

This course is the first in a three-quarter sequence introducing students to Polish language and contemporary culture. We will learn the fundamentals of Polish grammar, and students progress in speaking, listening, writing, and reading through a variety of communicative, content-based activities in a proficiency-orientated curriculum. Emphasis is placed on practical communication so that students should be able to function at a basic level in several authentic situations by the end of the year.



MTWTh 2-2:50pm MTWTh 11-11:50am

Welcome to Elementary Russian! Elementary Russian 101-1 is the first part in a three-quarter sequence designed to introduce students to the Russian language and contemporary Russian culture. In this course, students will develop the fundamentals of speaking, listening, writing, and reading through a variety of communicative and content-based activities. Emphasis will be placed on practical communication so that students should be able to function in many authentic situations by the end of the quarter!



Добро пожаловать! Welcome to second-year Russian! Intermediate Russian 102-1 is the first part in a three-quarter sequence designed to continue working on the Russian language and contemporary Russian culture. In this course, students will continue to develop the skills of speaking, listening, writing, and reading through a variety of communicative and content-based activities. Emphasis will be placed on practical communication so that students should be able to function in many authentic situations at an intermediate level by the end of the year.

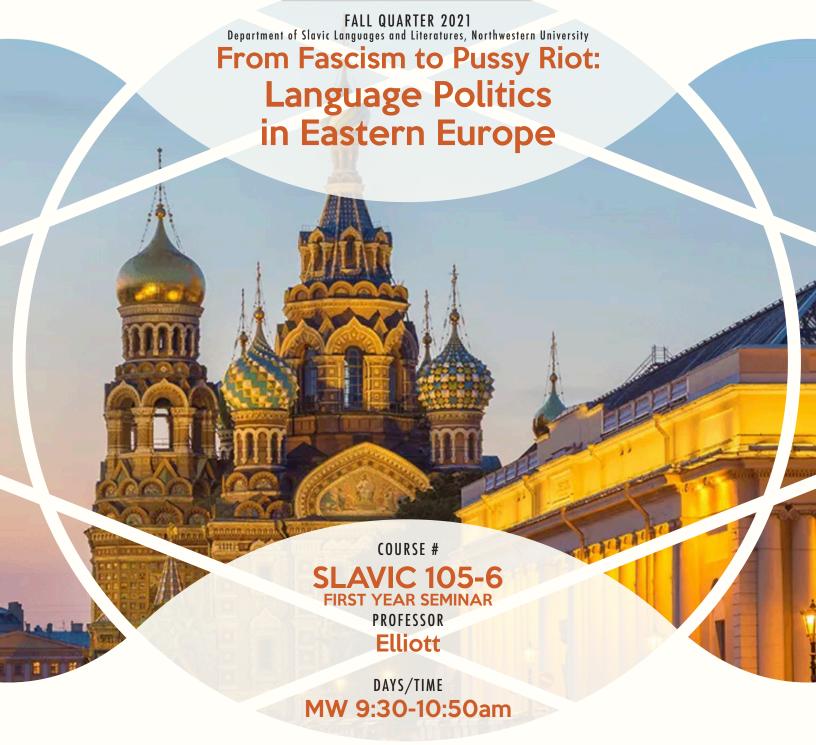
MTWF 12-12:50pm



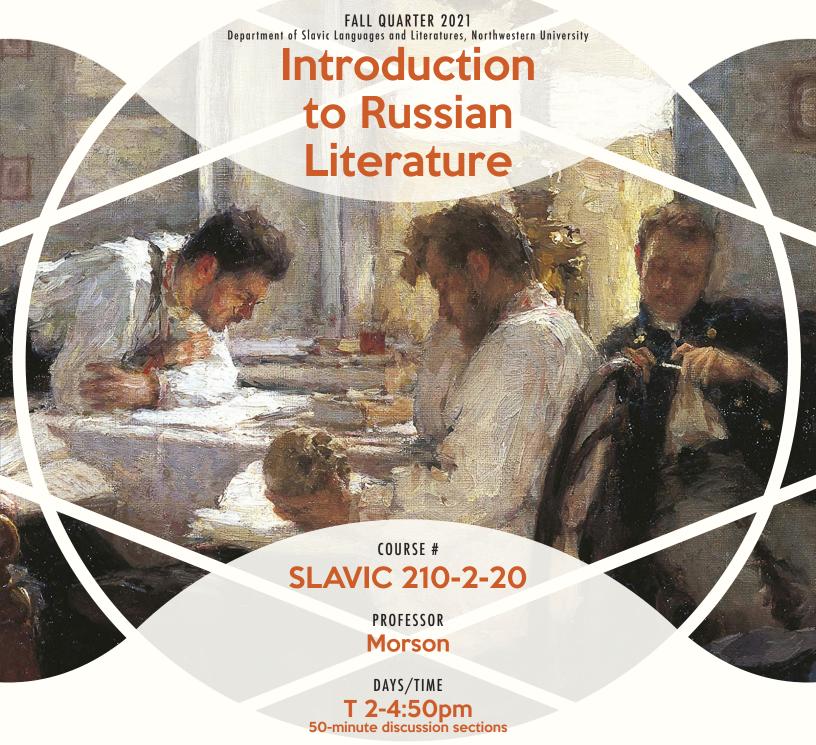
While focusing on conversation, this year-long course promotes the development of all language skills - speaking, reading, writing, and listening - through a variety of communicative and content-based activities.

The goal of this course is to help students to master all of the major structures of Russian and to begin to function in a wide range of settings over a wide range of topics.

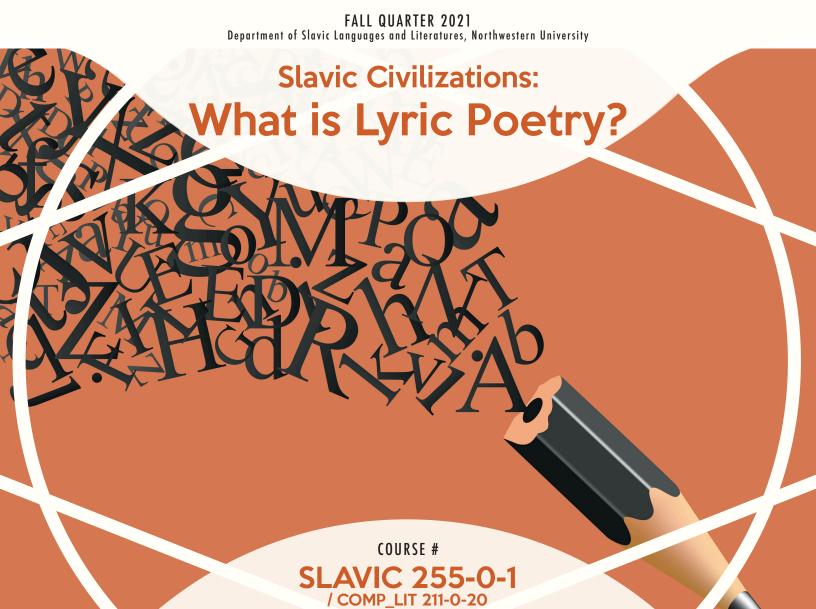
Although the instructor will assign major topics and themes, students will be encouraged to pursue and develop their own interests in Russian contemporary culture.



In this course, we will have two topics: (1) communicating effectively in writing on the theme of language politics; and (2) adjusting to college and your undergraduate career. We will explore some of the sociolinguistic issues (that is connections between language and society) in various Slavic speaking countries and areas and Central Europe (the Russian Federation, the former Soviet Union, the former Czechoslovakia, Ukraine, etc.). We will look at contemporary issues in Russia and the Ukraine as these relate to sociolinguistic issues, the question of fascism particularly with respect to the annexation of the Crimea, censorship of Pussy Riot and women within society, and more. Issues to be examined include: language and identity, language discrimination, language vs. dialect, and language and nationalism. We will read and discuss topics on life at college, including: making the most of learning and studying, recognizing and knowing when and where to ask for help and support (and how this is a strength, not a weakness), determining, setting, and achieving academic goals, and academic integrity. We will also try to take time to learn about Northwestern's campus (both for practical and other kinds of reasons) and about different Northwestern resources that are there to help you in your goals and your time while you are at Northwestern.



In this course, we will examine two of the greatest works of world literature, *The Brothers Karamazov* by Dostoevsky, and *Anna Karenina* by Tolstoy, in depth. These two novels raise profound questions and offer challenging answers to the most important issues of life: What gives life meaning, how to understand evil, the nature and kinds of love, the significance of death, faith and despair, how to make ourselves and the world around us better, and the way human minds work. We will see why Tolstoy and Dostoevsky are often considered the greatest psychologists who ever lived and why Russian literature conveys a sense of urgency perhaps unmatched anywhere else in human culture. Students will also learn skills for understanding novels that will make it easier and more rewarding to read great fiction generally.



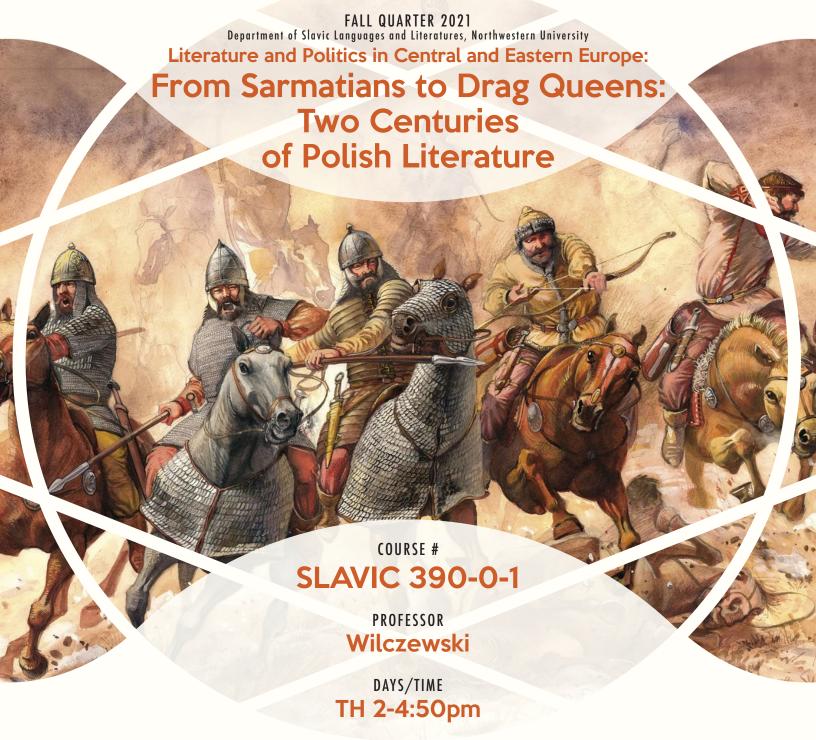
What is lyric poetry? What are its roots, and what are its possibilities today? How does it stand in relation to the countless other varieties of rhymed and/or rhythmic language—hymns, pop songs, advertising slogans, campaign mottoes, bumper stickers, and so on—that surround us in our daily life? We will explore lyrics past and present, from psalms and hymns to epitaphs, elegies, songs, and love poems, both in English originals and in translation. We will pay particular attention to the meanings of poetic form, the nature of poetic translation, and the social and cultural functions of lyric poems.

PROFESSOR Cavanagh

DAYS/TIME TTh 12:30-1:50pm



This course offers a survey of the major films by Sergei Eisenstein and his contemporaries Yakov Protazanov, Lev Kuleshov, Vsevolod Pudovkin, Alexander Dovzhenko, Grigory Kozintsev, Leonid Trauberg, Vasiliev "Brothers," and Dziga Vertov. The major focus of this course is the innovative system of film thinking invented by Eisenstein and known in the history of cinema as *Russian/Soviet Montage*. Nowadays, it is widely used by all national cinematographies, including Hollywood. One of the objectives of this course is to help students' understanding the ways of watching the silent and early sound films, which demand a good deal of our own intellectual participation. The goal of this course is to help the students to enrich themselves with the innovative cinematographic concepts and perspectives, start enjoying them, and to be able to trace their roots in contemporary filmmaking.



This course examines the richness and complexity of Poland's multi-ethnic, -linguistic, and -religious literary traditions from the 19th century to the present. We will read poems, novels, short stories, and plays on such topics as Polish romanticism and realism, the Young Poland movement, the interwar avant-garde, Polish-Jewish relations, wartime and Holocaust writings, and postwar and queer literature. Readings are offered in English translation and original Polish. Discussion in class is in English, no prior knowledge of Polish is necessary. Optional Polish language discussion and assignments for advanced language speakers possible.



In this course, we will examine the relationship of Russian writers and other intellectuals to the State. After Stalin's "Great Terror," successive Soviet rulers alternated between "thaw" and "freeze," seeking to find what they saw as the proper balance in their efforts to control the Russian narrative and thus ensure the survival of the regime. They forced writers either to put their talents at the service of the State, or to go underground. In the late Soviet period and then under Yeltsin, the regime began to allow more free debate ("glasnost"). But then with Putin, repression returns, but with a focus on those who dare to use mass media to oppose the regime's controlling national narrative.



What is poetry anyway?

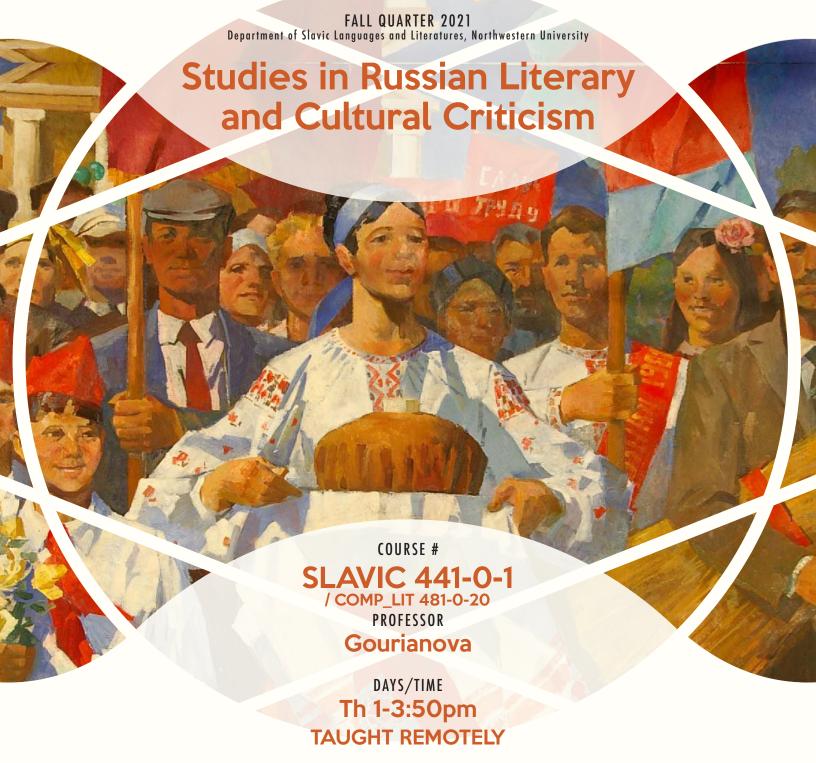
More than one rickety answer
has tumbled since that question first was raised
But I just keep on not knowing

-Nobel Laureate Wisława Szymborska confesses in a late poem

Is the lyric intensely private? Inherently social? Intrinsically apolitical? Fundamentally untranslatable? How does, or doesn't, it straddle the boundaries between "high" and popular culture? We will examine multiple, conflicting theories and practices of lyric poetry across cultures and centuries in this course, with particular emphasis on ways that recent Eastern European poetry in translation both shapes and complicates contemporary anglophone critical and poetic traditions.



In our course we will deal with the long narrative poem (so-called, *poema*), one of the most important poetic genres of the Russian poetic tradition. Our course embraces the period from the early 19th century to the 1940s, from Pushkin to Tvardovsky, and includes works by Baratynsky, Blok, Mayakovsky, Tsvetaeva, Akhmatova and the others.



This course focuses on the theory and practice of Socialist Realism dogma in literature and beyond. We will examine Socialist Realism in contrast to the most innovative and experimental forms of modernism and avant-garde visual and literary narratives (from prose and poetry to political posters and commercial advertisements) forged in a crucible of intense political and cultural interaction in Russia and Europe in 1920-1930-s. We focus on the ways the images and metaphors have been used as carriers of cultural value and ideological meaning, exploring such issues as word and image, gender and nationality, aesthetics and psychology, politics and propaganda. Since the course topic involves such disciplines as visual art, literature, cultural theory, and philosophy, readings include modern and contemporary aesthetic theories (Shklovsky, Gyorgy Lukacs, Boris Groys) and twentieth-century political and ethical philosophy (Gramsci, Ortega-i-Gasset, Walter Benjamin et al.), and psychology (Freud, Edward Bernays).