Program of Study

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

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

General Education

Depending on the language(s) of concentration, it is recommended that students majoring in REES satisfy the general education requirement in civilization studies with SOSC 24000-24100 (http://collegecatalog.uchicago.edu/search/?P=SOSC%2024000-24100) Introduction to Russian Civilization I-II or HIST 13100-13200-13300 (http://collegecatalog.uchicago.edu/search/?P=HIST%2013100-13200-13300) History of Western Civilization I-II-III.

Grading

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

Honors

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

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

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

Advising

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

Study Abroad

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

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

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

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

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

Major in Russian and East European Studies

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

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

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

   A maximum of one Reading and Research course (REES 29700) may be counted as an elective course.

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

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

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

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
</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 (i.e., if a student places out of four quarters of language study, one elective course must be substituted into the major. If five quarters of credit are granted, two electives must be substituted, etc.). Introductory courses in another Slavic or East European language can be used as electives.

Minor Program in Russian and East European Studies

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

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

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

<table>
<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>

*Credit may be granted by examination.

Bosnian, Croatian, and Serbian Courses

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

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

BCSN 10203. First-Year Bosnian/Croatian/Serbian II. 100 Units.
In this introductory course of a three-course sequence in Bosnian/Croatian/Serbian (BCS) languages and cultures, students are encouraged to concentrate on the language of their interest and choice. The major objective is to build a solid foundation in the grammatical patterns of written and spoken BCS, while introducing both the Cyrillic and Latin alphabets. This is achieved through a communicative situation-based approach, textbook dialogues, reinforcement by the instructor, screenings of film shorts, TV announcements, documentaries, commercials, and the like. The course includes a sociolinguistic component, an essential part of understanding the similarities and differences between the languages. Mandatory drill sessions are held twice per week, offering students ample opportunity to review and practice materials presented in class.
Instructor(s): Nada Petkovic Terms Offered: Winter

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

BCSN 10203. First-Year Bosnian/Croatian/Serbian II. 100 Units.
In this introductory course of a three-course sequence in Bosnian/Croatian/Serbian (BCS) languages and cultures, students are encouraged to concentrate on the language of their interest and choice. The major objective is to build a solid foundation in the grammatical patterns of written and spoken BCS, while introducing both the Cyrillic and Latin alphabets. This is achieved through a communicative situation-based approach, textbook dialogues, reinforcement by the instructor, screenings of film shorts, TV announcements, documentaries, commercials, and the like. The course includes a sociolinguistic component, an essential part of understanding the similarities and differences between the languages. Mandatory drill sessions are held twice per week, offering students ample opportunity to review and practice materials presented in class.
Instructor(s): Nada Petkovic Terms Offered: Winter

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

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

BCSN 20103. Second-Year Bosnian/Croatian/Serbian I. 100 Units.
The first quarter is devoted to an overview of grammar, with emphasis on verbal morphology and syntax, through the reading of a series of literary texts in both the Latin and Cyrillic alphabets.
Instructor(s): Nada Petkovic Terms Offered: Autumn
Prerequisite(s): BCSN 10303 or consent of instructor
BCSN 20203. Second-Year Bosnian/Croatian/Serbian II. 100 Units.
The second and third quarters are devoted to further developing active mastery of Bosnian/Croatian/Serbian through continued readings, grammar drills, compositions, and conversational practice. Study of word formation, nominal and adjectival morphology, and syntax are emphasized. Screenings of movies and other audio-visual materials are held in addition to scheduled class time.
Instructor(s): Nada Petkovic Terms Offered: Winter

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

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

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

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

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

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

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

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

CZEC 20203. Second Year Czech-II. 100 Units.
TBD
Terms Offered: Winter

CZEC 20303. Second Year Czech-III. 100 Units.
TBD
Terms Offered: Spring

CZEC 29700. Reading and Research Course. 100 Units.
Terms Offered: Autumn,Winter, Spring
Prerequisite(s): Consent of instructor and Departmental Adviser
Note(s): Students are required to submit the College Reading and Research Course Form.
CZEC 29900. BA Paper. 100 Units.
Terms Offered: Autumn, Winter, Spring
Prerequisite(s): Open to fourth-year students who are majoring in Slavic Languages and Literatures with consent of instructor and Departmental Adviser
Note(s): Students are required to submit the College Reading and Research Course Form. This course must be taken for a quality grade.

Polish Courses

POLI 10103-10203-10303. First-Year Polish I-II-III.
This sequence teaches students to speak, read, and write in Polish, as well as familiarizes them with Polish culture. It employs the most up-to-date techniques of language teaching (e.g., communicative and accelerated learning, and learning based on students’ native language skills), as well as multileveled target-language exposure.

POLI 10103. First-Year Polish I. 100 Units.
This course teaches students to speak, read, and write in Polish, as well as familiarizes them with Polish culture. It employs the most up-to-date techniques of language teaching (e.g., communicative and accelerated learning, and learning based on students’ native language skills), as well as multileveled target-language exposure.
Instructor(s): Staff Terms Offered: Autumn

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

POLI 10303. First-Year Polish 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.
Terms Offered: Spring

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

POLI 20103. Second-Year Polish I. 100 Units.
This course includes instruction in grammar, writing, and translation, as well as watching selected Polish movies. Selected readings are drawn from the course textbook, and students also read Polish short stories and press articles. In addition, the independent reading of students is emphasized and reinforced by class discussions. Work is adjusted to each student’s level of preparation.
Instructor(s): Staff. Terms Offered: Autumn
Prerequisite(s): POLI 10300 or equivalent

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

POLI 20303. Second-Year Polish 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.
Terms Offered: Spring
Prerequisite(s): POLI 10300 or equivalent; drills to be scheduled
POLI 20203. Second-Year Polish II. 100 Units.
No description available.
Terms Offered: Winter

POLI 20303. Second-Year Polish 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.
Terms Offered: Spring
Prerequisite(s): POLI 10300 or equivalent; drills to be scheduled

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

POLI 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 stylistics. All work in Polish.
Equivalent Course(s): POLI 30403

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

POLI 29700. Reading and Research Course. 100 Units.
TBD
Instructor(s): Dag Lindskog Terms Offered: Autumn Spring Winter
Prerequisite(s): Consent of instructor and Departmental Adviser
Note(s): Students are required to submit the College Reading and Research Course Form.

Russian Courses

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

RUSS 10103. First-Year Russian-1. 100 Units.
This course introduces modern Russian to students who would like to speak Russian or to use the language for reading and research. All four major communicative skills (i.e., reading, writing, listening comprehension, speaking) are stressed. Students are also introduced to Russian culture through readings, videos, and class discussions. This year-long course prepares students for the College Language Competency Exam, for continued study of Russian in second-year courses, and for study or travel abroad in Russian-speaking countries. Conversation practice is held twice a week.
RUSS 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.

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 10300. First-Year Russian III. 100 Units.

TBD
Instructor(s): Staff Terms Offered: Spring

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 20103-20203-20303. Second-Year Russian I-II-III.
Second-Year Russian

RUSS 20103. Second-Year Russian I. 100 Units.
This course continues RUSS 10103-10203-10303; it includes review and amplification of grammar, practice in reading, elementary composition, and speaking and comprehension. Systematic study of word formation and other strategies are taught to help free students from excessive dependence on the dictionary and develop confidence in reading rather than translating. Readings are selected to help provide historical and cultural background. Conversation practice is held twice a week.

RUSS 20203. Second-Year Russian II. 100 Units.
This course continues RUSS 10103-10203-10303; it includes review and amplification of grammar, practice in reading, elementary composition, and speaking and comprehension. Systematic study of word formation and other strategies are taught to help free students from excessive dependence on the dictionary and develop confidence in reading rather than translating. Readings are selected to help provide historical and cultural background. Conversation practice is held twice a week.

RUSS 20303. Second-Year Russian III. 100 Units.
This course continues RUSS 10103-10203-10303; it includes review and amplification of grammar, practice in reading, elementary composition, and speaking and comprehension. Systematic study of word formation and other strategies are taught to help free students from excessive dependence on the dictionary and develop confidence in reading rather than translating. Readings are selected to help provide historical and cultural background. Conversation practice is held twice a week.

RUSS 20203. Second-Year Russian II. 100 Units.
This course continues RUSS 10103-10203-10303; it includes review and amplification of grammar, practice in reading, elementary composition, and speaking and comprehension. Systematic study of word formation and other strategies are taught to help free students from excessive dependence on the dictionary and develop confidence in reading rather than translating. Readings are selected to help provide historical and cultural background. Conversation practice is held twice a week.

RUSS 20303. Second-Year Russian III. 100 Units.
This course continues RUSS 10103-10203-10303; it includes review and amplification of grammar, practice in reading, elementary composition, and speaking and comprehension. Systematic study of word formation and other strategies are taught to help free students from excessive dependence on the dictionary and develop confidence in reading rather than translating. Readings are selected to help provide historical and cultural background. Conversation practice is held twice a week.
RUSS 20702-20802-20902. Third-Year Russian through Culture I-II-III.
This course, which is intended for third-year students of Russian, covers various aspects of Russian grammar in context and emphasizes the four communicative skills (i.e., reading, writing, listening comprehension, speaking) in a culturally authentic context. Excerpts from popular Soviet/Russian films and clips from Russian television news reports are shown and discussed in class. Classes conducted in Russian; some aspects of grammar explained in English. Drill practice is held twice a week.

Instructor(s): V. Pichugin
Terms Offered: Autumn, Winter, Spring
Prerequisite(s): RUSS 20300 (two years of Russian) or equivalent
Equivalent Course(s): RUSS 30902

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

Instructor(s): V. Pichugin
Terms Offered: Winter

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

Instructor(s): V. Pichugin
Terms Offered: Spring

RUSS 21302-21402-21502. Advanced Russian through Media I-II-III.
This is a three-quarter sequence designed for fourth- and fifth-year students of Russian. It is also suitable for native speakers of Russian. This sequence covers various aspects of advanced Russian stylistics and discourse grammar in context. This sequence emphasizes the four communicative skills of listening, reading, speaking, and writing in a culturally authentic context. It builds transcultural competence by expanding students’ knowledge of the language, culture, history, and daily lives of the Russian-speaking people. Vocabulary building is strongly emphasized. We add to the existing skills and develop our abilities to analyze increasingly complex texts for their meaning; to identify various styles and registers of the Russian language and to provide their neutral equivalents in standard Russian. We also work on developing our abilities to paraphrase, narrate, describe, support opinions, hypothesize, discuss abstract topics, and handle linguistically unfamiliar situations (in spoken and written format). Classes conducted in Russian. Course-specific grammar issues are covered during drill sessions (weekly) and office hours (by appointment). Oral Proficiency Interviews are conducted in the beginning and the end of the course (Autumn and Spring Quarters).
RUSS 21302. Advanced Russian through Media I. 100 Units.
This is a three-quarter sequence designed for fourth- and fifth-year students of Russian. It is also suitable for native speakers of Russian. This sequence covers various aspects of advanced Russian stylistics and discourse grammar in context. This sequence emphasizes the four communicative skills of listening, reading, speaking, and writing in a culturally authentic context. It builds transcultural competence by expanding students' knowledge of the language, culture, history, and daily lives of the Russian-speaking people. Vocabulary building is strongly emphasized. We add to the existing skills and develop our abilities to analyze increasingly complex texts for their meaning: to identify various styles and registers of the Russian language and to provide their neutral equivalents in standard Russian. We also work on developing our abilities to paraphrase, narrate, describe, support opinions, hypothesize, discuss abstract topics, and handle linguistically unfamiliar situations (in spoken and written format). Classes conducted in Russian. Course-specific grammar issues are covered during drill sessions (weekly) and office hours (by appointment). Oral Proficiency Interviews are conducted in the beginning and the end of the course (Autumn and Spring Quarters). Prerequisite(s):
Four years of Russian, or equivalent, or consent of instructor.
Instructor(s): Valentina Pichugin Terms Offered: Autumn
Equivalent Course(s): RUSS 30102

RUSS 21402. Advanced Russian through Media II. 100 Units.
This course, which is designed for fifth-year students of Russian, covers various aspects of Russian stylistics and discourse grammar in context. It emphasizes the four communicative skills (i.e., reading, writing, listening comprehension, speaking) in culturally authentic context. Clips from Russian/Soviet films and television news reports are shown and discussed in class. Classes conducted in Russian. Conversation practice is held twice a week. Instructor(s): Valentina Pichugin Terms Offered: Winter
Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor.
Equivalent Course(s): RUSS 30202

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

RUSS 21402. Advanced Russian through Media II. 100 Units.
This course, which is designed for fifth-year students of Russian, covers various aspects of Russian stylistics and discourse grammar in context. It emphasizes the four communicative skills (i.e., reading, writing, listening comprehension, speaking) in culturally authentic context. Clips from Russian/Soviet films and television news reports are shown and discussed in class. Classes conducted in Russian. Conversation practice is held twice a week. Instructor(s): Valentina Pichugin Terms Offered: Winter
Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor.
Equivalent Course(s): RUSS 30202

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

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

RUSS 23333. Reading Russian for Research Purposes. 100 Units.
This course prepares students to read and do research in Russian. Students will gain a fundamental knowledge of Russian grammar and a basic vocabulary while learning to work intensively with primary and secondary texts in their area of academic interest. Reading Russian for Research Purposes has a limited number of spots available for participation via electronic course sharing, intended for students who are unable to be in Chicago physically for the course. Equivalent Course(s): RUSS 33333
RUSS 26900. Strangers to Ourselves: Twentieth Century Émigré Literature from Russia and SE Europe. 100 Units.
Being alienated from myself, as painful as that may be, provides me with that exquisite distance within which perverse pleasure begins, as well as the possibility of my imagining and thinking," writes Julia Kristeva in Strangers to Ourselves, the book from which this course takes its title. The authors whose works we are going to examine often alternate between nostalgia and the exhilaration of being set free into the breathless possibilities of new lives. Leaving home does not simply mean movement in space. Separated from the sensory boundaries that defined their old selves, immigrants inhabit a warped, fragmentary, disjointed time. Immigrant writers struggle for breath - speech, language, voice, the very stuff of their craft resounds somewhere else. Join us as we explore the pain, the struggle, the failure and the triumph of emigration and exile. Vladimir Nabokov, Joseph Brodsky, Marina Tsvetaeva, Nina Berberova, Julia Kristeva, Alexander Hemon, Dubravka Ugrešić, Norman Manea, Miroslav Penkov, Ilija Trojanow, Tea Obreht.
Equivalent Course(s): SOSL 36900, SOSL 26900, RUSS 36900, CMLT 26902, CMLT 36902

RUSS 29910. Special Topics in Advanced Russian. 100 Units.
Must complete Advanced Russian through Media or equivalent, or obtain consent of instructor. Class meets for 2 hours each week. We'll work with several topics, all of them are relevant to the general theme of "Geography and Worldview: Russian Perspective". There will be maps, reading materials, several documentaries, clips from TV programs and other media, and feature films. Class meetings will be a combination of group discussions, short presentations, and lectures. Final - one term paper at the end (in English) based on Russian materials.
Instructor(s): Valentina Pichugin Terms Offered: Autumn
Equivalent Course(s): 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.
Instructor(s): Valentina Pichugin
Equivalent Course(s): RUSS 39911

RUSS 29912. 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.
Instructor(s): Valentina Pichugin
Equivalent Course(s): RUSS 39912, REES 39912, REES 29912

Russian and East European Studies Courses

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 conjugation.
Instructor(s): M. Sternstein Terms Offered: Autumn
Equivalent Course(s): ENGL 28916, SIGN 26027, FNDL 25300, GNSE 24900

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

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

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.
Instructor(s): S. Meredith Terms Offered: Autumn
Prerequisite(s): Required of new Fundamentals majors; open to others with consent of instructor.
Note(s): Fundamentals majors get first priority
Equivalent Course(s): FNDL 20200, RLST 28206

REES 21006. Joseph Conrad’s Secret Agent: (In)action, Surveillance, Terrorism. 100 Units.
Course centers on Joseph Conrad’s The Secret Agent: A Simple Tale. Contemporary critics often consider this novel the archetypal fictional work about terrorism, as it is based on the bomb attack that occurred in Greenwich in 1888. The Secret Agent demonstrates, however, much more than its prophetic significance rediscovered after 9/11. Therefore, the course seeks how the novel’s relevance stems in equal measure from Conrad’s interest in a wider political process and his distrust of state power; in particular, the course explores how these forces determine the individual caught in a confining situation.
We read The Secret Agent as a political novel, that struggle for solutions defies chaos as well as an imposition of a single ideology or one authoritative point of view. Its ambiguities and political antinomies allow for interdisciplinary readings that also present an opportunity to critically overviews 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. 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.
Instructor(s): S. Meredith Terms Offered: Autumn
Prerequisite(s): Required of new Fundamentals majors; open to others with consent of instructor.
Note(s): Fundamentals majors get first priority
Equivalent Course(s): ENGL 21006, ENGL 31006, REES 31006, FNDL 21006

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

REES 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.
Instructor(s): Nada Petkovic Terms Offered: Spring. Enrollment is based on acceptance into the Chicago Studies Quarter Program.
Note(s): Enrollment is based on acceptance into the Chicago Studies Quarter Program.
Equivalent Course(s): HIST 27713, ENST 27330, PBPL 27330

REES 21502. Adv Russian Through Media-3. 100 Units.
This course, which is designed for fifth-year students of Russian, covers various aspects of Russian stylistics and discourse grammar in context. It emphasizes the four communicative skills (i.e., reading, writing, listening comprehension, speaking) in culturally authentic context. Clips from Russian/Soviet films and television news reports are shown and discussed in class. Classes conducted in Russian. Conversation practice is held twice a week.
Equivalent Course(s): RUSS 30302, REES 30302, RUSS 21502
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.
Instructor(s): Malynne Sternstein Terms Offered: Spring
Equivalent Course(s): REES 32000, GRMN 29600, GRMN 39600

REES 22007. Milan Kundera. 100 Units.
In this course on selected works by Franco-Czech writer Milan Kundera we explore questions of art and kitsch, citizenship pre- and post-communism, and the values of modernity. Texts read include the Czech novels The Joke, the film The Joke (1969), Unbearable Lightness of Being, The Book of Laughter and Forgetting, Farewell Waltz, and the French novels, Ignorance and Festival of Insignificance, and selected essays from essay collections, The Art of the Novel, Testaments Betrayed, and The Curtain. All texts will be read in their authorized English translations.
Equivalent Course(s): REES 32007, FNDL 22007

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.
Instructor(s): M. Sternstein Terms Offered: Autumn
Equivalent Course(s): FNDL 21650

REES 23005. Russia’s 3 Cinemas: BETW Politics and Cultures. 100 Units.

REES 23015. Cinema and Poetry: The Modern City. 100 Units.
Equivalent Course(s): CMST 14502

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

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

REES 23108. Contact Linguistics. 100 Units.
This seminar focuses on current research in contact linguistics in a global perspective, including but not limited to the impact of languages of wider communication (e.g. English, Russian) in contact with other languages. Topics to be covered include the following: language/dialect contact, convergence and language shift resulting in attrition and language endangerment and loss. Other contact-induced linguistic changes and processes to be considered include borrowing, code-switching, code-shifting, diglossia, loss of linguistic restrictions and grammatical permeability, and the impact of language contact in the emergence and/or historical development of languages.
Instructor(s): Salikoko Mufwene Terms Offered: Spring
Prerequisite(s): LING 20001 or consent of instructor
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): LING 35100, REES 33115, LING 23115, MDVL 25100

REES 23119. Language/Power/Identity in South East Europe. 100 Units.
This course familiarizes students with the linguistic histories and structures that have served as bases for the formation of modern Balkan ethnic identities and that are being manipulated to shape current and future events. The course is informed by the instructor's thirty years of linguistic research in the Balkans as well as his experience as an adviser for the United Nations Protection Forces in Former Yugoslavia and as a consultant to the Council on Foreign Relations, the International Crisis Group, and other organizations. Course content may vary in response to ongoing current events.
Instructor(s): V. Friedman Terms Offered: Winter
Equivalent Course(s): REES 33119, LING 37200, LING 27200, ANTH 37400, HUMA 27400, ANTH 27400
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): REES 33137, CMST 25102, HUMA 26901, CMST 35102, CMLT 22100, ENGL 26901, ENGL 46901

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

REES 23154. The Commune: The Making and Breaking of Intentional Communities. 100 Units.
This course will examine attempts to build harmonious sustainable communities in the U.S., U.S.S.R., and around the world. Our content will be historical, philosophical and literary, and will include communal charters, purpose statements, and architectural plans- alongside testimonies to success and memoirs of failure. We will identify patterns and principles that differentiate communal societies from those surrounding them, and consider the relationship of these to the systematic failures and successes of experiments in alternative living. We will also consider the personalities involved: of the founders, stalwart communards, wandering seekers, and troublemakers. We will ask the hard questions that these communities have continually faced, considering how shared space transforms shared beliefs and aspirations, why the latter have been so difficult to sustain, and how the commune could be made to work.
Instructor(s): William Nickell Terms Offered: Winter
Note(s): The first twenty students signing up for the option will also have the opportunity to charter and try out, in groups of four, their own two-week experiments in communal living in an apartment dedicated to the course. Please contact the instructor to be placed on this list.
Equivalent Course(s): REES 33154

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 Ubukeyev, Ali Khamraev, Tolomush Okeev, Sergei Paradzhanov, Gulshad Omarova. In addition to situating the films in their cultural and historical situations, close attention will be paid to the sources of Central Asian cinema in cinemas both adjacent and distant; to the ways in which cinema enables a distinct encounter with modernity; and to the cinematic construction of Central Asia as a cultural entity.
Instructor(s): R. Bird Terms Offered: Autumn
Prerequisite(s): PQ: CMST 10100 Introduction to Film or consent of instructor.
Equivalent Course(s): CMST 24550, CMST 34550

REES 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.
Instructor(s): E. Gilburd Terms Offered: Winter
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 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.
Instructor(s): E. Gilburd Terms Offered: Autumn
Equivalent Course(s): HIST 33812, REES 33812, HIST 23812
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.
Instructor(s): P. O'Donnell Terms Offered: Winter
Equivalent Course(s): ENST 24007, GNSE 24007, HIST 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.
Instructor(s): Leah Feldman Terms Offered: Autumn
Equivalent Course(s): NEHC 34110, CMLT 34111, CRES 34111, NEHC 24110, CRES 24111, CMLT 24111, REES 34110

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 in literary works in Mussorgsky, Tchaikovsky, Rimsky-Korsakov, Stravinsky, Shostakovich, Prokofiev and Shchedrin. While Stravinsky makes use of oral tradition and folk culture, our other examples will be drawn from classic literary works, primarily from the 19th century. We will integrate close textual readings with focused analyses of the musical pieces, while devoting considerable attention to contexts of composition and reception. Throughout, we will be concerned with cultural and socio-political events from the mid-19th century to the fall of Soviet Union-events that colored the performance and interpretation of these works and often set the tone for their composition as well.
Equivalent Course(s): REES 34416, MUSI 24317, MUSI 34317

REES 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.
Instructor(s): William Nickell Terms Offered: Spring
Enrollment is based on acceptance into the Chicago Studies Quarter Program.
Note(s): Enrollment is based on acceptance into the Chicago Studies Quarter Program.
Equivalent Course(s): PBPL 27210, ENST 27210, HIST 27712

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.
Instructor(s): Miriam Tripaldi Terms Offered: Spring
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 buggy monsters.' However, in addition to the famed 'doorstop novels,' the Russian literary canon also has a long tradition of innovative short fiction of short stories and novellas that experiment with forms of storytelling and narration. This course focuses on such works, as well as the narrative strategies and formal devices that allow these short stories and novellas to be both effective and economical. Throughout the quarter, we will read short fiction from a variety of Russian authors and examine the texts that establish the tradition of Russian short fiction as well as those that push its boundaries. 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.
Instructor(s): Kaitlyn Tucker Sorensen Terms Offered: Autumn
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.
Instructor(s): Cheryl Stephenson Terms Offered: Autumn
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.
Instructor(s): Cheryl Stephenson Terms Offered: Spring
Equivalent Course(s): REES 34422

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

REES 25005. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's Film History: An Introduction; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): Staff Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ARTV 20003, ARTH 38600, REES 45005, CMLT 32500, ENGL 48900, MAPH 33700, CMST 28600, MAAD 18600, CMST 48600, CMST 22500, ENGL 29600

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.
Instructor(s): Anna Elena Torres Terms Offered: Winter
Equivalent Course(s): GNSE 25025, CMLT 35025, CMLT 25025, REES 35025, GNSE 35025

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

REES 26011. Introduction to Russian Civilization I. 100 Units.
The first quarter covers the ninth century to the 1870s; the second quarter continues on through the post-Soviet period. Working closely with a variety of primary sources—from oral legends to film and music, from political treatises to literary masterpieces—we will track the evolution of Russian civilization over the centuries and through radically different political regimes. Topics to be discussed include the influence of Byzantine, Mongol-Tataric, and Western culture in Russian civilization; forces of change and continuity in political, intellectual and cultural life; the relationship between center and periphery; systems of social and political legitimation; and symbols and practices of collective identity.
Instructor(s): F. Hillis, W. Nickell Terms Offered: Autumn
Note(s): Taking these courses in sequence is recommended but not required.
Equivalent Course(s): SOSC 24000, HIST 13900
REES 26012. Introduction to Russian Civilization II. 100 Units.
The first quarter covers the ninth century to the 1870s; the second quarter continues on through the post-Soviet period. Working closely with a variety of primary sources-from oral legends to film and music, from political treatises to literary masterpieces—we will track the evolution of Russian civilization over the centuries and through radically different political regimes. Topics to be discussed include the influence of Byzantine, Mongol-Tataric, and Western culture in Russian civilization; forces of change and continuity in political, intellectual, and cultural life; the relationship between center and periphery; systems of social and political legitimation; and symbols and practices of collective identity.
Instructor(s): F. Hillis, W. Nickell Terms Offered: Winter
Note(s): Taking these courses in sequence is recommended but not required.
Equivalent Course(s): HIST 14000, SOSC 24100

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

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

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 Robocop, 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, Garber, Benschoff, Reese's The Fourth Age, Schelde's Androids, Humanoids, and Other Science Fiction Monsters, and Foucault's Abnormal.
Instructor(s): Malynne Sternstein Terms Offered: Spring
Note(s): This course counts as a "Problems" course for GNSE majors.
Equivalent Course(s): GNSE 20103, CMST 20703

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 defiance-from Pussy Riot to Black Lives Matter-that rely both on the vulnerability of individual bodies and global communication networks.
Instructor(s): Robert Bird Terms Offered: Spring
Equivalent Course(s): CMST 34568, REES 36068, CMST 24568, SIGN 26012
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.
Instructor(s): R.Bird; C.Smith Terms Offered: Spring
Equivalent Course(s): CMST 34521, ARTV 28000, ARTV 38000, REES 36071, CMST 24521

REES 26076. Russian Modernist Poetry. 100 Units.
Equivalent Course(s): REES 36076

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 techné. 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.
Instructor(s): Malynne Sternstein Terms Offered: Winter
Prerequisite(s): Third and Fourth-Year Undergraduates ONLY.

REES 26660. The Rise of the Global New Right. 100 Units.
This course traces the intellectual genealogies of the rise of a Global New Right in relation to the contexts of late capitalist neoliberalism, the fall of the Soviet Union, as well as the rise of social media. The course will explore the intertwining political and intellectual histories of the Russian Eurasianist movement, Hungarian Jobbik, the American Traditional Workers Party, the French GRECE, Greek Golden Dawn, and others through their published essays, blogs, vlogs and social media. Perhaps most importantly, the course asks: can we use f-word (fascism) to describe this problem? In order to pose this question we will explore the aesthetic concerns of the New Right in relation to postmodern theory, and the affective politics of nationalism. This course thus frames the rise of a global new right interdisciplinarily and comparatively as a historical, geopolitical and aesthetic problem.
Instructor(s): Leah Feldman Terms Offered: Autumn
Equivalent Course(s): REES 36661, ENGL 26660, SIGN 26050, CRES 36660, CMLT 36660, ENGL 36661, CRES 26660, CMLT 26660

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): CMST 36705, REES 37026, CMST 26705, 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 aestheticization; intertwined notions of chance & hope as conditions of survival versus hagiographic representation of victims. The main goal is to grasp the potential of cinema for deepening our understanding of the Holocaust, the course simultaneously explores extensive & continuous cinematic production of the genre & its historical development in various European countries, to mention the impact of censorship by official ideologies in the Soviet Union, Poland, Hungary, & Czechoslovakia during the Cold War.
Instructor(s): Bozena Shallcross Terms Offered: Winter
Note(s): Course requirements: film screenings, class participation, reading assignments, one class presentation, and a final project. All readings for the core texts are in English; they can be downloaded from Canvas.
Equivalent Course(s): JWSC 29550, REES 37027, CMST 22507, CMST 32507
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.
Instructor(s): Bozena Shallcross Terms Offered: Autumn
Equivalent Course(s): JWSC 27029, REES 37029, FNDL 27029

REES 27030. In/Dependence and Form: An Introduction to Polish Cinema. 100 Units.
TBD
Instructor(s): Dag Lindskog Terms Offered: Winter
Equivalent Course(s): REES 37030

REES 29007. The Brighter Side of the Balkans: Humor & Satire in Lit & Film. 100 Units.
In this course, we examine the poetics of laughter in the Balkans. In order to do so, we introduce humor as both cultural and transnational. We unpack the multiple layers of cultural meaning in the logic of “Balkan humor.” We also examine the functions and mechanisms of laughter, both in terms of cultural specificity and general practice and theories of humor. Thus, the study of Balkan humor will help us elucidate the “Balkan” and the “World,” and will provide insight not only into cultural mores and social relations, but into the very notion of “funny.” Our own laughter in class will be the best measure of our success - both cultural and intellectual.
Instructor(s): Angelina Ilieva Terms Offered: Spring
Prerequisite(s): Readings in English. Background in the Balkans will make the course easier, but is not required.
Equivalent Course(s): CMLT 26610, NEHC 30884, NEHC 20884

REES 29009. Balkan Folklore. 100 Units.
Vampires, fire-breathing dragons, vengeful mountain nymphs. 7/8 and other uneven dance beats, heart-rending laments, and a living epic tradition. This course is an overview of Balkan folklore from historical, political, and anthropological perspectives. We seek to understand folk tradition as a dynamic process and consider the function of different folklore genres in the imagining and maintenance of community and the socialization of the individual. We also experience this tradition firsthand through visits of a Chicago-based folk dance ensemble, ”Balkan Dance.”
Instructor(s): A. Ilieva Terms Offered: Winter
Equivalent Course(s): REES 39009, CMLT 23301, ANTH 35908, CMLT 33301, NEHC 30568, NEHC 20568, ANTH 25908

REES 29010. 20th Century Russian & South East European Emigre Literature. 100 Units.
Being alienated from myself, as painful as that may be, provides me with that exquisite distance within which perverse pleasure begins, as well as the possibility of my imagining and thinking,” writes Julia Kristeva in “Strangers to Ourselves,” the book from which this course takes its title. The authors whose works we are going to examine often alternate between nostalgia and the exhilaration of being set free into the breathless possibilities of new lives. Leaving home does not simply mean movement in space. Separated from the sensory boundaries that defined their old selves, immigrants inhabit a warped, fragmentary, disjointed time. Immigrant writers struggle for breath-speech, language, voice, the very stuff of their craft resounds somewhere else. Join us as we explore the pain, the struggle, the failure, and the triumph of emigration and exile.
Vladimir Nabokov, Joseph Brodsky, Marina Tsvetaeva, Nina Berberova, Julia Kristeva, Alexander Hemon, Dubravka Ugrešić, Norman Manea, Miroslav Penkov, Ilija Trojanow, Tea Obreht.
Instructor(s): Angelina Ilieva Terms Offered: Autumn
Equivalent Course(s): CMLT 36912, CMLT 26912, REES 39010

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 “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
Instructor(s): A. Ilieva Terms Offered: Winter
Equivalent Course(s): NEHC 20885, NEHC 30885, CMLT 23201, REES 39012, CMLT 33201

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

Instructor(s): Angelina Ilieva Terms Offered: Winter

Equivalent Course(s): NEHC 29023, HIST 33609, REES 39023, NEHC 39023, HIST 23609, CMLT 39023, CMLT 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 fracturing of intimacy, testing the limits of what a person means to be human. Works from the former Soviet Union (Solzhenitsyn, Abram Tertz, Andrey Zvyagintsev), former Yugoslavia (Ivo Andrić, Danilo Kiš, Dušan Kovacević), Romania (Norman Manea, Cristian Mungiu), Bulgaria (Valeri Petrov), and Albania (Ismail Kadare).

Instructor(s): Angelina Ilieva Terms Offered: Autumn

Equivalent Course(s): REES 39024, CMLT 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 means are still carried in traditional values and culture? How do they remember their origins and record new experiences?

Instructor(s): Angelina Ilieva Terms Offered: Spring. Enrollment is based on acceptance into the Chicago Studies Quarter Program.

Note(s): Enrollment is based on acceptance into the Chicago Studies Quarter Program.

Equivalent Course(s): NEHC 29025, HIST 27125, CMLT 27125, HIST 37125, ENGL 27125, PBPL 27125

REES 29700. Reading/Research: Russian and Eastern European Studies. 100 Units.

This is an independent study course which is arranged, planned, and managed by a supervising professor in conjunction with the goals that are proposed by the student, and then refined and approved by the supervising professor. This course involves more student self-discipline and a greater sense of direction than do most courses - the student must be willing to plan and execute his/her activities with much less monitoring and without prompting by fellow classmates. The student and the professor discuss and propose goals, topics, and projects.

Instructor(s): Staff Terms Offered: Autumn Spring Winter

Prerequisite(s): Consent of instructor and Departmental Adviser

Note(s): Students are required to submit the College Reading and Research Course Form.

REES 29701. Reading/Research: Russian and Eastern European Studies II. 100 Units.

This is the second part of an independent study course which is arranged, planned, and managed by a supervising professor in conjunction with the goals that are proposed by the student, and then refined and approved by the supervising professor. This course involves more student self-discipline and a greater sense of direction than do most courses - the student must be willing to plan and execute his/her activities with much less monitoring and without prompting by fellow classmates. The student and the professor discuss and propose goals, topics, and projects.

Terms Offered: Spring

Prerequisite(s): Consent of instructor.
REES 29800. Reading/Research: Czech. 100 Units.

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

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

REES 29912. Special Topics in Advanced Russian. 100 Units.
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.
Instructor(s): Valentina Pichugin Terms Offered: Spring
Equivalent Course(s): RUSS 39912, REES 39912, RUSS 29912
Font Notice

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

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

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