

## **Term Information**

Effective Term Spring 2018

## **General Information**

Course Bulletin Listing/Subject Area Russian  
Fiscal Unit/Academic Org Slavic/East European Lang&Cul - D0593  
College/Academic Group Arts and Sciences  
Level/Career Graduate, Undergraduate  
Course Number/Catalog 5250.03  
Course Title The Russian Writer: Chekhov  
Transcript Abbreviation Chekhov  
Course Description This course will cover the work of Anton Chekhov, from early satirical stories through his major stories and plays, and will make forays into other genres, particularly letters. Students will read the texts closely, considering their social, political, philosophical, and aesthetic contexts.  
Semester Credit Hours/Units Variable: Min 3 Max 4

## **Offering Information**

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## **Prerequisites and Exclusions**

Prerequisites/Corequisites  
Exclusions Not open to students who took Russian 5250 in autumn 2015 (Brintlinger).

## **Cross-Listings**

Cross-Listings

## **Subject/CIP Code**

Subject/CIP Code 16.0402  
Subsidy Level Doctoral Course  
Intended Rank Junior, Senior, Masters, Doctoral

## Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### Course goals or learning objectives/outcomes

- Students will develop a deeper understanding of Chekhov's major works, in both literary and socio-political contexts
- Students will grasp the extent of Chekhov's influence on writers and playwrights in Russia and around the world

### Content Topic List

- Social, political, philosophical, and aesthetic contexts of Chekhov's work.
- Chekhov's influence in Russia and abroad
- Translation theory

## Attachments

- Credit hour rationale-4.pdf

*(Other Supporting Documentation. Owner: Peterson,Derek)*

- Russian 5250.03 Chekhov Syllabus.pdf

*(Syllabus. Owner: Peterson,Derek)*

- Curriculum Maps Russian Major Jan. 5.docx: Curriculum Map

*(Other Supporting Documentation. Owner: Peterson,Derek)*

## Comments

- This is the next course in the series of the author-specific Russian 5250.xx series. I've included the rationale for variable credit hours and an updated curriculum map. *(by Peterson,Derek on 01/20/2017 10:29 AM)*

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Peterson,Derek	01/20/2017 10:30 AM	Submitted for Approval
Approved	Suchland,Jennifer Anne	01/20/2017 11:24 AM	Unit Approval
Approved	Heysel,Garett Robert	01/20/2017 12:51 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	01/20/2017 12:51 PM	ASCCAO Approval

**Spring 2018**  
**Russian 5250.03 (4 cr.)**  
**The Russian Writer: Anton Chekhov**  
**MWF 1:50-2:45 Hagerty 251**

**Instructor: Prof. Angela Brintlinger**  
**Email: brintlinger.3@osu.edu**  
**Office: 422 Hagerty Hall**  
**Office hours: Mondays 3-4 and by appt.**

**Description**

This course will cover the work of Anton Chekhov, from early satirical stories through his major stories and plays, and will make forays into other genres, particularly letters. We will read the texts closely, considering their social, political, philosophical, and aesthetic contexts. In our discussion at all points we will be sensitive to influences of Russian writers such as Alexander Pushkin, Nikolai Gogol, Nikolai Leskov, Leo Tolstoy, and we will consider how Chekhov might have influenced other world writers, especially American short story writers and playwrights. Readings may include critical articles and excerpts on the works of Anton Chekhov as well as some translation theory.

**Class Structure**

For each week I will strive to “set up” the reading in a lecture on Mondays, and have Wednesdays and Fridays be student-driven discussion days. All readings and assignments must be done on time, and students should be prepared to contribute actively to all discussions. All readings are in English; graduate students specializing in Russian literature and undergraduate majors as feasible should read the primary texts in the original. You will usually have 25-100 pages of reading per week; you are expected not just to read, but to **reread**, finding more in the texts as you focus and compare.

**Nota bene:** Because of holidays and other timing issues, sometimes “lectures” will be on Wednesdays. Sometimes we will have readings from Chekhov over the weekend with a “lecture” on Monday. Please don’t plan to be silent on Mondays – you can discuss on those days too!

**Required Readings**

*Anton Chekhov’s Selected Stories* (ed. Cathy Popkin, Norton 2014) (SBX)  
*Anton Chekhov’s Selected Plays* (ed. Laurence Senelick, Norton 2004) (SBX)  
Rosamund Bartlett, *Chekhov: Scenes from a Life* (Free Press, 2004) (SBX)  
Vladimir Kataev, *If Only We Could Know!: An Interpretation of Chekhov* (translated by Harvey Pitcher, Ivan Dee: 2002) (SBX)

**Recommended Readings**

*Chekhov for the 21<sup>st</sup> Century* (ed. Carol Apollonio and Angela Brintlinger, Slavica 2012)  
*Chekhov the Immigrant: Translating a Cultural Icon* (ed. Michael C. Finke and Julie de Sherbinin, Slavica 2007)

## **Grading Scale**

A 93 +; A- 90-92; B+ 87-89; B 83-86; B- 80-82; C+ 77-79; C 73-76; C- 70-72;  
D 60-69; E 59-

## **Grading**

Attendance	10%
Participation	10%
Midterm Exam	20%
Midterm Paper	20%
Final Paper	40%

**\*Optional second midterm exam, if taken, will be averaged with your first midterm exam and midterm paper for a total of 40% of your grade.**

## **Grading Criteria**

### **Attendance**

You must attend every session of the course, barring serious illness, family emergencies, or religious holidays. Documentation must be provided in all of these latter cases. The 10 points of the grade will be calculated based on the percentage of days attended: 40 out of 45 days attended, for instance, would yield 90% attendance, or 9 out of 10 points. Work, job interviews, personal trips, non-emergency doctors' visits, and meetings with advisors should be scheduled around the class time; while I recognize that this is not always possible, these are *not* valid excuses for missing class.

### **Participation**

You are required to participate actively, enthusiastically, and in a collegial manner in all sessions. This involves reading all materials by the date indicated and preparing thoughtful responses based on the texts and themes of the course ahead of time. The following criteria will be used to establish participation grades:

A (10/10 points): clear evidence of preparation, frequent voluntary participation, and significant contribution to all class discussions.

B (8/10): clear evidence of preparation, participation in most of the classes.

C (6/10): evidence of preparation, but inconsistent participation.

D (5/10): inconsistent preparation, rare contributions to the class discussions.

E (1-4/10): attendance, but no evidence of preparation; no contribution to the discussions.

### **Midterm Exams**

We will have an exam in the 5<sup>th</sup> week and an optional exam in the 11<sup>th</sup> week. For these exams you must know the works and be prepared to answer essay questions. I will give out the essay questions one week in advance for you to prepare, and you will write two of the essays in class.

### **Midterm Paper**

The midterm paper should be a close reading of any of the works we cover. It should be 7-8 typed, double-spaced pages in length, and must be submitted electronically on Wednesday, Oct. 14 (to the Carmen Dropbox). Reference to critical or other outside sources is optional for undergraduates, required for graduate students.

### **Final Paper**

The final paper should combine close analysis of *any of the plays* with substantial research into your chosen topic. Include at least 5-7 critical sources, including both journal articles and monographs on Chekhov. The paper should be 10-12 typed, double-spaced pages in length, and must be submitted electronically on Saturday, Dec. 12 [Graduate students should write an article length paper, 15-20 pages minimum]. To get full credit for the final paper, you must also submit a 100-200-word synopsis of your idea and a bibliography by Sunday, Nov. 22, and bring a rough draft to class on Wednesday, Dec 2. These rough drafts will be exchanged with classmates for further feedback. You will receive 5 points for the synopsis, 5 for the rough draft, and a maximum of 30 points for the final version of the paper.

### **Academic Integrity**

“It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.”

### **Students with Disabilities**

**“Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, [slds@osu.edu](mailto:slds@osu.edu); [slds.osu.edu](http://slds.osu.edu).”**

### **DEADLINES AND IMPORTANT DATES:**

Sept 16 Essay questions for midterm exam handed out/posted  
Sept. 23 Midterm Exam  
Oct. 14 (Wednesday) Midterm Paper due to Carmen Dropbox  
Oct 30 Essay questions for optional midterm handed out/posted  
Nov. 6 Optional Second Midterm exam  
Nov. 22 (Sunday) Synopsis of Final Paper due to Carmen  
Dropbox  
Dec. 2 Rough Draft of Final Paper Due in Class for peer  
exchange  
Dec. 7 Rough Drafts of Final Papers returned  
December 12 (Saturday) Final Papers due to Carmen Dropbox

## Schedule of Readings and Assignments (subject to change)

### Week 1

Aug. 26 **Introduction to Chekhov [lecture]**

Reading for Aug. 28: Aileen Kelly, “Chekhov the Subversive” (SS 501-510); Bartlett, “Chekhov the Wanderer” (*Scenes* xxix-xxxii); Chekhov, “Letter to Nikolai Chekhov,” March 1886 (SS 514-517); Introduction to *SS* (xv-xxi)

Aug. 28 **Biography: Life and Letters**

*Questions:* Who was Chekhov? How can we judge his “voice” in letters, stories, etc.? Begin to think about his contemporaries and interlocutors – whose voices will you trust most? What about critics? Begin to sort out how you will read Chekhov criticism, both in his lifetime and since.

Reading for August 31: Getting to Know Chekhov: *Scenes*, chs. 1-2 (1-53); Letters to Alexander Chekhov and Nikolai Leikin, 1882-1885 (SS 511-513)

### Week 2

Aug. 31 **What is Narrative? [lecture]**

Reading for Sept. 2:

“Elements Most Often Found...”; “Questions Posed by a Mad Mathematician”; “A Brief Human Anatomy” (SS 3-4, 10-11, 22-24)

Sept. 2 **Close Reading**

*Questions:* Let’s think about issues such as length, tone, language, diction. How do we read early Chekhov?

Reading for Sept. 4: “The Death of a Government Clerk”; “Fat and Thin”; “Small Fry” (SS 15-18; 24-26; 35-38)

Sept. 4 **Contrast**

*Questions:* Consider how we might use Lotman’s technique of “oppositions” to interpret these stories. Where is the comedy here? What approaches other than “oppositions” can you think of to use to read these texts?

Reading for Sept. 9: On the Translations (SS xxiii-lxi) Spend a little time thinking about translation as a topic, your experiences with translations, the various approaches described in *SS*.

### Week 3

Sept. 7 **No class, Labor Day**

Sept. 9 **Translation [lecture]**

Reading for Sept. 11: “One Night at Christmas”; “The Huntsman” (SS 29-34; 38-42);

### Sept. 11 **Point of View**

*Questions:* Think about the relationship between description, narration, and sounds in these stories. How does Chekhov portray nature? What is human nature in these stories, compared to the phenomena of the natural world – wind, rain, snow, sea? How are the stories structured, and what means does Chekhov use to regulate how we perceive the text?

Reading for Sept. 14: “At Sea”; Michael C. Finke, “[Seeing Chekhov: First Signature, Primal Scene (“At Sea”)]”; *Scenes*, ch. 3, “Moscow” (SS 26-29; 595-606; *Scenes* 54-95)

## **Week 4**

### Sept. 14 **Seeing Chekhov [lecture]**

Reading for Sept. 16: “Grief”; “Anyuta”; “A Little Game” (SS 42-47; 53-56; 57-60)

### Sept. 16 **Depicting Emotion**

*Questions:* In these stories, Chekhov explores the relationships between humans (and animals); the ways in which people exploit each other; and the need for human contact – through conversation, physical touching, and empathy. Think about which emotions are being shared, and how effectively, in each story.

### **Essay Questions for Midterm Exam handed out/posted**

Reading for Sept. 18: “Agafya”; “Grisha”; “Vanka” (SS 60-69, 69-72, 83-86); Radislav Lapushin, “‘Put Yourself in the Place of a Corncrake’: Chekhov’s Poetics of Reconciliation,” (*Chekhov for the 21<sup>st</sup> C* 197-210; CARMEN)

### Sept. 18 **Character and Point of View**

*Questions:* What do you consider the “minimum” for characterization? How many details do you need, and what kind (physical? sound/manner of speech? likes/dislikes? relations with others?) How soon does a character loom up off the page to confront you as a real human being? What makes you feel that a character is *not* real? Is there such a thing as *too much* characterization? Chekhov often names his stories after one individual character, though there are others present in the story as well. Why do you think that is?

Reading for Sept. 21: “Statistics”; “Kashtanka” (SS 81-83; 131-147)

Kataev, “A Cautionary Tale: ‘Kashtanka’”; “Defining the Comic Element in Chekhov” (*If Only We Could Know!* 3-10; 42-51)

## **Week 5**

### Sept. 21 **Defining the Comic [lecture]**

### Sept. 23 **Midterm Exam**

Reading: *Scenes* chs. 5-6, “St. Petersburg,” “Siberia and the West” (*Scenes* 128-192)

### Sept. 25 **Chekhov and the Landscape of Russia**

*Questions:* Given his own “small town” background, think about how Chekhov interacts with the other spaces of European Russia and Siberia, including Moscow, Petersburg, the steppe, Siberia. How do you see these attitudes reflected in his stories? in his descriptive passages specifically?

Reading for Sept. 28: “On Easter Eve”; “Enemies”; “In Exile” (*SS* 72-81; 87-98; 226-234) **PLAN QUESTIONS FOR DISCUSSION ON MONDAY**

### **Week 6**

#### Sept. 28 **Student-led Class**

*Questions:* use the questions you generated this weekend to structure our class discussion on these stories.

Reading for Sept. 30: “The Kiss”; “Gusev”; “In the Cart”; Radislav Lapushin, “[The Poetry of Chekhov’s Prose]” (*SS* 115-130; 202-214; 343-350; 577-593); Michael Finke, “Of Interpretation and Stolen Kisses: From Poetics to Metapoetics in Chekhov’s ‘The Kiss’” (*Chekhov for the 21<sup>st</sup> Century* 127-148; CARMEN)

#### Sept. 30 **The Poetry of Prose**

*Questions:* Frequently in Chekhov’s stories, not much happens. Or something small happens, very very slowly, only to disappear again. So clearly these stories are often not “about” anything, or not only. Consider the sound and syntactical texture of these stories (read in Russian if you can). What do you notice?

Reading for Oct 2: “The Student”; Peter Bitsilli “[Chekhov’s Laconicism: Nothing Superfluous]”; *Scenes*, ch. 4, “Summers at the Dacha” (*SS* 290-293; 549-550; *Scenes* 96-127)

#### Oct. 2 **Laconicism**

*Questions:* This story is one of the most written-about in Chekhov. What emotions are conveyed, and how, and what experience(s) does the student have in the story? How is it constructed? Do you agree with Bitsilli that it “lacks anything superfluous”?

Reading for Oct. 5: Robert Louis Jackson, “[“An Unbroken Chain”: Connection and Continuity in “The Student”]”; Wolf Schmid, “[“A Vicious Circle”: Equivalence and Repetition in “The Student”]”; *Scenes* ch. 7, “Melikhovo” (*SS* 641-646; 646-649; *Scenes* 193-229)

### **Week 7**

#### Oct. 5 **Connection and Repetition [lecture]**



Reading for Oct. 7: “Let Me Sleep”; “Peasant Women”; Julie de Sherbinin, “[Chekhov and Russian Religious Culture: Merchants, Martyrs, and “Peasant Women”]” (SS 150-155; 214-226; 607-621)

### Oct. 7 **Chekhov’s Girls and Women**

*Questions:* How does Chekhov portray women in these and other stories you have read? Compare Varvara from *Peasant Women* to Leskov’s Katerina in *Lady Macbeth* if you have read that story.

Reading for Oct. 9: “The House with the Mezzanine” (SS 327-342); Carol Flath, “Art and Idleness: Chekhov’s ‘The House with a Mezzanine’,” *Russian Review* 58.3 (July 1999), 456-466 (CARMEN).

### Oct. 9 **Artist’s Story**

*Questions:* When writers write about artists or writers, they are often writing about the process of inspiration and creation. How might this story be related to Chekhov’s creative process? As you muse on plot and description in the story, think about whether you can read this story on a number of different levels.

Reading for Oct. 12: “Sweetheart [The Darling]”

## **Week 8**

### Oct. 12 **Psyche [lecture]**

Reading for Oct. 14: “The Man in a Case”; “Gooseberries”; “About Love”; John Freedman “[Storytelling and Storytellers in Chekhov’s “Little Trilogy”]” (SS 350-378; 649-658)

### Oct. 14 **Storytelling**

*Questions:* These stories all seem to fit the theme of Chekhov’s work that is sometimes called *la vie manquée*, the life which is somehow missed out on, not lived as it should be. In what ways are the stories connected, and how does each pose (and potentially solve) different questions?

## **Midterm Paper due Wednesday, Oct. 14 (Carmen Dropbox)**

Reading for October 19: “Anna on the Neck”; “The Lady with the Little Dog”; Caryl Emerson, “[Chekhov and the Annas: Rewriting Tolstoy]” (SS 315-327; 414-427; 658-664)

### Oct. 16 **No Class – Autumn Break**

## **Week 9**

### Oct. 19 **The Annas in Russian Literature [lecture]**

Reading for Oct. 21:

“Fortune” (“Happiness”); “Without a Title” (SS 106-115; 147-150); Cathy Popkin, “The Spaces between the Places: Chekhov’s ‘Without a Title’ and the Art of Being (Out) There” (CARMEN: from *Chekhov for the 21<sup>st</sup> Century*, 13-30).

### Oct. 21 **Fortune and Happiness**

*Questions:* Chekhov’s stories often present a number of different ways to live (and don’t always tell us which is the best way). What unites today’s stories, and in what ways are they each unique?

Reading for Oct. 23:

- “Ward No. 6”; Liza Knapp, “[The Suffering of Others: Fear and Pity in “Ward Six”]” (SS 234-280; 621-630);
- “The Bishop”; Cathy Popkin, “[Zen and the Art of Reading Chekhov]” (SS 466-480; 670-681);
- Margarita Odesskaya, “Let Them Go Crazy: Madness in the Works of Chekhov” (*Madness and the Mad in Russian Culture*, ed. Brintlinger & Vinitsky [Toronto 2007] 192-207).

### Oct. 23 **The Meaning of Life (Madness, Philosophy, Religion)**

*Questions:* These stories show men who perceive themselves and the world around them in a certain way. How does Chekhov distinguish between the POV of each character, and how does he allow their opinions and perceptions to change?

Reading for Oct. 26: “Preface,” “Note on Translations,” “General Introduction” (SP ix-x, xi-xv, xxvii-xl); read also George Calderon, “An Introduction to ‘Tchekhof’” (SP 463-479). **Note: as you read Laurence Senelick, start trying to figure out what interests you in Chekhov’s drama so as to begin to plan your final paper.**

## **Week 10**

### Oct. 26 **Introduction to the Drama [lecture]**

Reading for Oct. 28: *The Seagull* (first reading: SP 129-183)

### Oct. 28 **The Girl, the Boy, his Mother, her Lover and the Bird**

*Questions:*

Reading for Oct. 30: *The Seagull* (second reading: SP 129-183); Patrice Pavis, “The Originality of *The Seagull* and Its Context” (SP 537-545) and Konstantin Stanislavsky, “Second Thoughts on *The Seagull*” (SP 585-598).

### Oct. 30 **Second Thoughts**

*Questions:* This play famously was a flop in St. Petersburg and more or less saved the Moscow Art Theatre. What about the play might make it difficult for an audience? What might an audience love? How do you read a play, compared to reading a Chekhov story? Think about the differences in your process of perception.

Reading for Nov. 2: Vladimir Kataev, *If Only We Could Know!* ch. 17: ‘Right in One’s Own Way: *The Seagull* (172-186); Naum Berkovsky, “Chekhov, Story Writer and Dramatist” (SP 479-490)

**Essay questions for optional midterm handed out/posted.**

### **Week 11**

Nov. 2 **Chekhov in World Theater [lecture]**

Reading for Nov. 4: *Three Sisters* (first reading: SP 241-306)

#### **Nov. 4 Three sisters ... or Four Siblings?**

*Questions:* Consider the “groups” portrayed here: the core Prokhorov family, the military regiment, the other family groups (including Andrei & Natasha), the servants. How do these groups act and interact on stage? How does Chekhov use the groupings to structure the play itself? What about absence (especially of the parents)?

No reading – prepare for midterm if you are taking it.

#### **Nov. 6 Optional Second Midterm exam / no class**

Reading for Nov. 9: *Three Sisters* (second reading: SP 248-306); Jurij Striedter, “Drama as a Game of Reflected Expectations: Chekhov’s *Three Sisters*” (SP 560-578); Svetlana Evdokimova, “Being as Event, or the Drama of *Dasein*: Chekhov’s *The Three Sisters*” (CARMEN; *Chekhov for the 21<sup>st</sup> Century* 57-78)

### **Week 12**

Nov. 9 **Comedy, Drama, or “Scenes from Country Life”? [lecture]**

Reading for Nov. 13: *Uncle Vanya* (first reading: SP 191-239)

Nov. 11 – No Class (Veteran’s Day)

WATCH Louis Malle’s *Vanya on 42<sup>nd</sup> Street*

Nov. 13

*Questions:* Compare *Uncle Vanya* and *Three Sisters* – how are the plays constructed, how do the characters interact with each other, what is the mix of speaking and acting in each? How do you perceive *UV* differently, given that you have seen a “production” of it?

Reading for Nov. 16: *Uncle Vanya* (second reading: SP 196-239); Maria Deppermann, “*Uncle Vanya*” (SP 545-560); Margarita Odesskaya, “*Uncle Vanya*: Life in Time (Reception and Interpretation)” (CARMEN: from *Chekhov for the 21<sup>st</sup> Century* 299-316)

### **Week 13**

Nov. 16 **Chekhov In Production [lecture]**

Reading for Nov. 18: *The Cherry Orchard* (first reading: SP 315-371)

### Nov. 18 **Sound Fabric and Stage Directions in Chekhov**

*Questions:* At the end of *The Cherry Orchard* we finally hear the sound we've been awaiting, "the dull thud of an axe against a tree, sounding forlorn and dismal." How does Chekhov write sounds into his play? And how *does* one create a "forlorn and dismal" sound? Let's also explore stage directions in this play (and others if you like).

### Nov. 20 **Research and Writing Day**

Reading for Nov. 23: *The Cherry Orchard* (second reading: SP 323-371); Jean-Louis Barrault, "Why *The Cherry Orchard*?" (SP 620-628); Ronald Meyer, "*The Cherry Orchard* in the Twenty-First Century: New Adaptations and Versions" (CARMEN; *Chekhov for the 21<sup>st</sup> Century* 247-268)

### **Synopsis of Final Paper Due Sunday, Nov. 22 (Carmen Dropbox)**

#### **Week 14**

#### Nov. 23 **The Servant in Chekhov: "A Cigar in the Fresh Air"**

*Questions:* In Chekhov's plays there are main characters and secondary characters. Let's discuss Firs and Yasha. How does the playwright use these servants? What are the comic and tragic possibilities inherent in their characters, behaviors, and lines?

Reading for Nov. 30: Vladimir Kataev, *If Only We Could Know!* ch. 19, "Wasted Lives: *Uncle Vanya*" (197-210); Margarita Odesskaya, "*Uncle Vanya*: Life in Time (Reception and Interpretation)" (CARMEN, 299-316 in *Chekhov for the 21<sup>st</sup> Century*); Mark Rozovsky, "Reading *Uncle Vanya*" (SP 657-663)

### Nov. 25 **No Class – Thanksgiving Break**

#### **Week 15**

#### Nov. 30 **Doctors in Chekhov [lecture]**

Reading for Dec. 2: Vladimir Kataev, *If Only We Could Know!* ch. 23, "If Only We could Know!: *Three Sisters*" (245-260); *Scenes* ch. 11 "Exile in the Crimea" (*Scenes* 308-328)

#### Dec. 2 **Three Sisters, or Four Siblings? The Family on the Chekhovian Stage**

*Questions:* Consider again the dramatic versus the comic Chekhov, and the theatrical versus the prose Chekhov. Come up with some of your own questions for this and the next discussion!

### **Rough Draft of Final Paper Due in Class Dec. 2 for peer exchange**

Reading for Dec. 4: Vladimir Kataev, *If Only We Could Know!* ch. 24, "'All of Us Are to Blame': *The Cherry Orchard* (268-288); *Scenes* ch. 12 "White Death in the Black Forest" (*Scenes* 329-339); **prepare some discussion questions on the drama**

**Dec. 4 Student Perspectives**

*Questions:* Your questions today!

Reading for Dec. 7: Galina Rylkova, "Oyster Fever: Chekhov and Turgenev," *The Bulletin of the North American Chekhov Society* XV.1 (Fall 2007) (CARMEN).

**Week 16**

**Dec. 7 Final Chekhov Discussion**

**Rough Drafts of Final Papers returned**

**Final Papers Due Saturday, December 12 (Carmen Dropbox)**

## Heysel, Garrett

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**Subject:** Re: Russian 5250

**Date:** Monday, December 1, 2014 9:56:54 AM Eastern Standard Time

**From:** Peterson, Derek

**To:** Heysel, Garrett

Good Morning Garrett,

Here is the response from Dr. Burry:

"Russian 5250.01 requires all students to meet for an additional hour per week beyond the regular class time. For students learning Russian language at an advanced level, this extra meeting involves reading and discussing passages of the novel in Russian. For students not studying Russian (or not studying it at an advanced level), it consists of discussion of additional criticism and/or primary works relating to the material discussed in class. The amount of reading has also increased."

Please let me know if you need any additional details.

Best,

Derek

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**From:** <Heysel>, Garrett <[heysel.1@osu.edu](mailto:heysel.1@osu.edu)>

**Date:** Monday, December 1, 2014 7:40 AM

**To:** Derek Peterson <[peterston.636@osu.edu](mailto:peterston.636@osu.edu)>

**Cc:** "Vankeerbergen, Bernadette" <[vankeerbergen.1@osu.edu](mailto:vankeerbergen.1@osu.edu)>

**Subject:** RE: Russian 5250

Hello Derek,

I was reviewing the course and I noticed that you also want to increase the credit hours from 3 to 4. That is possible but I see no justification or rationale why the course is now worth 4 credit hours. In the instructional manual there is a section on how to calculate credit hours with contact time, etc. Is there a difference in the amount of time the instructor meets with the students from the previous version?

Can you look into that and let me know?

Thanks,

Garrett

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**From:** Peterson, Derek

**Sent:** Wednesday, November 26, 2014 12:30 PM

**To:** Heysel, Garrett

**Subject:** Russian 5250

Hi Garrett,

I just wanted to let you know that we don't want to get rid of Russian 5250, but just add additional offerings with .01, .02 etc. for specific authors. We would not want to put too specific restraints on the content by giving every course a suffix, but just the few that our committee decided on. Please let me know if I need to clarify this a bit more.

Thanks and happy Thanksgiving!

Derek

## Curriculum Map for Russian Major

	Program Goals		
	Goal 1 Lang. Proficiency	Goal 2 Analytic Skills	Goal 3 Cult. Appreciation
<b>Prerequisites</b>			
Russian 1101	Novice Low/Mid	NA	Novice Low
Russian 1102	Novice Mid/High	NA	Novice Mid
Russian 1103	Novice High	NA	Novice High
Russian 1133	Intermediate Low	NA	Intermediate Low
<b>Required Courses</b>			
Russian 2104	Novice High/ Intermediate Low	NA	Novice High/Intermediate Low
Russian 2144	Intermediate Low/Mid	NA	Intermediate Mid
Russian 3101	Intermediate Low	NA	Intermediate Low
Russian 3102	Intermediate Mid	NA	Intermediate Med
Russian 4575	Intermediate High	Advanced	Advanced
<b>Language Elective Courses</b>			
Russian 3121/3122	Intermediate Low	NA	Intermediate High
Russian 4101/4102	Intermediate Low/Mid	NA	Advanced
Russian 4135	Novice/Intermediate	Intermediate	Novice
Russian 4136	Intermediate/Advanced	Advanced	Intermediate/Advanced
Russian 5101/5102	Intermediate High/Advanced Low	Advanced	Advanced
<b>Literature, Culture, Linguistics Elective Courses</b>			
Medren 2513	NA	Novice	Novice
Russian 2250	NA	Novice	Novice
Russian 2335	NA	Novice	Novice
Russian 2345	NA	Novice	Novice
Russian 3460	NA	Intermediate	Intermediate
Russian 3350	NA	Intermediate	Intermediate
Russian 3470	NA	Intermediate	Intermediate
Russian 4220/4221	NA	Advanced	Advanced
Russian 4600	Novice	Advanced	Advanced
Russian 5225	NA	Advanced	Advanced
Russian 5250	NA	Advanced	Advanced
-(including all decimal suffixes)			

Russian 5530	Intermediate	Advanced	Advanced
Russian 5601	Advanced	Advanced	Advanced
Russian 5701	Advanced	Advanced	Advanced
Slavic 2330	NA	Novice	Novice
Slavic 3360	NA	Intermediate	Intermediate
Slavic 3310	NA	Intermediate	Intermediate
Slavic 3333	NA	Intermediate	Intermediate
Slavic 3800	NA	Intermediate	Intermediate
Slavic 4520H	NA	Advanced	Advanced
Slavic 4560H	NA	Advanced	Advanced
Slavic 4260H	NA	Advanced	Advanced
Slavic 4597	NA	Advanced	Advanced
Slavic 5450	NA	Advanced	Advanced