**Slavic Department**

**2024 - 2025 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 – *M. Garbarini*Section 002, 10:10 – 11:15 – *M. Tsylina*

Section 004, 6:10 – 7:15 – *T. Krasilnikova*

**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, 10:10 – 11:15, *M. Grineva*

Section 002, 1:10 – 2:15, *M. Grineva*

**RUSS UN3101x-UN3102y:** **Third-Year Russian I and II.** 4 pts. *T. Mikhailova*. 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, 10:10 -11:25.

**RUSS GU3106x. Voices of (Dis)agreement: Russian Culture In and Out of Russia Today.** 2 pts. *A. Smyslova*
This content-based course is designed for heritage learners of Russian who have an intermediate level of reading and writing proficiency. In continuation of UN3430-3431 Russian for Heritage Speakers--that was identified by the American Academy of Arts and Sciences in its report Investing in Language Education for the 21st Century as a pedagogical model that can be adopted elsewhere in the US and applied to the teaching of other heritage languages—this course is designed to develop heritage learners’ language skills beyond interpersonal mode of communication and to advance their interpretive (reading, listening, viewing) and presentational (speaking) modes of communication through engagement with a range of authentic cultural content, from contemporary short stories to today’s media, documentary films and pop-culture, enabling students to explore diverse tapestry of today’s Russian cultural works and to cultivate their critical thinking and analytical skills. This course targets significant improvement of student speaking skills and substantial enrichment of active and passive vocabularies as well as strengthening their understanding of the language system.

This course is taught in Russian. All readings, documentary films, discussions, and assignments are in Russian. M, 6:00 – 8:00.

**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 GU4434y. 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. TBA

 **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, Lermontov, 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 UN3230x. Tricksters in World Culture: Mockery, Subversion, Rebellion.** 3 pts. *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. (approved course for Global Core requirement)

**CLRS UN3316y. Queer and Loathing: Literature, Homophobia, and Russian Identity.** 3pts. *U. Payne.* Over the past decade, official Russian rhetoric has posed queerness as the product of cultural and moral degradation in Western countries, framing Russia’s domestic legal homophobia and revanchist foreign policy as heroic resistance to a deformed and despotic Western sociopolitical order. According to this narrative, queer identity is a recent and unwelcome Western import to Russia, something fundamentally alien to Russianness. Our course draws together a wide array of cultural artifacts, accrued from the 19th-century up to now, which tell a starkly different story. A story of lives that defied expectation—and of the pains and pleasures that such defiance entailed. There is heroism in this story, but its ‘heroes’ often don’t fit the moniker, flouting our expectations much as they did those of their contemporaries. Spanning three centuries, and media of every kind, we will work to uncover the history of gender and sexual difference that the present Russian regime seeks to obscure and erase. What were these lives, and who were these people? How did they understand themselves, and how can we understand them today? What did they endure, what were their joys, and what did they create? In attempting to answer these questions, we will trace the cultural roots of Russia’s present-day anti-queer ideology, and consider the structures of power that have shaped its national identity. Existing scholarship will provide us with context for our readings, while critical tools drawn from feminist philosophy and queer theory help us to deepen our reflections. There are no prerequisites for this course. No knowledge of Russian is required. 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. T, 4:10 – 6:00.

**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 GU4039y. Chekhov and Others.** 3 pts. *L. Knapp.*This course will explore Chekhov’s work – fiction, drama, and non-fiction. We will ponder the questions he poses, study his poetics, follow his plots, and identify his point of view. As we explore Chekhov’s realism, we will ask how it is new and how it looks ahead to modern(ist) ways. To this end, we will explore Chekhov’s work in relation to that of Anglophone writers, including Virginia Woolf, James Joyce, Katherine Mansfield, Willa Cather, Ernest Hemingway, Eudora Welty, Joyce Carol Oates, Raymond Carver. Readings by these writers will be studied on their own terms, for what is distinctive, but also with an eye to possible common ground or affinities with Chekhov’s work. M, 10:10 – 11:25.

**CLRS GU4213x. Cold War Reason: Cybernetics and the Systems Sciences.** 3pts**.** *A. Leeds*
The Cold War epoch saw broad transformations in science, technology, and politics. At their nexus a new knowledge was proclaimed, cybernetics, a putative universal science of communication and control. It has disappeared so completely that most have forgotten that it ever existed. Its failure seems complete and final. Yet in another sense, cybernetics was so powerful and successful that the concepts, habits, and institutions born with it have become intrinsic parts of our world and how we make sense of it. Key cybernetic concepts of information, system, and feedback are now fundamental to our basic ways of understanding the mind, brain and computer, of grasping the economy and ecology, and finally of imagining the nature of human life itself. This course will trace the echoes of the cybernetic explosion from the wake of World War II to the onset of Silicon Valley euphoria. M, 2:10 – 4:00.

**CLRS GU4214y. The Road to Power: Marxism in Germany and Russia.** 3 pts. *A. Leeds*
Before Marxism was an academic theory, it was a political movement, but it was not led by Marx. This course examines the years in between, when a new generation began the task of building the organizations, practices, and animating theories that came to define “Marxism” for the twentieth century. Two of the most important such organizations were the German and Russian Social Democratic Parties. Responding to dramatically different contexts, and coming to equally different ends, they nevertheless developed organically interconnected. This course selects key episodes from the road to power of both parties, from their founding to the Russian Revolution— what might be called the “Golden Age” of Marxism. This course is open to all undergraduates who have completed Contemporary Civilization. TBA

 **\*\*\*NEW\*\*\* RUSS GU4XXXy. – Underground Literature & Art of Late Soviet Period**. 3pts. *M. Lipovetsky*

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

**RUSS UN3333x. 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 GU4127x. Music in Time and Time in Music.** 3pts. *M. Tsylina*If you have a passion for music, like listening to music, or simply want to explore the realm of Russian melodies, this course is made for you. In the class, we'll focus on the development and strengthening of “four language skills”: speaking, listening, reading, and writing in Russian. You will learn to analyze and interpret lyrics, compare and contrast music across generations, discuss the values of a certain generation of people, and argue the popularity of music genres in specific time periods. Beyond linguistic proficiency, the course will immerse you in a comprehensive exploration of common knowledge, beliefs, attitudes, cultural traditions, and behavioral patterns unique to the people of Russia. TR, 1:10 – 2:25.**RUSS W4339y. Chteniia po russkoi literature: Pushkin.** 3pts.*I. Reyfman*.
A survey of Alexander Pushkin's poetry and prose in the original. Emphasis on the emergence of a new figure of the poet in Russia in the 1820s - 1830s. Linguistic analysis of poetic texts (vocabulary, metrics, versification) will be combined with the study of Russian history and culture as reelected in Pushkin's writing. TBA

 **RUSS GR6142y. Russian Orthodox Culture. 4 pts.** *V. Izmirlieva*
from Prince Valdimir’s Rus’ to the Post-Soviet Russia of Vladimir Putin, religion has remained a key factor in the making and remaking of Russian polity and culture. This course will explore how Orthodox Christianity—whether privileged or persecuted—came to dominate the Russian religious scene and shape Russian institutions, discourses, and lived experiences. Students will draw from a variety of primary and secondary sources—chronicles, saints’ lives, travel narratives, memoirs, letters, legal documents, icons and other ritual objects, films and fictional texts, as well as a large body of scholarly works and contemporary media materials—to examine how Russia’s Orthodox past and its rewriting into competing “histories” have been used over time as “legacies” shaping the present and the future. TBA
 **RUSS GR6223x. Art of the Russian Poem.** 4pts. *M. Lipovetsky, R. Meyer*The goal of this seminar is threefold: 1) To introduce students to the variety of styles, tropes and forms of Russian lyrical poetry in the 20th -21st cc.; 2) To develop and practice analytical skills. The material will include poems by both famous and lesser-known poets, with an accent on the latter. 3) То practice translation of poetic texts from Russian into English. W, 2:10 – 4:00.

 **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.

**SLCL UN3100y. Folklore Past and Present**: **From Slavic Vampires to Urban Legends.** 3pts.

*J. Merrill*

Folklore is everyday verbal culture characterized by multiplicity and variation. Think of the jokes, scary stories, or children’s rhymes known in your own communities. Right now, the historic events of 2020 are being processed in folklore: e.g. pandemic rumors, chants from racial justice protests, a story about illness that happened to “a friend of a friend.” This course has two focal points: 1) the history of folklore, explored through Slavic folklore genres, and 2) the collection of contemporary folklore. We will read fairytales, epic songs, legends about vampires and nature spirits, and learn about how these forms have been defined, collected, “faked,” and used as artistic inspiration and political ammunition. Students will also develop their own collection project, learn how to conduct interviews, and document and interpret the folklore they collect. TBA
 **CLSL GU4011x. Experimental Cultures.** 3pts. *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 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. (Approved course for Global Core requirement). W, 10:10 – 12:00.

**CLSL GU4029x. Bible, Literature, Theory.** 3 pts. *O. Dynes.*This class aims to introduce the students to the field of Bible and Literature, with special attention to the Hebrew Bible and to Literary Theory. We will read portions of *Genesis, Numbers, Jonah, Hosea, Ezekiel, Esther, Mark,* and *Revelations*, and discuss it in tandem with literary theory as well as 20th Century literary texts. Literary theory, this class will argue, is central for our understanding of the Bible, and, at the same time, the Biblical text is essential for the manner in which we theorize literature. Our discussion will be guided by four loosely interconnected questions: What insights can we gain about the theology of the Biblical text from a literary analysis? What happens to theological ideas once they are dramatized and narrativized? In what way can modern literary adaptations of the Bible contribute to our understanding of the Biblical text? How does the Bible challenge and trouble some of the perceived ideas of literary theory? T, 4:10 – 6:00.

 **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. TBA

 **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.

**CPLS GU4740x. Narratology 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.
T, 2:10 – 4:00.
**CLSL GR6103x. Postmodernism vs. Tyranny: A Romanian Literary Revolution.** 1 pt. *M. Cartarescu.*This course will examine the legendary Generation of the 1980s (the Blue Jeans generation) in Romanian literature, and its relationship with the Beat generation in American poetry on one hand, and with American postmodernism in fiction, on the other. (Pass/Fail or R credit). Class session dates are 9/19, 9/26, 10/3, and 10/10. **CLSL GR6128x. Women & Resistance.** 4pts. *V. Izmirlieva.*
A graduate seminar which invites students to re-read contemporary history of Eastern Europe through the lens of women’s resistance. Women are no less effective history agents than men, but they usually act outside of dominant power structures, opposing and subverting them through imaginative strategies of resistance in the everyday. Focused on the Soviet Union and the contemporary states of Ukraine, Belarus and Russia, this course explores female resistance channeled through visual and performance art, fiction and documentary, poetry and film. Structured in reverse chronological order, it begins with current manifestations of women’s resistance, from artistic interventions in the War in Ukraine to Pussy Riot’s punk performances and the political activism of the Belarus Free Theater. It then investigates the genealogy of these contemporary forms of resistance in underground feminist and dissident activism during the late Soviet period, a whole range of resistance articulations through the female experiences of WW2, the GULAG and Stalinist purges, and female agency in subverting gender norms since the Bolshevik sexual Revolution of the 1920s. **All reading will be available in English**.

Open to graduate students. Advanced undergraduates can register with instructor’s permission. No Russian, Ukrainian or Belarusian required. W. 4:10 – 6:00.

**SLLT GR8001x. Proseminar in Literary Studies.** 4pts. *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.

 **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, 11:40 – 12:55.

**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, 10:10 – 11:25.
 **CLCZ 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. TBA
 **CLCZ GU4333x – GU4434y: Readings in Czech Literature I and II**. 3pts. *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. MW, 10:10 – 11:25.

**Polish Language and Literatures**

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

**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. TR, 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. 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 them to narrate and describe in major time frames the adequate command of aspect. MW, 1:10 – 2:25.

**UKRN GU4033y. Beauty Duty & Decadence. 3pts.** *M. Andryczyk*
The course focuses on the rise of modernism in Ukrainian literature in the late 19th century and early 20th century, a period marked by a vigorous, often biting polemic between the populist Ukrainian literary establishment and young Ukrainian writers who were inspired by their European counterparts. Students will read prose, poetry, and drama written by Ivan Franko, the writers of the Moloda Musa, Olha Kobylianska, Lesia Ukrainka, and Volodymyr Vynnychenko among others. The course will trace the introduction of urban motifs and settings, as well as decadence, into Ukrainian literature and analyze the conflict that ensued among Ukrainian intellectuals as they forged the identity of the Ukrainian people. The course will be supplemented by audio and visual materials reflecting this period in Ukrainian culture. Entirely in English with a parallel reading list for those who read. TBA

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>