

UNIVERSITY OF OXFORD

**FACULTY OF
MEDIEVAL AND MODERN LANGUAGES**

**Final Honour School Handbook
Russian**

RUSSIAN

**INFORMATION FOR STUDENTS
WHO NORMALLY EXPECT TO BE TAKING THE
FHS EXAMINATION IN TRINITY TERM 2023 (I.E. FOR
STUDENTS STARTING THEIR RUSSIAN FHS COURSE IN
OCTOBER 2020 OR WHO ARE BEGINNERS' RUSSIAN
STUDENTS TAKING THEIR YEAR ABROAD IN 2020-21)**

This handbook gives subject-specific information for your FHS course in Russian. For general information about your studies and the faculty, please consult the Faculty's Undergraduate Course Handbook (<https://weblearn.ox.ac.uk/portal/site/:humdiv:modlang>).

THE FINAL HONOUR SCHOOL IN RUSSIAN

THE YEAR ABROAD IN RUSSIA – BEGINNERS

Undergraduates who have taken Course B as beginners in Russian are required to spend the second year of their studies on a specially designed seven-month language course in Russia. This course has been arranged for Oxford by a British charitable organization, Russian Language Undergraduate Studies Ltd (www.rlus.co.uk), and is held at the State University in Yaroslavl'. The aim of the course is to consolidate first-year work and develop active competence in both written and especially spoken Russian. During the year in Yaroslavl' undergraduates are required to read in Russian a number of texts, mostly those set for the post-A2 Preliminary Examination, to write two essays on this material over the course of the year, and send them for marking to their College Tutors, who act as liaison officers with RLUS and monitor undergraduates' progress on the year abroad.

Students will not be required to pay for the compulsory seven -month language course at the Yaroslavl' State University. They will be liable to pay the year abroad fee (currently £1,385), and will be responsible for covering all other costs relating to the year abroad, including administration and visa fees, living expenses and flights.

THE YEAR ABROAD IN RUSSIA – POST-A-LEVEL

Almost all undergraduates who take the post-A-level course in Russian spend a substantial period of time in the country (3-10 months) as part of the third year of their course. The decision about where and how to spend your third year and the consequent practical arrangements are made individually under the guidance of college tutors, who monitor the benefits of the year abroad, and can give you advice on college-specific funding.

A visit to Russia can be a challenging experience, not just because of the sometimes severe weather, but because there is plenty of red tape associated with your visit in the way of visas, work permits, etc. In particular, please note that obtaining a visa requires you to produce 'support' (i.e. a formal written invitation, submitted through the Ministry of Internal Affairs), which takes at least a month to originate, and that you should allow at least another month for the visa itself to be processed. You should be certain to start preparation for your visit well in advance. You must also familiarise yourself with the up-to-date official regulations (a starting point is the official page of the Russian consulate, <https://www.rusemb.org.uk/consular/>, which has links to the agencies now used for processing applications). Once in Russia, you will receive a landing card (*migratsionnaya karta*) which you must keep safely, and that you must get registered with the authorities immediately (currently within 7 working days after arrival, though the rules do change, and you should be sure that you know what the latest ones are).

When in Russia, you are strongly advised to register with your country's embassy and to sign up for FCO travel advice (<https://www.gov.uk/foreign-travel-advice>).

The Sub-Faculty holds a regular briefing meeting on a Saturday in Michaelmas Term (normally in fourth or fifth week) to provide you with an overview of different types of study and work opportunity. There is, unfortunately, nothing resembling the Erasmus scheme, and assistantships are only available to those who already hold a first degree and a TEFL qualification. However, study at a university or specialist institute,

internships, charitable work, teaching English, as well as study on Russian-language courses are all possibilities. Our information flow is greatly improved by the reports of returning Finalists, who complete a detailed questionnaire, and some of whom attend the meeting in order to comment on their experiences. You can, of course, also make contact with them informally yourself.

It should be said that though the Sub-Faculty will do its best to brief you on the basics, and you will also receive valuable advice from your college tutors, it is impossible for us to find you a job and accommodation and sort out visa, ticket, and insurance issues. If you do not feel up to organizing all this yourself, you may wish to take advantage of the courses organized by RLUS, the company that arranges the language course in Yaroslavl' for RAI second years. RLUS has many years of experience in organizing courses; the costs of the course fees and accommodation are competitive, and all the work of visa support and travel planning will be done for you. If you do wish to make your own arrangements (as many undergraduates at Oxford regularly do), we would once again emphasize that you need to plan, both practically and financially, in advance. Please be aware also that Russian organizations are not at all good at replying to emails or sending invitations etc. at the time requested. It is not unknown for promises of work not to materialize and for essential documents not to turn up. Planning at a distance can be stressful, and it does also demand confidence in your spoken Russian and a modicum of local knowledge. Where French, German, Spanish etc. companies may advertise internships, Russian companies prefer to recruit those who come with a testimony from someone they know. It would be wise to schedule a visit in advance (e.g. in the summer before your second year) to research possible arrangements; a face-to-face meeting can make all the difference.

Whether or not you decide to opt for a RLUS course, you will find their website (<http://www.rlus.co.uk/>) invaluable as a briefing resource. The guidance includes generally helpful advice about different places in Russia; you may well find that a smaller city, such as Petrozavodsk or Tver', is less expensive and friendlier, though less dynamic and with fewer cultural resources, than Moscow and St Petersburg, which cost as much to live in as Western ones (or indeed more), and which are large, crowded, hectic, and with eye-stretching traffic problems. It may also be worth bearing in mind that in some former Soviet countries (e.g. Ukraine, Kazakhstan) Russian is still the first language of substantial sections of the population. Costs are lower and travel formalities can be less intricate.

The Sub-Faculty is very aware of the financial challenges that face you when you are organising your trip. At present there is only one scholarship specific to Russia (the Andrew Levens Bursary), awarded annually on a competitive basis. However, you may be able to find other funding (e.g. the Faculty's Heath Harrison Travel awards or the Gladstone Memorial Trust travel awards, though NB the latter will not pay for language courses) in the University. Consider also whether there are local charitable organisations (Rotary Club etc.) or town-twinning schemes, that may be able to help (Oxford is, for instance, linked with Perm', and you may find that your own home town has a twin city in Russia too).

The Sub-Faculty warns undergraduates embarking on the year abroad against assuming that exposure to spoken Russian and the acquisition of conversational skills are sufficient to produce the improvement in grammar, syntax, and vocabulary that they should be aiming at. This can only be achieved by combining speaking and listening practice with a substantial amount of reading and writing during one's time in Russia. In terms of your academic work, it is usual for your college to require you to write at least one long essay when you are in Russia, which may form the draft of an extended essay, or allow you to explore a topic that you are covering for one of the

analytical papers in more depth than a tutorial essay would allow; but your college tutor will give you individual advice, and set individual assignments, as best befits the situation and your own needs.

THE FINAL HONOUR COURSE

Apart from the description of the course, including set texts, below, please refer to the Russian FHS Examining Conventions for further detail about the precise rubrics for each paper.

RUSSIAN LANGUAGE

The Honour course in Russian aims to develop a good active and passive command of correct spoken and written Russian for non-technical purposes, with some appreciation of different stylistic registers. This is done by means of regular obligatory classes in translation to and from Russian, instruction in writing essays in Russian, grammar classes as needed, and classes allowing you to work through a range of oral/aural exercises.

In addition, the study of literature in the original is seen as an intrinsic and essential part of the language-learning process, of no less importance than language classes or the year abroad. Accordingly, familiarity with the Russian original will be tested through the medium of textual commentary in some examinations on literature or philology (see Papers IV-V, IX-XI).

Paper I: (1) Translation into Russian

Classes in translation from English into Russian, which undergraduates are required to attend weekly throughout the course, are organized centrally rather than in colleges. Tuition for this subject will help you to handle more complex syntactical structures, acquire a richer active vocabulary and gain a command of abstract written Russian, as well as of narrative prose.

(2) Short Essay in Russian

Instruction is provided in the first year and final year of the Honour course in the form of classes, organized in small groups. Tuition in this subject is designed to enable you to address intellectual, political and cultural issues in clear, coherent, and complex Russian modelled on authentic Russian textual material.

Paper II: Translation from Russian

Classes in translation from Russian into English, which undergraduates are required to attend throughout the course, are organized by college Tutors. These classes help you advance your command of textual analysis and stylistics, as well as aiding you in the comprehension of complex literary and analytical prose.

Paper III: Translation from Pre-modern Russian

There are annual courses of classes in translation from pre-modern Russian in the Michaelmas and Hilary Terms for those taking Russian sole.

The Oral Examination

Classes in oral Russian are given on a weekly basis throughout the FHS course. In the final year, practice is given in the aural comprehension exercise for the oral examination in the Final Honour School, and in the presentation of 'discourses', as required in Finals.

The Oral Examination consists of three parts:

1. Listening comprehension of a passage. Listening comprehension will be tested by questions based on the passage and not by a summary. The following will apply:
 - (i) Each question refers to a single block of text.
 - (ii) The questions follow the order of appearance of the relevant material in the text.
 - (iii) The inclusion of irrelevant material will be disregarded.
 - (iv) Answers should be given in the form of complete sentences in English.
 - (v) The number in brackets following each question refers to the maximum marks each question carries.
2. A short discourse. There will be a selection of three types of topic: one on current affairs, e.g. politics, ethical debates, social issues; one on literature, language, music, or the arts; one on broadly intellectual or philosophical questions. Each topic is ca. 3 to 5 lines.
3. Conversation.

Discourse and Conversation: Candidates receive their choice of topics 15 minutes before the examination, and have that time to prepare. They should be prepared to speak for approximately 5 minutes on the topic they have chosen. After the end of the discourse, there will be a further 5-7 minutes for conversation.

Credit will be given for accuracy, idiomatic register and fluency as well as structured presentation of argument. Native or near-native fluency in an informal register alone will not normally be sufficient to attract a top mark. For further information see the assessment guidelines (descriptors) for the Russian discourse and conversation exercises, which are appended to the Russian FHS Examining Conventions (see the link at the end of this Handbook).

The Language Centre makes available recordings of the passages used for aural comprehension, together with copies of the questions set on them in past examinations, and offers facilities to watch Russian television. Video recordings of Russian news broadcasts provided by the Language Centre are sometimes used in conversation classes. See here: <https://weblearn.ox.ac.uk/portal/site/:central:aad:langteach:library> .

PAPERS IV-XII: LITERATURE, PHILOLOGY AND LINGUISTICS

The structure of the Honour courses involving Russian is similar to that for other Modern Languages, as outlined in the general Undergraduate Course Handbook. Undergraduates who read Russian sole cover a wide historical conspectus of literature, since they must study some earlier literature (Paper IX, Enlightenment Texts) and will usually also opt to do both period papers covering both medieval and modern Russian literature (Paper VII, 1100-1700, and Paper VIII, 1820-present). (Paper XII, General Linguistics, may be taken instead of one of these two period papers.) They can also deepen their knowledge of individual authors or of modern Russian literature in general (Papers X, XI and relevant Paper XII options). They have the opportunity

to take options which few British universities can now offer, the analytical study of modern Russian, of its historical development or of Church Slavonic and other Slavonic languages (Papers IV, V and relevant Paper XII options), but are free to determine the relative prominence which this type of work has in their course.

Those reading Russian sole may also take Polish as a subsidiary language; see FHS OPTIONS IN POLISH, below.

Those who read Russian with another language or subject usually study literature of the 19th and 20th centuries (Paper VIII and optionally the relevant Paper XII) and often take the opportunities offered by Paper X or Paper XI to deepen their knowledge of individual authors from that period, but they may decide to choose the medieval period of literature (Paper VII) if they prefer, or to take philological options (Papers IV, V and the relevant Paper XII options) or Russian Enlightenment texts (Paper IX) rather than Papers X-XI.

If you read Russian with another Modern Language, you are required to take at least one option in either the pre-modern literature or the linguistic study of one of your languages; the Russian options which meet this requirement are Papers IV, V, VII, IX and some Paper XII subjects (marked below with an **asterisk**). The pre-modern and linguistic options in other languages, and the exact requirements for those reading Russian with another language or subject (which vary from course to course), are to be found in the *Examination Regulations*.

PAPERS IV AND V

These papers deal with the diachronic and synchronic linguistic study of Russian and of Church Slavonic. They call for a modest basic knowledge of the techniques and terminology of linguistic analysis, but prior study of Linguistics (e.g. for the Preliminary Examination Russian Sole course) is *not* a prerequisite. You will have the opportunity both in tutorials and in the examination to address either theoretical issues or questions which apply specifically to the language under study.

There are normally introductory courses of lectures on Papers IV and V(i) in the Michaelmas Term, followed by classes on the set texts in the Hilary Term. It is recommended that undergraduates start attending these courses before they begin tutorials (up to eight) on Paper IV or Paper V(i). In Hilary Term and Trinity Term there is normally a course of lectures on Paper V(ii), which is intended to serve both as an introduction to the subject and as revision for Finalists; other courses of lectures reflecting the research interests of members of the Sub-Faculty are given from time to time. It is recommended that undergraduates leave at least some of their tutorials for Paper V(ii) until the Final Year, so that they can draw on an improved knowledge of modern Russian acquired during the year abroad.

****Paper IV: Linguistic studies I - The History of the Russian Language***

This paper covers the historical development of Russian from the earliest evidence to the modern period. A selection of short texts, ranging from the 11th to the 18th century, is prescribed for study. These reflect the development of Russian in its everyday use and will introduce you to problems in linguistic analysis and interpretation of source material.

There is also a selection of supplementary texts which illustrate more formal linguistic registers. Some of these texts, in addition to their linguistic value, are of historical or literary interest, and the paper provides background information and ancillary skills for Papers VII and IX.

Copies of the sets of prescribed texts are available from the Faculty Office, on payment of a modest fee.

You may study the whole historical period on the basis of the texts listed under (1) (a) and (1) (b). Alternatively you may specialize either in the linguistic history of medieval Novgorod, studying the texts under (1) (a) and (2) (a), or else in linguistic developments in Muscovy and 18th-century Russia, studying the texts under (1) (b) and (2) (b).

(1) for linguistic comment:

(a)

Marginalia to Novgorod service books (V. V. Ivanov *et al.*, *Khrestomatiya po istorii russkogo yazyka*, Moscow, 1990, pp. 26-7).

Novgorod birchbark texts, nos. 247, 752, 644, 605, 424, 776, 724, 717, 725, 531, 705, 765, 142, 370, 363, 364, 361, 43, 49, 154 (A. A. Zaliznyak, *Drevnenovgorodskii dialekt*, Moscow, 2004, pp. 239-40, 249-54, 267-8, 271-2, 307-9, 350-4, 396-7, 415-20, 422-4, 480-1, 536-8, 588-90, 606-7, 614, 651-2, 672-3).

Vkladnaya Varlaama (Zaliznyak, pp. 458-60).

Treaty of Alexander Nevsky and Novgorod with the Germans, 1262-3 (S. P. Obnorsky and S. G. Barkhudarov, *Khrestomatiya po istorii russkogo yazyka*, part 1, 2nd ed., Moscow, 1952, pp. 51-2).

Novgorod First Chronicle, s.a. 6738-9 (ed. A. N. Nasonov, *Novgorodskaya Pervaya letopis' starshego i mladshhego izvoda*, Moscow-Leningrad, 1950, pp. 69-71).

(b)

Afanasy Nikitin, *Khozhenie za tri morya* (Ivanov *et al.*, pp. 322-5).

Dukhovnaya gramota I. Yu. Gryaznogo (Ivanov *et al.*, pp. 279-80).

Letter of T. I. Golitsyna to V. V. Golitsyn (S. I. Kotkov *et al.*, *Moskovskaya delovaya i bytovaya pis'mennost' XVII veka*, Moscow, 1968, p. 20).

Letters of D. V. Mikhalkov to M. I. Mikhalkova and P. D. Mikhalkov (Kotkov *et al.*, pp. 39-40(17b-v), 41(18b)).

Letters of U. S. Pazukhina to S. I. Pazukhin and E. Klement'ev to F. M. Chelishchev (S. I. Kotkov and N. P. Pankratova, *Istochniki po istorii narodno-razgovornogo yazyka XVII- nachala XVIII veka*, Moscow, 1964, pp.169-70, 233).

Letters of Peter I to Tsaritsa Natal'ya Kirillovna, to F. M. Apraksin, to B. P. Sheremetev (*Pis'ma i bumagi Petra Velikago*, vol. 1 (1688-1701), St Petersburg, 1887, No. 6, p. 11, No. 14, pp. 15-16; vol. 5 (1707), St Petersburg, 1907, No. 1695, pp. 221-2; vol. 7(i) (1708), St Petersburg, 1918, No. 2186, pp. 35-6).

Evidence of A. Turcheninov on fire of 29 May 1737 (A. I. Sumkina and S. I. Kotkov, *Pamyatniki moskovskoi delovoi pis'mennosti XVIII veka*, Moscow, 1981, pp. 159-60).

Letters of V. B. Golitsyn to VI. B. Golitsyn, M. D. Kurakina to B. I. Kurakin, M. M. Shcherbatov to D. M. Shcherbatov (Sumkina and Kotkov, pp. 24-26, 49-50(50), 73-4).

(2) for translation and linguistic comment:

(a)

Colophon to Ostromir Codex (Ivanov *et al.*, pp. 15-16).

Mstislavova gramota (Ivanov *et al.*, pp. 39-41)

Colophon to Mstislav's Gospel Book (Ivanov *et al.*, pp. 49-50).

Spisok ubytkov novgorodtsev, 1412 (Zaloznyak, pp. 686-692).

Russkaya Pravda (Ivanov *et al.*, pp. 67-73).

Novgorod First Chronicle, s.a. 6633-8, 6675-7, 6700, 6712, 6777-80 (Nasonov, pp. 21-2, 32-3, 40, 46-9, 87-90).

(b)

Stateynyi spisok G. I. Mikulina (D. S. Likhachev, *Puteshestviya russkikh poslov XVI-XVII vv.*, Moscow – Leningrad, 1954, p. 178, 4th paragraph – p. 181, 2nd paragraph).

Domostroi (Obnorsky and Barkhudarov, part I, pp. 236-241).

Ulozhenie Alekseya Mikhailovicha Chapter 10 (Ivanov *et al.*, pp. 380-1).

G. Kotoshikhin, *O Rossii v tsarstvovanie Alekseya Mikhailovicha* Chapter 4, Section 24, Chapter 13, Sections 1-4 (ed. A. E. Pennington, Oxford, 1980, pp. 65-7, 159-63).

Stateynyi spisok P. A. Tolstogo (Obnorsky and Barkhudarov, part 2:1, 1949, pp. 72-5).

There is normally a course of eight lectures on the subject in the Michaelmas Term, followed by a course of eight classes on the set texts in the Hilary Term. It is recommended that students should start attending these courses before they have tutorials on the subject.

The examination consists of two parts: One is an obligatory question on the prescribed texts: two passages for detailed linguistic comment, one from (1) (a), the other from (1) (b), and two passages for translation with linguistic comment on specific words or phrases, one from (2) (a), the other from (2) (b). Candidates are required to attempt two passages, either from (1) (a) and (1) (b), or from (1) (a) and (2) (a), or from (1) (b) and (2) (b). There is also a range of questions to be answered in essay form; candidates must attempt two of these.

***Paper V: Linguistic studies II**

This paper comprises two subjects:

(1) The development of the Church Slavonic Language

OR

(2) Descriptive analysis of modern Russian

You may take one or the other, but *not* both.

(1): *The development of the Church Slavonic Language*

Church Slavonic was the medieval literary language of the Russians and other Orthodox Slavs and continues to be used as their liturgical language to this day. This paper offers you the opportunity to learn Church Slavonic, to find out about the historical circumstances which gave rise to Old Church Slavonic and to later varieties of the language, and to read and analyse a number of prescribed texts which reflect the historical and local development from Old Church Slavonic to modern Russian Church Slavonic and show how the Old Church Slavonic cultural tradition was passed on and reinterpreted.

Studying Church Slavonic complements Paper IV and provides background information and ancillary skills for Papers VII and IX.

You will be required to show knowledge of the texts listed under both (a) and (b). Copies of both sets of texts are available from the Faculty Office, on payment of a modest fee.

The prescribed texts are:

(a) for linguistic comment:

Kiev Missal and Euchologium Sinaticum (R. Auty, *Handbook of Old Church Slavonic*, London, 1968 and subsequent reprints, Pt. ii, Texts and Glossary, passages IV, pp. 52-7, and VI, pp. 64-9).

Luke x:25-37 (Auty, passage XIV, pp. 97-106; ed. L. P. Zhukovskaya *et al.*, *Aprakos Mstislava Velikogo*, Moscow, 1983, p.131).

Psalm liv (ed. S. Sever'yanov, *Sinayskaya Psaltyr'*, Petrograd, 1922, pp. 67-68; ed. E. V. Cheshko *et al.*, *Norovskaya psaltyr'. Srednebolgarskaya rukopis' XIV veka*, Sofia, 1989, Pt. ii, pp. 387-91; *Psaltyr s posljedovanjem Đurđa Crnojevića 1494*, reprinted Cetinje, 1986; the Synodal Bible of 1751 and subsequent editions, e.g. Moscow, 1815, St. Petersburg, 1820).

(b) for translation and linguistic comment:

Vita Constantini, xiv-xv, xvii-xviii, *Vita Methodii*, v-xvii, the Treatise on Letters, the Acrostich Prayer (A. Vaillant, *Textes vieux-slaves*, Paris, 1968, Pt. i, Textes et glossaire, passages I, pp. 30-33, 37-40, II, pp. 46-55, III, pp. 57-61, IV C, pp. 68-70).

Povest' vremennykh let, s.a. 6406 (D. S. Likhachev, *Povest' vremennykh let*, part I, Moscow – Leningrad, 1950, pp. 21-23)

Zhitie sv. Stefana episkopa Permskogo (ed. V. Druzhinin, St. Petersburg, 1897, reprinted The Hague, 1959, pp. 69-74).

V. F. Burtsov's *Bukvar'* (V. V. Ivanov *et al.*, *Khrestomatiya po istorii russkogo yazyka*, Moscow, 1990, pp. 369-74).

In any year when there is a demand for this subject a course of eight lectures is provided, usually in the Michaelmas Term, followed by a course of eight classes on the set texts in the Hilary Term. It is recommended that students should start attending these courses before they have tutorials on the subject.

The examination consists of two parts. One is an obligatory question on the prescribed texts: one passage from group (a) for detailed linguistic comment, and two passages from group (b) for translation with linguistic comment on specific words or phrases. Candidates are required to attempt the passage from group (a) and one of the passages from group (b). There is also a range of questions to be answered in essay form; candidates must attempt two of these.

(2): Descriptive analysis of Russian as spoken and written at the present day

This paper is devoted to the descriptive analysis of the phonetics, phonology, morphology, syntax, vocabulary, semantics and stylistics of modern Russian, with some consideration of recent or current linguistic variation and change.

You choose a range of topics for study in the light of your interests and of guidance from tutors. If you wish, you may take the opportunity to investigate the application of linguistic theory to the analysis of Russian. Otherwise, you might choose to pursue topics which are of practical use in Russian language work.

At least eight lectures on this subject are provided each year. It is recommended that students should start attending these courses before they have tutorials on the subject, and that they should spread the tutorials over the two years of the Honour course.

The examination consists of a range of questions to be answered in essay form; passages for phonetic transcription or general linguistic commentary are set additionally to the usual number of essay questions. Candidates must attempt three questions.

PAPERS VII AND VIII

Each of these papers covers a period in the literary history of Russia. They provide undergraduates with an opportunity to follow the development of literary genres and movements as well as to study the work of individual authors in their cultural setting.

General historical questions are not set either for tutorials or in examination, but you are encouraged to do some background historical reading by way of preparation. As these papers in their turn provide background for Papers IX, X and XI, undergraduates will usually start tutorials for them at the beginning of the Second Year, though they may reserve some work on period papers for the Final Year in order to accommodate interests which they develop during the course or to take advantage of the opportunities for reading offered by the year abroad. Eight tutorials are normally given on Paper VIII; Paper VII is taught through a combination of classes, seminars and tutorials, available only in Hilary Term. Lectures on Paper VII will be offered no more

frequently than every other year.

***Paper VII: Period of literature 1100-1700**

This period paper provides an introduction to both the key concepts that define the early modern period and a number of major literary texts and genres. Topics include 1) the interrelation of politics and writing, and the uses of writing to project state ideology; 2) the status of monastic writing and secular culture; 3) Russia's religious identity and belated secularization; 4) the idea of the holy; 5) the saintly prince. The genres explored will include hagiography, the sermon, epic, autobiography, the picaresque tale, the fairy-tale romance, and folklore. Attention will also be paid to the relation of the visual arts such as icon-painting and literary narrative. The paper is taught in a combination of tutorials and seminars, normally in Michaelmas Term. Knowledge of Old Russian can help but is not a prerequisite.

Paper VIII: Period of literature, 1820 to present

This paper offers scope to study a wide range of Russian writers of the 19th, 20th and 21st centuries, such as Pushkin, Griboedov, Gogol', Lermontov, Tyutchev, Herzen, Turgenev, Goncharov, Dostoevsky, Tolstoy, Ostrovsky, Leskov, Saltykov-Shchedrin, Chekhov, Blok, Mayakovsky, Akhmatova, Mandelstam, Pasternak, Tsvetaeva, Babel', Bulgakov, Zamyatin, Piln'yak, Platonov, Nabokov, Solzhenitsyn, Shalamov, Trifonov, Dovlatov, Pelevin, Voinovich, Petrushevskaya, Venedikt Erofeev and Brodsky. Comparative discussion of writers is actively encouraged, and the questions set in the examination invite candidates to address broad topics (e.g. the relationship between literature and ideology, the effects of censorship, the connections between plays read as drama and performed as theatre, etc.). In addition you may concentrate on particular genres of literature, such as lyric poetry, drama or satire, trace the development of literary movements such as Symbolism or post-modernism, and study the interaction of literature with contemporary political and social life. Undergraduates choose authors and topics for study on the basis of their interests and in consultation with their tutors; they may be taught by different tutors for various parts of the paper. Courses on the historical background to 19th-, 20th- and 21st- century Russian literature are given, and a variety of lecture courses on individual authors or literary developments within the period is available on a regular basis.

The examination consists of a range of questions, of which three must be answered, in essay form. There are NO questions in which authors are named. Instead there are 25-30 (not counting 'either...or') questions on subjects such as the effect of the following on Russian literature, or their representation in it:

- literary genres: poetry, the short story, the novel, drama
- literary and historical events: the Napoleonic invasion, the Crimean War, the 1905 and 1917 Revolutions, the Civil War, the Stalinist Terror, the Great Patriotic War; The Gulag; de-Stalinization and the 'thaw'; the collapse of the Soviet Union.
- cultural and social questions: censorship, serfdom, the nobility, rank; St Petersburg, the countryside and the city; religion, philosophy, the individual and the collective
- literary movements and modes: Romanticism, Realism, journalism, Utilitarian critics, fin-de-siècle, Symbolism, Acmeism, Futurism, ornamental prose [Serapion Brothers], Socialist Realism; irony, parody; village prose; samizdat and tamizdat; conceptualism and post-modernism.
- eras: the 1840s, the 1860s, the Silver Age, the 1920s; the Stalin era; the 'thaw'; late socialism; the post-Soviet era.
- identity: gender, childhood, autobiography, emigration; the little man, the positive hero

- literature and other art forms: interaction of literature with the visual arts, music, the theatre, the cinema

Half the questions will address broad general topics without specifying a date-span, the other half will refer to discrete historical periods. The question paper will be set out with the general questions at the beginning and the historically specific topics, arranged chronologically, at the end.

PAPERS IX, X AND XI

These papers allow you to examine specific literary texts in more depth than is expected for Papers VII and VIII, and to practise close stylistic analysis through the commentary exercises which are an obligatory part of the examinations. For each paper you will normally have eight tutorials, and will also have the opportunity to attend classes in commentary on the set texts. You are likely to do the bulk of the work in the Second Year, though options from Papers X and XI which involve particularly long texts are sometimes taken in the Final Year, in order to make use of the opportunities for reading offered by the year abroad.

****Paper IX: Enlightenment texts***

Russian literature of the late seventeenth and eighteenth centuries reflects the momentous changes in cultural and social life brought about by the increasing exposure of Russia to Western cultural models. The period that saw the founding of St Petersburg, one of the great neo-classical cities of the world, also witnessed the rapid development of a rich and modern secular literature that reflected historical circumstances and new facts of national identity. The paper treats the development of a new, secular literary idiom and genre system in the context of major cultural movements such as Classicism and the Enlightenment, and through the close study of major and minor texts introduces undergraduates to important writers such as Lomonosov, Derzhavin, Radishchev and Karamzin; and to the development of key genres such as satire, comedy, prose fiction, the burlesque and some first class poetry from the occasional verse written at court to Alexander Pushkin's first masterpieces. Topics include the relationship of literature and politics; the image of the ruler, especially as cultivated by Catherine the Great; the intersection of science and literature in the understanding of nature; the development of new ideas of the self as expressed in literature, including poetry and diaries; the importance of travel literature in the articulation of Russian literary aspirations; the role of satire as a vehicle for self-examination by the gentry.

The paper teaches and tests a close knowledge of texts, including many examples of important and first-rate literature. It will be examined through essay and commentary. The texts will be distributed according to topic (so that a writer like Derzhavin, for instance, will figure in more than one tutorial subject).

In the examination, candidates will be required to do a commentary on one passage (from a choice of several); write an essay on one of the prescribed authors; and write an essay on a topical question.

The syllabus will consist of the following texts (with passages for commentary eligible to be set from those marked with an *):

*'Povest' o Savve Grudtsyne'; *'Povest' o Frole Skobeeve'; 'Povest' o Bove Koroleviche'

Antioch Kantemir Satires I*, II, IV, VII, IX
Mikhailo Lomonosov: 'Oda na vzyatie Khotina'; 'Pis'mo o pol'ze stekla', 'Oda torzhestvennaya (1747)*'; 'Oda torzhestvennaya (1762)*'; 'Utrennee razmyshlenie o bozhiem velichestve*', 'Veчерnee ramyshlenie*'.
Aleksandr Sumarokov, 'Epistola o stikhotvorstve*'; *Lyric poems: "Stradai, priskorbnyi dukh!", Idiliia ("Bez Filisy ochi siry...").

Denis Fonvizin, *Brigadir**, *Nedorosl**;
Vassily Kapnist, *Yabeda*
Ippolit Bogdanovich, *Dushen'ka*
N.I. Novikov, *Satiricheskie zhurnaly*. Excerpts.
M. Chulkov, *Prigozhaya povarikha**
Alexander Radishchev, *Puteshestvie iz Peterburga v Moskvu** [3 prescribed chapters as provided on the handout: 1) Chudovo; 2) Edrovo; 3) Chernaia griaz' with the Slovo o Lomonosove.

Gavriil Derzhavin: 'Bog*'; 'Pamyatnik geroyu'; 'Vel'mozha'; 'Vlastitelyam i sud'yam'; 'Russkie devushki'; 'Evgeniyu. Zhizn' zvenskaya*'; 'Solovey vo sne'; 'Na smert' knyazya Meshcherskogo*'; 'Priglasenie k obedu'; 'Pamyatnik'; 'Moi istukan'; 'Reka vremen v svoem stremlenii'.

Nikolai Karamzin, *Bednaya Liza**, *Ostrov Borngol'm*; *Pis'ma russkogo puteshestvennika* (extracts)

Vassily Zhukovsky, *Svetlana*; 'Sel'skoe kladbishche*'

Ivan Krylov, 'Pis'mo o pol'ze zhelanii*'; 'Strekoza i muravei', 'Vorona i lisitsa', 'Lebed' rak i tshuka', 'Volk i iagnionok', 'Volk na psarne', 'Kvartet', 'Ryb'i pliaski'

Konstantin Batiushkov, 'Moi Penaty*'; 'Moi genii'; *Elegiia*; *Na razvalinakh zamka v Shvetsii*;

Pushkin, *Ruslan i Lyudmila*; selected lyrics: "K Batiushkovu" (1814), "Vospominaniia v Tsarskom Sele" (1814)*, "Bezverie" (1817)*, "V al'bom" (1817), "Elegiia" (1817), "Vol'nost'" (1817)*, "Derevnia" (1819)*, "Umolкну skoro ia.." (1821).

Paper IX is taught through a combination of classes, seminars and tutorials, available normally in Michaelmas Term.

Papers X and XI: Modern Prescribed Authors

These papers offer the opportunity to make a deeper study of some of the most important writers of the nineteenth and twentieth centuries. In each paper, any two of the prescribed authors are chosen for detailed examination. Undergraduates are encouraged to read as widely as possible in the writings of their chosen author, in order to familiarize themselves with their artistic technique and development and their intellectual background and preoccupations. In addition they study in detail certain prescribed works by each author.

Courses of lectures on the prescribed authors are given regularly, and classes in commentary on the set texts for Finalists are normally available in the Trinity Term.

The examination for these papers consists of two parts. One contains passages from the prescribed texts for detailed literary commentary, one by each of the prescribed authors. The other part contains a range of questions on each of the prescribed authors, for answer in essay form. A commentary passage on each of the two authors chosen, and an essay question on one of the two authors chosen must be attempted (i.e. three questions in all must be answered).

Paper X: Modern Prescribed Authors (i): Pushkin, Gogol, Mandel'shtam,

Tsvetaeva, Bulgakov

The list of prescribed texts is as follows:

(1) Pushkin, with a special study of *Tsygany*, *Evgeny Onegin*, *Povesti Belkina*, Selected lyrics (copies of the prescribed poems are available from the Faculty Office at the Modern Languages Faculty, 41 Wellington Square).

(2) Gogol, with a special study of *Mirgorod*, (excluding *Taras Bul'ba*) *Shinel'*, *Zapiski sumasshedshego*, *Nevsky Prospekt*, *Portret* (redaction of 1842), *Nos*, *Mertvye dushi* Part I, *Revizor*.

(3) Mandel'shtam. Selected lyrics (copies of the prescribed poems are available from the Faculty Office at the Modern Languages Faculty, 41 Wellington Square). Candidates will also be expected to have read a representative selection of Mandel'shtam's artistic prose and articles on literary topics, but these will not be set for commentary.

(4) Marina Tsvetaeva (1892-1941), with a special study of a selection of lyric poems, *Poema kontsa*, *Poema gory* (as well as *Krysolov*), *Fedra*, and *Moi Pushkin* (as well as *Iskusstvo pri svete sovesti* and *Mat' i muzyka*). (copies of the prescribed poems are available from the Faculty Office at the Modern Languages Faculty, 41 Wellington Square).

(5) Bulgakov, with a special study of *Belaya gvardiya*, *Sobach'e serdtse*, *Beg*, *Master i Margarita*.

The following is a more detailed description of the paper:

(1) Aleksandr Pushkin (1799-1837)

Pushkin is Russia's supreme national writer, the equivalent of Shakespeare in Britain or Goethe in Germany. His biography, familiar to every literate Russian, has inspired literary works in its own right (for example, Bulgakov's *Poslednie dni*); his poetry, prose, and dramas had a pioneering role of which Pushkin himself was fully conscious, and have exercised a central influence on the development of Russian literary tradition since the early nineteenth century. Playing a vital part in the transition from classicism to Byronic Romanticism and realism, they are extraordinarily varied – playful, tragic, sonorous, off-hand, witty and deeply moving.

The texts for special study complement the works set for Prelims. They include the taut and dramatic narrative poem *Tsygany* (1824); the sparkling, wayward, and touching verse novel *Evgeny Onegin* (1831); *Povesti Belkina* (1829), Pushkin's first significant prose work, a teasing collection of parodies and literary allusions; and a selection of major lyric poems, from the early works of his brilliant youth to the disillusioned and meditative self-scrutiny of his final years. (This selection may be obtained for a small charge from the Faculty Office, 41 Wellington Square.)

(2) Nikolai Gogol' (1809-1852)

Gogol' is conventionally (if not altogether accurately) considered the polar opposite of Pushkin: an eccentric and dazzling humorist, steeped in the folklore and folk beliefs of his native Ukraine, yet with a penchant also for overt moralising that became increasingly evident in his last years, when his views shifted towards a quasi-Slavophile religious nationalism. One of the supreme masters of Russian prose, his legacy can be traced in almost every important successor, from Leskov and Saltykov

through Andrey Bely, Nabokov, Bulgakov, and Zoshchenko. The selected texts introduce you to most of his masterpieces, beginning with the Gothic romance *Vii*, the offbeat stories of Ukrainian provincial life 'Povest' o tom, kak possorilsya Ivan Ivanovich s Ivanom Nikiforovichem' (in which one of the leading characters is a brown pig), and 'Starosvetskie pomeshchiki', a bittersweet and ironic reworking of the Philemon and Baucis legend. You will also read his tales of Petersburg life 'Shinel', 'Nos', 'Portret', 'Nevskii prospekt', and 'Zapiski sumasshedshego', the great novel of Russian provincial stagnancy and corruption, *Mertvye dushi*, and the famous comedy of mistaken identity *Revizor*, one of the jewels of the international dramatic repertoire.

(3) Osip Mandel'shtam (1891-1938)

Widely recognised as the preeminent Russian poet of the 20th century, Mandel'shtam defended the inviolability of the individual in intensely lyrical poetry, moving from the perfectly controlled *Kamen'* (1916) of his 'Acmeist' years, through the superb, classically inspired poetry of *Trostia* (1922), permeated by his ambivalent attitude to the Revolution; the despairing elegies for his age during 1920-25; the *Moskovskie tetradi* (1930-34), detailing his isolation from the conformist literary world; to its culmination, after his arrest and exile, in the magnificent *Voronezhskie tetradi* (1935-1937), a passionate and tormented assertion of the sanctity of human life and its highest expression in poetry, music and the visual arts.

Through close study of a selection from the collections mentioned above, in conjunction with Mandel'shtam's artistic prose – the semi-autobiographical 'Shum vremeni' (1928), critical articles such as 'Utro akmeizma' (1913), 'O sobesednike' (1913), 'Slovo i kul'tura' (1921), 'O prirode slova' (1922), and the brilliant essay 'Razgovor o Dante' (1933), you will appreciate the relationship between Mandel'shtam's ideas and personality and his ever-widening range of themes, his poetic mastery, and the interplay of historical and cultural influences in his poetry. Selections of the prescribed poems are available from the Faculty Office, 41 Wellington Square. There is a small charge.

(4) Marina Tsvetaeva (1892-1941)

In a life extending from the Silver Age, through the first wave of the Russian emigration, to a final tragic return to the Soviet Union, Marina Tsvetaeva defied ready description and refused to be conveniently aligned with any of the main literary, cultural or political movements of her age. Often marginalised in her own lifetime (although her work was fiercely championed by critics such as D. S. Mirsky, and admired by her more perceptive fellow poets), she has since come to be seen as one of the most brilliant and original voices within Russian modernist poetry and European modernism *tout court*. Her work combines a frank emotional intensity with a powerful technical command of all of the resources of Russian verse, as well as a confident sense that her true interlocutors and equals are not to be found in her own age, but belong instead to the timeless judgement of genius and posterity. In this regard, Tsvetaeva can be seen as the last of the great romantics, and her work across a range of literary genres – the lyric, the narrative poem, the verse dramas, the literary essay and the highly personalised memoir – represents a defiant attempt to assert the individuality of her creative voice against the vicissitudes of life, love, fate, history and taste. In this sense, although aware of her identity as a women poet, Tsvetaeva energetically resists the category of the *poetessa*, (which is not to say that questions of gender, sex and sexuality are in any way irrelevant to her work). You will have the chance to read a representative selection of Tsvetaeva's lyric poetry, exploring how she stages pugnacious dialogues with poets, lovers, language and poetry itself. You will also read a number of her longer narrative poems, in which she tests the limits of verse form, story-telling, subjectivity and the relationship between art and life. Tsvetaeva's play,

Fedra, illustrates her engagement with the classical tradition and its handling of female heroism, and a series of prose texts illustrate her treatment of debts, both literary and personal, as well as a embodying an often iconoclastic attitude to the Russian literary language.

(5) Mikhail Bulgakov (1891-1940)

Bulgakov is one of the acknowledged masters of early twentieth-century Russian prose, and also an outstandingly gifted dramatist. Humorous and whimsical, his writings are also informed by sophisticated philosophical and theological concerns. A convinced individualist and humanist, he offered a daring challenge to the integrationist and materialist drive of Soviet culture. The selection of prescribed texts includes the brilliant early novel *Belaya gvardiya* (written 1922-1928), a searing and poignant portrait of a family's experiences in a Kiev torn apart by the Civil War; the short novel *Sobach'e serdtse* (written in 1925), a savage satire on the Utopian science of the early Soviet era and on the 'dictatorship of the proletariat', considered so dangerous by the authorities that it was not published until 1987; the play *Beg* (1926-7), Bulgakov's dramatic masterpiece, a fantastical and grotesque evocation of the fate of White refugees outside Russia; and the world-famous novel juxtaposing Moscow in the early Stalin era and Jerusalem in the time of Christ, *Master i Margarita*. (Different editions of *Beg* show significant variations, and you are advised, for purposes of textual commentary, to use the Bristol Classical Editions text.)

Paper XI: Modern Prescribed Authors (ii): Dostoevsky, Tolstoy, Chekhov, Solzhenitsyn, Petrushevskaya

The list of prescribed texts is as follows:

- (1) Dostoevsky, with a special study of *Prestuplenie i nakazanie, Brat'ya Karamazovy, Zapiski iz podpol'ya*.
- (2) Tolstoy, with a special study of *Anna Karenina, Voyna i mir*.
- (3) Chekhov, with a special study of *Palata No. 6, Poprygun'ya, Moya zhizn, Muzhiki, Dama s sobachkoy, V ovrage, Dushechka, Arkhierey, and Nevesta*, as well as *Chayka, Dyadya Vanya, Tri sestry, Vishnevi sad*.
- (4) Solzhenitsyn, with a special study of *Odin den' Ivana Denisovicha, V krugue pervom* (candidates are expected to be familiar with the 96-chapter version of the novel first published in 1978), *Rakovy korpus*.
- (5) Lyudmila Petrushevskaya, with a special study of *Tri devushki v golubom, Kvartira Kolumbiny* (the one-act play of that name, not the entire cycle), *Vremya noch', Devushka iz "Metropol'ya", Svoi krug, Gigiena, Dom s fontanom, and Pesni vostochnykh slavyan* (selection as first published in *Novyi mir*)

The following is a more detailed description of the paper:

(1) Fedor Dostoevsky (1821-1881)

Even by the standards of the other great Russian writers, Dostoevsky's works have exceptional power. His writing deals with the violent extremities of the human condition: murder, hatred, madness, and obsessive love. His contradictory and vehement narrative manner has been aptly described by one critic as 'driving the reader crazy'. The selection of texts for special study gives a very full sense of the dangerous, threatening, yet redemptive ambitions of the mature Dostoevsky. *Zapiski iz podpol'ya*

(1864) is an infuriating and almost incoherent monologue by a nameless and embittered hero that had a direct influence on the development of the Existentialist movement in France. *Prestuplenie i nakazanie* (1866), the unforgettable and gripping tale of a murder by a penniless student in St Petersburg, works like an inverted detective story of huge philosophical import. *Brat'ya Karamazovy* (1880), Dostoevsky's last novel, is his most explicit fictional evocation of his religious world-view, and at the same time a shattering portrayal of hatred and conflict within the family. You are likely also to read a selection of Dostoevsky's early works, including perhaps his 'Gogolian' epistolary story *Bednye lyudi*, and at least one of the other major novels, *Idiot* (1868) and *Besy* (1872).

(2) Lev Tolstoy (1828-1910)

During his lifetime, Tolstoy attained a level of fame unmatched by any Russian writer before or since. He was known throughout the world, both as a proponent of 'Tolstoyism' (vegetarianism, sexual continence, abstinence from intoxicating substances, pacifism and 'non-resistance to evil'), and as a writer of genius. The extraordinary rhetorical power of his writing draws the reader in, even when the ideas propounded seem alien or even antipathetic. And Tolstoy was also unrivalled as a creator of utterly believable, multi-dimensional characters, who have seemed as real to his readers as members of their own family or their friends. The texts for study in depth are Tolstoy's two great novels, *Voyna i mir* (1864-9), unrivalled in its historical sweep and its psychological and philosophical profundity; and *Anna Karenina* (1874-7), a tragic and haunting picture of the elusiveness of happiness, as well as an extraordinarily detailed, intricately encyclopedic study of post-Emancipation Russian society. Those studying Tolstoy are likely also to read some of his energetic and captivating early works, such as *Detstvo* (1852), and a selection of his dark and challenging late fiction, for example the dissection of human failure and physical disintegration, *Smert' Ivana Il'icha* (1886), or the scathing denunciation of married life, *Kreitserova sonata* (1889).

(3) Anton Chekhov (1860-1904)

Whether as dramatist or as prose writer, Chekhov is deservedly world famous. The selection of texts for the paper allows you to read all the writer's full-length masterpieces for the Russian stage, and also covers many of Chekhov's major stories, from the poignant and morally steadfast study of adulterous love, 'Dama s sobachkoi' (1899), to the terrifying portrait of naked self-interest and greed in 'V ovrage' (1900). It includes an important example of the writer's almost plotless 'impressionist' manner ('Arkhieri', 1902, 'Nevesta', 1902-1903) alongside humour ('Dushechka', 1899), and social criticism ('Poprygun'ya', 1891, 'Muzhiki', 1897, and the fierce indictments of inertia masquerading as Tolstoyan philosophy, 'Moya zhizn' and 'Palata No. 6'). The selection raises many interesting questions about the writer's prejudices and assumptions, from his attitudes to gender and sexual identity to his vision of the future of Russia. It is strongly recommended that you should read as widely as possible beyond the set syllabus, taking in both early works such as *Ivanov* and the one-act farces *Medved'* and *Svad'ba*, and a selection of the early humorous stories, and mature works such as 'Step', 'Skuchnaya istoriya', 'Student', 'Bab'e tsarstvo', 'Imeniny', and 'Ionych'.

(4) Aleksandr Solzhenitsyn (1918-20)

Both as thinker and as writer, Solzhenitsyn is a towering figure of twentieth-century Russian culture. His moral steadfastness and implacable opposition to state tyranny are accompanied by a profound ability to represent human psychology in extremis and by a stunning and idiosyncratic command of Russian literary style (his use of lexis has been the subject of extended investigation in its own right). He may bewilder or even

annoy readers who are used to a lighter and less obvious politically and morally engaged literary tradition, but he leaves no-one unmoved. The selection of texts includes *Odin den' Ivana Denisovicha* (1959), whose publication was a milestone of the post-Stalin literary thaw, and which remains a uniquely vivid representation of the Russian prison camp experience; the vast and intricate novel *V krughe pervom* (1955-68), which you will read in the fuller, 96-chapter edition preferred by Solzhenitsyn, first published in 1978 and not available in English translation; and *Rakovyi korpus* (1963-67), an extraordinary study of physical decay and its impact on human perceptions, as well as a vivid study of Russia at the beginning of the post-Stalin era.

(5) Lyudmila Petrushevskaya (1938-present)

When Lyudmila Petrushevskaya took her early stories to *Novyi Mir* in 1969, the editor of the journal commented, 'Withhold publication, but don't lose track of the author'. Fifty years on, Petrushevskaya is firmly established as one of the outstanding writers of the late- and post-Soviet period, whose body of work straddles (and expands) many genres, among them drama, fiction, fairy-tale, parable, dystopia, and memoir. Her signature qualities are the exceptional frankness and Dostoevskian acuity with which she explores family relationships, abuse, deprivation, *byt* and love, with a focus on the experience of women; and the sheer vitality, infused with humour, that she brings to her often morbid plots. The texts chosen for special study include some (but by no means all) of her main achievements across a lengthy career. From her drama, you will read the full-length play *Devushki v golubom* (1980), set on a dacha among three mothers and their three young sons; and the entertaining, even farcical short exploration of sexual identity and cross-dressing, *Kvartira Kolumbiny* (1981). From Petrushevskaya's longer prose (of 100 pages or so), you will study the novella *Vremya noch'* (1992), a study in family disharmony narrated by the passionate and tyrannical Anna Andrianovna, a mediocre poet who fancies herself to be a martyr and a modern-day Anna Andreevna Akhmatova; and Petrushevskaya's recent foray in the autobiographical mode, *Malen'kaya devushka iz "Metropolya"* (2006), which stunningly brings to life the hardships, and thrills, of the author's childhood in the years of high Stalinism. From Petrushevskaya's short prose, the set texts include stories about an urban epidemic (*Gigiena*) and a father who refuses to accept that his daughter has died in a road accident (*Dom s fontanom*), as well as the cycle of surrealist, parable-like miniatures, *Pesni vostochnykh slavyan* (1990). Beyond the set texts, there are further riches to explore, such as *Cinzano*, Petrushevskaya's early play devoted to men getting drunk; her various riffs on the nineteenth-century classics, such as her short story *Dama s sobachkami*; and her charming *Dikie zhivotnye skazki*, whose protagonists include the house-proud spider Afanasy and the philosopher-worm Feofan.

PAPER XII SPECIAL SUBJECTS

Undergraduates may choose to offer one of the following Special Subjects in place of Papers IV, V [one of which, however, is compulsory for those doing Russian sole], IX [which is, however, compulsory for those doing Russian sole – see p. 7], X or XI. Please note that not all Paper XII Special Subjects are necessarily available in every year.

Methods of assessment:

A: Three-hour unseen written paper.

B: An essay or portfolio of essays (the number in parentheses shows the number of essays required), aggregating to about 6,000 words and not exceeding 8,000 words.

***Comparative Slavonic Philology.** [Method of Assessment: A.]

This paper introduces students to the comparative methods used to reconstruct Common Slavonic, the prehistoric ancestor of the modern Slavonic languages. Students who take this course will find it helpful to have some knowledge of more than one Slavonic language.

***Slavonic Corpus Linguistics.** [Methods of Assessment: B(1).]

The paper will introduce the students to empirical linguistics: how to form a linguistic hypothesis and test it using corpus data. They will learn to work with electronic text corpora, to understand the corpus structure and select the most suitable one, and to extract data sets using a query interface or query language. They will also learn how to process and analyse the dataset using statistical software. The paper will be assessed by an essay where students formulate and test a hypothesis about a problem of their choice in the grammar of a modern or historical Slavonic language.

Undergraduates should expect to take this course in their final year, and should contact the tutor with whom they study as early as possible in order to decide on a topic and agree on preliminary reading. Students will find it useful to have a background in linguistics, and should attend the lectures for Paper V.2 in year 1 of the FHS course. The course will be taught in a combination of seminars and individual supervision in Hilary Term of the FHS course year 2.

***The structure and history of one of the following languages: [Bulgarian/Macedonian – currently not available], [Croatian/Serbian – currently not available], Czech, Polish, Slovak, Ukrainian.** [Method of Assessment: A.]

This paper gives students the opportunity to explore the linguistic development of an individual Slavonic language and its modern sound system, grammar, vocabulary and usage. Students should start their study of the language in the first year of the Honour course and attend a language course in the relevant country before embarking on tutorials, which are normally held in the final year. Students taking this paper should be aware of the The Ilchester Bursary in memory of Anne Pennington for the study of South Slavonic languages. Details of how to apply can be found via: <http://www.mod-langs.ox.ac.uk/pennington>.

Russian drama. [Method of Assessment: A.]

This course introduces you to the texts of plays spanning two centuries in the Russian theatre, by authors including Griboedov, Pushkin, Lermontov, Gogol, Turgenev, Sukhovo-Kobylin, Ostrovsky, Tolstoy, Chekhov, Mayakovsky, Erdman, Bulgakov, Pogodin, Shvarts, Shatrov, Petrushevskaya, and their 21st-century successors. The course will also provide an introduction to some distinctive features of theatre practice in Russia such as the contributions of brilliant directors such as Stanislavsky and Meyerkhof'd.

The Paper is divided into two parts. Question 1 is compulsory, and requires a comparative commentary on two extracts from Russian plays (out of a choice of six). Candidates will then be expected to write two essays on subjects chosen from no fewer than six further questions.

[Students planning to take this paper should try to complete their tutorials for it during 2020-21]

Gender and Representation in Russian Culture. [Method of Assessment: B(1).]

This topic is examined by assessed essay, rather than formal written examination, so that there is no formal syllabus; students have the opportunity to concentrate on their

particular interests and to follow up their own enthusiasms, though bibliographies and other guidance are of course provided to aid selection.

One option for this course is to read Russian women writers, including not only Akhmatova and Tsvetaeva, but some of their less famous predecessors and contemporaries, in the context of gender issues and of women's history. Authors might include, besides Akhmatova and Tsvetaeva, some of the following: Karolina Pavlova, Zinaida Gippius, Nadezhda Teffi, Anna Prismanova. It would also be possible, however, to make a comparative study of male and female writers, or indeed to study male writers in the context of masculinity studies or queer theory. Cinema or the visual arts (or music) could also be considered.

Undergraduates should expect to take this course in their final year, and should contact the tutor with whom they study at least a year in advance, so that a programme of preliminary reading can be discussed and agreed. 4-5 tutorials are offered in Hilary Term of the FHS course year 2, and those taking the course then write an essay related to their tutorial work, but not directly repeating this, for submission to the Examination Schools (see the information relating to assessed work in the *Examination Regulations*).

Postwar Polish Literature. [Method of Assessment: A.]

This paper offers those with sufficient knowledge of Polish the chance to study a wide range of Polish writing after 1945, including world-famous authors such as Czesław Miłosz, Zbigniew Herbert, Tadeusz Różewicz and Stanisław Lem. It is possible to concentrate on chosen topics such as the 'Poetry of the Thaw' (i.e., after 1956), 'Émigré Literature', 'Surrealism and Science Fiction' or 'Drama of the Absurd'. The examination consists of a choice of essay questions.

PAPER XIV DISSERTATION

Candidates may choose, as one of their papers, to write a Dissertation not exceeding 8000 words on a subject of their own choice which falls within the scope of the Honour School of Modern Languages, as approved by the Faculty. Please consult Examination Regulations for Joint Schools restrictions.

The Dissertation (Paper XIV) offers an opportunity to carry out an independent research project which counts as a full content paper. This can be a new topic or a means of broadening existing interests. Please see the Examination Regulations for further details. There are normally four hours of contact with a supervisor and this may include email and phone/videoconferencing contact, and meetings of different duration, adding up to four hours overall. Supervision will usually take place between the end of Trinity Term of the second or third year and Michaelmas Term or Hilary Term of the final year but scheduling may be flexible to accommodate other papers. This individual supervision will normally be complemented by general faculty sessions on conducting individual research/preparing a dissertation.

The Dissertation counts as a paper where taken in ML, CML, and MLL. In ML it can only count for a paper in Language A, though its content can be comparative across languages A and B. CML candidates may not offer both the Classics thesis and ML dissertation; if taking only one of the papers under 4 (ML IV-XII, XIV), candidates may not offer XIV as that paper. Restrictions currently operative in PML and HML where a dissertation paper is available in one of two subjects only remain applicable. As with the previously optional Paper XIV, the Dissertation is not available for students in EML and EMEL.

For many undergraduates this project is an opportunity to carry out independent research as a way of broadening their existing interests, or to pursue an interdisciplinary approach to a new topic. If you are interested in graduate study after you complete your degree, it will be very valuable in giving you a feel for what research is like. Moreover, most of those who undertake the extended essay (now Dissertation) much enjoy their work on it and find it one of the most stimulating parts of their degree; the work produced is often remarkably innovative and interesting. Recent extended essays have looked in detail at questions such as children's literature; émigré literature; the intersection between music and the novel; drama and theatre history; acronyms in the Soviet period. If you are interested in doing a dissertation, you should be sure to inform your tutor well in advance of your final year: you will find that your time in Russia is an invaluable opportunity to do in-depth research, and it would also be sensible to put together a first draft of the essay before you enter your final year, so that you are not burdened with too many demands when you are working for Finals.

FHS COURSE IN POLISH

Polish is available from the first or the second year. For further details of the Polish papers please consult this web page: http://www.mod-langs.ox.ac.uk/pros_polish

Also consult the Polish FHS handbook, which is available on WebLearn, here: <https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/modlang/polish/fhs>

FHS COURSE IN CZECH (WITH SLOVAK)

For details of the FHS course in Czech (with Slovak) at Oxford please consult the separate handbook, which is available on WebLearn at: <https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/modlang/czech/fhs>

WHEN DRAWING UP THIS HANDBOOK WE HAVE TRIED TO BE AS ACCURATE AND CLEAR AS POSSIBLE. THE TEXTS PRESCRIBED FOR STUDY FOR INDIVIDUAL PAPERS ARE NOW LISTED IN THIS HANDBOOK.

THE EXAMINATION CONVENTIONS – A SEPARATE DOCUMENT – DETAIL THE STRUCTURE OF EACH EXAMINATION PAPER, INCLUDING RUBRICS. SEE: <https://weblearn.ox.ac.uk/portal/site:/humdiv/modlang:russian:fhs>

THE REVISED EDITION OF THE UNIVERSITY'S EXAMINATION DECREES AND REGULATIONS LISTS THE EXAMINATION PAPERS AND THEIR PERMITTED COMBINATION FOR YOUR DEGREE COURSE. (FOR FURTHER DETAILS, REFER TO THE HANDBOOK AND THE EXAMINING CONVENTIONS.) SEE: <http://www.admin.ox.ac.uk/examregs>

COURSES AND REGULATIONS ARE CONSTANTLY UNDER REVIEW, SO ALWAYS CHECK ALSO WITH YOUR COLLEGE TUTOR TO CONFIRM WHAT IS WRITTEN HERE AND IN THE EXAMINATION CONVENTIONS.

IN ADDITION, DO NOT HESITATE TO ASK FOR CLARIFICATION ABOUT THE COURSE FROM ANY MEMBER OF THE SUB-FACULTY WHO IS LECTURING TO YOU OR TUTORING YOU; WE WILL ALWAYS DO OUR BEST TO HELP.

Last revised: TT2020