Russian and East European Studies

Department Website: http://slavic.uchicago.edu

Program of Study

The Department of Slavic Languages and Literatures offers courses in the Bosnian/Croatian/Serbian, Czech, Polish, and Russian languages and literatures, and other Slavic and East European cultures, leading to a BA in Russian and East European Studies. The BA degree program is designed to provide students with skills and facility in the languages and cultures of the region. It is intended for students preparing for graduate work, those planning a career in government or industry, and those whose primary aim is to master Russian and East European cultures in the original languages. Students interested in the program are encouraged to consult with the director of undergraduate studies. The contact information for the current director of undergraduate studies may be obtained by consulting the departmental website at slavic.uchicago.edu.

Students who are majoring in other fields of study may also complete a minor in Russian and East European Studies.

General Education

Depending on the language(s) of concentration, it is recommended that students majoring in REES satisfy the general education requirement in civilization studies with SOSC 24000-24100 Introduction to Russian Civilization I-II or HIST 13100-13200-13300 History of Western Civilization I-II-III.

Grading

Students who are majoring or minoring in Russian and East European Studies must receive a quality grade in all courses taken to meet requirements in the major or minor. Nonmajors and nonminors have the option of taking courses on a P/F basis at the discretion of the instructor (except for language courses, which must be taken for quality grades). For the major a minimum of seven courses must bear University of Chicago course numbers and be completed for quality grades.

Honors

To be eligible for honors in Russian and East European Studies, students must maintain an overall College GPA of 3.25 or higher and of 3.5 or higher in the major. Students must indicate their intention to pursue honors to the director of undergraduate studies no later than the end of the first week of the first quarter of their fourth year.

In addition, students pursuing honors must write an acceptable BA paper in their final year under the supervision of a faculty member in the Department of Slavic Languages and Literatures. Students must submit the BA paper to the BA supervisor no later than Friday of fifth week in Spring Quarter of their fourth year.

At the latest by the Autumn Quarter of their fourth year, students should begin the BA process by consulting with the director of undergraduate studies. Students may register for the BA Paper seminar (REES 29900 BA Paper Workshop) with approval of the BA supervisor. This course will confer general College elective credit, but it will not count toward the major. If the completed bachelor’s paper is judged by the supervisor and a second faculty member to be a distinguished example of original research or criticism, the student is recommended to the College for graduation with honors in Russian and East European Studies. The final decision regarding the granting of any degree with honors rests with the Collegiate divisional master.

Advising

Students wishing to declare the major should meet with the director of undergraduate studies. Further information on the undergraduate program is available in the departmental office (Foster 406, 773.702.8033). Questions about placement, competency, and proficiency examinations in Russian should be directed to the coordinator of Russian language courses.

Study Abroad

Several study abroad opportunities are offered in subjects and geographic areas of interest to students who are majoring in Russian and East European Studies, including those described below. For more information, students should consult with the study abroad advisers or visit study-abroad.uchicago.edu.

1. **Smolny College:** The University of Chicago sponsors summer, semester-long, and year-long programs at Smolny College, a joint Russian-American college in St. Petersburg. College-level courses are taught in Russian and English on a broad range of subjects, as well as language courses.

2. **Russian Civilization in Paris:** A three-part sequence of courses is taught by University of Chicago faculty at the Center in Paris. The program includes an extended excursion to a Russian city. This program satisfies the general education requirement in civilization studies.

3. **FLAG study:** Students who wish to do a summer study abroad program can apply for a Foreign Language Acquisition Grant (FLAG) that is administered by the College and provides support for a minimum of eight weeks of study at a recognized summer program abroad. Students must have completed RUSS 10300 First-Year Russian III or its equivalent to be eligible for FLAG support for the study of Russian. For more information, visit study-abroad.uchicago.edu/programs/byType/summer-grants.
Program Requirements

Major in **Russian and East European Studies (REES)**. The BA in REES requires twelve courses, which fall into two categories: courses in the major language of study and elective courses. In this way students have the flexibility to construct a course of study that accords with their interests.

**Major in Russian and East European Studies**

1. **Six language courses at the 20000 level or beyond.** In exceptional circumstances students may petition to substitute three courses in a concentrated area of study for three quarters of study in the major language.

   This requirement may be satisfied in whole or in part by examination credit based on a University placement exam. Students who fulfill the language requirement with fewer than three quarters of study must substitute elective courses offered in the Department of Slavic Languages and Literatures.

2. **Six elective courses in REES or in languages offered by Slavic Languages and Literatures.** This requirement is designed to allow students to tailor their program to their intended goals and career track.

   A maximum of one Reading and Research course (REES 29700 Reading/Research: Russian and Eastern European Studies) may be counted as an elective course.

   Courses in the major may not be double-counted with general education requirements. A minimum of seven courses in the major must be completed for quality grades at the University of Chicago.

   **NOTE:** Students who entered the University prior to Autumn 2015 may choose to fulfill the requirements here or those that were in place when they entered the University. For questions about course eligibility, contact the director of undergraduate studies.

**Summary of Requirements for the Major in Russian and East European Studies**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
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<tbody>
<tr>
<td>Six courses in Russian or an East European language at the 20000 level or above*</td>
<td>600</td>
</tr>
<tr>
<td>Six elective courses</td>
<td>600</td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td>1200</td>
</tr>
</tbody>
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* Credit may be granted by examination. Up to three quarters worth of placement credit can be counted toward the major. When more than half of the language requirement (the equivalent of four to six quarters of study) is met by examination, electives in the Department of Slavic Languages and Literatures must be substituted for the additional quarters of language credit granted (i.e., if a student places out of four quarters of language study, one elective course must be substituted into the major. If five quarters of credit are granted, two electives must be substituted, etc.). Introductory courses in another Slavic or East European language can be used as electives.

**Minor Program in Russian and East European Studies**

The minor in Russian and East European Studies requires seven courses, including at least three language courses at the 20000 level or higher and at least two REES courses.

Courses in the minor (1) may not be double counted with the student’s major(s) or with other minors and (2) may not be counted toward general education requirements. Courses in the minor must be taken for quality grades, and more than half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

**Summary of Requirements for the Minor in Russian and East European Studies**

<table>
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<tr>
<th>Requirement</th>
<th>Units</th>
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<tbody>
<tr>
<td>Three second-year courses in a Russian or East European language *</td>
<td>300</td>
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<tr>
<td>Four elective courses (including at least two REES courses)</td>
<td>400</td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td>700</td>
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</tbody>
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*Credit may be granted by examination.

**Slavic Languages and Literatures - Bosnian/Croatian/Serbian Courses**

**BCSN 10103-10203-10303. First-Year Bosnian/Croatian/Serbian I-II-III.**

The major objective of the sequence is to build a solid foundation in the basic grammatical patterns of written and spoken Bosnian/Croatian/Serbian, while simultaneously introducing both the Cyrillic and Latin alphabets. This sequence is complemented with cultural and historical media from the Balkans and is designed for students with a wide range of interests. Screenings of movies and other audio-visual materials are held in addition to scheduled class time. Knowledge of a Slavic language and background in linguistics not required.
BCSN 10103. First-Year Bosnian/Croatian/Serbian I. 100 Units.
In this introductory course of a three-course sequence in Bosnian/Croatian/Serbian (BCS) languages and cultures, students are encouraged to concentrate on the language of their interest and choice. The major objective is to build a solid foundation in the grammatical patterns of written and spoken BCS, while introducing both the Cyrillic and Latin alphabets. This is achieved through a communicative situation-based approach, textbook dialogues, reinforcement by the instructor, screenings of film shorts, TV announcements, documentaries, commercials, and the like. The course includes a sociolinguistic component, an essential part of understanding the similarities and differences between the languages. Mandatory drill sessions are held twice per week, offering students ample opportunity to review and practice materials presented in class.
Instructor(s): Nada Petkovic Terms Offered: Autumn

BCSN 10203. First-Year Bosnian/Croatian/Serbian II. 100 Units.
No description available.
Instructor(s): Nada Petkovic Terms Offered: Winter

BCSN 10303. First-Year Bosnian/Croatian/Serbian III. 100 Units.
In this three-quarter sequence introductory course in Bosnian/Croatian/Serbian (BCS) languages and cultures, students are encouraged to concentrate on the language of their interest and choice. The major objective is to build a solid foundation in the grammatical patterns of written and spoken BCS, while introducing both the Cyrillic and Latin alphabets. This is achieved through a communicative situation-based approach, textbook dialogues, reinforcement by the instructor, screenings of film shorts, TV announcements, documentaries, commercials, and the like. The course includes a sociolinguistic component, an essential part of understanding the similarities and differences between the languages. Mandatory drill sessions are held twice per week, offering students ample opportunity to review and practice materials presented in class.
Instructor(s): Nada Petkovic Terms Offered: Spring

BCSN 20103-20203-20303. Second-Year Bosnian/Croatian/Serbian I-II-III.
The second-year sequence in Bosnian/Croatian/Serbian languages and cultures is a continuation of first-year BCS and therefore assumes one year of formal study of the target language(s) or equivalent course work elsewhere. The sequence is focused on spoken and written modern BCS, emphasizing communicative practice in authentic cultural contexts. The language(s) are introduced through a series of dialogues gathered from a variety of textbooks published in Serbia, Croatia, and Bosnia, as well as newspaper articles, short biographies, poems, and song lyrics in both the Latin and Cyrillic alphabets. A vast archive of audiovisual materials, representing both high and popular culture, constitutes an integral part of every unit. Simultaneously, aural comprehension, speaking, grammar, and vocabulary are reinforced and further developed throughout the year. Mandatory drill sessions are held twice a week, offering students ample opportunity to review and practice materials presented in class.

Instructor(s): Nada Petkovic Terms Offered: Autumn
Prerequisite(s): BCSN 10303 or consent of instructor

BCSN 20203. Second-Year Bosnian/Croatian/Serbian II. 100 Units.
The second and third quarters are devoted to further developing active mastery of Bosnian/Croatian/Serbian through continued readings, grammar drills, compositions, and conversational practice. Study of word formation, nominal and adjectival morphology, and syntax are emphasized. Screenings of movies and other audio-visual materials are held in addition to scheduled class time.
Instructor(s): Nada Petkovic Terms Offered: Winter

BCSN 20303. Second-Year Bosnian/Croatian/Serbian III. 100 Units.
The second and third quarters are devoted to further developing active mastery of Bosnian/Croatian/Serbian through continued readings, grammar drills, compositions, and conversational practice. Study of word formation, nominal and adjectival morphology, and syntax are emphasized. Screenings of movies and other audio-visual materials are held in addition to scheduled class time.
Instructor(s): Nada Petkovic Terms Offered: Spring

BCSN 21101. Advanced Bosnian/Croatian/Serbian: Language through Fiction. 100 Units.
Advanced BCS courses encompass both the 3rd and 4th years of language study, with the focus changed from language structure and grammar to issues in interdisciplinary content. The courses are not in sequence. Language through Fiction is designed to help students and instructors over one of the most difficult hurdles in language training—the transition from working through lessons in a textbook to reading unedited texts. Literature represents the greatest development of the expressive possibilities of a language and reveals the bounds within which language operates. The texts will immerse motivated language students in a complete language experience, as the passages and related exercises present the language’s structure on every page. Students will learn how to engage the natural, organic language of a literary text across a variety of styles and themes. The course assumes that students are familiar with basic grammar and vocabulary, as well as both the Latin and Cyrillic alphabets. It is particularly appealing to students who are interested in the literature, history, and anthropology of the region.
Instructor(s): Nada Petkovic Terms Offered: Autumn
Equivalent Course(s): REES 31103, BCSN 31101, REES 21100

Equivalent Course(s): REES 31103, BCSN 31101, REES 21100
BCSN 21200. Advanced Bosnian/Croatian/Serbian: Language through Film. 100 Units.
Advanced BCS courses encompass both the 3rd and 4th years of language study, with the focus changed from language structure and grammar to issues in interdisciplinary content. The courses are not in sequence. This course addresses the theme of Yugoslav and Post-Yugoslav identity through discussion and interpretation based on selected films, documentaries, images, and related texts—historical and literary, popular press, advertisements, screenplays, and literature on film. Emphasis is on interpersonal communication as well as the interpretation and production of language in written and oral forms. The course engages in systematic grammar review, along with introduction of some new linguistic topics, with constant practice in writing and vocabulary enrichment. The syllabus includes the screening of six films, each from a different director, region, and period, starting with Cinema Komunisto (2012), a documentary by Mila Turajlic. This film will be crucial for understanding how Yugoslav cinema was born and how, in its origins, it belongs to what a later cinephile, Fredric Jameson, has called a “geopolitical aesthetic.” We shall investigate the complex relationship between aesthetics and ideology in the Yugoslav and Post-Yugoslav cinema, and pay close attention to aesthetic conceptions and concrete formal properties, and more importantly, to language, narrative logic, and style.
Instructor(s): Nada Petkovic Terms Offered: Winter
Equivalent Course(s): BCSN 31203, REES 21200, REES 31203

BCSN 21300. (Re)Branding the Balkan City: Contemp. Belgrade/Sarajevo/Zagreb. 100 Units.
The course will use an urban studies lens to explore the complex history, infrastructure, and transformations of these three cities, now the capitals of Serbia, Bosnia and Hercegovina, and Croatia. Drawing on anthropological theory and ethnography of the city, we will consider processes of urban destruction and renewal, practices of branding spaces and identities, urban life as praxis, art and design movements, architectural histories and styles, metropolitan citizenship, and the broader politics of space. The course is complemented by cultural and historical media, guest speakers, and virtual tours. Classes are held in English. No knowledge of BCS is required. However, this module can fulfill a language requirement or simply further the study of BCS with additional weekly sections, materials, discussions, and presentations in the target language.
Instructor(s): Nada Petkovic Terms Offered: Spring
Equivalent Course(s): BCSN 31303, REES 21300, REES 31303

Slavic Languages and Literatures - Czech Courses

CZEC 10203. First-Year Czech II. 100 Units.
No description available.
Terms Offered: Winter

CZEC 10303. First-Year Czech III. 100 Units.
No description available.
Terms Offered: Spring

CZEC 20103-20203-20303. Second-Year Czech I-II-III.
The main goal of this sequence is to enable students to read Czech proficiently in their particular fields. Conversation practice is included. The program is flexible and may be adjusted according to the needs of the students.

  CZEC 20103. Second-Year Czech I. 100 Units.
  No description available.
  Terms Offered: Autumn
  Prerequisite(s): CZEC 10300 or consent of instructor

  CZEC 20203. Second-Year Czech II. 100 Units.
  No description available.
  Terms Offered: Winter

  CZEC 20303. Second-Year Czech III. 100 Units.
  No description available.
  Terms Offered: Spring

CZEC 27700. Kafka in Prague. 100 Units.
The goal of this course is a thorough treatment of Kafka's literary work in its Central European, more specifically Czech, context. In critical scholarship, Kafka and his work are often alienated from his Prague milieu. The course revisits the Prague of Kafka's time, with particular reference to Josefov (the Jewish ghetto), Das Prager Deutsch, and Czech/German/Jewish relations of the prewar and interwar years. We discuss most of Kafka's major prose works within this context and beyond (including The Castle, The Trial, and the stories published during his lifetime), as well as selected critical approaches to his work.
Instructor(s): Malyne Sternstein Terms Offered: Spring
Equivalent Course(s): CZEC 37700, FNDL 22207, GRMN 29600, GRMN 39600

Slavic Languages and Literatures - Polish Courses

POLI 10103-10203-10303. First-Year Polish I-II-III.
This sequence teaches students to speak, read, and write in Polish, as well as familiarizes them with Polish culture. It employs the most up-to-date techniques of language teaching (e.g., communicative and accelerated learning, and learning based on students' native language skills), as well as multileveled target-language exposure.
POLI 10103. First-Year Polish I. 100 Units.
No description available.
Instructor(s): Kinga Kosmala Terms Offered: Autumn

POLI 10203. First-Year Polish II. 100 Units.
This course includes instruction in grammar, writing, and translation, as well as watching selected Polish movies. Selected readings are drawn from the course textbook, and students also read Polish short stories and press articles. In addition, the independent reading of students is emphasized and reinforced by class discussions. Work is adjusted to each student’s level of preparation. Drill sessions to be arranged.
Terms Offered: Winter

POLI 10303. First-Year Polish III. 100 Units.
No description available.
Terms Offered: Spring

POLI 20103-20203-20303. Second-Year Polish I-II-III.
This course includes instruction in grammar, writing, and translation, as well as watching selected Polish movies. Selected readings are drawn from the course textbook, and students also read Polish short stories and press articles. In addition, the independent reading of students is emphasized and reinforced by class discussions. Work is adjusted to each student’s level of preparation.

POLI 20103. Second-Year Polish I. 100 Units.
No description available.
Terms Offered: Autumn
Prerequisite(s): POLI 10300 or equivalent

POLI 20203. Second-Year Polish II. 100 Units.
No description available.
Terms Offered: Winter

POLI 20303. Second-Year Polish III. 100 Units.
No description available.
Terms Offered: Spring
Prerequisite(s): POLI 10300 or equivalent; drills to be scheduled

POLI 20500-20600-20700. Third-Year Polish I-II-III.
The process of learning in all three quarters of Third-Year Polish is framed by three themes, which most succinctly but aptly characterize Polish life, culture, and history: in the Autumn Quarter—the noble democracy in the Commonwealth of Both Nations, in the Winter Quarter—the fight for independence, and in the Spring Quarter—the newly independent Poland. During the course of the year, students also improve their knowledge of advanced grammar and stylistics. All work in Polish.

POLI 20500. Third-Year Polish I. 100 Units.
No description available.
Terms Offered: Autumn
Prerequisite(s): POLI 20300 or equivalent
Equivalent Course(s): POLI 30100

POLI 20600. Third-Year Polish II. 100 Units.
Terms Offered: Winter
Equivalent Course(s): POLI 30200

POLI 20700. Third-Year Polish III. 100 Units.
Terms Offered: Spring
Equivalent Course(s): POLI 30300

POLI 24100-24200-24300. Polish Through Literary Readings I-II-III.
An advanced language course emphasizing spoken and written Polish. Readings include original Polish prose and poetry as well as nonfiction. Intensive grammar review and vocabulary building. For students who have taken Third Year Polish and for native or heritage speakers who want to read Polish literature in the original. Readings and discussions in Polish.

POLI 24100. Polish Through Literary Readings I. 100 Units.
No description available.
Instructor(s): Kinga Kosmala Terms Offered: Autumn

POLI 24200. Polish Through Literary Readings II. 100 Units.
Instructor(s): Kinga Kosmala Terms Offered: Winter
Prerequisite(s): POLI 30300 or equivalent.
Equivalent Course(s): POLI 40200

POLI 24300. Polish Through Literary Readings III. 100 Units.
Instructor(s): Kinga Kosmala Terms Offered: Spring
Prerequisite(s): POLI 30300 or equivalent
Equivalent Course(s): POLI 40300
POLI 25302. Kieslowski: The Decalogue. 100 Units.
In this course, we study the monumental series “The Decalogue” by one of the most influential filmmakers from Poland, Krzysztof Kieślowski. Without mechanically relating the films to the Ten Commandments, Kieślowski explores the relevance of the biblical moral rules to the state of modern man forced to make ethical choices. Each part of the series contests the absolutism of moral axioms through narrative twists and reversals in a wide, universalized sphere. An analysis of the films will be accompanied by readings from Kieślowski’s own writings and interviews, including criticism by Zizek, Insdorf, and others.
Instructor(s): B. Shallcross Terms Offered: Autumn
Note(s): Each half-hour long film will be viewed separately. All materials in English.
Equivalent Course(s): POLI 35302, FNDL 24002

POLI 25303. Kieslowski’s French Cinema. 100 Units.
Krzysztof Kieślowski’s long-lived obsession with parallel histories and repeated chances is best illustrated by his The Double Life of Veronique. The possibility of free choice resulting in being granted a second chance conjoins this film with his French triptych White, Blue, Red, all co-written by Krzysztof Piesiewicz. In this course we discuss why and how in the Kieślowski/Piesiewicz virtual universe the possibility of reconstituting one’s identity, triggered by tragic loss and betrayal, reveals an ever-ambiguous reality. We also analyze how these concepts, posited with visually and aurally dazzling artistry, shift the popular image of Kieślowski as auteur to his viewers’ as co-creators. We read selections from current criticism on the “Three Color Trilogy.” All materials in English.
Instructor(s): B. Shallcross Terms Offered: Winter
Equivalent Course(s): FNDL 25312, POLI 35303, REES 27025, REES 37025

POLI 29900. BA Paper. 100 Units.
No description available.
Terms Offered: Autumn, Winter, Spring
Prerequisite(s): Consent of instructor and Departmental Adviser. Open only to fourth-year students who are majoring in Slavic Languages and Literature.
Note(s): Students are required to submit the College Reading and Research Course Form. This course must be taken for a quality grade.

Slavic Languages and Literatures - Russian Courses

RUSS 10100-10200-10300. First-Year Russian I-II-III.
This course introduces modern Russian to students who would like to speak Russian or to use the language for reading and research. All four major communicative skills (i.e., reading, writing, listening comprehension, speaking) are stressed. Students are also introduced to Russian culture through readings, videos, and class discussions. This yearlong course prepares students for the College Language Competency Exam, for continued study of Russian in second-year courses, and for study or travel abroad in Russian-speaking countries. Conversation practice is held once a week.

RUSS 10100. First-Year Russian I. 100 Units.
No description available.
Instructor(s): Staff Terms Offered: Autumn

RUSS 10200. First-Year Russian II. 100 Units.
Instructor(s): Staff Terms Offered: Winter

RUSS 10300. First-Year Russian III. 100 Units.
Instructor(s): Staff Terms Offered: Spring

RUSS 20100-20200-20300. Second-Year Russian I-II-III.
This course continues RUSS 10100-10200-10300; it includes review and amplification of grammar, practice in reading, elementary composition, and speaking and comprehension. Systematic study of word formation and other strategies are taught to help free students from excessive dependence on the dictionary and develop confidence in reading rather than translating. Readings are selected to help provide historical and cultural background. Conversation practice is held once a week.

RUSS 20100. Second-Year Russian I. 100 Units.
No description available.
Terms Offered: Autumn
Prerequisite(s): RUSS 10300 or consent of instructor

RUSS 20200. Second-Year Russian II. 100 Units.
No description available.
Terms Offered: Winter

RUSS 20300. Second-Year Russian III. 100 Units.
No description available.
Terms Offered: Spring
RUSS 20304. Second-Year Russian Studies III. 100 Units.
This course continues RUSS 10103-10203-10303; it includes review and amplification of grammar, practice in reading, elementary composition, and speaking and comprehension. Systematic study of word formation and other strategies are taught to help free students from excessive dependence on the dictionary and develop confidence in reading rather than translating. Readings are selected to help provide historical and cultural background. Conversation practice is held twice a week.
Instructor(s): Erik Houle Terms Offered: Spring

RUSS 20702-20802-20902. Third-Year Russian through Culture I-II-III.
This course, which is intended for third-year students of Russian, covers various aspects of Russian grammar in context and emphasizes the four communicative skills (i.e., reading, writing, listening comprehension, speaking) in a culturally authentic context. Excerpts from popular Soviet/Russian films and clips from Russian television news reports are shown and discussed in class. Classes conducted in Russian; some aspects of grammar explained in English. Drill practice is held twice a week.

RUSS 20702. Third-Year Russian through Culture I. 100 Units.
This course, which is intended for third-year students of Russian, covers various aspects of Russian grammar in context and emphasizes the four communicative skills (i.e., reading, writing, listening comprehension, speaking) in a culturally authentic context. Excerpts from popular Soviet/Russian films and clips from Russian television news reports are shown and discussed in class. Classes conducted in Russian; some aspects of grammar explained in English. Drill practice is held twice a week.
Instructor(s): V. Pichugin Terms Offered: Autumn
Prerequisite(s): RUSS 20300 (two years of Russian) or equivalent
Equivalent Course(s): RUSS 30702

RUSS 20802. Third-Year Russian through Culture II. 100 Units.
This course, which is intended for third-year students of Russian, covers various aspects of Russian grammar in context and emphasizes the four communicative skills (i.e., reading, writing, listening comprehension, speaking) in a culturally authentic context. Excerpts from popular Soviet/Russian films and clips from Russian television news reports are shown and discussed in class. Classes conducted in Russian; some aspects of grammar explained in English. Drill practice is held twice a week.
Instructor(s): V. Pichugin Terms Offered: Winter
Equivalent Course(s): RUSS 30802

RUSS 20902. Third-Year Russian through Culture III. 100 Units.
This course, which is intended for third-year students of Russian, covers various aspects of Russian grammar in context and emphasizes the four communicative skills (i.e., reading, writing, listening comprehension, speaking) in a culturally authentic context. Excerpts from popular Soviet/Russian films and clips from Russian television news reports are shown and discussed in class. Classes conducted in Russian; some aspects of grammar explained in English. Drill practice is held twice a week.
Instructor(s): V. Pichugin Terms Offered: Spring
Equivalent Course(s): RUSS 30902

RUSS 21002-21102-21202. Fourth-Year Russian through Short Story I-II-III.
This course treats some difficult issues of grammar, syntax, and stylistics through reading and discussing contemporary Russian short stories. This kind of reading exposes students to contemporary Russian culture, society, and language. Vocabulary building is also emphasized. Classes conducted in Russian. Conversation practice is held twice a week.

RUSS 21002. Fourth-Year Russian through Short Story I. 100 Units.
No description available.
Instructor(s): STAFF Terms Offered: Autumn
Prerequisite(s): Three years of Russian or equivalent

RUSS 21102. Fourth-Year Russian through Short Story II. 100 Units.
No description available.
Instructor(s): STAFF Terms Offered: Winter

RUSS 21202. Fourth-Year Russian through Short Story III. 100 Units.
No description available.
Instructor(s): STAFF Terms Offered: Spring
RUSS 21302-21402-21502. Advanced Russian through Media I-II-III.
This is a three-quarter sequence designed for fourth- and fifth-year students of Russian. It is also suitable for native speakers of Russian. This sequence covers various aspects of advanced Russian stylistics and discourse grammar in context. This sequence emphasizes the four communicative skills of listening, reading, speaking, and writing in a culturally authentic context. It builds transcultural competence by expanding students’ knowledge of the language, culture, history, and daily lives of the Russian-speaking people. Vocabulary building is strongly emphasized. We add to the existing skills and develop our abilities to analyze increasingly complex texts for their meaning; to identify various styles and registers of the Russian language and to provide their neutral equivalents in standard Russian. We also work on developing our abilities to paraphrase, narrate, describe, support opinions, hypothesize, discuss abstract topics, and handle linguistically unfamiliar situations (in spoken and written format). Classes conducted in Russian. Course-specific grammar issues are covered during drill sessions (weekly) and office hours (by appointment). Oral Proficiency Interviews are conducted in the beginning and the end of the course (Autumn and Spring Quarters).

RUSS 21302. Advanced Russian through Media I. 100 Units.
No description available.
Instructor(s): Valentina Pichugin Terms Offered: Autumn
Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor.
Equivalent Course(s): RUSS 30102

RUSS 21402. Advanced Russian through Media II. 100 Units.
No description available.
Instructor(s): Valentina Pichugin Terms Offered: Winter
Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor.
Equivalent Course(s): RUSS 30202

RUSS 21502. Advanced Russian through Media III. 100 Units.
No description available.
Instructor(s): Valentina Pichugin Terms Offered: Spring
Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor.
Equivalent Course(s): RUSS 30302

RUSS 21600. Russian for Heritage Learners. 100 Units.
This course examines the major aspects of Russian grammar and stylistics essential for heritage learners. Students engage in close readings and discussions of short stories by classic and contemporary Russian authors (e.g., Pushkin, Dostoevsky, Tolstoy, Chekhov, Platonov, Bulgakov, Erofeev, Tolstaya), with special emphasis on their linguistic and stylistic differences. All work in Russian.
Instructor(s): Maria Yakubovich Terms Offered: Autumn
Prerequisite(s): Ability to speak Russian fluently required; formal training in Russian not required

RUSS 23300. Reading Russian for Research Purposes. 100 Units.
This course prepares students to read and do research in Russian. Students will gain a fundamental knowledge of Russian grammar and a basic vocabulary while learning to work intensively with primary and secondary texts in their area of academic interest. Reading Russian for Research Purposes has a limited number of spots available for participation via electronic course sharing, intended for students who are unable to be in Chicago physically for the course.
Instructor(s): Staff Terms Offered: Summer. Summer 2017 dates: 6/19-7/27
Prerequisite(s): One year of college-level Russian or equivalent; or knowledge of another Slavic language; or consent of instructor.
Equivalent Course(s): RUSS 33300

RUSS 23333. Reading Russian for Research Purposes. 100 Units.
This course prepares students to read and do research in Russian. Students will gain a fundamental knowledge of Russian grammar and a basic vocabulary while learning to work intensively with primary and secondary texts in their area of academic interest. Reading Russian for Research Purposes has a limited number of spots available for participation via electronic course sharing, intended for students who are unable to be in Chicago physically for the course.
Instructor(s): Staff Terms Offered: Summer. Summer 2017 dates: 6/19-7/27
Prerequisite(s): One year of Russian or equivalent; or knowledge of another Slavic language; or consent of instructor.
Equivalent Course(s): RUSS 33333

Slavic Languages and Literatures – Russian and East European Studies Courses

REES 20004. Lolita. 100 Units.
“Lolita, light of my life, fire of my loins. My sin, my soul, Lolita: the tip of the tongue taking a trip of three steps down the palate, to tap at three on the teeth.” Popular as Nabokov’s “all-American” novel is, it is rarely discussed beyond its psychosexual profile. This intensive text-centered and discussion-based course attempts to supersede the univocal obsession with the novel’s pedophilic plot as such by concerning itself above all with the novel’s language: language as failure, as mania, and as conjugation.
Instructor(s): Malynne Sternstein Terms Offered: Spring
REES 20020. Pale Fire. 100 Units.
This course is an intensive reading of *Pale Fire* by Nabokov.
Instructor(s): M. Sternstein Terms Offered: Winter
Equivalent Course(s): GNSE 29610, REES 30020, FNDL 25311

REES 20026. Soviet Leisure. 100 Units.
Pleasure is a dimension of political life. This course examines leisure and pleasure as elements of the Soviet experience.
What roles did leisure play in socialist ideology and practice? This course draws on historical, anthropological, and philosophical debates about the meanings of leisure, as well as on literary and film representations of cultural practices.
Beliefs about individual and collective harmony shape the cultural politics of the “good life” and its opposites. How do collectivist regimes assimilate or disavow potentially subversive activities, such as tourism, the consumption of luxury goods, and the production of art and fashion? We analyze cultural domains such as travel, sport, hobbies, entertainment, and cuisine in order to survey how leisure shaped Soviet notions of prosperity and progress, pleasure and power.
Instructor(s): Perry Sherouse Terms Offered: Autumn
Equivalent Course(s): REES 30026

REES 21100. Advanced Bosnian/Croatian/Serbian: Language through Fiction. 100 Units.
Advanced BCS courses encompass both the 3rd and 4th years of language study, with the focus changed from language structure and grammar to issues in interdisciplinary content. The courses are not in sequence. Language through Fiction is designed to help students and instructors over one of the most difficult hurdles in language training—the transition from working through lessons in a textbook to reading unedited texts. Literature represents the greatest development of the expressive possibilities of a language and reveals the bounds within which language operates. The texts will immerse motivated language students in a complete language experience, as the passages and related exercises present the language’s structure on every page. Students will learn how to engage the natural, organic language of a literary text across a variety of styles and themes. The course assumes that students are familiar with basic grammar and vocabulary, as well as both the Latin and Cyrillic alphabets. It is particularly appealing to students who are interested in the literature, history, and anthropology of the region.
Instructor(s): Nada Petkovic Terms Offered: Autumn
Equivalent Course(s): REES 31103, BCSN 21101, BCSN 31101

REES 21200. Advanced Bosnian/Croatian/Serbian: Language through Film. 100 Units.
Advanced BCS courses encompass both the 3rd and 4th years of language study, with the focus changed from language structure and grammar to issues in interdisciplinary content. The courses are not in sequence. This course addresses the theme of Yugoslav and Post-Yugoslav identity through discussion and interpretation based on selected films, documentaries, images, and related texts—historical and literary, popular press, advertisements, screenplays, and literature on film.
Emphasis is on interpersonal communication as well as the interpretation and production of language in written and oral forms. The course engages in systematic grammar review, along with introduction of some new linguistic topics, with constant practice in writing and vocabulary enrichment. The syllabus includes the screening of six films, each from a different director, region, and period, starting with Cinema Komunisto (2012), a documentary by Mila Furajić. This film will be crucial for understanding how Yugoslav cinema was born and how, in its origins, it belongs to what a later cinephile, Fredric Jameson, has called a “geopolitical aesthetic.” We shall investigate the complex relationship between aesthetics and ideology in the Yugoslav and Post-Yugoslav cinema, and pay close attention to aesthetic conceptions and concrete formal properties, and more importantly, to language, narrative logic, and style.
Instructor(s): Nada Petkovic Terms Offered: Winter
Equivalent Course(s): BCSN 31203, REES 31203, BCSN 21200

REES 21300. (Re)Branding the Balkan City: Contemp. Belgrade/Sarajevo/Zagreb. 100 Units.
The course will use an urban studies lens to explore the complex history, infrastructure, and transformations of these three cities, now the capitals of Serbia, Bosnia and Hercegovina, and Croatia. Drawing on anthropological theory and ethnography of the city, we will consider processes of urban destruction and renewal, practices of branding spaces and identities, urban life as praxis, art and design movements, architectural histories and styles, metropolitan citizenship, and the broader politics of space. The course is complemented by cultural and historical media, guest speakers, and virtual tours. Classes are held in English. No knowledge of BCS is required. However, this module can fulfill a language requirement or simply further the study of BCS with additional weekly sections, materials, discussions, and presentations in the target language.
Instructor(s): Nada Petkovic Terms Offered: Spring
Equivalent Course(s): BCSN 31303, REES 31303, BCSN 21300

REES 22007. Milan Kundera. 100 Units.
In this course on selected works by Franco-Czech writer Milan Kundera we explore questions of art and kitsch, citizenship pre- and post-communism, and the values of modernity. Texts read include the Czech novels *The Joke*, the film *The Joke* (1969), *Unbearable Lightness of Being*, *The Book of Laughter and Forgetting*, *Farewell Waltz*, and the French novels, *Ignorance* and *Festival of Insignificance*, and selected essays from essay collections, *The Art of the Novel*, *Testaments Betrayed*, and *The Curtain*.
All texts will be read in their authorized English translations.
Instructor(s): Malynne Sternstein Terms Offered: Spring
Equivalent Course(s): REES 32007, FNDL 22007
REES 22008. The Fact of the Prague Spring: 1949-1989. 100 Units.
In 1949 Vladimir Holan composed a poem entitled "To Enemies." The final line of the poem, "Být není lehké… Lehká jsou jen hovna..." (Being is not easy...Only shit is easy...) echoed throughout the era of Czech state communism up to 1989 and beyond, pernicious in dissident Czech art, artifacts, and political performance. This course concerns itself with the era in images, film, literature, pop culture, plastic arts, and philosophy from conditions leading to the rebellion known as the Prague Spring, the clampdown in its aftermath known as "Normalization," and the movements simmering in the "parallel polis" that led to the "Velvet Revolution." Mass culture, underground culture, and official culture are all confronted in seminar discussion. Texts include but are not limited to the work of Milan Kundera, Jan Patočka, Václav Havel, Eva and Jan Švankmajer, Bohumil Hrabal, The Plastic People of the Universe, and Czech New Wave film.
Instructor(s): Malynne Sternstein Terms Offered: Spring
Equivalent Course(s): REES 35600

REES 22402. Fate and Duty: European Tragedy from Aeschylus to Brecht. 100 Units.
This class will explore the development of European drama from Attic tragedy and comedy and their reception in Ancient Rome and French Neoclassicism to the transformation of dramatic form in 18-20th c. European literatures. The focus will be on the evolution of plot, characterization, time-and-space of dramatic action, ethical notions (free will, guilt, conscience), as well as on representations of affect. All readings in English. No prerequisites.
Instructor(s): Staff Terms Offered: Autumn
Equivalent Course(s): CMLT 32402,GRMN 22402,CLCV 22117,CLAS 32117,CMLT 22402

REES 25000. Realism in Russia, 100 Units.
From the 1830s to the 1890s, most Russian prose writers and playwrights were either engaged in the European-wide cultural movement known as "realistic school" which set for itself the task of engaging with social processes from the standpoint of political ideologies. The ultimate goal of this course is to distill more precise meanings of "realism," "critical realism," and "naturalism" in nineteenth-century Russian through analysis of works by Gogol, Turgenev, Tolstoy, Dostoevsky, Aleksandr Ostrovsky, Goncharov, Saltykov-Shchedrin, and Kuprin. Texts in English and the original. Optional Russian-intensive section offered.
Terms Offered: Winter
Equivalent Course(s): REES 35600

REES 25602. Russian Short Fiction: Experiments in Form. 100 Units.
Russian literature is known for the sweeping epics that Henry James once dubbed the "loose baggy monsters." However, in addition to the famed 'doorstop novels,' the Russian literary canon also has a long tradition of innovative short fiction—of short stories and novellas that experiment with forms of storytelling and narration. This course focuses on such works, as well as the narrative strategies and formal devices that allow these short stories and novellas to be both effective and economical. Throughout the quarter, we will read short fiction from a variety of Russian authors and examine the texts that establish the tradition of Russian short fiction as well as those that push its boundaries. This course will serve as a general survey of Russian Literature, as well as a focused introduction to a particular genre in that tradition. Although predominantly discussion-based, the class will also include short lectures by the instructor to introduce students to the broader historical contexts of the course texts, and to sample diverse theoretical approaches to those texts.
Instructor(s): K. Tucker Terms Offered: Winter

REES 25603. Media and Power in the Age of Putin and Trump. 100 Units.
Over the past 200 years, various political and cultural regimes of Russia have systematically exploited the gap between experience and representation to create their own mediated worlds—from the tight censorship of the imperial and Soviet periods to the propaganda of the Soviet period and the recent use of media simulacra for strategic geopolitical advantage. During this same period state control of media has been used to seclude Russia from the advancement of liberalism, market economics, individual rights, modernist art, Freud, Existentialism, and, more recently, Western discourses of inclusion, sustainability, and identity. Examining this history, it is sometimes difficult to discern whether the architects of Russian culture have been hopelessly backward or shrewd phenomenologists, keenly aware of the relativity of experience and of their ability to shape it. This course will explore the worlds that these practices produce, with an emphasis on Russia's recent confrontations with Western culture and power, and including various practices of subversion of media control, such as illegal printing and circulation. Texts for the course will draw from print, sound, and visual media, and fields of analysis will include aesthetics, cultural history, and media theory.
Instructor(s): William Nickell Terms Offered: Winter
Equivalent Course(s): SIGN 26029

REES 26011-26012. Introduction to Russian Civilization I-II.
This two-quarter sequence, which meets the general education requirement in civilization studies, provides an interdisciplinary introduction to Russian civilization. The first quarter covers the ninth century to the 1870s; the second quarter continues on through the post-Soviet period. Working closely with a variety of primary sources—from oral legends to film and music, from political treatises to literary masterpieces—we will track the evolution of Russian civilization over the centuries and through radically different political regimes. Topics to be discussed include the influence of Byzantine, Mongol-Tataric, and Western culture in Russian civilization; forces of change and continuity in political, intellectual and cultural life; the relationship between center and periphery; systems of social and political legitimation; and symbols and practices of collective identity.
REES 26011. Introduction to Russian Civilization I. 100 Units.
The first quarter covers the ninth century to the 1870s; the second quarter continues on through the post-Soviet period. Working closely with a variety of primary sources—from oral legends to film and music, from political treatises to literary masterpieces—we will track the evolution of Russian civilization over the centuries and through radically different political regimes. Topics to be discussed include the influence of Byzantine, Mongol-Tataric, and Western culture in Russian civilization; forces of change and continuity in political, intellectual and cultural life; the relationship between center and periphery; systems of social and political legitimation; and symbols and practices of collective identity.
Instructor(s): W. Nickell Terms Offered: Autumn
Note(s): Taking these courses in sequence is recommended but not required.
Equivalent Course(s): SOSC 24000, HIST 13900

REES 26012. Introduction to Russian Civilization II. 100 Units.
The first quarter covers the ninth century to the 1870s; the second quarter continues on through the post-Soviet period. Working closely with a variety of primary sources—from oral legends to film and music, from political treatises to literary masterpieces—we will track the evolution of Russian civilization over the centuries and through radically different political regimes. Topics to be discussed include the influence of Byzantine, Mongol-Tataric, and Western culture in Russian civilization; forces of change and continuity in political, intellectual and cultural life; the relationship between center and periphery; systems of social and political legitimation; and symbols and practices of collective identity.
Instructor(s): F. Hillis Terms Offered: Winter
Note(s): Taking these courses in sequence is recommended but not required.
Equivalent Course(s): SOSC 24100, HIST 14000

REES 26064. Revolution. 100 Units.
Revolution primarily denotes radical political change, but this definition is both too narrow and too broad. Too broad, because since the late eighteenth century revolution has been associated specifically with an emancipatory politics, from American democracy to Soviet communism. Too narrow, because revolutionary political change is always accompanied by change in other spheres, from philosophy to everyday life. We investigate the history of revolution from 1776 to the present, with a particular focus on the Bolshevik revolution of 1917, in order to ascertain how social revolutions have been constituted, conducted, and enshrined in political and cultural institutions. We also ask what the conditions and prospects of revolution are today. Readings will be drawn from a variety of fields, from philosophy to social history. Most readings will be primary documents, from Rousseau and Marx to Bill Ayers, but will also include major statements in the historiography of revolution.
Instructor(s): Robert Bird and Sheila Fitzpatrick Terms Offered: Autumn
Equivalent Course(s): REES 36064, HIST 23707, HIST 33707

REES 26068. The Underground: Alienation, Mobilization, Resistance. 100 Units.
The ancient and multivalent image of the underground has crystallized over the last two centuries to denote sites of disaffection from—and strategies of resistance to—dominant social, political and cultural systems. We will trace the development of this metaphor from the Underground Railroad in the mid-1800s and the French Resistance during World War II to the Weather Underground in the 1960s-1970s, while also considering it as a literary and cinematic concept, from Fyodor Dostoevsky’s Notes from the Underground and Ellison’s Invisible Man to Chris Marker’s film La Jetée and Andrei Tarkovsky’s Stalker. Alongside with such literary and cinematic tales, drawing theoretical guidance from refuseniks from Henry David Thoreau to Guy Debord, this course investigates how countercultural spaces become—or fail to become—sites of political resistance, and also how dissenting ideologies give rise to countercultural spaces. We ask about the relation between social deviance (the failure to meet social norms, whether willingly or unwittingly) and political resistance, especially in the conditions of late capitalism and neo-colonialism, when countercultural literature, film and music (rock, punk, hip-hop, DIY aesthetics etc.) get absorbed into—and coopted by—the hegemonic socio-economic system. In closing we will also consider contemporary forms of dissidence—from Pussy Riot to Black Lives Matter—that rely both on the vulnerability of individual bodies and global communication networks.
Instructor(s): Robert Bird Terms Offered: Winter
Equivalent Course(s): REES 36068, SIGN 26012, CMST 24568, CMST 34568

REES 26069. Jewish Writers in the Russian Tradition. 100 Units.
Considers the experience of Jewish national subjectivity under conditions of Russian and Soviet empire in the nineteenth and twentieth centuries. While attentive to practices of physical marginalization and assimilation (the Pale of Settlement, Birobidzhan), we will focus mainly on the literary record in works by Dostoevsky, Solovyov, Kowner, Babel, An-sky, Bagritsky, Grossman, Ehrenburg, and Brodsky. The syllabus also includes works in theatre, painting and film, as well as important critical texts on subjectivity and post-colonial theory.
Instructor(s): William Nickell Terms Offered: Spring
Equivalent Course(s): JWSC 20234, REES 36069
REES 26075. For Science Fiction in Eastern Europe and Russia. 100 Units.

In this course we will examine the cultural, historical, and political contexts of some of the great works of science fiction from Eastern Europe and Russia through literature like (but not limited to) Karel #apek’s R.U.R. (origin of the robot), Evgenii Zamiatín’s dystopian novel We (the inspiration for George Orwell’s 1984), and Stanislaw Lem’s Solaris (the inspiration for several film versions including Andrei Tarkovsky’s in 1972). Our primary objective will be to examine how these writers used science fiction to interpret, comment upon, or critique their historical moment. How did these works propose alternate realities? Or how did they engage with the new and changing realities of the 20th century? All readings in English.

Instructor(s): Esther Peters
Terms Offered: Winter
Equivalent Course(s): REES 36075

REES 26912. 20th Century Russian & South East European Émigré Literature. 100 Units.

“Being alienated from myself, as painful as that may be, provides me with that exquisite distance within which perverse pleasure begins, as well as the possibility of my imagining and thinking,” writes Julia Kristeva in “Strangers to Ourselves,” the book from which this course takes its title. The authors whose works we are going to examine often alternate between nostalgia and the exhilaration of being set free into the breathless possibilities of new lives. Leaving home does not simply mean movement in space. Separated from the sensory boundaries that defined their old selves, immigrants inhabit a warped, fragmentary, disjointed time. Immigrant writers struggle for breath—speech, language, voice, the very stuff of their craft resounds somewhere else. Join us as we explore the pain, the struggle, the failure, and the triumph of emigration and exile. Vladimir Nabokov, Joseph Brodsky, Marina Tsvetaeva, Nina Berberova, Alexander Hemon, Dubravka Ugreši#, Norman Manea, Miroslav Penkov, Ilija Trojanow, Tea Obreht.

Instructor(s): Angelina Ilieva
Terms Offered: Autumn

REES 27003. Narratives of Assimilation. 100 Units.

Engaging the concept of liminality—of a community at the threshold of radical transformation—the course analyzes how East Central European Jewry, facing economic uncertainties and dangers of modern anti-Semitism, seeks another diasporic space in North America. Projected against the historical backdrop of the end of the nineteenth century and the twentieth century, the immigration narratives are viewed through the lens of assimilation, its trials and failures; in particular, we investigate why efforts of social and economic inclusion cannot be mistaken with imposing on a given minority the values of majority. One of the main points of interests is the creative self’s reaction to the challenges of radical otherness, such as the new environment, its cultural codes and language barriers. We discuss the manifold strategies of artistic (self-) representations of the Jewish writers, many of whom came from East Central European shtetls to be confronted again with economic hardship and assimilation to the American metropolitan space and life style. During this course, we inquire how the condition called assimilation and its attendants—integration, secularization, acculturation, cosmopolitanism, etc.—are adapted or resisted according to the generational differences, a given historical moment or inherited strategies of survival and adaptation. The course draws on the writings of Polish-Jewish, Russian-Jewish, and American-Jewish authors in English translation.

Instructor(s): Bo#ena Shallcross
Terms Offered: Autumn

Note(s): This course may be used to fulfill the general education requirement in civilization studies.
Equivalent Course(s): RLST 26623,NEHC 20223,NEHC 30223,REES 37003,JWSC 20223

REES 27019. Holocaust Object. 100 Units.

In this course, we explore various ontological and representational modes of the Holocaust material object world as it was represented during World War II. Then, we interrogate the post-Holocaust artifacts and material remnants, as they are displayed, curated, controlled, and narrated in the memorial sites and museums of former ghettos and extermination and concentration camps. These sites which—once the locations of genocide—are now places of remembrance, the (post)human, and material remnants also serve educational purposes. Therefore, we study the ways in which this material world, ranging from infrastructure to detritus, has been subjected to two, often conflicting, tasks of representation and preservation, which we view through a prism of authenticity. In order to study representation, we critically engage a textual and visual reading of museum narrations and fiction writings; to tackle the demands of preservation, we apply a neo-materialist approach. Of special interest are survivors’ testimonies as appended to the artifacts they donated. The course will also equip you with salient critical tools for future creative research in Holocaust studies.

Instructor(s): Bozena Shallcross
Terms Offered: Winter

Equivalent Course(s): REES 37019,JWSC 29500,ANTH 23910,ANTH 35035

REES 27025. Kieslowski’s French Cinema. 100 Units.

Krzysztof Kie#lowski’s long-lived obsession with parallel histories and repeated chances is best illustrated by his The Double Life of Veronique. The possibility of free choice resulting in being granted a second chance conjoins this film with his French triptych White, Blue, Red, all co-written by Krzysztof Piesiewicz. In this course we discuss why and how in the Kie#lowski/Piesiewicz virtual universe the possibility of reconstituting one’s identity, triggered by tragic loss and betrayal, reveals an ever-ambiguous reality. We also analyze how these concepts, posited with visually and aurally dazzling artistry, shift the popular image of Kie#lowski as auteur to his viewers’ as co-creators. We read selections from current criticism on the “Three Color Trilogy.” All materials in English.

Instructor(s): B. Shallcross
Terms Offered: Winter
Equivalent Course(s): FNDL 25312,POLI 35303,REES 37025,POLI 25303
REES 27026. Kiełpowski: The Decalogue. 100 Units.
In this class, we study the monumental series “The Decalogue” by one of the most influential filmmakers from Poland, Krzysztof Kiełpowski. Without mechanically relating the films to the Ten Commandments, Kiełpowski explores the relevance of the biblical moral rules to the state of modern man forced to make ethical choices. Each part of the series contests the absolutism of moral axioms through narrative twists and reversals in a wide, universalized sphere. An analysis of the films will be accompanied by readings from Kiełpowski’s own writings and interviews, including criticism by Žižek, Insdorf, and others.
Instructor(s): Bozena Shallcross Terms Offered: Winter
Equivalent Course(s): FNDL 24003,REES 37026

REES 28913. Comparative Methods in the Humanities. 100 Units.
This course introduces the models of comparative analysis across national literatures, genres, and media. The texts to be discussed include Orson Welles’s “Citizen Kane” and Coleridge’s poem “Kubla Khan”; Benjamin’s “The Storyteller,” Kafka’s “Josephine the Mouse Singer,” Deleuze and Guattari, Kafka: Toward a Minor Literature, and Mario Vargas Llosa’s The Storyteller; Victor Segalen’s Stèles; Fenollosa and Pound’s “The Chinese Character as a Medium of Poetry” and Elliot Weinberger’s Nineteen Ways of Looking at Wang Wei; Mérimée, “Carmen,” Bizet, Carmen, and the film adaptation U-Carmen e-Khayelitsha (South Africa, 2005); Gorky’s and Kurosawa’s “Lower Depths;” Molière, Tartuffe, Dostoevsky, The Village Stepanchikovo and its Inhabitants, and Bakhtin, “Discourse in the Novel”; Gogol, The Overcoat, and Boris Eikhenbaum, “How Gogol’s Overcoat Is Made.”
Instructor(s): Olga Solovieva Terms Offered: Autumn
Equivalent Course(s): ENGL 28918,CMLT 20109

REES 29013. The Burden of History: The Nation and Its Lost Paradise. 100 Units.
How and why do national identities provoke the deep emotional attachments that they do? In this course we try to understand these emotional attachments by examining the narrative of loss and redemption through which most nations in the Balkans retell their Ottoman past. We begin by considering the mythic temporality of the Romantic national narrative while focusing on specific national literary texts where the national past is retold through the formula of original wholeness, foreign invasion, Passion, and Salvation. We then proceed to unpack the structural role of the different elements of that narrative. With the help of Žižek’s theory of the subject as constituted by trauma, we think about the national fixation on the trauma of loss, and the role of trauma in the formation of national consciousness. Specific theme inquiries involve the figure of the Janissary as self and other, brotherhood and fratricide, and the writing of the national trauma on the individual physical body. Special attention is given to the general aesthetic of victimhood, the casting of the victimized national self as the object of the “other’s perverse desire.” With the help of Freud, Žižek, and Kant we consider the transformation of national victimhood into the sublimity of the national self. The main primary texts include Petar Njegoš’ Mountain Wreath (Serbia and Montenegro), Ismail Kadare’s The Castle (Albania), Anton Donchev’s Time of Parting (Bulgaria).
Instructor(s): Angelina Ilieva Terms Offered: Spring,Winter
Equivalent Course(s): REES 39013

REES 29018. Imaginary Worlds: The Fantastic and Magic Realism in Russia and Southeastern Europe. 100 Units.
In this course, we will ask what constitutes the fantastic and magic realism as literary genres while reading some of the most interesting writings to have come out of Russia and Southeastern Europe. While considering the stylistic and national specificities of this narrative mode, we also think about its political functions—from subversive to escapist, to supportive of a nationalist imaginary—in different contexts and at different historic moments in the two regions.
Instructor(s): Angelina Ilieva Terms Offered: Spring
Prerequisite(s): Readings in English. Background in Russia and the Balkans will make the course easier, but is not required.
Equivalent Course(s): REES 39018

REES 29020. The Shadows of Living Things: the Writings of Mikhail Bulgakov. 100 Units.
Open these books and step into a world of fanciful possibilities, magic, and creatures produced by scientific experiments. Contemplate the nature of evil and human responsibility in the face of dehumanizing fear, while at the same time rolling with laughter at Bulgakov’s irresistible seduction into the comedic. Laughter, as shadow and light, as subversive weapon but also as power’s whip, the capacity to be comedic, grounds human relation to both good and evil. The Master and Margarita, Diabolilada, Fatal Eggs, Heart of A Dog, Ivan Vasilyevich. 
Instructor(s): Angelina Ilieva Terms Offered: Winter
Equivalent Course(s): REES 39020

REES 29021. The Shadows of Living Things: the Writings of Mikhail Bulgakov. 100 Units.
"What at would your good do if evil did not exist, and what would the earth look like if all the shadows disappeared? After all, shadows are cast by things and people…. Do you want to strip the earth of all the trees and living things just because of your fantasy of enjoying naked light?" asks the Devil. Mikhail Bulgakov worked on his novel The Master and Margarita throughout most of his writing career, in Stalin’s Moscow. Bulgakov destroyed his manuscript, re-created it from memory, and reworked it feverishly even as his body was failing him in his battle with death. The result is an intense contemplation on the nature of good and evil, on the role of art and the ethical duty of the artist, but also a dazzling world of magic, witches, and romantic love, and an irresistible seduction into the comedic. Laughter, as shadow and light, as the subversive weapon but also as power’s whip, grounds human relation to both good and evil. Brief excursions to other texts that help us better understand Master and Margarita. 
Instructor(s): Angelina Ilieva Terms Offered: Spring
Equivalent Course(s): REES 39021,FNDL 29020
REES 29023. Returning the Gaze: The West and the Rest. 100 Units.
This course provides insight into the existential predicament of internalized otherness. We investigate identity dynamics between the “West,” as the center of economic power and self-proclaimed normative humanity, and the “Rest,” as the poor, backward, volatile periphery. We will focus on self-representational strategies of the “Rest” (primarily Southeastern Europe and Russia), and the inherent internalization of the imagined western gaze whom the collective peripheral selves aim to seduce but also defy. Two discourses on identity will help us understand these self-representations: the Lacanian concepts of symbolic and imaginary identification, and various readings of the Hegelian recognition by the other in the East European context. Identifying symbolically with a site of normative humanity outside oneself places the self in a precarious position. The responses are varied but acutely felt: from self-consciousness to defiance and arrogance, to self-exoticization and self-mythicization, to self-abjection, all of which can be viewed as forms of a quest for dignity. We will also consider how these responses have been incorporated in the texture of the national, gender, and social identities in European and other peripheries. Fyodor Dostoevsky, Orhan Pamuk, Ivo Andri#, Nikos Kazantzakis, Aleko Konstantinov, Emir Kusturica, Milcho Manchevski.
Instructor(s): Angelina Ilieva Terms Offered: Autumn
Equivalent Course(s): REES 39023,CMLT 29023,CMLT 39023,HIST 23609,HIST 33609,NEHC 29023,NEHC 39023

REES 29024. States of Surveillance. 100 Units.
What does it feel to be watched and listened to all the time? Literary and cinematic works give us a glimpse into the experience of living under surveillance and explore the human effects of surveillance – the fraying of intimacy, fracturing sense of self, testing the limits of what it means to be human. Works from the former Soviet Union (Solzhenitsyn, Abram Tertz, Andrey Zvyagintsev), former Yugoslavia (Ivo Andri#, Danilo Kiš, Dušan Kovai#evi#), Romania (Norman Manea, Cristian Mungiu), Bulgaria (Valeri Petrov), and Albania (Ismail Kadare).
Instructor(s): Angelina Ilieva Terms Offered: Autumn
Equivalent Course(s): REES 39024,CMLT 29024

REES 29700. Reading/Research: Russian and Eastern European Studies. 100 Units.
This is an independent study course which is arranged, planned, and managed by a supervising professor in conjunction with the goals that are proposed by the student, and then refined and approved by the supervising professor. This course involves more student self-discipline and a greater sense of direction than do most courses – the student must be willing to plan and execute his/her activities with much less monitoring and without prompting by fellow classmates. The student and the professor discuss and propose goals, topics, and projects.
Instructor(s): Staff Terms Offered: Autumn,Spring,Winter
Prerequisite(s): Consent of instructor and Departmental Adviser
Note(s): Students are required to submit the College Reading and Research Course Form.

REES 29900. BA Paper Workshop. 100 Units.
Students pursuing honors must write an acceptable BA paper in their final year under the supervision of a faculty member in the Department of Slavic Languages and Literatures. At the latest by the Autumn Quarter, students should begin the BA process by consulting with the director of undergraduate studies. Students may register for the BA Paper seminar (REES 29900 BA Paper Workshop) with the approval of the BA supervisor. This course will confer general College elective credit, but it will not count toward the major. If the completed bachelor's paper is judged by the supervisor and a second faculty member to be a distinguished example of original research or criticism, the student is recommended to the College for graduation with honors in Russian and East European Studies. The final decision regarding the granting of any degree with honors rests with the Collegiate divisional master.
Instructor(s): Staff Terms Offered: Autumn,Spring,Winter
Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

- Times was used instead of Trajan.
- Times was used instead of Palatino.

The editor may contact Leepfrog for a draft with the correct fonts in place.