

have been deified, a process that implicates the relationship between the goddess and women. Students read a range of works, primary sources such as *Devi Mahatmya*, biographies and myths of deified women, and recent scholarship on goddesses and deified women. (Same as **Asian Studies 289** and **Gender and Women's Studies 289**.)

291c–294c. Intermediate Independent Study in Religion. THE DEPARTMENT.

Advanced Courses

The following courses study in depth a topic of limited scope but major importance, such as one or two individuals, a movement, type, concept, problem, historical period, or theme. Topics change from time to time. **Religion 390** is required for majors, and normally presupposes that four of nine required courses have been taken.

[**310c - ESD. Gnosticism.**]

[**318c. Pilgrimage: Narrative and Ritual.** (Same as **Asian Studies 318**.)]

[**321c. Medieval Drama.** (Same as **English 321**.)]

330c. Judaism Under Islam. Spring 2010. ROBERT MORRISON.

Since the rise of Islam in the early seventh century C.E., Jews have lived in the Islamic world. The historical experience of these Jews has shaped their religious traditions in ways that have touched Jews worldwide. Places developments in Jewish liturgy, thought, and identity within the context of Islamic civilization. Answers the question of how Jews perceive themselves and Judaism with regard to Muslims and Islam.

390c. Theories about Religion. Fall 2009. JOHN HOLT.

Seminar focused on how religion has been explained and interpreted from a variety of intellectual and academic perspectives from the sixteenth century to the present. In addition to a historical overview of religion's interpretation and explanation, the focus also includes consideration of postmodern critiques and the problem of religion and violence in the contemporary world.

Prerequisite: **Religion 101**.

401c–404c. Advanced Independent Study and Honors in Religion. THE DEPARTMENT.

Romance Languages

Arielle Saiber, *Department Chair*
Kate Flaherty, *Department Coordinator*

Professors: John H. Turner, William C. VanderWolk

Associate Professors: Elena Cueto-Asín, Charlotte Daniels†, Katherine Dauge-Roth,
Arielle Saiber, Enrique Yepes

Assistant Professors: Nadia V. Celis, Gustavo Faverón-Patriau, Margaret Hanétha Vété-Congolo

Lecturers: Davida Gavioli, Anna Rein, Eugenia Wheelwright‡

Visiting Faculty: Anelle Curulla, Valérie Guillet, Lindsay Kaplan, Karen Lindo, María Bález Marco, Esmeralda A. Ulloa, Carolyn Wolfenzon

Teaching Fellows: Aurélie LeSaint, Boris Romero-Ponce, Léah Schmid

The Department of Romance Languages offers courses in French, Italian, and Spanish language, literature, and culture. In addition to focusing on developing students' fluency in the languages, the department provides students with a broad understanding of the cultures and literatures of the French-speaking, Italian-speaking, and Spanish-speaking worlds through a curriculum designed to prepare students for teaching, international work, or graduate study. Native speakers are involved in most language courses. Unless otherwise indicated, all courses are conducted in the respective language.

Study Abroad

A period of study in an appropriate country, usually in the junior year, is strongly encouraged for all students of language. Bowdoin College is affiliated with a wide range of excellent programs abroad, and interested students should seek the advice of a member of the department early in their sophomore year to select a program and to choose courses that complement the offerings at the College.

Independent Study

This is an option primarily intended for students who are working on honors projects. It is also available to students who have taken advantage of the regular course offerings and wish to work more closely on a particular topic. Independent study is not an alternative to regular course work. An application should be made to a member of the department prior to the semester in which the project is to be undertaken and must involve a specific proposal in an area in which the student can already demonstrate knowledge.

Honors in Romance Languages

Majors may elect to write an honors project in the department. This involves two semesters of independent study in the senior year and the writing of an honors essay and its defense before a committee of members of the department. Candidates for departmental honors must have an outstanding record in other courses in the department.

Requirements for Majors in the Department of Romance Languages

Students may declare a major in French or in Spanish or in Romance languages (with courses in French, Italian, and Spanish). All majors are expected to achieve breadth in their knowledge of the French-, Italian-, and/or Spanish-speaking worlds by taking courses on the literatures and cultures of these areas from their origins to the present. Students should also take complementary courses in study-away programs or in other departments and programs such as art history, Latin American studies, history, English, and Africana studies. The major consists of nine courses more advanced than **French 204** or **Spanish 204**.^{*} Students must achieve a grade of C or higher in all prerequisite courses.

All majors in Spanish, French, and Romance languages will complete at least three 300-level courses. No more than two courses may be in independent study, and no fewer than five Bowdoin courses should be taken. Students who study abroad for one semester will receive a maximum of three credits toward the major. Those who study abroad for the academic year will receive a maximum of four credits toward the major.

Spanish Major Requirements

Nine courses higher than **Spanish 204***, including:

1. **Spanish 205, 209** and **210**
2. three courses at the 300 level—at least two 300-level courses must be taken at Bowdoin.
3. Students are strongly encouraged to include courses dealing with all periods and several Spanish-speaking contexts.

French Major Requirements

Nine courses higher than **French 204***, including:

1. two of the following four courses (one from **207, 208**; one from **209, 210**, or the equivalent in study abroad):
French 207
French 208
French 209
French 210
2. three courses at the 300 level, including **French 351** (senior seminar)—at least two 300-level courses must be taken at Bowdoin.
3. Students are strongly encouraged to include courses dealing with all periods and several Francophone contexts.

* or eight courses higher than **204** for students beginning in **101, 102, or 203**.

Romance Languages Major Requirements

Nine courses higher than **204** in at least two languages, including the corresponding requirements below:

1. **French 207** or **208** and **209** or **210** (or the equivalent in study abroad)
2. **Italian 205** and **208** (or the equivalent in study abroad), if combining Spanish *or* French with Italian
3. **Spanish 209** and **210** (or the equivalent in study abroad)
4. three courses at the 300 level. At least two 300-level courses must be taken at Bowdoin.*
* Students whose major focus is French will take **French 351** (senior seminar) as one of the 300-level courses.

Requirements for Minors in Romance Languages

Students may declare a minor in French, Italian, or Spanish. The minor consists of at least three courses at Bowdoin in one language higher than **204**, including one 300-level course. The Italian minor may include one 200-level course from abroad; the 300-level course must be taken at Bowdoin. Courses taken abroad do not count for the French or Spanish minor.

Placement

Entering first-year and transfer students who plan to take French, Italian, or Spanish must take the appropriate placement test, administered online during the summer. Students with questions regarding placement should speak with a faculty member in the department.

FRENCH**First-Year Seminars**

For a full description of first-year seminars, see pages 149–60.

[18c. **Don Juan and His Critics.**]

Introductory, Intermediate, and Advanced Courses

101c. Elementary French I. Every fall. Fall 2009. VALÉRIE GUILLET.

A study of the basic forms, structures, and vocabulary. Emphasis on listening comprehension and spoken French. Three class hours per week and one weekly conversation session with assistant, plus regular language laboratory assignments. Primarily open to first- and second-year students who have had two years or less of high school French. A limited number of spaces are available for juniors and seniors.

102c. Elementary French II. Every spring. Spring 2010. ANNELLE CURULLA.

A continuation of **French 101**. A study of the basic forms, structures, and vocabulary. Emphasis on listening comprehension and spoken French. During the second semester, more stress is placed on reading and writing. Three class hours per week and one weekly conversation session with assistant, plus regular language laboratory assignments.

Prerequisite: **French 101** or the equivalent.

203c. Intermediate French I. Every fall. Fall 2009. LINDSAY KAPLAN AND HANÉTHA VÉTÉ-CONGOLO.

A review of basic grammar, which is integrated into more complex patterns of written and spoken French. Short compositions and class discussions require active use of students' acquired knowledge of French. Three class hours per week and one weekly conversation session with teaching fellow.

Prerequisite: **French 102** or placement.

204c. Intermediate French II. Every spring. Spring 2010. HANÉTHA VÉTÉ-CONGOLO.

Continued development of oral and written skills; course focus shifts from grammar to reading. Short readings from French literature, magazines, and newspapers form the basis for the expansion of vocabulary and analytical skills. Active use of French in class discussions and conversation sessions with French assistants. Three class hours per week and one weekly conversation session with teaching fellow.

Prerequisite: **French 203** or placement.

205c. Advanced French I. Every fall. Fall 2009. ANNELLE CURULLA, KATHERINE DAUGE-ROTH, AND KAREN LINDO.

Conversation and composition based on a variety of contemporary films and texts about France and Francophone countries. Grammar review and frequent short papers. Emphasis on student participation including short presentations and debates. Three hours per week plus one weekly viewing session for films and weekly conversation session with teaching fellow.

Prerequisite: **French 204** or placement.

207c - ESD, IP. Francophone Cultures. Every fall. Fall 2009. KAREN LINDO AND HANÉTHA VÉTÉ-CONGOLO.

An introduction to the cultures of various French-speaking regions outside of France. Examines the history, politics, customs, cinema, literature, and the arts of the Francophone world, principally Africa and the Caribbean. Readings include newspaper and magazine articles, short stories, and a novel. Students see and discuss television news, documentaries, and feature films. Conducted in French. (Same as **Africana Studies 207** and **Latin American Studies 206**.)

Prerequisite: **French 205** or permission of the instructor.

208c - ESD, IP. Contemporary France through the Media. Every spring. Spring 2010. KATHERINE DAUGE-ROTH.

An introduction to contemporary France through newspapers, magazines, television, music, and film. Emphasis is on enhancing communicative proficiency in French and increasing cultural understanding prior to study abroad in France or another Francophone country. Conducted in French.

Prerequisite: **French 205** or permission of the instructor.

209c - IP. Introduction to the Study and Criticism of Medieval and Early Modern French Literature. Every fall. Fall 2009. ANNELLE CURULLA.

An introduction to the literary tradition of France from the Middle Ages to the French Revolution. Students are introduced to major authors and literary movements in their cultural and historical contexts. Conducted in French.

Prerequisite: **French 205** or permission of the instructor.

210c - IP. Introduction to the Study and Criticism of Modern French Literature. Every spring. Spring 2010. KAREN LINDO AND WILLIAM VANDERWOLK.

Introduces students to the literary tradition of the French-speaking world from 1789 to the present. Focus on major authors and literary movements in historical and cultural context. Conducted in French.

Prerequisite: **French 205** or permission of the instructor.

309–329. Topics in French and Francophone Literature. Every year. THE DEPARTMENT.

Designed to provide students who have a basic knowledge of literature in French the opportunity to study more closely an author, a genre, or a period. Conducted in French.

[309c. **Joan of Arc and La Marianne in French Literature and Culture.**]

[319c. **Remembering Slavery in the French Tradition.**]

321c. Resistance, Revolt, and Revolution. Fall 2009. WILLIAM VANDERWOLK.

Examines historical images of revolt in France, as seen in literature and film from 1789 to 1968. Also short readings in political, historical, and philosophical texts.

Prerequisite: Two of the following: **French 207** or **208**, **French 209** or **210**, one 300-level course in French; or permission of the instructor.

[323c. **Murder, Monsters, and Mayhem: The *fait divers* in Literature and Film.**]

[324c. **Empirical Africa: Exoticism, Race, and Gender.** (Same as **Africana Studies 324** and **Latin American Studies 324**.)]

[325c. **Witches, Monsters, and Demons: Representing the Occult in Early Modern France.**]

326c. Body Language: Writing Corporeality in Early Modern France. Fall 2009.

KATHERINE DAUGE-ROTH.

Analysis of texts and images from early modern literary, philosophical, medical, ecclesiastical, and artistic sources from the sixteenth through eighteenth centuries, as well as of modern film, Web, and textual media, allows students to explore the conflicting roles of early modern bodies through several themes: birth and death, medicine and hygiene, gender and sexuality, social class, race, monstrosity, Catholic and Protestant visions of the body, the royal body, the body politic. Thoughtful comparison and examination of the meanings of the body today encouraged throughout. Conducted in French.

Prerequisite: Two of the following: **French 207** or **208**, **French 209** or **210**, one 300-level course in French; or permission of the instructor.

[327c. Love, Letters, and Lies.]

351c. Senior Seminar for French Majors. Every spring. Spring 2010. HANÉTHA VÉTÉ-CONGOLO.

The seminar offers students the opportunity to synthesize work done in courses at Bowdoin and abroad. The topic will change each year. This course is required for the major in French or Romance languages.

401c–404c. Independent Study and Honors in French. THE DEPARTMENT.

ITALIAN

101c. Elementary Italian I. Every fall. Fall 2009. DAVIDA GAVIOLI AND ARIELLE SAIBER.

Three class hours per week, plus weekly drill sessions and language laboratory assignments. Study of the basic forms, structures, and vocabulary. Emphasis is on listening comprehension and spoken Italian.

102c. Elementary Italian II. Every spring. Spring 2010. ANNA REIN AND ARIELLE SAIBER.

Continuation of **Italian 101**. Three class hours per week, plus weekly drill sessions and language laboratory assignments. Study of the basic forms, structures, and vocabulary. More attention is paid to reading and writing.

Prerequisite: **Italian 101** or the equivalent.

203c. Intermediate Italian I. Every fall. Fall 2009. ANNA REIN.

Three class hours per week and one weekly conversation session with assistant. Aims to increase fluency in both spoken and written Italian. Grammar fundamentals are reviewed. Class conversation and written assignments are based on contemporary texts of literary and social interest.

Prerequisite: **Italian 102** or placement.

204c. Intermediate Italian II. Every spring. Spring 2010. DAVIDA GAVIOLI.

Three class hours per week and one weekly conversation session with assistant. Aims to increase fluency in both spoken and written Italian. Grammar fundamentals are reviewed. Class conversation and written assignments are based on contemporary texts of literary and social interest.

Prerequisite: **Italian 203** or placement.

205c. Advanced Italian I. Every fall. Fall 2009. ARIELLE SAIBER.

Strengthens fluency in reading, writing, and speaking through an introduction to contemporary Italian society and culture. An advanced grammar review is paired with a variety of journalistic and literary texts, visual media, and a novel. Conducted in Italian.

Prerequisite: **Italian 204** or placement.

208c. Introduction to Contemporary Italy: Dalla Marcia alla Vespa. Spring 2010. DAVIDA GAVIOLI.

In the recent past, Italy has experienced violent political, economic, and cultural changes. In short succession, it experienced Fascist dictatorship, the Second World War, the Holocaust, and Civil War, a passage from Monarchy to Republic, a transformation from a peasant existence to an industrialized society, giving rise to a revolution in cinema, fashion, and transportation. How did all this happen? Who were the people behind these events? What effect did they have on everyday life? Answers these questions, exploring the history and the culture of Italy from Fascism to contemporary Italy, passing through the economic boom, the “Years of Lead,” and the Mafia. Students have the opportunity to “relive” the events of the

twentieth century, assuming the identity of real-life men and women. Along with historical and cultural information, students read newspaper articles, letters, excerpts from novels and short stories from authors such as Calvino, Levi, Ginzburg, and others, and see films by directors like Scola, Taviani, De Sica, and Giordana.

Prerequisite: **Italian 205** or permission of the instructor.

[**232c - ESD. How To Do It: Guides to the Art of Living Well in the Italian Renaissance.**]

[**251b. The Culture of Italian Fascism.** (Same as **Anthropology 251.**)]

308c. Of Gods, Dons, and Leopards: Literary Representations of Sicily between Reality and Metaphor. Fall 2009. DAVIDA GAVIOLI.

In their attempt to “write Sicily,” nineteenth- and twentieth-century Sicilian authors have had to come to terms with a land rife with contradictions that has often been considered a reality unto itself. Since ancient times, Sicily has been a crossroads of cultures and civilizations whose influence has created a Babel of languages, customs, and ideas that separates it from, while uniting it to, the mainland. Examines the construction of the idea of “Sicily” and “sicilianità” in the writing of twentieth-century natives like Luigi Pirandello, Giuseppe Tomasi di Lampedusa, Vitaliano Brancati, Leonardo Sciascia, Vincenzo Consolo, and Andrea Camilleri. Emphasis placed on a critical analysis of attempts to define the “essence” of the Sicilian character within the social and historical context of post-Unification Italy.

Prerequisite: **Italian 208** or permission of the instructor.

309c. Introduction to the Study and Criticism of Medieval and Early Modern Italian Literature. Spring 2010. ARIELLE SAIBER.

An introduction to the literary tradition of Italy from the Middle Ages through the early Baroque period. Focus on major authors and literary movements in their historical and cultural contexts. Conducted in Italian.

Prerequisite: **Italian 205** or permission of the instructor.

[**314c. Italian Theater.**]

[**316c. Red, White, Green, and...Noir: Reading Italy through Crime Fiction.**]

401c–404c. Independent Study in Italian. THE DEPARTMENT.

SPANISH

101c. Elementary Spanish I. Every fall. Fall 2009. ESMERALDA A. ULLOA.

Three class hours per week and weekly conversation sessions with assistant, plus laboratory assignments. An introduction to the grammar of Spanish, aiming at comprehension, reading, writing, and simple conversation. Emphasis is on grammar structure, with frequent oral drills. **Spanish 101** is open to first- and second-year students who have had less than one year of high school Spanish.

102c. Elementary Spanish II. Every spring. Spring 2010. MARÍA BÁEZ MARCO.

Continuation of **Spanish 101**. Three class hours per week and weekly conversation sessions with assistant, plus laboratory assignments. An introduction to the grammar of Spanish, aiming at comprehension, reading, writing, and simple conversation. More attention is paid to reading and writing.

Prerequisite: **Spanish 101** or the equivalent.

203c. Intermediate Spanish I. Every fall. Fall 2009. GUSTAVO FAVERÓN-PATRIAU AND CAROLYN WOLFENZON.

Three class hours per week and one weekly conversation session with the teaching assistant. Grammar fundamentals are reviewed. Class conversation and written assignments are based on readings in modern literature.

Prerequisite: **Spanish 102** or placement.

204c. Intermediate Spanish II. Fall 2009. NADIA CELIS. Spring 2010. JOHN TURNER AND ENRIQUE YEPES.

Three class hours per week and one weekly conversation session with the assistant. Grammar fundamentals are reviewed. Class conversation and written assignments are based on readings in modern literature.

Prerequisite: **Spanish 203** or placement.

205c. Advanced Spanish. Every semester. Fall 2009. ELENA CUETO-ASÍN, JOHN TURNER, AND ENRIQUE YEPES. Spring 2010. ELENA CUETO-ASÍN.

The study of a variety of journalistic and literary texts and visual media, together with an advanced grammar review, designed to increase written and oral proficiency, as well as appreciation of the cultural history of the Spanish-speaking world. Foundational course for the major. Three class hours per week and one weekly conversation session with assistant. (Same as **Latin American Studies 205**.)

Prerequisite: **Spanish 204** or placement.

209c - IP. Introduction to Hispanic Studies: Poetry and Theater. Fall 2009. JOHN TURNER. Spring 2010. GUSTAVO FAVERÓN-PATRIAU AND ENRIQUE YEPES.

A chronological introduction to the cultural production of the Spanish-speaking world from pre-Columbian times to the present, with particular emphasis on the analysis of poetry and theater. Examines major literary works and movements in their historical and cultural context. One weekly workshop with assistant in addition to class time. Conducted in Spanish. (Same as **Latin American Studies 209**.)

Prerequisite: **Spanish 205** (same as **Latin American Studies 205**) or permission of the instructor.

210c - IP. Introduction to Hispanic Studies: Essay and Narrative. Fall 2009. CAROLYN WOLFENZON. Spring 2010. NADIA CELIS AND ELENA CUETO-ASÍN.

A chronological introduction to the cultural production of the Spanish-speaking world from pre-Columbian times to the present, with particular emphasis on the analysis of essay and narrative. Examines major literary works and movements in their historical and cultural context. (Same as **Latin American Studies 210**.)

Prerequisite: **Spanish 205** (same as **Latin American Studies 205**) or permission of the instructor.

301–349. Topics in Hispanic Literary and Cultural Studies. Every year. THE DEPARTMENT.

Designed to provide advanced students with the opportunity to deepen the study of specific aspects of the cultural production from the Spanish-speaking world. Conducted in Spanish.

301c. Contemporary Spain: Diversity, Tradition, Change. Fall 2009. ELENA CUETO-ASÍN.

A study of contemporary Spain through the analysis of a wide array of texts (essay, press, film, advertisement, music, etc.), aimed at understanding the complexities of a society and

culture as determined by geographical, linguistic, and ethnic diversity, and by forces of history and tradition vis-à-vis modernity and political change. Conducted in Spanish.

Prerequisite: **Spanish 205** (same as **Latin American Studies 205**).

315c. Engaging Neruda's *Canto General*. Fall 2009. ENRIQUE YEPES.

Delves into Latin America's most renowned twentieth-century epic poem as it engages history, geography, aesthetics, subjectivity, gender, and a post-colonial gaze. Close reading of the book meshes with the study of its intellectual breeding ground and follow-up in diverse media. Examines precursors, enthusiasts, and challengers in poetry by Alonso de Ercilla, Andrés Bello, Ernesto Cardenal, Martín Adán, and Elicura Chihuailaf; in visual arts by the Mexican muralists and Martín Chambi; in music by Silvestre Revueltas, Peter Schat, and the Nueva Canción movement; and in narrative by Hernán Cortés and Eduardo Galeano, among others. Conducted in Spanish. (Same as **Latin American Studies 315**.)

Prerequisite: Two of the following: **Spanish 207** (same as **Latin American Studies 207**), **208**, **209** (same as **Latin American Studies 209**) or **210** (same as **Latin American Studies 210**); or permission of the instructor.

318c. A Journey around Macondo: García Márquez and His Contemporaries. Fall 2009. NADIA CELIS.

Studies the main topics, techniques, and contributions of Colombian Nobel Prize winner Gabriel García Márquez as presented in *One Hundred Years of Solitude*. Explores the actual locations, social, and cultural trends that inspired the creation of Macondo, the so-called "village of the world" where the novel takes place, and the universal themes to which this imaginary town relates. His work is read in connection with other contemporary writers who were part of the intellectual climate in which the novel was written, such as José Félix Fuenmayor, Álvaro Cepeda Samudio, and Héctor Rojas Herazo. Conducted in Spanish. (Same as **Latin American Studies 318**.)

Prerequisite: Two of the following: **Spanish 207** (same as **Latin American Studies 207**), **208**, **209** (same as **Latin American Studies 209**) or **210** (same as **Latin American Studies 210**); or permission of the instructor.

319c. Letters from the Asylum: Madness and Representation in Latin American Fiction. Fall 2009. GUSTAVO FAVERÓN-PATRIAU.

Explores the concept of madness and the varying ways in which mental illness has been represented in twentieth-century Latin American fiction. Readings include short stories and novels dealing with the issues of schizophrenia, paranoia, and psychotic behavior by authors such as Horacio Quiroga, Jorge Luis Borges, Cristina Rivera Garza, and Carlos Fuentes. Also studies the ways in which certain authors draw from the language and symptoms of schizophrenia and paranoia in order to construct the narrative structure of their works and in order to enhance their representation of social, political, and historical conjunctures. Authors include Diamela Eltit, Ricardo Piglia, César Aira, and Roberto Bolaño. (Same as **Latin American Studies 319**.)

Prerequisite: Two of the following: **Spanish 207** (same as **Latin American Studies 207**), **208**, **209** (same as **Latin American Studies 209**) or **210** (same as **Latin American Studies 210**); or permission of the instructor.

[**320c. Beyond Sea, Sun, and Sugar: Thinking and Writing the Hispanic Caribbean.** (Same as **Latin American Studies 320**.)]

[**323c. The War of the (Latin American) Worlds.** (Same as **Latin American Studies 323**.)]

[324c. Twentieth-Century Spanish Theater.]

[325c. Spanish Civil War in Literature and Film.]

[326c. A Body “of One’s Own”: Latina and Caribbean Women Writers. (Same as Gender and Women’s Studies 326 and Latin American Studies 326.)]

[327c. Reading Spanish Film.]

[328c. Don Quijote.]

[332c. Poetry and Social Activism in Latin America. (Same as Latin American Studies 332.)]

[335c. Conquest and Sovereignty in Latin American Literature. (Same as Latin American Studies 335.)]

[336c. Reading Images: Intersections of Art, Film, and Literature in Contemporary Latin America. (Same as Latin American Studies 336.)]

[338c. Shining Path and the End of the World. (Same as Latin American Studies 338.)]

[340c. River Plate Writers. (Same as Latin American Studies 340.)]

[341c. Colonial Experience and Post-colonial Perspectives. (Same as Latin American Studies 341.)]

[342c. Narratives of Memory in Contemporary Spain.]

401c–404c. Independent Study and Honors in Spanish. THE DEPARTMENT.

Russian

Raymond H. Miller, *Department Chair*
Tammis L. Lareau, *Department Coordinator*

Professor: Jane E. Knox-Voina
Associate Professor: Raymond H. Miller

Requirements for the Major in Russian Language and Literature

The Russian major consists of ten courses (eleven for honors). These include **Russian 101**, **102** and **203**, **204**; four courses in Russian higher than **Russian 204**; and two approved courses in either Russian literature in translation or Slavic civilization, or approved related courses in government, history, or economics (e.g., **History 218**, **The History of Russia, 1825–1936**).

Interdisciplinary Major

The department participates in an interdisciplinary major in Eurasian and East European studies. See pages 210–212.