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 (http://collegecatalog.uchicago.edu/search/?P=SOSC%2024000-24100) Introduction to Russian Civilization I-II or HIST 13100-13200-13300 (http://collegecatalog.uchicago.edu/search/?P=HIST%2013100-13200-13300) 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 Elementary Russian-3 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.

   A maximum of one Reading and Research course (REES 29700 [http://collegecatalog.uchicago.edu/search/?P=REES%2029700] Reading/Research: Russian and Eastern European Studies) may be counted as an elective course.

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.

   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 Major in Russian and East European Studies

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
</tr>
</thead>
<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>
</table>

*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.).

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>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three second-year courses in a Russian or East European language *</td>
<td>300</td>
</tr>
<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>
</tr>
</tbody>
</table>

*Credit may be granted by examination.

Bosnian, Croatian, and 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.
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

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: Winter

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: Spring
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 21100. Advanced BCS: Literary Readings. 100 Units.
Equivalent Course(s): BCSN 31103

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. Equivalent Course(s): REES 31103, BCSN 31101, REES 21100
Instructor(s): Nada Petkovic Terms Offered: Autumn
 Equivalent Course(s): BCSN 31104, REES 31104, REES 21101

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 e 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
BCSN 21300. (Re)Branding the Balkan City: Comtemp. 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): REES 31303, BCSN 31303, REES 21300

BCSN 21400. Advanced BCS: Language through Art and Architecture. 100 Units.
The advanced Bosnian/Croatian/Serbian (BCS) language course is designed to lead a diverse group of students-including heritage speakers-through a variety of topics and subjects to impart nuanced communication, comprehension, and writing proficiency. This course, which encompasses both the 3rd and 4th years of language study, changes the focus from language structure and grammar to issues in interdisciplinary content. Each module foregrounds a different theme and leverages a different medium—fiction, film, art and architecture, urban anthropology, etc. Unlike the first- and second-year courses, advanced BCS courses are not in sequence, and students can take them randomly, over the course of two academic years to fulfill their 3rd and/or 4th year of language study. This year’s sequences are as follows: Language through Fiction—Autumn Quarter 2017; Language through Film—Winter Quarter 2018; Language through Art and Architecture—Spring Quarter 2018. The course is complemented with cultural and historical media from the Balkans, guest speakers, cultural events, and field trips Equivalent Course(s): BCSN 31403

BCSN 29701. Intensive BCS Language and Culture Study. 100 Units.

Czech Courses
CZEC 10203. First-Year Czech-2. 100 Units.
No description available. Terms Offered: Winter
CZEC 10303. First Year Czech-3. 100 Units.
No description available. Terms Offered: Spring
CZEC 20103. Second Year Czech-1. 100 Units.
The main goal of this course 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. Instructor(s): Malynne Sternstein Terms Offered: Autumn Prerequisite(s): CZEC 10303 or consent of instructor.
CZEC 29700. Reading and Research Course. 100 Units.
Terms Offered: Autumn,Winter,Spring Prerequisite(s): Consent of instructor and Departmental Adviser Note(s): Students are required to submit the College Reading and Research Course Form.
CZEC 29900. BA Paper. 100 Units.
Terms Offered: Autumn,Winter,Spring Prerequisite(s): Open to fourth-year students who are majoring in Slavic Languages and Literatures with consent of instructor and Departmental Adviser Note(s): Students are required to submit the College Reading and Research Course Form. This course must be taken for a quality grade.

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.
This course 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. Instructor(s): Staff 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-3. 100 Units.
This course 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 multilevel target-language exposure.
Terms Offered: Spring

POLI 20103-20203-20303. Second-Year Polish I-II-III.
This sequence 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.
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.
Instructor(s): Staff. 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-3. 100 Units.
This course 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 multilevel target-language exposure.
Terms Offered: Spring
Prerequisite(s): POLI 10300 or equivalent; drills to be scheduled

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

POLI 20303. Second-Year Polish-3. 100 Units.
This course 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 multilevel target-language exposure.
Terms Offered: Spring
Prerequisite(s): POLI 10300 or equivalent; drills to be scheduled

POLI 20403. Third Year Polish-1. 100 Units.
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.
Equivalent Course(s): POLI 30403

POLI 20503. Third-Year Polish - 1. 100 Units.
Equivalent Course(s): POLI 30503
POLI 20603. Third-Year Polish-3. 100 Units.
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.
Equivalent Course(s): POLI 30603

POLI 20700. Third-Year Polish III. 100 Units.
Terms Offered: Spring
Equivalent Course(s): POLI 30700

POLI 24300. Polish Through Literary Readings III. 100 Units.
Instructor(s): Kinga Kosmala Terms Offered: Spring
Prerequisite(s): POLI 30300 or equivalent

POLI 27100. From Poland to Popland. 100 Units.
In Poland, the divide between high and low strata of culture was not negotiable until the postwar advance of mass culture and technology, facilitated by the void created by the disappearing Polish folklore and social programs such as a systemic building of a classless society. Therefore, this course's main focus is on the trajectory of negotiations and mutual impact between these two cultural spheres, which in turn created a new set of cultural references and associations. On the one hand, the course offers an analysis of this complex interaction, through cinematic adaptations, between Polish canonical literature and contemporary cinema; while on the other, it discusses the young generation of Polish writers' recent engagement of youth culture, consumerism, popnationalism, and the standardized subculture of nouveau-riches. The course discusses main theoretical approaches to the popular culture; all materials are in English.
Instructor(s): B. Shallcross Terms Offered: Winter 2013
Equivalent Course(s): POLI 37100

Russian Courses

RUSS 10103. First-Year Russian-1. 100 Units.
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 year-long 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 twice a week.

RUSS 10123. Summer Intensive Introductory Russian. 300 Units.

RUSS 10203. First-Year Russian-2. 100 Units.
This course introduces modern Russian to students who would like to speak Russian or to use the language for reading and research. All five major communicative skills (i.e., reading, writing, listening, comprehension, and 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 twice a week.

RUSS 10303. First-Year Russian-3. 100 Units.
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 twice a week.

RUSS 10400-10500-10600. Russian through Pushkin I-II-III.
This literary and linguistic approach to Russian allows students to learn the language by engaging classic Russian poetic texts (e.g., Pushkin’s *The Bronze Horseman*), as well as excerpts from *Eugene Onegin* and selections from Pushkin’s shorter poems and prose works. Although the focus is on reading Russian, all four major communicative skills (i.e., reading, writing, listening comprehension, speaking) are stressed, preparing students for the College Language Competency Exam and for continued study of Russian in second-year courses. Conversation practice is held twice a week.

RUSS 10400. Russian Through Pushkin I. 100 Units.
This literary and linguistic approach to Russian allows students to learn the language by engaging classic Russian poetic texts (e.g., Pushkin’s *The Bronze Horseman*), as well as excerpts from *Eugene Onegin* and selections from Pushkin’s shorter poems and prose works. Although the focus is on reading Russian, all four major communicative skills (i.e., reading, writing, listening comprehension, speaking) are stressed, preparing students for the College Language Competency Exam and for continued study of Russian in second-year courses. Conversation practice is held twice a week.
Instructor(s): Mark Baugher Terms Offered: Autumn
Note(s): Not open to students who have taken RUSS 10100-10200-10300.
RUSS 10500. Russian through Pushkin II. 100 Units.
This literary and linguistic approach to Russian allows students to learn the language by engaging classic Russian poetic
texts (e.g., Pushkin’s The Bronze Horseman), as well as excerpts from Eugene Onegin and selections from Pushkin's
shorter poems and prose works. Although the focus is on reading Russian, all four major communicative skills (i.e.,
reading, writing, listening comprehension, speaking) are stressed, preparing students for the College Language
Competency Exam and for continued study of Russian in second-year courses. Conversation practice is held twice a
week.
Instructor(s): Mark Baugher Terms Offered: Winter
Note(s): Not open to students who have taken RUSS 10100-10200-10300.

RUSS 10600. Russian through Pushkin III. 100 Units.
This literary and linguistic approach to Russian allows students to learn the language by engaging classic Russian poetic
texts (e.g., Pushkin’s The Bronze Horseman), as well as excerpts from Eugene Onegin and selections from Pushkin's
shorter poems and prose works. Although the focus is on reading Russian, all four major communicative skills (i.e.,
reading, writing, listening comprehension, speaking) are stressed, preparing students for the College Language
Competency Exam and for continued study of Russian in second-year courses. Conversation practice is held twice a
week.
Instructor(s): Mark Baugher Terms Offered: Spring
Note(s): Not open to students who have taken RUSS 10100-10200-10300.

RUSS 10500. Russian through Pushkin II. 100 Units.
This literary and linguistic approach to Russian allows students to learn the language by engaging classic Russian poetic
texts (e.g., Pushkin’s The Bronze Horseman), as well as excerpts from Eugene Onegin and selections from Pushkin's
shorter poems and prose works. Although the focus is on reading Russian, all four major communicative skills (i.e.,
reading, writing, listening comprehension, speaking) are stressed, preparing students for the College Language
Competency Exam and for continued study of Russian in second-year courses. Conversation practice is held twice a
week.
Instructor(s): Mark Baugher Terms Offered: Winter
Note(s): Not open to students who have taken RUSS 10100-10200-10300.

RUSS 10600. Russian through Pushkin III. 100 Units.
This literary and linguistic approach to Russian allows students to learn the language by engaging classic Russian poetic
texts (e.g., Pushkin’s The Bronze Horseman), as well as excerpts from Eugene Onegin and selections from Pushkin's
shorter poems and prose works. Although the focus is on reading Russian, all four major communicative skills (i.e.,
reading, writing, listening comprehension, speaking) are stressed, preparing students for the College Language
Competency Exam and for continued study of Russian in second-year courses. Conversation practice is held twice a
week.
Instructor(s): Mark Baugher Terms Offered: Spring
Note(s): Not open to students who have taken RUSS 10100-10200-10300.

RUSS 20103. Second-Year Russian-1. 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.

RUSS 20104. Second-Year Russian Studies-1. 100 Units.

RUSS 20203. Second-Year Russian-2. 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 practices is held twice a
week.

RUSS 20204. Second-Year Russian Studies - 2. 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.

RUSS 20303. Second-Year Russian-3. 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.
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.

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

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

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 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

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 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 Thru Media-1. 100 Units.
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). Prerequisite(s):
Four years of Russian, or equivalent, or consent of instructor.
Instructor(s): Valentina Pichugin Terms Offered: Autumn
Equivalent Course(s): RUSS 30102

RUSS 21402. Adv Russian Through Media-2. 100 Units.
This course, which is designed for fifth-year students of Russian, covers various aspects of Russian stylistics and discourse grammar in context. It emphasizes the four communicative skills (i.e., reading, writing, listening comprehension, speaking) in culturally authentic context. Clips from Russian/Soviet films and television news reports are shown and discussed in class. Classes conducted in Russian. Conversation practice is held twice a week.
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. Adv Russian Through Media-3. 100 Units.
This course, which is designed for fifth-year students of Russian, covers various aspects of Russian stylistics and discourse grammar in context. It emphasizes the four communicative skills (i.e., reading, writing, listening comprehension, speaking) in culturally authentic context. Clips from Russian/Soviet films and television news reports are shown and discussed in class. Classes conducted in Russian. Conversation practice is held twice a week.
Equivalent Course(s): REES 21502, REES 30302, RUSS 30302

RUSS 21402. Adv Russian Through Media-2. 100 Units.
This course, which is designed for fifth-year students of Russian, covers various aspects of Russian stylistics and discourse grammar in context. It emphasizes the four communicative skills (i.e., reading, writing, listening comprehension, speaking) in culturally authentic context. Clips from Russian/Soviet films and television news reports are shown and discussed in class. Classes conducted in Russian. Conversation practice is held twice a week.
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. Adv Russian Through Media-3. 100 Units.
This course, which is designed for fifth-year students of Russian, covers various aspects of Russian stylistics and discourse grammar in context. It emphasizes the four communicative skills (i.e., reading, writing, listening comprehension, speaking) in culturally authentic context. Clips from Russian/Soviet films and television news reports are shown and discussed in class. Classes conducted in Russian. Conversation practice is held twice a week.
Equivalent Course(s): REES 21502, REES 30302, 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 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.
Equivalent Course(s): RUSS 33333
RUSS 26900. Strangers to Ourselves: Twentieth Century Émigré Literature from Russia and SE Europe. 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, Julia Kristeva, Alexander Hemon, Dubravka Ugrešić, Norman Manea, Miroslav Penkov, Ilja Trojcanow, Tea Obreht.
Equivalent Course(s): SOSL 26900, SOSL 36900, CMLT 26902, RUSS 36900, CMLT 36902

RUSS 29910. Special Topics in Advanced Russian. 100 Units.
Must complete Advanced Russian through Media or equivalent, or obtain consent of instructor. Class meets for 2 hours each week. We'll work with several topics, all of them are relevant to the general theme of "Geography and Worldview: Russian Perspective". There will be maps, reading materials, several documentaries, clips from TV programs and other media, and feature films. Class meetings will be a combination of group discussions, short presentations, and lectures. Final - one term paper at the end (in English) based on Russian materials.
Equivalent Course(s): RUSS 39910

RUSS 29911. Special Topics in Advanced Russian. 100 Units.
Equivalent Course(s): RUSS 39911

RUSS 29912. Special Topics in Advanced Russian. 100 Units.
Equivalent Course(s): REES 29912, RUSS 39912, REES 39912

Russian and East European Studies Courses

REES 13803. The Soviet Union. 100 Units.
This lecture course surveys the making and unmaking of the Soviet Union as a society, culture, economy, superpower, and empire from 1917 to 1991. The Soviet Union began as an unprecedented radical experiment in remaking society and economy, ethnic and gender relations, personal identities, even human nature. In the course of its history, it came to resemble other (capitalist) societies, sharing, in turn, their violence, welfare provisions, and consumerism. The story of this transformation—from being unique and exhilarating to being much like everyone else, only poorer and more drab—will be at the center of our exploration. The main themes of the course include social and cultural revolutions; ideology and the role of Marxism; political violence from the birth of the socialist state to the end of the Stalin terror; Stalinism, its origins, practices, aesthetics, legacies, and critiques; law, dissent, and human rights; nationality policies and the role of ethnic minorities; the economy of shortages and the material culture it created; institutions of daily life (communal apartments, courtyards, peasant markets, dachas, and boiler rooms); socialist realism and the Soviet dreamworld.
Instructor(s): E. Gilburd Terms Offered: Spring
Note(s): History Gateways are introductory courses meant to appeal to 1st- through 3rd-yr students who may not have done previous course work on the topic of the course; topics cover the globe and span the ages.
Equivalent Course(s): HIST 13803

REES 20004. Nabokov: 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 meaning, and as conjuration.
Instructor(s): M. Sternstein Terms Offered: Autumn
Equivalent Course(s): FNDL 25300, SIGN 26027, ENGL 28916, GNSE 24900

REES 20007. Pushkin and His Age. 100 Units.
This course approaches the Golden Age of Russian culture through the prism of the artistic and intellectual legacy of its most influential writer. We read and analyze Pushkin’s poetry, prose fiction, essays, and critical works in the context of the critical, philosophical, and political debates of his time. We also consider writers such as Rousseau, Montesquieu, Karamzin, Balzac, Chaadaev, and Belinsky. Texts in English or the original; classes conducted in English.
Instructor(s): Daria Khitrova Terms Offered: Autumn
Equivalent Course(s): HIST 23602, HIST 33602, REES 30007

REES 20011. Gogol. 100 Units.
One of the most enigmatic authors in Russian literature, Nikolai Gogol (1809-1852) was hailed in his own lifetime as the leading prose writer of his generation, a brilliant comic writer, and the innovator of the new school of Russian Naturalism/Realism. Since his death, Gogol has been the subject of ever-greater critical controversy. Reading representative works from each period of Gogol’s career, including his Petersburg Tales and Dead Souls, we will trace the author's creative development and consider it in relation to his biography and early 19th-century Russian literary and social history. We will work together to identify the characteristic features of Gogol’s narrative technique as well as the challenges to interpretation his texts pose. No knowledge of Russian required.
Equivalent Course(s): REES 30011
REES 20013. Dostoevsky. 100 Units.
Dostoevsky was an inveterate risk-taker, not only at the baccarat tables of the Grand Casino in Baden-Baden, but in his personal life, his political activities, and his artistic endeavors. This course is intended to investigate his two greatest wagers: on the presence of the divine in the world and on the power of artistic form to convey and articulate this presence. Dostoevsky's wager on form is evident even in his early, relatively conventional texts, like The Double. It intensifies after his decade-long sojourn in Siberia, exploding in works like The Notes from Underground, which one-and-a-half centuries later remains an aesthetic and philosophical provocation of immense power. The majority of the course will focus on Dostoevsky's later novels. In Crime and Punishment Dostoevsky adapts suspense strategies to create a metaphysical thriller, while in The Demons he pairs a study of nihilism with the deformation of the novel as a genre. Through close readings of these works we will trace how Dostoevsky's formal experimentation created new ways of exploring realms of existence that traditionally belonged to philosophy and theology. The results were never comfortable or comforting; we will focus on interpreting Dostoevsky's metaphysical provocations.
Equivalent Course(s): HUMA 24800, FNDL 24612, RLIT 39501, REES 30013, RLST 28204

REES 20020. Pale Fire. 100 Units.
This course is an intensive reading of Pale Fire by Nabokov.
Equivalent Course(s): GNSE 39610, FNDL 25311, ENGL 22817, GNSE 29610, REES 30020

REES 20021. Dostoevsky's Crime and Punishment. 100 Units.
We will engage in a rigorous quarter-long close reading of Dostoevsky's 1867 novel with the intention of unfolding as fully as possibly its significance in the history of literary form, philosophical thought, and social critique. To this purpose we will also read selected texts from such contemporaries as Friedrich Nietzsche and Karl Marx, as well as a sampling of critical responses to Dostoevsky's novel and its adaptations in other media.
Instructor(s): R. Bird Terms Offered: Winter
Prerequisite(s): Required of new Fundamentals majors; open to others with consent of instructor.
Note(s): Slavic and Fundamentals majors get first priority.
Equivalent Course(s): FNDL 20100, RLST 28205

REES 21000. Gombrowicz: The Writer as Philosopher. 100 Units.
In this course, we dwell on Witold Gombrowicz the philosopher, exploring the components of his authorial style and concepts that substantiate his claim to both the literary and the philosophical spheres. Entangled in an ongoing battle with basic philosophical tenets and, indeed, with existence itself, this erudite Polish author is a prime example of a 20th century modernist whose philosophical novels explode with uncanny laughter. In contrast to many of his contemporaries, who established their reputations as writers/philosophers, Gombrowicz applied distinctly literary models to the same questions that they explored. We investigate these models in depth, as we focus on Gombrowicz's novels, philosophical lectures, and some of his autobiographical writings. With an insight from recent criticism of these primary texts, we seek answers to the more general question: What makes this author a philosopher?
Instructor(s): Bozena Shallcross Terms Offered: Winter
Note(s): All readings in English.
Equivalent Course(s): REES 31000, FNDL 26903, ISHU 29405

REES 21006. Joseph Conrad's Secret Agent: (In)action, Surveillance, Terrorism. 100 Units.
Course centers on Joseph Conrad's The Secret Agent: A Simple Tale. Contemporary critics often consider this novel the archetypal fictional work about terrorism, as it is based on the bomb attack that occurred in Greenwich in 1888. The Secret Agent demonstrates, however, much more than its prophetic significance rediscovered after 9/11. Therefore, the course seeks how the novel's relevance stems in equal measure from Conrad's interest in a wider political process and his distrust of state power; in particular, the course explores how these forces determine the individual caught in a confining situation.
We read The Secret Agent as a political novel, that struggle for solutions defies chaos as well as an imposition of a single ideology or one authorial point of view. Its ambiguities and political antinomies allow for interdisciplinary readings that also present an opportunity to critically overview the established approaches to main Conradian themes. In analyzing the formation of the narrative's ideology we discuss Conrad's historical pessimism that demonstrates with sustained irony how capitalism breeds social injustice that, in turn, breeds anarchism. The class also focuses on how the novel exposes duplicity in staging surveillance, terrorism, as well as adjacent forms of violence or sacrifice. Critical texts include several older but still influential readings (Jameson, Eagleton) and the most recent.
Equivalent Course(s): REES 31006, ENGL 21006, ENGL 31006, FNDL 21006

REES 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.
Equivalent Course(s): REES 31103, BCSN 31101, REES 21100
Instructor(s): Nada Petkovic Terms Offered: Autumn
Equivalent Course(s): BCSN 31104, REES 31104, BCSN 21101
REES 21300. (Re)Branding the Balkan City: Comtemp. 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. Equivalent Course(s): RUSS 21502, RUSS 30302

REES 21502. Adv Russian Through Media-3. 100 Units.
This course, which is designed for fifth-year students of Russian, covers various aspects of Russian stylistics and discourse grammar in context. It emphasizes the four communicative skills (i.e., reading, writing, listening comprehension, speaking) in culturally authentic context. Clips from Russian/Soviet films and television news reports are shown and discussed in class. Classes conducted in Russian. Conversation practice is held twice a week. Equivalent Course(s): RUSS 21502, BCSN 21503, 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, The Movements Betrayed, and The Curtain. All texts will be read in their authorized English translations. Equivalent Course(s): FNDL 22007, REES 32007

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, percussive 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 Pato#ka, 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

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. Equivalent Course(s): CLAS 32117, CMLT 22402, CLCV 22117, GRMN 22402

REES 23005. Russia’s 3 Cinemas: BETW Politics and Cultures. 100 Units.
REES 23015. Cinema and Poetry: The Modern City. 100 Units.
Equivalent Course(s): CMST 14502

REES 23019. Europe Betw Black & Baltic Seas, Betw Russ & EU. 100 Units.

REES 23020. When Moscow was Paris. 100 Units.
No description available

REES 23108. Contact Linguistics. 100 Units.
This seminar focuses on current research in contact linguistics in a global perspective, including but not limited to the impact of languages of wider communication (e.g. English, Russian) in contact with other languages. Topics to be covered include the following: language/dialect contact, convergence and language shift resulting in attrition and language endangerment and loss. Other contact-induced linguistic changes and processes to be considered include borrowing, code-switching, code-shifting, diglossia, loss of linguistic restrictions and grammatical permeability, and the impact of language contact in the emergence and/or historical development of languages. Instructor(s): Victor Friedman and Lenore Grenoble Terms Offered: Winter Prerequisite(s): LING 20001 or consent of instructor Equivalent Course(s): LING 36310, LING 26310

REES 23115. Old Church Slavonic. 100 Units.
This course is an introduction to the language of the oldest Slavic texts. It begins with a brief historical overview of the relationship of Old Church Slavonic to Common Slavic and the other Slavic languages. This is followed by a short outline of Old Church Slavonic inflectional morphology. The remainder of the course is spent in the reading and grammatical analysis of original texts in Cyrillic or Cyrillic transcription of the original Glagolitic. Equivalent Course(s): LING 35100, REES 33115, LING 23115
REES 23119. Language/Power/Identity in South East Europe. 100 Units.
This course familiarizes students with the linguistic histories and structures that have served as bases for the formation of modern Balkan ethnic identities and that are being manipulated to shape current and future events. The course is informed by the instructor's thirty years of linguistic research in the Balkans as well as his experience as an adviser for the United Nations Protection Forces in Former Yugoslavia and as a consultant to the Council on Foreign Relations, the International Crisis Group, and other organizations. Course content may vary in response to ongoing current events.
Instructor(s): V. Friedman Terms Offered: Winter
Equivalent Course(s): CMST 35102, HUMA 26901, CMST 25102, REES 33137, CMLT 22100, ENGL 26901, ENGL 46901

REES 23137. Narratives Suspense in European/Russian Lit/Film. 100 Units.
This course examines the nature and creation of suspense in literature and film as an introduction to narrative theory. We will question how and why stories are created, as well as what motivates us to continue reading, watching, and listening to stories. We will explore how particular genres (such as detective stories and thrillers) and the mediums of literature and film influence our understanding of suspense and narrative more broadly. Close readings of primary sources will be supplemented with critical and theoretical readings. Literary readings will include work by John Buchan, Arthur Conan Doyle, Fedor Dostoevsky, Graham Greene, Bohumil Hrabal, and J.M. Coetzee. We will also explore Alfred Hitchcock's take on 39 Steps and the Czech New Wave manifesto film, Pearls of the Deep. With theoretical readings by: Roland Barthes, Viktor Shklovsky, Erich Auerbach, Paul Ricoeur, and others.
Equivalent Course(s): CMST 35102, HUMA 26901, CMST 25102, REES 33137, CMLT 22100, ENGL 26901, ENGL 46901

REES 23141. Avant-Garde in East Central Europe. 100 Units.
The avant-gardes of the "other" Europe are the mainstay of this course, which focuses especially, but not exclusively, on the interwar avant-gardes of Austria, Czechoslovakia, Hungary, Poland, Romania, Slovenia, and Yugoslavia. A comparative framework is employed whenever lucrative to comprehend the East/Central European movements in the wider context of the European avant-garde. The course also traces the development and legacy (political and artistic) of these avant-gardes in their contemporary scenes. Plastic, verbal, and performative arts (including film) are studied.
Instructor(s): Malyne Sternstein Terms Offered: Spring
Equivalent Course(s): ARTH 25500, ARTH 35500, CMST 35100, REES 33141, CMST 25100

REES 23157. Central Asian Cinema. 100 Units.
Nowhere has the advent of modernity been more closely entwined with cinema than in Central Asia, a contested entity which for our purposes stretches from Turkey in the West to Kyrgyzstan in the East, though our emphasis will be squarely on Soviet and post-Soviet Central Asia (especially Uzbekistan and Kazakhstan). This course will trace the encounter with cinematic modernity through the analysis of individual films by major directors, including (but not limited to) Shukhrat Abbasov, Melis Ubukeev, Ali Khamraev, Tolomush Okeev, Sergei Paradzhanov, Gulshad Omarova. In addition to situating the films in their cultural and historical situations, close attention will be paid to the sources of Central Asian cinema in cinemas both adjacent and distant; to the ways in which cinema enables a distinct encounter with modernity; and to the cinematic construction of Central Asia as a cultural entity.
Instructor(s): R. Bird Terms Offered: Autumn
Prerequisite(s): PQ: CMST 10100 Introduction to Film or consent of instructor.
Equivalent Course(s): CMST 24550, CMST 34550

REES 24401. Vampires, Villains, & Magic: The Supernatural in Eastern Euro. 100 Units.

REES 24403. Puppet Theory. 100 Units.
Equivalent Course(s): TAPS 28477

REES 24410. Animation in the Eastern Bloc. 100 Units.
In this course we will explore thematic, aesthetic, and theoretical aspects of animated film in socialist Central and Eastern Europe from the 1920s through the late 1980s. Rather than attempting an exhaustive survey of the region's animated films and their contexts, we will bring a sampling of films from the Soviet Union, Czechoslovakia, Poland, Yugoslavia, Hungary, and Bulgaria together with readings from the growing body of theoretical and critical works on animated film in hopes of building an understanding of animated film as a medium and of what does (or does not) make the animated films of socialist Central and Eastern Europe unique.

REES 24414. Soviet Science Fiction. 100 Units.
In the Soviet Union, science fiction played an integral part in intellectual debates about the best way to engage with the new realities of the twentieth century. This literary and cinematic genre was thought capable of reinventing the lives, realities and even beliefs of the Soviets. This course will study the cultural, historical, and political contexts of science fiction from the Soviet Union through literature such as Evgenii Zamiatin's dystopian novel We (the inspiration for George Orwell's 1984), Ivan Efremov's The Andromeda Nebula (1956), and the work Arkady and Boris Strugatsky, as well as through films such as Iakov Protazanov's Aelita (1924), the first Soviet science fiction film, along with later imaginings of space travel such as Pavel Klushantsev's Road to the Stars (1957), and Andrei Tarkovsky's Solaris (1972)-a mysterious, human drama set in space. The primary goal of the course is to study how Soviet writers and filmmakers utilizes science fiction to interpret and/ or comment upon their present historical moment? What alternatives to Soviet reality were proposed through science fiction? Lastly, how did science fiction texts and films relate to scientific research in the Soviet Union, especially the Soviet space program?
Equivalent Course(s): CMST 24414
REES 24415. The Intelligentsia: On Slavic Social Thought. 100 Units.
Isaiah Berlin described the notion of the Intelligentsia as "arguably Russia's greatest contribution to world civilization." But just how culturally specific—or, alternatively, universal—is that concept? Many of the chief theoretical concerns of the Intelligentsia (the role of the public intellectual in society, the expression of dissidence and the ethics of exile) have preoccupied thinkers since Socrates. What distinguishes the Intelligentsia from other models of public intellectualism? How have various Slavic public intellectuals maintained, or broken with, this tradition? In order to establish a theoretical vocabulary, the course will begin with an introduction to several classical and contemporary theories of the role of the intellectual in society. We will then ground our inquiry in the historical invention of the Russian Intelligentsia during the mid-19th Century before setting off to analyze its 20th and 21st-century manifestations. Throughout the course, our main goal will be to examine the ways in which these thinkers conceive of and perform the role of a "public intellectual." How do they balance the tasks of documenting and participating in the historical events they describe? What strategies do they utilize in order to relay their intellectual activity to a larger public? What do they consider to be the responsibility of intellectuals?
Equivalent Course(s): HIST 29907

REES 24416. Russian Literature in the Composer's Ear. 100 Units.
The dialogue between author and composer in Russia is probably without parallel in other national traditions. This course will examine the musical transposition of literary works in Mussorgsky, Tchaikovsky, Rimsky-Korsakov, Stravinsky, Shostakovich, Prokofiev and Shchedrin. While Stravinsky makes use of oral tradition and folk culture, our other examples will be drawn from classic literary works, primarily from the 19th century. We will integrate close textual readings with focused analyses of the musical pieces, while devoting considerable attention to contexts of composition and reception. Throughout, we will be concerned with cultural and socio-political events from the mid-19th century to the fall of Soviet Union-events that colored the performance and interpretation of these works and often set the tone for their composition as well.
Equivalent Course(s): REES 34416, MUSI 24317, MUSI 34317

REES 25001. Introduction to the Musical Folklore of Central Asia. 100 Units.
This course explores the musical traditions of the peoples of Central Asia, both in terms of historical development and cultural significance. Topics include the music of the epic tradition, the use of music for healing, instrumental genres, and Central Asian folk and classical traditions. Basic field methods for ethnomusicology are also covered. Extensive use is made of recordings of musical performances and of live performances in the area.
Instructor(s): K. Arik
Prerequisite(s): Knowledge of Arabic and/or Islamic studies helpful but not required
Equivalent Course(s): NEHC 30765, MUSI 23503, REES 35001, ANTH 25905, NEHC 20765, MUSI 33503

REES 25003. Philosophy of Architecture. 100 Units.
Readings are culled from Central and East European and Russian theoretical writings on architecture and discussed in both an architecturally specific and broader interdisciplinary context (i.e., philosophies of technology, utopic space, psychogeographies) in this course. We read and look at primary texts and architectural executions (e.g., Karel Teige's 1932 manifesto Minimum Dwelling).
Equivalent Course(s): REES 35003

REES 25005. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's Film History: An Introduction; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): R. Bird
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ENGL 29600, CMST 48600, MAPH 33700, CMST 28600, ARTH 28600, ARTH 38600, CMLT 22500, ARTV 20003, CMLT 32500, ENGL 48900, REES 45005

REES 25600. 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.
Instructor(s): W. Nickell
Equivalent Course(s): HUMA 24000
REES 2602. Russian Short Fiction: Experiments in Form. 100 Units.
Russian literature is known for the sweeping epics that Henry James once dubbed the "loose buggy 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.
Equivalent Course(s): CMLT 25702

REES 2603. 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): REES 35603, SIGN 26029

REES 25701. Memoir in Modernism. 100 Units.
This course serves as an introduction to Russian and European modernism, taking the fictionalized autobiography as its focus. In the early twentieth century the novel-memoir becomes arguably the foremost vehicle for literary modernism. We will examine the literary strategies used to represent the workings of memory and the construction of their autobiographical worlds. What role does tradition play in foregrounding the writers' approach to their immediate familial and cultural past? How is the experience of time reconfigured by the processes of memory, and what rhetorical techniques are used to effect this in prose narratives? Readings may include James Joyce's A Portrait of the Artist as a Young Man, Andrei Bely's Kotik Letaev, Virginia Woolf's To the Lighthouse, Osip Mandelstam's The Noise of Time and Vladimir Nabokov's Speak, Memory, as well as selections from Boris Pasternak, Marcel Proust, Andrei Platonov, Marina Tsvetaeva and others. Supplementary readings will include texts by Sigmund Freud, Henri Bergson, Gérard Genette and Mikhail Bakhtin. No knowledge of Russian or French is required, but an additional discussion section can be arranged for students with sufficient reading fluency in Russian.
Equivalent Course(s): CMLT 25702

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.
Instructor(s): E. Gilburd, W. Nickell Terms Offered: Autumn
Note(s): Taking these courses in sequence is recommended but not required.
Equivalent Course(s): HIST 13900, SOSC 24000
REES 26012. Intro Russian Civilization-2. 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): R. Bird, E. Gilburd Terms Offered: Winter
Note(s): Taking these courses in sequence is recommended but not required.
Equivalent Course(s): HIST 14000, SOSC 24100

REES 26017. The Soviet Visual Experience. 100 Units.
The Soviet Union was a world in pictures, enabled and shaped by the media revolutions that accompanied every major period in its history, from the rise of cinema to the dawn of the internet. We will try to see communism as history and as promise, and to see how this relates to our own desire for social change in our own worlds. We will examine the interaction between Marxism, state power and image culture by focusing on key moments from the entire lifespan of the USSR (1917-1991) and from across the range of media, from graphic art and film to their reflections in literature and aesthetic theory. In addition to class readings and discussions, we will be able to engage directly with a vast array of material at exhibits of graphic art (three on campus, three more across the city) and film series that will be conducted in fall 2011 as part of the city-wide Soviet Arts Experience.
Instructor(s): R. Bird Terms Offered: Autumn
Equivalent Course(s): REES 36017, CMST 26601, CMST 36601

REES 26019. Symbolism and Cinema. 100 Units.
In his 1896 essay on cinema, Russian writer Maxim Gorky described the new medium to "madness or symbolism." The connection between cinema and symbolism was not surprising insofar as symbolism was a dominant aesthetic paradigm throughout Europe at the time. However it does suggest (perhaps surprisingly) that from the very beginning cinema was seen as a means of visualizing the non-rational, uncanny and even invisible. This course examines the relationship between symbolism and cinema with particular attention to French and Russian writings and films. Examining how symbolist aesthetics became applied to the cinematic medium, we will pay particular attention the resources it provided for conceptualizing the uncanny and the mystical. We will question whether there exists a distinct symbolist tradition in film history and how it relates to notions of poetic or experimental cinema. Films will represent a broad cross-section of European (and some American) cinema, from Jean Epstein to Sergei Eisenstein and Alexander Dovzhenko, and from Stan Brakhage to Andrei Tarkovsky.
Instructor(s): R. Bird
Equivalent Course(s): REES 36019, CMST 35514, CMST 25514

REES 26047. Pushkin and Gogol. 100 Units.
Alexander Pushkin (1799-1837) is widely considered the founding genius of modern Russian literature, especially in his lyric and epic poetry; Nikolai Gogol (1809-1852) injected a manic strain of magic realism to create the modern Russian novel. Apollon Grigor'ev later called Pushkin "our everything"; Dostoevsky claimed "We all emerged out of Gogol's 'Overcoat.'" During the quarter we will read a representative selection of both writers' major works, including Pushkin's verse novel Evgenii Onegin, verse epic 'The Bronze Horseman, and novel 'The Captain's Daughter,' and Gogol's novel Dead Souls in addition to his fantastic stories "The Nose" and "The Overcoat." We will focus on close readings of the texts, paying particular attention to their experiments with literary form, as well as attending to their broader historical contextualization. We will focus particularly on the conceptions of realism projected by the texts and imposed by later readers. All readings will be in English translation.
Instructor(s): Robert Bird Terms Offered: Autumn
Note(s): This course will offered in place of RUSS 25500
Equivalent Course(s): FNDL 26047, REES 36047
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.
Equivalent Course(s): HIST 23707, HIST 33707, REES 36070

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 artistic 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 disidence-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): SIGN 26012, REES 36068, CMST 34568, CMST 24568

REES 26071. Film and Revolution. 100 Units.
On the fiftieth anniversary of 1968 our course couples the study of revolutionary films (and films about revolution) with seminal readings on revolutionary ideology and on the theory of film and video. The goal will be to articulate the mechanics of revolution and its representation in time-based media. Students will produce a video or videos adapting the rich archive of revolutionary film for today's situation. The films screened will be drawn primarily from Soviet and US cinema, from the 1920s to the present day, proceeding more or less chronologically. We begin with newsreels and a "poetic documentary" by Dziga Vertov; they will be paired with classic readings from revolutionary theory, from Karl Marx and Vladimir Lenin to Fidel Castro and Bill Ayres, and from film theory, including Vertov, Andre Bazin and Jean-Luc Godard. Readings will acquaint students with contemporary assessments of the emancipatory potential of film.
Terms Offered: Autumn
Equivalent Course(s): CMST 34521, REES 36071, CMST 24521

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 Capek's R.U.R. (origin of the robot), Evgenii Zamiatin'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 26076. Russian Modernist Poetry. 100 Units.
Equivalent Course(s): REES 36076

REES 26077. Russian Modernist Theater. 100 Units.
Russian Modernist Theater explores the theory and practice of the new stage forms developed in Russia from 1900 to 1940. The course begins with the Stanislavsky school, and then delves deeply into the more experimental work of Meyerhold and his generation and the first attempts to create a revolutionary Soviet theater in the 1920s. The course will include a production, which will be scaled to the number and ambitions of the enrolled students. Course requirements can be met through the writing of a conventional paper, or through the production, via set or costume design, dramaturgy, performance, or staging. Each of these production assignments will require a write-up relating the work to the course materials and discussions.
Instructor(s): William Nickell Terms Offered: Autumn
Equivalent Course(s): REES 36077
REES 26660. The Rise of the Global New Right. 100 Units.
This course traces the intellectual genealogies of the rise of a Global New Right in relation to the contexts of late capitalist neoliberalism, the fall of the Soviet Union, as well as the rise of social media. The course will explore the intertwining political and intellectual histories of the Russian Eurasianist movement, Hungarian Jobbik, the American Traditional Workers Party, the French GRECE, Greek Golden Dawn, and others through their published essays, blogs, vlogs and social media. Perhaps most importantly, the course asks: can we use f-word (fascism) to describe this problem? In order to pose this question we will explore the aesthetic concerns of the New Right in relation to postmodern theory, and the affective politics of nationalism. This course thus frames the rise of a global new right interdisciplinary and comparatively as a historical, geopolitical and aesthetic problem.
Instructor(s): Leah Feldman Terms Offered: Winter
Equivalent Course(s): ENGL 26660, CMLT 26660, CMLT 36660, SIGN 26050

REES 27026. Kieslowski: The Decalogue. 100 Units.
In this class, we study the monumental series "The Decalogue" by one of the most influential filmmakers from Poland, Krzysztof Kieślowski. Without methodically 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.
Equivalent Course(s): CMST 26705, REES 37026, CMST 36705, FNDL 24003

REES 27027. Cinema and the Holocaust. 100 Units.
Focuses on cinematic responses by several leading film directors from East & Central Europe to a central event of 20th century history -- the Holocaust. Nazis began a cinematic documentation of WWII at its onset, positioning cameras in places of actual atrocities. Documentary footage produced was framed by hostile propagandistic schemes; contrary to this 'method', Holocaust feature films are all but a representation of Jewish genocide produced after the actual traumatic events. This class aims at discussing the challenge of representing the Jewish genocide which has often been defined as un-representable. Because of this challenge, Holocaust films raise questions of ethical responsibility for cinematic production & a search for relevant artistic means with which to engage post-traumatic representation. Therefore, among major tropes we will analyze voyeuristic evocation of death & suffering; a truthful representation of violence versus purported necessity of its cinematic aesthetization; intertwined notions of chance & hope as conditions of survival versus hagiographic representation of victims. The main goal is to grasp the potential of cinema for deepening our understanding of the Holocaust, the course simultaneously explores extensive & continuous cinematic production of the genre & its historical development in various European countries, to mention the impact of censorship by official ideologies in the Soviet Union, Poland, Hungary, & Czechoslovakia during the Cold War.
Instructor(s): Bozena Shallcross Terms Offered: Winter
Note(s): Course requirements: film screenings, class participation, reading assignments, one class presentation, and a final project. All readings for the core texts are in English; they can be downloaded from Canvas.
Equivalent Course(s): CMST 22507, JWSC 29550, CMST 32507, REES 37027

REES 27028. David Bergelson's Strange New World. 100 Units.
Born in a shtetl in Kiev province in the Pale of Settlement in 1884, Bergelson began writing in Hebrew and Russian before switching to Yiddish, although his Yiddish always retained the trace of other languages. He lived through the First World War and the Russian revolution and civil war, and survived Hitler, but not Stalin, who had him executed for "nationalism" in 1952. "Yiddish" and "shtetl" may suggest a self-enclosed community of pious Jews, celebrating their rituals in an annual cycle. In Bergelson's world, however, time is out of joint. Anachronism, belatedness, and untimeliness, both joyful and tragic, unfold as an emotional, sensory, and existential condition in the world his fiction creates and the world in which he lived. For Bergelson Yiddish is the vehicle for questions about time, history, justice, art, and bodily experience. This course provides an introduction to Bergelson's novels and short stories, from his earliest writing to his Holocaust works.
Instructor(s): Harriet Murav Terms Offered: Spring
Equivalent Course(s): JWSC 27028, REES 37028

REES 29007. The Brighter Side of the Balkans: Humor & Satire in Lit & Film. 100 Units.
In this course, we examine the poetics of laughter in the Balkans. In order to do so, we introduce humor as both cultural and transnational. We unpack the multiple layers of cultural meaning in the logic of "Balkan humor." We also examine the functions and mechanisms of laughter, both in terms of cultural specificity and general practice and theories of humor. Thus, the study of Balkan humor will help us elucidate the "Balkan" and the "World," and will provide insight not only into cultural mores and social relations, but into the very notion of "funny." Our own laughter in class will be the best measure of our success - both cultural and intellectual.
Instructor(s): Angelina Ilieva Terms Offered: Spring
Prerequisite(s): Readings in English. Background in the Balkans will make the course easier, but is not required.
Equivalent Course(s): CMLT 26610, NEHC 20884, NEHC 30884
REES 29009. Balkan Folklore. 100 Units.
Vampires, fire-breathing dragons, vengeful mountain nymphs. 7/8 and other uneven dance beats, heart-rending laments, and a living epic tradition. This course is an overview of Balkan folklore from historical, political, and anthropological perspectives. We seek to understand folk tradition as a dynamic process and consider the function of different folklore genres in the imagining and maintenance of community and the socialization of the individual. We also experience this living tradition firsthand through visits of a Chicago-based folk dance ensemble, “Balkan Dance.”
Instructor(s): A. Ilieva Terms Offered: Winter
Equivalent Course(s): NEHC 30568, CMLT 23301, CMLT 33301, REES 39009, ANTH 35908, NEHC 20568, ANTH 25908

REES 29010. 20th Century Russian & South East European Emigre 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, Julia Kristeva, Alexander Hemon, Dubravka Ugrešić, Norman Manea, Miroslav Penkov, Ilija Trojanow, Tea Obreht.
Instructor(s): Angelina Ilieva Terms Offered: Autumn
Equivalent Course(s): CMLT 26912, REES 39010, CMLT 36912

REES 29012. Returning the Gaze: The Balkans and Western Europe. 100 Units.
This course investigates the complex relationship between South East European self-representations and the imagined Western “gaze” for whose benefit the nations stage their quest for identity and their aspirations for recognition. We also think about differing models of masculinity, the figure of the gypsy as a metaphor for the national self in relation to the West, and the myths Balkans tell about themselves. We conclude by considering the role that the imperative to belong to Western Europe played in the Yugoslav wars of succession. Some possible texts/films are Ivo Andric, Bosnian Chronicle; Aleko Konstantinov, Baj Ganyo; Emir Kusturica, Underground; and Milcho Manchevski, Before the Rain.
Instructor(s): A. Ilieva Terms Offered: Winter
Equivalent Course(s): CMLT 23201, NEHC 30885, CMLT 33201, NEHC 20885, REES 39012

REES 29013. The Burden of History: The Nation and Its Lost Paradise. 100 Units.
What makes it possible for the imagined communities called nations to command the emotional attachments that they do? This course considers some possible answers to Benedict Anderson’s question on the basis of material from the Balkans. We will examine the transformation of the scenario of paradise, loss, and redemption into a template for a national identity narrative through which South East European nations retell their Ottoman past. With the help of Žižek’s theory of the subject as constituted by trauma and Kant’s notion of the sublime, we will contemplate the national fixation on the trauma of loss and the dynamic between victimhood and sublimity.
Instructor(s): A. Ilieva Terms Offered: Autumn
Equivalent Course(s): CMLT 23401, CMLT 33401, NEHC 20573, HIST 24005, NEHC 30573, REES 39013, HIST 34005

REES 29016. Gender in the Balkans: Wounded Men, Sworn Virgins, Eternal Mothers. 100 Units.
This introductory course examines the poetics of femininity and masculinity in some of the best works of the Balkan region. We contemplate how the experiences of masculinity and femininity are constituted and the issues of socialization related to these modes of being. Topics include the traditional family model, the challenges of modernization and urbanization, the socialist paradigm, and the post-socialist changes. Finally, we consider the relation between gender and nation, especially in the context of the dissolution of Yugoslavia. All work in English.
Instructor(s): A. Ilieva Terms Offered: Winter
Equivalent Course(s): CMLT 23902, REES 39016, GNSE 27607, CMLT 33902

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 narrative 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): A. Ilieva Terms Offered: Spring
Equivalent Course(s): CMLT 37701, REES 39018, CMLT 27701
REES 29021. The Shadows of Living Things: The Writings of Mikhail Bulgakov. 100 Units.
What 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.
Equivalent Course(s): REES 39021, FNDL 29020

REES 29023. Returning the Gaze: The West and the Rest. 100 Units.
Aware of being observed. And judged. Inferior... Abject... Angry... Proud... This course provides insight into 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 investigate the relationship between South East European self-representations and the imagined Western gaze. Inherent in the act of looking at oneself through the eyes of another is the privileging of that other's standard. We will contemplate the responses to this existential position of identifying symbolically with a normative site outside of oneself-self-consciousness, defiance, arrogance, self-exoticization-and consider how these responses have been incorporated in the texture of the national, gender, and social identities in the region. Orhan Pamuk, Ivo Andri#, Nikos Kazantzakis, Aleko Konstantinov, Emir Kusturica, Milcho Manchevski.
Instructor(s): Angelina Ilieva Terms Offered: Autumn
Equivalent Course(s): HIST 33609, HIST 23609, CMLT 29023, NEHC 39023, NEHC 29023, CMLT 39023, REES 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 Kova#evi#), Romania (Norman Manea, Cristian Mungiu), Bulgaria (Valeri Petrov), and Albania (Ismail Kadare).
Instructor(s): Angelina Ilieva Terms Offered: Autumn
Equivalent Course(s): CMLT 39024, CMLT 29024, REES 39024

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 29701. Reading/Research: Russian and Eastern European Studies II. 100 Units.
This is the second part of 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.

REES 29702. Studies III. 100 Units.
This is the third part of 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.
Terms Offered: Spring
Prerequisite(s): Consent of instructor.

REES 29800. Reading/Research: Czech. 100 Units.

REES 29801. Intercultural Adaptation: Kurosawa and His Russian Sources. 100 Units.
Equivalent Course(s): CMLT 21704

REES 29811. The Novel-Essay and its Past. 100 Units.
No description available
Equivalent Course(s): CMLT 31705, CMLT 21705, GRMN 22716, GRMN 32716
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
REES 29912. Special Topics in Advanced Russian. 100 Units.
Equivalent Course(s): RUSS 39912, RUSS 29912, REES 39912
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.