

HUMANITIES (HU)

POLISH 214 – Rock Poetry and Political Protest in Poland

Piotr Westwalewicz

Credits: 3

Requirements & Distribution: HU

Schedule: Lecture: W/F 2:30-4pm 3463 MH

This course provides an introduction to Polish culture in the larger context of Slavic and Central European cultures through a detailed study and analysis of “music of protest” (jazz, cabaret, rock, punk) during the 1945-1989 period of Soviet dominance and during the period of transition to democracy and after the establishment of full democratic rule in Poland. This course also provides an introduction to rhetoric and contextual reading of poetry (as well as other forms of expression). We will study in detail texts by some of the most important Polish and other Central European pop, jazz, cabaret, rock, and punk authors and bands with the purpose of identifying devices and strategies used to create meanings. We will connect texts with elements of daily lives of people in Poland (as well as other Central European nations) focusing in particular on: cultural heritage, history, politics, social issues, past and future myths (interpretations of past events and projections of perceived “national goals” into the future). We will study and discuss the “romantic pose” of rock poets (poet as a prophet — the 19th-century concept created by Polish Romantic poets in the context of constructing art as an instrument of the Polish “battle for freedom and independence”). Specifically, we will investigate the “Polish trend” to build poetic texts on the foundation of ideas (rock poetry as an extension of discourse on ideas). We will compare Polish rock poetry to British and American rock poetry to highlight the dominance of “word and meaning” in Polish rock and punk of the 1980’s and 2000’s. Other topics will include:

- totalitarian structures and poetic response to totalitarian structures,
- the three taboos in Polish culture (communism, Catholicism, anti-communist opposition),
- the quest for utopia,
- the “apologetic nature” of Polish art,
- the fear of and desire for diversity in Polish culture and history,
- the construction of a “collective Polish psyche”.

Polish 330- Poland from the Medieval to the Modern

Brian Porter-Szucs

Credits: 4

Requirements & Distribution: HU

Other: Minicourse

Schedule: Tu/Th 2:30-4pm G390 DENT

For hundreds of years, the Polish-Lithuanian Republic was the largest country in Europe, stretching from the Baltic Sea to the Black Sea and encompassing most of what we now call Poland, Lithuania, Belarus, and Ukraine. It was a paradoxical place. On the one hand, its social system was marked by an enormous gap between the rich and the poor, and the overwhelming majority of the population consisted of serfs deprived of legal rights and subjected to the unchecked authority of the nobility. On the other hand, the country was governed by an elected parliament and the nobles enjoyed rights and liberties almost unheard of in pre-modern Europe. After the late 16th century, even the king was elected rather than

hereditary. As the Reformation was tearing Europe apart with confessional violence, the Polish-Lithuanian Republic was a refuge of relative toleration and peace. But whatever the merits or weaknesses of this unusual state, it proved incapable of withstanding the rise of absolutist monarchies in the countries surrounding it. After decades of increasingly aggressive interference in the Republic's internal affairs, Russia, Prussia, and Austria joined together in 1795 to wipe Poland entirely off the map. Rather than ending this particular story, however, the country's partition only launched a new era, as a vibrant nationalist movement began a century-long struggle for the restoration of Polish independence. Meanwhile, the institutions of serfdom collapsed under the pressure of the industrial revolution, and the economy of the country began to slowly but steadily modernize. By the start of the 20th century, when this class comes to a close, it was clear that Poland would remain a presence in European affairs. The story of the new, modern Polish state that re-emerged in 1918 is continued in History 331, "Poland in the 20th and 21st Centuries."

Russian 231- Russian Culture and Society: An Introduction

Professor Olga Maiorova

Credits: 3

Requirements & Distribution: HU

Schedule: T/Th 1-2:30pm 1518 CCL

The course provides exposure to Russian culture through close reading of Dostoevsky's *Crime and Punishment* in broad historical context. We will be discussing key components of Russian national identity and investigate major Russian contributions to literature, painting, music, and architecture. The approach will be interdisciplinary. Topics include reform and stagnation, violence and repentance, utopia and modernity. All readings are in English translation. No prior knowledge of Russian literature, culture, or language is necessary.

Russian 361- Russian Modernism: Decadence, Symbolism, and the Avant-garde in Russia

Michael Makin

Credits: 3

Requirements & Distribution: HU

Schedule: MW 11:30-1pm

This course examines one of the richest periods of Russian writing. Among the major themes are: the repeated re-making of the literary world in response to major economic and political transformations; how authors of the period addressed the ever-pressing issue(s) of the writer in Russian society; the repeated re-construction of ideas of nation in the writing of the period; the development of a literary culture that was, simultaneously, the product of a self-conscious cultural elite and the producer of a self-conscious popular orientation; gender and sexuality in an age of radical change; the specific features of Russian Modernism that distinguish it from comparable cultural phenomena elsewhere; and the meaning of the problematic encounter between Modernism and Soviet power, which generated some of the most important works of Russian literature between the Bolshevik coup and the onset of High Stalinism.

It is assumed that most students will have, at best, passing familiarity with the history of Russian literature and will know very little about individual authors, so the course will introduce each text and author in a briefly-sketched cultural and historical context. This course will aim to develop key skills of literary analysis by detailed exploration, in the perspectives provided by various critical and scholarly

methodologies, of landmark texts. Students will be asked to write a series of analytical papers outside of class, to complete three major online writing assignments (of which at least two will include detailed textual analysis of exemplary passages), and to contribute to an online forum for the class.

Russian 364- Anton Chekhov and His time

Michael Makin

Credits: 3

Requirements & Distribution: HU

Schedule: M/W 2:30-4pm G449 MH

This course studies the life and work of Anton Chekhov, locating him and his oeuvre in the cultural and intellectual history of Russia at a time of enormous change. Chekhov, the grandson of a serf, became perhaps the greatest master of the short story and the author of innovative drama that re-shaped the theatrical world. We will examine in some detail a representative sample of his prose and drama, and will discuss in more general terms a large number of his most significant works, while also looking at the radical transformation of Russian society which helped produce his masterpieces and which Chekhov's works brilliantly described.

Russian 365- Russian Fantasy and Science Fiction

Professor Sofya Khagi

Credits: 3

Requirements & Distribution: HU

Schedule: M/W 4-5:30pm 1518 2044 Ruthven

Fantasy and science fiction have captured the imagination of numerous generations of readers. This course focuses on the fantastic and science fiction genres in Russian literature as artistic modes that, belying their whimsical guise, break down preconceived modes of perception and provide new crucial means of understanding the world. The course traces the evolution of the fantastic from the early nineteenth century to the present, from dream narratives of Romanticism to phantom visions of the Age of the Novel, from early 20th century symbolist excursions into altered states of reality to the heyday of technophile Soviet science fiction, from Perestroika's grim prognostications of the future to the contemporary boom of popular fantasy and sci-fi. It explores how Russian works of fantasy and science-fiction respond to key political, social, intellectual, and religious developments of their time, and how they react to various cultural movements (e.g., Romanticism, the avant-garde, postmodernism). Students will analyze the employment of the fantastic in dealing with key issues of modernity, personal and national identity, relationship toward the other, gender configurations, and historical process. There will be a special focus on the Russian fantastic in the wider tradition of East European philosophical fantasy. Authors will include Gogol, Dostoevsky, Zamyatin, Bulgakov, Belyaev, Efremov, the brothers Strugatsky, Pelevin, and Tolstaya. No prior knowledge of Russian literature and culture is necessary.

Slavic 290 Studies in Eastern European Cultures

Section 1- Russian Communities in the U.S.

Alina Makin

Credits: 1

Requirements & Distribution: HU/Minicourse

Schedule: 09/05/17-10/20/17 M/W 4-6pm 4151 USB

The Russian community in the U.S. is the second largest immigrant group and ethnically very diverse. Meanwhile, the Russophone community in the Ann Arbor area has grown exponentially over the last 20 years due to several emigration waves from the Soviet Union and post-Soviet Russia, while the University and economic conditions in Michigan have attracted many families to settle in the area. At the same time, 25% of all children adopted abroad come from Russia. This course will also explore the history of Russian immigration, ethnic composition and features of the Russian-speaking community in the U.S. and locally, its social issues, needs and problems facing its members, especially seniors.

Slavic 290- Studies in Eastern European Cultures

Section 2- Jewish Prague

Professor Jindrich Toman

Credits: 1

Requirements & Distribution: HU/Minicourse

Schedule: 09/05/17-10/20/17 Tu 4-6pm 3463 MH

The mini-course focuses on the secular culture of Bohemian (Czech) Jews in modern times. We will begin with issues of nineteenth-century emancipation and anti-Semitism to proceed to the milestones of Prague Jewish culture in the twentieth century, including the world-renowned Prague Jewish author Franz Kafka. Special emphasis will be placed on historical events that impacted Czech (and Prague) Jewish community in the twentieth century—the Holocaust and Communism. We will read the Holocaust author Jiri Weil and watch films about the Nazi-established ghetto Theresienstadt. Texts will be read in English translation, lectures will be combined with discussion.

Slavic 290- Studies in Eastern European Cultures

Section 3- Robots, Newts, Plague: Karel Capek's Path towards Anti-Nazi Resistance

Professor Jindrich Toman

Credits: 1

Requirements & Distribution: HU/Minicourse

Schedule: 10/23/17-12/12/17 Tu 4-6pm 3463 MH

The mini-course focuses on the work of the prominent Czech author of the 1920s and 1930s, Karel Capek. We will read and discuss select examples of his novels and theater plays, eventually tracing a line that could be called a line of author's political maturation in a time of crisis and conflict. We will start with *Rossum's Universal Robots* (R.U.R.) of 1920, a play that made Capek internationally famous, continue with a highly acclaimed sci-fi prose *The War with the Newts* of 1936, and we will add a lesser known play, *The White Plague* (1937). The Robot play is an expression of moderate social criticism, the newts novel already moves into a political direction, while the Plague play, written on the eve of World War II, is an open statement of resistance to dictatorships and Nazism. Although the course has a monographic core, Central European background of the period will be also introduced. In addition, a session will be dedicated to Karel Capek's brother, the painter Josef Capek, who will be discussed as an example of an artist who in parallel to his brother, and others, proceeded from abstraction to political anti-Nazi caricature.

Slavic 290- Studies in Eastern European Cultures

Section 4 - Soviet Animation: From Propaganda to Revolution

Svitlana Rogovyk

Credits: 1

Requirements & Distribution: HU/Minicourse

Schedule: 09/05/17-10/20/17 TH 2-4pm 3330 MH

Animation is one of the best examples of what the magic of cinema can accomplish and it is an excellent communicator of different concepts to a broad audience. While watching animated film, we tend to focus less on the look, attire, or race of its characters and more on the message delivered. Taught by Slavic department faculty, this course will introduce students to Serbian, Czech, Polish, Russian, and Ukrainian animated films of different genres and periods.

Slavic 290- Studies in Eastern European Cultures

Section 5 - Cultures of Ukraine

Svitlana Rogovyk

Credits: 2

Requirements & Distribution: HU/Minicourse

Schedule: 10/23/17-12/12/17 TU/TH 2-4pm 3330 MH

In this course students will learn about the diverse cultural traditions of the second largest country in Europe with more than a 1,000 year old history of colonial heritage. The course will examine major components of Ukrainian culture: history, language, literature, religion, science, music, and art. Topics are presented as "cultural mapping" of Ukrainian lands and its people, who were widely influenced by a variety of other cultures, yet never lost their own identity.

HUMANITIES (HU) & Race and Ethnicity (RE)

Russian 358- Central Asia through Russian Eyes: Cultural Appropriation of an Exotic Land

Professor Olga Maiorova

Credits: 3

Requirements & Distribution: HU/ RE

Schedule: Tu/Th 4-5:30pm LEC RM 1 MLB

Russia's expansion to the East throughout the imperial period provided a cultural, political, and geographical setting for Russian literature and the fine arts, dramatically enriching their thematic range. But it also posed challenging questions. Did Russia belong to the East or the West? Could Russians perceive their expansion in terms of Europe's mission to civilize the "barbaric" world? How did newly included non-Russian ethnic groups help reevaluate the Russian self? And how were they treated in the Soviet Union? The course addresses these fundamental issues and examines how Russians positioned themselves in regard to Muslim cultures. Emphasis will be placed on metropolis-colony relations, national identity, ethnic intolerance, gender and religious issues.

Slavic 225- Arts and Cultures of Central Europe

Metrotextualities: Reading Cities in East/Central Europe

Dr. Jodi Greig

Credits: 3

Requirements & Distribution: HU/RE

Schedule: M/W 2:30-4pm 1427 MH

Students will learn about Eastern Europe through an interdisciplinary exploration of its cities, with special focus on Berlin, Prague, Warsaw, and Moscow. As a cultural tour of Eastern/Central Europe, this course emphasizes the role of major cities in the national imagination. We will cover the cultural histories of these cities through representations of urban life in literature, architecture, art, film, and other forms of popular culture.

Slavic 281- Jews in the Modern World: Texts, Images, Ideas

Shachar Pinsker

Credits: 4

Requirements & Distribution: HU/RE

Schedule: T/TH 11:30-1pm G115 AH

In this course students will examine the multiple ways in which Jews in Europe, America, Israel and the Middle East have responded to the cultural, political, economic, and social forces of modernity. By focusing on a variety of textual and visual material from the late 18th century to the present (including literary texts, fine arts, film, architecture), students will have an opportunity to explore the processes by which Jewish culture has been shaped and re-shaped in the face of unprecedented new freedoms and persecutions. The development of Jewish life from the late 18th century to the present offers a microcosm for the study of race, ethnicity, and racism in the modern world and the course will illustrate how deeply embedded racial, ethnic, and religious discourses are in any discussion of Jews.

HUMANITIES (HU) & UPPER-LEVEL WRITING (ULWR)

Polish 325 – Polish Literature in the Nineteenth Century: Reading the Stateless Nation

Dead And Alive, or Poland as a Zombie Nation

Dr. Jodi Greig

Credits: 3

Requirements & Distribution: HU/ULWR

Schedule: MW 11:30-1 3330 MH

This course covers Polish literature from the end of the 18th century through the beginning of the 20th century, tracing how literary texts shaped and sustained the idea of “the Polish nation” in a period when there was no sovereign Polish state. We will explore the ideologies behind Polish Romanticism and Positivism and their respective visions of Poland’s future (and past), as well as issues concerning the role of women and minorities in the national imaginary. Texts include works by Adam Mickiewicz, Juliusz Slowacki, Henryk Sienkiewicz, Eliza Orzeszkowa, and others.

**Russian 347- Survey of Russian Literature Love, Death, and God: Russian Literary Classics
1820-1870**

Professor Sofya Khagi

Credits: 4

Requirements & Distribution: HU/ULWR

Schedule: M/W 1-2:30pm

This course focuses on the masterpieces of Russian fiction written between 1820 and 1870, including such classics of world literature as Leo Tolstoy's *War and Peace* and Fyodor Dostoevsky's *Crime and Punishment*. Evolving fast from Romanticism to High Realism, this period marks a blossoming of Russian culture, despite strained relations with political authorities. We will trace how writers treated the political, social, intellectual, and religious issues dividing their contemporaries, creating a unique kind of literature that claimed authority over society in settling these problems. Topics include romantic self-fashioning and posturing (including such risky aristocratic games as dueling and gambling), gender relations, the fate of the educated in society, violence and repentance, reform and stagnation, history and the private self, Russia and the West.

Course Requirements:

- Attendance at lectures and discussion sections
- Active participation in class discussions Three papers
- Online responses
- Final test

Slavic 313- Russian and Ukrainian Cinema

Prof. Herbert Eagle

Credits: 3

Requirements & Distribution: HU/ULWR

Schedule: Tu/Th 11:30-1pm LEC RM 2 MLB

Before the Bolshevik Revolution of 1917, Russian cinema genres resembled those common to Europe at the time. In the 1920s, however, Russian filmmakers, armed with bold new ideas about cinematic art and with a revolutionary political ideology, created theories of "montage" and a decade of acknowledged film masterpieces. In the 1930s, the experimental directions of early Soviet cinema were forced to yield to the doctrine of "socialist realism" and a style closer to that of classical (Hollywood) narrative cinema. Film thematics were oriented even more directly toward the regime's specific political, social, and economic goals. After Stalin's death in 1953, filmmakers were able to reintroduce personal and even religious and philosophical themes, as well as return to a more 'poetic' style, particularly in Ukrainian film. However, official socialist realist doctrine and state censorship remained in place and limited the thematic possibilities. As censorship ended during the Gorbachev period of glasnost (openness), 1985-91, a more honest and naturalistic cinema emerged, along with renewed experimentation in style and structure. In the 1990s and in the early part of this century Russian cinema has reacted to the popularity of American-style genre films by adapting those patterns to deal with new pressing concerns, such as ethnic conflict and the economic traumas of the transition to capitalism. Among the films to be studied from Ukrainian film studios are: *Man with a Movie Camera* (Dziga Vertov, 1928); *Earth* (Alexander Dovzhenko, 1930); *Shadows of Forgotten Ancestors* (Sergie Paradzhanov, 1964); and *White Bird with a Black Spot* (Yuri Illienko, 1970).

HUMANITIES (HU) & UPPER-LEVEL WRITING (ULWR) Race & Ethnicity (RE)

Slavic 312- Central European Cinema

Prof. Herbert Eagle

Credits: 3

Requirements & Distribution: ULWR, HU, RE

Schedule: Tu/Th 2-3pm 1300 CHEM

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.

This course will study some of the most important films made in four thematic categories:

- I. the Holocaust — the reactions of people in East Central Europe to the genocidal plans of the Nazis, from indifference and collaboration to heroic acts of altruism
- II. ethnic discrimination and its consequences in more recent years — the depressed economic status of the Roma (Gypsies); animosity among Croats, Serbs, Moslem Bosnians and Albanians, leading to Yugoslavia's past and present civil wars — as well as the countervailing examples of a commonality of humanistic values and peaceful coexistence among people of these ethnicities
- III. women's lives under state socialism — women in the work force in large numbers, but plagued by a "double" or "triple" burden, with continued primary responsibility for domestic work and child care, as well as by persistent patriarchal attitudes toward sex and marriage in society as a whole
- IV. the response of Central Europe's leading women filmmakers, who, in different contexts and with different stylistic approaches, have presented heroines who rebel and struggle against the patriarchal order

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. Evaluation will be based on class participation and three short (5-6 page) papers; all students must write a paper for Unit I, and then for two of the remaining three units (the course is divided into four units).

First Year Writing Seminar

Slavic 151 First Year Seminar

Section 1- Rebellion: A Polish Tradition

Piotr Westwalewicz

Department: LSA Slavic Languages & Literatures

Credits: 4

Requirements & Distribution: FYWS

Schedule: TuTh 11:30-1pm G040 TISCH

This course focuses on the tension between the enlightenment and anti-enlightenment elements in Polish artistic and intellectual discourse. The students will study and analyze works by prominent poets, playwrights, visual artists and contemporary film and music makers. The main emphasis will be on the 20th- and 21st-century avant-garde and post-avant-garde artists.

Slavic 151- First Year Seminar

Section 2- From Russia, With Love: Sex and Sexualities in Eastern European Culture

Dr. Jodi Greig

Credits: 4

Requirements & Distribution: FYWS

Schedule: Tu/Th 2:30-4pm 2155 NQ

This course covers issues of sex and sexuality in Eastern Europe in the 20th and 21st centuries. Students will explore how sex and gender were conceptualized and legislated under socialism, discuss issues of sex work and human trafficking in Eastern Europe, as well as analyze popular representations of sex and sexualities in film, literature, and music

Social Sciences (SS)

SLAVIC 395- Russia and the Soviet Union: Reform, Revolution, and the Socialist Experiment

Ronald Suny

Credits: 4

Requirements & Distribution: SS

Schedule: TuTh 2:30-4pm 260 Weiser

From the earliest times as a state, Russia has attempted to find its way in a competitive international environment where it faced enormous disadvantages and challenges. Even as it became the largest country in the world, the Russian Empire and the Soviet Union were confronted by rival states that threatened (and felt threatened by) the colossus that stretched from central Europe to the Pacific Ocean. Russia's history is one of radical social experiments, rise of a Great Power, and descent into defeat. This is the country that became the model for a kind of state socialism, the major power to defeat Nazi Germany, and one of the great antagonists of the Cold War.

This course explores the extraordinary history of the Russian Empire, later the Soviet Union, and now Russia and fourteen other states, among them Ukraine, the "stans" of Central Asia, Armenia, Georgia, and the Baltic republics. The course is interdisciplinary; the story is told from different perspectives, through the lenses of a number of invited lecturers from various departments and schools.

FULFILL REQUIREMENTS WITH SLAVIC'S FALL 2017 COURSES

Ron Suny of history and political science will direct the course and give the bulk of the lectures. Discussions, films, and readings will contribute to the understanding of a much misunderstood part of the world.

The humorist Will Rogers once said, "Russia is a country that no matter what you say about it, it's true. Even if it's a lie, it's true. If it's about Russia."

Come and find out what's true and what's false about the country that Winston Churchill called "a riddle wrapped in a mystery inside an enigma."