**Slavic Department**

**2023 – 2024 Undergraduate Courses**

**Please note, courses with an x after the number are offered in the Fall. Courses with a y are offered in the spring.**

**Russian Language**

**RUSS UN1101x – UN1102y:** **First Year Russian I and II.** 5 pts. Prerequisites: for 1102: RUSS UN1101 or the equivalent. Grammar, reading, composition, and conversation. MTWR.

Section 001, 8:50 – 9:55 – *V. Gushchin*Section 002, 10:10 – 11:15 – *Z. Deming*

Section 004, 6:10 – 7:15 – *M. Grineva*

**RUSS UN2101x-UN2102y: Second-year Russian, I and II.** 5 pts. Prerequisites: For UN1201: RUSS V1102 or the equivalent. For UN1202: RUSS UN1201 or the equivalent. Drill practice in small groups. Reading, composition, and grammar review. MTWR.

Section 001, 8:50 – 9:55, *M.Tsylina*

Section 002, 11:40 – 12:45, *M.Tsylina*

Section 003, 1:10 – 2:15, *M. Grineva*

**RUSS UN3101x-UN3102y:** **Third-Year Russian I and II.** 4 pts. Prerequisites: RUSS UN1202 or the equivalent and the instructor’s permission. Enrollment limited. Recommended for students who wish to improve their active command of Russian. Emphasis on conversation and composition. Reading and discussion of selected texts and videotapes. Lectures. Papers and oral reports required. Conducted entirely in Russian. MWF.

Section 001, 10:10 – 11:25, *Tatiana Mikhailova*

**RUSS UN3430x-UN3431y: Russian for Heritage Speakers I and II.** 3 pts. *A. Smyslova.*Review of Russian grammar and development of reading and writing skills for students with knowledge of spoken Russian. MW, 1:10 – 2:25.

**RUSS GU4342x-GU4343y:** **Fourth-Year Russian I and II.** 4 pts., *T. Mikhailova*Prerequisites: Three years of college Russian and the instructor’s permission. Systematic study of problems in Russian syntax; written exercises, translations into Russian, and compositions. Conducted entirely in Russian. MWF, 2:40 – 3:55.

 **Russian and Comparative Literature and Culture (in English)

RUSS UN3220x: Literature & Empire (19th Century Literature).** 3pts. *J. Wright.*Knowledge of Russian not required. Explores the aesthetic and formal developments in Russian prose, especially the rise of the monumental 19th-century novel, as one manifestation of a complex array of national and cultural aspirations, humanistic and imperialist ones alike. Works by Pushkin, Lermonotov, Gogol, Turgenev, Tolstoy, Dostoevsky, and Chekhov. TR, 10:10 – 11:25.
 **RUSS UN3221y: Literature & Revolution**. 3pts. *J. Merrill*
Survey of Russian literature from Symbolism to the culture of high Stalinism and post-Socialist realism of the 1960s and 1970s, including major works by Bely, Blok, Olesha, Babel, Bulgakov, Platonov, Zoshchenko, Kharms, Kataev, Pasternak, and Erofeev. Literature viewed in a multi-media context featuring music by Stravinsky, Prokofiev and Shostakovich, avant-garde and post-avant-garde visual music (from Malevich and Kandinsky to Komar and Melamid), and film. Knowledge of Russian is not required.TR, 1:10 – 2:25.

**RUSS UN3222y: Tolstoy & Dostoevsky**. 3 pts. *L. Knapp.*
Two epic novels, Tolstoy's *War and Peace* and Dostoevsky's *The Brothers Karamazov*, will be read along with selected shorter works. Other works by Tolstoy include his early *Sebastopol Tales*, which changed the way war is represented in literature; *Confession*, which describes his spiritual crisis; the late novellas "Kreutzer Sonata" and "Hadji Murad"; and essays on capital punishment and a visit to a slaughterhouse. Other works by Dostoevsky include his fictionalized account of life in Siberian prison camp, *Notes from the Dead House*; *Notes from the Underground*, his philosophical novella on free will, determinism, and love; "A Gentle Creature," a short story on the same themes; and selected essays from *Diary of a Writer*. The focus will be on close reading of the texts. Our aim will be to develop strategies for appreciating the structure and form, the powerful ideas, the engaging storylines, and the human interest in the writings of Tolstoy and Dostoevsky. Knowledge of Russian is not required. MW, 10:10 – 11:25

**RUSS UN3230y. Tricksters in World Culture: Mockery, Subversion, Rebellion. 3 points**. *M. Lipovetsky*

Tricksters constitute one of the universal themes or tropes in mythology and folklore of many cultures. Through the discussions of ancient Greek, North-American, African, Paleo-Asiatic, Scandinavian, African-American, Muslim and Jewish myths and folklore about tricksters, the course will telescope the cultural functions of the comedic transgression as a form of social critique; it will also highlight cynicism, its productive and dangerous aspects. Then we’ll introduce different historical subtypes of tricksters, such as buffoon, fool, jester, holy fool, kynik, picaro, adventurer, imposter, con artist, female and transgender tricksters, thus moving through premodern and early modern periods. Each type of the trickster is illustrated by literary examples from different world cultures (European and non-European alike) as well as theoretical works of Mikhail Bakhtin, Michel Foucault, Giorgio Agamben, and Peter Sloterdijk. Finally, the role of the trickster in modernity will be discussed through the case of Soviet tricksters, who had become true superstars manifesting the resistance to repressive political ideology by the means of “cynical reason”. The course will culminate in the trial of the most popular and important trickster in Soviet culture, Ostap Bender from Ilf and Petrov’s satirical novels. In the course’s finale will discuss the role of tricksters in contemporary politics. (approved course for Global Core requirement)

**\*\*\*NEW COURSE\*\*\* - RUSS UN3231x. Russian Literature & Science. 3pts.** *V. Mutc***.**We often view science and literature as incompatible and even hostile fields. But are they actually as distinct as we think they are? Would it be possible to study science through literature and literature through science? What happens when artists think about science and technology in a country and age that reveres empirical knowledge? This course dives deep into these questions, interrogating how different scientific disciplines were represented in and enriched by Russian and Slavic culture. We will look at various fields of scientific knowledge, such as medicine, engineering, physics, and chemistry, in connection to great works of literature, asking what role Russian writers played in shaping them and, conversely, in what ways science affected these fictional pieces. Through science and Russian literature of the 19th to the 20th century, we will examine the profound impact of artistic production on different modes of knowledge production and circulation, and will trace its resonance in our perceptions of the physical world to this day.All reading and class discussion will be in English. No prerequisites. TBA

**RUSS UN3595x: Senior Seminar.** 3pts. *J. Wright.*A research and writing workshop designed to help students plan and execute a major research project, and communicate their ideas in a common scholarly language that crosses disciplinary boundaries.  Content is determined by students' thesis topics, and includes general sessions on how to formulate a proposal and how to generate a bibliography.  Students present the fruits of their research in class discussions, culminating in a full-length seminar presentation and the submission of the written thesis. R, 1:10 – 3:00.
 **CLRS GU4011x:**  **Dostoevsky, Tolstoy, and the English Novel [In English]. 3 pts**. *L. Knapp*. A close reading of works by Dostoevsky (*Netochka Nezvanova; The Idiot; A Gentle Creature*) and Tolstoy (*Childhood, Boyhood, Youth; Family Happiness; Anna Karenina; The Kreutzer Sonata*) in conjunction with related English novels (Bronte’s *Jane Eyre*, Eliot’s *Middlemarch*, Woolf’s *Mrs. Dalloway*). Knowledge of Russian not required. MW, 10:10 – 11:25.

**CLRS GU4037x: Poets, Rebels, Exiles: 100 years of Russians and Russian Jews in America.** **3 pts.** *A. Katsnelson.* In recent decades, Russian Immigrant identity has changed. Immigrants and children of immigrants are much more involved with their home country. Fiction by Russian- speaking writers show and also establishes relationship to geographies of their birth, usually Soviet successor nations such as Russia. The focus of this class is an analysis of works by Russian-speaking writers, filmmakers, and artists who create and also trace deepening form of dialogue between the former Soviet Republics and North America. TBA

**CLRS GU4113y. Impossible Worlds in Russianism and English Fiction. 3 pts.** *J. Merrill*
It is often remarked that narratives constrain. The pressure to fit knowledge to a plot structure can limit understanding. This course explores the problem of narrative structure by focusing on the storyworld. We ask, can distorting the time and space of a fictional world enable new knowledge? We consider fictions set in other places (heterotrpias), stories without endings, genre hybrids, time travel, 4D space. In addition to texts, units focus on oral storytelling, and image and game based narrative. The syllabus is historical in the 19th-20th centuries. Our investigation of impossible worlds is supported throughout by readings in narrative theory. The course thus also provides an introduction to Bakhtinian, structuralist, and cognitive narrative studies. No prereqs. All assigned reading is provided in English. M, 4:10 – 6:00

**RUSS GU4126. Remediating Protest. 3pts.** *T. Efremova.*In the past ten years the authoritarian regime in Russia has rendered political protest exceedingly dangerous but it has not immobilized the cultural forms of dissent shaping contemporary anti-war resistance. From a feminist performance in a church to satirical documentary and whimsical trial speeches, contemporary artists, journalists, and activists have been creating the language of protest essential to understanding post-Soviet space. Why has protest in the post-Soviet region been taking these specific aesthetic forms? Taking our point of departure from Rancière’s idea of resistance – signifying both firm persistence and a practice yielding change – we will explore how contemporary post-Soviet protest genres rely on the communication strategies that return to Soviet parody, poetic form, underground art, and dissident practices of cultural distribution. Looking at laughter as a transgressive communicative device, we will search for the reverberations of Soviet satire in Russian and Belorussian stand-up, as well as in less obvious genres, such as the recent documentary work by Alexey Navalny. We will focus on mimesis as a tool of resistance in Soviet underground art and contemporary performative practices. Exploring the aesthetics of testimony rooted in Soviet show trials, we will examine how Soviet journalistic prose and, later, contemporary theater reclaimed its devices. We will study the persistence of bodily tropes and language of violence in women’s prose, drama, contemporary feminist poetry and feminist performance from Russia and Belarus. Finally, we will discuss how dissident practices of samizdat and tamizdat helped create cultural networks in Soviet Russia and beyond as we reflect on the use of new media platforms and technologies of digital activism in post-Soviet space. Rather than searching for instances of direct influence between cultural producers, we will examine how protest strategies are shaped and remediated while activating multiple layers of cultural memory. Students will learn to annotate images and videos online, write blog posts and carry out an independent research project in consultation with the instructor. At the end of the course they have a choice of presenting the project in the form of a paper or a multimedia digital piece. Enrollment is open to upper level undergraduate and graduate students. All primary and secondary readings are in English or have subtitles. T, 4:10 – 6:00.
 **CLRS GU4215y. Thinking Socialism: The Soviet Intelligentsia After Stalin.** 3pts. *A. Leeds.*
While Soviet Union after the second World War is often figured as a country of “stagnation,” in contrast to the avant garde 1920s and the tumult of Stalin’s 1930s, this figure is currently being re-evaluated. Political calm belied a rapidly changing society. The period developed a Soviet culture that was indubitably educated, modern, and mass. Despite, or within, or against the ever changing and ambiguous boundaries, censors, and dogmas, Soviet intellectuals generated cultural productions that reflected upon, processed, and critiqued the reality in which they lived and created. This course examines the development of this late Soviet “intelligentsia,” the first that was fully a product of Soviet society itself. Against a background of social history, we will select developments in various realms of cultural production for further examination, which from year to year may include philosophy, literature, political culture and ideology, art, and science. TBA

**\*\*\*NEW COURSE\*\*\* - CPLS GU4740y. Narraotology of Modernity: Teleology, Periodization, Alterity.** 3pts. *A. Leeds*.
We have a consciousness of ourselves as placed specially in history, in an epoch which is essentially different from all that has come before: the modern. In respect of having such a discourse about ourselves, minimally, it may be true. Since at least the seventeenth century, intellectuals have been elaborating histories of modernity’s origin and theories of its distinction. This course does not attempt to adjudicate what is the true or best theory of the modern, but rather inquires into the discursive and historical conditions for telling narratives about modernity’s advent and constructing theories of its nature, and their aporiai. Topics will vary but may include the advent of “history” as a genre and non-Western “historical” genres; providential time, the saeculum, and prophecy; the dialectic of break and period; the delimiting of non-modernities, such as the primitive/traditional, the feudal, and the postmodern; the search for narrative agents, such as the nation, the state, and the class; schemes of the ontological disunity of modernity; modernism, the avant-garde, and the aesthetic forms of historicity; capitalism, socialism, and revolution; philosophy’s claim to historical diagnosis and the therapeutic refusal thereof; the desire for and attempts to construct anti-historical forms of narration and their limits.TBA

**Russian Literature and Culture (in Russian and/or knowledge of Russian required)**

**RUSS GU4331y. Chteniia po russkoi literature: Turgenev.** 3 pts. *I. Reyfman.*
The course is devoted to reading and discussing the works of Ivan Turgenev. Readings in Russian. MW, 1:10 – 2:25

**RUSS UN3332x. Vvedenie v russkuiu literaturu: Scary Stories. 3 pts.** *I. Reyfman*.
Two years of college Russian or the instructor's permission. For non-native speakers of Russian. The course is devoted to the reading, analysis, and discussion of a number of Russian prose fiction works from the eighteenth to twentieth century. Its purpose is to give students an opportunity to apply their language skills to literature. It will teach students to read Russian literary texts as well as to talk and write about them. Its goal is, thus, twofold: to improve the students' linguistic skills and to introduce them to Russian literature and literary history. A close study in the original of the "scary stories" in Russian literature from the late eighteenth century. Readings in Russian. MW, 1:10 – 2:25.
 **RUSS GU4910x: Literary Translation.** 3 pts. *R. Meyer.* Workshop in literary translation from Russian into English focusing on the practical problems of the craft. Each student submits a translation of a literary text for group study and criticism. The aim is to produce translations of publishable quality. W, 4:10 – 6:00.

**Slavic Literature and Culture

SLCL UN3001x. Slavic Cultures. 3 pts.** *J. Merrill, C. Harwood.*The history of Slavic peoples - Russians, Czechs, Poles, Serbs, Croats, Ukrainians, Bulgarians - is rife with transformations, some voluntary, some imposed. Against the background of a schematic external history, this course examines how Slavic peoples have responded to and have represented these transformations in various modes: historical writing, hagiography, polemics, drama, and fiction, folk poetry, music, visual art, and film. Activity ranges over lecture (for historical background) and discussion (of primary courses). (approved course for Global Core requirement) TR, 2:40 – 3:55.

**CLSL GU4000y. Hebrew: History, Politics, Culture, Literature. 3pts.** *O.Dynes.*This class offers an introduction to Hebrew culture from a historical and literary perspective, focusing on the intersection of linguistic ideology, and literary and cultural creativity. What, we will ask, is the relationship between what people think about Hebrew and what they write in Hebrew? We will investigate the manners in which Hebrew was imagined – as the language of God, the language of the Jews, the language of the patriarchy, the language of secularism, the language of Messianism, the language of nationalism, a dead language, a diasporic Eastern European language, a local Middle Eastern language, ext., and how these conflicting imaginaries informed Hebrew activity. This class does not require prior knowledge of Hebrew. W, 4:10 – 6:00. **CLSL GU4012x. Holocaust Literature: Critical Thinking in Dark Times. 3pts.** *O. Dynes*.
How do you write literature in the midst of catastrophe? To whom do you write if you don’t know whether your readership will survive? Or that you yourself will survive? How do you theorize society when the social fabric is tearing apart? How do you develop a concept of human rights at a time when mass extermination is deemed legal? How do you write Jewish history when Jewish future seems uncertain? This course offers a survey of the literature and intellectual history written during World War II (1939-1945) both in Nazi occupied Europe and in the free world, written primarily, but not exclusively, by Jews. We will read novels, poems, science fiction, historical fiction, legal theory and social theory and explore how intellectuals around the world responded to the extermination of European Jewry as it happened and how they changed their understanding of what it means to be a public intellectual, what it means to be Jewish, and what it means to be human. The aim of the course is threefold. First, it offers a survey of the Jewish experience during WWII, in France, Russia, Poland, Latvia, Romania, Greece, Palestine, Morocco, Iraq, the USSR, Argentina, and the United States. Second, it introduces some of the major contemporary debates in holocaust studies. Finally, it provides a space for a methodological reflection on how literary analysis, cultural studies, and historical research intersect. W, 4:10 – 6:00

**CLSL GU4016x*.* World Literature & the Soviet Bloc. 3 pts**. *D. Pratt*This course research the potentiality and development of Socialist World Literature. Students will learn about the more contemporary constructions of World Literature in West, and then look at how the Soviet Union and its satellites potentially crafted an alternative to the contemporary construction. The class will then examine whether the Soviet version addressed some of the criticism of contemporary definitions of World Literature, particularly though addressing the colonialism and nationalism. Students will learn about the complex history of World Literature and it definitions, reading the major theorists of the concept as well as the major critics. They will also create their own arguments about Word Literature in a highly-scaffolded major project due at the end of the term. All reading will be provided online. T, 4:10 – 6:00.

**CLSL GU4017x. The Central European Grotesque. 3pts**. *D. Pratt*Central Europe is home to a large number of authors, artists, and directors who made use of the critical power of the grotesque. Beginning from the fin-de-siecle and moving to the contemporary moment, students will get to know a wide range of grotesque art from Central Europe as well as several of the critical approaches to the subject. The course should be of interest to anyone studying Central European culture as well as students interested in cultural studies more generally. Students will learn to identify and analyze examples of the grotesque through a variety of theoretical lenses. They will also enrich their knowledge if Central European literature and culture. MW, 2:40 – 3:55

**GEOR GU4042y. Expressive Culture of Soviet and Independent Georgia. 3 pts.** *L. Ninoshvili.*
Expressive culture in the form of traditional and mediated performing and visual arts, film and literature has reflected and shaped modern Georgian social life in immeasurable ways. This seminar brings anthropological perspectives to bear on how expressive culture has served to articulate national and local senses of identity, grappled with collective trauma, and forged avant-garde creative networks within and beyond Georgia’s borders in the socialist and postsocialist periods. The course is organized in three units: it begins by interrogating the curatorial interventions and international organizations like UNESCO and their role in commodifying Georgian culture for global markets, proceeds by exploring powerful creative responses to colonial and totalitarian experience, and concludes by focusing on the capital city of Tbilisi-its built spaces, ever changing social configurations, and shifting value systems – as a persistent muse in expressive cultural forms. W, 10:10 – 12:00. **CLSL GU4075x. Soviet and Post-Soviet, Colonial and Post-Colonial Film. 3pts.** *Y. Shevchuk.*The course will discuss how filmmaking has been used as an instrument of power and imperial domination in the Soviet Union as well as on post-Soviet space since 1991. A body of selected films by Soviet and post-Soviet directors which exemplify the function of filmmaking as a tool of appropriation of the colonized, their cultural and political subordination by the Soviet center will be examined in terms of postcolonial theories. The course will focus both on Russian cinema and often overlooked work of Ukrainian, Georgian, Belarusian, Armenian, etc. national film schools and how they participated in the communist project of fostering a «new historic community of the Soviet people» as well as resisted it by generating, in hidden and, since 1991, overt and increasingly assertive ways their own counter-narratives. Close attention will be paid to the new Russian film as it re-invents itself within the post-Soviet imperial momentum projected on the former Soviet colonies. T, 6:10 – 10:00.

 **Bosnian/Croatian/Serbian Literature and Culture**

**BCRS UN1101x-UN1102y: Elementary Bosnian/Croatian/Serbian, I and II.** 4 pts. *A. Boskovic.* Essentials of the spoken and written language. Prepares students to read texts of moderate difficulty by the end of the first year. TWF, 10:10 – 11:25.

**BCRS UN2101x-UN2102y: Intermediate Bosnian/Croatian/Serbian, I and II.** 3 pts. *A. Boskovic.* Prerequisites: BCRS UN1102 or the equivalent. Readings in Serbian/Croatian/Bosnian literature in the original, with emphasis depending upon the needs of individual students. TWF, 11:40 – 12:55.

**BCRS GU4331x-GU4332y: Advanced Bosnian/Croatian/Serbian, I and II.** 3 pts. *A. Boskovic.* Prerequisites: BCRS GU1202. Further develops skills in speaking, reading, and writing, using essays, short stories, films, and fragments of larger works. Reinforces basic grammar and introduces more complete structures. TW, 1:10 – 2:25.

**Czech Language and Literatures**

**CZCH UN1101x-UN1102y: Elementary Czech, I and II.** 4 pts. *C. Harwood.* Essentials of the spoken and written language. Prepare students to read texts of moderate difficulty by the end of the first year. TRF, 10:10 – 11:25.

**CZCH UN2101x-UN2102y: Intermediate Czech, I and II.** 4 pts. *C. Harwood.* Prerequisites: CZCH UN1102 or the equivalent. Rapid review of grammar. Readings in contemporary fiction and nonfiction, depending upon the interests of individual students. TRF, 11:40 – 12:55.
 **CLCZ GU4030y: Postwar Czech Literature [in English] 3** pts.  *C. Harwood*.

A survey of postwar Czech fiction and drama. Knowledge of Czech not necessary. Parallel reading lists available in translation and in the original. TR, 2:40 – 3:55.

**GU4035y. The Writers of Prague 3 pts.** *C. Harwood.*
A survey of the Czech, German, and German-Jewish literary cultures of Prague from 1910 to 1920. Special attention to Hašek, Čapek, Kafka, Werfel, and Rilke. Parallel reading lists available in English and in the original. TR, 2:40 – 3:55.

**CLCZ GU4333x – GU4434y: Readings in Czech Literature I and II**. 3 pts. *C. Harwood*.
Prerequisites: Two years of college Czech or the equivalent. A close study in the original of representative works of Czech literature. Discussion and writing assignments in Czech aimed at developing advanced language proficiency. TR, 4:10 – 5:25.

**Polish Language and Literatures**

**POLI UN1101x-UN1102y: Elementary Polish, I and II.** 4 pts. *C. Caes.* Essentials of the spoken and written language. Prepares students to read texts of moderate difficulty by the end of the first year. TRF, 11:40 – 12:55.

**POLI UN2101x-UN2102y: Intermediate Polish, I and II.** 4 pts. *C. Caes.* Prerequisites: POLI UN1102 or the equivalent. Rapid review of grammar; readings in contemporary nonfiction or fiction, depending on the interests of individual students. TRF, 10:10 – 11:25.

**POLI GU4051x. Movements in Polish Cinema**. 3pts. *C.Caes.*

This course introduces and explores three separate movements in Polish post-World War II cinema – the “Polish School” of 1955–1965, the “Cinema of Moral Concern” of 1976–1981, and the “New Naïveté,” of 1999–2009. Each of these currents adopted a loosely conceived, historically specific aesthetic and ideological platform which they sought to put into practice artistically with the aim of exerting both a therapeutic and a didactic influence on the culture and society of their time. TR, 1:10 – 2:25

**POLI GU4101x-GU4102y: Advanced Polish, I and II.** 4 pts. *C. Caes.* Prerequisites: Two years of college Polish or the instructor's permission. Extensive readings from 19th- and 20th-century texts in the original. Both fiction and nonfiction, with emphasis depending on the interests and needs of individual students. MW, 1:10 – 2:25.

**Ukrainian Language and Literature**

**UKRN UN1101x-UN1102y: Elementary Ukrainian, I and II.** 4 pts. *Y. Shevchuk*Designed for students with little or no knowledge of Ukrainian. Basic grammar structures are introduced and reinforced, with equal emphasis on developing oral and written communication skills. Specific attention to acquisition of high-frequency vocabulary and its optimal use in real-life settings. MRF, 11:40 – 12:55.

**UKRN UN2101x-UN2102y: Intermediate Ukrainian, I and II.** 3 pts. *Y. Shevchuk.* Prerequisites: UKRN UN1102 or the equivalent. Reviews and reinforces the fundamentals of grammar and a core vocabulary from daily life. Principal emphasis is placed on further development of communicative skills (oral and written). Verbal aspect and verbs of motion receive special attention. MWR, 10:10 – 11:25.

**UKRN GU4006x – GU4007y. Advanced Ukrainian Through Literature, Media, and Politics I & II. 3pts.** *Y. Shevchuk.* The content-based modular course purports to develop student' capacity to use the Ukrainian language as a research and communication tool in a variety of specialized functional and stylistic areas that include literary fiction, scholarly prose, and printed and broadcast journalism. It is designed for students with interest in the history, politics, literature, culture and other aspects of contemporary Ukraine, as well as those who plan to do their research, business or reporting about Ukraine. The course is taught in Ukrainian. Being the equivalent to an advanced language course, the course will further develop students' proficiency in grammar to enable themto narrate and describe in major time frames the adequate command of aspect. MW, 1:10 – 2:25.

**UKRN GU4054 y: Creating Identity in Contemporary Ukrainian Culture**. 3 pts. *M. Andryczyk.* This course presents and examines post-Soviet Ukrainian literature. Students will learn about the significant achievements, names, events, scandals and polemics in contemporary Ukrainian literature and will see how they have contributed to Ukraine’s post-Soviet identity. Students will examine how Ukrainian literature became an important site for experimentation with language, for providing feminist perspectives, for engaging previously-banned taboos and for deconstructing Soviet and Ukrainian national myths. Among the writers to be focused on in the course are Serhiy Zhadan, Yuri Andrukhovych, Oksana Zabuzhko and Taras Prokhasko. Centered on the most important successes in literature, the course will also explore the key developments in music and visual art of this period. Special focus will be given to how the 2013/2014 Euromaidan revolution and war are treated in today’s literature. By also studying Ukrainian literature with regards to its relationship with Ukraine’s changing political life, students will obtain a good understanding of the dynamics of today’s Ukraine and the development of Ukrainians as a nation in the 21st century. The course will be complemented by audio and video presentations. Entirely in English with a parallel reading list for those who read Ukrainian. MW, 2:40 – 3:55

For a list of courses in other departments with content related to the region, please consult the list compiled by the Harriman Institute/East Central European Institute at the link below:

<https://harriman.columbia.edu/content/courses>