

UNIVERSITY OF PITTSBURGH
DEPARTMENT OF SLAVIC LANGUAGES AND LITERATURES
RUSS 1066: Forbidden Love on Page and Screen

*The following course overview serves as **a contract** between the student and the instructor teaching this course. Please read the entire text carefully and let the instructor know if you have any questions about it **as soon as possible**.*

Spring 2015 , CRN 20971 Instructor: Dr. Olga Klimova Office hours: Monday 8:30-9pm, Tuesday 6-7:30pm Office: Cathedral of Learning 1417	e-mail: vok1@pitt.edu Class meetings: Monday, Wednesday Room: 236 Cathedral of Learning Time: 4:30-5:45pm Office telephone: (412) 624-5906
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Course Description

The 19th century novel offers many examples of female adultery. Though adultery was a crime for both men and women—and was unquestionably committed more frequently by men—the 19th century novel overwhelmingly centers on the adulteress. The course will question why this literary double standard exists, will scrutinize a variety of authors' distinct portrayal of adultery, and will theorize adaptation—both as the literary narrative of adultery is adapted to different places and time periods and to cinema.

Insofar as this course is offered by the Slavic Languages and Literatures Department, the central text of our study will be Leo Tolstoy's *Anna Karenina* (1877) and texts by Anton Chekhov, Aleksandr Bunin, and Nikolai Leskov. In order to contextualize *Anna Karenina* within European and Russian narrative traditions, the semester begins with the legendary *Romance of Tristan and Iseult* (in Joseph Bédier's retelling), Gustave Flaubert's French novel of illicit passions—*Madame Bovary* (1857)—and Russian author Nikolai Leskov's bloody tale of adultery, *Lady Macbeth of Mtsensk* (1865). Each literary text will be supplemented with film adaptations.

In addition to considering how Tolstoy adapts such tales of adultery into his masterpiece, *Anna Karenina*, the course also investigate how a much later medium—the film—has adapted these novels and/or borrows the dominant themes from them. For example, in addition to Vincente Minnelli's critically acclaimed 1949 adaptation of *Madame Bovary*, you will also watch Kevin Reynolds, *Tristan and Isolde* (2006). Similarly, our reading of *Anna Karenina* will be accompanied by two screen adaptations of the novel—one coming from Hollywood's Golden Age by Clarence Brown, and the other Soviet, by Aleksandr Zarkhi.

The course continues with five very different texts, which are highly influenced by *Anna Karenina*: Ivan Turgenev's "First Love," Anton Chekhov's "The Lady with the Dog" (1899) (and Iosif Kheifits' film adaptation), Fedor Dostoevsky's *The Eternal Husband*, and Ivan Bunin's short story "Sunstroke." To draw parallels between Russian and American narratives of forbidden love, the course concludes with an American version of the novel of adultery—James M. Cain's *The Postman Always Rings Twice* (1936) and examines its influence on American film noir.

Major topics covered in the course include:

- Romantic tales versus the realist novel
- Marriage as a bourgeois institution
- Social prejudices regarding adultery
- Representations of illicit sexual relations in literature and film
- Representations of gender in the novel of adultery
- Literary and cinematic portrayals of guilt and innocence
- Film noir: passion and crime
- Theory of cinematic adaptation
- Adaptation versus influence

Course Requirements

Overall, to complete this course, students are required (1) to complete the assignments scheduled by specific deadlines—normally that means read 80-120 pages and/or watch 1-2 film(s) per week; (2) to participate actively and intelligently on a **REGULAR** basis in the course discussions; (3) to prepare and make a presentation; (4) to prepare one final group project; (5) to post regularly questions and responses on Blackboard discussion board; (6) to attend all class meetings during the semester.

The instructor should not be expected to make, and will not make, any special effort to accommodate students who are absent from any class meeting. Students who miss a class meeting are responsible for screening the film (and any related clips) on their own and for obtaining all relevant handouts and notes from other students.

Students are required to complete all reading and watching assignments before the class meeting, for which they are listed on the class schedule. Depending on the nature of the readings and screenings, students will be expected to have absorbed the factual information contained therein and/or to be ready to discuss the theoretical, aesthetic, or social issues raised by the author(s).

Required Texts

Each student is required to procure the following texts. They are available for purchase at the University of Bookstore and can also be easily found online. PLEASE BE SURE TO BUY THE PRECISE EDITION LISTED HERE.

Bédier, Joseph. *The Romance of Tristan and Iseult*. Trans. Hilaire Belloc. Dover, 2005. (online)

Flaubert, Gustave. *Madame Bovary*. 2nd Ed. W. W. Norton & Co.,

Tolstoy, Leo. *Anna Karenina*. Trans. Louise and Aymler Maude. Norton, 1995.

Leskov, Nikolai. *Lady Macbeth of Mtsensk*. Hesperus Press, 2003.

Cain, James M. *The Postman Always Rings Twice*. Random House, 1989.

Dostoevsky' *The Eternal Husband*. (Courseweb).

Chekhov, Anton. "Lady with the Dog." (Courseweb).

Bunin, Ivan. "Sunstroke." (Courseweb).

Turgenev, Ivan. "First Love." (Courseweb).

Recommended Readings:

Avital Ronell “From Crack Wars” In *Madame Bovary*. NYC: Norton Critical Edition, 2nd ed., 2005. 524-535.

Stam, Robert. “From Madame Bovary Goes to the Movies.” In *Madame Bovary*. NYC: Norton Critical Edition, 2nd ed., 2005. 535-548.

Required Films:

Brown, Clarence. *Anna Karenina* (1935)

Zarkhi, Aleksandr. *Anna Karenina* (1967)

Minnelli, Vincente. *Madame Bovary* (1949)

Chabrol, Claude. *Madame Bovary* (1991)

Kheifits, Iosif. *Lady with the Dog* (1960)

Shapiro, Mikhail. *Katerina Izmailova* (1966)

Garnett, Tay. *The Postman Always Rings Twice* (1946)

All films will be on reserve in the Media Center in Hillman Library and should be watched there. You may also check your local library and check out these films to watch them at home. You can also try to find and watch these films on Netflix, Youtube, and through other online sources.

Course Policies

Please understand that syllabus is a contract that you agree to follow if you choose to remain enrolled in this class. It describes your and the instructor’s rights and obligations and is mutually binding.

Grading:

Attendance and Participation	70 points
12 Bb Discussion Board posts and responses (1 post with 2 questions and 1 response weekly)	60 points
Presentation	40 points
Final Group Project (a digital essay)	50 points

Total 220 points=100%

The following grading standards will be used in assigning grades in this course:

93-100	A	80-82	B-	68-69	D+
90-92	A-	78-79	C+	65-67	D
88-89	B+	73-77	C	64-54	E
83-87	B	70-72	C-	53 and below	F

Assignments:

All students are expected to arrive to class having already completed all assigned work: the entirety of the reading, viewing, and any writing—including printing of papers—must be finished before arriving to class. Completing assignments will greatly increase your ability to participate meaningfully in class discussion, score highly on quizzes and the final exam, and in writing assignments.

Attendance and Participation:

Since attendance is critical to course performance, more than three unexcused absences will automatically result in a lower grade (each additional absence will reduce the grade by a notch: B to B-, C+ to C, etc.). Six absences automatically translate into an F for the course. Students must sign an attendance sheet at the beginning of class. If serious illness prevents class attendance, documentation of that fact is required in the form of a letter from a doctor, stating that ON THE DAY AT THE TIME THE CLASS MEETS the student was too ill to attend. In order for the student's absence to be excused, that letter must be submitted THE DAY THE STUDENT RETURNS TO CLASS.

It is the students' responsibility to find out from their classmates whether important information or materials were handed out during a session they missed. Students therefore should obtain the telephone number and/or E-mail address of at least one of their classmates.

Neighbor's tel. _____ Neighbor's E-mail _____

Students experiencing special problems in the course should make an appointment with the instructor during office hours

Participation is also an important part of this course. You should participate in our class discussions. Your responses must be thoughtful and reference the assigned material specifically. I will judge your responses on thoughtfulness, thoroughness of understanding, depth of analysis, and how much it contributes to the discussion at hand, moving it forward in useful and interesting ways. You will also have a chance to discuss some questions in small groups during our class meetings. Your participation in small group discussions will be also counted toward your participation for that class meeting.

Discussion Board Entries and Responses:

Students will have to submit ten one-two paragraph discussion board entries in the form of critical/analytical responses to the text that you have read and films that you have watched at home. The original discussion board posts should be submitted on the CourseWeb by 11:59pm on Tuesday, the night before our Wednesday class (except the first week, when you can submit your post by noon on Wednesday, January 7). It will include (1) your direct critical response to the specific topics and issues raised in the literary and visual texts assigned for that week; (2) two clearly formulated questions relevant to these issues. These posts may also be used to stimulate class discussion, so you should print them out or bring them to class on your mobile devices. Within four days, by 11:59pm on Sunday, you need to write a one-paragraph response to another student's discussion board question. I would encourage you to respond to it as quick as possible, so you do not fall behind. Overall, you will write 12 original posts and 12 responses to other students' posts.

Presentations

Throughout the semester, students will prepare one class presentation and will be ready to facilitate a class discussion. Each presenter should do a short introductory presentation on the main themes and questions for the literary or cinematic work (no more than 10 minutes) to initiate class discussion and will continue facilitating the discussion by asking questions prepared in advance. Students will take turns doing these presentations. Students should prepare a handout with the main background information on the text and bullet points and bring enough

copies for their presentation. If you have problems with making copies, you should notify me and e-mail me your handout at least 24 hours before your presentation. A signup list will be distributed in the second week of classes.

Group Project

Students will be working on and submitting one final group project at the end of the semester. You will work with partners for this assignment (appr. 2-3 students in each group). You will be creating a digital essay up to 3-4 minute long (like a small movie). In your video essay, you should make an argument about subject matter (have a thesis and support that thesis just like a written paper) and treat it as a piece of communication intended for practical use. For that reason, you should keep in mind four fundamental rhetorical concerns: your audience (who will view the video), purpose (your aim for the video), genre (consider genre expectations), and context (the social, political, and technological). Your video essay may combine various art forms (pictures, music, video, words, voice, etc.).

Choose a specific topic/theme relevant to our course, on which your group will be working. Choose one work from the course and one work outside the course or both texts from the course (you need to have at least one Slavic text) and discuss how these works address the question of forbidden love, adultery, passion, crime, social norms, etc. The detailed instructions on how to complete this assignment will be distributed later in the semester.

You will have to submit your essay by our last class on April 15th. You should make sure that there is a copy of your digital essay available for the instructor to show during our last class meeting.

See examples of video essays, prepared by Pitt students, at <http://www.cidde.pitt.edu/-65>.

Course Website

Resources for this course can be found online at the University's Blackboard website, <http://CourseWeb.pitt.edu>, where you can log in using your university computer account username and password; then click on the link to this course. If you have trouble with this or any other aspect of the course website, call the help desk at (412) 624-HELP.

Blackboard automatically uses your Pitt email account. If you use another account as well (e.g., Yahoo, AOL, Gmail, etc.), be sure to check your Pitt account at least once a day, since the instructor will occasionally send email announcements to the class via the course website.

Academic Integrity:

“Student Obligations and Adjudication” (University Policy 02-03-03) states that “students have an obligation to exhibit honesty, and to respect the ethical standard of his (their) chosen profession in carrying out (their) academic assignments.” A student “violates this obligation” if he/she: “a) presents as one’s own, for academic evaluation, the ideas, representations, or works of another person or persons without customary and proper acknowledgement of sources; b) submits the work of another person in a manner which represents the work to be one’s own; c) knowingly permits one’s work to be submitted by another person without the instructor’s authorization”.

The penalties for plagiarism can be very severe. The immediate consequence of plagiarism will be a zero for the particular assignment and can lead to an F for the course. For the references, please, check the Academic Integrity Code, School of Arts and Sciences on line: <http://www.fcas.pitt.edu/academicintegrity.html>.

Disability Policy:

If a student has a disability that requires special teaching, testing accommodations, or other classroom modifications, he or she must notify the instructor and the Office of Disabled Student Services (DDS) as early as possible in the semester, preferably before Add/Drop on September 7. The student may be asked to provide documentation of the disability to determine the appropriateness of accommodations. To notify DDS, call 648-7890 (Voice or TDD) to schedule an appointment. The office is located in 216 William Pitt Union.

Cell Phones and Other Electronic Devices

Students should avoid using laptops and electronic devices during class sessions. Any non-related activity (Facebook, Twitter, online games etc.) that the instructor notices will result in a zero for class participation for that day. The first time I notice someone using their phone for texting I make a note of it. On the second occasion, the offending student receives a zero for class participation for that day. On the third and subsequent occasions, in addition to getting a zero for participation, the final grade for the class is taken 1 point down (from 100 points to 99, 98, 97 etc.).

If you receive a very important phone call while in class (internship and job interviews, serious family matters) - you may excuse yourself from the room and conduct the conversation outside without any penalty.

Schedule of Assignments

The instructors reserve right to introduce some changes into the course schedule throughout the term. The instructor will announce any changes through email and/or in class in advance of implementation. Students are responsible for changes conveyed orally in class.

Week/Dates	Topic/Themes/ Assignments Due
WEEK 1 January 5 Monday	Introduction. Syllabus. Adultery in Culture. Film and Literature Analysis. Course requirements. Adultery: definition and cultural representations. Analyzing film/analyzing fiction. Assignments Due Read syllabus. Purchase books.
January 7 Wednesday	Narrative of Adultery. Medieval Stories of Adultery. Introduction to <i>Tristan and Iseult</i> . The influence of the legend of Tristan and Isolde. Modern adaptations of <i>Tristan and Isolde</i> : Reynolds, Kevin. <i>Tristan and Isolde</i> (2006) Assignments Due <ul style="list-style-type: none"> • Read <i>The Romance of Tristan & Iseult</i> (available online at http://www.gutenberg.org/files/14244/14244-h/14244-h.htm)-- • Post comment #1 on Blackboard discussion board by noon on Wednesday, January 7
WEEK 2 January 12 Monday	19 th Century French Novel of Adultery: <i>Madame Bovary</i> Assignments Due <ul style="list-style-type: none"> • Read Flaubert's <i>Madame Bovary</i>. Part 1. • Post a response #1 on Bb by 11:59pm on Sunday
January 14 Wednesday	Assignments Due <ul style="list-style-type: none"> • Read <i>Madame Bovary</i>. Part 2.
WEEK 3 January 19 Monday	MARTIN LUTHER KING DAY—NO CLASS <ul style="list-style-type: none"> • No assignments
January 21 Wednesday	Assignments Due <ul style="list-style-type: none"> • Read <i>Madame Bovary</i>. Part 3. • Post comment #2 on Bb discussion board
WEEK 4 January 26 Monday	Visualizing Madame Bovary American cinematic version of Madame Bovary. Novel vs. Film.

	<p>Assignments Due</p> <ul style="list-style-type: none"> • Post a response #2 on Bb by 11:59pm on Sunday • Watch Minnelli's <i>Madame Bovary</i>. Youtube: http://youtu.be/LJu56jRb1kA • Recommended reading: Stam, Robert. "From Madame Bovary Goes to the Movies."
January 28 Wednesday	<p>European film adaptations. French New Wave.</p> <p>Assignments Due</p> <ul style="list-style-type: none"> • Watch Chabrol's <i>Madame Bovary</i>. • Post comment #3 on Bb discussion board
WEEK 5 February 2 Monday	<p>Adultery and Crime</p> <p>Leskov's <i>Lady Macbeth of Mtsensk</i> on page.</p> <p>Assignments Due</p> <ul style="list-style-type: none"> • Post a response #3 on Bb by 11:59pm on Sunday <p>Read Leskov's <i>Lady Macbeth of Mtsensk</i></p>
February 4 Wednesday	<p>The topic of adultery in music. Dmitri Shostakovich's opera. The genre of film-opera.</p> <p>Assignments Due</p> <ul style="list-style-type: none"> • Watch Shapiro's <i>Katerina Izmailova</i> (1966) • Post comment #4 on Bb discussion board
WEEK 6 February 9 Monday	<p>The 19th century Russian novel of adultery: <i>Anna Karenina</i></p> <p>Assignments Due</p> <ul style="list-style-type: none"> • Post a response #4 on Bb by 11:59pm on Sunday • Read Tolstoy's <i>Anna Karenina</i>, Part 1 (pp. 1-106)
February 11 Wednesday	<p>Assignments Due</p> <ul style="list-style-type: none"> • Read <i>Anna Karenina</i>. Part 2 (pp. 106-216) • Post #5 on Bb discussion board
WEEK 7 February 16 Monday	<p>Assignments Due</p> <ul style="list-style-type: none"> • Post a response #5 on Bb by 11:59pm on Sunday • Read <i>Anna Karenina</i>, Part 3 (pp. 216-321)
February 18 Wednesday	<p>Assignments Due</p> <ul style="list-style-type: none"> • Read <i>Anna Karenina</i>. Part 4 (pp. 321-396) • Post #6 on Bb discussion board
WEEK 8 February 23 Monday	<p>Assignments Due</p> <ul style="list-style-type: none"> • Post a response #6 on Bb by 11:59pm on Sunday • Read <i>Anna Karenina</i>. Part 5 (pp. 396-499)

February 25 Wednesday	<p>Assignments Due</p> <ul style="list-style-type: none"> • Read <i>Anna Karenina</i>. Part 6 (pp. 500-606) • Post #7 on Bb discussion board
<p>WEEK 9 March 2 Monday</p>	<p>Assignments Due</p> <ul style="list-style-type: none"> • Post a response #7 on Bb by 11:59pm on Sunday • Read <i>Anna Karenina</i>. Part 7 (pp. 606-695)
March 4 Wednesday	<p>Conclusions.</p> <p>Assignments Due</p> <ul style="list-style-type: none"> • Read <i>Anna Karenina</i>. Part 8 (pp. 695-740) • Post comment #8 on Bb discussion board
<p>WEEK 10 March 9 Monday</p>	<p>SPRING BREAK – NO CLASSES</p> <ul style="list-style-type: none"> • No assignments • Start working on your final project
March 11 Wednesday	
<p>WEEK 11 March 16 Monday</p>	<p>Visualizing Anna Karenina</p> <p>American and Soviet interpretations of Tolstoy’s novel. Censorship. The Production Code. Socialist Realism.</p> <p>Assignments Due</p> <ul style="list-style-type: none"> • Post a response #8 on Bb by 11:59pm on Sunday • Watch Brown’s <i>Anna Karenina</i> • Watch Zarkhi’s <i>Anna Karenina</i>
March 18 Wednesday	<p>Russian Authors on Forbidden Love</p> <p>Fedor Dostoevsky and the Moralization of Family Relationships. Male Relationship. Death and grief.</p> <p>Assignments Due</p> <ul style="list-style-type: none"> • Read Dostoevsky’ <i>The Eternal Husband</i>. Part 1 (pp. 1-82) http://www.mhpbooks.com/pdfs/Dostoevsky.pdf • Post a response #10 on Bb by 11:59pm on Sunday
<p>WEEK 12 March 23 Monday</p>	<p>Assignments Due</p> <ul style="list-style-type: none"> • Read Dostoevsky’ <i>The Eternal Husband</i>. Part 2 (pp. 83-116) http://www.mhpbooks.com/pdfs/Dostoevsky.pdf • Post comment #11 on Bb discussion board

<p>March 25 Wednesday</p>	<p>Romanticizing Russian intelligentsia. Adulterous relationships and moral choice.</p> <p>Assignments Due</p> <ul style="list-style-type: none"> • Post comment #9 on Bb discussion board • Read Chekhov’s “The Lady with the Dog” and Bunin’s “Sunstroke”
<p>WEEK 13 March 30 Monday</p>	<p>Soviet film adaptations of classical Russian literature. Auteur filmmakers in the Soviet Union. Nikita Mikhalkov’s adaptation of Bunin’s <i>Sunstroke</i> (2014).</p> <p>Assignments Due</p> <ul style="list-style-type: none"> • Post a response #9 on Bb by 11:59pm on Sunday • Watch: Kheifits’s <i>Lady with a Dog</i>
<p>April 2 Wednesday</p>	<p>Forbidden love and generational conflict. Oedipal complex. Jealousy. Active female sexuality. Female body and social taboo.</p> <p>Assignments Due</p> <ul style="list-style-type: none"> • Post comment #10 on Bb discussion board • Read Turgenev’s “First Love”
<p>WEEK 14 April 6 Monday</p>	<p>American Version of Crime and Adultery.</p> <p>How-brow, middlebrow, low-brow literature. American novels of adultery.</p> <p>Assignments Due</p> <ul style="list-style-type: none"> • Post a response #11 on Bb by 11:59pm on Sunday • Read Cain’s <i>The Postman Always Rings Twice</i>. Part 1.
<p>April 8 Wednesday</p>	<p>Censorship and novels of adultery. Elite and mass readership.</p> <p>Assignments Due</p> <ul style="list-style-type: none"> • Read Cain’s <i>The Postman Always Rings Twice</i>. Part 2. • Post comment #12 on Bb discussion board
<p>WEEK 15 April 13 Monday</p>	<p>Urbanization. Detective story and crime. Aesthetics, stylistics, and narrative of film noir. Modern adaptations—David Mammet’s <i>The Postman Always Rings Twice</i> (1981)</p> <p>Assignments Due</p> <ul style="list-style-type: none"> • Post a response #12 on Bb by 11:59pm on Sunday • Watch Garnett’s <i>The Postman Always Rings Twice</i>

<p>April 15 Wednesday</p>	<p>Conclusions. Watching final projects together.</p> <p>Assignments Due</p> <ul style="list-style-type: none">• Final group project (a digital essay) due in class
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