

## Term Information

Effective Term Spring 2021

## 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 Undergraduate  
Course Number/Catalog 3470.99  
Course Title Anna Karenina Goes to Hollywood: Tolstoy's Novel in Film and Popular Culture (Online)  
Transcript Abbreviation Anna Karenina  
Course Description This course explores Tolstoy's Anna Karenina in relation to popular American culture. The course will consist of two parts: in the first half, we will read and discuss Anna Karenina, and we will then examine films and other popular works based on the novel.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week, 4 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 with credit for 3470 or 3470.01.  
Electronically Enforced No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 05.0110  
Subsidy Level Baccalaureate Course  
Intended Rank Freshman, Sophomore, Junior

## Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Global Studies (International Issues successors)

## Course Details

### Course goals or learning objectives/outcomes

- Students analyze a range of films and graphic artworks based on Tolstoy's Anna Karenina in order to interpret those works both on their own merits and in relation to the novel.
- Students learn to approach film and graphic art with sophisticated understanding of how different directors and graphic artists represent older narratives.
- Students examine twentieth-century American films and graphic artworks as responses to a Russian novel, and consider the impact of foreign literature on American culture.

### Content Topic List

- Tolstoy's Anna Karenina
- Film Adaptation of Anna Karenina

### Sought Concurrence

Yes

## Attachments

- SP20 R3470 Syllabus.docx: In-Person Syllabus  
*(Syllabus. Owner: Peterson, Derek)*
- Russian 3470 assessment plan.docx  
*(GEC Course Assessment Plan. Owner: Peterson, Derek)*
- Russian 3470 online proposal[1].docx: Online Syllabus  
*(Syllabus. Owner: Peterson, Derek)*
- Film Studies 3470.99 Concurrence.pdf: Film Studies Concurrence  
*(Concurrence. Owner: Peterson, Derek)*
- Russian 3470.99.docx: ASC Tech Review  
*(Other Supporting Documentation. Owner: Peterson, Derek)*

## Comments

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Peterson, Derek	09/02/2020 04:08 PM	Submitted for Approval
Approved	Peterson, Derek	09/02/2020 04:18 PM	Unit Approval
Approved	Haddad, Deborah Moore	10/09/2020 02:48 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Vankeerbergen, Bernadette Chantal	10/09/2020 02:48 PM	ASCCAO Approval



THE OHIO STATE UNIVERSITY

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**RUS 3470.99: ANNA KARENINA GOES TO HOLLYWOOD:  
TOLSTOY'S NOVEL IN FILM AND POPULAR CULTURE (3  
CR/HR, LECTURE)**

**SPRING 2021**

**Course overview**

**Instructor**

Instructor: Alexander Burry

Email address: burry.7@osu.edu

Phone number: 614-292-6733

Office hours (via Zoom): TuTh 9:00-10:00 and by appointment

**Course description**

This course explores Tolstoy's *Anna Karenina* in relation to popular American culture. Long considered one of the greatest novels in world literature, *Anna Karenina* has inspired numerous films, graphic novels, and artworks in other forms. These transpositions of the novel, along with Oprah Winfrey's inclusion of it as a selection in her book club in 2004, have substantially increased its American readership and cultural cachet in recent decades. The course will consist of two parts: in the first half, we will read *Anna Karenina*, and in the second half, we will examine films and other examples of the novel's impact on popular culture. The course is open to students at any level. No prior knowledge of literature, film, visual arts, or Russian culture is required.

## Course learning outcomes

By the end of this course, students should successfully be able to:

- analyze, appreciate, and interpret significant works of art.
- engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.
- understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
- recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

## GE Objectives

This course fulfills the Visual and Performing Arts GE requirement.

Goals: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

### Expected Learning Outcomes

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

This course enables students to reach these objectives by familiarizing students with films and graphic novels based on a canonical work of literature (Tolstoy's *Anna Karenina*) and learning to write effectively on these media.

This course fulfills the Diversity: Global Studies GE requirement.

Goals: Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

### Expected Learning Outcomes

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

The course helps students reach these objectives by providing information on Russian political, economic, cultural, and social issues reflected in the text, and discussing the ways in which these circumstances differ from today's climate in Russia and the U.S.

## Course materials

### Required

Leo Tolstoy, *Anna Karenina*, tr. Rosamund Barlett (Oxford UP, 2016) (print) (Barnes & Noble)

Ellen Lindner. *Anna Karenina. The Graphic Canon*, vol. 2. Ed. Russ Kick. Seven Stories, 2012. 404-14. (print) (Billy Wilder Cartoon Library)

*Anna Karenina*, dir. Clarence Brown (1935)

*Anna Karenina*, dir. Alexander Zarkhi (1967)

*Anna Karenina*, dir. Bernard Rose (1997)

*Anna Karenina*, dir. Joe Wright (2012)

Lev Tolstoy. "It May Turn Out To Be A Powerful Thing." *Authors on Film*. Ed. Harry M. Geduld. U of Indiana P, 1972. 10-12. (electronic, on Carrmen)

Virginia Woolf. "The Movies and Reality." *Authors on Film*. 86-91. (electronic, on Carrmen)

Linda Hutcheon. *A Theory of Adaptation*. Routledge, 2006. 1-32. (electronic, on Carrmen)

Robert Stam, "Beyond Fidelity: The Dialogics of Adaptation." *Film Adaptation*. Ed. James Naremore. Althone, 2000. 54-76. (electronic, on Carrmen)

Thomas Leitch. "Across the Russian Border." *Border Crossing*. 17-39. (electronic, on Carrmen)

Laura Mulvey. "Visual Pleasure and Narrative Cinema." *Film Theory and Criticism Introductory Readings*. 837-48. (electronic, on Carrmen)

Irina Makoveeva. "Screening *Anna Karenina*: Myth via Novel or Novel via Myth." *Tolstoy on Screen*. Ed. Lorna Fitzsimmons and Michael Denner. Northwestern UP, 2015. 275-297. (electronic, on Carmen)

Yuri Leving. "The *Eye*-deology of Trauma: Killing *Anna Karenina* Softly." *Border Crossing: Russian Literature into Film*. Ed. Alexander Burry and Frederick H. White. Edniburgh UP, 2016. 102-20. (electronic, on Carmen)

## Course technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** [8help@osu.edu](mailto:8help@osu.edu)
- **TDD:** 614-688-8743

## Baseline technical skills necessary for online courses

- Basic computer and web-browsing skills
- Navigating Carmen

## Necessary equipment

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Microphone: built-in laptop or tablet mic or external microphone

## Necessary software

- [Microsoft Office 365 ProPlus](#) All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.

- Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
- Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

## Grading and faculty response

### Grades

Assignment or category	Points
Online Participation	20
Reading Quizzes	20
Film Reports	10
Midterm Exam	25
Final Paper	25
<b>Total</b>	<b>100</b>

*See course schedule, below, for due dates*

### Online Discussions

Regular participation in the online discussions is required. You should expect to post 2-3 times per week. Posts should be at least two sentences, and can be independent statements or responses to another student's post. Participation will be evaluated according to the following rubric:

- 18-20 points: frequent, insightful contributions to all or most online discussions
- 14-16 points: participation in more than half of the online discussions
- 10-12 points: participation in half of the online discussions
- 6-8 points: participation in fewer than half of the online discussions
- 0-4 points: participation in none or few of the online discussions

### Reading Quizzes

There will be occasional quizzes on Tolstoy's *Anna Karenina* and the critical essays to make sure you are keeping up with the reading. These quizzes will test factual information about plot,

characters, etc. Quizzes will be announced the night before. You will be given a three-hour time window on Tuesdays and Thursdays to complete them. Missed quizzes cannot be made up, but the lowest quiz grade (including missed quizzes) will be dropped. Please do not use your text or notes for these quizzes.

### **Film Reports**

A short write-up (1-2 paragraphs/about 200 words) of your observations of each film must be posted on Carmen by the morning of our discussion. These reports will not be given letter grades; you will receive full credit for posting them.

### **Midterm Exam**

There will be an exam on Tolstoy's novel on **Thursday, February 25**. The exam will consist of two parts: a short answer section, in which you will provide brief responses to questions about the novel and its cultural and political background; and an essay section in which you will identify two quotations from the novel and write two paragraphs interpreting each passage. Please do not use your text or notes for this exam.

### **Final Paper**

The paper will be a five-page analysis of one of the film adaptations of Tolstoy's novel. It should include at least 3-5 research sources (criticism of *Anna Karenina* and/or the film you are analyzing, and/or theoretical writings on film and film adaptation). Guidelines will be provided after the midterm exam. The paper will be due **Friday, April 30**, and must be submitted on Carmen.



### **Late assignments**

Please contact me as far ahead of time as possible if you cannot take an exam as scheduled and need to arrange a different time. Paper grades will be reduced by one notch (from A- to B+, from B to B-, etc.) for each day they are posted after the due date.

### **Grading scale**

93–100: A  
90–92.9: A-  
87–89.9: B+  
83–86.9: B  
80–82.9: B-  
77–79.9: C+  
73–76.9: C  
70–72.9: C-  
67–69.9: D+  
60–66.9: D  
Below 60: E

### **Faculty feedback and response time**

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem.)

### **Grading and feedback**

For weekly assignments, you can generally expect feedback within **24 hours**. For the midterm exam and paper, you can expect feedback within **4 days**.

### **E-mail**

I will reply to e-mails within **24 hours on school days**.

## Discussion board

I will check and reply to messages in the discussion boards every **24 hours on school days**.

## Attendance, participation, and discussions

### Student participation requirements

Because this is a distance-education course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Logging in: AT LEAST ONCE PER WEEK**  
Be sure you are logging in to the course in Carmen each week, including weeks with holidays or weeks with minimal online course activity. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.
- **Office hours and live sessions: OPTIONAL OR FLEXIBLE**  
All live, scheduled events for the course, including my office hours, are optional. For live presentations, I will provide a recording that you can watch later. If you are required to discuss an assignment with me, please contact me at the beginning of the week if you need a time outside my scheduled office hours.
- **Participating in discussion forums: 4+ TIMES PER WEEK**  
As participation, each week you can expect to post at least four times as part of our substantive class discussion on the week's topics.

### Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation.

Informality (including an occasional emoticon) is fine for non-academic topics.

- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. (For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.)
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

## Other course policies

### Academic integrity policy

#### Policies for this online course

- **Quizzes and exams:** You must complete the midterm exam and reading quizzes yourself, without any external help or communication.
- **Written assignments:** Your written assignments, including discussion posts, should be your own original work. In formal assignments, you should follow **MLA** style to cite the ideas and words of your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in--but no one else should revise or rewrite your work.
- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.

## **Ohio State's academic integrity policy**

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/>.

## **Copyright disclaimer**

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

## **Trigger warning**

Some contents of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, death, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a Sexual Violence Support Coordinator at 614-292-1111, or Counseling and Consultation Services at 614-292-5766, and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

## **Statement on title IX**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of

accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu)

### **Accessibility accommodations for students with disabilities**

**The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12th Avenue.**

### **Requesting accommodations**

If you would like to request academic accommodations based on the impact of a disability qualified under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, contact your instructor privately as soon as possible to discuss your specific needs. Discussions are confidential.

In addition to contacting the instructor, please contact the Student Life Disability Services at [614-292-3307](tel:614-292-3307) or [ods@osu.edu](mailto:ods@osu.edu) to register for services and/or to coordinate any accommodations you might need in your courses at The Ohio State University.

Go to <http://ods.osu.edu> for more information.

### **Accessibility of course technology**

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia

tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Carmen \(Canvas\) accessibility](#)
- Streaming audio and video
- Synchronous course tools

### **Your mental health!**

A recent American College Health Survey found stress, sleep problems, anxiety, depression, interpersonal concerns, death of a significant other and alcohol use among the top ten health impediments to academic performance. Students experiencing personal problems or situational crises during the quarter are encouraged to contact the College of Pharmacy Office of Student Services in room 150 Parks Hall (614-292-5001) OR OSU Counseling and Consultation Services (614-292-5766) for assistance, support and advocacy. This service is free and confidential.

### **Course schedule (tentative)**

<b>Week</b>	<b>Dates</b>	<b>Topics, Readings, Assignments, Deadlines</b>
<b>1</b>	<b>Jan. 12</b>	<b>Introduction</b> <b>Reading for 1/14: <i>Anna Karenina</i>, Part I, Ch. 1-11 (pp. 1-45)</b>
	<b>Jan. 14</b>	<b>Tolstoy and the Russian Novel</b> <b>Reading for 1/19: <i>Anna Karenina</i>, Part I, Ch. 12-34 (pp. 45-118)</b>
<b>2</b>	<b>Jan. 19</b>	<b>Tolstoy, <i>Anna Karenina</i></b> <b>Reading for 1/21: <i>Anna Karenina</i>, Part II, Ch. 1-11 (pp. 119-153)</b>

	<b>Jan. 21</b>	<p><b>Tolstoy, <i>Anna Karenina</i></b>  <b>Reading for 1/26: <i>Anna Karenina</i>, Part II, Ch. 12-35 (pp. 153-240)</b></p>
<b>3</b>	<b>Jan. 26</b>	<p><b>Tolstoy, <i>Anna Karenina</i></b>  <b>Reading for 1/28: <i>Anna Karenina</i>, Part III, Ch. 1-12 (pp. 241-282)</b></p>
	<b>Jan. 28</b>	<p><b>Tolstoy, <i>Anna Karenina</i></b>  <b>Reading for 2/2: <i>Anna Karenina</i>, Part III, Ch. 13-32 (pp. 282-356)</b></p>
<b>4</b>	<b>Feb. 2</b>	<p><b>Tolstoy, <i>Anna Karenina</i></b>  <b>Reading for 2/4: <i>Anna Karenina</i>, Part IV, Ch. 1-16 (pp. 357-408)</b></p>
	<b>Feb. 4</b>	<p><b>Tolstoy, <i>Anna Karenina</i></b>  <b>Reading for 2/9: <i>Anna Karenina</i>, Part IV, Ch. 17-23; Part V, Ch. 1-20 (pp. 408-508)</b></p>
<b>5</b>	<b>Feb. 9</b>	<p><b>Tolstoy, <i>Anna Karenina</i></b>  <b>Reading for 2/11: <i>Anna Karenina</i>, Part V, Ch. 21-33 (pp. 508-552)</b></p>
	<b>Feb. 11</b>	<p><b>Tolstoy, <i>Anna Karenina</i></b>  <b>Reading for 2/16: <i>Anna Karenina</i>, Part VI, Ch. 1-32 (pp. 553-671)</b></p>
<b>6</b>	<b>Feb. 16</b>	<p><b>Tolstoy, <i>Anna Karenina</i></b>  <b>Reading for 2/18: Part VII,</b></p>

	<b>Feb. 18</b>	<p><b>Ch. 1-12 (pp. 673-708)</b></p> <p><b>Tolstoy, <i>Anna Karenina</i></b></p> <p><b>Reading for 2/23: <i>Anna Karenina</i>, Part VII, Ch. 13-31 (pp. 708-771)</b></p>
<b>7</b>	<b>Feb. 23</b>	<p><b>Tolstoy, <i>Anna Karenina</i></b></p> <p><b>Reading for 2/25: <i>Anna Karenina</i>, Part VIII, Ch. 1-19 (pp. 773-822)</b></p>
	<b>Feb. 25</b>	<p><b>Tolstoy, <i>Anna Karenina</i></b></p>
<b>8</b>	<b>Mar. 2</b>	<p><b>Midterm Exam</b></p> <p><b>Reading for 3/3: Tolstoy, “It May Turn Out To Be A Powerful Thing”; Woolf, “The Movies and Reality”</b></p>
	<b>Mar. 4</b>	<p><b>Tolstoy on Film</b></p> <p><b>Reading for 3/8: Hutcheon, <i>A Theory of Adaptation</i></b></p>
<b>9</b>	<b>Mar. 9</b>	<p><b>Film Adaptation</b></p> <p><b>Reading for 3/10: Stam, “Beyond Fidelity”</b></p>
	<b>Mar. 11</b>	<p><b>Film Adaptation</b></p> <p><b>Viewing for 3/22: Clarence Brown, <i>Anna Karenina</i> (1935)</b></p> <p><b>Reading for 3/22: Leitch, “Across the Russian Border”</b></p>



10	<p>Mar. 23</p> <p>Mar. 25</p>	<p><b>Russia in Hollywood; Clarence Brown, <i>Anna Karenina</i></b></p> <p><b>Russia in Hollywood</b></p> <p><b>Viewing for 3/29: Zarkhi, <i>Anna Karenina</i> (1967)</b></p>
11	<p>Mar. 30</p> <p>Apr. 1</p>	<p><b>Soviet Adaptation; Alexander Zarkhi, <i>Anna Karenina</i></b></p> <p><b>Reading for 3/31:</b></p> <p><b>Mulvey, “Visual Pleasure and Narrative Cinema”</b></p> <p><b>Film and Gender</b></p> <p><b>Viewing for 4/7: Rose, <i>Anna Karenina</i> (1997)</b></p>
12	<p>Apr. 8</p> <p>Apr. 10</p>	<p><b>Bernard Rose, <i>Anna Karenina</i></b></p> <p><b>Reading for 4/9: Makoveeva, “Screening <i>Anna Karenina</i>”</b></p> <p><b><i>Anna Karenina</i> Films: Parallels and Contrasts</b></p> <p><b>Viewing for 4/14: Wright, <i>Anna Karenina</i> (2012)</b></p> <p><b>Reading for 4/14: Leving, “The <i>Eye</i>-deology of Trauma”</b></p>
13	<p>Apr. 15</p> <p>Apr. 17</p>	<p><b>Joe Wright, <i>Anna Karenina</i></b></p> <p><b>Reading for 4/16: Lindner, “<i>Anna Karenina</i>”</b></p> <p><b><i>Anna Karenina</i> in Graphic Art</b></p>

<b>14</b>	<b>Apr. 22</b>  <b>Apr. 24</b>	<b>Final Discussion</b>  <b>Final Paper Discussion</b> <b>Final Papers Due Friday, 4/30 (any time, on Carmen)</b>
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**Spring 2020**  
**Russian 3470**  
**Anna Karenina Goes to Hollywood:**  
**Tolstoy's Novel in Film and Popular Culture**  
**TuTh 2:20-3:40, Hagerty Hall 160**

**Instructor: Prof. Alexander Burry**  
**Office: 345 Hagerty Hall**  
**Email: burry.7@osu.edu**

**Course Description**

This course explores Tolstoy's *Anna Karenina* in relation to popular American culture. Long considered one of the greatest novels in world literature, *Anna Karenina* has inspired numerous films, graphic novels, and artworks in other forms. These transpositions of the novel, along with Oprah Winfrey's inclusion of it as a selection in her book club in 2004, have substantially increased its American readership and cultural cachet in recent decades. The course will consist of two parts: in the first half, we will read *Anna Karenina*, and in the second half, we will examine films and other examples of the novel's impact on popular culture. The course is open to students at any level. No prior knowledge of literature, film, visual arts, or Russian culture is required.

**Course Structure and Requirements**

Classes will be discussion-oriented, with short periods of lecture on background material. Each student must attend regularly, do the required readings and viewings, and participate in all classes. There will be an in-class midterm exam on Tolstoy's novel, and a final paper on your choice of one of the films we cover. Brief reports of your impressions of these films will be due the morning of the day we discuss them. There will also be occasional unannounced reading quizzes on *Anna Karenina* and the critical articles, to make sure you are keeping up on your readings.

**Grading**

The course grade is based on the following categories:

Attendance	10%
Participation	15%
Reading Quizzes	15%
Film reports (4)	10%
Midterm exam	25%
Final paper (5 pages)	25%

The final course grade will be calculated using the following scale:

A (93-100); A- (90-92); B+ (88-89); B (83-87); B- (80-82); C+ (78-79); C (73-77); C- (70-72); D (60-69); E (below 60)

**Meetings**

I am always available for meetings Mondays, 9-11 am. However, you are encouraged to make appointments for other days and times if this is inconvenient.

## Course Materials

### Primary Readings

- Leo Tolstoy. *Anna Karenina*. Tr. Richard Pevear & Larissa Volokhonsky. Penguin, 2000.  
Ellen Lindner. *Anna Karenina. The Graphic Canon*, vol. 2. Ed. Russ Kick.  
Seven Stories, 2012. 404-14.  
A.R. and India Eguiguren. *Anna Karenina: In 100 Sketches*. Sun on Earth Books, 2010.

### Secondary Readings

- Lev Tolstoy. "It May Turn Out To Be A Powerful Thing." *Authors on Film*. Ed. Harry M. Geduld. U of Indiana P, 1972. 10-12.  
Virginia Woolf. "The Movies and Reality." *Authors on Film*. 86-91.  
Linda Hutcheon. *A Theory of Adaptation*. Routledge, 2006. 1-32.  
Robert Stam, "Beyond Fidelity: The Dialogics of Adaptation." *Film Adaptation*. Ed. James Naremore. Althone, 2000. 54-76.  
Thomas Leitch. "Across the Russian Border." *Border Crossing*. 17-39.  
Laura Mulvey. "Visual Pleasure and Narrative Cinema." *Film Theory and Criticism Introductory Readings*. 837-48.  
Irina Makoveeva. "Screening *Anna Karenina*: Myth via Novel or Novel via Myth." *Tolstoy on Screen*. Ed. Lorna Fitzsimmons and Michael Denner. Northwestern UP, 2015. 275-297.  
Yuri Leving. "The Eye-deology of Trauma: Killing *Anna Karenina* Softly." *Border Crossing*. 102-20.

### Films

- Anna Karenina*, dir. Clarence Brown (1935)  
*Anna Karenina*, dir. Alexander Zarkhi (1967)  
*Anna Karenina*, dir. Bernard Rose (1997)  
*Anna Karenina*, dir. Joe Wright (2012)

### Obtaining Materials

*Anna Karenina* and *Anna Karenina: In 100 Sketches* can be purchased at Barnes and Noble. Ellen Lindner's graphic novel is available in the Billy Ireland Cartoon Library & Museum Stacks. Critical readings are available on Carmen. All films are available via Kanpoy or the Ohio State Secured Media Library (links will be provided). Some of the films are also available on DVD and/or YouTube.

## **Major and Minor Requirements**

This course satisfies the requirements for the Russian major and minor, and the Film Studies minor.

## **GE Information**

This course fulfills the requirements for two GE categories: a) Visual and Performing Arts and b) Diversity: Global Studies.

### **1. Visual and Performing Arts**

Goals: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

#### **Expected Learning Outcomes**

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

### **2. Diversity: Global Studies**

Goals: Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

#### **Expected Learning Outcomes**

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

## **Disabilities**

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); [614-292-3307](tel:6142923307); [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12th Avenue.

## **Sexual Misconduct**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu).

## **Diversity**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

### **Academic Misconduct**

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 more information, see the Code of Student Conduct: <http://studentlife.osu.edu/csc/>.

Students are required to upload their papers to Carmen, which utilizes Turnitin.com for plagiarism detection. This online service analyzes student submissions for plagiarism from published or online sources and from other students. To avoid plagiarism charges, students must cite all sources from which they get their information and use quotation marks when quoting directly from these sources. Students are responsible for knowing how to correctly cite their sources; ignorance about proper citation standards will not be accepted as an excuse for plagiarism.

### **Mental Health Services**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life’s Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling 614-292-5766. CCS is located on the 4th floor of the Younkin Success Center, and on the 10th floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766, and 24-hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org).

## Course Requirements

### Attendance

To do well in this course, you must attend class regularly. Absences may be excused only in cases of severe illness, family emergencies, and religious holidays; documentation should be provided as far ahead of time as possible. You are allowed two unexcused absences without your grade being affected. Each additional unexcused absence will reduce your grade by one notch (A to A-, A- to B+, etc.).

### Participation

Class participation is vital in this course, and you are expected to contribute actively to the class and group discussions every class. Please be sure to do all readings and viewings on time and arrive to class ready to discuss them. To help guide you in preparing to participate, I will provide discussion questions ahead of time for some of the topics we will cover in the next class. Please consider these questions a starting point rather than a limit to the discussions. You are always encouraged to introduce additional topics yourself according to your impressions of the texts and any other related interests you may have.

### Reading Quizzes

There will be occasional unannounced quizzes on Tolstoy's *Anna Karenina* and the critical essays to make sure you are keeping up with the reading. These quizzes will test factual information about plot, characters, etc. Missed quizzes cannot be made up, but the lowest quiz grade (including missed quizzes) will be dropped.

### Film Reports

A short write-up (1-2 paragraphs/about 200 words) of your observations of each film must be posted on Carmen by the morning of our discussion. These reports will not be given letter grades; you will receive full credit for posting them.

### Midterm Exam

There will be an exam on Tolstoy's novel on **Tuesday, February 25**. The exam will consist of two parts: a short answer section, in which you will provide brief responses to questions about the novel and its cultural and political background; and an essay section in which you will identify two quotations from the novel and write two paragraphs interpreting each passage.

### Final Paper

The paper will be a five-page analysis of one of the film adaptations of Tolstoy's novel. It should include at least 3-5 research sources (criticism of *Anna Karenina* and/or the film you are analyzing, and/or theoretical writings on film and film adaptation). Guidelines will be provided after the midterm exam. The paper will be due **Sunday, April 26**, and must be submitted on Carmen.



**Class and Assignment Schedule  
(subject to change)**

1/7 Introduction to course

Reading for 1/9: *Anna Karenina*, Part I, Ch. 1-11 (pp. 1-43)

1/9 Tolstoy and Russian Literature

Reading for 11/14: *Anna Karenina*, Part I, Ch. 12-34 (pp. 43-115)

1/14 *Anna Karenina*

Reading for 1/16: *Anna Karenina*, Part II, Ch. 1-11 (pp. 117-150)

1/16 *Anna Karenina*

Reading for 1/21: *Anna Karenina*, Part II, Ch. 12-35 (pp. 150-236)

1/21 *Anna Karenina*

Reading for 1/23: *Anna Karenina*, Part III, Ch. 1-12 (pp. 237-278)

1/23 *Anna Karenina*

Reading for 1/28: *Anna Karenina*, Part III, Ch. 13-32 (pp. 278-352)

1/28 *Anna Karenina*

Reading for 1/30: *Anna Karenina*, Part IV, Ch. 1-16 (pp. 353-408)

1/30 *Anna Karenina*

Reading for 2/4: *Anna Karenina*, Part IV, Ch. 17-23; Part V, Ch. 1-20 (pp. 408-505)

2/4 *Anna Karenina*

Reading for 2/11: *Anna Karenina*, Part V, Ch. 21-32; Part VI, Ch. 1-24 (pp. 505-642)

**2/6 No Class: Instructor at AATSEEL Conference**

2/11 *Anna Karenina*

Reading for 2/13: *Anna Karenina*, Part VI, Ch. 25-32; Part VII, Ch. 1-12 (pp. 642-706)

2/13 *Anna Karenina*

Reading for 2/18: *Anna Karenina*, Part VII, Ch. 13-31 (pp. 706-768)

2/18 *Anna Karenina*

Reading for 2/20: *Anna Karenina*, Part VIII, Ch. 1-19 (pp. 769-817)

2/20 *Anna Karenina*

**2/25 Exam on *Anna Karenina***

Reading for 2/27: Tolstoy, “It May Turn Out To Be A Powerful Thing”; Woolf, “The Movies and Reality”

2/27 Tolstoy on Film

Reading for 3/3: Hutcheon, *A Theory of Adaptation*

3/3 Film Adaptation

Reading for 3/5: Stam, “Beyond Fidelity”

3/5 Film Adaptation

Viewing for 3/17: Clarence Brown, *Anna Karenina* (1935)

Reading for 3/17: Leitch, “Across the Russian Border”

**3/10, 3/12 No Class: Spring Break**

3/17 Russia in Hollywood; Clarence Brown, *Anna Karenina* (1935)

3/19 Russia in Hollywood

Viewing for 3/24: Zarkhi, *Anna Karenina*

3/24 Soviet Adaptation; Alexander Zarkhi, *Anna Karenina* (1967)

Reading for 3/26: Mulvey, “Visual Pleasure and Narrative Cinema”

3/26 Film and Gender

Viewing for 3/28: Rose, *Anna Karenina*

3/28 Bernard Rose, *Anna Karenina* (1997)

Reading for 4/2: Makoveeva, “Screening *Anna Karenina*”

4/2 *Anna Karenina* Films: Parallels and Contrasts

Viewing for 4/7: Wright, *Anna Karenina*

Reading for 4/7: Leving, “The *Eye*-deology of Trauma”

4/7 Joe Wright, *Anna Karenina* (2012)

Reading for 4/9: Eguiguren, *Anna Karenina: 100 Sketches*

4/9 *Anna Karenina* in Graphic Art

Reading for 4/14 Lindner, “Anna Karenina”

4/14 *Anna Karenina* in Graphic Art

4/16 Final Discussion

**Paper Due Sunday, April 26 (any time) (Carmen)**

## Russian 3470 Assessment Plan

### Visual and Performing Arts

**a) specific methods used to demonstrate student achievement of the GE expected learning outcomes:**

GE Expected Learning Outcomes	Direct Methods ( <i>assess student performance related to the expected learning outcomes. Examples of direct assessments are: pre/post test; course-embedded questions; standardized exams; portfolio evaluation; videotape/audiotape of performance</i> )	Indirect Methods ( <i>assess opinions or thoughts about student knowledge, skills, attitudes, learning experiences, and perceptions. Examples of indirect measures are: student surveys about instruction; focus groups; student self-evaluations</i> )
1. Students analyze, appreciate, and interpret significant works of art.	Embedded questions on exam (see Appendix A)  Analysis of paper (see Appendix B)	End-of-semester student opinion survey (see Appendix C)
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.	Embedded questions on exam (see Appendix A)  Analysis of paper (see Appendix B)	End-of-semester student opinion survey (see Appendix C)

**b) explanation of level of student achievement expected:**

For the exams, success means that students will answer at least two out of three of the embedded GE short answer questions correctly, and receive at least 80% of the points on the essay question. For the paper, success means that at least 80% of the students will achieve the level of either “meets expectations” or “exceeds expectations,” according to the rubric, for both GE expected learning outcomes in Visual and Performing Arts.

**c) description of follow-up/feedback processes:**

At the end of the course, we will use an analysis of the embedded exam questions and the paper to identify problem spots and how we might change the course and the presentation of materials to ensure better fulfillment of the two GE Visual and Performing Arts expected learning outcomes. We will also analyze the self-evaluation questions carefully to judge how students evaluated their own progress and to determine whether student perception meshed with performance. If there is a conflict, we will adjust the presentation and assessment of material as warranted. We will archive these end-of-semester analyses in the instructor’s office so that we can gauge whether any changes made were effective. These evaluations will be discussed with the curriculum committee. We will also use these data to write a GE report when the ASCC Assessment Panel asks for one.

**Diversity: Global Studies**

**a) specific methods used to demonstrate student achievement of the GE expected learning outcomes:**

GE Expected Learning Outcomes	Direct Methods ( <i>assess student performance related to the expected learning outcomes. Examples of direct assessments are: pre/post test; course-embedded questions; standardized exams; portfolio evaluation; videotape/audiotape of performance</i> )	Indirect Methods ( <i>assess opinions or thoughts about student knowledge, skills, attitudes, learning experiences, and perceptions. Examples of indirect measures are: student surveys about instruction; focus groups; student self-evaluations</i> )
1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.	Embedded questions on exam (see Appendix A)  Analysis of paper (see Appendix B)	End-of-semester student opinion survey (see Appendix C)
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.	Embedded questions on exam (see Appendix A)  Analysis of paper (see Appendix B)	End-of-semester student opinion survey (see Appendix C)

**b) explanation of level of student achievement expected:**

For the exams, success means that students will answer two out of three of the embedded GE short answer questions correctly, and receive at least 80% of the points on the essay question. For the paper, success will mean that at least 80% of the students will achieve the level of either “meets expectations” or “exceeds expectations,” according to the rubric, for both GE expected learning outcomes in Diversity: Global Studies.

**c) description of follow-up/feedback processes:**

At the end of the course, we will use an analysis of the embedded exam questions and the paper to identify problem spots and how we might change the course and the presentation of materials to ensure better fulfillment of the two Global Studies learning outcomes. We will also analyze the self-evaluation questions carefully to judge how students evaluated their own progress and to determine whether student perception meshed with performance. If there is a conflict, we will adjust the presentation and assessment of material as warranted. We will archive these end-of-semester analyses in the instructor’s office so that we can gauge whether any changes made were effective. These evaluations will be discussed with the curriculum committee. We will also use these data to write a GE report when the ASCC Assessment Panel asks for one.

## **Appendix A: Embedded Questions on Exam**

Short answer questions (2-3 sentences):

1. Describe one feature of the Russian Orthodox ceremony in Levin and Kitty's wedding. (GE Learning Outcome for Global Studies: Diversity)
2. Give an example of Levin's objections to the Russian government and volunteers' patriotic support of the Russo-Turkish War. (GE Learning Outcome for Global Studies: Diversity)
3. How does Alexander Zarkhi use music to illustrate one plot event in his adaptation of the novel? (GE Learning Outcome for Visual and Performing Arts)
4. Give an example of a device Hollywood film directors use to depict stereotypical Russian characteristics in their films. (GE Learning Outcome for Visual and Performing Arts)

Essay question (1-2 pages):

What does Tolstoy's description of Anna and Vronsky's affair, and the reactions to and perceptions of it by other characters of the novel, reveal about Russian social, moral, and cultural values? (GE Learning Outcome for Global Studies: Diversity)

## **Appendix B: Analysis of Paper**

Sample papers will be checked to see whether the GE learning outcomes for both categories have been met. The assignment is to write a five-page paper analyzing a film adaptation of *Anna Karenina* in relation to Tolstoy's novel. Papers will thus be evaluated based on the students' appreciation of two artworks, and their ability to make sophisticated observations on aspects of film such as casting, camera angles, shots, music, etc. (Visual and Performing Arts outcomes). They will be evaluated for their analysis of social, political, and cultural norms of nineteenth-century Russia in relation to the Soviet, British, and American cultures in which they films they analyze are set (Global Studies outcomes).

### Grading Rubric for Paper:

<b>GE Learning Outcome</b>	<b>Exceeds expectations for GE Learning Outcome</b>	<b>Meets Expectations for GE Learning Outcome</b>	<b>Does Not Meet Expectations for GE Learning Outcome</b>
Visual and Performing Arts: Students analyze, appreciate, and interpret significant works of art.	The student is able to offer sophisticated, nuanced interpretations of one of the works of literature, film, or graphic art discussed in the course. The paper considers a variety of points of view on the work in question and provides close analysis and consideration of both obvious and subtle details of the works in question. Most or all claims about themes, passages and characters are persuasive, and in some cases, provide unexpected insights in the works.	The student is able to offer a solid and convincing argument about one of the works of literature, film, or graphic art discussed in the course. The paper provides close analysis of the text, and incorproates at least one point of view that contrasts with the student's. Most of the student's claims about themes, passages, and characters in the works are persuasive.	The student fails to offer a competent interpretation of one of the works of literature, film, or graphic art discussed in the course. The paper has one or more of the following problems: lack of close analysis of the text, failure to consider points of view that differ from the students, and unconvincing claims about several of the themes, passages, and characters in the works. In general, the student does not show significant understanding or appreciation of the works.
Visual and Performing Arts: Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.	The student demonstrates insightful observation of the works of literature, film, and graphic art discussed in the course. The student shows a sophisticated grasp of the artistic media and genres discussed in the course, and shows awareness of the different techniques specific to each medium and genre analyzed in the paper.	The student demonstrates understanding of the basic characteristics of each medium and genre, and is able to write competently about at least some of the techniques specific to each medium and genre analyzed in the paper.	The student fails to observe the basic characteristics of each medium and genre, or write in a way that suggests understanding of their differences, and the techniques specific to each medium and genre analyzed in the paper.
Diversity: Global Studies: Students understand some of the political, economic, cultural, physical,	The student shows sophisticated, nuanced understanding of the nineteenth-century Russian political, social, philosophical, and cultural context of Tolstoy's novel. The interpretation of the novel, films, and graphic art analyzed in the paper is grounded in the specific Russian context, and shows thorough understanding of	The student grasps some of the most important aspects of the nineteenth-century Russian political, social, philosophical, and cultural context of Tolstoy's novel, and interprets the novel, films, and graphic art in light of this context.	The student fails to understand the nineteenth-century Russian political, social, philosophical, and cultural context of Tolstoy's novel, and is unable to present an interpretation in the paper that shows how it differs from U.S. and other global contexts.

social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.	its differences from U.S. and other global contexts.		
Diversity: Global Studies: Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.	The student demonstrates full appreciation of the specific attitudes and values of Russian culture, and can write in detail on how they compare to contemporary American attitudes and values.	The student learns about the attitudes and values of Russian culture, and can address them in some detail in the paper.	The student shows no awareness of Russian attitudes and values. There is no evidence in the paper that the student is making an effort to reflect these attitudes and values, or to understand how they differ from those of the contemporary U.S.

### Appendix C: End-of-semester Student Opinion Survey

Sample questions to measure students' sense of how well they fulfilled the learning outcomes:

1. Do you feel that you are better able to interpret the types of artworks (novel, film, graphic art) that we covered in this course than before you took it? (Visual and Performing Arts Learning Outcome)
2. Has your knowledge and understanding of Russian society, culture, attitudes, and values increased substantially since before the course? (Global Studies: Diversity Learning Outcome)

**Subject:** Re: Course concurrence

**Date:** Monday, August 31, 2020 at 2:36:27 PM Eastern Daylight Time

**From:** Renga, Dana

**To:** Peterson, Derek

Dear Derek,

It is nice to hear from you. Film Studies is happy to offer concurrence.

Wishing you a pleasant day, Dana

--

Dana Renga

Professor and Chair, The Department of French and Italian

Co-Director, The Film Studies Program

Affiliate Faculty: Comparative Studies and Women's, Gender, and Sexuality Studies

The Ohio State University

(she/her/hers)

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**From:** "Peterson, Derek" <peterson.636@osu.edu>

**Date:** Monday, August 31, 2020 at 2:33 PM

**To:** AAIS-List-Serve <renga.1@osu.edu>

**Subject:** Course concurrence

Good Afternoon Dana,

I hope you're well. I'm attaching the syllabus of the online version of Alex Burry's "Anna Karenina Goes to Hollywood" course. Since we requested concurrence from Film Studies for the classroom version, we'll likely need it for the online version as well. Could you please pass it along to whoever looks at syllabi in Film Studies?

Thank you!

Derek

**Derek Peterson**

Academic Program Coordinator

**The Ohio State University**

College of Arts and Sciences Department of Slavic and East European Languages and Cultures

400E Hagerly Hall, 1775 College Rd., Columbus, OH 43210

614-688-5597 Office

[peterson.636@osu.edu](mailto:peterson.636@osu.edu)

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**From:** "Burry, Alexander" <burry.7@osu.edu>

**Date:** Wednesday, August 26, 2020 at 6:15 PM

**To:** "Peterson, Derek" <peterson.636@osu.edu>

**Subject:** Re: online course



Hi Derek,

I'd like to create an online version of R3470, so I've filled out an online course template for it. Could you please take a look when you have a chance and let me know if it looks OK? I've also attached an assessment plan and the most recent in-person syllabus.

Best,  
Alex

Alexander Burry  
Associate Professor, Slavic and East European Languages and Cultures  
Co-Editor, The Slavic and East European Journal  
The Ohio State University  
345 Hagerty Hall, 1775 College Road  
Columbus, OH 43210  
[burry.7@osu.edu](mailto:burry.7@osu.edu)

## Arts and Sciences Distance Learning Course Component Technical Review Checklist

**Course: Russian 3470.99**

**Instructor: Alexander Burry**

**Summary: Anna Karenina Goes to Hollywood**

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> <li>• Carmen</li> <li>• Office 365</li> </ul>
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> <li>• Carmen Discussion Boards</li> <li>• CarmenWiki</li> </ul>
6.3 Technologies required in the course are readily obtainable.	X			All software is available for free via OSU site license.
6.4 The course technologies are current.	X			All are updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No external tools are used
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			Please include statement a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			Please include statement b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			Please include statement c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			Accessibility links are provided for all tools.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Instructions are provided.
8.4 The course design facilitates readability	X			
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser

### Reviewer Information

- Date reviewed: 8/31/20
- Reviewed by: Ian Anderson

**Notes: Remove red text in Course Technology section that is meant to be a note to the instructor.**

<sup>a</sup>The following statement about disability services (recommended 16 point font):  
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).

<sup>b</sup>Add to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.  
<http://advising.osu.edu/welcome.shtml>

<sup>c</sup>Add to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.