**Slavic Department**

**2022 – 2023 Graduate 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 – *Pekov, Alex*Section 002, 10:10 – 11:15 – *Gushchin, Venya*

Section 004, 6:10 – 7:15 – *Deming, Zachary*

**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, *TBA*

Section 002, 11:40 – 12:45, *TBA*

Section 003, 1:10 – 2:15, *TBA*

**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.

**RUSS GU4344x. Chteniia po russkoi kul’ture: Advanced Russian Through History I. 3pts.** *J. Trubikhina.* Three years of college Russian or the equivalent. A language course designed to meet the needs of those foreign learners of Russian as well as heritage speakers who want to further develop their reading, speaking, and writing skills and be introduced to the history of Russian. MW, 1:10 – 2:25  
  
**RUSS GU4345y. Chteniia po russkoi kul’ture: Advanced Russian Through History II. 3pts**. *J. Trubikhina.* Three years of college Russian or the equivalent. A language course designed to meet the needs of those foreign learners of Russian as well as heritage speakers who want to further develop their reading, speaking, and writing skills and be introduced to the history of Russian. MW, 1:10 – 2:25.  
  
**RUSS GU4434. Practical Stylistics. 3 pts**. *I. Reyfman*  
Prerequisite: four years of college Russian or instructor's permission. The course will focus on theoretical matters of language and style and on the practical aspect of improving students' writing skills. Theoretical aspects of Russian style and specific Russian stylistic conventions will be combined with the analysis of student papers and translation assignments, as well as exercises focusing on reviewing certain specific difficulties in mastering written Russian. MW, 2:40 – 3:55

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

**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. R, 2:10 – 4:00.   
  
**CLRS GU4112x. Decadent Desires and the Russian Silver Age. 3 pts.** *V. Shkolnikov*  
The late nineteenth-century culture of “decadence” marks the moment when European literature and art decisively turn to *the dark side*. Decadence loves to depict depravity and deviant behavior; it revels in sensuality, eroticism, libertinism, and immoralism; the aesthetics of madness and intoxication abound. In this course we will explore how these decadent tendencies shaped the elegant and transgressive literary culture of Russia’s pre-revolutionary Silver Age. The decadent predilection for self-destructive behavior and the pervasive sense of impending doom took on new meaning within the Russian cultural context, on the eve of the communist revolution. MW, 1:10 – 2:25  
  
**RUSS GR6012x. Russian Modernist and Postmodernist Novel. 4pts**. *M. Lipovetsky*  
The course will examine several theories of the novel influential in Russia through their application to Russian novels of 20 th - 21st century. The main purpose of the course is not only to familiarize students with major theoretical approaches to the genre, as well as to teach to use the theoretical models as tools for the practical analysis of a literary text. This course will develop a vision of the novel as a discursive metaphor for modernity. The evolution of novelistic form and the variety of its modifications will be read as a pattern of the modern worldview and world-construction. Among the theories, the main emphasis will be paid to Formalist theory (Shklovsky and his circle), Bakhtin’s theories of the carnival, chronotope, and the polyphonic novel, and Lukacs’ version of the Marxist aesthetics. W, 4:10 – 6:00  
  
**RUSS GR6102x. Reading Childhood, Writing Childhood: The Eastern European Case. 1 pt**. *G. Gospodinov*(Four weeks) The course focuses on representations of childhood in literature and everyday culture during the period of late socialism in Bulgaria and East Central Europe. We will examine examples from fiction, as well as personal stories and fragmentary textual traces of children. In

addition, we will work on visual artefacts related to childhood experience and self-

representation: albums, lexicons (informal pupil’s notebook questionnaire), ABC books of

socialism (alphabet and propaganda), objects and toys, and scenes from children’s movies.

We will combine scholarly analysis of that material with a personal “archaeology” on the

topic of childhood. F, 10:10 – 12:00  
  
RUSS GR6141y: **Modes of Self-Expression: Women’s Autobiographical Prose in 18th and 19th Century Russia. 4 pts.** *I. Reyfman*The course examines the emergence of women autobiographical prose in the late eighteenth century and the rapid growth of women’s interest autobiographical genres in the course of the nineteenth century.  Often illiterate or semi-literate in the early modern period, women became expert writers by the second third of the nineteenth century.  The reading list includes memoirs and diaries of some of the most remarkable autobiography writers of the period, including Nadezhda Durova, who lived most of her life as a man and took part in the War of 1812; Avdotia Panaeva, Nikolai Nekrasov’s common-law wife and active participant in journalistic life of the period; Sofia Tolstaya, Leo Tolstoy’s wife and herself an outstanding writer. W, 4:10 – 6:00

**RUSS GR6226y. Dostoevsky’s *Brothers Karamazov and Others. 4pts****. L. Knapp*A close examination of Dostoevsky’s *Brothers Karamazov*, supplemented by a reading of related texts: works by Dostoevsky and others, notebooks for the novel; essays, theoretical and critical works, and works that illuminate the (folk-)religious, aesthetic, philosophical, scientific, and political dimensions of the novel. M, 4:10

**\*\*\*NEW\*\*\*PLATONOV & UTOPIA. 3pts. (GU) (SPRING)** *A. Kiossev***\*\*\*NEW\*\*\*THE CULTURE OF KIEVAN RUS’. 4pts (GR) (SPRING***) V. Izmirlieva*

**Russian Literature and Culture (in Russian)  
  
RUSS GU4910y: 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.

**\*\*\*NEW\*\*\* CHTENIIA: POETRY (GU) (SPRING**) – *I. Reyfman*

**Slavic Literature and Culture**  
**CLSL GU4011x. Experimental Cultures. 3 pts.** *A. Boskovic, C. Caes*  
This seminar course will provide a punctual survey of trends and figures in the experimental cultures of East Central Europe. Formations include the avant-gardes (first, postwar, and postcommunist); experimental Modernisms and Postmodernisms; alternative film, media, and visual culture; and formally inventive responses to exceptional historical circumstances. Proceeding roughly chronologically from early twentieth to early twenty-first centuries, we will examine expressionist/surrealistic painting and drama; zenithist hybrid genres such as cinépoetry and proto-conceptualist writing; mixed-media relief sculpture; post-conceptual art; experimental and animated film; and avant-garde classical music. In terms of theory, we will draw on regional and global approaches to artistic experimentation ranging from Marxist and other theories of value through discourses of the body and sexuality in culture to contemporary affect theory. The course will be taught in English with material drawn primarily from Poland, Yugoslavia, Czechoslovakia, and Hungary. Each session will include a lecture followed by discussion. T, 4:10 – 6:00.

**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.  
  
**GEOR GU4042y: Cultural Heritage: A Georgian Case Study. 3 pts.** *L. Ninoshvili.*

This seminar brings anthropological perspectives to bear on the practices and ideologies of

cultural heritage in the Republic of Georgia today, when culture has proven a key political and

economic pawn in a context of ongoing postsocialist struggle.  
  
**RUSS GR8001x. Proseminar In Literary Studies.** 4 pts. *J. Merrill*  
Required of all candidates for the M.A. degree in Russian, Czech, Ukraine, and Polish literature. Introduction to the theory and practice of literary criticism. M, 4:10 – 6:00

**\*\*\*NEW\*\*\* HOLOCAUST LITERATURE. (GU) (SPRING).** *O. Dynes*

**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.

**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.  
  
**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.

**Ukrainian Language and Literature**

**UKRN UN1101x-UN1102y: Elementary Ukrainian, I and II.** 4 pts. *S. Tereshchenko (x), Y. Shevchuk (y)..* 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. MWR, 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, 2:40 – 3:55.

**UKRN GU4037. The Aura of Soviet Ukrainian Modernism. 3 pts**. *M. Andryczyk.*  
This course studies the renaissance in Ukrainian culture of the 1920s - a period of revolution, experimentation, vibrant expression and polemics. Focusing on the most important developments in literature, as well as on the intellectual debates they inspired, the course will also examine the major achievements in Ukrainian theater, visual art and film as integral components of the cultural spirit that defined the era. Additionally, the course also looks at the subsequent implementation of socialist realism and its impact on Ukrainian culture and on the cultural leaders of the renaissance. The course treats one of the most important periods of Ukrainian culture and examines its lasting impact on today's Ukraine. This period produced several world-renowned cultural figures, whose connections with 1920s Ukraine have only recently begun to be discussed. The course will be complemented by film screenings, presentations of visual art and rare publications from this period. Entirely in English with a parallel reading list for those who read Ukrainian**.**.MW, 2:40 – 3:55  
  
**UKRN GU4122x:** **Ukrainian Avant-garde, 1910-30. 3pts.** *M. Shkandrij*Many of the greatest avant-garde artists of the early twentieth century came from Ukraine. Whether they remained in the country or emigrated to Western Europe and North America after 1917, they made major contributions to painting, sculpture, theatre, and film-making. This course traces the avant-garde’s development from pre-war years in Paris to the onset of Stalinism in the early thirties. It discusses the movement’s political choices, the contribution of Jewish artists, and the work of emblematic figures such as David Burliuk, Mykhailo Boichuk, Kazimir Malevych, Vadym Meller, Ivan Kavaleridze, and Dziga Vertov. The course surveys the avant-garde’s influence on later Soviet and contemporary art.

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>