

RUS425 #26569
THE425 #26986
General Studies HU and L
TTh 12-1:15 pm, LL245

Prof. Hilde Hoogenboom
hilde.hoogenboom@asu.edu
LL420B, 480.965.4576
Office Hours: TTh 8-10 & by appt.

Chekhov and Russian Drama

Spring 2015

Among Russian playwrights, **Anton Pavlovich Chekhov (1860-1904)** has a worldwide reputation, and throughout the United States, there are always productions of his four most famous plays—*The Seagull (1896)*, *Uncle Vanya (1899)*, *Three Sisters (1901)*, and *The Cherry Orchard (1903)*. Russian drama can be divided into before and after Chekhov, and his collaboration with the director **Konstantin Stanislavski** and the **Moscow Arts Theater**. But Russian drama, though young, was already well established before the turn of the century. This course surveys the beginnings of Russian drama in the eighteenth century, with **Catherine the Great** and **Denis Fonvizin**, includes highlights by such well-known writers as **Pushkin**, **Gogol**, **Turgenev**, and **Tolstoy**, a gem by **Griboedov** that is quoted by all Russians today, and a handful of plays by **Ostrovsky**, who wrote 49 plays and singlehandedly established Russian national theater. We examine the four major plays of Chekhov, their translations, performance history, and videos of performances. The course concludes with a brief survey of twentieth-century plays, including a couple by one of Russia's best writers today, **Lyudmila Petrushevskaja**. Students are encouraged to read the texts in Russian, though the class will be in English. There will be opportunities to perform in class.



Goals

Students should learn the following information and skills:

1. Chekhov's life and major plays, and some of the scholarship and films about him and his plays.
2. An understanding of important issues and debates in Russian nineteenth-century theater in the context of Russian literary history and history more generally.
3. How to identify and write about key issues in plays by Chekhov and others in relation to Russian theater.

Requirements (% of final grade)

1. This course requires 8 two- to three-page (500-750 words) papers in response to study questions for the plays of your choice, due the next Monday after we cover the play. You must write 2 papers per month (see deadlines below). All papers can be revised for a better grade and I will average the grades; revisions are due the following Monday. Late papers will not be accepted. Please submit paper by email to me by 11.59 pm on Monday. Please include the word count. Papers can be creative or traditional expository prose, but whatever format and voice you choose, there must be an argument. (10% each, 80% of total grade)
2. Performance worksheets for the four major play by Chekhov comparing difference performances on DVD and YouTube of sections of Chekhov plays. Due Monday of the week following our discussion of the play in class: *The Seagull* (Mar 16), *Uncle Vanya* (Mar 23), *Three Sisters* (Mar 30), *The Cherry Orchard* (Apr 6) (10%)
3. Class participation (10%). Please come to class prepared **with your book**, prepared to participate in reading and discussion. Participation includes listening carefully to classmates.

Required Texts

1. F. D. Reeve, trans. and ed., *Nineteenth-Century Russian Plays; An Anthology* (New York: W. W. Norton, 1973). 454 p. 978-039300683-4. \$25.95 Print on demand and available used.
2. F. D. Reeve, trans. and ed., *Twentieth-Century Russian Plays; An Anthology* (New York, W. W. Norton, 1973, c1963). 458 p. 978-039300697-1. Out of print and available used.
3. Ivan Turgenev, *A Month in the Country*, translated by Constance Garnett (1934), <http://gutenberg.net.au/ebooks03/0300831h.html>
4. Alexander Ostrovsky, *Plays Two: The Forest, Artists and Admirers, Wolves and Sheep, Sin and Sorrow*, trans. Stephen Mulrine (London: Oberon Books, 2003). 375 p. 978-1840021981. limited availability: a photocopy at the ASU Bookstore, on reserve, and through ILL
5. *Chekhov: The Essential Plays*, trans. Michael Heim (New York: Modern Library, 2003). 288 p. 978-0375761348, PG3456.A19 H45 2003eb, \$10. <http://site.ebrary.com.ezproxy1.lib.asu.edu/lib/asulib/docDetail.action?docID=10041338>
6. Lyudmila Petrushevskaya, *Cinzano: Re-Issue*, trans. Stephen Mulrine (London: Nick Hern Books, 2005). 978-1854598127 \$18.95

Texts on Reserve

Vera Gottlieb and Paul Allain, ed. *The Cambridge Companion to Chekhov*. New York: Cambridge UP, 2000). xxxiii + 293 pp. PG3458.Z8 C36 2000

Martin Meisel, *How Plays Work: Reading and Performance* (New York: Oxford UP, 2007). 300p. 978-0199215492. PN1721 .M45 2007

Konstantin Stanislavsky, *My Life in Art*, trans. Jean Benedetti (New York: Routledge, 2008). 978-0415436571. PN2728.S78 A3 2008. First English translation of the revised Russian edition

(1926), rather than the original English translation (1924), with many cuts and changes against Stanislavsky's wishes.

Alexander Ostrovsky, *Plays Two: The Forest, Artists and Admirers, Wolves and Sheep, Sin and Sorrow*, trans. Stephen Mulrine (London: Oberon Books, 2003). 375 p. 978-1840021981. PG3337.O8 A6 2003

Films

Louis Malle (1932-95), *Vanya on 42nd Street* (119 min., 1994). PN1997.V28x 1994 DISC
Laurence Olivier (1907-89), *Three Sisters* (162 min., 1970). PN1997,T4738 2003 DVD

Websites

Professor Elizabeth Beaujour, Hunter College, "Russian Drama"

Links to Russian texts, including texts where you can click on the Russian word for the English word, English translations, and images.

<http://www.hunter.cuny.edu/classics/russian/courses-1/drama>

Professors Andrew Wachtel and Michael Denner, "Early Twentieth-Century Russian Drama," Department of Slavic Languages and Literatures, Northwestern University

<http://web.mmlc.northwestern.edu/~mdenner/Drama/index.html>

Petrushevskaya's plays in Russian

<http://lib-drama.narod.ru/petrushevskaya/>

The Maly teatr (Small theatre) in Moscow <http://www.maly.ru/pages.php?name=eng> has put many productions on YouTube.com (search on Малый театр)

Theatre in Video, online at Hayden Library

<http://ativ.alexanderstreet.com.ezproxy1.lib.asu.edu/browse/video>

Texts online in Russian

<http://az.lib.ru/>

Attendance

Attendance is mandatory and worth half your participation grade (5%). I take formal attendance. Let me know ahead of time if you cannot come to class for health reasons. After 4 unexcused absences, your grade for the course will drop a half grade (3 points), and a half grade for each additional absence. If you miss 8 classes (one month), you will have missed 25% of the course and I can no longer give you a grade, which means you will need to drop the course or I will need to fail you. You can keep track of how many classes you have missed on Blackboard in your grade center.

Cell Phones and Computers: Before class begins turn off cell phones. You may use computers at my discretion, for taking notes and reading materials on Blackboard, and not for surfing the web or checking email. If you do not follow these rules, you will be marked absent for that class.

Readings BB (on Blackboard)

1T Jan 13 Introduction

R Jan 15 Catherine the Great (1729-96), *Oh, These Times!* (O vremia!, 1772) BB
 In Russian: on Blackboard
 Richard Schechner, *Performance Theory* (1966), 6-15 BB

Sunday, Jan. 18 Drop/Add ends

2T Jan 20 Denis Fonvizin (1745-92), *The Minor* (Nedorosl', 1782), *Nineteenth-Century Russian Plays*, 21-83

In Russian: http://az.lib.ru/f/fonwizin_d_i/text_0020.shtml

Maly teatr (1987) production:

<http://www.youtube.com/watch?v=avvK0mRtbQ0&feature=related>

R Jan 22 Prince Alexander Shakhovskoi (1777-1846), *The New Stern: A Comedy in One Act* (Novyi Stern, 1805) BB

In Russian: on Blackboard

- Alexander Griboedov (1795-1829), *Woe from Wit* or *The Trouble with Reason* (Gore ot uma, 1824, 1833, 1861, Stanislavski 1906), *Nineteenth-Century Russian Plays*, 85-163

In Russian: <http://www.litera.ru/stixiya/authors/griboedov/>

Maly teatr (2003) production: <http://www.youtube.com/watch?v=IQ5r2bCpdec&feature=related>

3T Jan 27 Pushkin, *Boris Godunov* (1825, 1831; 1869), *Nineteenth-Century Russian Plays*, 165-229

In Russian: <http://www.rvb.ru/pushkin/01text/05theatre/01theatre/0837.htm>

In Russian: <http://www.magister.msk.ru/library/pushkin/drama/pu0815.htm>

R Jan 29 Alexander Pushkin (1799-1837), *Boris Godunov* (1825, 1831; 1869)

Plato, *The Republic* (5th c. BC), 62-73, on education in the arts, BB

Aristotle, *The Poetics* (5th c. BC), 20-31, on plays that evoke fear and pity, BB

Monday, Feb. 2 deadline for papers 1-2

4T Feb 3 Nikolai Gogol (1809-52), *The Inspector General* (Revizor, 1836), *Nineteenth-Century Russian Plays*, 231-313

In Russian: http://az.lib.ru/g/gogolx_n_w/text_0070.shtml

Scenes from BDT (1972) production:

http://www.youtube.com/watch?v=j7_cKEv9iz4&feature=related

R Feb 5 Ivan Turgenev (1818-83), *A Month in the Country* (Mesiats v derev'nia, 1850; Stanislavski 1909) BB

In English: <http://gutenberg.net.au/ebooks03/0300831h.html> trans. Constance Garnett

In Russian: http://az.lib.ru/t/turgenew_i_s/text_0300.shtml

- Konstantin Stanislavski, *My Life in Art* (1926), "A Month in the Country", 279-85

In Russian: http://az.lib.ru/s/stanislavskij_k_s/text_0010.shtml

5T Feb 10 Alexander Ostrovsky (1823-86), *The Storm* (Groza, 1860), in *Nineteenth-Century Russian Plays*

In Russian: http://az.lib.ru/o/ostrowskij_a_n/text_0060.shtml

R Feb 12 Alexander Ostrovsky (1823-86), *Sin and Sorrow (Are Common to All)* (Grekh da beda na kogo ne zhivet, 1863), in *Plays Two*, on reserve

In English (Noyes translation, 1917): <http://www.gutenberg.org/ebooks/10722>

In Russian: http://az.lib.ru/o/ostrowskij_a_n/text_0070.shtml

6T Feb 17 Alexander Ostrovsky (1823-86), *The Forest* (Les, 1871), in *Plays Two*, and *Five Plays*, PG3337 .O8 A23 1969, both on reserve

In Russian: http://az.lib.ru/o/ostrowskij_a_n/text_0130.shtml

Maly teatr (2006) production:

<http://www.youtube.com/watch?v=PDPTmNOdsDw&feature=related>

Maly teatr (1975) production:

<http://www.youtube.com/watch?v=QZLOBAILS14&feature=related>

R Feb 19 *Wolves and Sheep* (Volki i ovtsy, 1875), in *Plays Two*, & *Easy money, and two other plays: Even a wise man stumbles, and Wolves and sheep*, PG3337.O8 B42 1944, both on reserve

In Russian: http://az.lib.ru/o/ostrowskij_a_n/text_0170.shtml

Maly teatr (1973) production: <http://www.youtube.com/watch?v=wQrwlOyhd-4>

7T Feb 24 Alexander Ostrovsky (1823-86), *Artists and Admirers* (Talanty i poklonniki, 1882, Stanislavski 1933), in *Plays Two*, on reserve

In Russian: http://az.lib.ru/o/ostrowskij_a_n/text_0210.shtml

R Feb 26 Lev Tolstoy, *The Power of Darkness* (Vlast' t'my, 1887, Stanislavski, 1902), *Nineteenth-Century Russian Plays*, 375-454

In Russian: on Blackboard

MKhAT (2009) production, in Russian:

http://www.youtube.com/watch?v=UP_8p3WKdeQ&feature=watch_response_rev

<http://www.youtube.com/watch?v=a3cHQ4g4CJc>

Stanislavski, *My Life in Art* (1926), 226-28, BB

Monday, Mar 2 deadline for papers 3-4

8T Mar 3 Anton Chekhov (1860-1904), "The Bear: A Joke in One Act" (1888), 3-18, BB

In Russian: <http://ilibrary.ru/text/996/index.html>

- *The Seagull* (Chaika, 1896)

In Russian: <http://lib.ru/LITRA/CHEHOW/chajka.txt>

Maly teatr (1999) production:

- <http://www.youtube.com/watch?v=LWNzvVyC640&feature=related>

R Mar 5 *The Seagull* (Chaika, 1896)

- Stanislavski, 192-98, BB

The Seagull, John Desmond and Nikos Psacharopoulos, Broadway Theater Archive (1975)

<http://search.alexanderstreet.com.ezproxy1.lib.asu.edu/view/work/854735>

Spring Break March 8-15

Monday, Mar 16 performance worksheet for *The Seagull* due by midnight

9T Mar 17 Anton Chekhov (1860-1904), *Uncle Vanya* (Diadia Vania, 1897)

In Russian: <http://lib.ru/LITRA/CHEHOW/vanya.txt>

R Mar 19 *Uncle Vanya* (Diadia Vania, 1897)

- Stanislavski, 198-204, BB

Louis Malle (1932-95), *Vanya on 42nd Street* (119 min., 1994). PN1997.V28x 1994 DISC

Monday, Mar 23 performance worksheet for *Uncle Vanya* due by midnight

10T Mar 24 Anton Chekhov (1860-1904), *Three Sisters* (Tri sestry, 1901)

In Russian: <http://lib.ru/LITRA/CHEHOW/sestry.txt>

Maly teatr (2005) production:

<http://www.youtube.com/watch?v=XBfXuKhUoLY&feature=related>

<https://www.youtube.com/watch?v=plDNODEqcZE>

R Mar 26 *Three Sisters* (Tri sestry, 1901)

- Stanislavski, 204-7, BB

Laurence Olivier (1907-89), *Three Sisters* (162 min., 1970). PN1997.T4738 2003 DVD; and link on BB

Monday, Mar 30 performance worksheet for *Three Sisters* due by midnight

11T Mar 31 Anton Chekhov (1860-1904), *The Cherry Orchard* (Vishnevyy sad, 1903)

In Russian: <http://lib.ru/LITRA/CHEHOW/sad.txt>

Maly teatr (1983) production:

- <https://www.youtube.com/watch?v=eWh54bvE6AM>

R Apr 2 *The Cherry Orchard* (Vishnevyy sad, 1903)

- Stanislavski, 232-42, BB

LenKom teatr (2011): <https://www.youtube.com/watch?v=9X-BX475m4>

Sunday, April 5 Course Withdrawal deadline

Monday, Apr 6 deadline for papers 5-6

Monday, Apr 6 performance worksheet for *The Cherry Orchard* due by midnight

12T Apr 7 Konstantin Stanislavski (1863-1938) & the Moscow Arts Theater (1898-)

My Life in Art (1926), "Chekhov Remembered, 356-82, BB

- Tatiana Shakh-Azizova, "Chekhov on the Russian Stage," *Cambridge Companion to Chekhov*, 162-75. BB
- *The Stanislavsky Century* (1993)

<http://digital.films.com.ezproxy1.lib.asu.edu/PortalViewVideo.aspx?xtid=4048>

- Method of Physical Action: *An Actor's Work, An Actor's Work on a Role* (Russian 1957, English 1961: *Creating a Role*, trans. Isabel Hapgood) BB

R Apr 9 Translations of Chekhov's major plays by Constance Garnett (1862-1946) (1923), Dunnigan (1964), Michael Heim (1985), Michael Frayn (1988), Paul Schmidt (1992), Carson (2002), Laurence Senelick (2007), Marina Brodskaja (2010)

13T Apr 14 Gorky, *The Lower Depths* (Na dne, 1902, Stanislavski 1902), *Twentieth-Century Russian Plays*, 83-162, BB

In Russian: http://az.lib.ru/g/gorxkij_m/text_0180.shtml

- Stanislavski, 222-26, BB

R Apr 16 Alexander Blok (1880-1921), *The Puppet Show* (Balaganchik, 1906), *Twentieth-Century Russian Plays*, 163-75, BB

In Russian: http://az.lib.ru/b/blok_a_a/text_0100.shtml

Production in Tomsk (1994):

<http://www.youtube.com/watch?v=vEJ3UDJW1d8>

- Nikolai Evreinov (1879-1953), *The Chief Thing; A Comedy for Some, A Drama for Others* (Samoe glavnoe; 1921), BB

14T Apr 21 Nikolai Evreinov (1879-1953), *The Chief Thing; A Comedy for Some, A Drama for Others* (Samoe glavnoe; 1921), BB

In Russian: <http://babel.hathitrust.org/cgi/pt?id=mdp.39015053231695>

Russian production (2011):

<http://www.youtube.com/watch?v=WREJQSWxx7o>

R Apr 23 Mikhail Bulgakov (1891-1940), *The Days of the Turbins* (Dni Turbinykh, 1926, Stanislavski 1926), *Twentieth-Century Russian Plays*, 255-333, BB

In Russian: <http://ilibrary.ru/text/1287/index.html>

15T Apr 28 Vladimir Mayakovsky (1893-1930), *The Bedbug* (Klop, 1928), *Twentieth-Century Russian Plays*, 335-379, BB

In Russian: http://az.lib.ru/m/majakowskij_w_w/text_0700.shtml

Irish production:

<http://www.youtube.com/watch?v=soxaGNwXBbQ>

R Apr 30 Lyudmila Petrushevskaya (1938-), *Cinzano* (Chinzano, 1973), *Smirnova's Birthday* (Den' rozhdenie Smirnovoi, 1977)

In Russian: <http://lib-drama.narod.ru/petrushevskaya/cinzano.html>

In Russian: <http://lib-drama.narod.ru/petrushevskaya/smirnova.html>

Monday, May 4 deadline for papers 7-8

Disability Accommodations: Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment.

Plagiarism

Plagiarism is bad scholarship with serious consequences. Do not do it. It is the equivalent of being caught doping in athletics: an attempt to gain a competitive advantage by illegal means. Here are some ASU guidelines that you will have covered or will cover in ASU101:

<http://provost.asu.edu/academicintegrity>.

<http://clte.asu.edu/firstYrSeminar/core/integrity/>

<http://clas.asu.edu/files/AI%20Flier.pdf>

We will review proper ways to acknowledge ideas and quotations by others before you write your first paper. Papers for this course do NOT require research, just that you read the texts carefully, think about how they work and what that means, and articulate YOUR ideas clearly.

Guidelines for Papers

Papers must be double-spaced and responsive to all aspects of the assignment, including length (provide a word count on the first page), and prepared according to the Modern Language Association or *Chicago Manual of Style*. *Make sure you document every reference--in quotation or paraphrase--including page numbers*, using the in-text format: “blah blah blah” (304). Feel free to write in the first person. Most important, a paper is an argument: no argument, no paper. Support your thesis with evidence. Revised papers should be more than a few changes, a word here or there and a sentence more or less, but should engage with my comments. **Please read the handouts on writing and editing on BB.**

Paper grades

An “A” paper demonstrates that the writer has not only mastered the concepts of the course, but also has applied them in an imaginative and incisive way. The paper shows a command of language that allows the writer to express worthwhile ideas or perceptions clearly, effectively, in detail and with virtually no mechanical errors. There is grace to the sentence structure, which is clear and varied throughout. The paper consistently includes adequate documentation. The “A” grade is reserved for exceptional papers; “A-” papers tend to be exceptional in part but marred by one or two problems.

A “B” paper demonstrates that the writer has understood the concepts of the course, and has applied them with some originality. The paper shows the writer can organize a coherent essay with few mechanical errors. The thesis statement is clear and is responsive to the assigned topic. It is supported with strong, logical argumentation and use of evidence. The paper for the most part includes adequate documentation.

A “C” paper demonstrates that the writer has understood most of the concepts of the course, but needs to pay more attention to detail in reading or writing. Thesis statement and topic sentences are weak, and documentation is erratic.

A “D” paper demonstrates that the writer has only a minimal understanding of the concepts of the course. Significant gaps in the writer's comprehension indicate the need for more study. Moreover, the writer's basic compositional skills are below satisfactory for university work. Documentation is unsatisfactory.

An “F” paper demonstrates that the writer has little, if any, understanding of the concepts of the course. Because of the writer's lack of skill or concern, the work includes gross errors as well as a conspicuous lack of content. Documentation is negligible. The paper may also fail to address parts of the assignment.

A paper may combine different levels of work. In that case, the grade will depend on the paper's overall demonstration of knowledge of the material and of writing skills.

Emails

You should regard all writing for this class as professional writing, including your emails to me. You can address me as “Dear Professor Hoogenboom,” and you should put your name at the end. My emails to you will have this format too.