SLAVIC LANGUAGES & LITERATURES (SLAVIC)

SLAVIC 113. LGBTQ in Russia: A Legal History with Professor Nick Mayhew. 3-5 Units.
Russian politicians who support the country's law against so-called "gay propaganda" have repeatedly defended the restriction of LGBTQ rights. They claim that sexual minorities are antonymous to Russian "traditional values" and some have even suggested that homosexuality should be re-criminalized altogether. This course explores the place of sexual minorities within Russian "tradition" by tracing laws regulating sex from the medieval period to the present day.
Same as: SLAVIC 213

SLAVIC 118N. Other People's Words: Folklore and Literature. 4 Units.
What happens when you collect and use other people's words? This class considers folklore and literature based on it, focusing on the theme of objects that come to life and threaten their makers or owners (including Russian fairy tales and Nikolai Gogol's stories, the Golem legend and Michael Chabon's Amazing Adventures of Kavalier and Clay, and Ovid's and Shaw's Pygmalion). We read essays by Jacob Grimm, Sigmund Freud, Roman Jakobson, and others, to understand what folklore can mean and how the oral and the written can interact. Students collect living folklore from a group of their choosing. This course fulfills the second-level Writing and Rhetoric Requirement (Write-2) and emphasizes oral and multimedia presentation. Prerequisite: PWR 1.

SLAVIC 120. Hacking Russia: Technological Dreams and Nightmares of Russian Culture. 3-5 Units.
At a time being termed the Second Cold War, it is of key importance to examine Russian cultural and political phenomena and their international repercussions. In particular, this course will explore the role of technology in constructing the social and ideological fabric, as well as the material reality, of Soviet and Russian society. From the early Soviet period, when technological progress was linked to humanistic utopia, through dystopian critiques of a totalitarian machine of conformity and constraint, we proceed along the assembly line of communist production, avant-garde and constructivist artistic utopia, socialist realism, the space race, and information technology, using examples from Russian literature, film, art, visual arts, performance, and current events. With the media's concern for fake news and Russian hacking today, it is our course's goal to "hack Russia": to understand the politics and technology shaping Russia, and the creative responses that have made its society a site of both dreamlike promise and nightmarish threat, through its history and today. n NOTE: This course must be taken for a Letter Grade to be eligible for WAYS credit. "Counts towards Europe and Russia specialization (International Relations)".
Same as: SLAVIC 220

SLAVIC 121. Ukraine at a Crossroads, Literally Meaning "Borderland". 1-5 Unit.
Literally meaning "borderland," Ukraine has embodied in-betweenness in all possible ways. What is the mission of Ukraine in Europe and in Eurasia? How can Ukraine become an agent of democracy, stability, and unity? What does Ukraine's case of multiple identities and loyalties offer to our understanding of the global crisis of national identity? In this course, we will consider the historical permeability of Ukraine's territorial, cultural, and ethnic borders as an opportunity to explore the multiple dimensions of its relations with its neighbors. In addition to studying historical and literary, and cinematic texts, we discuss nationalism, global capitalism, memory politics, and propaganda in order to understand post-Euromaidan society. All required texts are in English. No knowledge of Ukrainian is required.
Same as: SLAVIC 221

SLAVIC 129. Russian Versification: History and Theory. 1-5 Unit.
A survey of metric forms, rhyming principles and stanzaic patterns in the Russian poetry of the 18th - 21st centuries. Taught in Russian. Prerequisite: Two years of Russian. NOTE: To be eligible for WAYS credit, you must take SLAVIC 129 for a minimum of 3 Units and a Letter Grade.
Same as: SLAVIC 329

SLAVIC 145. Survey of Russian Literature: The Age of Experiment. 1-5 Unit.
This course discusses the transition from predominantly poetic to predominantly prosaic creativity in the Russian literature of the first half of the 19th century Russian literature and the birth of the great Russian novel. It covers three major Russian writers - Alexander Pushkin, Mikhail Lermontov and Nikolai Gogol – and examines the changes in the Russian literary scene affected by their work. An emphasis is placed on close reading of literary texts and analysis of literary techniques employed in them. Taught in English. NOTE: To be eligible for WAYS credit, you must take SLAVIC 145 for a minimum of 3 Units and a Letter Grade.
Same as: SLAVIC 345

SLAVIC 146. The Great Russian Novel: Tolstoy and Dostojevsky. 1-5 Unit.
Connections of philosophy and science to literary form in War and Peace, Brothers Karamazov, Chekhov stories: alternative shapes of time, perception, significant action. Taught in English. Note: To be eligible for WAYS/WIM credit, you must take SLAVIC 146 for a minimum of 3 Units and a Letter Grade.
Same as: SLAVIC 346

SLAVIC 147. Modern Russian Literature and Culture: The Age of War and Revolution. 1-5 Unit.
The Age of Revolution: Readings in Russian Modernist Prose of the 1920-30s: What makes Russian modernist prose special? Or is there anything special about Russian modernist prose? This course aims to answer these questions through close readings of works by Babel, Mandelstam, Zoshchenko, Platonov, Olesha and Bulgakov. Aesthetic issues such as hero, plot, and narrative devices will be addressed with the aid of contemporaneous literary theory (Shklovsky, Tynianov, Eikhenbaum, Bakhtin). Novels and theory will be read in English. (This course must be taken for a letter grade and a minimum of 3 units to satisfy a Ways requirement.).
Same as: SLAVIC 347

SLAVIC 155. St. Petersburg: Imagining a City, Building a City. 1-2 Unit.
St. Petersburg, the world's most beautiful city, was designed to display an 18th-century autocrat's power and to foster ties between Russia and the West - on the tsar's terms. It went through devastating floods and a deadly siege; it birthed the "Petersburg myth," poems and prose that explore the force of the state and the individual's ability to resist. This class addresses the struggle between the authorities and the inhabitants; the treacherous natural environment; the city as a node in national and international networks of communication; the development of urban transportation networks; and the supply of goods. NOTE: This course is required of students attending the overseas seminar to St. Petersburg in September 2018. Class times to be determined upon the availability of all enrolled students. Please contact instructor(s) via email if you have any questions.
Same as: URBANST 156

SLAVIC 15N. "My Life Had Stood - A Loaded Gun": Dostojevsky, Dickenson, and the Question of Freedom. 3-5 Units.
"My Life Had Stood - A Loaded Gun": Dostojevsky, Dickenson, and the Question of Freedom.
SLAVIC 165. City Myth: Soviet and Post-Soviet Sites of Memory. 1-5 Unit.
How does memory work in Soviet and post-Soviet space? How do cities create and transform memory? This course uncovers the layers of cultural history in four Russian and Ukrainian cities: Kyiv, Odesa, Moscow, and St. Petersburg. All four cities were imagined as utopian projects and all underwent transformation and destruction in the 20th century; their earlier layers exist only in literary texts and films. Readings combine literary and critical theory (Benjamin, Foucault, Barthes, Lotman) with fiction and films (Akhmatova, Andrukhovich, Babel, Bitov, Bulgakov, Bunin, Paradzhyan, Sokurov, Trifonov, Zhatobitksy, Vertov, Zel'dovich) that display the ongoing collective memory work on the Soviet legacy. Students will create cartographic projects with Google Maps, Earth and Tour Builder, and HyperCities that visualize the urban palimpsest of cities undergoing major transformations.
Same as: SLAVIC 365

SLAVIC 169. Folklore Theory and Slavic Folklore. 1-5 Unit.
Why do educated elites care about popular or folk culture, and how do they use it? An intellectual history of two centuries of folklore theory, with examples drawn from Eastern European (Slavic and Jewish) lore; students collect other folklore themselves and analyze it. Separate section for Russian readers.
Same as: SLAVIC 369

SLAVIC 179. Literature from Medieval Rus' and Early Modern Russia. 1-5 Unit.
This course offers a survey of the culture of the East Slavs from the 9th to the 17th centuries. The emphasis will be on written literature, visual arts, and religion. Most of the texts that the East Slavs had produced during the time period were influenced and borrowed from Byzantium therefore we will examine the regional variations in the adopted culture of early Rus', as well as its response to Mongol Rule, the impact on culture of political consolidation around Moscow beginning in the 15th century, and the responses to "Westernization" in the 15th-17th centuries. We will pay special attention to stylistics, poetics, and language transformation through the reading of the texts in the original Old Russian language. Knowledge of Old-Church Slavonic is required.
Same as: SLAVIC 379

SLAVIC 181. Philosophy and Literature. 3-5 Units.
What, if anything, does reading literature do for our lives? What can literature offer that other forms of writing cannot? Can fictions teach us anything? Can they make people more moral? Why do we take pleasure in tragic stories? This course introduces students to major problems at the intersection of philosophy and literature. It addresses key questions about the value of literature, philosophical puzzles about the nature of fiction and literary language, and ways that philosophy and literature interact. Readings span literature, film, and philosophical theories of art. Authors may include Sophocles, Dickinson, Toni Morrison, Proust, Woolf, Walton, Nietzsche, and Sartre. Students master close reading techniques and philosophical analysis, and write papers combining the two. This is the required gateway course for the Philosophy and Literature major tracks. Majors should register in their home department.
Same as: CLASSICS 42, COMPLIT 181, ENGLISH 81, FRENCH 181, GERMAN 181, ITALIAN 181, PHIL 81

SLAVIC 185. Cinemato-graph. 1-5 Unit.
The term cinematography, which literally means "inscribing motion," tends to lose the "graphic" part in modern use. However, several influential film-makers not only practiced the art of "inscribing motion" but also wrote texts discussing the aesthetic premises of cinematic art. This course explores theories of cinema as propagated by the following film-makers: Vertov, Eisenstein, Godard, Bresson, Antonioni, Pasolini, Tarkovsky, Greenaway, and Lynch. Selected key texts will be supplemented by screenings of classic films, indicative of each director's work.
Same as: FILMSTUD 131, FILMSTUD 331, SLAVIC 285

SLAVIC 187. Russian Poetry of the 18th and 19th Centuries. 1-5 Unit.
A survey of Russian poetry from Lomonosov to Vladimir Solov'ev. Close reading of lyrical poems. Prerequisite: 3rd Year Russian Language.
Same as: SLAVIC 387

SLAVIC 199. Individual Work for Undergraduates. 1-5 Unit.
Open to Russian majors or students working on special projects. May be repeated for credit. Prerequisite: consent of instructor.

SLAVIC 213. LGBTQ in Russia: A Legal History with Professor Nick Mayhew. 3-5 Units.
Russian politicians who support the country's law against so-called "gay propaganda" have repeatedly defended the restriction of LGBTQ rights. They claim that sexual minorities are antonymous to Russian "traditional values", and some have even suggested that homosexuality should be re-criminalized altogether. This course explores the place of sexual minorities within Russian "tradition" by tracing laws regulating sex from the medieval period to the present day.
Same as: SLAVIC 113

SLAVIC 220. Hacking Russia: Technological Dreams and Nightmares of Russian Culture. 3-5 Units.
At a time being termed the Second Cold War, it is of key importance to examine Russian cultural and political phenomena and their international repercussions. In particular, this course will explore the role of technology in constructing the social and ideological fabric, as well as the material reality, of Soviet and Russian society. From the early Soviet period, when technological progress was linked to humanistic utopia, through dystopian critiques of a totalitarian machine of conformity and constraint, we proceed along the assembly line of communist production, avant-garde and constructivist artistic utopia, socialist realism, the space race, and information technology, using examples from Russian literature, film, art, visual arts, performance, and current events. With the media's concern for fake news and Russian hacking today, it is our course's goal to "hack Russia": to understand the politics and technology shaping Russia, and the creative responses that have made its society a site of both dreamlike promise and nightmarish threat, through its history and today. n NOTE: This course must be taken for a Letter Grade to be eligible for WAYS credit. "Counts towards Europe and Russia specialization (International Relations)".
Same as: SLAVIC 120

SLAVIC 221. Ukraine at a Crossroads, Literally Meaning "Borderland". 1-5 Unit.
Literally meaning "borderland," Ukraine has embodied in-betweenness in all possible ways. What is the mission of Ukraine in Europe and in Eurasia? How can Ukraine become an agent of democracy, stability, and unity? What does Ukraine's case of multiple identities and loyalties offer to our understanding of the global crisis of national identity? In this course, we will consider the historical permeability of Ukraine's territorial, cultural, and ethnic borders as an opportunity to explore the multiple dimensions of its relations with its neighbors. In addition to studying historical and literary, and cinematic texts, we discuss nationalism, global capitalism, memory politics, and propaganda in order to understand post-European, Ukrainian society. All required texts are in English. No knowledge of Ukrainian is required.
Same as: SLAVIC 121

SLAVIC 223. Russian Formalism. 2-5 Units.
The Age of Revolution: Readings in Russian Modernist Prose of the 1920-30s: What makes Russian modernist prose special? Or is there anything special about Russian modernist prose? This course aims to answer these questions through close readings of works by Babel, Mandelstam, Zoshchenko, Platunov, Olesha and Bulgakov. Aesthetic issues such as hero, plot, and narrative devices will be addressed with the aid of contemporaneous literary theory (Shklovsky, Tynianov, Eikhenbaum, Bakhtin). Novels and theory will be read in English.
Same as: DLCL 240
SLAVIC 224. The Russian Postmodern Text. 1-5 Unit.
What is the place of postmodernism in Russia? The course aims to answer the question by engaging with theories of postmodernity (Baudrillard, Barthes, Derrida) and through close reading of several gems of Russian postmodern literature and art: Venedikt Erofeev’s Moscow-Petushki, Sasha Sokolov’s School for Fools, Vladimir Sorokin’s Norma, Dmitrii Prigova’s selected poems, and Ilya Kabakov texts. Texts read in Russian. Taught in Russian.

SLAVIC 228. Russian Nationalism: Literature and Ideas. 1-5 Unit.
Russia is huge and linguistically and religiously diverse. Yet the ideology of nationalism ¿ the idea that culturally unified groups should rule their own territories ¿ took root in Russia in the early 19th century and is powerful today. What made this happen? Political thinkers, writers, and other artists have argued for the superiority of the Russian nation. Meanwhile, the tsarist, Soviet, and post-Soviet governments have worked to reconcile the ideology of nationalism with the realities of the administration of a diverse state. This course examines the roots of nationalism itself and the paradox of Russian nationalism, looking at literary and political writers including Dostoevsky, Stalin, and Solzhenitsyn.
Same as: SLAVIC 328

SLAVIC 251. Dostoevsky: Narrative Performance and Literary Theory. 3-5 Units.
In-depth engagement with a range of Dostoevsky’s genres: early works (epistolary novella Poor Folk and experimental Double), major novels (Crime and Punishment, The Idiot), less-read shorter works (“A Faint Heart,” “Bobok,” and “The Meek One”), and genre-bending House of the Dead and Diary of a Writer. Course applies recent theory of autobiography, performance, repetition and narrative gaps, to Dostoevsky’s transformations of genre, philosophical and dramatic discourse, and narrative performance. Slavic students read primary texts in Russian, other participants in translation. Course conducted in English. For graduate students; undergraduates with advanced linguistic and critical competence may enroll with consent of instructor.
Same as: COMPLIT 219

SLAVIC 261. Reading Leo Tolstoy in the Digital Age. 3-5 Units.
The novelist and philosopher Leo Tolstoy pioneered ideas of multi-perspectivism, relativism, “contagious” art, and literary montage. How can we analyze the link between his prose fiction and modernist art by means of digital humanities methods? This course is arranged as a series of digital labs and seminar discussions and utilizes a project-based learning approach, with individual and collaborative projects. We create character networks in Gephi, side-by-side visualization of different versions of Tolstoy’s texts in Beyond Compare, and text mining in RStudio. Taught in English. Note: To be eligible for WAYS credit, you must take SLAVIC 261 for a minimum of 3 Units and a Letter Grade.
Same as: SLAVIC 361

SLAVIC 285. Cinemato-graph. 1-5 Unit.
The term cinematography, which literally means “inscribing motion,” tends to lose the “graphic” part in modern use. However, several influential film-makers not only practiced the art of “inscribing motion” but also wrote texts discussing the aesthetic premises of cinematographic art. This course explores theories of cinema as propagated by the following film-makers: Vertov, Eisenstein, Godard, Bresson, Antonioni, Pasolini, Tarkovsky, Greenaway, and Lynch. Selected key texts will be supplemented by screenings of classic films, indicative of each director’s work.
Same as: FILMSTUD 131, FILMSTUD 331, SLAVIC 185

SLAVIC 300B. Research Tools and Professionalization Workshop. 1 Unit.
This course introduces graduate students in Slavic Studies to library, archival, and web resources for research, grant opportunities, publication strategies, and professional timelines. Open to PhD students in the Slavic Department and other departments and to MA students in CREEES.
NOTE: Those wishing to enroll, please contact Prof. Safran to obtain the course’s meeting time and location.

SLAVIC 311. Introduction to Old Church Slavic. 2-4 Units.
The first written language of the Slavic people. Grammar. Primarily a skills course, with attention to the historical context of Old Church Slavic.

SLAVIC 325. Readings in Russian Realism. 3-4 Units.
For graduate students or upper-level undergraduates. What did Realism mean for late imperial Russian writers? What has it meant for twentieth-century literary theory? As we seek to answer these questions, we read Tolstoy, Dostoevsky, Turgeney, and Chekhov, alongside their brilliant but less often taught contemporaries such as Goncharov, Saltykov-Shchedrin, Leskov, Garshin, Korolenko, Gorky, Andreev, and Bunin. Taught in English; readings in Russian. Prerequisite: Three years of Russian.

SLAVIC 327. Boris Pasternak and the Poetry of the Russian Avant-garde. 2-5 Units.
An emphasis is made on close reading of the poetry of Boris Pasternak, Marina Tsvetaeva and Vladimir Mayakovsky. Taught in Russian. Prerequisite: 3rd Year Russian Language.

SLAVIC 328. Russian Nationalism: Literature and Ideas. 1-5 Unit.
Russia is huge and linguistically and religiously diverse. Yet the ideology of nationalism ¿ the idea that culturally unified groups should rule their own territories ¿ took root in Russia in the early 19th century and is powerful today. What made this happen? Political thinkers, writers, and other artists have argued for the superiority of the Russian nation. Meanwhile, the tsarist, Soviet, and post-Soviet governments have worked to reconcile the ideology of nationalism with the realities of the administration of a diverse state. This course examines the roots of nationalism itself and the paradox of Russian nationalism, looking at literary and political writers including Dostoevsky, Stalin, and Solzhenitsyn.
Same as: SLAVIC 228

SLAVIC 329. Russian Versification: History and Theory. 1-5 Unit.
A survey of metric forms, rhyming principles and stanzaic patterns in the Russian poetry of the 18th - 21st centuries. Taught in Russian. Prerequisite: Two years of Russian. NOTE: To be eligible for WAYS credit, you must take SLAVIC 129 for a minimum of 3 Units and a Letter Grade.
Same as: SLAVIC 129

SLAVIC 345. Survey of Russian Literature: The Age of Experiment. 1-5 Unit.
This course discusses the transition from predominantly poetic to predominantly prosaic creativity in the Russian literature of the first half of the 19th century Russian literature and the birth of the great Russian novel. It covers three major Russian writers -- Alexander Pushkin, Mikhail Lermontov and Nikolai Gogol -- and examines the changes in the Russian literary scene affected by their work. An emphasis is placed on close reading of literary texts and analysis of literary techniques employed in them. Taught in English. NOTE: To be eligible for WAYS credit, you must take SLAVIC 145 for a minimum of 3 Units and a Letter Grade.
Same as: SLAVIC 145

SLAVIC 346. The Great Russian Novel: Tolstoy and Dostoevsky. 1-5 Unit.
Connections of philosophy and science to literary form in War and Peace, Brothers Karamazov, Chekhov stories: alternative shapes of time, perception, significant action. Taught in English. Note: To be eligible for WAYS/WIM credit, you must take SLAVIC 146 for a minimum of 3 Units and a Letter Grade.
Same as: SLAVIC 146
SLAVIC 347. Modern Russian Literature and Culture: The Age of War and Revolution. 1-5 Unit.
The Age of Revolution: Readings in Russian Modernist Prose of the 1920-30s: What makes Russian modernist prose special? Or is there anything special about Russian modernist prose? This course aims to answer these questions through close readings of works by Babel, Mandelstam, Zoshchenko, Platonov, Olesha and Bulgakov. Aesthetic issues such as hero, plot, and narrative devices will be addressed with the aid of contemporaneous literary theory (Shklovsky, Tynianov, Eikhenbaum, Bakhtin). Novels and theory will be read in English. (This course must be taken for a letter grade and a minimum of 3 units to satisfy a Ways requirement.)
Same as: SLAVIC 147

SLAVIC 36. Dangerous Ideas. 1 Unit.
Ideas matter. Concepts such as race, progress, and evil have inspired social movements, shaped political systems, and dramatically influenced the lives of individuals. Others, like religious tolerance, voting rights, and wilderness preservation play an important role in contemporary debates in the United States. All of these ideas are contested, and they have a real power to change lives, for better and for worse. In this one-unit class we will examine these dangerous ideas. Each week, a faculty member from a different department in the humanities and arts will explore a concept that has shaped human experience across time and space. Some weeks will have short reading assignments, but you are not required to purchase any materials.
Same as: ARTHIST 36, COMPLIT 36A, EALC 36, ENGLISH 71, FRENCH 36, HISTORY 3D, MUSIC 36H, PHIL 36, POLISCI 70, RELIGST 21X

SLAVIC 361. Reading Leo Tolstoy in the Digital Age. 3-5 Units.
The novelist and philosopher Leo Tolstoy pioneered ideas of multi-perspectivism, relativism, "contagious" art, and literary montage. How can we analyze the link between his prose fiction and modernist art by means of digital humanities methods? This course is arranged as a series of digital labs and seminar discussions and utilizes a project-based learning approach, with individual and collaborative projects. We create character networks in Gephi, side-by-side visualization of different versions of Tolstoy's texts in Beyond Compare, and text mining in RStudio. Taught in English. Note: To be eligible for WAYS credit, you must take SLAVIC 261 for a minimum of 3 Units and a Letter Grade.
Same as: SLAVIC 261

SLAVIC 365. City Myth: Soviet and Post-Soviet Sites of Memory. 1-5 Unit.
How does memory work in Soviet and post-Soviet space? How do cities create and transform memory? This course uncovers the layers of cultural history in four Russian and Ukrainian cities: Kyiv, Odesa, Moscow, and St. Petersburg. All four cities were imagined as utopian projects and all underwent transformation and destruction in the 20th century; their earlier layers exist only in literary texts and films. Readings combine literary and critical theory (Benjamin, Foucault, Barthes, Lotman) with fiction and films (Akhatova, Andrukhovych, Babel, Bittov, Bulgakov, Bunin, Parazhansky, Sokurov, Trifonov, Zhabotinsky, Vertov, Zeldovich) that display the ongoing collective memory work on the Soviet legacy. Students will create cartographic projects with Google Maps, Earth and Tour Builder, and HyperCities that visualize the urban palimpsest of cities undergoing major transformations.
Same as: SLAVIC 165

SLAVIC 369. Folklore Theory and Slavic Folklore. 1-5 Unit.
Why do educated elites care about popular or folk culture, and how do they use it? An intellectual history of two centuries of folklore theory, with examples drawn from Eastern European (Slavic and Jewish) lore; students collect other folklore themselves and analyze it. Separate section for Russian readers.
Same as: SLAVIC 169

SLAVIC 370. Pushkin. 2 Units.
Pushkin's poems, prose, and drafts in dialogue with contemporaries and cultural milieu. Emphasis on innovation and controversy in genre, lyrical form and personal idiom, shaping a public discourse. Taught in English.

SLAVIC 379. Literature from Medieval Rus' and Early Modern Russia. 1-5 Unit.
This course offers a survey of the culture of the East Slavs from the 9th to the 17th centuries. The emphasis will be on written literature, visual arts, and religion. Most of the texts that the East Slavs had produced during the time period were influenced and borrowed from Byzantium therefore we will examine the regional variations in the adopted culture of early Rus', as well as its response to Mongol Rule, the impact on culture of political consolidation around Moscow beginning in the 15th century, and the responses to "Westernization" in the 15th-17th centuries. We will pay special attention to stylistics, poetics, and language transformation through the reading of the texts in the original Old Russian language. Knowledge of Old-Church Slavonic is required.
Same as: SLAVIC 179

SLAVIC 387. Russian Poetry of the 18th and 19th Centuries. 1-5 Unit.
A survey of Russian poetry from Lomonosov to Vladimir Solov'ev. Close reading of lyrical poems. Prerequisite: 3rd Year Russian Language.
Same as: SLAVIC 187

SLAVIC 399. INDIVIDUAL WORK. 1-15 Unit.
Open to Russian majors or students working on special projects. May be repeated for credit. Prerequisite: consent of instructor.

SLAVIC 680. Curricular Practical Training. 1-3 Unit.
CPT course required for international students completing degree. Prerequisite: Slavic Languages and Literatures Ph.D. candidate.

SLAVIC 70N. Socialism vs. Capitalism: Russian and American Writers' Responses. 1-4 Unit.
The turn of the 20th century was marked with turbulent political events and heated discussions about the future of Russian and American societies. Many writers and intellectuals responded to the burning issues of social justice, inequality, egalitarianism, and exploitation associated with capitalism and socialism. Through close reading, critical thinking, and analytical writing, we will engage in the critical discussions of class struggle, individual interest versus collective values, race, and social equality and identify points of convergence and divergence between the two systems. To what extent was the opposition between capitalism and socialism fueled by the artistic vision of the great Russian and American writers? What were these thinkers' ideal of society and what impact did it have on shaping emerging socialism? Readings for the class include the fundamental works of Fyodor Dostoevsky, Leo Tolstoy, Jack London, W.E.B. Du Bois and Sholem Aleichem. As a field trip, we will visit Jack London State Historic Park in the Northern California. The course will culminate in a digital mapping project visualizing intellectual connections between ideas and writers.

SLAVIC 77Q. Russia's Weird Classic: Nikolai Gogol. 3-4 Units.
Preference to sophomores. An investigation of the works and life of Nikolai Gogol, the most eccentric of Russian authors and the founder of what is dubbed Fantastic Realism. Our investigation will be based on the fundamental works of Fyodor Dostoevsky, Leo Tolstoy, Jack London, W.E.B. Du Bois and Sholem Aleichem. As a field trip, we will visit Jack London State Historic Park in the Northern California. The course will culminate in a digital mapping project visualizing intellectual connections between ideas and writers.

SLAVIC 80. TGR PROJECT. 0 Units.

SLAVIC 802. TGR Dissertation. 0 Units.