SPRING 2015

Department of Germanic and Slavic Studies

GERMAN – Upper Division Undergraduate Courses

All courses are taught in German unless stated otherwise.

** Course offerings may be subject to change **

** GRMN 3010. Language: Culture and Society I. 3 hours **
MWF 04 (11:15a – 12:05p), Dr. Katie Chapman
MWF 05 (12:20p – 1:10p), Dr. Inge DiBella
Prerequisite: GRMN 2002 or GRMN 2110 or permission of department
This introductory cultural studies course acquaints you with central social, cultural and political issues of post-war Germany. Our textbook is designed as a course for foreigners wishing to become German citizens. We are therefore becoming familiar with pertinent aspects of German culture from this unique and authentic vantage point. Our course also includes systematic grammar review. This class hones all your language skills (reading, writing, listening, and speaking) while simultaneously teaching cultural content. It is a gateway course structured to prepare you for higher-level German classes.

** GRMN 3020. Language: Culture and Society II. 3 hours **
MWF 05 (12:20p – 1:10p), Dr. Brigitte Rossbacher
Prerequisite: GRMN 3010 or GRMN 3070
This content-based course aims to enhance students’ knowledge of contemporary German culture and to improve their German language skills though discussion and conversation, working with texts of various genres, essay writing, vocabulary expansion as well as grammar review and refinement. The course is organized around topics related to national identity, current issues and events, and popular culture. Materials will include a German television comedy-drama series (Türkisch für Anfänger), web-based readings, short fictional texts, films and screenplays, as well as a longer work of German literature. Texts include Lextra Deutsch. Grund- und Aufbauwortschatz Deutsch nach Themen as well as the Handbuch zur deutschen Grammatik (also used in German 3010). Assessments will include exams, essays, daily homework (reading/viewing, grammar, vocabulary, study questions), and a class presentation.

** GRMN/LING 3280. Contrastive Grammar: German - English. 3 hours **
MWF 06 (1:25p – 2:15p), Dr. Joshua Bousquette
Prerequisite: GRMN 2002
This course focuses on the typological differences between Modern German and Modern English, covering core aspects of syntax, morphology and phonology in a way that is relevant to linguists, language learners and future teachers alike. Drawing on both empirical studies as well as hands-on study of our own speech, this course will provide an introduction to comparative linguistics and a window into the logic behind the so-called 'mistakes' language learners often make.
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GRMN 3870. The German Fairy Tale Tradition. 3 hours.
MWF 07 (2:30p – 3:20p), Dr. Heide Crawford
No prerequisite required. Contact german@uga.edu if override is needed.
This course introduces students to the study of fairy tales as a means of learning about culture and society. Students will read folk fairy tales by Jacob and Wilhelm Grimm and literary fairy tales by Clemens Brentano, Ludwig Tieck, Johann Wolfgang von Goethe, Friedrich de la Motte Fouqué and others in the social and cultural context of early 19th century Germany. Students will also learn about the didactic, social and political significances of fairy tales at this point in Germany's history. We will also address film versions of popular fairy tales. Taught in English.

GRMN 4510. Berlin: Perspectives on a Metropolis. 3 hours.
TR 75 (2:00p – 3:15p), Dr. Marjanne Goozé
Prerequisite: GRMN 3010 or GRMN 3070
This course will peel back the layers of history and culture that formed and form the modern city. Students will engage with topics pertaining to Berlin from the end of the 19th century to the present through the study of its history, architecture, urban landscape, and its cultural representation in film and texts. Through the prism of Berlin students will engage with the changes in German culture and life from the founding of the Second Reich in 1871, to the roaring and decadent 1920s, to the use of film and architecture by the Third Reich, to the divided Berlin of the Cold War, and Berlin’s emergence as the capital of the Berlin Republic since 1990. Although some historical material will be presented and selected films viewed and texts read, the class will be centered on student discussions and presentations, giving class members opportunities to focus on aspects they find most compelling. Students will keep journals reflecting class materials and write a few papers.

GRMN 4520. Senior Seminar: Goethe. 3 hours.
TR 73 (11:00a – 12:15p), Dr. Martin Kagel
Prerequisite: GRMN 3020 or GRMN 3080
This year’s Senior Seminar will introduce students to the life and works of Germany’s premier poet, Johann Wolfgang Goethe (1749-1832). Designed around the late Goethe’s autobiographical writings, it aims to acquaint students with selected examples of Goethe’s literary works from all major genres, while covering important stages in his development as a writer (and as a person). In addition to considering Goethe’s childhood and his years as a student in Leipzig and Strasbourg as presented in his retrospective account Dichtung und Wahrheit, we will probe and critically evaluate the role Goethe’s amorous relationships and their reflection in the literary imagination played in the creation and organization of his texts. As always, this capstone course for German majors will include the development (by students) of a Senior Project designed around the subject of the class.
All courses are taught in Russian unless stated otherwise.

**Course offerings may be subject to change**

**RUSS 3002. Russian Conversation and Composition II. 3 hours.**
MWF 04 (11:15a – 12:05p), Dr. Olga Thomason
Prerequisite: RUSS 3001
This course is designed to enhance and consolidate students’ competence in the four language skill areas (speaking, reading, writing, and listening). The focus is on the comprehension of written texts and oral conversations, writing essays and learning more about contemporary Russian culture. On a regular basis, students make presentations and take part in class and online discussions. A guided review of such challenging grammar areas as motion verbs, impersonal constructions, direct and indirect speech, verbal adjectives and adverbs is incorporated into the course.

**RUSS 3300. Introduction to Russian Cinema. 3 hours.**
T 75 (2:00p – 3:15p), R 75 – 76 (2:00p – 4:45p), Dr. Charles Byrd
No prerequisites
A discussion-oriented survey of Russian films from the earliest pre-revolutionary moving-picture experiments to the social commentary and gangster fantasies of the current scene. Animated insect puppets; “I am the mechanical eye”; revolutionary montage and epic spectacle; the life, works and influence of Sergei Eisenstein; The Factory of the Eccentric Actor; agit-prop; the new Soviet man; censorship and state sponsorship; images of America and reactions to Hollywood; socialist realism; Stalinist musical comedy; women in Soviet film; Andrei Tarkovsky’s “lyrical cinema”; the glasnost’ era; and today’s film- makers. Taught in English. All films and film clips will be shown with English subtitles.

**RUSS 3400. The Stuff of the Soul: Dostoevsky’s Prose and its Aesthetic and Ethical Influence. 3 hours.**
TR 74 (12:30p – 1:45p), Dr. Sasha Spektor
Fyodor Dostoevsky was a nationalistic, anti-Catholic, anti-Semitic, anti-Polish, anti-European (and certainly anti-American), fanatically religious, politically conservative 19th century Russian writer. What is it about this man’s literature that forces itself mercilessly and inescapably on our imaginations, no matter how up-to-date and politically correct we consider ourselves to be? Why do Dostoevsky’s texts continue to haunt us like a bad dream no matter how far removed we may be from God – the search for whom is Dostoevsky’s main concern? What does Virginia Woolf mean when she writes that when reading Dostoevsky: “against our wills we are drawn in, whirled round, blinded, suffocated, and at the same time filled with a giddy rapture.” Why does Edmund Gosse call Dostoevsky’s novels “the cocaine and morphia of modern literature?” In this class we undertake the exhilarating task of reading Dostoevsky’s most intense novels: Notes from the Underground, Crime and Punishment The Idiot, and The Brothers Karamazov. Our goal in this class is a dual one: to understand the importance of these works in the historical and social context in which they were written, and also to consider what ethical force Dostoevsky’s literature has over us, its 21st century readers. All readings and discussions will be conducted in English.
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RUSSIAN – Upper Division Undergraduate Courses

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** Course offerings may be subject to change **

RUSS 4250. Pushkin. 3 hours.
TR 72 (9:30a – 10:45a), Dr. Sasha Spektor
Prerequisite: RUSS 3001 or RUSS 3200
In this course we will look at the creative output of Russia’s most famous and canonized poet, Alexander Pushkin. Born in 1799 and killed in a duel in 1837, Pushkin during his short life was able not only to revolutionize Russian literary language, but also laid the foundation for the giants that followed: Gogol, Tolstoy, Dostoevsky, and Chekhov. In this course we will follow a double path: on the one hand, we will read and analyze some of the many famous works that earned Pushkin an ever-growing global fame. We will look at his lyric poetry, drama, longer poems, prose, as well as read excerpts from his novel in verse *Eugene Onegin*. On the other hand, we will look at how other prominent writers and scholars evaluated Pushkin’s legacy over the years in an attempt to understand his place in Russian literary and cultural history. We will read texts by Pushkin in Russian. When dealing with his longer works, we will often read passages in Russian and finish in English. We will read secondary materials in English. All written assignments and class discussions will be in Russian.

RUSS 4290. Politically Incorrect: Contemporary Russian Literature, Art, and Cinema. 3 hours.
TR 76 (3:30p – 4:45p) Dr. Sasha Spektor
Prerequisite: RUSS 2010 or RUSS 3001
In this course we will examine contemporary Russian culture, which seeks to question the establishment and transgress its boundaries. We will look at Russian culture as a response to the repressive and disciplining policies of the governing ideologies. In the course we will study literature, cinema, and artistic performances that push against accepted political, social, aesthetic and ethical norms. Among our “case studies” will be the homosexual literature of Evgenii Kharitonov; the feminist-punk performances of Pussy Riot, the conceptual absurdism of Vladimir Sorokin, the underground poetry and prose of Genrikh Sapgir and Igor Kholin, and actions of the performance art-collective Voina. Students will also investigate various ways in which contemporary Russian liberal opposition resists political crackdown on the freedom of speech in their use of social media. We will conduct our readings, viewings, and discussions in Russian.
SLAV 1001. Elementary Czech Language and Culture I. 3 hours.
MWF 07 (2:30p – 3:20p), Dr. Alice Klima
Fundamentals of Czech grammar, conversation, pronunciation, reading, and writing together with an introduction to Czech culture. (This course cannot be used in partial fulfillment of the foreign language requirement in the core curriculum since no intermediate-level Czech courses are offered, but it does satisfy Core Area IV.)

SLAV 2100. Slavic Folklore. 3 hours.
MWF 06 (1:25p – 2:15p), Dr. Olga Thomason
Overview of Slavic folklore and belief systems in different historical periods and their representation in historical accounts, stories, novels, fairy tales, legends, customs, and films. No background knowledge is required. All readings and discussions are in English. Students will acquire knowledge of a variety of genres and images from Slavic folklore and an understanding of how folklore functions in a society and how it is transmitted from one generation to the next.

FCID 3500. The Holocaust from the Victims' Perspectives. 3 hours.
TR 73 (11:00a – 12:15p), Dr. Marjanne Goozé
No prerequisites
This course takes an interdisciplinary approach to the documentary and fictional forms chosen by the victims of the Holocaust (1933-45), studying letters, diaries, and memoirs, as well as fictional and semi-fictional texts and films such as *Maus* and *Defiance*. Students will undertake projects working with video testimonies. The course is organized around student discussions and engagement.