SLAVIC LANGUAGES & LITERATURES (SLAVIC)

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.

SLAVIC 120. Hacking Russia: Technological Dreams and Nightmares of Russian Culture. 3-5 Units.
Hacking Russia: Technological Dreams and Nightmares of Russian Culture
This course explores the role of technology in constructing the social fabric and the material reality of Russian society. From the early Soviet period, when technological progress was linked to humanistic utopia, 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, and architecture. 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 behind today’s geopolitical problems, and also the creative responses that have made Russian society a site of both dreamlike promise and nightmarish threat, through its history and today. NOTE: This course must be taken for a Letter Grade to be eligible for WAYS credit.
Same as: SLAVIC 220

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 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 346

SLAVIC 148. Slavic Literature and Culture since the Death of Stalin. 1-5 Unit.
The course offers a survey of Soviet and post-Soviet literary texts and films created by Russian, Ukrainian and Belarusian artists and marginalized or repressed by the Soviet regime. The first part of the course will focus on the topics of opposition and dissent, generational conflict, modernization, Soviet everyday life, gender, citizenship and national identity, state-published and samizdat literature, “village” and “cosmopolitan” culture, etc. The second part of it will be devoted to the postmodernist aesthetics and ideology in the dismantlement of totalitarian society, as well in the process of shaping post-Soviet identities. The reading materials range from the fictional, poetic, and publicistic works written by Noble-prize (Solzhenitsyn, Brodsky, Alexievich) and other major writers of the period to the drama, film, and popular culture.
NOTE: To be eligible for WAYS credit, you must take SLAVIC 148 for a minimum of 3 Units and a Letter Grade.
Same as: SLAVIC 348

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 156. Nabokov in the Transnational Context. 1-5 Unit.
Nabokov’s techniques of migration and camouflage as he inhabits the literary and historical contexts of St. Petersburg, Berlin, Paris, America, and Switzerland. His early and late stories, last Russian novel "The Gift," "Lolita" (the novel and screenplay), and "Pale Fire." Readings in English. Russian speakers will be encouraged to read Russian texts in original.
Same as: COMPLIT 115, COMPLIT 315, SLAVIC 356

SLAVIC 181. Philosophy and Literature. 5 Units.
Required gateway course for Philosophical and Literary Thought; crosslisted in departments sponsoring the Philosophy and Literature track. Majors should register in their home department; non-majors may register in any sponsoring department. Introduction to major problems at the intersection of philosophy and literature, with particular focus on the question of value: what, if anything, does engagement with literary works do for our lives? Issues include aesthetic self-fashioning, the paradox of tragedy, the paradox of caring, the truth-value of fiction, metaphor, authorship, irony, make-believe, expression, edification, clarification, and training. Readings are drawn from literature and film, philosophical theories of art, and stylistically interesting works of philosophy. Authors may include Sophocles, Chaucer, Dickinson, Proust, Woolf, Borges, Beckett, Kundera, Charlie Kaufman; Barthes, Foucault, Nussbaum, Walton, Nehamas; Plato, Montaigne, Schopenhauer, Nietzsche, and Sartre. Taught in English.
Same as: CLASSICS 42, ENGLISH 81, FRENCH 181, GERMAN 181, ITALIAN 181, PHIL 81

SLAVIC 188. 20th century Russian Poetry: From Aleksandr Blok to Joseph Brodsky. 1-5 Unit.
Developments in and 20th-century Russian poetry including symbolism, acmeism, futurism, and literature of the absurd. Emphasis is on close readings of individual poems. Taught in Russian.
NOTE: To be eligible for WAYS credit, you must take SLAVIC 188 for a minimum of 3 Units and a Letter Grade.
Same as: SLAVIC 388
SLAVIC 195. Russian and East European Theater. 1-5 Unit.
Evolution of modernist Russian/Eur. dramaturgy, theatrical practices, landmark productions from Chekhov-Meyerhold-Grotowski to present; re-performance of classics; techniques of embodiment. Taught in English.
Same as: SLAVIC 395

SLAVIC 198. Writing Between Languages: The Case of Eastern European Jewish Literature. 1-5 Unit.
Eastern European Jews spoke and read Hebrew, Yiddish, and their co-territorial languages (Russian, Polish, etc.). In the modern period they developed secular literatures in all of them, and their writing reflected their own multilinguality and evolving language ideologies. We focus on major literary and sociolinguistic texts. Reading and discussion in English; students should have some reading knowledge of at least one relevant language as well.
Same as: JEWISHST 148, JEWISHST 348, SLAVIC 398

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 220. Hacking Russia: Technological Dreams and Nightmares of Russian Culture. 3-5 Units.
Hacking Russia: Technological Dreams and Nightmares of Russian Culture
The course explores the role of technology in constructing the social fabric and the material reality of Russian society. From the early Soviet period, when technological progress was linked to humanistic utopia, 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, and architecture. 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 behind today's geopolitical problems, and also the creative responses that have made Russian society a site of both dreamlike promise and nightmarish threat, through its history and today. NOTE: This course must be taken for a Letter Grade to be eligible for WAYS credit.
Same as: SLAVIC 120

SLAVIC 226. Bakhtin and his Legacy. 3-5 Units.
"Quests for my own word are in fact quests for a word that is not my own, a word that is more than myself," writes Mikhail Bakhtin towards the end of his life. It was this ceaseless pursuit of another word that allowed Bakhtin, one of the most distinguished literary critics of the twentieth century, to author several influential literary theory concepts, many of which deal with the ideas of multiplicity, diversity and unfinalizability. The seminar explores these concepts through close reading of key texts in English and investigates their reverberations in the writings of other thinkers such as Kristeva, de Man and Derrida.

SLAVIC 229. Nikolai Gogol: Between Russian and Ukrainian Cultures. 1-4 Unit.
Nikolai Gogol's national identity has been often discussed in terms of his vacillation between Ukrainian and Russian nationalisms. However, his literary legacy has not yet to be studied as the clash and competition of the two national literary traditions. In the course, we will identify the generic forms and poetics of the medieval Rus' and Ukrainian baroque, as well as Russian classicist and sentimentalist traditions that shaped Gogol's literary style. In addition to studying his poetics, we will apply his idiosyncratic language and persona.

SLAVIC 230. 18th Century Russian Literature. 2-4 Units.
For graduate students and upper-level undergraduates. Russian literature of the long 18th century, from the late 1600s to 1800. Readings in the Baroque, Neoclassicism and Sentimentalism. Major works are examined in their literary and historical context and also in relation to the principal subcultures of the period, including the court, academy, church and Old Believer diaspora. NOTE: This course must be taken for a minimum of 3 units and a letter grade to be eligible for WAYS credit.

SLAVIC 231. Tarkovsky. 3-5 Units.
The relatively slim body of work produced by the great Russian director Andrei Tarkovsky helped redefine the possibilities of the art of cinema. Older and younger generations of directors continue to be inspired by his trademark long shot, unconventional narrative techniques, everence for landscape and nature, and by general spatio-temporal discontinuity. The course provides a systematic examination of the director's complete oeuvre (seven feature films and his works for radio and opera) along with his main theoretical treatise Sculpting in Time. NOTE: To be eligible for WAYS credit, you must take SLAVIC 231 for a minimum of 3 Units and a Letter Grade.

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.

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 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, Turgenev, 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 329. Russian Versification: History and Theory. 1-5 Unit.
A survey of poetic 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 340. Russia's CastawayClassic: Andrei Platunov. 3-5 Units.
"The power of devastation [Platonov's texts] inflict upon their subject matter exceeds by far any demands of social criticism and should be measured in units that have very little to do with literature as such," wrote Joseph Brodsky. Explores key texts of Andrei Platunov, who is frequently considered the greatest Russian prose writer of the twentieth century, and covers major critical approaches to his "devastating" oeuvre. The texts will be read in Russian, discussion in English.

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 395. Russian and East European Theater. 1-5 Unit.
Evolution of modernist Russian/Eur. dramaturgy, theatrical practices, landmark productions from Chekhov-Meyerhold-Grotowski to present; re-performance of classics; techniques of embodiment. Taught in English.
Same as: SLAVIC 395
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, Elikenbaum, 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.).

SLAVIC 348. Slavic Literature and Culture since the Death of Stalin. 1-5 Unit.
The course offers a survey of Soviet and post-Soviet literary texts and films created by Russian, Ukrainian and Belarusian artists and marginalized or repressed by the Soviet regime. The first part of the course will focus on the topics of opposition and dissent, generational conflict, modernization, Soviet everyday life, gender, citizenship and national identity, state-published and samizdat literature, "village" and "cosmopolitan" culture, etc. The second part of it will be devoted to the postmodernist aesthetics and ideology in the dismantlement of totalitarian society, as well in the process of shaping post-Soviet identities. The reading materials range from the fictional, poetic, and publicistic works written by Nobel-prize (Solzhenitsyn, Brodsky, Alexievich) and other major writers of the period to the drama, film, and popular culture. NOTE: To be eligible for WAYS credit, you must take SLAVIC 148 for a minimum of 3 Units and a Letter Grade.
Same as: SLAVIC 148

SLAVIC 356. Nabokov in the Transnational Context. 1-5 Unit.
Nabokov's techniques of migration and camouflage as he inhabits the literary and historical contexts of St. Petersburg, Berlin, Paris, America, and Switzerland. His early and late stories, last Russian novel "The Gift," "Lolita" (the novel and screenplay), and "Pale Fire." Readings in English. Russian speakers will be encouraged to read Russian texts in original. Same as: COMPLIT 115, COMPLIT 315, SLAVIC 156

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 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 388. 20th century Russian Poetry: From Aleksandr Blok to Joseph Brodsky. 1-5 Unit.
Developments in and 20th-century Russian poetry including symbolism, acmeism, futurism, and literature of the absurd. Emphasis is on close readings of individual poems. Taught in Russian. NOTE: To be eligible for WAYS credit, you must take SLAVIC 188 for a minimum of 3 Units and a Letter Grade.
Same as: SLAVIC 188

SLAVIC 395. Russian and East European Theater. 1-5 Unit.
Evolution of modernist Russian/Eur. dramaturgy, theatrical practices, landmark productions from Chekhov-Meyerhold-Grotowski to present; re-performance of classics; techniques of embodiment. Taught in English. Same as: SLAVIC 195

SLAVIC 398. Writing Between Languages: The Case of Eastern European Jewish Literature. 1-5 Unit.
Eastern European Jews spoke and read Hebrew, Yiddish, and their co-territorial languages (Russian, Polish, etc.). In the modern period they developed secular literatures in all of them, and their writing reflected their own multilinguality and evolving language ideologies. We focus on major literary and sociolinguistic texts. Reading and discussion in English; students should have some reading knowledge of at least one relevant language as well.
Same as: JEWISHST 148, JEWISHST 348, SLAVIC 198

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 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 close reading of works written in various genres and created in various stages of Gogol's literary career. Taught in English.

SLAVIC 801. TGR PROJECT. 0 Units.

SLAVIC 802. TGR Dissertation. 0 Units.

SLAVIC 803. TGR Dissertation. 0 Units.