

# SLAVIC LANGUAGES AND LITERATURES

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Courses given in Slavic Languages and Literatures have the subject code SLAVGEN, SLAVLANG, and SLAVLIT. For a complete list of subject codes, see Appendix B.

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 SLAVGEN 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 Program 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 SLAVLANG 51, 52, 53, or the equivalent, as determined by the results of the department placement examination.

#### REQUIREMENTS

Candidates for the B.A. 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: SLAVLANG 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: SLAVGEN 145, 146, 147, SLAVLIT 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; and (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 2.0 (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 the following or the equivalent as determined by the results of the department placement examination: SLAVLANG 51, 52, 53. Second-Year Russian

#### REQUIREMENTS

Candidates for the B.A. 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 from the following:

SLAVLANG 111, 112, 113. Third-Year Russian

SLAVLANG 177. Fourth-Year Russian: Wedded Strangers

SLAVLANG 178. Fourth-Year Russian: Children of Russia

SLAVLANG 179. Fourth-Year Russian: The Way Russians See Themselves

SLAVLANG 181, 182, 183. Fifth-Year Russian

*19th-Century Russian Literature and History*—A minimum of 8 units chosen from the following courses or the equivalent; students must choose one course from Slavic and one course from History.

SLAVGEN 145, 146

HISTORY 120B, 121

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

SLAVGEN 147

HISTORY 120C

*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; and (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 2.0 (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 SLAVLANG 1A, 2B, 3C, First-Year Russian, and SLAVLANG 51, 52, 53, Second-Year Russian, or a demonstrated equivalent competence as determined by the departmental Russian language placement examination.

*Requirements*—Candidates for the B.A. 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 SLAVLANG 111, 112, 113, 177, 178, 179, 181, 182, 183. The remaining 9 to 12 units should be selected from SLAVGEN 145, 146, 147, SLAVLIT 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 SLAVLANG 1A, 2B, 3C, First-Year Russian, or the equivalent as determined by the departmental Russian language placement examination.

*Requirements*—Candidates for the B.A. 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 SLAVGEN 145, 146, 147 sequence, Russian Literature in English Translation, or one quarter in the SLAVGEN 145, 146, 147 sequence and one quarter in the SLAVLIT 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, Political Science, or other relevant programs.

### RUSSIAN CULTURE

Candidates for the B.A. 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 SLAVGEN 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 3.3 (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. SLAVLIT 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 BACHELOR'S AND MASTER'S PROGRAM

The department allows a limited number of undergraduates to work for coterminal B.A. and M.A. degrees in Slavic Languages and Literatures with a concentration on Russian. In addition to University requirements for the B.A. 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 M.A. 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 B.A. and M.A. degrees. Applicants must complete 15 full-time quarters (or the equivalent), or three full-time quarters after completing 180 units, for a total of 225 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 M.A. 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 B.A. (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 M.A. or the Ph.D. degree.

*Course Requirements*—Candidates for the M.A. who are not also candidates for the Ph.D. should plan course work that ensures adequate preparation for the M.A. final examination at the end of the third quarter of work. Ph.D. candidates should attempt to include as many of the de-

partment's basic course offerings as possible in the first-year program to ensure sufficient time to complete the M.A. 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 M.A. must complete a program of 45 units, of which 36 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 36 units in the department, a minimum of 9 may be in language and a minimum of 9 in literature. The remaining 18 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 M.A. degree is allowed for first- or second-year courses in non-Slavic languages required for the Ph.D. degree.

*The M.A. Thesis*—A requirement for candidates for a Ph.D., the M.A. thesis represents a complete article-length research paper (6-9,000 words) that, in both form and substance, qualifies for submission to English language professional publications in the Slavic field. The M.A. 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 M.A. 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 successfully handle 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 M.A. degree requirements, including the M.A. thesis described above, are completed. Admission to candidacy is determined early in the sixth quarter of graduate studies. 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 3.3 (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 M.A. 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 M.A. written examinations. If successful, the student is then awarded the M.A. 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 24 units of credit for seminar-level courses. (All entering graduate students are expected to enroll in SLAVLIT 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 M.A. 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 SLAVLIT 211 and 212 with a grade point average (GPA) of 2.7 (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 student's knowledge of the major cultural and literary trends in a period of their choice as well as the student's ability to participate in a challenging scholarly discussion. 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 M.A. thesis, which should be completed no later than the end of the second quarter of the second year.

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

- 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:
  - Russian poetry
  - the Russian novel
  - 20th-century Russian literature
  - 19th-century Russian literature (the Age of Pushkin and after)
  - 18th-century Russian literature (from the early 1700s to the Age of Pushkin)
  - Medieval Russian literature
  - a monograph course on a major Russian author
  - 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 M.A. degree should consult the course requirements for that degree in planning their first year's work. The M.A. 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 and fifth years should be devoted to research and writing leading to completion of the Ph.D. dissertation.

- Students possessing the equivalent of the Stanford M.A. are normally expected to adhere to the schedule for the second, third, and fourth years of work outlined under item 1 above.
- 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: SLAVGEN 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 (SLAVLANG 206).

**Non-Slavic Language Requirements**—Credit toward either the M.A. 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 exami-

nation 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 satisfies the Writing in the Major requirements. (AU) indicates that the course is subject to the University activity unit limitation (8 unit maximum).

Students interested in literature and literary studies should also consult course listings in the departments of Asian Languages, Classics, Comparative Literature, English, French and Italian, German Studies, and Spanish and Portuguese, in the Program in Modern Thought and Literature, and in the Division of Literatures, Cultures, and Languages.

## RUSSIAN LANGUAGE COURSES

For courses in Russian language instruction with the subject code SLAVLANG, see the "Language Center" section of this bulletin. For other Slavic languages, students should contact the Special Language Program in the Division of Languages, Cultures, and Literatures, and see "Special Languages" in the "Language Center" section of this bulletin.

## 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:

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

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: SLAVGEN 145, 146, 147, 155, 156

Literature and Intellectual History: SLAVGEN 151, 190

Literature and Social History: SLAVGEN 141, 149

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

**SLAVGEN 13N. Russia, Russian, Russians**—Stanford Introductory Seminar. Preference to freshman. 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. GER:3a

*3-4 units (Staff) not given 2003-04*

**SLAVGEN 14N. Oedipus in Russia: Identity Narratives and Generational Conflict in Modern Russian Fiction and Film**—Stanford Introductory Seminar. Preference to freshmen. Confronting Freud's rendering of the Oedipus story 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. Are literature and art an elaboration of the Oedipus complex with the social displacing the psychological; is Freud's Oedipus a displaced elaboration of a modern social drama of dislocation and multiple identi-

ties? 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;" Eisenstein's *Alexander Nevsky* and *Ivan the Terrible*; Nikita Mikhalkov's *Burned by the Sun*. GER:3a

4 units (Staff) not given 2003-04

**SLAVGEN 15N. Tolstoy's War and Peace in Context**—Stanford Introductory Seminar. Preference to freshmen. Leo Tolstoy's *War and Peace* in its historical context, and in a dialogue with the European intellectual tradition. How did others read the novel: Isaac Babel's *Red Cavalry*, Victor Shklovsky's study, Isaiah Berlin's *The Hedgehog and the Fox*, Russian and American film makers. GER:3a

3-5 units (Freidin) not given 2003-04

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

1 unit, Aut, Win, Spr (Staff)

**SLAVGEN 61. Slavic Folk Choir**—Repertoire taken from the Russian, Ukrainian, and Bulgarian tradition. Songs learned orally. No previous knowledge of Slavic languages is necessary, but students should be able to sing in multipart harmony. Venues include the Russian Center of San Francisco and Fort Ross National Historical Site.

1 unit, Aut (Coburn)

**SLAVGEN 65Q. Art, Music, and Poetry of the Russian Avant Garde**—Stanford Introductory Seminar. 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 Russian avant garde poetic texts are in the context of changes in the language of visual arts (Futurism, Cubism) and music (Scriabin, Stravinsky). GER:3a

3 units (Fleishman) not given 2003-04

**SLAVGEN 77Q. Russia's Weird Classic: Nikolai Gogol**—Stanford Introductory Seminar. Preference to sophomores. The work and life of Nikolai Gogol, the eccentric founder of Fantastic Realism. The relationship between romanticism and realism in Russian literature, and between popular Ukrainian culture and high Russian and W. European traditions in Gogol's oeuvre. The impact of Gogol's work on 20th-century modernist literature, music, and art, including Nabokov, literature of the absurd, Shostakovich, Meyerhold, Chagall. GER:3a

3 units, Aut (Fleishman)

**SLAVGEN 81Q. Fritz Lang's Metropolis and All Things Modern**—Lang's 1927 cinematic vision of a future New York influenced later films such as *Blade Runner*; Madonna and Queen included *Metropolis* clips in their music videos. The recurring motifs of sci-fi films such as mad scientist, cyborg, and sophisticated surveillance techniques; the concept of modernity focused on basic oppositions including: body and machine; civilization and nature; sex and reason; violence and religion; and individual and masses.

4 units, Spr (Bulgakowa)

**SLAVGEN 100. History of Russian Music**—Introduction to Russian culture through the medium of Russian music 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 centuries (Rachmaninov, Scriabin, Stravinsky, Prokofiev, Shostakovich, and contemporary composers); 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) in Russian classical music. Distinct features of Russian performers (Chaliapine, Rachmaninov, Heifetz, Horowitz).

3 units (Staff) not given 2003-04

**SLAVGEN 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 aus-

pices of the Society for Jewish Folk Music (1908-26). The historical background of the Society and the variety of its activity, recreating the sound universe of Russian Jewry.

5 units (Staff) not given 2003-04

**SLAVGEN 133/233. Poles and Others: Literature and History in Modern Poland**—The physical and cultural territories of the former Polish-Lithuanian Commonwealth have long been objects of contest. The 20th century witnessed two or three rebirths of Poland and one or two deaths; a belated modernization of Polish society; the final inclusion of Polish-speaking peasants and burghers in a Polish national identity; and the exclusion of Jews, Germans, Lithuanians, Belarusians, Ukrainians, and others from the state and participation in a partially shared culture.

3-4 units, not given 2003-04

**SLAVGEN 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, not given 2003-04

**SLAVGEN 133B/233B. East European Modernism in the West European Context: Visual Arts, Theater, and Film**—Emphasis is on case studies: artistic transformations of the myth of Salome in Russia, Wassily Kandinsky's projects for Bauhaus Theater, Kazimir Malevich's film script for Hans Richter, Czech Surrealist film and French Surrealist art, theater of Jerzy Grotowski and the project of Antonin Artaud, plays of Soviet and British angry young men of the 60s, and films of Andrzej Wajda and Andrei Tarkovsky of the 70s.

4 units, Spr (Bulgakowa, Muza)

**SLAVGEN 141/241. Staging the Revolution: Russian Theater and Society, 1917-1937**—Between 1917 and 1937, artistic experimentation in the Russian theater coincided with political and social changes in Russian society. Modernist artists interpreted the revolution as an artistic possibility to demolish conventions of representation. Mass festivals, circus, and street performances replaced the old theater. In the time of the Great Terror and staged trials, theater and opera remained among the leading arts, but state patronage caused a major reorientation of artistic practices. Readings include plays by Mayakovsky, Bulgakov, Babel, Tretyakov, and Erdman. Readings in English.

4 units, Win (Bulgakowa, Muza)

**SLAVGEN 144. Major Topics in the History of the Russian Orthodox Church**—(Enroll in HISTORY 212A/312A.)

4-5 units (J. Kollmann) not given 2003-04

**SLAVGEN 145/245. The Age of Experiment, 1820-50**—(Same as COMPLIT 145S.) After the Napoleonic Wars, the Russian Empire made an accelerated leap into European culture. The Golden Age of Russian literature is a period of experiments. Pushkin's *Eugene Onegin*, *Belkin Tales*, and *Captain's Daughter*; Lermontov's *Hero of Our Time*; Gogol's *Petersburg Tales*, *Inspector-General*, and *Dead Souls*; Tolstoy's *Childhood*; Dostoevsky's *Double* and *Notes from the Dead House*, in the context of Russian culture and contemporary European trends. GER:3a

3-4 units, Aut (Greenleaf)

**SLAVGEN 146/246. The Age of Transgression: The Great Russian Novel**—(Same as COMPLIT 146/246.) Readings of Bely's *Petersburg*, Tolstoy's *Anna Karenina*, Dostoevsky's *Brothers Karamazov* focus on the conflict between the individual (son, woman) and authority (social, moral, political) as a characteristic feature of the 19th-century Russian novel. Leskov's and Chekhov's short fiction as examples of the deformation and adaptation of this tradition at the end of the age of Realism. Literary, social, and political contexts. GER:3a (WIM)

4 units, Win (Greenleaf)

**SLAVGEN 147/247. The Age of Revolution: Russian Literature and Culture since 1917**—A survey of Russian culture, with a emphasis on 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. Graduate students may receive graduate credit for a research paper undertaken as part of the course. See <http://www.stanford.edu/~gfreidin/courses/147/>. GER:3a

3-4 units, *Spr* (Freidin)

**SLAVGEN 148/248. Factory of the Eccentric Actor, 1921-29: Between Theatre and Film, Avant Garde and Trivial Genres**—The experimental theater and film group FEKS (Factory of Eccentric Actor), conceiving the revolution as a carnival, sought to create an expressive language through appropriation of low culture, and developed a system of actor training close to Meyerhold's biomechanics. FEKS films practiced defamiliarization of the Russian classics through the conventions of German Expressionist film, American western and slapstick comedy, gothic novel, and jazz. Film theory of the Russian formalists, Bakhtin's concept of the carnival, intertextuality in film, the notion of Americanism in early Soviet culture, the image of the eccentric body, and the language of gestures in film and theater.

2-4 units (Bulgakowa) not given 2003-04

**SLAVGEN 151/251. Dostoevsky and His Times**—(Same as COMPLIT 151.) 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. GER:3a

4 units, *Win* (Frank)

**SLAVGEN 152/252. Modernism in the Russian Theater, 1898-1913**—Theater in the most fertile period of Russian cultural history, from the 1898 premiere of Chekhov's *Seagull* to the 1913 experiments of Russian futurists. Dramatic texts include Naturalist, Symbolist, and Expressionist plays by Andreev and Blok. Theories of performance central to modernist culture including Evreinov's concept of theatricality, Ivanov's idea of theater as ritual, Meyerhold's principle of stylization, and Malevich's vision of theatrical space. Analysis in light of European authors such as Nietzsche, Wagner, Wilde, Ibsen, Maeterlinck, Marinetti, and Artaud. Knowledge of Russian optional; Russian-speaking students read some texts in Russian.

4 units (Bulgakowa, Muza) not given 2003-04

**SLAVGEN 153/253. Film and Propaganda: Soviet and German Films of the 30s**—The meaning of propaganda and its use in left- and right-wing dictatorial regimes through films including Leni Riefenstahl's *The Triumph of the Will*, Dziga Vertov's *Three Songs of Lenin*, Mikhail Chiaureli's *The Fall of Berlin*, Veit Harlan's *Jew Suss* and Eisenstein's *Alexander Nevsky*. The use of themes and archetypes, the images of leader, masses, hero, enemy, and gender, the deployments of historical parallels, the personalization of ideological messages, and the canons of representation.

3-4 units (Bulgakowa) not given 2003-04

**SLAVGEN 154/254. History of Russian Theater**—From the beginning to its contemporary state.

4 units, not given 2003-04

**SLAVGEN 155/255. Anton Chekhov and the Turn of the Century**—Chekhov's art in its Russian literary, historical, philosophical, and political contexts. 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

3-4 units, not given 2003-04

**SLAVGEN 156/256. Nabokov and Modernism**—(Same as COMPLIT 156D/256D.) Nabokov's early stories, novels, and film scripts in the context of other modernist writers (Bergson, Proust, Joyce), media (photography and film), and 20th-century intellectual discourses (Marxism, Stalinism, avant garde, Freudianism, American postwar ideology),

whose influences Nabokov belittled or ignored. Is it possible to find critical approaches that elude the author's control? Readings: short stories, *Bend Sinister*, *Lolita*, *Pale Fire*, *Pnin*, and *Speak Memory*.

3-4 units, *Spr* (Greenleaf)

**SLAVGEN 158/258. Sergei Eisenstein**—His vision of film theory, and its main theoretical models. Innovations in 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).

4 units (Staff) not given 2003-04

**SLAVGEN 161/261. Poetess: The Grammar of the Self when the Poet is a Woman**—(Same as COMPLIT 161/261.) Seminar. Lyrical works by women poets from the U.S., Russia, E. Europe, and Germany (Dickinson, Moore, Brooks and the Harlem Renaissance, Bishop, Akhmatova, Tsvetaeva, Sachs, Plath, Cisneros, Angelou, Graham, Howe, and Szymborska.) Theoretical and practical issues: 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,4c

4 units (Greenleaf) not given 2003-04

**SLAVGEN 162/262. Gender Images in Film**—Film creates permanent new images of femininity. One of its conscious prerequisites is the notion of social stereotypes. 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.

3 units, not given 2003-04

**SLAVGEN 163N. Beyond Fiddler on the Roof: The Jewish Experience in Eastern Europe**—Preference to freshmen. Though nostalgic stereotypes suggest that the lives of E. European Jews changed only when interrupted by revolution, emigration, or Holocaust, literary texts depict an 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 films in Russian, Polish, Yiddish, and English.

4 units, *Aut* (Safran)

**SLAVGEN 164/264. Literature and Terrorism: Russian Roots**—What makes a person commit a terrorist act? Can terrorism ever produce justice? The waves of terror in the Russian Empire inspired songs, poems, stories, novels, and films about terrorists and terrorism in Russian and other languages. Works of fiction and non-fiction about Russian terrorism, including novels by Fedor Dostoevsky and Joseph Conrad, and literary, historical, and sociopolitical methods to analyze them. Can or should the meaning of an act of violence be controlled? In English.

4 units, *Spr* (Safran)

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

4 units, not given 2003-04

**SLAVGEN 166/266. Russia on the Silver Screen: U.S., Western European, and Emigré 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 cultural stereotypes of Russia.

4 units, not given 2003-04

**SLAVGEN 167/267. Models of Film Analysis**—Films from different film schools, fictional and non fictional, narrative and non-narrative. Film techniques and structures, and methods of analysis.

4 units, Win (*Bulgakowa*)

**SLAVGEN 168/268. Documentary Film and Fiction in Russian and Western Cinema (1920-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.

4 units, not given 2003-04

**SLAVGEN 169. Voice and Literature in Russia and America**—Seminar. The comparative study of literature through voice and text. In the modern era, prose and poetry have drawn from the tension between 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); the notion of literature itself. Concepts from theoretical readings explored in dialogue with texts from several national traditions and genres.

5 units (*Staff*) not given 2003-04

**SLAVGEN 190/290. Tolstoy's *Anna Karenina* and the Social Thought of its Time**—A slow reading of *Anna Karenina* in its historical and cultural context. The novel contested major currents of social thought in Tolstoy's time including Marx on class and history, Mill on sex equality, Nietzsche, Dostoevsky, and Lev Shestov on morality and power, Freud on desire and the unconscious, Durkheim on the nature of religion, and Weber on legitimation and authority. Limited enrollment. Preference to juniors and seniors enrolled in the Interdisciplinary Program in the Humanities. See <http://www.stanford.edu/~gfreidin/courses/AK/>.

5 units (*Freidin*) not given 2003-04

**SLAVGEN 229A. Poetry, Poetology, Poetics**—(Same as COMPLIT 229A.)

1-2 units, Aut, Win, Spr (*Fleishman, Saussy*)

**SLAVGEN 313. Visuality and Literacy Workshop**—The mutual relationships among the visual arts, theater, and literature in the culture of modernity.

1-2 units, Aut, Win, Spr (*Bulgakowa, Muza, Greenleaf*)

## ADVANCED UNDERGRADUATE AND GRADUATE

**SLAVLIT 115. Humor and Russian Literature**—The history of Russian literature from the standpoint of its humor, from Old Russian times to the present. Lectures in English and may be taken separately from the discussion sections. In Russian.

2-4 units, not given 2002-03

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

3-4 units, Aut (*Fleishman*)

**SLAVLIT 129/229. Poetry as System: Introduction to Theory and Practice of Russian Verse**—17th-20th century. GER:3a

4 units (*Fleishman*) not given 2003-04

**SLAVLIT 182. Pushkin's *Eugene Onegin***—Russian literature's central masterpiece. In Russian.

4 units, not given 2003-04

**SLAVLIT 183/283. Readings in the Russian Press**—For students at the fifth-year Russian level. Advanced language training based on Russian newspapers and magazines. Discussion of issues regarding the Russian media and reading articles of a typical Russian press format.

4 units (*Staff*) not given 2003-04

**SLAVLIT 184/284. History of the Russian Literary Language**—Major structural and semantic changes from the 10th to the 19th centuries. Recommended: 211, 212

3-4 units, Win (*Schubach*)

**SLAVLIT 185/285. Writing Russia in the Age of Catherine the Great**—The Enlightenment's bold experiment: Catherine the Great's use of Western regimes of textual and visual description to imagine a legal Russian state, interactive public spheres and literary culture, and the parameters of the Russian subject's interior domain. Catherine's 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.

2-4 units (*Greenleaf*) not given 2003-04

**SLAVLIT 185S/285S. Russian Poetry after Brodsky**—Major poetic schools and poets of Russia today including Zhdanov, Kenzheev, Tsvetkov, Sedakova, Dragomoshchenko, and Pazshchikov. In Russian.

3-4 units (*Fleishman*) not given 2003-04

**SLAVLIT 186. 18th-Century Russian Literature**—Period literature in its 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 W. European models. Authors include Lomonosov, Derzhavin, and Karamzin. Discussions in English, readings in Russian. Prerequisite: good reading knowledge of Russian.

4 units (*Staff*) not given 2003-04

**SLAVLIT 187/287. 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

3 units (*Fleishman*) not given 2003-04

**SLAVLIT 188/288. 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.

3 units, Win (*Fleishman*)

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

4 units (*Zhivov*) not given 2003-04

**SLAVLIT 194A/294A. Russia and The Other: A Cultural Approach**—Seminar for students returning from Moscow; required of Slavic majors working on honors thesis; recommended for Slavic majors and minors. Russian cultural identity and its emergence in literature and art dealing with the other (W. Europe; the Orient including Central Asia, Siberia and the Caucasus, and marginal groups including Jews, Gypsies, and American students of Russian). Works of literature and other cultural texts; introduction to literary analysis, cultural and social theory. Class presentation.

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

**SLAVLIT 194B/294B. Russia and The Other: A Cultural Approach**—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.

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

**SLAVLIT 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 (Staff) not given 2003-04*

**SLAVLIT 198. Comparison of Russian and English**—Starting from Old English and Old Russian, what events have led to their present structures and interaction.

*4-5 units (Staff) not given 2003-04*

**SLAVLIT 199. Individual Work for Undergraduate Students**—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)*

**SLAVLIT 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 (Freidin)*

**SLAVLIT 200A. Introduction to Library and Archival Research in Slavic Studies**—Familiarizes students with major Western and Slavic language sources and search methodologies pertaining to Russian and E. European area studies. Tailored to research interests of the students enrolled in the course.

*1-5 units, Aut (Fleishman)*

**SLAVLIT 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 (Timberlake) not given 2003-04*

**SLAVLIT 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 (Timberlake) not given 2003-04*

**SLAVLIT 223A,B. Russian Literature and the Literary Milieu of the NEP Period: The Problem of Authorship**—Graduate seminar. 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).

*2-4 units, not given 2003-04*

**SLAVLIT 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, Spr (Safran)*

**SLAVLIT 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.

*2-4 units (Staff) not given 2003-04*

**SLAVLIT 230. 20th-Century Russian Literature Theory from Sym-**

**bolism and Formalism to Semiotics**—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 formalist school is understood in its correlation to postsymbolist (futurists and acmeist) poetical movements. Postformalist studies of the 30s and 40s (Bakhtin, Florensky, Frejdenberg, Polivanov, Propp) in relation to contemporary studies of the Prague Circle and the later Moscow-Tartu semiotics school.

*3 units, not given 2003-04*

**SLAVLIT 240A,B. Topics in Soviet Civilization: Stalinist Culture in Russia, 1928-1990**—Seminar. The First Five-Year Plan, the Great Retreat, the Great Terror of the 30s, WW II, and the postwar culture of high Stalinism, providing the vicissitudes of an aesthetic and ideological system. Artifacts of Stalinist culture (literature, visual arts, and film) in relation to the institutions and elites that produced them and their intended audiences. Theoretical perspectives from the humanities and social sciences. Second quarter consists of guided research projects. Recommended: knowledge of Russian.

*2-4 units (Staff) not given 2003-04*

**SLAVLIT 270. Pushkin**—Major poems and prose with detailed examination of his cultural milieu. Emphasis is on changes in the understanding of literary concepts relevant to this period of Russian literature (poetic genres, the opposition between poetry and prose, romanticism).

*2-3 units, Aut (Greenleaf)*

**SLAVLIT 270C. Pushkin and The Moderns**—(Same as COMPLIT 270.) Graduate seminar. Pushkin's major poetic texts and a study of the Pushkin function in specific works of 20th-century Russian literature. Prerequisite: knowledge of Russian.

*3-5 units (Greenleaf) not given 2003-04*

**SLAVLIT 271. Poema: Russia's Long Narrative Poem**—Russian long narrative poem of the 19th and 20th centuries in literary and historical context.

*3-4 units, Win (Fleishman)*

**SLAVLIT 272. Osip Mandelstam and the Modernist Paradigm**—For 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; the uses of Mandelstam in recent Russian poetry (Timur Kibirov and others). Prerequisite: three years of Russian or consent of the instructor.

*2 units, not given 2003-04*

**SLAVLIT 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, not given 2003-04*

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

*2-3 units, not given 2003-04*

**SLAVLIT 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.



4 units, not given 2003-04

**SLAVLIT 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 (M.A. and Ph.D.).

1 unit (Staff) not given 2003-04

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

1-12 units, Aut, Win, Spr, Sum (Staff)

**SLAVLIT 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.

3-4 units (Staff) not given 2003-04

**SLAVLIT 310. Paradigms of Society and Culture in Literature and Film**—Texts representing theoretical models of society and culture in confrontation with works of Russian fiction and film. Themes and theory include everyday life (Eikhenbaum, Gofman, Lotman); manners and civilizing process (Elias, Cuddihy); popular culture (Hebdidge); symbolic forms, ritual, culture as system (Bakhtin, Geertz); *Gemeinschaft und Gesellschaft* (Weber, Singer). Class, nation, gender, status, habitus (Bourdieu, de Certeau). Recommended: knowledge of Russian.

1 unit (Bulgakowa, Freidin) not given 2003-04

**SLAVLIT 369. Introduction to Graduate Studies: Fragments of a Material History of Literature**—(Enroll in COMPLIT 369, CHINLIT 369.)

5 units, Aut (Saussy)

**SLAVLIT 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)

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