**Slavic Department**

**2022 – 2023 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 – *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)  
  
RUSS UN3220x: Literature & Empire (19th Century Literature).** 3pts. *L. Knapp.*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. *TBA*.  
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)  
  
**CLRS UN3314y:** ***The Story, She Told:* Women’s Autofiction & Life Writing in Russian. 3 pts.** *A. Pekov*In her 1975 essay *The Laughter of Medusa*, Hélène Cixous compared women’s writing—in French, “écriture féminine”—to the unexplored African continent. To date, literary criticism has been grappling with the distinct qualities of literary works, crafted by women. This course offers a survey of main autofictional works and memoirs, written originally in the Russian language within the last 100 years. We will start our journey with the tumults of the WW1 and the Bolshevik Revolution, the Civil War, through the WW2, the Soviet dissident movement, the emigration waves into Israel and the United States, the advent of a post-socialist Russia in 1991—in order to arrive at the two plus decades of Vladimir Putin’s presidency. We will consider the ways in which each author transposes and conveys her own—and others’ memories—through the medium of autofiction, defined by Serge Doubrovsky, who coined the term in French, as “the adventure of the language, outside of wisdom and the syntax of the novel.” All selected works, with very few exceptions, are available in English; no reading knowledge of Russian is required. No prerequisites.

**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, 4:10 – 6:00.  
 **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. 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

**\*\*\*NEW\*\*\*PLATONOV & UTOPIA. 3pts. (GU) (SPRING)** *A. Kiossev*\*\*\*NEW\*\*\* **LAUGHING THROUGH TEARS: A HISTORY OF THE COMIC IN RUSSIA AND THE USSR**. 3pts. **(UN)** *T. Haxhi*  
While Russians have been doomed to gloom in the Western imagination, this course challenges that idea with a brief history of the comic in Russia and the USSR. Our cultural history of the comic will challenge you to analyze the social dimension of comedy and think about its effect and purpose in a society, especially in one undergoing social and political upheaval. We will consider the structures of power that inform the effect of the comic—what, or whom, are we laughing at?—and the complex interrelationships between its producers and its audiences: the Russian literary elite, the reading public and movie-going audiences, the regime (whether imperial or Soviet, both rather fond of censorship), and those on the fringes of society, political outcasts and dissidents. Our course will focus on the cultural specificity of comedic works by non-Russians in the Russian or Soviet spheres, such as Ukrainian and Jewish writers, and their celebration of difference or, conversely, their attempts at assimilation via their comedy.

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

**RUSS UN3333. Vvedenie v russkuiu literaturu: Poor Liza, Poor Olga, Poor Me. 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 "fallen woman" plot in Russian literature from the late eighteenth century. Conducted in Russian. MW, 11:40 – 12:55  
 **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  
  
SLCL UN3001y. 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, 10:10 – 11:25.  
  
**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.

**\*\*\*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>