

TEACHING, LEARNING, ACQUIRING RUSSIAN

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A SYLLABUS FOR THE AUDIO-VISUAL RUSSIAN CULTURE COURSE

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ABSTRACT

The content of Russian culture courses is best served by audio-visual methods of instruction. Such audio-visual courses fall into three main categories: those taught in Russian and emphasizing everyday culture, those taught in Russian and emphasizing high culture, and those taught in English and offering a comprehensive view of Russian culture for general education purposes.

This article suggests a syllabus for a comprehensive course in Russian culture with emphasis on the visual arts and the cultural assumptions underlying them. No attempt is made to provide a fully worked-out model. Instead, lecture subjects are suggested, along with recommendations for presentations of materials, selection of readings, and appropriate musical accompaniments. It is hoped that teachers of Russian culture will find these suggestions useful in designing both the more selective Russian major courses and the broad liberal arts offerings in English. While the syllabus is designed for semester or quarter courses, it can be expanded to a full-year format.

During the past decade, thanks largely to expanded and more sophisticated audio-visual facilities, culture courses have grown rapidly in various college-level programs. This is especially so in the field of Russian. On the negative side this growth has often been due to attempts to bolster sagging enrollments without integrating culture as an area into established curricula. Such courses have been viewed as temporary stopgaps, and some efforts have been grudging surrenders to the purely quantitative and, unhappily, inexorable demands of computer-controlled academic "management" programs. On the positive side, culture courses represent legitimate attempts to break the bonds of narrow disciplinary self-interest and to make foreign languages a more viable liberal arts phenomenon. Many courses in Russian culture now being taught in North America are inter-disciplinary offerings, team-taught by historians, philosophers, political scientists, and art historians, as well as teachers of language and literature. Russian culture courses are often cross-listed or integrated into general education programs in the humanities and social sciences. In the Slavic field, culture has joined literature, linguistics, and language pedagogy as an accepted area of teaching and scholarship. There has been a remark-

able growth of interest in and knowledge of the relationships between literature and the visual arts. Many courses in Russian culture are solid efforts to teach language and literature in their furthest implications: art, iconography, architecture, folklore, crafts, religion, philosophy, social and political thought, cinematography. Because of the variety of media to be studied and the impact desired, the content of these courses is best served by audio-visual methods of instruction (Kalbous 1974; Leighton 1977).

THREE KINDS OF AUDIO-VISUAL COURSES

Audio-visual culture courses fall into three categories defined by their purpose. First are those courses taught within language programs using audio-visual materials to reinforce or carry the burden of language teaching. Both everyday and high culture are ideal subjects for such courses, but everyday culture provides the best materials for teaching the everyday language. Public transportation, apartment and dormitory life, restaurants and food, libraries, schools, clothing and fashions, sports and recreation, movies and theater, places of work --these are the best subjects for language-oriented culture courses, and audio-visual materials make an impact on the learning of vocabulary and phraseology that is infinitely more memorable than any textbook or reader. How many of us have visited the Soviet Union for the first time and discovered to our dismay that while we could discuss literature or history with ease, we had not the vaguest notion how to board a streetcar, give directions to a taxi driver, order a meal, use a pay phone, or get out of a library? The teaching problem here is not a mechanistic memorization of appropriate words and phrases, but the conveyance of **how** things are done in everyday Soviet society and that **language** gets us through the day briskly. We have available to us several textbooks and readers for the teaching of everyday Russian culture, and these ought to be used to the fullest extent, but audio-visual methods can convey the realism of language vividly and with decisive effect on the memory. There is no better way to demonstrate the difficult problem of boarding a crowded bus and making our way to the front in time to be able to get out at the right stop than to show a slide of a packed bus accompanied by an explanation of the proper words to negotiate the way to our destination.

To the second category of culture courses belong those which are intended to teach high culture to majors and other advanced language students as part of established programs in language and literature. These courses can include history, philosophy, and socio-political thought, but so far as audio-visual instruction is concerned the most appropriate subjects are art, iconography, architecture, crafts, and cin-

ema. Such courses are best taught with lectures in Russian and discussion in Russian required or encouraged. Each lecture has to be prepared in advance--that is, vocabulary and syntax should be taught by regular classroom methods prior to the audio-visual presentation. A showing of color slides with lecture in Russian is far more effective if students are prepared to comprehend what is shown on the screen. Anticipation of an audio-visual presentation is a strong motivation for students to master relevant language materials, and students are pleased when they get to see the splendors of the Moscow Kremlin or the vivid social commentary of the Itinerant painters and hear explanations in a language they can suddenly understand. Again the impact of audio-visual presentations is a remarkable teaching device: it is not likely that students will retain words taught in a vacuum, but an audio-visual lecture on the Moscow Kremlin is certain to make such words as собор, стена, башня, and колокольня remain permanently in active memory. The teacher should repeat what is said about what is on the screen, saying the same thing in different ways, and students should be expected to ask prepared questions. A valuable technique is to require students to prepare their own brief presentations on assigned topics.

Such high-culture courses taught in Russian should be selective rather than comprehensive. It is not possible to teach the full history of Russian culture in the original language, not even in a one-year course at the fourth-year level. Instead, subjects should be chosen for their strongest import and interest: what is an icon and what are the religious bases of iconography? what are Kievan, Novgorodian, Muscovite, and Petrine culture? what are the formal components of Russian church architecture and what Orthodox principles underlie their symbolism? Such courses ought to be well-balanced between language and content--students should be given the satisfaction of learning a subject through the language--and audio-visual techniques should be fully exploited for their impact on aesthetic and language values equally.

To the third category belong those courses which are taught in English as general education offerings. These courses are best perceived not as a service we provide the university community, but as necessary contributions to a basic liberal arts education (Leighton 1977:17). They should deal not only with what is unique about Russian culture, but also with how Russian culture is related to Western civilization as a whole. Essential here is the globality of culture--culture as necessary human experience. Here students have to be made to understand the limitations to any one teacher's authority in dealing with a comprehensive subject. Such courses ought to supplement, not supplant, other disciplines. There are limitations even to team-taught

courses--each instructor can draw only on the perceptions of a particular discipline. The basic assumption of such courses is that they are specialized to the extent they deal with Russian culture in particular, and general to the degree they successfully treat Russian culture as one manifestation of universal human experience. Language teachers should not hesitate to emphasize the language basis of culture.

The obvious danger of a course shaped in this way is that it can become so comprehensive as to be formless, so loose in content as to be random (Leighton, 1977). Language courses have an inherent discipline--we begin at the beginning with the nominative case and end at the end with participles. Literature courses can be disciplined by approach, period, genre. Culture, on the other hand, is not easily defined, and courses in culture can be set loose among a variety of different subjects and disciplines. Emphases can range from the visual arts to intellectual concerns, from art to ideas. Audio-visual techniques provide a certain focus--they shift the emphasis in the direction of the arts--but even here it has to be kept in mind that it is not possible to elucidate the visual arts without treating their intellectual bases. These are not courses in art history or appreciation; culture ranges over the broadest areas of different subjects. Organization of materials is thus of utmost importance to audio-visual courses, and this immediately demands a coherent, rational syllabus.

What follows in this article is a suggested syllabus for a comprehensive course in Russian culture from its earliest beginnings to the present day, with emphasis on the visual arts and the cultural assumptions underlying them. No attempt will be made to provide a fully worked-out model. Instead, lecture subjects will be suggested, along with recommendations for presentations of materials, selection of readings, and appropriate musical accompaniments. It is hoped that teachers of Russian culture will find these suggestions useful in designing both the more selective Russian major courses and the broad liberal arts offerings in English. The suggestions can be amended, re-arranged, and augmented for individual needs. While the syllabus is designed for semester or quarter courses, it can be expanded to a full-year format.

EQUIPMENT FOR A COMPREHENSIVE COURSE

Ideally, an audio-visual lecture course in Russian culture should use multi-projection color slide presentations. At least three screens should be used. The first screen should present information--names, dates, spelling of words. This screen relieves the instructor of the necessity of stopping to spell out and repeat the Russian terms which

are the cross borne by every teacher of any Russian subject, and students are freed from the time-taking process of acquiring data that distracts from the subject of presentation. Information can be attractively drawn on so-called "blank" slides available in most photography stores. The second screen should be devoted to overall views, diagrams, maps, and other general materials. The third screen should be used for the main, detailed presentation. Thus, for a lecture-presentation on the Moscow Kremlin, the second screen can be used for panorama views of the entire ensemble and overall views of the individual palaces, cathedrals, churches, walls, towers, gates, and so on. A map or diagram of the Kremlin should be shown for orientation here. The third screen can then be used to provide detailed views of the various components of architectural structures, both interior and exterior, and even close-up views of specific designs, devices, ornaments. In this way the instructor can lecture from the third screen about the details of, say, the Cathedral of the Archangel Michael, its design, history, symbolism, its onion domes and drums, porch, apses, interior columns, floor, altar, iconostasis. In the meantime an overall view of the structure can be kept on the second screen for appropriate reference and orientation. For a presentation of the Savior Gate the second screen can provide an overall view while the third screen focuses on the main components of the structure--the entrance gate, the clock, the tiers, the spire, even the ornaments on the abutments. While discussing a particular detail on the third screen, the instructor can refer to the second screen for its location and its function as part of the whole.¹

Multi-projection presentations like these do not require elaborate auditoriums. Such auditoriums, complete with computer-controlled visual and sound systems, separate projection rooms, full screens, and other technological delights, do commonly exist in modern universities and colleges. But a small classroom can be easily fitted with screens, projectors, and sound equipment, so long as two needs are met. First, the projectors have to be in a separate room or insulated for sound--there is nothing more debilitating to a lecture than the loud hum of projectors. And second, the room has to provide facilities for raising and lowering the lights. Too much light causes the images on the screen to fade, while an absence of light prevents students from taking notes. The lights have to be raised or lowered as appropriate to the presentation at any given moment. It is not at all difficult to build a single mobile unit containing projectors and sound equipment that can be rolled into a classroom, positioned, and connected to electrical outlets.

Prior to each lecture all equipment should be checked to forestall malfunctions (which inevitably occur anyway). The collection of

slides should be made ready in the projector cartridges, and the instructor should make sure they are in proper order. Five or ten minutes before the start of the lecture the lights should be dimmed and the selected musical accompaniment played while the slides are flashed by on the screens. Teachers will find that their students make an effort to come to class early for this "overture." The lecture should begin with remarks identifying the musical accompaniment, its composer, its relevance to the lecture subject. The lights should then be lowered (or raised) to a level appropriate to the presentation. Instructors will find that student attention will be drawn to the second screen during the early portion of the presentation--the general aspects of the subject--and then gradually to the third screen--the detailed presentation. It is advisable to provide a mixture of audio-visual presentations and regular lectures: the first or last portion of the class hour should be devoted to the intellectual bases or background, the other portion to the presentation. The hour should conclude with another "flash-by" with music as the students depart.

BASIC ORGANIZATION OF THE COURSE

As for the organization of the course as a whole, the Leninist method of dividing the question is useful. An obvious chronological dividing point for a course on Russian culture is the same used by history teachers--medieval should be divided from modern culture and the halfway point is somewhere close to the year 1700. A more ambitious full-year course should probably make a division among medieval, imperial, and Soviet Russian culture. These historical periods can be subdivided into cultural areas on a chronological-geographical basis: Kievan Rus', Vladimir-Suzdal, Novgorod, Muscovy, Volga River areas, the Great North, Petersburg, and in recent time Moscow, Leningrad, and other cities and areas of the Soviet Union. Fitted to these divisions are the subjects: literature, art, iconography, architecture, crafts, religion and philosophy, socio-political trends, language and ethnography. The instructor has to make a difficult decision very early on here: to what extent is the course to be a "culture" course and to what extent is it to be a "civilization" course? That is, does the instructor intend this to be primarily a course on literature, art, and architecture, or is it to deal also with history, political thought, philosophy--in short, with "ideas" as well as with art? Team-taught courses will of course provide their own answer to this question. If teachers of language and literature combine their efforts with art historians in a course like this, then the decision will be toward art/culture; if the course is taught with specialists in the areas of Russian history and political science, then the orientation will be to the

social sciences/civilization. But the decision must be made long before the course is actually taught--during the organization of the collection of slides which is the basis of the course.

Medieval Russian culture invites attention to what is uniquely Russian, but attention must be paid to the Byzantine origins of Kievan culture, the traumatic effects of the Tatar Yoke, and the influence of Europe (the not too strong influence of the Romanesque and the Renaissance, the absence of the Gothic). Beginning in the seventeenth century Russian culture begins to merge with European patterns: Baroque and Rococo, Neoclassicism, Romanticism, Realism, Modernism. Even those courses which are oriented to art have to deal with the intellectual bases of culture--the religious symbolism underlying iconography, the Renaissance principles that govern the design of the Moscow Kremlin, the newly adapted cultural assumptions that went into the building of Petersburg, the impulses toward Russian xenophobia resulting from events in 1240, 1603, 1709, 1812, 1941. It should also be kept in mind that not all subjects lend themselves to audio-visual presentations--the socio-political character of Kievan Rus', the rise of Muscovite autocracy and the development of the ideology of the Third Rome, acceptance of and resistance to foreign influences, the aesthetics of Neoclassicism or Romanticism, Marxist-Leninist theory. And there are limitations to audio-visual presentations: they should be relieved by regular lecture periods because constant visual effects overload the capacity of any human being to absorb information.

SYLLABUS

The Origins of the Slavs: Language and Culture. Useful here as a source of lecture materials, but too sophisticated to be used as a reading for undergraduate students, is Roman Jakobson's survey of the Slavic languages (1955). It provides data on population, migrations, and the development of proto-Slavic into the three families of thirteen languages. These data, which have to be brought up to date with more recent population counts, can be drawn in visual arrangements and photographed as color slides. Maps, both old and new, can also be photographed as slides, and it is possible to design illustrations of migrations and contiguity with other peoples for demonstrations of the origins of the Slavs. The development of the East Slavs should be emphasized, with attention moving to the Great Russians and their language. A Soviet collection of slides of the peoples of the USSR is available through the *Novosti* series. Russian religious choral music or Stravinsky's *Rites of Spring* are appropriate musical accompaniments.

Kievan Rus': Medieval Culture, Modern City. A vexing problem is that a course on Russian culture must begin with Kiev, but the medieval architecture which is the very basis of an audio-visual presentation is almost non-existent today. The foundations of the Cathedral of Hagia Sophia and the Great Gate, the caves and a few structures of the Catacombs Abbey, and several rebuilt monuments are all that remain of this, the most important center of the origins of both the Russians and the Ukrainians. Hagia Sophia must be shown in its Baroque reconstruction and in models of its conjectured original form. The only saving feature here is negative: Kiev serves as a stark example that the history of culture is the story of destruction as well as creation. It is therefore advisable to bring a presentation or presentations of Kiev forward to the modern period, concentrating meanwhile on the various attempts to restore it after periods of decay or destruction. This can be done by reproducing old drawings, maps, engravings, and designs on color slides and using them to augment slides of the city as it exists today. Howard Keller (1977) has provided an excellent survey of art and architecture albums available as materials useful here and in presentations of other cities and areas of Russian culture. It is helpful to integrate the presentation of Kiev with the presentation of Vladimir-Suzdal culture, which is better preserved and culturally similar. The basics of church architecture, which will be prominent throughout the course, should be introduced here: cupola, onion, helmet, drum, neck, apse, tent steeple, cruciform foundation, altar and iconostasis, along with formal resolutions (single, multi, and four-and-one cupolas). Suggested reading: selections from *The Primary Chronicle*. Serge Zenkovsky's anthology (1974) provides convenient and well translated texts of this and the other medieval readings suggested in this article. Suggested music: Mussorgsky's "Great Gate at Kiev" from *Pictures at an Exhibition*. D. S. Merezhkovskij's historical novel *The Romance of Leonardo da Vinci* (1910) offers sad meditations on the destruction of culture which can be read as part of this lecture.

Kievan Rus': Russo-Byzantine Culture. This should be a regular lecture on the Byzantine origins of Kievan culture--literature, religion, social and political organization, law, and historiography. The Kievan princes should be identified, the reasons for Kiev's dominance over the other city-principalities should be discussed. The lack of a principle of succession as a cause of internecine strife should be emphasized. Literary genres--chronicles, vitae, sermons, testaments, apocrypha, military tales, *The Lay of Igor's Campaign*--are a logical subject here. Zenkovsky's remarks on "The Literature of Medieval Russia" are a good reading here (1974:1-40).

Iconography: Artistic Principles and Religious Bases. There are two choices of presentation here. Either iconography should be pre-

sented as a single subject in three or four lectures, or it can be divided by schools among the different geographic-historical periods---Kievan, Vladimir-Suzdal, Novgorod, Kremlin, Stroganov, Rostov, Great North or folk. The choice will probably be made by the degree of the instructor's expertise or by the participation in the course of an art historian. Even a well-informed teacher of language and literature is advised not to adventure too far into art history, and the general humanities student needs to know the basics of this less familiar art form. The elements of an icon (smooth reinforced board, gesso, egg base, overlay) should be explained along with the formal principles of the art (prescribed form, two-dimensional representation with lack of proportion and perspective, color schemes, design elements, recognizability, anonymity). The types of icons (hagiographic, historiographic, Virgin Mother, festival) should be demonstrated along with prescribed forms (Annunciation, Nativity...). The iconostasis and its orders should be explained. Collections of slides of icons and iconostases are readily available through the *Novoali* series. The tenets of Russian Orthodox Christianity and the symbolism of the art should be discussed. Suggested music: Russian religious choral music and Rakhmaninoff's *Vespers*. Suggested readings: "The Martyrdom of Boris and Gleb" and "The Coming of the Greek Iconographers from Constantinople to the Abbott Nikon." (Zenkovsky 1974:100-01,138-40.)

Vladimir-Suzdal. The cultural monuments of this areas have been well preserved or restored. The area provides fine examples of church architecture and models of later churches and cathedrals in other cities. The area has its own iconographic school. The Great Gate at Vladimir offers an occasion to discuss the relations between the men of Rus' and the steppe peoples, as well as the desperate need of the former for cultural permanence. Suggested music: the "Overture" from Borodin's *Prince Igor*. Reading: *The Lay of Igor's Campaign* (Zenkovsky 1974:167-90; Nabokov 1960).

The Tatar Yoke: The Destruction of Culture. The fragility as well as the continuity, and the destruction as well as the creation of culture should be stressed in any course on culture. The disintegration of the Kievan state, the ruin of the Russian land, and the effects of the Tatar Yoke on Russian culture should be related to the problem of Russia and the West. Xenophobia and the process of adaptation of foreign values are important. The brutalization of women is a relevant subject here. Readings: "Orison on the Downfall of Russia" and "Zadonščina" (Zenkovsky 1974:196-97, 211-23).

The Republic of Novgorod: The Kremlin-Citadel and City and Environs. Novgorod is one of the best preserved and restored cultural areas, and it provides materials for many presentations. Maps of the Merchant and Hagia Sophia sides of the Volkhov River should be used

to demonstrate the contrast between the merchant and boyar cultures. Novgorod's Cathedral of Hagia Sophia should be compared to Kiev's. Novgorodian democracy (the veche) should be compared to Muscovite autocracy. The Kremlin-Citadel should be compared to Moscow's Kremlin and generally to the kremlins of Rostov, Smolensk, and other cities. The monasteries--St. George's and St. Anthony's--provide an occasion to discuss Russian monasticism, and discussion can refer back to the Catacombs Abbey and ahead to the Monastery of the New Virgin in Moscow. An icon presentation here should treat Dionisij, Feofan Grek, and Andrej Rublev, and the early influence of the Renaissance. Russian folk music, selections from Prokofiev's *Concerto No. 1*, and readings from "Tales from the Novgorodian Chronicle" and "The Life of St. Michael, a Fool in Christ" (Zenkovsky 77-83, 300-10) are recommended.

The Rise of Muscovy. Audio-visual presentations of Moscow should be preceded by a regular lecture on autocracy and authority, empire and centralization, the ideology of the Third Rome, the Moscow princes and the Romanov dynasty, and the struggle between church and state. The causes of the ascendance of one political power over others should be discussed. "The Tale of the White Cow" (Zenkovsky 323-32) is an ideal reading.

Muscovite Culture: The Kremlin and Red Square. Russia's Renaissance masterpiece by Fioravanti requires at least two presentations. There is almost no limit to available graphic materials on Moscow. Old and new maps should be used to demonstrate the development of the city in concentric circles (the walls). Numerous excellent albums and slide collections of the Kremlin are available. A plan of the Kremlin is required to show the complexity of the ensemble. The influence of the Renaissance should be discussed, particularly in relation to the designs of the Kremlin cathedrals. This presentation requires both panorama and overall views of the ensemble and its individual monuments, and detailed views of each separate structure. St. Basil's is the only medieval structure of the Red Square ensemble, and it must be treated as a cultural and architectural anomaly. The Lenin Mausoleum, the graves, GUM, and the Historical Museum belong to modern culture, and so this part of Red Square should perhaps be treated later. *The 1812 Overture* and selections from the correspondence of Ivan IV and Prince Kurbskij are logical selections (Zenkovsky 366-76) to illustrate medieval Muscovite culture.

Muscovite Culture: Medieval Moscow. It is difficult to find and photograph the surviving medieval monuments of Moscow. They exist and they are many, but they have been swallowed by the now vast modern city. Slide collections and numerous albums are easily available (Keller 1977). The Monastery of the New Virgin makes for a fine presentation, and presentations of medieval Moscow should range into

the suburbs, local monasteries, and the churches along the river bluffs. Russian religious choral music or folk music are recommended. There are many descriptions of the tsars and their families, including Zenkovsky's selection (388-90), which can be used for readings and lecture materials.

Volga Russia. The cities of this area provide fine opportunities to discuss the "real," the "virgin" Russia. A suggested alternative presentation is the *Golden Ring*--the large circle from Moscow out to and down along the Volga and back--and a fine album is available (Kudrjavcev 1974). Selections from *The Life of Archpriest Avvakum, by Himself* (Zenkovsky 399-448) and the Red Army Chorus rendition of "Far, far away" («Далеко») are appropriate.

Medieval Russian Letters. The genres and character of medieval Russian literature should be emphasized. Secular and religious works should be contrasted, and the process of secularization in the seventeenth century should be discussed. W. Brown's *A History of 17th Century Russian Literature* (1980a) provides excellent materials, as does Brostrom's translation-study (1979) of Avvakum's autobiography. Zenkovsky's "The Literature of Medieval Russia" (1-40) is a recommended reading, and D. S. Mirsky's *A History of Russian Literature* (1958) is still a good standby reading, here and later.

Medieval Russian Crafts. Many graphic materials are available for reproduction as slides, and both albums and slide collections of the treasures of the Kremlin Armory are available (Keller 1977). The extent to which this subject is covered depends on the instructor's knowledge of Russian crafts, folklore, costumes, gems and jewels, military accoutrement. One of Puškin's fairy tales is an ideal reading here, and Russian folk music is obligatory.

Great Northern Russia. The preserve at Kizhi provides examples of both religious and domestic architecture and carpentry. Peasant family and commune should be discussed. Surviving Russian wood culture does not go further back than the eighteenth century, but it represents a far older culture. The preserve near Novgorod is less well known, but it is very fine. It is not difficult to compile a series of slides on "Russian Winter," for which there is a great deal of poetry available in translation as readings or lecture materials (Nekrasov, «Мороз, красный нос»). Many reproductions of paintings of Russian rural life are available, and they can be assembled from the various *Novosti* collections. The "Overture" from Glinka's *Ruslan and Lyudmila* is a good selection. Folk tales, perhaps one of Tolstoj's, are good readings, but Turgenev's "Bezhin Meadow" is very much liked by undergraduates. Proffer's anthology (1969) of Russian short stories provides convenient texts of this and other short stories recommended in this article.

The Secularization of Russia: Neoclassical Moscow. This presentation might be prefaced by a regular lecture on the process of secularization and Westernization of Russian culture--the problem of Russia and the West again. The Moscow Baroque can be included, and the presentation can be carried ahead to nineteenth-century architecture, but concentration should be on the post-1812 reconstruction of the city. Attention should be paid to the redesign of the city, particularly to the transformation of the medieval walls into boulevards and vistas (rings). The mansions of the famous Moscow families, and such monuments as the Bolshoi Theater are important. Urban planning and the aesthetic principles of Neoclassicism are logical subjects. The estates out in the countryside (now largely absorbed into the city itself) provide an opportunity to discuss the links between wealth and culture. Selections from Prokofiev's *Classical Symphony* are recommended, and W. Brown's *A History of 18th Century Russian Literature* (1980) provides lecture materials.

The Westernization of Russia. This regular lecture should subsume the entire problem of foreign influence, xenophobia, and adaptation of foreign values. The transition from medieval to modern culture should be emphasized, and Russian culture should be shown as joining the European stream. W. Brown again provides lecture materials. The will of Peter the Great and the relationship between war and culture should be emphasized.

Petersburg Russia. Suggested audio-visual and lecture subjects are "Nevsky Prospect"; "Central Squares"; "Academy, University, Fortress and Garden"; "Square of the Arts"; "Churches and Cathedrals"; "City on Water"; "City of Canals and Bridges"; "Suburbs of the Tsars." Any self-respecting fanatic of St. Petersburg ought to be able to go on forever. No other city in the world provides such a stark example of the difference between intent and realization in urban planning. No other Russian city provides so many graphic materials in the form of designs, maps, engravings, plans, sketches. While it is possible to treat this city in relation to its styles--Baroque, Rococo, Neoclassical, Constructivism, Socialist Construction--it is usually treated in terms of the ensembles specified in the suggested presentations. A ready-made organization and source of fine graphic materials is «**ПАМЯТНИКИ архитектуры Ленинграда**» (1972), which has maps of each ensemble and a detailed catalogue of each architectural structure. The city's symbolism should be stressed--martial city, naval city, empire city, Western showcase, phantasmagorical city, city of revolution. The presentations should range out to the suburbs of Lomonosov, Peterhof, Puškin, and Pavlovsk. Senate Square provides an opportunity to discuss terror and revolution, as do the Temple on Blood, Winter Palace Square, and in fact any part of the city. Appropriate readings are Puškin's "The

Queen of Spades," Gogol's "The Overcoat," and the poetry of Mandel'stam, Axmatova, Blok, Annenskij, and Brodskij. Selections from the introduction to Puškin's *The Bronze Horseman*, Belyj's *Petersburg*, Blok's *The Twelve*, and Nabokov's *The Luzhin Defense* enrich the lectures, as do the opening and closing of Gogol's "Nevsky Prospect." Appropriate musical accompaniments are selections from Chaikovsky's *Swan Lake*, *The Queen of Spades*, and *Eugene Onegin*, Mussorgsky's "Promenade" and "Gnomus" from *Pictures at an Exhibition*, and Prokofiev's *Classical Symphony*.

Russian Romantic Literature. The aesthetics and theory of Romanticism are essential for this regular lecture, with concentration on Puškin, Gogol, and Lermontov. Mirsky (1958) is recommended for background reading.

The Petersburg Myth: Russian Phantasmagoria. This regular lecture can be accompanied by a presentation of the Dostoevskij region (the setting of *Crime and Punishment*), or a presentation of literary Petersburg using slide reproductions of book illustrations, or a presentation of the White Nights and Dark Winters. The city should be treated as an infinitely tiny locus in time and space expanding in ever-widening concentric circles into the green mists of the nth dimension.

Russian Romantic Art. Excellent slides and albums are available. Chaikovsky's *Fifth Symphony* goes well here.

Russian Realist Literature. It is of course impossible to cover the subject, but at least the character of Russian Realism ought to be discussed, with emphasis on Tolstoj, Dostoevskij, Turgenev, Gončarov, Saitykov-Sčedrin, Leskov, and Mirsky (1958).

Russian Realist Art. At least three lectures are possible here. Realist paintings are ideal for presentations of history, folklore, social protest, rural life, and so on--culture as opposed to art history. The paintings of the Itinerants and other social-conscious artists tell a great deal about the socio-political realities of nineteenth-century Russian. A digression on the revolutionary movement is not out of place here. The squalor and cruelty of Russian life is dramatized by the great Realist artists with more power than could ever be mustered by a lecture on the subject.

Russian Ideas. This regular lecture could be sub-titled "Talking all night," and American teachers could not do better than to try to imitate the Russian art of talking about everything as, somehow, a single whole. Russian culture is, after all, a political phenomenon. The marvelous isms: Slavophilism and Westernism, civicism, utilitarianism, nihilism, populism, socialism, Parnassianism. Čadaev, Belinskij, Herzen, Černyševskij, Dobroljubov, Pisarev, Tkačev, Nečaev, Leont'ev, the Kireevskij and Aksakov families, Samarin, Xomjakov, Stankevič, Grigor'ev.

Queen of Spades," Gogol's "The Overcoat," and the poetry of Mandel'stam, Axmatova, Blok, Annenskij, and Brodskij. Selections from the introduction to Puškin's *The Bronze Horseman*, Belyj's *Petersburg*, Blok's *The Twelve*, and Nabokov's *The Luzhin Defense* enrich the lectures, as do the opening and closing of Gogol's "Nevsky Prospect." Appropriate musical accompaniments are selections from Chaikovsky's *Swan Lake*, *The Queen of Spades*, and *Eugene Onegin*, Mussorgsky's "Promenade" and "Gnomus" from *Pictures at an Exhibition*, and Prokofiev's *Classical Symphony*.

Russian Romantic Literature. The aesthetics and theory of Romanticism are essential for this regular lecture, with concentration on Puškin, Gogol, and Lermontov. Mirsky (1958) is recommended for background reading.

The Petersburg Myth: Russian Phantasmagoria. This regular lecture can be accompanied by a presentation of the Dostoevskij region (the setting of *Crime and Punishment*), or a presentation of literary Petersburg using slide reproductions of book illustrations, or a presentation of the White Nights and Dark Winters. The city should be treated as an infinitely tiny locus in time and space expanding in ever-widening concentric circles into the green mists of the *n*th dimension.

Russian Romantic Art. Excellent slides and albums are available. Chaikovsky's *Fifth Symphony* goes well here.

Russian Realist Literature. It is of course impossible to cover the subject, but at least the character of Russian Realism ought to be discussed, with emphasis on Tolstoj, Dostoevskij, Turgenev, Gontarov, Saltykov-Sčedrin, Leskov, and Mirsky (1958).

Russian Realist Art. At least three lectures are possible here. Realist paintings are ideal for presentations of history, folklore, social protest, rural life, and so on--culture as opposed to art history. The paintings of the Itinerants and other social-conscious artists tell a great deal about the socio-political realities of nineteenth-century Russian. A digression on the revolutionary movement is not out of place here. The squalor and cruelty of Russian life is dramatized by the great Realist artists with more power than could ever be mustered by a lecture on the subject.

Russian Ideas. This regular lecture could be sub-titled "Talking all night," and American teachers could not do better than to try to imitate the Russian art of talking about everything as, somehow, a single whole. Russian culture is, after all, a political phenomenon. The marvelous isms: Slavophilism and Westernism, civicism, utilitarianism, nihilism, populism, socialism, Parnassianism. Čaadaev, Belinskij, Herzen, Černyševskij, Dobroljubov, Pisarev, Tkačev, Nečaev, Leont'ev, the Kireevskij and Aksakov families, Samarin, Xomjakov, Stankevič, Grigor'ev.

Here is a good place to emphasize that if Russian national culture has not yet joined the European community, Russian intellectuals are thinking about it. Perhaps Turgenev's essay on Hamlet and Don Quixote can sum up at least part of it in one reading. Berdjajev's *The Russian Idea* (1962) and Weidlé's *Russia: Absent and Present* (1961) provide excellent lecture materials.

Modernist Art. Many slide and album reproductions are available in all periods of Russian art. There is no lack of expertise on the Silver Age in the Slavic field today, and this is an ideal time to demonstrate that the Russian avant-garde movement is more extensive than has been appreciated. Ardis offers numerous anthologies and translations, and leading Slavic journals in North America and Europe have advanced scholarship very far in this area over the past ten years of so. Prokofiev, Stravinsky, and Shostakovich offer musical accompaniments.

The USSR. Only a few slides are needed here--reproductions of good maps of the Soviet Union. Emphasis should be on geography, ethnography, language, and political organization. Noblesse oblige, the "Soviet Hymn" is obligatory here.

Soviet Ideology: Marxism-Leninism. At least the basics of the ideology should be offered to students who live in the least ideological of all cultures. What a shame that Americans receive an undergraduate education without ever learning what is meant by dialectic and materialism, or even that there is a difference between Socialism and Communism. But more important, an effort should be made to show that one revolution does not a radical change make, nor one ideology a culture. Soviet Russian culture really did begin in Kievan Rus' and has its roots in all that has been heretofore treated in this course. Berdjajev's *The Origin of Russian Communism* (1960) helps the lecturer make this point. Logical readings might be *The Communist Manifesto* or selections from Lenin's *What is to be Done?* but, thank goodness for small cultural favors, John Reed's *The Ten Days that Shook the World* is au courant again (1981).

Soviet Ideology: Agitation and Propaganda. The subjects of this lecture-presentation are poster art, the ubiquitous Lenin figure, the Red Square demonstrations, and theory of agitation and propaganda. Prokofiev's "Marche" from *The Love for Three Oranges* is perfect here except for those who are old enough to associate it with the old radio program "Your FBI in Peace and War."

Modern Moscow. This lecture-presentation can legitimately range to every city in the Union in order to demonstrate the homogeneity of Soviet architecture from the heyday of Stalinist Proletkulture to the Socialist Construction of the Seven-Year Plan and after. Urban planning is an ideal subject here, and it is useful to provide slides

of similar American and European projects for comparison. Soviet art is oriented to urban life and thus provides excellent audio-visual materials. "Moscow Evenings" or its American variant "Midnight in Moscow" are not inappropriate here, and the adventurous instructor might try the Beatles' "Back in the USSR." A contemporary work of urban fiction such as Trifonov's story "The Exchange" can be tried (Proffer 1980).

Socialist Realism in Art and Socialist Realism in Literature. Representational art and political literature are logical subjects here. E. Brown (1973), Slonim (1967), Struve (1971), and Svirski (1981) all provide excellent lecture and reading materials here. Two suggested readings are Zdanov's address to the First Congress of the Union of Soviet Writers (1934) and Abram Tertz' *On Socialist Realism* (1960). (One makes a choice here, doesn't one?)

Soviet Education. There are two choices to make here. Those who have participated in the US-USSR academic exchange might wish to offer their personal views and experiences. Those who are knowledgeable about theory and practice of Soviet education will want to offer a more authoritative lecture. Soviet science and technology are appropriate subjects here, as important ends of Soviet education.

The Human Rights Movement. Stalinism, Gulag, those "other" Red Square demonstrations, the Moscow trials ca. both thirties and sixties, the dissident movement, and the Third Emigration. A good idea is to invite a new arrival of the Third Emigration to deliver a guest lecture. A good reading is Solzhenitsyn's "Letter to the Leaders."

Achievements of Soviet Russian Culture. Soviet Russian culture invites criticism, but it would be wrong to conclude a course on Russian culture without alleviating a totally negative impression. As important Soviet-era contributors to world culture, one could list Babel', Tvardovskij, Axmatova, Mandel'stam, Blok, Majakovskij, Brodskij; Shostakovich in music; Malevič in art. Ballet. Science. Cinema. The high Soviet art of translation, which is far above Western standards, provides an excellent subject for a concluding comment on language and culture, both national and international. Kornej Cukovskij's *Высокое искусство* (1968) provides excellent lecture materials here.

The difficulties of organizing and teaching a course on Russian culture cannot be emphasized too strongly. This applies to all three categories of course types mentioned in this article. Color slides and other photographic materials are costly. The handling of slides in preparation for each lecture is a time-consuming and tedious process. Presentations require practice of both manual and technical skills to coordinate multi-projection courses. This teaching method is effective, however, and its difficulties are not insurmountable. The key to the method is the syllabus. The syllabus depends in its turn on the

organization of the slide collection. Unless each presentation is carefully prepared, with all slides and other audio-visual materials in proper order, the accompanying lecture is certain to disintegrate into a bewildering chaos of screen images. The lecturer must be in control at all times, able to draw attention to the correct image in the correct context. It is hoped that the syllabus offered here will be useful to teachers who wish to introduce courses in Russian culture into their curricula.

NOTES

It is also possible to duplicate art and photography albums, as well as guides, maps, directories, and so forth. All Soviet publications are protected by international copyright after May 1973. It is possible to redraw maps, designs, plans, and other graphic materials in a different format. This should be done on attractive color boards which can then be photographed as color slides. North American and European publishers sometimes grant permission for one slide to be made of selected and specified items provided that they are not used for commercial purposes and proper credit is given. Teachers should consult with their library staffs as to what materials can be legally duplicated for pedagogical purposes, and under what conditions.

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