

University of Pittsburgh
Department of Slavic Languages and Literatures

Russian 2621: Russian Drama from the Beginning
Spring Semester 2007 (07-2)
Mondays 2:00 — 4:55
CL 1221

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Office Hours: Tuesdays and Wednesdays 10:00—11:00; Thursdays and Fridays 1:00—2:00;
and by appointment

ABSENCE AND ATTENDANCE:

Students are expected to attend all classes. Absence due to personal illness, as well as illness or death in the family, must be documented. Absent students are required to obtain all in-class handouts and class notes for the session missed from another student in the class; all missing assignments must be made up. All unexcused absences will receive a grade of “UA” for that session. Three such unexcused absences will result in an “F” for the course.

PRESENTATIONS:

Each student in the course will be responsible for two presentations, one in the first third of the semester (weeks 2-4) and one in the second half of the semester (weeks 8, 10, and 14). Each presentation will last a maximum of 15-minutes and consist of two parts, either two aesthetic biographies of minor playwrights (Kniazhnin and Kapnist, Sukhovo-Kobylin and Pisemskii) or one aesthetic biography of a major playwright and an aesthetic movement/tradition (Sumarkov and Classicism, Fonvizin and Satire, Ostrovskii and Realism, Gor'kii and Naturalism). Handouts are mandatory for each part of the presentation:

- a. aesthetic biographies: a chronology of the life of the playwright including all major works; a summary of influences and the importance/relevance of the playwright's contribution to the development of drama in Russia; a list of all sources consulted and major studies
- b. aesthetic movement/tradition: a definition that situates the movement/tradition in relation to the past (the movement/tradition to which it was opposed or grew out of), the historical present (its implementation during the years of its dominance of the Russian stage), and the future (to what it will lead—including what will be rejected and maintained); a list of all sources consulted and major studies.

PERFORMANCES:

At the start of the second meeting of the course (week 2: Monday 22 January) all students must sign up for three performances (Griboedov, Pushkin, Gogol', Turgenev, Tolstoi, Tolstoi, or Chekhov). Students should use the time between this meeting and the next to consult with each other about the specific plays (not scenes!) they want to perform. Students must notify the instructor no later than the Friday prior to a Monday performance of the specific scene they will be performing. Performances are to be walk-throughs, not dramatic readings: while students will read their lines, emphasis will be placed on blocking the stage (placement of props, location of bodies and movements on stage, background—foreground relations, etc.).

RESEARCH PAPER:

All students must submit a final research paper (20-30 pages) on Monday 16 April. Topics for the research paper must be discussed with the instructor before beginning work on the project.

Students are encouraged to speak with the instructor as soon as possible to begin work in choosing and researching a topic. All research papers must conform in layout, documentation, and works cited to the *MLA Handbook for Writers of Research Papers* (6th edition).

EVALUATION AND GRADES:

Grades will be calculated using the following percentages: final research paper (40%), preparation and participation (20%), presentations (20%), and performances (20%). Students are encouraged to meet with the instructor periodically to review their grades and progress in the course.

Schedule of Assignments:

Week 1:	Monday 8 January	Introduction and syllabus
Week 2:	Monday 22 January	Classicism (Pseudo-Classicism): Tragedy Aleksandr Sumarokov (1718-1777) <i>Khorev</i> (1747) <i>Dmitrii Samozvanets</i> (1771) Presentation: Sumarokov and Classicism
Week 3:	Monday 29 January	Rise of Satiric Comedy: Denis Fonvizin (1745-1792) <i>Brigadir</i> (1769) <i>Nedorosl'</i> (1783) Presentation: Fonvizin and Satire
Week 4:	Monday 5 February	Late 18 th Century Comedy: Iakov Kniazhnin (1742-1791) <i>Khvastun</i> (1786) Vasilii Kapnist (1758-1823) <i>Iabeda</i> (1798) Presentation: Kniazhnin and Kapnist
Week 5:	Monday 12 February	Socio-Political Comedy: Aleksandr Griboedov (1795-1829) <i>Gore ot uma</i> (1822-23)
Week 6:	Monday 19 February	Romantic Tragedy: Aleksandr Pushkin (1799-1837) <i>Boris Godunov</i> (1825) <i>Malen'kie tragedii</i> (1830)
Week 7:	Monday 26 February	Satire: Nikolai Gogol' (1809-1852) <i>Revizor</i> (1836) <i>Svad'ba</i> (1832-42)

Week 8:	Monday 12 March	Realistic Comedy and Tragedy: Aleksandr Ostrovskii (1823-1886) <i>Bednaia nevesta</i> (1852) <i>Groza</i> (1860) Presentation: Ostrovskii and Realism
Week 9:	Monday 19 March	Ivan Turgenev (1818-1883) <i>Mesiats v derevne</i> (1855/72) <i>Vecher v Sorrente</i> (1882)
Week 10:	Monday 26 March	Aleksandr Sukhovo-Kobylin (1817-1903) <i>Svad'ba Krechinskogo</i> (1855) Alekssei Pisemskii (1820-1881) <i>Gor'kaia sud'bina</i> (1859) Presentation: Sukhovo-Kobylin and Pisemskii
Week 11:	Monday 2 April	Alekssei Tolstoi (1817-1825) <i>Smert' Ioanna Groznogo</i> (1866) Lev Tolstoi (1828-1910) <i>Vlast' t'my</i> (1887)
Week 12:	Monday 9 April	Anton Chekhov (1860-1904) <i>Chaika</i> (1896) <i>Diadia Vania</i> (1899)
Week 13:	Monday 16 April	<i>Vishnevyyi sad</i> (1900) <i>Tri sestry</i> (1901) Research paper due
Week 14:	Monday 23 April	Rise of Naturalism: Maksim Gor'kii (1868-1936) <i>Na dne</i> (1902) Presentation: Gor'kii and Naturalism