Do you need to fulfill some requirements? Check out the courses in the Slavic Department!

The Department of Slavic Languages & Literatures can help you with your general requirements! We regularly offer courses that meet general requirements, and many of our courses fulfill multiple requirements. Our classes could help to round-out your schedule while broadening your horizons! Contact us at www.lsa.umich.edu/slavic or slavic@umich.edu. See all of our course listings and more details in the Course Guide on LSA’s website, www.lsa.umich.edu.

WINTER 2014

HU—1 CREDIT (Mini Course)

SLAVIC 290.001: Sport in Russia
Tuesdays (February 4—March 25) 3-5 PM
Professor Michael Makin
This course will examine the history of sport in Russia and the role of sport in Russia today, paying particular attention this year to the Olympic Games, hosted by Russia from February 7-23. In the last fifty years Russian sport has risen to world domination, especially in the Olympic Games, where Soviet athletes were preeminent in so many areas, then fallen into apparently terminal decline, and after that risen again. Not only is Russia hosting this year’s Olympic Games, it will also host the 2018 World Cup, and will soon have an annual Formula 1 Grand Prix, while Russian teams and individual athletes are once again prominent in the world’s major sports.

What was sport in Russia like before the Soviet period? What happened after 1917 and what made Soviet sport so successful internationally? What did this have to do with the sports and games pursued by ordinary people in the Soviet Union? How did people look at the sporting success of the USSR? What caused the decline, what has propelled the revival? What are the favored recreational sports of Russians today? What is the role of spectator sports in modern Russian society? This course will try to answer those questions by looking at diverse materials, including belles lettres, scholarship, and individual testimony.

SLAVIC 290.002: Let My People Go: Shevchenko the Artist, Poet & Prophet of Modern Ukraine
Thursdays (March 6—April 17) 3-5 PM
Instructor: Svitlana Rogovyk
Luminaries, prophets that gave their lives for the rebirth of national freedom and culture, are the calling card of any given country. For Ukrainians, this is Taras Shevchenko—the artist, poet, and an icon. His physical presence (a copy of his Kobzar collection of verse is in practically every Ukrainian home and his poems were translated in 140 world languages) and, even more importantly, his spiritual presence in the people’s hearts has helped preserve the nation. The course will discuss the importance of Taras Shevchenko’s literary heritage which is regarded to be the foundation of modern Ukrainian literature and, to a large extent, the modern Ukrainian language.

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SLAVIC WINTER ‘14 COURSES....

World LIt

RUSSIAN 461: Pushkin  
M & W 4-5:30 PM  
Professor Sofya Khagi  
This course provides an overview of the greatest Russian poet’s lyrics, narrative poems, drama, and prose in the context of Russian and European historical, philosophical, and literary developments.  
Among the texts to be read: selected lyric poetry; narrative poetry (The Prisoner of the Caucasus, The Gypsies, The Bronze Horseman); fairy tales in verse; the novel in verse Eugene Onegin; the historical drama Boris Godunov; the “little tragedies” (The Covetous Knight, Mozart and Salieri, The Stone Guest, The Feast During the Plague); prose works (The Captain’s Daughter, “The Queen of Spades”); non-fiction. Undergraduates may do all of their reading in translation—no knowledge of Russian required.

RUSSIAN 463: Chekhov  
T & TH 1-2:30 PM  
Professor Michael Makin  
A detailed examination of the literary career of Anton Chekhov: his prose and drama are analyzed and assessed in the context of the literary, social, and political currents of his time, and as masterpieces of Russian literature. This course should appeal to anyone interested in short story or in modern drama. It is taught in English, and all readings may be done in English. No knowledge of Russian required.

R&E

SLAVIC 316: RUSLAN Service Learning: Russian Language, Culture, and People in the U.S.  
T & TH 2:30-4 PM  
Instructor: Alina Makin  
The RUSLAN project and the course will focus on providing language, living and socio-cultural shift assistance to the Washtenaw County Russophone community through translation and interpreting, ESL tutoring for adults and seniors, language exchange partnerships, help with household chores and companionship for the homebound, computer literacy tutorials, and other activities. We will be working primarily with seniors from the Former Soviet Union, who need help with learning English, acquiring basic computer skills, and serve as friendly visitors to the homebound.  
This course is oriented towards all learners of Russian language, history and culture who want to apply and improve their newly acquired language skills and area-studies knowledge by directly and personally engaging with the local Russophone community. All levels of Russian proficiency are accommodated, while some activities require no knowledge of Russian.

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SLAVIC WINTER ‘14 COURSES….

HU

POLISH 314: Polish Cinema
T & TH 10-11:30 AM
Instructor: Krzysztof Hoffman, Visiting Professor
The course covers Polish cinema from WWII to the present, tracing the development of film styles and genres in the context of the historical, political, and cultural features of Polish society. The first wave of State Film School graduates (including Wajda, Munk, and Polanski) garnered international recognition by using realist norms in combination with intricate symbolism and absurdist allegory to critique the loss of civic values under Communism, thus utilizing the visual potentials of film language to circumvent the limitations imposed by “Socialist Realism” and State censorship. In the 1970s and 1980s, a second generation of film auteurs (including Zanussi, Holland, and Kieślowski) emerged and continued to break new ground stylistically, challenging Polish society in their “cinema of moral anxiety.” In the post-Communist period, Hollywood models (in particular the gangster film as a metaphor for capitalist norms) and international co-production have played significant roles. After 2000, Polish filmmakers have focused their attention on social and economic issues, gender, and questions of nationalism and ethnicity. We will analyze 14 films and discuss the accompanying reading.

POLISH 326: Polish Literature after 1900
T & TH 1-2:30 PM
Instructor: Krzysztof Hoffman, Visiting Professor
At the turn of the twentieth century, Poland did not exist as an independent state on any political map of Europe; at the turn of the twenty-first, it is a major force in European culture and international relations. This course provides a survey of the important literary works that track the often stunning transformations of a country the historian Norman Davies has called “God's playground.” At the same time, we will examine a range of interpretive methodologies, drawing on cultural and historical criticism, philosophy, and close reading, and using masterpieces of Polish literature as test subjects for the close development of our own critical perspectives. An important point of reference will be the experience of WWII and the Holocaust. Authors will include Nobel laureates Czesław Miłosz and Wisława Szymborska, Polish-Jewish writer and artist Bruno Schulz, conceptual novelist Witold Gombrowicz, sci-fi writer Stanislaw Lem, whose “Solaris” inspired the Hollywood film, and contemporary enfant terrible Dorota Masłowska. No knowledge of Polish required.
SLAVIC WINTER ‘14 COURSES....

R&E, ULWR, & HU

SLAVIC 312: Central European Cinema
Race, Ethnicity & Gender Issues
T & TH (LEC): 2-3 PM
W (LAB): 7-9 PM; TH (DIS): 3-4 PM; F (DIS): 12-1 PM; F (DIS) 1-2 PM; F (DIS): 2-3 PM
Professor Herb Eagle

During four decades of Communist Party rule, the film industries of Poland, Hungary, Czechoslovakia, and Yugoslavia were under state control. One positive result of this was ample funding for serious films about social and political topics; one serious drawback was the existence of a censorship apparatus which made criticism of the policies of the existing regimes very difficult (though not impossible). Nonetheless, in certain thematic areas, particularly those dealing with racial and ethnic intolerance and with the plight of women in patriarchal societies, filmmakers in East Central Europe were able to be more incisive, frank, and provocative than is generally possible within the profit-driven, entertainment-oriented Hollywood film industry. This is not to say that the Communist regimes themselves gave priority to ameliorating the living conditions of their ethnic minorities or of women. But talented and committed filmmakers were able to take advantage of the progressive official pronouncements of these regimes with regard to ethnic and gender issues in order to craft powerful films, films which the regimes had no grounds to suppress or censor.

We will view and discuss films from Poland, Hungary, Czechoslovakia, the former Yugoslavia, Bosnia, and Macedonia dealing with the above issues. We also will give attention to the artistic structure of the films — how they go about transmitting their themes with power and emotion.

RUSSIAN 322: Russia Today
Culture & Identity in a Multi-national"State
T & TH 10-11:30 AM
Professor Michael Makin

This course is intended to introduce aspects of Russia today to a general student audience, with especial emphasis on contemporary Russia as a “multi-national” country. No background in the subject is required. Various features of modern Russia will be examined through such diverse materials as the literature, cinema, and political history of recent years. Among the many issues which this course intends to raise are: the complexities and contradictions of Russia as a multi-ethnic country (or, as most Russian-speakers would put it, a country of many different “nationalities”); the attempt to recover the past in Russian culture today; the ways we look at the Russians through our own media; the economic and political transformations of Russia, as reflected in culture and everyday life.

Particular attention will be paid to the conflicts in the North Caucasus, their meaning for Russia, and their representation in Russian culture, and to other “hot spots” of ethnic and national conflict that have emerged in recent years.
RUSSIAN 348: Survey of Russian Literature  
M & W (LEC) 10-11:30 AM  
W (DIS): 4-5 PM; F (DIS): 9-10 AM; F (DIS): 10-11 AM  
Professor Olga Maiorova  
This course provides an introduction to the major masterpieces of Russian fiction written in the last third of the 19th century. Among the works to be studied are such classic of world literature as Tolstoy’s Anna Karenina, Dostoevsky’s The Brothers Karamazov and Chehov’s Uncle Vanya. We also will read some of Turgenev’s and Leskov’s best novellas. Texts will be analyzed in a broad cultural framework and in the context of the monumental changes Russian society was undergoing at that time. We will trace how writers positioned themselves with regard to the social, intellectual, and religious issues dividing their contemporaries. Topics include gender relations, violence and repentance, utopia, suicide, love and modernity, the metaphysics of beauty, Russia and the West. No knowledge of Russian language, literature, or history is required.

CZECH 484: Modern Czech Literature  
Czech Culture & Literature in the Twentieth Century  
M & W: 2:30-4 PM  
Professor Jindřich Toman  
The twentieth century has been a period of turmoil, rupture and change in Central Europe. In the course we will read literary works and study other areas of culture to see how individual authors reacted to the changing forces of history. The initial segment deals with the late days of the Austro-Hungarian Monarchy and the impact of World War One. The next segment focuses on the First Republic (1918-1938), both as a literary phenomenon and a period during which a modern lifestyle emerged. The so-called Protectorate (1939-1945) is represented by Holocaust authors. Finally, the post-1945 era will be surveyed, with foci on liberalization in the 1960s and the underground dissident literature after 1968. Authors of this segment include Havel, Hrabal, and Kundera. Throughout, the course will emphasize the overall cultural fabric of the period. There is substantial treatment of visual arts (Czech Cubism, Poetism, and Surrealism), film, as well as the interface of political power and literature. All readings are in English translation. No prior knowledge of Czech and Slovak history is necessary.

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