

# SLAVIC LANGUAGES AND LITERATURES

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\*Recalled to active duty.

The department accepts candidates for the degrees of Bachelor of Arts, Master of Arts, and Doctor of Philosophy. Particular requirements for each degree are described below.

## UNDERGRADUATE PROGRAMS

### BACHELOR OF ARTS

The Department of Slavic Languages and Literatures (Slavic) offers two concentrations for undergraduate majors: Russian Language and Literature, and Russian Language, Culture, and History.

*Writing in the Major*—All Stanford undergraduates who entered in 1996-97 or thereafter are required by the University to pass at least one writing-intensive course in their field of concentration in order to graduate. Majors in Russian Language and Literature, or Russian Language, Culture, and History, may satisfy the writing requirement by enrolling in and receiving a passing grade in Slavic 146.

*Overseas Studies*—The department encourages students to enhance their education with a term abroad. For information about the Stanford-in-Moscow program, see the "Overseas Studies" section of this bulletin or the Overseas Studies office. Most credits earned in Moscow can be applied to both undergraduate concentrations. Cultural awareness and language ability are enhanced by living with a Russian family in Moscow.

### RUSSIAN LANGUAGE AND LITERATURE

The concentration in Russian Language and Literature is designed for those students who desire to gain a firm command of the Russian language and to study the nation's literary tradition. Emphasis is placed on the linguistic and philological study of literature, as well as the history of Russian literature and related media in the broader context of Russian culture. Students may explore historically related literary traditions (for example, English, French, German), as well as other related fields. The Russian Language and Literature concentration also welcomes students with an interest in Russian and Slavic linguistics.

*Prerequisites*—Successful completion of Slavic 51, 52, 53, or the equivalent, as determined by the results of the department placement examination.

#### REQUIREMENTS

Candidates for the A.B. degree with a concentration in Russian Language and Literature must complete an additional 52 units according to the following distribution:

*Russian Language*—A minimum of 12 units selected from the following Slavic Languages and Literatures courses: 111, 112, 113, 177, 178, 179, 181, 182, 183.

*Russian Literature*—The 20-unit core literature sequence consisting of the following Slavic Languages and Literatures courses: 145, 146, 147, 187, 188.

*Electives*—Students must take 20 units of electives embracing at least two of the following categories: (1) Russian language or linguistics, (2)

Russian literature, (3) historically related literatures. These courses are selected in consultation with the Undergraduate Director. With department permission, work in related academic fields may apply toward the degree requirements.

Majors who concentrate in Russian Language and Literature *must* earn a grade point average (GPA) of 'C' or better in order to receive credit toward the major.

### RUSSIAN LANGUAGE, CULTURE, AND HISTORY

The concentration in Russian Language, Culture, and History is for students who would like to obtain a firm command of the Russian language and to pursue a broad, interdisciplinary study of Russian literature, other expressive media (including film), as well as cultural traditions and institutions. Emphasis is placed on the relation of the Russian literary tradition to disciplines that have enriched the historical understanding of Russian literature: primarily history, but also anthropology, communications, political science, and sociology.

*Prerequisites*—Successful completion of Slavic 51, 52, 53, or the equivalent as determined by the results of the department placement examination.

#### REQUIREMENTS

Candidates for the A.B. degree with a concentration in Russian Language, Culture, and History must complete an additional 52 units according to the following distribution.

*Russian Language*—A minimum of 12 units selected from the following Slavic Languages and Literatures courses: 111, 112, 113, 177, 178, 179, 181, 182, 183.

*19th-Century Russian Literature and History*—A minimum of 8 units chosen from the following courses or the equivalent: Slavic 145, 146; History 120B and 121. Students must choose one course from Slavic and one course from History.

*20th-Century Russian Literature and History*—A minimum of 8 units chosen from the following or the equivalent: Slavic 147; History 120C. Students must choose one course from Slavic and one course from History.

*Electives*—In order to complete the basic degree requirements, students must take 24 additional units of course work embracing at least two of the following categories: (1) Russian language, (2) Russian literature, (3) Russian history. These courses are selected in consultation with the Undergraduate Director. With department permission, work in related academic fields (for example, anthropology, communications, political science, religion, sociology) may apply toward the degree requirements.

Majors with a concentration in Russian Language, Culture, and History must earn a GPA of 'C' or better in order to receive credit toward the major.

### MINORS

The Department of Slavic Languages and Literatures offers three undergraduate minor programs in Russian Language, Literature, and Culture.

The minor program is designed for students who, while pursuing a major in another program, seek a comprehensive introduction to Russian culture, whether primarily through (1) Russian language courses; or (2) a combination of minimal proficiency in Russian and courses in the history of Russian culture; or, (3) courses on Russian literature in translation and, depending on the student's interest, other forms of the country's cultural expression as well as its social institutions. Students seeking a Slavic minor are particularly encouraged to take advantage of Stanford's Overseas Studies Program in Moscow.

#### RUSSIAN LANGUAGE

*Prerequisites*—The minor concentration in Russian Language requires the successful completion of Slavic 1A, 2B, 3C (First-Year Russian) and Slavic 51, 52, 53 (Second-Year Russian), or a demonstrated equivalent competence as determined by the departmental Russian language placement examination.

**Requirements**—Candidates for the A.B. degree with a minor concentration in Russian Language must complete 24 units of Russian language and literature courses according to the following distribution: 12 to 15 units selected from Slavic 111, 112, 113, 177, 178, 179, 181, 182, 183. The remaining 9 to 12 units should be selected from Slavic 145, 146, 147, 187, 188, other monograph courses offered by the Department of Slavic Languages and Literatures or, with the approval of the Slavic department's undergraduate adviser, in history, politics, linguistics, or other relevant programs.

#### RUSSIAN LANGUAGE, LITERATURE, AND CULTURE

**Prerequisites**—The minor concentration in Russian Language, Literature, and Culture requires the successful completion of Slavic 1A, 2B, 3C (First-Year Russian) or the equivalent as determined by the departmental Russian language placement examination.

**Requirements**—Candidates for the A.B. degree with the minor concentration in Russian Language, Literature, and Culture must complete 28 units according to the following distribution:

1. A minimum of 16 units of courses on literature and culture selected from the following Slavic Languages and Literatures courses: two quarters in the 145, 146, 147 sequence (Russian Literature in English Translation); or one quarter in the 145, 146, 147 sequence and one quarter in the 187, 188 sequence (Russian Poetry; prerequisite: Second-Year Russian); and, at least one monograph course focusing on a single writer.
2. 12 units of *elective* courses either in the Department of Slavic Languages and Literatures or, with the approval of the Slavic department's undergraduate adviser, in history, linguistics, politics, or other relevant programs.

#### RUSSIAN CULTURE

Candidates for the A.B. degree with the minor concentration in Russian Culture must complete 36 units according to the following distribution: a minimum of 20 units of courses on literature and culture selected from the following Slavic Languages and Literatures courses—three quarters in the 145, 146, 147 sequence (Russian Literature in English Translation) and two monograph courses focusing on a single writer. In addition, one course in Russian history is selected from History 120B or 120C. No knowledge of Russian is required.

**Electives**—11 units of elective courses either in the Department of Slavic Languages and Literatures or, with the approval of the Slavic department's undergraduate adviser, in art, history, linguistics, political science, or other relevant programs.

The deadline for minor declarations in all concentrations is no later than the last day of the third quarter before degree conferral.

### HONORS PROGRAM

Students in either concentration with a grade point average (GPA) of 'B+' or better in their major courses are eligible to participate in the department's honors program. In addition to the basic program requirements above, honors students must also complete the following:

1. One advanced course, usually taken during the Spring Quarter of the junior year and related to the area of the student's expected research. Majors in either concentration who propose a senior project in literature must take a course in literary or cultural theory. Students concentrating in Russian Language, Culture, and History and pursuing a project in cultural history are required to take a course in literary or cultural theory, or a graduate seminar in the area of their topic. Students concentrating in Russian Language and Literature who propose a senior project in Russian language select their course in consultation with the Undergraduate Director.
2. Slavic 199, Individual Work: a minimum of 8 units during the senior year. To qualify for honors, the candidate must receive a grade of 'B' or better on the thesis or project completed during this period.

### SLAVIC THEME HOUSE

Slavianskii Dom, at 650 Mayfield Avenue, is an undergraduate residence that offers a wide variety of opportunities to expand one's knowledge, understanding, and appreciation of Russian and Eastern Europe.

### COTERMINAL PROGRAM

The department allows a limited number of undergraduates to work for coterminal A.B. and A.M. degrees in Slavic Languages and Literatures with a concentration on Russian. In addition to University requirements for the A.B. degree, the student must:

1. Submit an application for admission by January 31 of the senior year. Applicants must meet the same general standards as those seeking admission to the A.M. program. Applicants must submit: an application for admission; a written statement of purpose; a transcript; and three letters of recommendation, at least two of which should be from members of the Department of Slavic Languages and Literatures faculty.
2. Meet all requirements for both the A.B. and A.M. degrees. They must complete 15 full-time quarters (or the equivalent), or three full-time quarters after completing 180 units, for a total of 216 units. During the senior year they may, with the consent of the instructors, register for as many as two graduate courses. In the final year of study, they must complete at least three graduate-level courses.

## GRADUATE PROGRAMS

### MASTER OF ARTS

University requirements for the A.M. degree are discussed in the "Graduate Degrees" section of this bulletin.

**Admission**—The requirements for admission to the master's degree program in Russian are:

1. A Bachelor of Arts degree (or its equivalent) from an accredited college or university.
2. A command of the Russian language sufficient to permit the student to do satisfactory graduate work in an area of specialization.
3. A familiarity with Russian literature sufficient to permit the student to perform adequately in courses at the graduate level.

The applicant's previous academic training in Russian language and literature must normally serve as a tentative indication of competence. Accordingly, the department does not ordinarily consider applications from students who have not had at least three years of college Russian and some undergraduate training in Russian literature of the 19th and 20th centuries.

Before registering for the first quarter's work in the department, entering graduate students are required to take placement examinations in language and literature. Students who fail to perform satisfactorily on such examinations must register for remedial courses in the areas in which they are deficient. Such remedial courses, normally completed within the first three quarters of residence, carry no credit toward either the A.M. or the Ph.D. degree.

**Course Requirements**—Candidates for the A.M. who are not also candidates for the Ph.D. should plan course work that ensures adequate preparation for the A.M. final examination at the end of the third quarter of work. Ph.D. candidates should attempt to include as many of the department's basic course offerings as possible in the first-year program to ensure sufficient time to complete the A.M. thesis during the *fifth* quarter of registration. In any case, course work should be planned in consultation with the graduate adviser, whose written approval of the overall course load is required.

Candidates for the A.M. must complete a program of 36 units, of which 27 units must be selected from courses given by the department. The other 9 units may, with approval of the candidate's adviser, be selected from courses in related fields. Of the 27 units in the department, a minimum of 9 must be in language and a minimum of 9 in literature. The remaining 9 units may be distributed in accordance with the needs and interests of the student, and with the advice and approval of the department adviser.

No credit toward the A.M. degree is allowed for first- or second-year courses in non-Slavic languages required for the Ph.D. degree.

*The A.M. Thesis*—A requirement for candidates for a Ph.D., the A.M. thesis represents a complete article-length research paper (6,000-9,000 words) that, in both form and substance, qualifies for submission to English language professional publications in the Slavic field. The A.M. thesis must be submitted to the thesis adviser no later than the fifth quarter and approved no later than the sixth quarter of registration.

*Final Examination*—Students not enrolled in the Ph.D. program may either submit an A.M. thesis or take a final examination. In the latter case, regardless of the area of specialization, the student must demonstrate in a written examination: (1) command of the phonology, morphology, syntax, and lexicology of contemporary Standard Russian sufficient to teach beginning and intermediate courses at the college level; (2) an ability to read contemporary Standard Russian sufficient to assist students studying contemporary Russian poetry or literary prose; and (3) sufficient familiarity with Russian literature of either the 19th or 20th century to handle successfully survey courses dealing with a chosen period of specialization.

The examination should be passed at the end of the final quarter of required course work.

## MASTER OF ARTS IN TEACHING

The degree of Master of Arts in Teaching is offered jointly by the department and the School of Education. It is intended for candidates with a teaching credential or relevant teaching experience who wish to further strengthen their academic preparation. Requirements for the degree are outlined in the "School of Education" section of this bulletin. The program includes 45 units, of which 25 must be in the teaching field and 12 in education. Specific language requirements are established in consultation with the department.

## DOCTOR OF PHILOSOPHY

University requirements for the Ph.D. are discussed in the "Graduate Degrees" section of this bulletin.

Students enrolled in the Ph.D. program in Slavic Languages and Literatures are expected to fulfill the following requirements:

1. *Minor or Related Fields*: during the course of study, students must develop substantial expertise in a field contiguous to the area of specialization. A candidate may elect to present a full minor or, in consultation with the graduate adviser, develop a special program in a related field.
  - a) *Related Field*: a student is required to complete a sequence of basic courses (12 units) in a chosen discipline outside the Department of Slavic Languages and Literatures. The choice of patterns is one of the following:
    - 1) A sequence of three courses in one West European literature, selected in consultation with the adviser, *or*
    - 2) three basic courses in comparative literature to be selected in consultation with the graduate adviser and the Department of Comparative Literature.
  - b) *Minor*: if the student elects a minor (for example, French, German, Spanish, or Russian history), he or she should take six graduate courses in that department with a minimum of 20 units at the graduate level, according to the minor requirements established by that department. Students considering minors in other areas, such as Asian languages, English, or comparative literature, should consult with the adviser, the Chair of the Department of Slavic Languages and Literatures, and the chair of the minor department. Students who wish to enroll in the Graduate Program in the Humanities should apply there.
2. *Admission to Candidacy*: candidates should read carefully the general regulations governing the degree, as described in the "Graduate Degrees" section of this bulletin. No student is accepted as a candidate until the equivalent of the A.M. degree requirements, including the A.M. thesis described above, are completed. (Ph.D. students in literature may not opt for a written examination.) Admission to candidacy is determined by the end of the fifth quarter of graduate stud-

ies. The candidate by that time must have demonstrated commitment to graduate studies by completion of a minimum of 60 quarter units of credit and with a grade point average (GPA) of 'B+' or better. Candidates must (1) submit to the graduate adviser copies of three seminar papers completed in the Department of Slavic Languages and Literatures, and (2) submit a complete draft of an A.M. thesis. Failure to comply with the above requirements results in termination of enrollment for the Ph.D. degree. The terminated student may, at the discretion of the faculty, be given the opportunity to take the A.M. written examinations. If successful, the student is then awarded the A.M. degree, but is not accepted as a candidate for the Ph.D. degree.

3. *Proficiency Test*: administered for all entering graduate students, this test determines whether the student's knowledge of Russian language and literature falls below the department's standard. Students who fail to excel in this test are asked to complete appropriate courses in the first year of graduate study.
4. *Course Requirements*: before qualifying for the department oral and written examinations, a Ph.D. candidate is expected to accumulate at least 72 quarter units of credit for courses taken while in graduate school. No less than half of this course work (36 units) must be done in the Department of Slavic Languages and Literatures, including at least 12 units of credit for seminar-level courses. (All entering graduate students are expected to enroll in Slavic 200.) The candidate must submit to the department's Academic Progress Committee three seminar-level papers completed at the Department of Slavic Languages and Literatures, as well as the A.M. thesis.
5. *Foreign Languages*: a candidate must demonstrate reading knowledge of French and German by passing written examinations.
6. *Examinations*: a candidate must pass the departmental general qualifying examinations. The written part covers:
  - a) The history and structure of the Russian language and its relationship to the other Slavic languages. (Students are excused from this portion of the examination if they have completed Slavic 211, 212, and 213 with a grade point average (GPA) of 'B-' or better.)
  - b) The history of Russian literature, including its relationship to the development of other Slavic literatures, or West European literature, or to Russian intellectual history.

The oral portion follows shortly after the successful completion of the written portion. The department oral examination is designed to test the students' knowledge of the major cultural and literary trends in a period of their choice. It can be used most profitably as an opportunity to do intensive reading in the period of a candidate's projected dissertation work. Preparation for the oral should begin immediately following the successful completion of the department's written examination. After consulting with members of the faculty, the student proposes a reading list, which, once approved, serves as the basis for the examination. The exam structure requires that the student make an opening presentation on a topic or set of topics of particular interest or relevance to the period in question. After an open discussion of the presentation, each examiner is given the chance to question the student on other topics related to the reading list.

Following the department examinations, a candidate must pass a University oral examination which is a defense of a dissertation proposal covering content relevant to the area of study, rationale for the proposed investigation, and strategy to be employed in the research.

*Specialization*—Candidates in Slavic Languages and Literatures specialize in literature and related media. Candidates may draw up individual programs of study and research in consultation with the graduate adviser. Requirements vary according to the nature of the specialized program requested.

*Continuation*—Continuation in the Ph.D. program is contingent on: for first-year students, a high quality of performance in course work (decided by department evaluation); for second-year students, an A.M. thesis. Thesis should be completed no later than the end of the second quarter of the second year.

*Course Work, Breadth Requirements, and Overall Scheduling—*

1. Candidates for the Ph.D. degree are allowed as much freedom as possible in the selection of course work to suit their individual program of study. However, candidates are held responsible for all of the areas covered by the general examinations, regardless of whether they have registered for the department's offerings in a given field. For this reason, it is strongly recommended that before taking Ph.D. examinations, students complete seminar-level work directly related to the following broad areas:
  - a) Russian poetry
  - b) The Russian novel
  - c) 20th-century Russian literature
  - d) 19th-century Russian literature (the Age of Pushkin and after)
  - e) 18th-century Russian literature (from the early 1700s to the Age of Pushkin)
  - f) Medieval Russian literature
  - g) A monograph course on a major Russian author
  - h) Theory of literature

Students may not normally register for individual work in a given area until they have covered the basic course offerings in that area. First-year students may register for individual work only under special circumstances and must obtain the written approval of the graduate adviser. Those candidates who are also candidates for the A.M. degree should consult the course requirements for that degree in planning their first year's work. The A.M. thesis or written examination should be completed by the end of the fifth quarter of graduate study at the latest. The remainder of the second year should be devoted to course work preparing the student for the general qualifying examination and to fulfill the requirements of the minor, if any. The department's general qualifying examinations must be taken by the end of the first quarter of the third year of study; they may be taken during the second year if the student and the adviser feel this is appropriate. During the two quarters following the general qualifying examinations, the student should be concerned primarily with preparation for the University oral examination, which should take place no later than the end of the third quarter of the third year. However, students may, if necessary, do limited amounts of course work not directly related to the dissertation proposal. The fourth year should be devoted to completion of the dissertation.

2. Students possessing the equivalent of the Stanford A.M. are normally expected to adhere to the schedule for the second, third, and fourth years of work outlined under item 1 above.
3. Students in the Ph.D. program are required to do four quarters of teaching in partial fulfillment of the requirements of the Ph.D. degree: three quarters of first-year Russian, and one quarter of literature as a teaching assistant to a faculty member (usually for one of the survey courses in translation: 145, 146, 147). While teaching a section of first-year Russian supervised by a faculty member, students are required to enroll in the department's teaching colloquium (Slavic 206A,B,C). In addition, students must enroll in Slavic 207D, the department's TA preparatory course, which is offered to all graduate students in the Spring Quarter preceding their first quarter of language teaching. While enrolled in Slavic 207D, students participate in actual language teaching sections.

*Non-Slavic Language Requirements*—Credit toward either the A.M. or the Ph.D. degrees is not given for first- or second-year courses in non-Slavic languages. It is assumed that, on entering the program, the student has a reading knowledge of both German and French or, at the very least, one of these languages. The reading examination in one of these languages must be passed by the end of the first year of study. The reading examination in the second language must be passed by the end of the second year of study. Both language examinations must be passed before the candidate takes the University oral examination, that is, before the end of the third year.

## JOINT Ph.D. IN SLAVIC LANGUAGES AND LITERATURES AND HUMANITIES

The Department of Slavic Languages and Literatures participates in the Graduate Program in Humanities leading to the joint Ph.D. degree in Slavic Languages and Literatures and Humanities. For a description of that program, see the "Interdisciplinary Studies in Humanities" section of this bulletin.

**COURSES**

(WIM) indicates that the course meets the Writing in the Major requirements.

(AU) indicates that the course is subject to the University activity unit limitation (8 unit maximum).

For additional offerings in literature, see the "Comparative Literature" section of this bulletin.

Students interested in languages not listed should contact the Special Language Program in the Division of Languages, Cultures, and Literatures.

**GENERAL**

This curriculum covers topics of general interest. Courses are open to all students and have no prerequisites. Some courses may be taken for graduate credit. Additional work in the original language may be arranged with individual instructors.

The courses:

1. Introduce students to the major authors and texts in the Russian literary and cultural tradition.
2. Offer broad conceptual frameworks for understanding the material covered.
3. Demonstrate the dynamic interaction between cultural texts and a variety of contexts (literary, intellectual, and socio-political).

While these goals are pursued to some extent in all of the courses, the general curriculum may be roughly classified according to contextual emphasis to assist students in choosing courses according to their interests.

Literary Movements and Genres: Slavic 145, 146, 147, 155, 156

Literature and Intellectual History: Slavic 151, 190

Literature and Social History: Slavic 141, 149

Media, Gender, Ethnicity: Slavic 148, 152, 154, 158, 161, 162, 163, 165, 166, 167, 168, 221

**13N. Stanford Introductory Seminar: Russia, Russian, Russians**—Preference to freshmen. The political and cultural history of Russia and the Russians: prominent persons, prominent events, and how these shape current attitudes and society. Five or six short works by famous Russian authors are analyzed/discussed. GER:3a (DR:7)

3-4 units, Spr (Schupbach)

**14N. Stanford Introductory Seminar: Oedipus in Russia—Identity Narratives and Generational Conflict in Modern Russian Fiction and Film**—Preference to freshmen. Discuss/analyze Freud's rendering of the Oedipus story by confronting it with the treatment of identity confusion and generational rivalry in modern Russian fiction and film, against a background different from both Freud's Vienna and Sophocles' Athens. Can literature and art be seen as an elaboration of the Oedipus Complex with the social displacing the psychological; can Freud's Oedipus be seen as a displaced elaboration of a modern social drama of dislocation and multiple identity? Works: Freud's *The Origins of Psychoanalysis*, *Totem and Taboo*, *Moses and Monotheism*; Turgenev's *Fathers and Sons*; Chekhov's *Seagull*; Babel's *Red Cavalry* and "Sunset;" S. Eisenstein's *Alexander Nevsky* (1938) and *Ivan the Terrible* (1946); Nikita Mikhalkov's *Burned by the Sun* (1995). GER:3a (DR:7) not given 2000-01

**60A,B,C. Introduction to Russian Culture**—Open to all; gives priority for housing in Slavianskii Dom. Topics vary by quarter. (AU)

1 unit, Aut, Win, Spr (Staff)

**65Q. Stanford Introductory Seminar: Art, Music, and Poetry of the Russian Avant-Garde**—Preference to sophomores. The interrelationships between poetry and other arts during the Avant-Garde era. The impact of the new technological civilization on the character of artistic experiments. Readings of the main works of Russian avant-garde poetry are in the context of changes in the language of visual arts (Futurism, Cubism) and music (Scriabin, Prokofiev, Stravinsky). GER:3a (DR:7)  
not given 2000-01

**77Q. Stanford Introductory Seminar: Russia's Weird Classic—Nikolai Gogol**—Preference to sophomores. The work and life of Nikolai Gogol, the eccentric founder of "Fantastic Realism," based on works written in various genres and created in various stages of his literary career. The relationship between Romanticism and Realism in Russian literature (the so-called "Natural School" of the 1830-40s), and between popular Ukrainian culture and "high" Russian and W. European traditions in Gogol's oeuvre. Gogol's influences on subsequent Russian literature (Dostoevsky) and the impact of his work on 20th-century modernist literature, painting, theater, music, and art (Nabokov, literature of the absurd, Shostakovich, Meyerhold, Chagall). Critical interpretations of Gogol (Freudian, Marxist, formalist, postmodern). Readings: *The Bewitched Place, The Portrait, The Diary of a Madman, The Nose, The Overcoat, Dead Souls, and The Government Inspector, and Mariage*. GER:3a (DR:7)  
not given 2000-01

**100. History of Russian Music**—Introduction to Russian culture through the medium of Russian music, and discussed in the context of Russian literature, painting, and societal life. The main periods, styles, and major figures in the history of the Russian musical culture of the 19th (Glinka, Tchaikovsky, Borodin, Mussorgsky) and 20th century (Rachmaninov, Scriabin, Stravinsky, Prokofiev, Shostakovich, and contemporary composers); various genres of orchestral, instrumental, and vocal music; opera, and ballet. The relationship of Russian musical culture and European musical schools. The role of oriental traditions, themes, and elements (Jewish, Georgian, Persian, etc.) in Russian classical music. Distinct features of Russian performers (Chaliapine, Rachmaninov, Heifetz, Horowitz, et al).  
not given 2000-01

**105A/205A. Russian Jewish Music**—Focus is on the music of Russian Jewry, emphasizing the pleiad of Russian-Jewish composers, performers, and musicologists who were united under auspices of the Society for Jewish Folk Music (1908-26). The historical background of the Society and the unique variety of its activity, recreating the sound universe of Russian Jewry.  
5 units, Spr (Zemtsovsky)

**110. Russian "Crash" Course for Departing Students**—For students taking the Intensive Language Course in Moscow. Overview of the Cyrillic alphabet and grammar and an introduction to Russian life and manners: How does one get from Point A to Point B on the subway? What is the polite way to refuse yet another portion, etc. (AU)  
1 unit, Spr (Schupbach)

**133A/233A. Deviating from Dogma: Film in East Europe from 1956 to 1968**—Filmic development in the Soviet Union, Poland, Hungary, Czechoslovakia, Yugoslavia, and the German Democratic Republic. The films of Andrei Tarkovskii, Andrzej Wajda, Miklos Jansco, Milos Forman, Vera Chytilova, and Konrad Wolf try to break the old canon of representation (the legacy of Social Realism or Ufa) in connection with political and cultural changes in their countries and under the influence of international filmic development (from Italian Neorealism to French nouvelle vogue).  
4 units, Spr (Bulgakowa)

**141/241. Revolution in Russian Theater 1898-1930**—Russian dramatic art, 1898-1930, exploring the interaction of the aesthetic revolution in

theater and the political revolutions of 1905, 1917, and the 1930s (the Stalin Revolution). The new concepts of drama and its mise-en-scene (the director-theater, new forms of theatrical space, "Innervation" of the spectators, the interrelationship between sound and image, new concepts acting). Plays by Chekhov, Blok, Khlebnikov, Mayakovsky, Babel, Tretyakov, Erdman, Bulgakov; and the theater-concepts of Stanislavsky and Meyerhold between 1898 and 1930.  
not given 2000-01

**143/243. Early Russian Art and Architecture, 1050-1725**—(Enroll in Art History 107A/207A.)  
4 units, Spr (J. Kollmann)

**145/245. The Age of Experiment (1820-1850)**—After the Napoleonic wars, the Russian Empire made an accelerated leap into European culture. Russian authors grappled in formally innovative ways with modern problems of individual and national identity; the invention of history; memory, repression, and lying; urban alienation and the flair for irony and the surreal that accompanies it. Topics and texts: experiments in genre (Pushkin's "novel-in-verse" *Eugene Onegin*, Gogol's "poem-in-prose" *Dead Souls*); exploration of the Russian/Oriental psychological and geographic border (Pushkin's *The Prisoner of the Caucasus*, Lermontov's *A Hero of Our Time*); the invention of the surreal capital at the empire's heart (Pushkin's *The Bronze Horseman* and *The Queen of Spades*, Gogol's *The Petersburg Tales*, and Dostoevsky's *The Double*); Tolstoy's deceptively innocent childhood memoir; and Dostoevsky's "notes" on his own descent into the inferno of the Siberian labor camps and his own consciousness. GER:3a (DR:7)  
3-4 units, Aut (Greenleaf)

**146/246. The Age of Transgression: Russian Literature from Turgenev through Tolstoy**—In the half-century before the Russian Revolution, educated people began to debate the reform of human behavior. Censorship inspired some to conceal political messages in fiction. They wrote about murderers, adulterers, and terrorists whose transgressions challenged social, ethical, and aesthetic boundaries. Readings: three novels that portray the modern city as the locus of crime and self-invention, Dostoevsky's *Crime and Punishment*, Tolstoy's *Anna Karenina*, and Bely's *Petersburg*, and some provincial texts by three masters of short forms, Turgenev, Leskov, and Chekhov. GER:3a (DR:7) (WIM)  
4 units, Win (Safran)

**147/247. The Age of Revolution: Russian Literature and Culture since 1917**—Open to all undergraduates; graduate students may receive credit for a research paper as part of 247. A survey of Russian culture, emphasizing literature in the context of Russia's Soviet and post-Soviet history. Russian modernism; the role of literature and the arts in the creation of Soviet civilization; literature in opposition; Russian culture after communism. Texts in English translation. GER:3a (DR:7)  
3-4 units, Spr (Freidin)

**148/248. The Factory of the Eccentric Actor (1921-1929): Between Theater and Film, Avant-Garde and Trivial Genres, East and West**—The experimental group FEKS was founded in 1921 in Petrograd and worked in theater and film until 1929. They developed a specific system of actor training, near to Meyerhold's biomechanics, and collaborated with Russian Formalists. Revolution was conceived by the FEKS as a carnival, and the avant-garde had to assimilate trivial genres. FEKS practiced in their films "defamiliarization" of the Russian classics by using the stereotypes of German and American cinema. Gogol's *Overcoat* was staged as a German expressionist film, the uprising of Russian aristocrats against the monarchy in 1825 as a melodrama with the elements of the American Western and the Gothic novel. Recommended: knowledge of Russian.  
not given 2000-01

**149/249. Technoscience and Russian Culture**—Designed for students with an interest in science and technology who wish to reflect on how

scientific insight and technological change can influence culture. The varied and often controversial ways Russian culture responded to the challenges presented by science and technology. Focus is on Russian literary, historical, and philosophical texts from the 18th to the end of the 20th century, including visual media and the Internet.

4 units, Aut (*Banerjee*)

**151. Dostoevsky and His Times**—Open to juniors, seniors, and graduate students. Major works in English translation with reference to related developments in Russian and European culture and intellectual history. Lectures and discussion section. GER:3a (DR:7)

4 units, Win (*Frank*)

**152/252. Russian Modernist Theater: Naturalism, Expressionism, Symbolism, and Futurism**—Drama and theater, 1898 to 1914, from Chekhov's "The Seagull" to Khlebnikov's "Zangezi." The plays of Leonid Andreev, Alexander Blok, Mikhail Kuzmin, Nikolai Evreinov, Fedor Sologub, Aleksei Kruchonykh, and the productions of Konstantin Stanislavsky and Vsevolod Meyerhold. Students who know Russian read some texts in the original. Recommended: knowledge of Russian.

4 units, Win (*Bulgakowa*)

**154/254. History of Russian Theater**—Survey of the history of Russian theater from the beginning to its contemporary state.

4 units, Aut (*Bulgakowa*)

**155/255. Anton Chekhov and the Turn of the Century**—Chekhov's art in its Russian literary, historical, philosophical, and political contexts. Primary readings from Chekhov's short stories and major plays; supplemental readings for graduate students from Chekhov's letters and works by his friends and contemporaries, such as Leskov, Tolstoy, Korolenko, and Gorky. GER:3a (DR:7)

not given 2000-01

**156/256. Nabokov and Modernism**—(Same as Comparative Literature 156D/256D.) Stories, novels, and film scripts in the context of other modernist writers (Bergson, Proust, Joyce), media (photography and film), and 20th-century events and intellectual discourses (Marxism-Stalinism, avant-garde, Freudianism, American postwar cultural ideology), whose influences Nabokov belittled or ignored. Critical approaches that elude the author's control. Readings: *Despair*, *Camera Obscura*, *The Gift*, *Bend Sinister*, *Lolita*, *Pale Fire*, excerpts of Eugene Onegin's *Commentary* and *Speak Memory*. GER:3a (DR:7)

3-4 units, Spr (*Greenleaf*)

**158/258. Sergei Eisenstein**—His vision of film theory, and its main theoretical models. Explore radical innovations of the medium through analysis of his major films (*Strike*, *Battleship Potemkin*, *October*, *The General Line*, *Que viva Mexico!*, *Alexander Nevsky*, and *Ivan the Terrible*): new modes of narration, editing, and acting; audiovisual synchronization; and deep-focus composition and an unfolding foreground of the film image. Interrelates film-poetics with other arts of the Avant-Garde era (Futurism and Cubism in painting, Constructivism in architecture and theater, new schools of expressive movement in ballet, the modernist literary experiments of Joyce). Eisenstein creates for these films a rich systematic context that includes new theories in psychology and psychoanalysis, linguistics, and anthropology.

not given 2000-01

**161/261. Poetess: The Grammar of the Self when the Poet is a Woman**—(Same as Comparative Literature 161/261.) Seminar. Readings of lyrical works by women poets from the U.S., Russia, Eastern Europe, and Germany (Dickinson, Moore, Brooks and the Harlem Renaissance, Bishop, Akhmatova, Tsvetaeva, Sachs, Plath, Cisneros, Angelou, Graham, Howe, and Szymborska). The historical and cultural context enriches our understanding of such theoretical and practical issues as "breaking and entering" the male preserve of "high poetry" in different eras; the interaction of written and oral, political and performative

modes of expression; new representations of the feminine body and experience in the visual arts; and the development of a female lineage and modes of poetic legitimation, association, and inspiration. GER:3a (DR:7)

4 units, Win (*Greenleaf*)

**162/262. Gender Images in Film**—Film creates permanent new images of femininity. One of its conscious prerequisites is the notion of social stereotypes, whose alternation is caused by the arrival of a new historical epoch. The development of enduring images of the film heroine, 1914-90, through a comparison of the Russian, American, and W. European cinema, and analytical approaches to them from feminist film theory.

not given 2000-01

**163. Beyond Fiddler on the Roof: The Jewish Experience in Eastern Europe through Literature and Film**—Though nostalgic stereotypes suggest that the lives of E. European Jews changed only when interrupted by revolution, emigration, or Holocaust, literary texts depict a constant interplay of rebellion and reaction; though some imagine Jewish communities as isolated, authors showed interactions among Jews and non-Jews. Readings: Yiddish prose by Sholem Aleikhem, I. L. Peretz, I. B. Singer, and poetry by Moyshe-Leib Halpern and Anna Margolin; Russian works by Osip Mandelstam, Isaac Babel, and Felix Roziner; Polish texts by Bruno Schulz, Hanna Krall, and Eliza Orzeszkowa; and four films in Russian, Polish, Yiddish, and English. GER:3a (DR:7)

4 units, Aut (*Safran*)

**165/265. Truth Games: Theory and Practice of the 19th- and 20th-Century Autobiography**—Studies a range of autobiographical expression (documentary, poetic, painting, film), against a background of current feminist and genre theory. Readings from different national literatures: Bely, Bernhardt, Leris, Mandelstam, Tsvetaeva, Janet Frame, Ev Ginzburg, Brno Schultz, Al Watt, Senghor.

not given 2000-01

**166/266. Russia on the Silver Screen: U.S., Western European, and Émigré Cinema**—The fantasy of "Russia" in German, French, and American cinema, 1920-90. Films created by Russian émigrés in Berlin, Paris, and Hollywood as odd models, constructing the imaginative national identity according to different cultural stereotypes of "Russian."

not given 2000-01

**167/267. Models of Film Analysis**—Introduction to the aesthetics of film, its topics, the basic principles of film form, and different approaches to them. The objects of study are fictional and non-fictional (American, E. and W. European) films, the genre-system narrative and non-narrative films; the artistic possibilities of primary film technique (mise-en-scene, image, editing, and sound); and different models of analysis (structuralism, psychoanalysis, feminism).

not given 2000-01

**168/268. Documentary Film and Fiction in Russian and Western Cinema, 1920 to the Present**—Documentary films from Dziga Vertov and Robert Flaherty to the present. The marks and conventions of "documentary" and "fiction" in different periods, the "impression of reality," the technique of its representations, and "boundary works" between genres.

not given 2000-01

**169. Seminar: Voice and Literature in Russia and America**—Introduction to the comparative study of literature through voice and text. In the modern era, prose and poetry have drawn from the productive tension between the spoken words and the objectification of language in writing. The shifting relationships between these modes of expression and the changing representation of voice in text defined forms of social and cultural identity (gender, race, class, nation) and the notion of literature itself. Concepts from theoretical readings are explored in active dialogue

with literary texts from several national traditions and genres.  
*not given 2000-01*

**190. Modernism and the Humanities: Tolstoy's *Anna Karenina* and the Social Thought of Its Time**—A “close reading” of Tolstoy’s novel in historical context, followed by a discussion of the novel as a polemic with contemporary social thought: Marx and Engels, John Stuart Mill, Nietzsche, Freud, Emile Durkheim, and Max Weber. Confrontation of modernity and tradition, changes in the institution of family, the question of gender and sex equality; rational thought and religious sentiment, the crisis of authority and legitimacy; charisma and routinization; the rise of individualism, estate society vs. class; capital and the modern city; autonomy of art and ideological engagement. GER:3a (DR:7 or 8)  
*not given 2000-01*

**221. Modernism and the Jewish Voice in Europe**—Some of the most haunting literary voices of the 20th century emerged from the Jewish communities of Eastern and Central Europe. The Jewishness of the modernists is thematized, asking whether it contributed to shared attitudes toward text, history, or identity. Their works are situated in specific linguistic traditions: Yiddish, Hebrew, Russian, Polish, or German. Primary readings from Ansky, Bialik, Mandelstam, Babel, Schulz, Kafka, Celan, etc.; secondary readings in history, Eastern European literature, and theory, including Marx, Freud, Benjamin, and Arendt.  
*not given 2000-01*

## LANGUAGE PROGRAM

By special arrangement with the department, courses numbered 100-159 can be taken for graduate credit. Students are urged to take all three quarters of first-, second-, and third-year language series consecutively in the same academic year.

### FIRST- AND SECOND-YEAR LANGUAGE

*Note*—Students registering for the first time in a first- or second-year course must take a placement test if they had any training in Russian before entering Stanford. All entering students must take Part I (written) of the placement test on-line during the summer, followed by Part II (oral), to be administered on campus 9/24/00. Consult the Stanford Language Center for further information, or see <http://language.stanford.edu>.

**1A,2B,3C. First-Year Russian**—Overview of essential Russian grammar presented in a communicative way. Discussions of Russian culture and the Russian view of reality. Extra hour of pronunciation and spoken practice available.

*3-5 units, Aut, Win (Gettys, Staff)  
 Spr (Staff)*

**2D. Accelerated Beginning Russian**—Covers first two quarters of 1st-Year Russian in one quarter.  
*not given 2000-01*

**50. Review of Russian Grammar: Repair Russian**—“Mainstreams” the skills of students who do not fit easily into the basic language program, e.g., those whose performance on the Placement Exam is not sufficient to justify placement in 51, or native speakers of the language whose reading and writing skills are impaired, etc. Students successfully completing 50 normally proceed directly into 52; others, particularly “heritage” speakers may enter 112 or 178.

*3-5 units, Aut (Staff)*

**51,52,53. Second-Year Russian**—Reviews the more difficult areas of the grammar, e.g., numbers, verb conjugation, and aspect, etc.; enriches the students’ vocabulary and understanding of the language; and improves their speaking skills.

**51.**—Grammar is presented through well-known short stories by the leading 19th- and 20th-century Russian writers.  
*5 units, Aut (Greenhill, Staff)*

**52.**—Continuation of 51.  
*5 units, Win (Greenhill, Staff)*

**53.**—Continuation of 52, with an emphasis on Russian history.  
*5 units, Spr (Greenhill, Staff)*

**52B. Second-Year Russian**—For students returning from the Overseas Studies Program in Moscow.  
*5 units, Win (Schupbach)*

**99. Language Specials**—With consent of department only. See instructor for section number.  
*1-5 units, Aut, Win, Spr (Staff)*

### 111,112,113. Third-Year Russian

**111.**—Emphasis is on grammar, writing, and conversation. Grammar is presented through readings from an edited version of the *The Golden Calf* (I’lja Il’f and Evgenij Petrov), a humorous and “right-on” view of the Russians at their best and worst. Conversation emphasizes material from contemporary Russian periodicals, films, music, radio, and TV programs.

*4 units, Aut (Schupbach, Staff)*

**112.**—See 111.

*4 units, Win (Schupbach, Staff)*

**113.**—See 111.

*4 units, Spr (Gettys, Staff)*

**117A,B,C. Russian for Native Speakers**—“Self-paced,” for students who have grown up in Russian-speaking homes, perfecting reading and writing skills in Russian and the ability to communicate in formal and informal settings. Supports students in retaining and enhancing their existing abilities.

*not given 2000-01*

**119A. Technical Translation**—Problems of translation of the technical language are discussed against the background of contemporary texts on geology and geophysics. Prerequisite: at least third-year Russian.

*not given 2000-01*

**119B. Belletristic Translation**—Focus is on the “voice” of a variety of 20th-century authors including Gorkij, Solzhenitsyn, and Bulgakov. Prerequisite: at least third-year Russian.

*not given 2000-01*

**120. Advanced Russian for Students of the Physical Sciences, Mathematics, and Engineering**—Develops reliable reading skills in the Russian technical language, emphasizing mathematics and the physical sciences.

*not given 2000-01*

**177,178,179. Fourth-Year Russian**—Interactive mini-course in culture, history, and current events. Films, readings from classical and contemporary writers, newspaper articles, documentaries, radio and TV programs, and music. Discussions, role-playing, and creative assignments improve oral and written skills. Review and “fine-tuning” of grammar and idiomatic usage. Prerequisites: 111-113, or equivalents.

**177.**—Russian society and culture.

*3 units, Aut (Greenhill)*

**178.**—America and Americans through the eyes of Russians. Serious and humorous look at how Russians viewed us through this century.

*3 units, Win (Greenhill)*

**179.**—The mass media on post-Perestroika Russian society (economy, youth problems, music, film and theater, humor, generation gap, the “New Russians”).

*3 units, Spr (Greenhill)*

### 181,182,183. Fifth-Year Russian

**181, 182, 183. The Russians: What Makes Them Different?**—Language proficiency maintenance for undergraduates and graduates

with four years of Russian or equivalent; appropriate for majors and non-majors with language experience overseas. Content-based advanced language skills are expected for conducting discussions, oral presentations, and writing essays on important issues on contemporary Russia. The Russians' world: outlook; "folk" psychology; the way Russians see themselves and the rest of the world in ways, habits, and traditions through contemporary prose, newspaper articles, films.

*3 units, Aut, Win, Spr (Gettys)*

**199. Individual Work**—Open to Russian majors or students working on special projects. May be repeated for credit. Prerequisite: consent of instructor.

*1-5 units, any quarter (Staff)*

**206A,B,C. Practicum in Teaching Russian as a Foreign Language**—Curriculum and lesson planning. Observation and discussion of classroom techniques in conjunction with teaching beginning Russian. (AU)

*1-2 units, Aut (Gettys, Schupbach)*

*Win, Spr (Gettys)*

**207D. Introduction to Teaching Russian as a Foreign Language**—Practical approach to teaching Russian to non-native speakers, focusing on a survey of the features of Russian which present particular difficulties for students. A survey of the Slavic Languages from the standpoint of Russian. Preparation of lessons for classes and tutoring of an individual learning to speak Russian.

*3 units, Spr (Gettys, Schupbach)*

**299. Individual Work**—For graduate students in Slavic working on theses or engaged in special work. Prerequisite: written consent of instructor.

*1-12 units, any quarter (Staff)*

## ADVANCED UNDERGRADUATE AND GRADUATE

**115. Humor and Russian Literature**—The history of Russian literature from the standpoint of the humor that it contains, from Old Russian times to the present. Lectures are in English and may be taken separately from the discussion sections. (In Russian)

*not given 2000-01*

**127/227. Boris Pasternak and the Poetry of the Russian Avant Garde**—Pasternak's works are examined within a broad cultural context to identify and analyze characteristic features of the Russian avant garde poetics. Readings in Russian.

*not given 2000-01*

**129/229. Poetry as System: Introduction to Theory and Practice of Russian Verse**—The history and theory of Russian versification from the 17th to the 20th century. GER:3a (DR:7)

*not given 2000-01*

**170B/270B. Pushkin in the Romantic Context**—How Pushkin used current European aesthetic and literary discourses to fashion and refashion autoportraits in ironic and dynamic interaction. A theoretical and comparative textual framework is derived from comparative literature's study of Romanticism, integrating a variety of perspectives. Topics: the "fragment" as the quintessentially modern poetic genre; the morbid elegy as the "genre of entry" for young poets; the real narrative innovations of Byronism; Russian male "identity" and disempowerment through the oriental erotic tale; Pushkin's use of Shakespeare's chronicle plays to rewrite Karamzin's history of Boris Godunov, and his renovation of Gothic conventions for Russian uses; the ability of the concept "Romantic irony" to shed new light on *Eugene Onegin*, "Egyptian Nights," and Pushkin's relation to Romanticism.

*not given 2000-01*

**185/285. Writing Russia in the Age of Catherine the Great**—The Enlightenment's boldest experiment: Catherine the Great's use of west-

ern "regimes of description" (textual and visual) to imagine a legal Russian state, interactive public spheres and literary culture, and the parameters of the Russian subject's interior domain. Catherine's own writings, from Shakespearean comedies at the heart of her conception of a national theater, to her fantasy-impersonations of Europe's ideal monarch and her boundary-crossing *Autobiography* read in the context of late 18th-century Russian writers' efforts to produce Golden Age Culture.

*not given 2000-01*

**186/286. 18th-Century Russian Literature**—Lecture/seminar examining period literature (poetry, prose, and drama) in its specific cultural and historical context, with an emphasis on the creation of "modern Russian literature" as a social institution. The generic diversity of Russian literature and its relation to Western European models. Close reading of selected works by major authors, including Lomonosov, Derzhavin, and Karamzin. Discussions in English, readings in Russian. Prerequisite: good reading knowledge of Russian.

*not given 2000-01*

**187. Russian Poetry of the 18th and 19th Centuries**—Required of all majors in Russian language and literature; open to undergraduates who have completed three years of Russian, and to graduate students. The major poetic styles of the 19th century as they intersected with late classicism, the romantic movement, and the realist and post-realist traditions. Representative poems by Lomonosov, Derzhavin, Zhukovskii, Pushkin, Baratynskii, Lermontov, Tiutchev, Nekrasov, Fet, Soloviev. Lectures/discussions in Russian. GER:3a (DR:7)

*3 units, Spr (Greenleaf)*

**188. From Alexander Blok to Joseph Brodsky: Russian Poetry of the 20th Century**—Required of all majors in Russian literature. Developments in Russian poetry of the 20th century including Symbolism, Acmeism, Futurism, and literature of the absurd from Zinaida Hippis and Andrey Bely to Marina Tsvetaeva and Joseph Brodsky. Emphasis is on close readings of individual poems. Discussions in Russian. GER:3a (DR:7)

*not given 2000-01*

**189/289. Literature of Old Rus' and Medieval Russia**—From the earliest times through the 17th century. Lectures on the development of literary and historical genres and on links between literature and art, architecture, and religious culture. Readings in English; graduate students read in the original.

*4 units, Spr (Zhivov)*

## 194A,B. Russia and The Other: A Cultural Approach

**194A.**—Seminar for students returning from Moscow and required of Slavic majors working on an honors thesis. Recommended for Slavic majors and minors. Russian cultural identity and its emergence in literature and art dealing with the *Other* (Western Europe; the Orient including Central Asia, Siberia and the Caucasus, and various marginal groups, e.g., Jews, Gypsies, and even American students of Russian). Close reading of important works of literature and other cultural texts; introduction to literary analysis, cultural and social theory. Class presentation.

*4-5 units, Win (Freidin, Safran)*

**194B.**—For students who choose to develop their ideas further by doing additional research and writing a scholarly paper (possibly an honors thesis in Slavic literature or related field). Class presentation and research paper. Prerequisite: 194A.

*2-3 units, Spr (Freidin, Safran)*

**195/295. The History and Structure of Modern Russian**—The major changes in the structure of the Russian language over the last millennium: interaction with Old Church Slavonic, sound changes, simplification of the noun, the rise of verb prefixation and the modern system of aspect,



and stylistic differentiation and interaction. Prerequisite: three years of language study, or consent of the instructor.

3-4 units, Aut (*Schupbach*)

**198. Comparison of Russian and English**—The ways in which these two languages are similar and different. Starting from Old English and Old Russian, what events have led to their present structures and interaction.

not given 2000-01

**199. Individual Work**—Open to Russian majors or students working on special projects. May be repeated for credit. Prerequisite: consent of instructor.

1-5 units, any quarter (*Staff*)

**200. Proseminar in Literary Theory and Study of Russian Literature**—Required of first-year graduate students in Slavic. Introduction to graduate study in Slavic languages and literatures. Discussion of the profession, discipline, and literary theory complement theoretical readings and practical exercises in versification and narrative analysis.

4 units, Aut (*Greenleaf*)

**200A. Introduction to Library and Archival Research in Slavic Studies**—Familiarizes students with major Western language sources and search methodologies pertaining to the Russian and E. European area studies. Recommended: knowledge of Slavic languages.

not given 2000-01

**211. Introduction to Old Church Slavic**—Introduction to the grammar of Old Church Slavic, the first written language of the Slavic peoples. Brief survey of grammar, selected texts. Primarily a skills course, with attention to the historical context of Old Church Slavic.

3 units, Win (*Timberlake*)

**212. Old Russian and Old Church Slavic**—Continuation of 211. Readings in additional canonical Old Church Slavic texts, following the Church Slavic tradition as it develops in early Rus (Kiev, Novgorod). Selections from the *Primary Chronicle*, *Boris and Gleb*, *The Life of Theodosius*. The general issues of writing and the reception of Byzantine culture in early Rus.

3 units, Spr (*Timberlake*)

**213. History of the Russian Literary Language**—Major structural and semantic changes from the 10th to the 19th centuries. Prerequisites: 211, 212.

not given 2000-01

**223A,B. Graduate Seminar: Russian Literature and the Literary Milieu of the NEP Period—The Problem of Authorship (1921-1928)**—Texts (primarily journal fiction and criticism) deal with the problem of authorship and are examined in the contemporary literary and socio-historical context. Emphasis is on non-Party authors (Babel, Eikhenbaum, Mandelstam, Olesha, Tynianov, Zamiatin, and Zoshchenko).

not given 2000-01

**225. Readings in Russian Realism**—Open to graduate students and advanced undergraduates. Russian Realist and Naturalist prose emerged in a historical context that fostered specific ideas about the function and form of the literary word. Readings from Turgenev, Goncharov, Leskov, Saltykov-Shchedrin, Dostoevsky, Garshin, Tolstoy, Chekhov, Gorky, Bunin. Discussions in English.

4 units, Aut (*Safran*)

**226. Russian Symbolism: Theory, Poetics, Authorship, Literary Milieu**—Russian Symbolism in the context of European Modernism. The impact of classical and comparative philology, ethnology, and theories of language on Symbolist theory and practice. Russian Symbolism as a charismatic movement. Religion and political ideology. Myth,

magic, and charisma: preliminaries to a sociology and poetics of Russian Modernism. Recommended: reading knowledge of Russian.

not given 2000-01

**230C. 20th-Century Russian Literary Theory from Symbolism and Formalism to Semiotics**—Survey of Russian theoretical works on literature. The scholarship of Alexander Vesebovsky, Potebnya; theories of Symbolism and Formalism. Symbolist authors (Bely, Blok, Bryusov, Vyacheslav Iv. Ivanov) are seen in the fusion of their theoretical and poetical work, as the Formalists' school is understood in its correlation to post-Symbolist (Futurists and Acmeist) poetical movements. Postformalist studies of the '30s and '40s (Bakhtin, Florensky, Frejdenberg, Polivanov, Propp, etc.) in their relation to contemporary studies of the Prague Circle and the later Moscow-Tartu semiotics school.

not given 2000-01

**240A,B. Topics in Soviet Civilization: Stalinist Culture in Soviet Russia, 1928-1990**—Seminar on the Stalin era: the First Five-Year Plan, the Great Retreat and the Great Terror of the second half of the 1930s, the cataclysm of WW II, and the culture of High Stalinism in the postwar period, providing the vicissitudes of an aesthetic and ideological system that was characterized by certain fixed elements and that witnessed significant variations over time. Analysis of artifacts of Stalinist culture (primarily works of literature, visual arts, and film) in relation to the institutions and elites that produced them and the audiences for which they were intended. The interplay of "texts" (written, visual, and otherwise) and contexts (historical, social, political) is informed by an eclectic set of theoretical perspectives, drawn from the humanities and social sciences. Second quarter consists of guided research and bi-weekly meetings devoted to discussion of individual research projects. Recommended: knowledge of Russian.

not given 2000-01

**270. Pushkin**—Pushkin's major poems and prose are accompanied by detailed examination of his cultural milieu. Emphasis is on essential changes in the understanding of literary concepts relevant to this period of Russian literature (poetic genres, the opposition between poetry and prose, Romanticism, etc.).

not given 2000-01

**270C. Pushkin and the Moderns**—Graduate seminar pairs a close analysis of Pushkin's major poetic texts with a study of "the Pushkin function" in specific works of 20th-century Russian literature. Prerequisite: knowledge of Russian.

not given 2000-01

**272. Osip Mandelstam and the Modernist Paradigm**—Open to advanced undergraduates and graduate students. Mandelstam's background in Russian Symbolism. His poetry, prose, critical writings, and reception in the context of contemporary letters, scholarship, and cultural and political history. Acmeism; Mandelstam and the function of poetry in modern Russian culture; poet as citizen and martyr; Mandelstam's Acmeism as a cultural paradigm in Soviet civilization; Theoretical approaches to the phenomenon of Mandelstam; the uses of Mandelstam in recent Russian poetry (Timur Kibirov and others). Prerequisite: three years of Russian, or consent of the instructor.

4 units, Win (*Freidin*)

**272B. Osip Mandelstam and the Modernist Paradigm**—Guided research and bi-weekly meetings devoted to the discussion of individual research projects. Prerequisite: 272 or equivalent.

2 units, Spr (*Freidin*)

**278. Tolstoy**—Open to exempt undergraduates. Tolstoy's creative evolution from his early and late short fiction (*Childhood*, *The Sevastopol Tales*, *The Kreutzer Sonata*, etc.) and notification (*Confession* and *Anna Karenina*), together with the appropriate critical texts. Readings in Russian.

not given 2000-01

**292. Graduate Workshop in Design and Method of Research Projects in Literary and Cultural Studies**—Weekly meeting with graduate students working in the area of Russian literature and culture to discuss their nascent and ongoing dissertation projects (A.M. and Ph.D.).

*not given 2000-01*

**299. Individual Work**—For graduate students in Slavic working on theses or engaged in special work. Prerequisite: written consent of instructor.

*1-12 units, any quarter (Staff)*

**305. Russian Critical Traditions**—The Russian intelligentsia invested its literature with the highest esthetic and ethical value, then developed a set of critical apparatuses that have inspired Western approaches to text. Readings in theorists from the early 19th to the late 20th century and from the most positivist to the entirely formalist. Possible topics: 19th-century radicals (Belinsky and Dobrolyubov), Futurist manifestoes, the Formalists, Freudian and Marxist models, Bakhtin, and the Tartu semioticians. Readings in English; some familiarity with the Russian canon is presumed.

*not given 2000-01*

**399A,B,C. Advanced Research Seminar in Russian Literature**—Offered as follow-up to 200- or 300-series seminars, as needed.

*2-4 units, Aut, Win, Spr (Staff)*

## OVERSEAS STUDIES

These courses are approved for the Slavic Languages and Literatures major and taught at the campus indicated. Students should discuss with their major advisers which courses would best meet educational needs. Course descriptions can be found in the “Overseas Studies” section of this bulletin or in the Overseas Studies Program office, 126 Sweet Hall.

### MOSCOW

#### **10M. Intensive First-Year Russian**

*10 units, Aut (Staff)*

#### **51M. Second-Year Russian I**

*6 units, Aut (Kuznetsova)*

#### **52M. Second-Year Russian II**

*6 units, Win (Kuznetsova)*

#### **111M. Third-Year Russian I**

*6 units, Aut (Boldyreva)*

#### **112M. Third-Year Russian II**

*6 units, Win (Boldyreva)*

#### **177M. Fourth-Year Russian I**

*6 units, Aut (Shimanskaya)*

#### **178M. Fourth-Year Russian II**

*6 units, Win (Shimanskaya)*