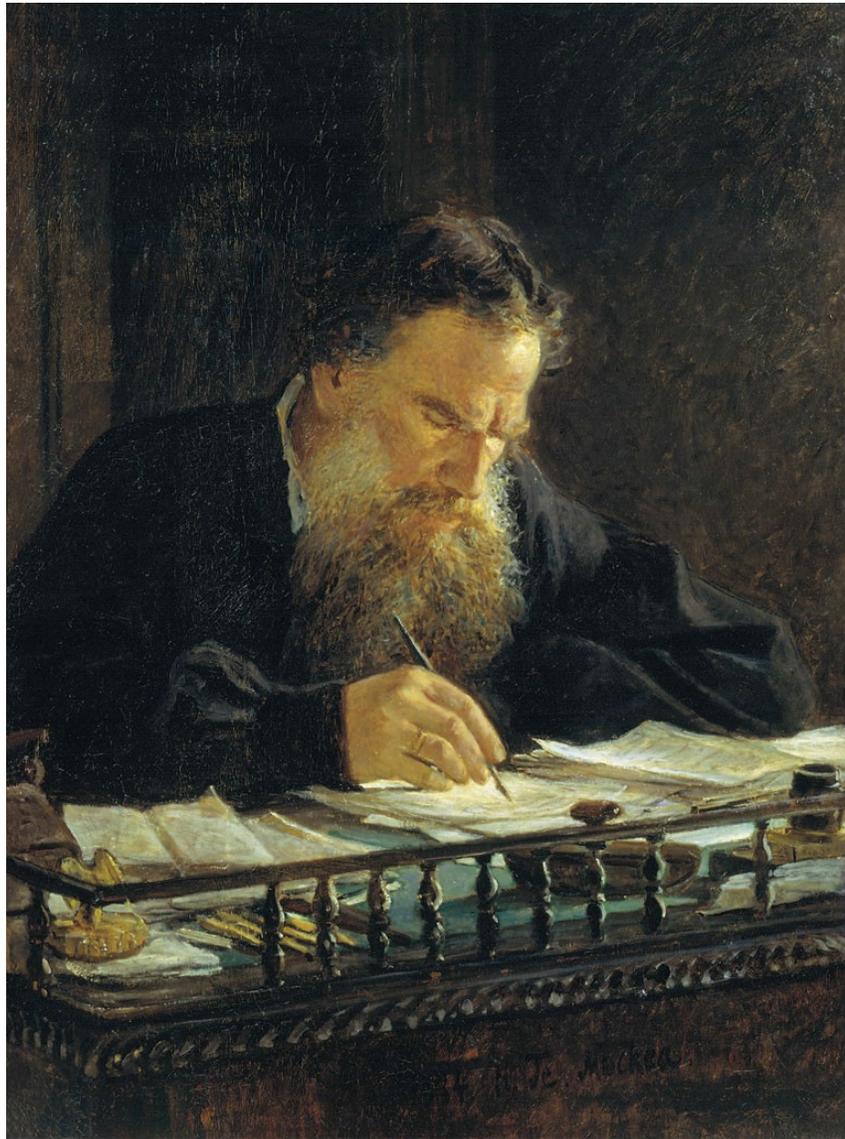


A Russian language course designed to supplement RUSS 276 above, though 376 may be taken independently. Students will read and discuss, in Russian, major short works by Dostoevsky. *One period.*  
*Adam Weiner. 0.5 units. Prerequisite: 301 or 302.*

*Not offered 2017-2018*

# *Lev Tolstoy's Short Stories*

## *Russian 377 (in Russian)*



A Russian- language course designed to supplement 277 above, though 377 may be taken independently. Students will read and discuss, in Russian, major short works by Tolstoy. *One period. Prerequisite or corequisite Russian 301 or 302.*

*Not offered 2017-2018*

*Mourning for Life: The Short  
Stories and Plays of Anton  
Chekhov (in Russian)  
Russian 378*



This Russian-language course surveys some of the Russian prose writer and playwright Anton Chekhov's best short stories and plays and is designed to help students develop their ability to read, discuss, and write about literature in Russian. In addition to reading Chekhov in the original Russian, students will view theatrical and cinematic adaptations of Chekhov's work and stage their own production of a Chekhov work of their choice. *Jason Cieply. One period. 1.0 units of credit. Prerequisite or corequisite: RUSS 301 or RUSS 302.*

*Offered Spring 2018  
Th 12:30 – 1:20 pm*

# *Vladimir Nabokov's Short Stories*

*Russian 386 (in Russian)*



A Russian-language course designed to supplement 286, though 386 may be taken independently. Students will read and discuss, in Russian, major short works by Nabokov. *Prerequisite or corequisite: 301 or 302. Adam Weiner. 0.5 units of credit. One period.*

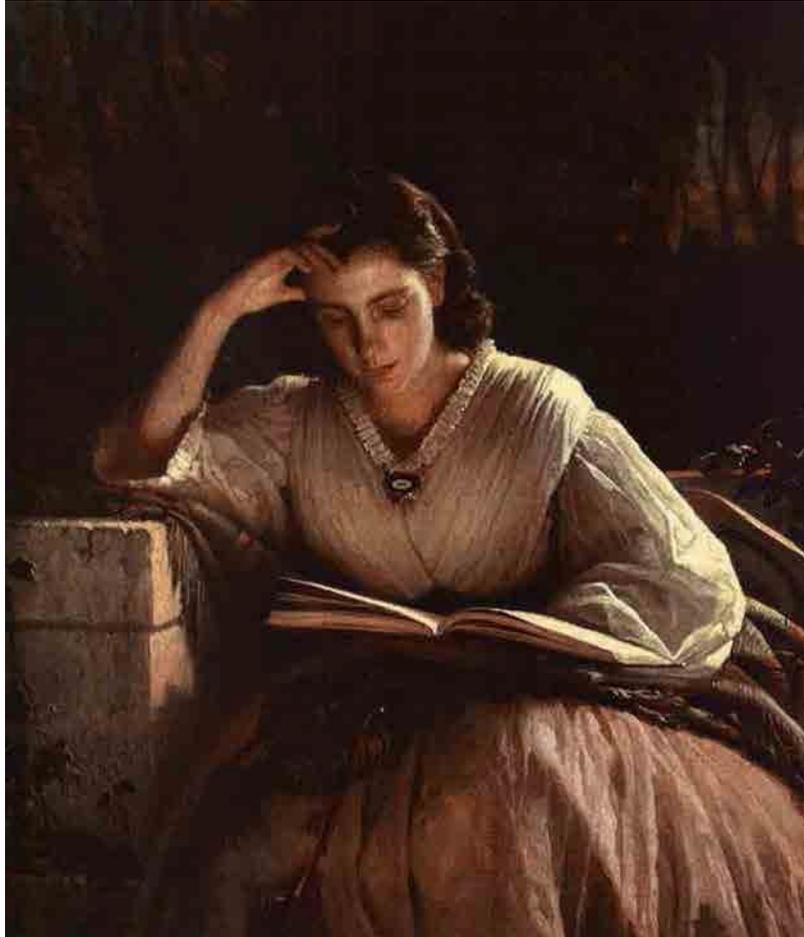
*Offered Fall 2017*

*W 12:30-1:20*

# *Research or Individual Study*

*Russian 250, 250H*

*Russian 350, 350H*



The following courses are open by permission to qualified students:

**250:** 200-level independent study for 1.0 units of credit

**250H:** 200-level independent study for 0.5 units of credit

**350:** 300-level independent study for 1.0 units of credit

**350H:** 300-level independent study for 0.5 units of credit

Consult the Chair as early as possible if you are interested in any of these independent-study offerings.

*Senior Thesis Research*  
*Russian 360-370*



By permission of department. See Departmental Honors.

**Non-Language Courses for Credit Toward the Russian Area Studies  
Major**

ANTH 247 Societies and Cultures of Eurasia

ANTH 319 Nationalism, Politics, and the Use of the Remote Past

CPLT 284 Magical Realism

CPLT 294 Utopia and Dystopia in Literature

HIST 246 Vikings, Icons, Mongols, and Tsars

HIST 247 Splendor and Serfdom: Russia Under the Romanovs

HIST 248 The Soviet Union: A Tragic Colossus

HIST 302 Seminar: World War II as Memory and Myth

POL2 206 The Politics of Russia and Eurasia

RAS 212 Lake Baikal: The Soul of Siberia

RAS 222/322 Firebird! The Russian Arts Under Tsars and Commisars

RUSS 251 The Nineteenth-Century Russian Classics: Passion, Pain,  
Perfection (in English)

RUSS 272 Battle for the Russian Soul: Ideology and the Nineteenth  
Century Russian Novel (in English)

RUSS 276/376 Fedor Dostoevsky: The Seer of Spirit (in English)

RUSS 277/377 Lev Tolstoy: Russia's Ecclesiast (in English)

RUSS 286/386 Vladimir Nabokov (in English)

RUSS 333 Nineteenth-Century Russian Narrative Poetry: Tales of  
Mystery and Adventure (in Russian)

RUSS 376 Fedor Dostoevsky's Short Stories (in Russian)

RUSS 377 Lev Tolstoy's Short Stories (in Russian)

RUSS 386 Vladimir Nabokov's Short Stories (in Russian)