**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 (http://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 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 Monday of sixth 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 (http://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 10303 First-Year 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 (https://study-abroad.uchicago.edu/programs/byType/summer-grants/).

**PROGRAM REQUIREMENTS**

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

**MAJOR IN RUSSIAN AND EAST EUROPEAN STUDIES**

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

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

2. **Six elective courses in REES or in languages offered by Slavic Languages and Literatures.**

   This requirement is designed to allow students to tailor their program to their intended goals and career track. A maximum of one Reading and Research course (REES 29700) may be counted as an elective course.

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

**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><strong>1200</strong></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. If five quarters of credit are granted, one elective course must be substituted into the major. If six 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 beyond. The first-year level of the major language of study cannot be counted toward the minor. The minor also requires at least two REES subject courses. For the minor in REES, electives may include any level of another REES language beyond the major language of study.

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><strong>700</strong></td>
</tr>
</tbody>
</table>

*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.

**BCSN 10103. First-Year Bosnian/Croatian/Serbian I. 100 Units.**
This three-quarter sequence course in Bosnian/Croatian/Serbian languages introduces students to the basics of four basic skills: reading, listening, speaking and writing. It maintains a good balance of the three languages, their respective grammatical and lexical differences, and the Cyrillic and Latin alphabets. Students are encouraged to concentrate on the language and culture of their interest and choice. The course objective is to build a solid foundation in the grammatical patterns of the spoken and written languages, while simultaneously working on basic interpretive, interpersonal, presentational and intercultural communication. This is achieved through a communicative situation-based approach, dialogues and texts and, reinforced by the students and instructor, screenings of short announcements, commercials, documentaries, interviews, and the like. Once a week, one-on-one 15-minute conversation sessions with the instructor offer students the opportunity to review and practice the materials presented in class. The course is supplemented with cultural events, guest speakers and selected media. Together with the conversation sessions, these supplements improve the students' ability to interact effectively and appropriately with people from other linguistic and cultural backgrounds - essential for establishing successful, positive relationships across cultural boundaries.

**BCSN 10203. First-Year Bosnian/Croatian/Serbian II. 100 Units.**
This three-quarter sequence course in Bosnian/Croatian/Serbian languages introduces students to the basics of four basic skills: reading, listening, speaking and writing. It maintains a good balance of the three languages, their respective grammatical and lexical differences, and the Cyrillic and Latin alphabets. Students are encouraged to concentrate on the language and culture of their interest and choice. The course objective is to build a solid foundation in the grammatical patterns of the spoken and written languages, while simultaneously working on basic interpretive, interpersonal, presentational and intercultural communication. This is achieved through a communicative situation-based approach, dialogues and texts and, reinforced by the students and instructor, screenings of short announcements, commercials, documentaries, interviews, and the like. Once a week, one-on-one 15-minute conversation sessions with the instructor offer students the opportunity to review and practice the materials presented in class. The course is supplemented with cultural events, guest speakers and selected media. Together with the conversation sessions, these supplements improve the students' ability to interact effectively and appropriately with people from other linguistic and cultural backgrounds - essential for establishing successful, positive relationships across cultural boundaries.

**BCSN 10303. First-Year Bosnian/Croatian/Serbian III. 100 Units.**
This three-quarter sequence course in Bosnian/Croatian/Serbian languages introduces students to the basics of four basic skills: reading, listening, speaking and writing. It maintains a good balance of the three languages, their respective grammatical and lexical differences, and the Cyrillic and Latin alphabets. Students are encouraged to concentrate on the language and culture of their interest and choice. The course objective is to build a solid foundation in the grammatical patterns of the spoken and written languages, while simultaneously working on basic interpretive, interpersonal, presentational and intercultural communication. This is achieved through a communicative situation-based approach, dialogues and texts and, reinforced by the students and instructor, screenings of short announcements, commercials, documentaries, interviews, and the like. Once a week, one-on-one 15-minute conversation sessions with the instructor offer students the opportunity to review and practice the materials presented in class. The course is supplemented with cultural events, guest speakers and selected media. Together with the conversation sessions, these supplements improve the students' ability to interact effectively and appropriately with people from other linguistic and cultural backgrounds - essential for establishing successful, positive relationships across cultural boundaries.

**BCSN 10403. Accelerated Conversational BCS. 100 Units.**
This course is tailored to students who have advanced beyond their expected level following completion of BCSN 10103/10203, and have already reached the Intermediate-Low sublevel by the end of the winter quarter. It is especially suitable for upperclassmen who have started learning the language during the latter two years of college. The curriculum assumes that students have already mastered all materials covered in First-Year BCS, and have received the best grades possible for the previous two course segments. The main objective of this course is to further develop students' communicative skills - interpretive, interpersonal, presentational, and intercultural - using authentic materials rather than textbook dialogues and grammar exercises. Students will focus on contemporary spoken and written language used in authentic cultural contexts, paving their way to the Intermediate-Mid sublevel.

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

BCSN 20103. Second-Year Bosnian/Croatian/Serbian I. 100 Units.
The Second-Year Bosnian/Croatian/Serbian languages and cultures course is designed for both students who have completed the first-year sequence and heritage learners. Its main objective is to develop further communicative skills-interpretive, interpersonal, presentational and intercultural-using authentic materials representing the contemporary spoken and written language in authentic cultural contexts. Students are presented with a series of texts, such as newspaper articles, interviews with writers, actors, athletes, short biographies, book and film reviews, university websites, travel blogs, etc. Audiovisual materials, representing both high and popular culture, constitute an integral part of every unit. Grammar and vocabulary are reinforced and developed throughout the quarter. Textual and audiovisual materials are selected to best exemplify the outlined themes while maintaining a good balance of the three languages and their respective grammatical and lexical differences in order to assess students’ progress in all four skills. Each of the 12 units is accompanied with a unit test, all of which, including the final exam at the end of the term, mirror the tasks in the practical proficiency assessment test that students can take at the end of the spring quarter. The course is complemented with cultural and historical media from the Balkans, guest speakers and cultural events. The prerequisite is BCSN 10303 or the equivalent.

BCSN 20203. Second-Year Bosnian/Croatian/Serbian II. 100 Units.
The Second-Year Bosnian/Croatian/Serbian languages and cultures course is designed for both students who have completed the first-year sequence and heritage learners. Its main objective is to develop further communicative skills-interpretive, interpersonal, presentational and intercultural-using authentic materials representing the contemporary spoken and written language in authentic cultural contexts. Students are presented with a series of texts, such as newspaper articles, interviews with writers, actors, athletes, short biographies, book and film reviews, university websites, travel blogs, etc. Audiovisual materials, representing both high and popular culture, constitute an integral part of every unit. Grammar and vocabulary are reinforced and developed throughout the quarter. Textual and audiovisual materials are selected to best exemplify the outlined themes while maintaining a good balance of the three languages and their respective grammatical and lexical differences in order to assess students’ progress in all four skills. Each of the 12 units is accompanied with a unit test, all of which, including the final exam at the end of the term, mirror the tasks in the practical proficiency assessment test that students can take at the end of the spring quarter. The course is complemented with cultural and historical media from the Balkans, guest speakers and cultural events. The prerequisite is BCSN 10303 or the equivalent.

BCSN 20303. Second-Year Bosnian/Croatian/Serbian III. 100 Units.
The Second-Year Bosnian/Croatian/Serbian languages and cultures course is designed for both students who have completed the first-year sequence and heritage learners. Its main objective is to develop further communicative skills-interpretive, interpersonal, presentational and intercultural-using authentic materials representing the contemporary spoken and written language in authentic cultural contexts. Students are presented with a series of texts, such as newspaper articles, interviews with writers, actors, athletes, short biographies, book and film reviews, university websites, travel blogs, etc. Audiovisual materials, representing both high and popular culture, constitute an integral part of every unit. Grammar and vocabulary are reinforced and developed throughout the quarter. Textual and audiovisual materials are selected to best exemplify the outlined themes while maintaining a good balance of the three languages and their respective grammatical and lexical differences in order to assess students’ progress in all four skills. Each of the 12 units is accompanied with a unit test, all of which, including the final exam at the end of the term, mirror the tasks in the practical proficiency assessment test that students can take at the end of the spring quarter. The course is complemented with cultural and historical media from the Balkans, guest speakers and cultural events. The prerequisite is BCSN 10303 or the equivalent.

BCSN 21100. Advanced BCS: Literary Readings. 100 Units.
No description available.
Equivalent Course(s): BCSN 31103

BCSN 21101. Advanced Bosnian/Croatian/Serbian: Language through Fiction. 100 Units.
This one quarter course is designed to help students over one of the most difficult hurdles in language training-the transition from working through lessons in a textbook to reading unedited literary texts. The selected pieces of fiction and the exercises drawn from them engage the language’s structure on every page. Immersed in a complete language experience, students learn how to engage the natural, organic language of literary texts across a variety of styles and themes enabling them to work with ever more challenging material. The course objective is to hone students’ abilities to analyze increasingly complex unrevised text, identify various styles and registers of the language, and handle linguistically unfamiliar situations in both spoken and written format. Attention is given to improving students’ abilities to paraphrase, narrate, describe, support opinions, hypothesize and discuss abstract topics. Building vocabulary is stressed as a key to making progress, while issues of language structure and grammar are reinforced throughout the course. Classes are conducted in the target language and may be taken for pass/fail. The prerequisite is two years of formal study of the target language or the equivalent.
BCSN 21200. Advanced Bosnian/Croatian/Serbian: Language Through Film. 100 Units.
Advanced BCS courses encompass both the 3rd and 4th years of language study, with the focus changed from language structure and grammar to issues in interdisciplinary content. The courses are not in sequence. This course addresses the theme of Yugoslav and Post-Yugoslav identity through discussion and interpretation based on selected films, documentaries, images, and related texts-historical and literary, popular press, advertisements, screenplays, and literature on film. Emphasis is on interpersonal communication as well as the interpretation and production of language in written and oral forms. The course engages in systematic grammar review, along with introduction of some new linguistic topics, with constant practice in writing and vocabulary enrichment. The syllabus includes the screening of six films, each from a different director, region, and period, starting with Cinema Komunisto (2012), a documentary by Mila Turajlic. This film will be crucial for understanding how Yugoslav cinema was born and how, in its origins, it belongs to what a later cinephile, Fredric Jameson, has called a “geopolitical aesthetic.” We shall investigate the complex relationship between aesthetics and ideology in the Yugoslav and Post-Yugoslav cinema, and pay close attention to aesthetic conceptions and concrete formal properties, and more importantly, to language, narrative logic, and style.
Equivalent Course(s): BCSN 31203, REES 31203, REES 21200

BCSN 21300. (Re)Branding the Balkan City: Contemp. Belgrade/Sarajevo/Zagreb. 100 Units.
The course uses an urban studies lens to explore the complex history, infrastructure and transformations of cities, mainly the capitals of today’s Serbia, Bosnia and Herzegovina, and Croatia. There is a particular need to survey this region and feed the newfound interest in it, mainly because Yugoslav architecture embodied one of the great political experiments of the modern era. Drawing on anthropological theory and ethnography of the city, we consider processes of urban destruction and renewal, practices of branding spaces and identities, urban life as praxis, art and design movements, film, music, food, 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. One of them is a tour through the 2018 show at MoMA “Toward a Concrete Utopia: Architecture in Yugoslavia 1948-1980” a project curated with the goal to find a place for Yugoslav Modernism in the architectural canon. Classes are held in English. No knowledge of South Slavic languages is required.
Equivalent Course(s): BCSN 21300, BCSN 31303, ARTH 31333, REES 31303, ARTH 21333, GLST 21301, HIST 24008, ARCH 21300

BCSN 21400. Advanced BCS: Language through Art and Architecture. 100 Units.
This course foregrounds different periods in Yugoslav and post-Yugoslav art and architecture. Situated between the capitalist West and the socialist East, Yugoslavia’s architects responded to contradictory demands and influences, developing a postwar architecture both in line with and distinct from the design approaches seen elsewhere in Europe and beyond. Drawing on the country’s own idiosyncrasies, diverse heritage and influences, the course surveys examples of architectural styles from classical to Baroque, through Art Nouveau and Modernism, all the way to full-blown Brutalism with its heft and material honesty. Given that Yugoslav architecture also expressed one of the great political experiments of the modern era, the course entertains many questions on related topics. While exploring major cities, their infrastructure, houses, buildings, monuments, churches and more, the course delves into advanced grammatical topics with the goal of increasing proficiency in both aural and reading comprehension, in addition to honing writing and speaking styles. Classes are conducted in the target language and may be taken for pass/fail. The prerequisite is two years of formal study of the target language or the equivalent.
Equivalent Course(s): BCSN 21400, REES 31403, BCSN 31403

BCSN 29700. Reading and Research Course. 100 Units.
No description available.

BCSN 29701. Intensive BCS Language and Culture Study. 100 Units.
No description available.

BCSN 29910. Special Topics in Bosnian/Croatian/Serbian I. 100 Units.
The course is designed to meet the specific needs of advanced learners of Bosnian/Croatian/Serbian, including heritage and native speakers, and to foster cross-cultural experiences through its interdisciplinary content. The curriculum covers a wide range of topics relative to the students’ field of study, research and personal interests. Although grounded
in the field of philology, it expands students' knowledge in other disciplines of social and behavioral sciences such as history, anthropology, global studies, economics, political science, sociology, and the like. Attention is given to the ability to paraphrase scholarly arguments, formulate research hypotheses, and present one's research in the target language. The course delves into advanced grammatical topics with the goal of increasing proficiency in both aural and reading comprehension, in addition to honing writing and speaking styles. Classes are conducted in B/C/S; the prerequisite is three years of formal study of the target language or the equivalent. Equivalent Course(s): REES 39914, BCSN 39911, REES 29914

BCSN 29912. Special Topics in Bosnian/Croatian/Serbian III: History of Balkan Art. 100 Units.
The course is designed to meet the specific needs of advanced learners of B/C/S, including heritage and native speakers, and to foster cross-cultural experiences through its interdisciplinary content. The curriculum covers a wide range of topics relative to the students' field of study, research and personal interests. Although grounded in the field of philology, it expands students' knowledge in other disciplines of social and behavioral sciences such as history, anthropology, global studies, economics, political science, sociology, and the like. Attention is given to the ability to paraphrase scholarly arguments, formulate research hypotheses, and present one's research in the target language. The course delves into advanced grammatical topics with the goal of increasing proficiency in both aural and reading comprehension, in addition to honing writing and speaking styles. Classes are conducted in B/C/S; the prerequisite is three years of formal study of the target language or the equivalent. Equivalent Course(s): BCSN 39912, REES 29915, REES 39915

CZECH COURSES

CZEC 10103-10203-10303. First-Year Czech I-II-III.
First-Year Czech

CZEC 10103. First-Year Czech I. 100 Units.
This course introduces the Czech language to those students who would like to speak Czech or use the language for reading and research purposes. All four major communicative skills (i.e. reading, writing, listening, speaking) are stressed. Students will also learn about Czech culture through readings, films and class activities. This three-quarter sequence prepares students for the second-year Czech course and to study or travel abroad in the Czech Republic. Conversation practice is held weekly.

CZEC 10203. First-Year Czech II. 100 Units.
This course is an introduction to the basic grammar of Czech with attention given to all four skills of speaking, listening, reading, and writing, as well as exposure to Czech culture. Winter and Spring Quarters include work with Czech film and literature. Students gain some familiarity with the major differences between literary and spoken Czech as they learn to use the language both as a means of communication and as a tool for reading and research.

CZEC 10303. First-Year Czech III. 100 Units.
This course is an introduction to the basic grammar of Czech with attention given to all four skills of speaking, listening, reading, and writing, as well as exposure to Czech culture. Winter and Spring Quarters include work with Czech film and literature. Students gain some familiarity with the major differences between literary and spoken Czech as they learn to use the language both as a means of communication and as a tool for reading and research.

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

CZEC 20103. Second Year Czech-I. 100 Units.
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.

CZEC 20203. Second Year Czech-II. 100 Units.
No course description available.

CZEC 20303. Second Year Czech-III. 100 Units.
The course is the final course of the second-year Czech sequence. The course further develops all four major communicative skills (speaking, listening comprehension, reading, and writing) and prepares students for continued study of Czech in advanced-level courses and for study or travel abroad in the Czech Republic. Cultural awareness is enhanced through exposure to authentic reading and listening material, as well as through in-class discussion.

CZEC 20200. Second Year Czech II. 100 Units.

CZEC 27801. Bohumil Hrabal: Too Loud a Solitude. 100 Units.

TBD
Equivalent Course(s): FNDL 22307
CZEC 29700. Reading and Research Course. 100 Units.
No description available.

CZEC 29900. BA Paper. 100 Units.
No description available.

POLISH COURSES

POL 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.

POL 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.

POL 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.

POL 10303. First-Year Polish III. 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.

POL 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.

POL 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.

POL 20203. Second-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.

POL 20303. Second-Year Polish III. 100 Units.
The primary goal of second year Polish is to expand the student's speaking, reading and writing skills by building on grammar and vocabulary learned during the first year of study. As a complement to the linguistic side of the course, the student will gain a greater familiarity with Polish history and culture through varied means including readings of literary works, articles from contemporary Polish newspapers and movies.

POL 20403-20503-20603. Third Year Polish I; Third-Year Polish II-III.
Third-Year Polish

POL 20403. Third Year Polish I. 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 styilities. All work in Polish.
Equivalent Course(s): POLI 30403

POL 20503. Third-Year Polish II. 100 Units.
No course description available
Equivalent Course(s): POLI 30503
POLI 20603. Third-Year Polish-III. 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 20500. Third-Year Polish I. 100 Units.
Third year Polish
Equivalent Course(s): POLI 30100

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

POLI 24300. Polish Through Literary Readings III. 100 Units.
No description available.

POLI 29700. Reading and Research Course. 100 Units.
TBD

RUSSIAN COURSES

RUSS 10103-10203-10303. First-Year Russian I-II-III.
First-Year Russian

RUSS 10103. First-Year Russian I. 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 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 10123. Summer Intensive Introductory Russian. 300 Units.
No description available.

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.

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.

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.

RUSS 20103-20203-20303. Second-Year Russian I-II-III.
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 20104-20204-20304. Second-Year Russian Studies I-II-III.
This course continues RUSS 20104-20204-20304; 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.

**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.

**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.

**Equivalent Course(s): RUSS 30502, REES 30502, REES 29502**

**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).

**Equivalent Course(s): REES 30202, RUSS 30202, REES 29202**

**RUSS 21302. Advanced Russian through Media I. 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).

**Equivalent Course(s): REES 30102, RUSS 30102, REES 21302**

**RUSS 21402. Advanced Russian through Media II. 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).

**Equivalent Course(s): REES 21402, RUSS 30202, REES 30202**

**RUSS 21502. Adv Russian Through Media-III. 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, RUSS 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.
Equivalent Course(s): RUSS 31600

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, Ilija Trojanow, Tea Obreht.
Equivalent Course(s): SOSL 36900, SOSL 26900, CMLT 36902, CMLT 26902, RUSS 36900

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): REES 29910, REES 39910, RUSS 39910

RUSS 29911. 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 39911

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

RUSSIAN AND EAST EUROPEAN STUDIES COURSES

REES 13802. The Russian Empire. 100 Units.
Empire is back in contemporary Russia. Old imperial insignia have replaced hammers and sickles on government buildings, the bodies of the last tsar and his family have been exhumed and venerated, and Putin’s foreign policy stakes imperial claims on the nations on Russia’s border. This course examines what the Russian empire was, how it worked, and the legacies that it left behind. Themes to be considered include the culture of the autocracy and the tradition of reform from above; imperial expansion and multiethnic society; the construction of class, ethnic, and estate identities; and the causes and consequences of the Old Regime’s collapse. Mondays and Wednesdays are reserved for lectures, Fridays for discussion. Note(s): First-year students warmly welcomed; no prior Russian history, culture, or language assumed. Equivalent Course(s): REES 13802
Equivalent Course(s): HIST 13802

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.

Equivalent Course(s): HIST 13803

REES 15004. War, Culture, and Imperialism: Russia and the West from the 19th Century to the Present. 100 Units.
This course will survey literature shaped by the history of imperial conflict between Russia and "The West," ultimately with a view to better understanding our current geopolitical situation and mediascape. The course will be anchored in the nineteenth century, focusing on writing related to the Crimean War (1853-6) and the long contest between Britain and Russia for domination in Central Asia and India known as "The Great Game," but it will also provide a snapshot of Cold War cultural production, with an emphasis on ideological dissent among Black radicals and Russian emigres, before turning finally to our contemporary moment. (Fiction, 1830-1940)
Equivalent Course(s): ENGL 15004

REES 20000. Tolstoy’s Late Works. 100 Units.
This course examines the works written by Tolstoy after Anna Karenina, when he abandoned the novel as a form and gave up his copyright. Readings include his influential writings on non-violence and vegetarianism, his challenges to church and state authority, as well as later literary works, which some believe surpass the famous novels he had renounced. We will also explore the particularities of Tolstoy’s charisma in these years, when he came to be viewed as a second Tsar in Russia and as a moral authority throughout the world.
Equivalent Course(s): FNDL 22850, RLST 28501, RLIT 32900, REES 30000

REES 20001. War and Peace. 100 Units.
Tolstoy’s novel is at once a national epic, a treatise on history, a spiritual meditation, and a masterpiece of realism. This course presents a close reading of one of the world’s great novels, and of the criticism that has been devoted to it, including landmark works by Victor Shklovsky, Boris Eikhenbaum, Isaiah Berlin, and George Steiner. (B, G)
Equivalent Course(s): FNDL 27103, REES 30001, CMLT 22301, ENGL 28912, HIST 23704, ENGL 32302, CMLT 32301

REES 20002. Tolstoy: Anna Karenina. 100 Units.
TBD
Equivalent Course(s): REES 30002, FNDL 27102

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 mania, and as conjuration.
Equivalent Course(s): SIGN 26027, ENGL 28916, GNSE 24900, FNDL 25300

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.
Equivalent Course(s): REES 30007, HIST 33602, HIST 23602

REES 20009. Dostoevsky: The Brothers Karamazov. 100 Units.
TBD
Equivalent Course(s): FNDL 27000

REES 20111. 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): RLST 28204, RLIT 39901, HUMA 24800, FNDL 24612, REES 30013

REES 20014. The Demons. 100 Units.
TBD
Equivalent Course(s): RLIT 37502, RLST 28701, FNDL 21502

REES 20018. Dostoevsky: The Idiot. 100 Units.
TBD
Equivalent Course(s): ENGL 28902, CMLT 29300, CMLT 39300, ENGL 48902, FNDL 27101, REES 30018

REES 20019. Chekhov’s Modernity. 100 Units.
TBD
Equivalent Course(s): REES 30019, CMLT 21301, CMLT 31301, FNDL 21807

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

REES 20023. Tyuchev. 100 Units.
TBD
Equivalent Course(s): REES 30023

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

REES 20027. Dostoevsky’s Demons. 100 Units.
Mikhail Bakhtin’s description of Dostoevsky’s novels as polyphonic works, in which characters are free of ideological subordination to the author and thus more fully embody radically different points of view, has been highly compelling as a model for novelistic discourse particularly in the West. There are other views of Dostoevsky, however. In Russia, more attention has been paid to his faith in Orthodox Christianity, which he believed could resolve the intense conflicts that dominate his novels, and to his view that the Russian national character might have the power to unite humanity under universal values. In this course we will read the novel Demons against the backdrop of these ideas, but also in the context of contemporary Russia, where notions of national destiny and sovereign ideals have been used to justify repression and invasion. Our method of reading will be straight out of Dostoevsky and Bakhtin, as students will be invited to adopt the most diverse perspectives and to argue their ideas as if possessed.
Equivalent Course(s): FNDL 20027, REES 30027

REES 20200. Dostoevsky’s Brothers Karamazov. 100 Units.
We will read and interpret The Brothers Karamazov by Dostoevsky. Among major themes are the relation to God and religion to the larger society and state; the problem of evil; and the nature of sin and how it enters into religious beliefs; human “freedom,” and what the word might have meant to Dostoevsky; and love.
Equivalent Course(s): FNDL 20200, RLST 28206

REES 20675. St. Petersburg: Text and City. 100 Units.
St. Petersburg, Petrograd, Leningrad, Piter. Russia’s “Window to Europe” has as many faces as it has names: eastern and western; imperial and revolutionary; physical and mythical. This course explores the relationship between geographical space and cultural imaginary by examining what Vladimir Toporov has called the “Petersburg Text of Russian Literature,” a mythology of Russia’s European capital that has arisen from and through a unique constellation of literary classics. Readings include a close analysis of Andrei Bely’s modernist masterpiece PETERSBURG, as well as works by Pushkin, Gogol, Dostoevsky, Blok, Akhmatova and Kharms.
Equivalent Course(s): SCTH 20675, CMLT 20675

REES 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.
Equivalent Course(s): RUSS 30902, RUSS 20902, REES 30902

REES 20905. Walter Benjamin: 1935-1938. 100 Units.
[Volume 3 of] Harvard’s majestic annotated edition of the essays and fragments includes reflections on Brecht, Kafka and the collector Eduard Fuchs, an early version of the famous analysis of art in the age of mechanical reproduction (here more accurately translated as ‘technological reproducibility’) and the equally exhilarating inquiry into the nature of narrative, ‘The Storyteller. ’You feel smarter just holding this book in your hand.”-
Michael Dirda, The Washington Post. In this course, we hold the book in our hands for extended periods of time to read it and discuss its contents. Extracurricular carriage of the book is encouraged.
Equivalent Course(s): FNDL 20905

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?
Equivalent Course(s): FNDL 26903, REES 31000, ISHU 29405

REES 21001. Greece and the Balkans in the Age of Nationalism. 100 Units.
This course is an introduction to the history of Southeastern Europe since the 1790s. Each week’s work will examine a key topic in the Balkan affairs through a combination of lectures, readings and discussion of associated issues. The class will not follow the history of any one Balkan country comprehensively. Instead, the course will direct students’ attention to relevant developments which address questions like these: 1. How does Balkan history related to European history? 2. What is a nation, a nationality, and an ethnic group? 3. What has nationalism meant in the Balkans? The course emphasizes the history of Greece, Albania, Bulgaria, Romania and Yugoslavia, with some attention to events in the Ottoman Empire, the Habsburg Monarchy and Hungary as appropriate. The course aims to offer a historical background that will enable students to better understand the recent history of Greece and the Balkans.
Equivalent Course(s): HIST 23613, NEHC 21002, MOGK 31001, MOGK 21001

REES 21002. Kieslowski’s French Cinema. 100 Units.
Krzysztof Kieslowski’s The Decalogue and The Double Life of Veronique catapulted the Polish director to the international scene. His subsequent French triptych Blue, White, Red turned out to be his last works that altered his image and legacy to affirm his status as an auteur and a representative of the transnational cinema. We discuss how in his virtual universe of parallel histories and repeated chances, captured with visually and aurally dazzling artistry, the possibility of reconstituting one’s identity, triggered by tragic loss and betrayal, reveals an ever-ambiguous reality. By focusing on the filmmaker’s dissolution of the thing-world, often portrayed on the verge of vague abstraction of (in)audibility or (un)transparency, this course bridges his cinema with the larger concepts of postmodern subjectivity and possibility of metaphysics. The course concludes with the filmmaker’s contribution to world cinema. All along, we read selections from Kieslowski’s and Piesiewicz’s screen scripts, Kieslowski’s own writings and interviews, as well as from the abundant criticism of his French movies. All materials are in English.
Equivalent Course(s): REES 31002, CMST 34405, CMST 24405, FNDL 25312, CMLT 24405

REES 21006. Joseph Conrad’s Secret Agent: Inaction, 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): FNDL 21006, ENGL 31006, REES 31006, ENGL 21006
REES 2101. Advanced Bosnian/Croatian/Serbian: Language through Fiction. 100 Units.
This one quarter course is designed to help students over one of the most difficult hurdles in language training-the transition from working through lessons in a textbook to reading unedited literary texts. The selected pieces of fiction and the exercises drawn from them engage the language's structure on every page. Immersed in a complete language experience, students learn how to engage the natural, organic language of literary texts across a variety of styles and themes enabling them to work with ever more challenging material. The course objective is to hone students' abilities to analyze increasingly complex unrevised texts, identify various styles and registers of the language, and handle linguistically unfamiliar situations in both spoken and written format. Attention is given to improving students' abilities to paraphrase, narrate, describe, support opinions, hypothesize and discuss abstract topics. Building vocabulary is stressed as a key to making progress, while issues of language structure and grammar are reinforced throughout the course. Classes are conducted in the target language and may be taken for pass/fail. The prerequisite is two years of formal study of the target language or the equivalent.
Equivalent Course(s): BCSN 3103, BCSN 31200, REES 31203

REES 21200. Advanced Bosnian/Croatian/Serbian: Language Through Film. 100 Units.
Advanced BCS courses encompass both the 3rd and 4th years of language study, with the focus changed from language structure and grammar to issues in interdisciplinary content. The courses are not in sequence. This course addresses the theme of Yugoslav and Post-Yugoslav identity through discussion and interpretation based on selected films, documentaries, images, and related texts-historical and literary, popular press, advertisements, screenplays, and literature on film. Emphasis is on interpersonal communication as well as the interpretation and production of language in written and oral forms. The course engages in systematic grammar review, along with introduction of some new linguistic topics, with constant practice in writing and vocabulary enrichment. The syllabus includes the screening of six films, each from a different director, region, and period, starting with Cinema Komunisto (2012), a documentary by Mila 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.
Equivalent Course(s): BCSN 31203, BCSN 21200, REES 31203

REES 21300. (Re)Branding the Balkan City: Comtemp. Belgrade/Sarajevo/Zagreb. 100 Units.
The course uses an urban studies lens to explore the complex history, infrastructure and transformations of cities, mainly the capitals of today's Serbia, Bosnia and Herzegovina, and Croatia. There is a particular need to survey this region and feed the newfound interest in it, mainly because Yugoslav architecture embodied one of the great political experiments of the modern era. Drawing on anthropological theory and ethnography of the city, we consider processes of urban destruction and renewal, practices of branding spaces and identities, urban life as praxis, art and design movements, film, music, food, 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. One of them is a tour through the 2018 show at MoMA "Toward a Concrete Utopia: Architecture in Yugoslavia 1948-1980" a project curated with the goal to find a place for Yugoslav Modernism in the architectural canon. Classes are held in English. No knowledge of South Slavic languages is required.
Equivalent Course(s): BCSN 31303, ARTH 31333, REES 31303, ARTH 21333, GLST 21301, HIST 24008, ARCH 21300, BCSN 21300

REES 21302. Advanced Russian through Media I. 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.
Equivalent Course(s): REES 30102, RUSS 30102, RUSS 21302

REES 21400. Advanced BCS: Language through Art and Architecture. 100 Units.
This course foregrounds different periods in Yugoslav and post-Yugoslav art and architecture. Situated between the capitalist West and the socialist East, Yugoslavia's architects responded to contradictory demands and influences, developing a postwar architecture both in line with and distinct from the design approaches seen elsewhere in Europe and beyond. Drawing on the country's own idiosyncrasies, diverse heritage and influences, the course surveys examples of architectural styles from classical to Baroque, through Art Nouveau and Modernism, all the way to full-blown Brutalism with its heft and material honesty. Given that Yugoslav architecture also expressed one of the great political experiments of the modern era, the course entertains many questions on related topics. While exploring major cities, their infrastructure, houses, buildings, monuments,
churches and more, the course delves into advanced grammatical topics with the goal of increasing proficiency in both aural and reading comprehension, in addition to honing written and speaking styles. Classes are conducted in the target language and may be taken for pass/fail. The prerequisite is two years of formal study of the target language or the equivalent.

Equivalent Course(s): BCSN 21400, REES 31403, BCSN 31403

REES 21402. Advanced Russian through Media II. 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).

Equivalent Course(s): RUSS 21402, RUSS 30202, REES 30202

REES 21500. Spaces of Hope: The City and Its Immigrants. 100 Units.
The city is the site where people of all origins and classes mingle, however reluctantly and agonistically, to produce a common if perpetually changing and transitory life.” (David Harvey) This course will use the urban studies lens to explore the complex history of immigration to Chicago, with close attention to communities of East European origin. Drawing on anthropological theory and ethnographic materials, we will study the ways in which the city and its new citizens transform one another.

Equivalent Course(s): PBPL 27330, CHST 21500, HIST 27713, ENST 27330

REES 21502. Adv Russian Through Media-III. 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 30302, RUSS 21502, RUSS 30302

REES 22000. Kafka in Prague. 100 Units.
The goal of this course is a thorough treatment of Kafka's literary work in its Central European, more specifically Czech, context. In critical scholarship, Kafka and his work are often alienated from his Prague milieu. The course revisits the Prague of Kafka’s time, with particular reference to Josefov (the Jewish ghetto), Das Prager Deutsch, and Czech/German/Jewish relations of the prewar and interwar years. We discuss most of Kafka’s major prose works within this context and beyond (including The Castle, The Trial, and the stories published during his lifetime), as well as selected critical approaches to his work.

Equivalent Course(s): REES 32000, GRMN 29600, GRMN 39600

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 Patočka, Václav Havel, Eva and Jan Švankmajer, Bohumil Hrabal, The Plastic People of the Universe, and Czech New Wave film.

REES 22009. Kafka’s The Trial. 100 Units.
This very close reading of Kafka's arguably most well known unfinished novel means to move away from megalithic glosses of Kafka as a writer of allegory-of bureaucratic oppression, social alienation, and a world abandoned by God, etc.-instead to look deeply at Kafka’s precision, and strategic imprecision, of language, language as trauma, wound, and axe. Knowledge of German is not necessary.

Equivalent Course(s): FNDL 21650, GNSE 21650

REES 22010. The Cinema of Miloš Forman. 100 Units.
The films of Miloš Forman (1932-2018) reflect the turbulence of the 1960s, '70s, '80s and '90s, and 2000s by focusing on the underdog, the pariah, the eccentric. The subject matter to which Forman was drawn translated into his cinema with a signature bittersweet tone, emphatic narrative cogency, and lush spontaneity. This course is an intensive study of Forman's work from his "New Wave" work in Czechoslovakia (Loves of a Blonde, The Fireman's Ball) to his U.S. studio successes (One Flew Over the Cuckoo's Nest, Amadeus), to his idiosyncratic and parabolic last films (Man on the Moon, Goya's Ghosts). Among other topics, the course contemplate the value of a dark sense of humor, cinematic gorgeousness, and artistic dissidence.
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): CLCV 22117, CLAS 32117, CMLT 22402, GRMN 22402

REES 23005. Russia's 3 Cinemas: BETW Politics and Cultures. 100 Units.
No description available.

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.
No description available.

REES 23020. When Moscow was Paris. 100 Units.

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.
Equivalent Course(s): LING 26310, LING 36310

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): REES 33115, LING 23115, MDVL 25100, LING 35100

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.
Equivalent Course(s): LING 37200, ANTH 27400, ANTH 37400, REES 33119, HUMA 27400, LING 27200

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, Feodor 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): HUMA 26901, ENGL 46901, CMLT 22100, REES 33137, CMST 25102, CMST 35102, ENGL 26901

REES 23149. Modern Central European Novel. 100 Units.
In his essay, "63 Words," Milan Kundera names the "pleiad of great Central European novelists" as consisting of "Kafka, Hašek, Musil, Broch, [and] Gombrowicz." In the very next entry, "Central Europe (and Europe)," Kundera states, "In a press release, Broch's publisher places him in a highly Central European context: Hofmannsthal, Svevo. Broch protests: If he must be compared to someone, let it be Gide and Joyce! Was he thereby denying his "Central Europeanness"? No, he was only saying that national, regional contexts are useless for apprehending the meaning and the value of a work." The ostensible contradiction in these two statements is a large part of what we study in the course as we read three of these authors: Kafka, Broch, and Musil. The works will be read in English translation. The course requires short essays across the quarter; there is no final paper or exam.
Equivalent Course(s): REES 33749
REES 23153. Modern Central European Literature. 100 Units.
This course explores the prose fiction of Central Europe in the twentieth century. Beginning with Franz Kafka, Robert Musil, and other voices of the twilight of the Austro-Hungarian Empire, the course presents a close study of Czech, Polish, Austrian, Hungarian, and Yugoslav novels and short fiction. Readings including Bruno Schultz, Milan Kundera, and Imre Kertesz and the works of lesser known, recently translated works by women, Roma authors, and national minorities will open our discussions into broader understandings of the region, its history, and cultural output as we ask whether literature might hold an answer to a long standing question: What is Central Europe?
Equivalent Course(s): REES 33153

REES 23154. XCAP: The Commune: The Making and Breaking of Intentional Communities. 100 Units.
Any class is an intentional community of sorts: people gathered together with a sense of collective purpose. But often the hopes of students are not met by the content or the methods in the classroom. Can we do better by making the process more intentional-clarifying and developing a collective sense of purpose at the outset? We will start by forming a collective plan on topics to be explored-anything from iconic American communities and Russian communes to memoir studies and economics. Possible projects include creating an intentional community in an off-campus location, designing a communal space, rewriting manifestos, or creating a new communal charter. We can cover anything from economics, space, and gender to the problem of leadership and secular belief systems. We may also want to utilize alternative modes of learning, besides reading and discussing texts, such as roleplaying. A few students in the class have some experience in intentional communities, and we will welcome their input and suggestions.
Equivalent Course(s): REES 33154, KNOW 29975, GNSE 29975

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.
Equivalent Course(s): CMST 24550, CMST 34550

REES 23202. Writing Humans and Animals in Eastern Europe. 100 Units.
TBD
Equivalent Course(s): ENGL 33302, ENGL 23202, REES 33202

REES 23203. Animal Stories. 100 Units.
N/A
Equivalent Course(s): CMLT 23203, REES 33203, ENGL 33303, ENGL 23303

REES 23322. Music, Politics, and Identity in Ukraine. 100 Units.
Ukraine has a long history of sovereignty, which is closely interwoven into the long history of its music and arts. The modern distinctiveness of Ukrainian music, from folk to popular to classical music, is evident today as in the past, especially as it resists military oppression from Russia. The modern musical narrative of Ukrainian sovereignty could not be more striking than in the 2022 Ukrainian victory in the Eurovision Song Contest. This course will examine the significance that music has in the culture and history of Ukrainian nation, the roles it plays in the society and the spheres of the life of Ukrainians. Through lectures, discussions, listening, and watching a selection of pieces representing the versatile system of musical culture in Ukraine, which consists of different indigenous and non-indigenous elements, ancient genres/forms, and their modern interpretations. The course aims to introduce students to different musical practices and the musical life of Ukraine in its connection to diverse sociocultural contexts and dynamic of cultural environment, thereby developing students’ understanding of music’s use in social and political practices in general.
Equivalent Course(s): MUSI 23122, MUSI 33122, REES 33322

REES 23614. Rethinking Europe through Romani Studies. 100 Units.
This seminar introduces students to historical and contemporary approaches to minority studies in Central and Eastern Europe. It focuses on the historical and everyday experience of Roma, whose status as a minority people-whether ethnic or national-will be the subject of careful consideration. Using archival, historical, and ethnographic methodologies, we will question official and institutional accounts and uses of Romani identity in order to open up the history of Europe to renewed critical inquiry. The course has a wide geographical and temporal scope, covering developments in Germany, Austria, Hungary, Romania, Czechoslovakia, and the Soviet Union from the late nineteenth century to the present. It begins by examining how Roma are constituted as both idea and people, put to work by a variety of political entities. Next, we explore how these ways of narrating subjectivity intersect with the Holocaust and its histories. We conclude with a study of the category of statelessness in the postwar, and its relevance to contemporary debates about the crisis of European sovereignty and freedom of movement.
REES 23706. 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, but 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; origins, practices, aesthetics, legacies, and critiques of Stalinism; 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.
Equivalent Course(s): HIST 23706

REES 23708. Soviet History through Literature. 100 Units.
This course considers the main themes of Soviet history through canonical works of fiction, with an occasional addition of excerpts from autobiographies, memories, and police files.
Equivalent Course(s): HIST 23708

REES 23812. Russia and the West, 18th-21st Centuries. 100 Units.
There are few problems as enduring and central to Russian history as the question of the West—Russia’s most passionate romance and most bitter letdown. In this course we will read and think about Russia from the eighteenth to the twenty-first centuries through the lens of this obsession. We will study the products of Russian interactions with the West: constitutional projects, paintings, scientific and economic thought, the Westernizer—Slavophile controversy, and revolutions. We will consider the presence of European communities in Russia: German and British migrants who filled important niches in state service, trade, and scholarship; Italian sculptors and architects who designed some of Russia’s most famous monuments; French expatriates in the wake of the French Revolution; Communist workers and intellectuals, refugees from Nazi Germany; and Western journalists who, in the late Soviet decades, trafficked illicit ideas, texts, and artworks. In the end, we will follow émigrés Russians to Europe and the United States and return to present-day Russia to examine the anti-Western turn in its political and cultural discourse.
Equivalent Course(s): HIST 33812, HIST 23812, REES 33812

REES 23814. The Lands Between: Europe between the Black and Baltic Seas. 100 Units.
For centuries, the territory between the Baltic and Black Seas served as a crossroads of civilizations. Speakers of Yiddish, Polish, Ukrainian, Belarusian, German, Lithuanian, and Russian have claimed the region as their homeland; it has hosted large and influential Catholic, Orthodox, and Jewish confessional communities. These “lands between” have produced rich and meaningful cultural exchange, but they have also generated destructive conflicts and horrific violence. How do we make sense of the cultures, ideas, and communities that emerged from this region? And how has this space mediated broader understandings of what is “Eastern,” “Western,” or “European?” This course employs a pedagogy of reconciliation, examining the history of the “lands between” from a variety of perspectives and working to reconcile contradictory understandings of the past.
Equivalent Course(s): HIST 23814, HIST 33814, JWSC 23814, REES 33814

REES 24000. God, Self, Nation, and Revolution in East European Jewish Life and Thought, 1850-1939. 100 Units.
The course covers the history of the Jewish encounter with modernity on the fractured political, cultural, and social terrain of Eastern Europe. Modern Eastern European Jews collectively generated many of the modern forms of Jewish identity, politics, culture, and religion—Hasidism & ultra-Orthodoxy, Zionism & Jewish nationalism, & Jewish socialism—while individually forging an array of syntheses, hybrids, & even negations of Jewishness in relation to the unprecedented political, cultural, & social dilemmas of Eastern European life. Key foci include religious & cultural transformations within Jewish life from the late 18th c, which gave birth to Hasidism, Orthodoxy, & a Jewish Enlightenment movement; the 19th-c encounter with the invasive reformism of the Russian & Austro-Hungarian empires & later 20th-c ethnonationalisms; the recasting of everyday life & identity in relation to imperial interventions, changing cultural norms vis-à-vis authority, tradition, & gender, & dramatic social & economic transformations in late 19th-c Eastern Europe; the formation of modern Jewish nationalism; encounters between Jews & East European socialism & social radicalism; the development of a secular Jewish cultural sphere & an opposing Orthodox counterculture locked in conflict with each other, with rampant assimilation, & with new kinds of popular culture; relations between Jews & the other peoples & cultures of Eastern Europe; Jewish prospects & predicaments in the postimperial nation-state.
Equivalent Course(s): HIST 23814, REES 34000, HIJD 34000, HIST 34000, JWSC 24000, RLST 20444

REES 24002. Co-existence and the Cold War: On the Origins of the Non-Aligned Movement. 100 Units.
This course will trace the history of the Non-Aligned Movement, which Fidel Castro described as an attempt to form a geopolitical entity “against imperialism, colonialism, neo-colonialism, racism, and all forms of foreign aggression, occupation, domination, interference or hegemony as well as against great power and bloc politics.” Formally established in Belgrade, Yugoslavia in 1961, the movement has subsequently grown into an initiative that currently represents 55% percent of the world's population. Focusing primarily on the early history of the
movement, the course will examine how the rulers of Yugoslavia, Egypt, Ghana, India and Indonesia came together in this extraordinary historical moment through an attempt to reject Cold War politics, and how this initiative grew to a movement that includes over 120 member countries today.

Equivalent Course(s): REES 34002

REES 24007. Chernobyl: Bodies and Nature After Disaster. 100 Units.

When reactor number 4 at the Chernobyl Nuclear Power Station exploded, it quickly made headlines around the world. Swedes found radiation in their air, Germans in their milk, Greeks in their grain, and Britons in their sheep. Ukrainians and Belarusians found it in their rain, wind, water sources, homes, and in their children’s thyroids. Americans worried about finding it in their bodies, especially in pregnant or fetal bodies. A lot of roads led to the Chernobyl disaster: the Soviet state system, to be sure, but also the Cold War arms race, a faith in scientific progress shared in East and West, and a global disregard for the natural world and the human body. This course will follow those roads to the climax of the explosion and then examine the many paths out of Chernobyl: the disaster’s aftereffects on geopolitics, environmentalism, feminism, and body politics. We will draw on a recent outpouring of scholarly and popular works on Chernobyl, including books, podcasts, and television series. We will also read texts on feminism, environmentalism, and other nuclear disasters, Cold War histories, and fiction to provide context and sites for further inquiry.

Equivalent Course(s): HIST 24007, CEGU 24007, HLTH 24007, ENST 24007, GNSE 24007

REES 24110. The Soviet Empire. 100 Units.

What kind of empire was the Soviet Union? Focusing on the central idea of Eurasia, we will explore how discourses of gender, sexuality and ethnicity operated under the multinational empire. How did communism shape the state’s regulation of the bodies of its citizens? How did genres from the realist novel to experimental film challenge a cohesive patriarchal, Russophone vision of Soviet Eurasia? We will examine how writers and filmmakers in the Caucasus and Central Asia answered Soviet Orientalist imaginaries, working through an interdisciplinary archive drawing literature and film from the Soviet colonial ‘periphery’ in the Caucasus and Central Asia as well as writings about the hybrid conception of Eurasia across linguistics, anthropology, and geography.

Equivalent Course(s): NEHC 24110, REES 34110, NEHC 34110, CMLT 24111, CRES 24111, CRES 34111, CMLT 34111

REES 24220. Anxious Spaces. 100 Units.

This course explores built (architectural), filmic, and narrative spaces that disturb our bearings, un-situate us, and defy neurotypical cognition. In the sense that “angst” is a mode that can be understood as both stalling and generative, we analyze spaces and representations of spaces such as corridors, attics, basements, canals, viaducts, labyrinths, forests, ruins, etc., spaces that are ‘felt’ as estranging, foreboding, in short, anxiety-provoking, in order to understand why-despite or because these topoi are hostile-they are produced, reproduced, and craved. We will pay special attention to abject spaces of racial and sexual exclusivity, sites of spoliation, and of memory and erasure. Among our primary texts are films by Kubrick, Tarkovksy, and Antonioni, and Chytilová, short fiction by Borges, Kafka, Nabokov, and selections from the philosophical/theoretical writings of Bachelard, Deleuze & Guattari, Debold, Foucault, Kracauer, and the edited volume, Mapping Desire, Geographies of Sexuality.

Equivalent Course(s): REES 34220, GNSE 34220, GNSE 24220, ARCH 24220

REES 24402. Introduction to Russian and Soviet Cinema. 100 Units.

What is the relationship between film, myth, ideology, and revolution? What are the features of Soviet comedy? What could it mean for a film to be “poetic” and how is this idea understood by and manifest in the work of directors like Andrei Tarkovsky and Alexander Sokurov? These are only some of the many questions we will explore as we engage in a survey of Russian-language cinema from its very beginnings (in the 1890s) to the present, engaging with representative texts and cinematic works from each of Russian cinema’s primary periods (early Russian, avant-garde revolutionary, socialist realist, thaw, stagnation, and post-Soviet).

Equivalent Course(s): REES 34240, GNSE 44220, GNSE 24220, ARCH 24220

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 24411. The Interrupted Word: Photographs in Contemporary Central Europe. 100 Units.

Literature from East-Central Europe in the past 20 years has been largely populated by the genre of “witness literature,” or fictional narratives about factual historical traumas. Given the global popularity of memoirs, why would an author choose to write a fictional account of historical trauma as a way to bear witness? Even more curiously, these novels frequently embed photographs—pictures of real people and places—within their fictional narrative. How do these mixings of media—and of reality and fiction—affect the ways these novels bear witness? In this course, we will focus on the literary legacy of three historical moments of witness—Germany after WWII, Yugoslav Successor States after the Yugoslav Wars of the 1990s, and Post-Soviet Poland—to ground a theoretical analysis of the function of photographs in texts. As the four novels (by W.G. Sebald, Dubravka Ugrešić, Aleksandar Hemon, and Pavel Huelle) that serve as touchstones for our inquiry were all composed
at both a temporal and spatial remove from their historical referents, we will also engage the discourses of post-memory and exile literature. Throughout the course, our main goal will be to determine the function of photographs embedded in literary narratives: what kind of truths do they represent? How does a photographic truth interact with a narrative one? How can diverse media theory help us understand the relationships between photography, narrative, literature and history?
Equivalent Course(s): GRMN 24415, ENGL 24421

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 Eremov’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 34317, MUSI 24317

REES 24417. Where We Come From: Methods & Materials in the Study of Immigration. 100 Units.
This course provides an interactive survey of methodologies that engage the experiences of immigrants in Chicago. Exploring practices ranging from history to fiction, activism to memorialization, this course will introduce students to a variety of the ways that immigrants and scholars have approached the Second City.
Equivalent Course(s): HIST 27712, CHST 24417, ENST 27210, PBPL 27210

REES 24418. Ruining Chekhov: Reading and Staging the Modernist Play. 100 Units.
Stanislavski has ruined my play!” Anton Chekhov’s notoriously negative response to Konstantin Stanislavski’s production of The Cherry Orchard at the Moscow Art Theater provides the point of departure for this course and its examination of both Chekhov’s plays and their production history in Russia, the Soviet Union, and abroad.
As we investigate the texts, performances, and non-theatrical adaptations of The Seagull, Uncle Vanya, Three Sisters, and The Cherry Orchard, we will explore the particular problems of reading and staging Chekhov, whose often sparse stage directions and ambiguous dialogue create the potential for strikingly different interpretations. Through questioning this openness and other defining features of Chekhov’s plays, we will study the ways these productions have changed and adapted to new countries, new political contexts, and new tendencies in theater and performance throughout the twentieth and twenty-first centuries. Over the course of the quarter, we will bring together our discussion of the stage and screen history of these works together with our own ideas about potential approaches to staging or adapting Chekhov’s works.
Equivalent Course(s): FNDL 24418
REES 24419. Stravinsky and His Worlds: In Russia, Abroad, and In-Between. 100 Units.
This course examines the life and work of Igor Stravinsky as a means to construct a larger cultural picture from the pre-Revolutionary context in Russia to the culture of Europe and United States. Stravinsky's career is reduced in the textbooks to three changes of address - he relocated from Russia to France, Switzerland, and the United States - and three style periods: neo-national, neoclassical and, after the death of Arnold Schoenberg, dodecaphonic (serial). We will create a more complex picture by rethinking the binaries (public and private, national and universal, ambition writ large and small, experimentalism and conservatism), examining lesser known aspects of Stravinsky's life and career in Russia and abroad, and analyzing his contemporaries. Equivalent Course(s): MUSI 24419, FNDL 24420

REES 24420. Russian Short Fiction: Experiments in Form. 100 Units.
Russian literature is known for the sweeping epics that Henry James once dubbed the "loose baggy monsters." However, in addition to the famed 'doorstop novels,' the Russian literary canon also has a long tradition of innovative short fiction-of short stories and novellas that experiment with forms of storytelling and narration. This course focuses on such works, as well as the narrative strategies and formal devices that allow these short stories and novellas to be both effective and economical. Throughout the quarter, we will read short fiction from a variety of Russian authors and examine the texts that establish the tradition of Russian short fiction as well as those that push its boundaries. We will attend to the formal characteristics of these texts, analyze their approach to storytelling, and ultimately question what these texts reveal about our appetite for narrative. Authors sampled include: Pushkin, Gogol, Turgenev, Tolstoy, Dostoevsky, Chekhov, Platonov, Nabokov, Tolstaya, and many others! No prior knowledge of Russian language or literature is required.

REES 24421. Women's Work: Agents of Change in Central and Eastern Europe. 100 Units.
This course explores the role of women in both making and unmaking socialism in Central and Eastern Europe. While we begin with women's direct engagement in political discourse and government, the scope of the course will expand to engage with women writers, artists, performers, scholars, and dissidents who drove social change through the twentieth century in the Eastern Bloc. Equivalent Course(s): GNSE 24421

REES 24422. Puppet, Robots, and Automatons: Animating the Inanimate Body. 100 Units.
This course explores changing roles of puppets, robots, and automatons in the arts from the nineteenth century through the present. Major themes will include expressions of the anxieties surrounding animate inanimate objects, intersections between the arts and technology, constructed bodies in the context of both modernism and modernity, robots and automatons in utopian and dystopian spaces, and the relationship between puppets, robots, and automatons and developments in media through the past two hundred years. Readings for the course will historical and contemporary theoretical discourses on these constructed and imagined bodies, literary depictions ranging from folk tales through science fiction narratives, and discussions of puppets, robots, and automatons in the popular press. Beyond these texts, we will investigate how these figures are represented in film, theater, and the visual arts. Although we will consider sources and viewpoints from a broad geographical perspective, we will give special attention to the role of puppets, robots, and automatons in Central and Eastern Europe, where both nineteenth century romantic nationalism and twentieth century socialism fostered a distinctive discursive, technological, and creative space for the constructed, animated body. Equivalent Course(s): REES 34422

REES 24423. Russian Encounters with Blackness: History, Literature, Politics. 100 Units.
This course provides a historical, literary, and political survey of Russia's encounters with black peoples, from the reign of Peter the Great to the administration of Vladimir Putin. Drawing on a variety of sources, including novels, autobiographies, film, media reports, and contemporary scholarly research, the course explores the concepts of race, belonging, and otherness/duality as they evolved in the varying historical contexts of Russia's encounters with "blackness." Particular attention is paid to comparisons of racialization and racial injustice in America and in Russia, as gleaned from the biographies of black "Russophiles" such as Frederick Bruce Thomas and Paul Robeson, as well as from the memoirs and writings of figures such as Alexander Pushkin, Langston Hughes, and Yelena Khanga. From classic Russian literature, to Soviet propaganda, to contemporary geopolitics, the course asks: How has "blackness" been historically understood and/or used by Russians, and what cultural and political legacies has that left in Russia's post-imperial and post-Soviet space? Equivalent Course(s): REES 34423

REES 24424. Jewish Civilization III - Jews and the City: Migration and Urbanization in the Modern Jewish Diaspora. 100 Units.
Why are Jews often referred to as "the people of the city," and how did this ethnic group become one of the most urbanized in the world? This course explores the multifaceted relationship between Jews and cities over the course of the long 19th century. Through critical reading of primary sources (in translation) and discussion of modern research, we will investigate the experiences of and connections between two formative processes-migration and urbanization-in the modern Jewish world. The course is transnational in focus, structured thematically around major global urban centers which absorbed Jewish migrants in the late 19thand early 20th centuries. Particular focus will be paid to Jewish encounters with and experience in Berlin, Vienna, Paris, Warsaw, Odessa, Kiev, London, New York, and Chicago. We will investigate how modern Jewish identities are produced both in and through urban space, and we will analyze how Jewish migration has in turn shaped urban and city life.
Russian and East European Studies

Equivalent Course(s): HIST 17205, ENST 12002, JWSC 12002, ARCH 17205

REES 24425. Invasion Culture: Russia Through its Wars. 100 Units.
A look at contemporary culture through Russia's invasions, from the Soviet invasion of Afghanistan in 1979 to the invasion of Ukraine in 2022. Broadly, this course explores how war determines cultural life. How do the policies and tactics of war, and the art and literature of wartime, convey ideas about power and the state, traditional vs. modern values, civilizational mission vs. cultural pluralism? Beyond Russian literature and film, we consider voices from Afghanistan, the Caucasus, Chechnya, Syria, Belarus, and Ukraine, asking, How are Russia's wars fought in the domain of culture?
Equivalent Course(s): REES 34425, CMLT 24425

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.
Equivalent Course(s): NEHC 20765, MUSI 33503, MUSI 23503, REES 35001, NEHC 30765, ANTH 25905

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.
Equivalent Course(s): ARTV 20003, ARTH 38600, CMST 48600, ENGL 48900, ARTH 28600, ENGL 29600, MAPH 33700, CMLT 22500, MAAD 18600, REES 45005, CMLT 32500, CMST 28600

REES 25025. Gender and Translation. 100 Units.
The course will consider translation — both theory and practice — in relation to queer studies and gender and women's studies. Authors will include Naomi Seidman, Monique Balbuena, Yevgeniy Fiks, Raquel Salas Rivera, Kate Briggs, and others. For the final essay, students may write a research paper or translation project.
Equivalent Course(s): REES 35025, CMLT 35025, CMLT 25025, GNSE 35025

REES 25130. Radical Reading. 100 Units.
This experimental course-part seminar and part practicum-brings together Berlin-based artist collective Slavs and Tatars and Prof. Leah Feldman (Comparative Literature). It explores material and conceptual approaches to radical reading. In the practicum students will design a creative project informed by the seminar's exploration of histories, sites, and genres of radical reading (including revolutionary books and manifestos, children's primers and comics). The course will challenge the patriarchal, colonial and gendered conventions of these genres, as we seek to expand their boundaries and borders.
Equivalent Course(s): REES 35130, TAPS 35130, TAPS 25130, ARTV 30806, ARTV 20806, GNSE 35130, CMLT 25130, CMLT 35130, GNSE 25130

REES 25255. Gender and Translation. 100 Units.
The course will consider translation—both theory and practice—in relation to queer studies, transgender studies, disability studies, and gender and women's studies. We will consider the intersections of translation with religion, postcolonialism, decolonialism, and feminist thought. Authors studied will include Monique Balbuena, Raquel Salas Rivera, Kate Briggs, Gayatri Chakravorty Spivak, and others. There will be workshops with guest translators. Students may undertake a final research paper or translation project. A minimum of reading knowledge with at least one non-English language is required.
Equivalent Course(s): GNSE 25525, CMLT 45025, GNSE 45025, CMLT 25525, REES 45025

REES 25400. 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.
Equivalent Course(s): HUMA 24000

REES 25601. Russian Media Culture. 100 Units.
Over the past 150 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.

Equivalent Course(s): REES 35601

**REES 25602. Russian Short Fiction: Experiments in Form. 100 Units.**

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

Equivalent Course(s): HIST 14001

**REES 25603. Media and Power in the Age of Putin and Trump. 100 Units.**

For the past four years we’ve been transfixed by the news—but also by the way the news has been reported. Longstanding practices have been questioned or abandoned as our media have grappled with how to cover a changing political landscape. A similar situation unfolded in late and post-Soviet Russia, where it seemed that newspapers and TVs were not only reporting, but also carrying out, a regime change. This course will examine media regimes in both the U.S. and Russia (and the U.S.S.R.), with careful attention to historical and theoretical frameworks that will help us better understand current media events. On the Russian side we will explore how political and cultural regimes 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. We will compare this tradition with that of the United States, where freedom of expression has been privileged, but has also been shaped and distorted by the economic and cultural markets that constitute our media.

Equivalent Course(s): REES 35603, SIGN 26029

**REES 25604. Russian Media at War. 100 Units.**

In this course we will form a collective to follow and respond to Russian media coverage of the war in Ukraine and its larger context. We will consider the impact of tightened control over journalistic free speech and the increasingly top-down control of representations of Russia’s role in the region, with a primary focus on Ukraine. We will analyze the main narratives that have been used to justify the actions of the Russian state, and the methods that have been used to undermine counternarratives. While we will find tools of analysis through background reading in theory, we will spend most of our time looking at current media content coming out of Russia, Ukraine, and their neighboring countries, with some attention also to American and other western sources. Russian, Ukrainian, and other language skills will be highly useful, but are not required.

Equivalent Course(s): REES 35604, KNOW 35604, KNOW 25604

**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 26011-26012-26015. Introduction to Russian Civilization I-II-III.**

This three-quarter sequence, which meets the general education requirement in civilization studies, provides an interdisciplinary introduction to Russian civilization. The first quarter covers the ninth century to the 1870s; the second quarter continues on through the post-Soviet period. Working closely with a variety of primary sources—
from oral legends to film and music, from political treatises to literary masterpieces—we will track the evolution of Russian civilization over the centuries and through radically different political regimes. Topics to be discussed include the influence of Byzantine, Mongol-Tataric, and Western culture in Russian civilization; forces of change and continuity in political, intellectual and cultural life; the relationship between center and periphery; systems of social and political legitimation; and symbols and practices of collective identity.

REES 26011. Introduction to Russian Civilization I. 100 Units.
The first quarter covers the ninth century to the 1870s; the second quarter continues on through the post-Soviet period. Working closely with a variety of primary sources—from oral legends to film and music, from political treatises to literary masterpieces—we will track the evolution of Russian civilization over the centuries and through radically different political regimes. Topics to be discussed include the influence of Byzantine, Mongol-Tataric, and Western culture in Russian civilization; forces of change and continuity in political, intellectual and cultural life; the relationship between center and periphery; systems of social and political legitimation; and symbols and practices of collective identity.
Equivalent Course(s): SOSC 24000, HIST 13900

REES 26012. Introduction to Russian Civilization II. 100 Units.
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.
Equivalent Course(s): SOSC 24100, HIST 14000

REES 26015. Introduction to Russian Civilization III. 100 Units.
When taken following Introduction to Russian Civilization I and II, Introduction to Russian Civilization III meets the general education requirement in Humanities, Civilization Studies, and the Arts. The course is thematic and will vary from year to year. Spring 23 theme: There are few problems as enduring and central to Russian history as the question of the West-Russia’s most passionate romance and most bitter letdown. In this course we will read and think about Russia from the eighteenth to the twenty-first centuries through the lens of this obsession. We will study the products of Russian interactions with the West: constitutional projects, paintings, scientific and economic thought, the Westernizer-Slavophile controversy, and revolutions. We will consider the presence of European communities in Russia: German and British migrants who filled important niches in state service, trade, and scholarship; Italian sculptors and architects who designed some of Russia’s most famous monuments; French expatriates in the wake of the French Revolution; Communist workers and intellectuals, refugees from Nazi Germany; and Western journalists who, in the late Soviet decades, trafficked illicit ideas, texts, and artworks. In the end, we will follow émigré Russians to Europe and the United States and return to present-day Russia to examine the anti-Western turn in its political and cultural discourse.
Equivalent Course(s): SOSC 24200

REES 26017. The Soviet Visual Experience. 100 Units.
The Soviet Union was a world in pictures, a world shaped and reshaped 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.
Equivalent Course(s): CMST 26601, REES 36017, CMST 36601

REES 26024. Trans-bodies in Horror Cinema. 100 Units.
Films presenting trans bodies or “psyches” have historically often othered these as “monstrous,” and compelled a sense of the inevitable tragedy of living in sexual fluidity. To fully contemplate such expressions of horror, tragedy, or pity, the course will screen and discuss films such as Psycho (Alfred Hitchcock, 1960), Dressed to Kill (Brian DePalma, 1980), Sleepaway Camp (Robert Hiltzick, 1983), Silence of the Lambs (Jonathan Demme, 1991), The Skin I Live In (Pedro Almadovar, 2011), Predestination (Michael and Peter Spierig, 2014) but also considers films of the trans body made ostensibly more calculable, at least in terms of moral and ethical stability, such as Robocoup, the Alien films of Ridley Scott, Ghost in the Shell (Sanders, 2017), and the online choice map game Detroit Become Human. The course is dedicated foremost to rupturing binary thinking (as a form of nonage) and the critical theory that will ballast our readings includes selections from Haraway, Halberstam, Garbar, Benschoff, Reese’s The Fourth Age, Schelde’s Androids, Humanoids, and Other Science Fiction Monsters, and Foucault’s Abnormal.
Equivalent Course(s): GNSE 20103, CMST 20703
REES 26038. Russophobia: Contemporary Poetry Beyond Borders. 100 Units.
Like anglophone and francophone literatures, russophone culture has long been produced beyond Russia's borders. The collapse of the Soviet Union both shrunk and scattered Russia's cultural influence, transforming the contours of "russophobia-land." Studying the development of poetry written in Russian both within and outside of Russia, we read anthologies of Russian poems from Kyiv, Minsk, Petersburg, Fergana, Alma-Aty, Tel Aviv, and New York. We consider: revolutionary exchange networks, colonization, immigration, translation, and other dynamics that drive linguistic spread. Students undertake presentations and research on writers of their choice. Equivalent Course(s): REES 36038

REES 26040. Between Power and Powerlessness: Theater in East and Central Europe. 100 Units.
National independence movements, revolutions, authoritarian regimes, and the decline of empire: playwrights in East and Central Europe wrote major works of world literature in response to these events - and sometimes in prescient anticipation of them. This seminar introduces students to the plays that, from Chekhov to Havel, shaped the fates of nations. Topics include: the avant-garde, theater of the absurd, acting methods, performance art, and documentary theater. Equivalent Course(s): TAPS 35215, TAPS 25215, REES 36040

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 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. Equivalent Course(s): REES 36047, FNDL 26047

REES 26048. Russian Cinema. 100 Units.
Russian cinema occupies an important and distinctive place within world film culture. It rose to prominence in the 1920s through the revolutionary (in all senses) films and film theory of Sergei Eisenstein, Vsevolod Pudovkin, Dziga Vertov, and others, and maintained its distinction through the early years of socialist realism, a unique media system in which film was recognized, in Lenin's saying, as "the most important of the arts." After Stalin's death, Russian film re-captured its revolutionary energy amidst the "Soviet new wave," characterized by the films of Mikhail Kalatozov, Sergei Paradzhianov, and Andrei Tarkovsky. In recent years, film has continued to play a crucial role in defining and animating a post-Soviet cultural identity, both through poetic filmmakers such as Aleksandr Sokurov and through genre films. We will survey this history, from 1917 right up to the present moment, with a selection of the most energizing films and theoretical writings by their makers. We will examine how a national style gets established and maintained; how film form and film style have responded to the pressures of ideology and power; how film art has served both as a tool of colonization and identity-formation; and how film artists have negotiated the pressures of cultural tradition (including that of the Russian novel) and the world film market. Equivalent Course(s): REES 36048, CMST 34505, CMST 24505

REES 26054. The Coldest Game: The Art of Chess and Geopolitical Strategy. 100 Units.
This course explores culture and statecraft in Russia and the West from the pre-Revolutionary period in Russia to the present through the lenses of game theory and chess. Game theory focuses on various settings where the focus is primarily on decision makers' choices (strategies), particularly in the fields of economics, politics, international relations, sports and games. Game theory became a powerful means in the West for understanding and explaining geopolitical moves during the Cold War. Rather than attempt to predict future political outcomes as one deploying game theory might, however, in this course we will analyse past events. In the process, we will come to see how chess might be the conduit to a more "Russian" analysis of the past. Each week we will explore issues of geopolitics and culture through literature, feature films and documentaries as well as visual art and music. We will begin with Vladimir Nabokov's novel The Defense. Luzhin, the character in Nabokov's novel, is himself a chess grandmaster and a metaphor for émigré artists and intellectuals. From there, we will move to work by other intellectuals to learn more both about Russia and about Russia's relationship to the West. Students will write a paper based on a topic of their choice after consultation with the instructor. Their papers will explore past or present geopolitical matters through the methodological lens of games, sport or anything where strategy is required. Equivalent Course(s): REES 36054

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): REES 36070, HIST 33707, HIST 23707

REES 26065. Russian Popular Culture. 100 Units.
None available at this time.
Equivalent Course(s): REES 36065

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 dissidence—from Pussy Riot to Black Lives Matter—that rely both on the vulnerability of individual bodies and global communication networks.

Equivalent Course(s): CMST 34568, REES 36068, CMST 24568

REES 26069. Jewish Writers in the Russian Tradition. 100 Units.
Considers the experience of Jewish national subjectivity under conditions of Russian and Soviet empire in the nineteenth and twentieth centuries. While attentive to practices of physical marginalization and assimilation (the Pale of Settlement, Birobidzhan), we will focus mainly on the literary record in works by Dostoevsky, Solovyov, Kovner, Babel, An-sky, Bagritsky, Grossman, Ehrenburg, and Brodsky. The syllabus also includes works in theatre, painting and film, as well as important critical texts on subjectivity and post-colonial theory.

Equivalent Course(s): REES 36069, JWSC 20234

REES 26070. Post-Soviet Ukraine. 100 Units.
This course focuses on the cultural life of Ukraine after the Soviet collapse. In a guided process, students will co-facilitate this syllabus, deciding on topics and readings in (translated) Ukrainian literature and film as well as the history of Ukraine. Possible topics include: memory of Soviet wars, the capitalist transition, Chornobyl, artistic movements, subcultures, the Maidan Revolution, Russia’s war, language politics, ethnicities, and gender relations. Reading options include Andryukhovich, Zabuzhko, Plokhy, Zhadan. No prior knowledge required.

Equivalent Course(s): HIST 23615, REES 36073, HIST 33615

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.

Equivalent Course(s): ARTV 28000, ARTV 38000, CMST 34521, CMST 24521, REES 36071

REES 26072. The Roots of War: Historical and Cultural Causes of Russian Aggression in Ukraine. 100 Units.
Since the beginning of Russia’s war on Ukraine, Vladimir Putin and his entourage have created false historical constructions that serve as the basis for their aggressive policy. The main question of this course is: to what extent is Putin’s retro-policy historically grounded, traditional and natural? An analysis of the rhetoric and historiosophy of the modern Russian elite will reveal the sources they have been drawn upon. Is there a connection between Muscovite Russia, the Russian Empire and modern Russian neo-imperialism? What role does the legacy of the USSR play in the political system, state structure and foreign policy of the modern Russian Federation? Where do historical trends, national interests and the new imperial ideology coincide and contradict each other? We will also discuss the modern history of opposition to Putin’s authoritarianism and trace the history and cultural significance of democratic institutions in Russia. Finally, we will use the history of Ukrainian statehood and the processes of formation of the Ukrainian nation to shed alternative perspective on recent Russian views of Ukraine.

Equivalent Course(s): REES 36072
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.
Equivalent Course(s): REES 36075

REES 26076. Russian Modernist Poetry. 100 Units.
No description available.
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.
Equivalent Course(s): REES 36077

REES 26078. The Philosophy of Architecture. 100 Units.
So we may fairly say he [the architect] comes under science which is concerned with knowing."-Plato. The course examines how and why it is that architecture is a singular philosophical object of discourse among so many thinkers across time, why it is an art of especial "knowing", and how such a 'singularity' to architectural knowledge as artistic knowledge sublates ideology, grants it a limit or is itself limit, and constitutes a mentality, a situatedness, a means of modulating or conniving being and behaving. The focus is on works that interrogate building as art and technē. Foundational texts from antiquity (Vitruvius, Plato, Aristotle), modern philosophical inquiries into building and dwelling (Heidegger, Derrida, DeBord, Vidler, et al), and the writings of practitioners (Le Corbusier, Gropius, Koolhaus, Venturi, et al) will be discussed. The concept of the formation of human subjectivity by built space, or, more important, the resistance to it, is crucial to the course and its understanding of architecture as a way of knowing and being.

REES 26079. Revolutions. 100 Units.
Revolutions have shaped the modern world. Why have they happened? What have been their consequences? Do they always involve a terror? Do they always generate a period of reaction? When do revolutions end? Are there general patterns which we can observe over space and time? Are there differences between social and political revolutions? These and other questions will be explored by examining historically a range of revolutions from the Glorious Revolution of 1688-89 through late twentieth-century revolutions, including the American, French, Haitian, Russian and Iranian revolutions. Students will examine seminal revolutionary texts as well some important analyses of revolutions from the social sciences and humanities. Social, economic, and intellectual approaches to revolution will all be explored.
Equivalent Course(s): AMER 18102, HIST 18102, LLSO 28102

REES 26080. Lost Histories of the Left. 100 Units.
When most Americans think about "the left," Marxism, Soviet state socialism, or European social democracy spring to mind. This class will explore alternative-but now largely forgotten-blueprints for revolutionizing the political and social order that emerged in the nineteenth century. We will pay special attention to utopian socialism, early anticollonial movements, the Jewish Labor Bund, and anarchism. Examining the intellectual underpinnings of these movements, their influence on the modern world, and the factors that led to their demise, we will also consider what lessons they can teach to those committed to realizing a better future today.
Equivalent Course(s): HIST 39426, JWSC 29626, HIST 29426, REES 36080

REES 26603. Soviet Cinema and the Avant-Garde. 100 Units.
This course examines some of the most ambitious claims about what cinema as a medium can do by early Soviet filmmakers. We look at the extraordinary flourishing of cinema in the Soviet Union in the 1920s and 30s including films by Eisenstein, Vertov, Shub, Pudovkin and Dovzhenko, their theoretical writings, their collaborations with avant-garde artists and theater designers, and their far-reaching influence on film and film theory. We will also consider the political and historical context of the films and their creators.
Equivalent Course(s): REES 36603, CMST 24507

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 Jobbík, 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
critical tools for future creative research in Holocaust studies. in readings of Benjamin's works on urban space, urban planning, and the city in ruins, we discuss, and anticipate, problems of the urban "subject," or, "architectural subject": territorialization and deterritorialization, being and non-being, decay and dwelling in decay. These dilemmas are taken up in the main with close readings of Benjamin's texts on urban space and dwelling such as Benjamin's "Central Park," Moscow Diary, and selections from Passagen-Werk (The Arcades Project). In addition, we are invested in the repercussions of these confrontations in contemporary discourses on eco-urbanism, ruin porn, and post-human architecture, such as are available in Deleuze and Guattari's A Thousand Plateaus, Vogel's Thinking Like a Mall, and Harman's Architecture and Objects.

Equivalent Course(s): REES 26660, CRES 26660, ENGL 26660, SIGN 26050, REES 36661, ENGL 36661, CMLT 26660, CMLT 36660

REES 26800. Walter Benjamin and Urban Space. 100 Units.
In reading a number of Benjamin's works on urban space, urban planning, and the city in ruins, we discuss, and anticipate, problems of the urban "subject," or, "architectural subject": territorialization and deterritorialization, being and non-being, decay and dwelling in decay. These dilemmas are taken up in the main with close readings of Benjamin's texts on urban space and dwelling such as Benjamin's "Central Park," Moscow Diary, and selections from Passagen-Werk (The Arcades Project). In addition, we are invested in the repercussions of these confrontations in contemporary discourses on eco-urbanism, ruin porn, and post-human architecture, such as are available in Deleuze and Guattari's A Thousand Plateaus, Vogel's Thinking Like a Mall, and Harman's Architecture and Objects.

Equivalent Course(s): FNDL 26800, ARCH 26800

REES 27003. Narratives of Assimilation. 100 Units.
This course offers a survey into the manifold strategies of representing the Jewish community in East Central Europe beginning from the nineteenth century to the Holocaust. Engaging the concept of liminality-of a society at the threshold of radical transformation-it will analyze Jewry facing uncertainties and challenges of the modern era and its radical changes. Students will be acquainted with problems of cultural and linguistic isolation, hybrid identity, assimilation, and cultural transmission through a wide array of genres-novel, short story, epic poem, memoir, painting, illustration, film. The course draws on both Jewish and Polish-Jewish sources; all texts are read in English translation.

Equivalent Course(s): NEHC 20223, REES 37003, JWSC 20223, NEHC 30223, Rlst 26623

REES 27005. Jewish Civilization III - Narratives of Assimilation. 100 Units.
This course offers a survey into the manifold strategies of representing the Jewish community in East Central Europe beginning from the nineteenth century to the Holocaust. Engaging the concept of liminality-of a society at the threshold of radical transformation-it will analyze Jewry facing uncertainties and challenges of the modern era and its radical changes. Students will be acquainted with problems of cultural and linguistic isolation, hybrid identity, assimilation, and cultural transmission through a wide array of genres-novel, short story, epic poem, memoir, painting, illustration, film. The course draws on both Jewish and Polish-Jewish sources; all texts are read in English translation.

Equivalent Course(s): NEHC 12005, JWSC 12005, RLST 22014

REES 27007. Mapping Our Selves: Identity and Subjectivity. 100 Units.
This course examines how different collective and individual selves develop, change, and get mobilized in modern Eastern and Central Europe. As Enlightenment, post-Enlightenment, and national ideas spread across Europe, the understanding of self and subjectivity was fundamentally transformed. In Eastern and Central Europe, themselves terms that have their roots in these changes, this occurred at a tumultuous time of changes of borders, countries, and forms of government. This course focuses primarily on cultures and literatures in Poland's different forms of existence and non-existence, a locus central to these dynamics. We will ask such questions as: What does it mean to develop a sense of a nation without a territorial state or within an empire? What kind of subject do different works of art elicit and why? Under what circumstances does identity become a more engaging understanding of the self? What are its borders and porousness? We will be reading a variety of literary, artistic, and theoretical works from the 18th to 21st centuries, among them Immanuel Kant on Enlightenment subjectivity, Voltaire and Jean-Jacques Rousseau on the form and future of Poland, Karl Marx on base and superstructure, and Louis Althusser on the dynamics of getting drawn into a society and economic system (interpellation); as well as Polish authors probing these issues and tensions, such as Witkacy, Eliza Orzeszkowa, Andrzej Stasiuk, Debora Vogel, and Stanislaw Brzozowski.

Equivalent Course(s): REES 37007

REES 27014. Moments of Happiness. 100 Units.
TBD

Equivalent Course(s): REES 37014, FNDL 26902

REES 27019. Holocaust Object. 100 Units.
In this course, we explore various ontological and representational modes of the Holocaust material object world as it was represented during World War II. Then, we interrogate the post-Holocaust artifacts and material remnants, as they are displayed, curated, controlled, and narrated in the memorial sites and museums of former ghettos and extermination and concentration camps. These sites which-once the locations of genocide-are now places of remembrance, the (post)human, and material remnants also serve educational purposes. Therefore, we study the ways in which this material world, ranging from infrastructure to detritus, has been subjected to two, often conflicting, tasks of representation and preservation, which we view through a prism of authenticity. In order to study representation, we critically engage a textual and visual reading of museum narrations and fiction writings; to tackle the demands of preservation, we apply a neo-materialist approach. Of special interest are survivors' testimonies as appended to the artifacts they donated. The course will also equip you with salient critical tools for future creative research in Holocaust studies.
REES 27021. The Rise and Demise of Polish Chicago: Reading Polonia's Material Culture. 100 Units.
Chicago claims to have the largest Polish and Polish-American population in the US and yet the city's distinctly Polish neighborhoods are now only history as their population has dispersed or moved to the suburbs. This course explores the diminishing presence of Poles against the lasting input of the material culture which they introduced to the urban spaces of Chicago. The course is framed by the fundamentals of thing discourse and employs the mediums of sculpture, fashion, photography, architecture and topography of the Polish community in Chicago through several field trips. The course's main goal is to map the evolution of the former Polish neighborhoods which often concluded with the erasure of their distinct ethno-space. In order to grasp the status of such changes, students take several field trips to the former Polish neighborhoods and visit their existing architectural landmarks and cultural institutions. Towards the end of the course, students conduct several interviews with Polish Chicagoles from the postwar and Solidarity immigrations. The course concludes with a capstone project for which students will make a virtual collection of artifacts designed as a curio cabinet filled with objects they found, created, and purchased during their research and field trips.
Equivalent Course(s): AMER 27021, CHST 27021, ANTH 35423, ARCH 27021, REES 37021, ANTH 25423

REES 27025. The Cracks of Being: Polish Modernist Literature. 100 Units.
The Cracks of Being: Polish Modernist Literature. The 19th and early 20th centuries were characterized by radical changes: trains, cameras, telephones, industrialization, democracy. Moreover, objectivity appeared to be undermined by our unconscious, making for an increased doubt and suspicion toward being. “All that is solid melts into air,” Karl Marx wrote, and many would-be truths seemed to unmoor. On the other hand, modern life came with a sense of alienation and disenchantment in our increasingly mediated experience. Straddling this chasm, modernist literature has used many different strategies to make literary modern existence; and these are the focus of this course. Some authors try to salvage form, others attempt to mimic this instability, or represent the impossibility of representation. Our authors look for liminalities, epiphanies, cracks and nooks of being and language, in order to sound out, defamiliarize and re-present reality. The authors we will read include Bolesław Lesiński, Stanisław Ignacy Witkiewicz, Zofia Nałkowska, Bruno Schulz, Czesław Miłosz, and Witold Gombrowicz.
Equivalent Course(s): REES 37025

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 mechanically relating the films to the Ten Commandments, Kieślowski explores the relevance of the biblical moral rules to the state of modern man forced to make ethical choices. Each part of the series contests the absolutism of moral axioms through narrative twists and reversals in a wide, universalized sphere. An analysis of the films will be accompanied by readings from Kieślowski's own writings and interviews, including criticism by Zizek, Insdorf, and others.
Equivalent Course(s): REES 37026, CMST 26705, 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.
Equivalent Course(s): JWSC 29500, CMST 32507, REES 37027, CMST 22507

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.
Equivalent Course(s): REES 37028, JWSC 27028
REES 27029. Survival. 100 Units.
This course will discuss the complex experience of survival, its forms and conceptualizations. Not limited to a historical discourse, the course's content and scope are framed by modernity, beginning in the 19th century biological notion of survival through its subsequent milestone articulation by Franz Rosenzweig and concluding in the selective reading from a plethora of post-Holocaust writings. What does it mean to survive? According to those who during WWII lived on the narrow threshold between life and death and survived its precariousness, survival depended on diverse rational and irrational factors such as faith (extrinsic or intrinsic), health, age, wealth, egoism, coincidence, hope, and luck that often verge on the miraculous; thus, no discursive centrality would be ascribed to any of the forms of survival under our investigation. During the course we will become familiar with historical, philosophical, and biographical accounts of survival.
Equivalent Course(s): REES 37029, FNDL 27029, JWSC 27029

REES 27030. In/Dependence and Form: An Introduction to Polish Cinema. 100 Units.
This course is a critical introduction to Polish cinema. It surveys Polish cinema during the long 20th century, a tumultuous period: partitioned Poland, interwar independence, World War II, the Holocaust, the Polish People's Republic, post-communist Poland. Cinema has interplayed in complex ways with this history. It has for the most part been funded by the state, and has also helped shape, subverted, or attempted to elude national narratives. Using this interplay of history, nation(s), and cinematic form as a lens, we will discuss films by such directors as Andrzej Żuławski, Agnieszka Holland, Joseph Green, and Stefan and Franciszka Themerson.
Equivalent Course(s): REES 37030

REES 27032. Bodies, Objects, Cognition. 100 Units.
This course explores the differences between objects and embodiment as examined in varied historical periods and artistic genres. We will probe the ontological indeterminacy of embodied beings versus machines in terms of agency, autonomy, subjectivity, and artificiality. Our main operative mode is a visual-verbal comparison and its perception. Through discussions of such visual strategies as pareidolia, abstraction, bodyscape, as well as the scientific phenomena of cloning and humanoid robotics, the course will destabilize once fundamental epistemologies to present a cognitive moment when the traditionally stable object-body dichotomy is understood anew as a dynamic system of affective, biological, representational, and mechanical relations. Visual artists, writers and critics studied will include Leonardo da Vinci, Hans Holbein, Giuseppe Arcimboldo, Wassily Kandinsky, Kazimir Malevich, Tadeusz Borowski, Stanislaw Lem, Allan Teger, Magdalena Abakanowicz, W.T.J. Mitchell and others. All readings are in English.
Equivalent Course(s): KNOW 37032, ARTH 27032, REES 37032, ANTH 37032, KNOW 27032, ARTH 37032

REES 27035. Gender, Agency, and Power in 19th C Russian Literature. 100 Units.
When members of Pussy Riot performed their "Punk Prayer" at the Cathedral of Christ Our Savior in Moscow in 2011, heads covered with neon balaclavas, it was as much the scandal of their female bodies in front of the iconostasis as the words of their song that constituted their protest against state and church. This course focuses on similarly scandalous provocations and quieter acts of resistance against normative gender expectations in 19th-century Russian literature. We read narratives of rebellion by individuals and collective actions by groups of women, and consider the surprising agency attributed to women's cooperative work in Russian literature as well as the heavy burdens placed on women by family, state, and church. Readings include primarily short fiction in a variety of genres (sentimental, romantic, realist, and gothic) by canonized male writers and by women writers of the 19th C who are less often taught and translated, but were widely read in their own day. These works expand our understanding of the narrative possibilities for sexuality and gendered subjectivity in the Russian literary sphere, and of the ways in which possibility itself was made and remade by literary expression. The course also introduces students to methods of literary analysis informed by critical theories of gender, and asks how Russian literary and cultural history may offer new ways of thinking about gendered bodies, performance, and interrelations in the 19th C and today.
Equivalent Course(s): REES 37035, GNSE 20118

REES 27203. Žižek, The Sublime Object of Ideology. 100 Units.
tbd
Equivalent Course(s): FNDL 27203

REES 27804. Dostoevsky's Demons/ Бесы Достоевского 100 Units.
In this course we will be reading closely and discussing the controversial novel by Fyodor Dostoevsky. Demons (Бесы, 1871-72) about political tension and terrorism in late nineteenth century Russia. Based on the historical incident of the "Nechaev cell," a group that killed one of their own members as an act of political provocation, the novel gives a broad picture of the socio-political landscape, ideas about human agency in society, and the sensibilities of different social groups and classes in the late nineteenth century, and offers a philosophical meditation on the nature of political evil. We will read and discuss the novel in Russian. The final paper can be written in Russian or English.
Equivalent Course(s): FNDL 27804, CMLT 27804

REES 28007. Bringing up the Novel in Bohemia. 100 Units.
TBD
Equivalent Course(s): FNDL 22203, CMLT 22001
REES 28653. Dostoevsky’s Humiliated and Insulted (1861) 100 Units.
This course will be focused on the close reading of Dostoevsky’s mid-career novel Humiliated and Insulted (Униженные и оскорблённые, 1861). This novel was one of the first publications by Dostoevsky after his Siberian exile. We will read and discuss the novel in Russian. We will explore Dostoevsky’s philosophical, religious, and political views, as they are manifested through his design of the plot and characters. Near-native competence in Russian is required.
Equivalent Course(s): FNDL 28653, CMLT 28653

REES 28800. Politics and Cinema under Authority. 100 Units.
Why do authoritarian regimes take interest in art and culture? How do citizens respond to these efforts? Between authoritarian propaganda and outright contestation of authoritarianism is a wide niche of art and media production that is just independent enough to capture the attention of the citizens and yet subtle enough to not alarm authoritarian rulers. This is relevant for film and television in particular, which cannot function under authoritarian regimes without official approval. In this course, we explore the compromises filmmakers make to continue their creative practice and the concessions state actors grant to accommodate artistic work using the 10-episode television series, Dekalog (1988), by the acclaimed Polish director Krzysztof Kieslowski. To answer our questions, we draw on literature and methodology from political science and film and media studies. We investigate what is to be gained by combining approaches from two disciplines that are rarely in conversation with each other.
Equivalent Course(s): CMST 28805, CDIN 38800, CMST 38800, PLSC 38801, PLSC 28805, REES 38800, CDIN 28801

REES 28914. New Directions in Slavic Studies. 100 Units.
This seminar examines the recent major works of scholarship in Slavic, East European, and Eurasian Studies, taking stock of the current state of the field. It introduces the interdisciplinary research methods (e.g. historical, anthropological, digital studies, etc.) that have driven new developments in SEES.
Equivalent Course(s): REES 38914

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.
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-rendering 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.”
Equivalent Course(s): ANTH 25908, NEHC 30568, NEHC 20568, ANTH 35908, CMLT 23301, CMLT 33301, REES 39009

REES 29010. Strangers to Ourselves: Emigre Literature and Film from Russia and Southeast 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, Ilija Trojanow, Tea Obreht.
Equivalent Course(s): CMLT 36912, REES 39010, CMLT 26912

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.
Equivalent Course(s): NEHC 30885, NEHC 20885, CMLT 23201, CMLT 33201, REES 39012
REES 29013. The Burden of History: A 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. Equivalent Course(s): REES 39013, CMLT 23401, NEHC 20573, NEHC 30573, HIST 24005, HIST 34005, CMLT 33401

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 masculinility 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. Equivalent Course(s): CMLT 33902, GNSE 27607, REES 39016, CMLT 23902

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. Equivalent Course(s): CMLT 27701, CMLT 37701, REES 39018

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): FNDL 29020, REES 39021

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 Andrić, Nikos Kazantzakis, Aleko Konstantinov, Emir Kusturica, Milcho Manchevski.
Equivalent Course(s): HIST 23609, CMLT 39023, HIST 33609, REES 39023, CMLT 29023, NEHC 39023, NEHC 29023

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 Andrić, Danilo Kiš, Dušan Kovačević), Romania (Norman Manea, Cristian Mungiu), Bulgaria (Valeri Petrov), and Albania (Ismail Kadare).
Equivalent Course(s): CMLT 39024, REES 39024, CMLT 29024

REES 29025. Voices of Alterity and the Languages of Immigration. 100 Units.
This course investigates the individual experience of immigration: how do immigrants recreate themselves in this alien world in which they seem to lose part of themselves? How do they find their voice and make a place for themselves in their adoptive homes? If in the new world the immigrant becomes a new person, what meanings are still carried in traditional values and culture? How do they remember their origins and record new experiences?
Equivalent Course(s): ENST 27125, CMLT 27125, HIST 27710, PBPL 27125, ENGL 27125, CHST 29025
REES 29035. Empathetic Sorrows: Recent Bulgarian Literature. 100 Units.
What does it feel to write from "the saddest place in the world"? In 2010, The Economist published an article entitled "The Rich, the Poor, and Bulgaria," in which Bulgaria bucked the paradigm of predicted correlation between income and happiness. "The saddest place in the world, relative to its income per person," the Economist reported, "is Bulgaria." Storytelling invites us to step outside ourselves and inhabit someone else's way of relating to the world. This course will explore the gentle, melancholic empathy with which Bulgarian post-socialist literature seeks otherness in the (no longer heroic) past and the (even less heroic) present.
Equivalent Course(s): REES 39035

REES 29045. Dostoevsky and Critical Theory. 100 Units.
The tormented, obsessed, and sadistic characters of Dostoevsky's novels posed a challenge to positivism and reason too scandalous and compelling to be ignored. The novels inspired some of the most brilliant and influential thinkers of the nineteenth and twentieth centuries in the fields of religion, philosophy, psychology and literary theory. We will read two of Dostoevsky's philosophically challenging novels alongside works by these critics and philosophers, including Nietzsche, Sartre, Freud, Bakhtin, Kristeva, and Levinas. While exploring their ideas about faith and unbelief, madness and reason, violence and torture, society and history, we will also inquire into the relationships among literature, philosophy and biography and examine the processes of influence and adaptation.
Equivalent Course(s): REES 39045, REES 39045, RLST 28207, CMLT 39045

REES 29071. Magic Nations. 100 Units.
As part of the post-colonial turn, magic realism is a hybrid mode of narration rejects, overcomes, and offers an alternative to the colonial, Enlightenment epistle. It mobilizes the imaginations and narrative modes of pre-colonial pasts in the articulation of new, post-colonial, often national, selves. In this course, we will unpack some captivating narratives from Southeast Europe in which the visions of the pre-modern mythic worlds emerge as the magic, transcendent core of the modern nations. We will indulge in the sheer enjoyment of the brilliance of these text while focusing on the paradoxes they embody - for example, the simultaneous rejection and reliance on the realist mode, the colonial worldview, and its civilizational hierarchies and models.
Equivalent Course(s): CMLT 29071, REES 39071

REES 29155. From Chekhov to Chernobyl: Russian Literature of Environmental Catastrophe. 100 Units.
What is it that made the fact of anthropogenic climate change "unthinkable" in the 20th century, and what ideas might allow us to think past what Amitav Ghosh calls this "great derangement"? Environmental degradation and disaster provide a steady backdrop to the 20th century in Russia and the Soviet Union. With control over one sixth of the world's land mass, the Russian and Soviet Empires exploited the seemingly inexhaustible natural resources of the country's territory via industrialization, collectivization, forced migration and a vast system of prison camps and internal exile. While the Soviet regime promised mastery over nature, and Russian culture valorized the harmonization of humans with the natural world, environmental catastrophe, both sudden and cumulative, proved the folly of those dreams. Though the Soviet narrative of unflagging progress towards an industrialized utopia rendered these follies unmentionable, imaginative literature provides an indelible record of their costs. We will read works by authors who have grappled with this ongoing catastrophe and its implications for relations between human beings and the world. How might the cultural legacies of communism reframe some of the most vital questions for our shared planetary future? We will examine the ecological thinking of writers and filmmakers including Anton Chekhov, Vladimir Vernadsky, Andrei Platonov, Valentin Rasputin, Larisa Shepitko, Andrei Tarkovsky, and Svetlana Alexievich.
Equivalent Course(s): REES 39155, ENST 29155

REES 29246. Tutorial - Science and Literature in Twentieth Century Russia. 100 Units.
This course examines the interactions between the science and literature of late Imperial Russia and the early Soviet Union. The relationship between sciences and humanities is difficult to disentangle. Are they antithetical, or allies? Disparate or proximate? The possibilities that science offers for literature, and literature for science, are exemplified in their interactions in Russia. The dynamic culture of the waning Empire and the turbulence of the nascent Soviet Union are captured in the literature of the early 20th century, as authors and scientists contend with the social and political upheaval. Literature embodies the engagements between science and humanities, inspiring, reflecting, and reinterpreting scientific aspirations. Readings will be balanced between primary fictional texts, including novels, short stories, plays, films, and poetry, and secondary scholarship on the history of science. Authors include Mikhail Bulgakov, Alexander Solzhenitsyn, Anna Akhmatova, and more, while we will explore Cold War and contemporary historiography through scholars such as David Joravsky, Loren Graham, and Nikolai Kremenskov.
Equivalent Course(s): HIPS 29646

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.
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. Reading/Research: Russian and Eastern European 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.

REES 29800. Reading/Research: Czech. 100 Units.
No description available.

REES 29812. Literatures of Eurasia. 100 Units.
This course explores literatures produced across Eurasia, with a particular focus on the Caucasus and Central Asia including the writings of Lermontov, Blok, Gorodetsky, Solovyov, Memmedquluzadeh, Iskender, Aitmatov, as well as the films of Paradjanov and Ibragimbekov. We will also trace the intellectual history of the orientalist conception of Eurasianism and its variants including conceptions of race and ethnicity that it produced. In this way, we will attend to connections forged between Eurasianist ideologies and conceptions of language, geography and biology.
Equivalent Course(s): CMLT 20905, CMLT 30905, NEHC 20705, NEHC 30705, HIST 33603, HIST 23603

REES 29815. Russian Anarchists, Revolutionary Samurai: Introduction to Russian-Japanese Intellectual Relations. 100 Units.
This course introduces a current of Russian-Japanese exchange and cross-fertilization of ideas running from the late nineteenth century to now. Our focus will be on the historical role that Russia came to play in anarchist movement in Japan. We will read such revolutionary intellectuals as Lev Mechnikov, Peter Kropotkin, and Lev Tolstoy; compare the visions of civilizational progress of the state modernizer Fukuzawa Yukichi and Japanese anarchists Kōtoku Šūsui and Ōsugi Sakae; and study the post-WW II continuation of the anarchist tradition in the films of Kurosawa Akira, music of Takemitsu Toru, and writings of Ōe Kenzaburō.
Equivalent Course(s): EALC 39710, EALC 29710, REES 39815, CMLT 39710, CMLT 29710

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.

REES 29901. The Time of Miracles. 100 Units.
This course is designed to meet the specific needs of a student in the College, an advanced learner of Serbian language and culture, double majoring in Economics and REES. The curriculum of this one-quarter class focuses on the literary work of 20th-century Serbian writer Borislav Pekić. Through a close reading of his first novel, The Time of Miracles (1965), we plan to uncover not only Pekić’s notable artistic skills, but also the variety of his linguistic devices ranging from highly ornate imitations of biblical diction to expressions bordering on urban slang-adjusted to depict the historical and cultural context of his era. In the novel the Christian myth becomes a vehicle for exposing the moral hypocrisy, cruelty, and futility of modern myths, especially those built around the Communists’ ideal of their own “promised land.” The inevitable flatness of allegorical presentation is always

REES 29902. The Time of Death. 100 Units.
This course is designed to meet the specific needs of a student in the College, an advanced learner of Serbian language and culture, double majoring in Economics and REES. The curriculum of this one-quarter class focuses on the literary work of 20th-century Serbian writer Borislav Pekić. Through a close reading of his first novel, The Time of Miracles (1965), we plan to uncover not only Pekić’s notable artistic skills, but also the variety of his linguistic devices ranging from highly ornate imitations of biblical diction to expressions bordering on urban slang-adjusted to depict the historical and cultural context of his era. In the novel the Christian myth becomes a vehicle for exposing the moral hypocrisy, cruelty, and futility of modern myths, especially those built around the Communists’ ideal of their own “promised land.” The inevitable flatness of allegorical presentation is always
counterbalanced by an enormous vividness of realistic detail, while implied irony makes this somber book surprisingly light—thus it showcases hallmarks of Pekić’s unique style.

**REES 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 29910, REES 39910, RUSS 39910

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

**REES 29913. Special Topics in Bosnian/Croatian/Serbian I. 100 Units.**
The course is designed to meet the specific needs of advanced learners of Bosnian/Croatian/Serbian, including heritage and native speakers, and to foster cross-cultural experiences through interdisciplinary content. The curriculum covers a wide range of topics relative to the students’ field of study, research and personal interests. Although grounded in the field of philology, it expands students’ knowledge in other disciplines of social and behavioral sciences such as history, anthropology, global studies, economics, political science, sociology, and the like. Attention is given to the ability to paraphrase scholarly arguments, formulate research hypotheses, and present research in the target language. The course delves into advanced grammatical topics with the goal of increasing proficiency in both aural and reading comprehension, in addition to honing writing and speaking styles. Classes are conducted in BCS. The prerequisite is three years of formal study of the target language or the equivalent.
Equivalent Course(s): BCSN 39910, BCSN 29910, REES 39913

**REES 29914. Special Topics in Bosnian/Croatian/Serbian II. 100 Units.**
The course is designed to meet the specific needs of advanced learners of B/C/S, including heritage and native speakers, and to foster cross-cultural experiences through its interdisciplinary content. The curriculum covers a wide range of topics relative to the students’ field of study, research and personal interests. Although grounded in the field of philology, it expands students’ knowledge in other disciplines of social and behavioral sciences such as history, anthropology, global studies, economics, political science, sociology, and the like. Attention is given to the ability to paraphrase scholarly arguments, formulate research hypotheses, and present one’s research in the target language. The course delves into advanced grammatical topics with the goal of increasing proficiency in both aural and reading comprehension, in addition to honing writing and speaking styles. Classes are conducted in B/C/S; the prerequisite is three years of formal study of the target language or the equivalent.
Equivalent Course(s): REES 39914, BCSN 39911, BCSN 29911

**REES 29915. Special Topics in Bosnian/Croatian/Serbian III: History of Balkan Art. 100 Units.**
The course is designed to meet the specific needs of advanced learners of B/C/S, including heritage and native speakers, and to foster cross-cultural experiences through its interdisciplinary content. The curriculum covers a wide range of topics relative to the students’ field of study, research and personal interests. Although grounded in the field of philology, it expands students’ knowledge in other disciplines of social and behavioral sciences such as history, anthropology, global studies, economics, political science, sociology, and the like. Attention is given to the ability to paraphrase scholarly arguments, formulate research hypotheses, and present one’s research in the target language. The course delves into advanced grammatical topics with the goal of increasing proficiency in both aural and reading comprehension, in addition to honing writing and speaking styles. Classes are conducted in B/C/S; the prerequisite is three years of formal study of the target language or the equivalent.
Equivalent Course(s): REES 39915, BCSN 39912, REES 39915

**REES 29950. Diasporic Narratives and Memories. 100 Units.**
Of the many emigrant communities in Chicago, Belarusians are the only group that does not yet have its own museum. Our course takes this lack as an opportunity to provide training for students to create a grassroots community-driven initiative that empirically develops a conceptual foundation for a new type of multi-ethnic museum of emigration, one informed by the experiences of community members themselves and their relationship to the artifacts that define their identities and memories. We center our course around the material heritage of Belarusia and its dispersal in emigration. We analyze how a diasporic museum’s main role is to collect, protect and curate the material legacy of the Belarusian community to ensure its future stability. The course participants collaborate with the Chicago Studies Program, the NGO Belarusians in Chicago, and the Chicago History Museum to study the role of artifacts in museums. The students conduct the field work about multi-ethnic Belarusian emigration to include experiences of Belarusian Jews, Belarusian Russians, Belarusian Lithuanians, Belarusian Tatars, and other groups from Belarus.
Equivalent Course(s): CHST 29943, KNOW 29943, BPRO 29943, CMLT 29943, CRES 29943, MAPH 39943, HIPS 26943
The COVID-19 pandemic is an unprecedented event in our lifetimes, one that has permeated our personal, national, and global discourse about health, disease, and dying. From individual fears and anxieties, to community lockdowns, to the steady march of infection and death statistics, the pandemic is everywhere, and we have been inundated with images and information about the virus, its contagious spread, and the impact on our society. Yet what do we make of all of this information? Where does it come from? And how does it help us understand the current moment? This course will explore how (dis)information about the virus and pandemic is created, disseminated, and shapes our perceptions, with a particular focus on narratives and aesthetics within a variety of information ecosystems. We will explore, in a broadly chronological format, important narratives and iconography that emerged and continue to evolve during the course of the ongoing pandemic and that contribute to our individual and collective understanding of social, cultural, political, and scientific aspects of the pandemic. We will further consider how this information relates to personal and collective knowledge formation that subsequently informs our attitudes about and behaviors during the pandemic. In particular, we will discuss how medical knowledge is formed and used to care for patients within a rapidly changing clinical environment. Clinical and public health ethics will provide an important framework for asses
Equivalent Course(s): HLTH 29976, KNOW 29976, HIPS 26076