DEPARTMENT OF SLAVIC LANGUAGES AND LITERATURES

Chair
• William Nickell

Professors
• Robert Bird
• Bozena Shallcross

Associate Professors
• William Nickell
• Malynne Sternstein

Directors
• Malynne Sternstein - Director of Undergraduate Studies
• Bozena Shallcross - Director of Graduate Studies

Senior Lecturers
• Erik Houle
• Valentina Pichugin

Instructional Professors
• Angelina Ilieva
• Nada Petkovic

Assistant Instructional Professors
• Mark Baugher
• Dag Lindskog
• Maria Yakubovich

Emeritus Faculty
• Howard I. Aronson
• Bill Darden
• Samuel Sandler

Associate Faculty
• Maria Belodubrovskaya, Cinema and Media Studies
• Leah Feldman, Comparative Literature
• Scott Gehlbach, Political Science
• Eleanora Gilburd, History
• Lenore Grenoble, Linguistics
• Faith Hillis, History
• Matthew Jesse Jackson, Art History & Visual Arts
• Eugene Raikhel, Comparative Human Development
• Olga Solovieva, Comparative Literature
• Konstantin Sonin, Harris School of Public Policy
• Anna Torres, Comparative Literature
• Tara Zahra, History

ADMISSIONS
The Slavic Department will not be accepting applications to the PhD program for the 2020-21 academic year. Those interested working with our faculty in their PhD studies should apply to PhD programs in related fields such as Comparative Literature, Cinema and Media Studies, and Linguistics.

Students seeking a master’s degree may apply to the Master of Arts Program in the Humanities (MAPH). This program has one-year and two-year tracks: both allow students to build their own curriculum with
graduate-level courses in any humanities department (including Slavic Languages and Literatures) and complete a thesis with a University of Chicago faculty adviser. The two-year program includes extensive language training, and would allow students to study BCS (Bosnian/Serbian/Croatian), Bulgarian, Czech, Polish, and Russian through the Slavic Department. Further details about the MAPH program are available at http://maph.uchicago.edu/

CONTACT INFORMATION
For additional information about the Department of Slavic Languages and Literatures, please see http://slavic.uchicago.edu/ or e-mail <slavic-department@uchicago.edu>.

COURSES
The actual offerings for the year will be found on the University Registrar website (http://registrar.uchicago.edu/).

BOSNIAN, CROATIAN, AND SERBIAN COURSES

BCSN 3104. Advanced Bosnian/Croatian/Serbian: Language through Fiction. 100 Units.
This one quarter course is designed to help students over one of the most difficult hurdles in language training—the transition from working through lessons in a textbook to reading unedited literary texts. The selected pieces of fiction and the exercises drawn from them engage the language's structure on every page. Immersed in a complete language experience, students learn how to engage the natural, organic language of literary texts across a variety of styles and themes enabling them to work with ever more challenging material. The course objective is to hone students' abilities to analyze increasingly complex unrevised texts, identify various styles and registers of the language, and handle linguistically unfamiliar situations in both spoken and written format. Attention is given to improving students' abilities to paraphrase, narrate, describe, support opinions, hypothesize and discuss abstract topics. Building vocabulary is stressed as a key to making progress, while issues of language structure and grammar are reinforced throughout the course. Classes are conducted in the target language and may be taken for pass/fail. The prerequisite is two years of formal study of the target language or the equivalent. Instructors (s): Nada Petkovic Terms Offered: Autumn Equivalent Course (s): REES 21101, REES 31104, BCSN 21101

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

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

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

Instructor(s): Nada Petkovic Terms Offered: Spring

Prerequisite(s): The course prerequisite is two years of formal study of the target language(s) or the consent of the instructor.

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

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

Instructor(s): Nada Petkovic Terms Offered: Winter

Equivalent Course(s): REES 39914, BCSN 29911, REES 29914

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

Instructor(s): Nada Petkovic Terms Offered: Spring

Equivalent Course(s): BCSN 29912, REES 29915, REES 39915

CZECH COURSES

COURSES

GENERAL SLAVIC COURSES

SLAV 70000. Advanced Study: Slavic Languages & Literatures. 300.00 Units.
Advanced Study: Slavic Languages & Literatures

POLISH COURSES

POLI 39700. Reading and Research Course. 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): Dag Lindskog Terms Offered: Autumn

Note(s): Consent of instructor and Departmental Adviser Note(s): Students are required to submit the College Reading and Research Course Form.

POLI 39900. Rdg Course: Polish Lit I. 100 Units.

POLI 39901. Reading Course: Polish Lit I. 100 Units.

POLI 39902. Reading Course: Polish Lit II. 100 Units.

POLI 39903. Reading Course: Polish Lit III. 100 Units.
Advanced Polish studies.

RUSSIAN COURSES

RUSS 30102-30202-30302. Advanced Russian through Media I-II-III.
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.

RUSS 30102. 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
Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor.
Equivalent Course(s): RUSS 21302, REES 21302, REES 30102

RUSS 30202. Advanced Russian through Media II. 100 Units.
This is a three-quarter sequence designed for fourth- and fifth-year students of Russian. It is also suitable for native speakers of Russian. This sequence covers various aspects of advanced Russian stylistics and discourse grammar in context. This sequence emphasizes the four communicative skills of listening, reading, speaking, and writing in a culturally authentic context. It builds transcultural competence by expanding students' knowledge of the language, culture, history, and daily lives of the Russian-speaking people. Vocabulary building is strongly emphasized. We add to the existing skills and develop our abilities to analyze increasingly complex texts for their meaning: to identify various styles and registers of the Russian language and to provide their neutral equivalents in standard Russian. We also work on developing our abilities to paraphrase, narrate, describe, support opinions, hypothesize, discuss abstract topics, and handle linguistically unfamiliar situations (in spoken and written format).
Instructor(s): Valentina Pichugin Terms Offered: Winter
Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor.
Note(s): Classes conducted in Russian. Course-specific grammar issues are covered during drill sessions (weekly) and office hours (by appointment). Oral Proficiency Interviews are conducted in the beginning and the end of the course (Autumn and Spring Quarters).
Equivalent Course(s): REES 30202, REES 21402, RUSS 21402

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

RUSS 33333. Reading Russian for Research Purposes. 100 Units.
This course prepares students to read and do research in Russian. Students will gain a fundamental knowledge of Russian grammar and a basic vocabulary while learning to work intensively with primary and secondary texts in their area of academic interest. Reading Russian for Research Purposes has a limited number of spots available for participation via electronic course sharing, intended for students who are unable to be in Chicago physically for the course.
Instructor(s): Staff Terms Offered: TBD
Equivalent Course(s): RUSS 23333

RUSS 39900. Rdg Course: Russian Literature. 100 Units.
TBD
Instructor(s): Valentina Pichugin Terms Offered: Spring

RUSS 39910. 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): REES 39910, REES 29910, RUSS 29910
RUSS 39911. 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: Winter
Equivalent Course(s): RUSS 29911

RUSS 39912. 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): REES 29912, RUSS 29912, REES 39912

SOUTH SLAVIC COURSES

RUSSIAN AND EAST EUROPEAN STUDIES COURSES

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

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

REES 30102. 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
Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor.
Equivalent Course(s): RUSS 21302, REES 21302, RUSS 30102

REES 30202. Advanced Russian through Media II. 100 Units.
This is a three-quarter sequence designed for fourth- and fifth-year students of Russian. It is also suitable for native speakers of Russian. This sequence covers various aspects of advanced Russian stylistics and discourse grammar in context. This sequence emphasizes the four communicative skills of listening, reading, speaking, and writing in a culturally authentic context. It builds transcultural competence by expanding students' knowledge of the language, culture, history, and daily lives of the Russian-speaking people. Vocabulary building is strongly emphasized. We add to the existing skills and develop our abilities to analyze increasingly complex texts for their meaning: to identify various styles and registers of the Russian language and to provide their neutral equivalents in standard Russian. We also work on developing our abilities to paraphrase, narrate, describe, support opinions, hypothesize, discuss abstract topics, and handle linguistically unfamiliar situations (in spoken and written format).
Instructor(s): Valentina Pichugin Terms Offered: Winter
Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor.
Note(s): Classes conducted in Russian. Course-specific grammar issues are covered during drill sessions (weekly) and office hours (by appointment). Oral Proficiency Interviews are conducted in the beginning and the end of the course (Autumn and Spring Quarters).
Equivalent Course(s): REES 21402, RUSS 21402, RUSS 30202
REES 30302. Adv Russian Through Media-III. 100 Units.
This course, which is designed for fifth-year students of Russian, covers various aspects of Russian stylistics and discourse grammar in context. It emphasizes the four communicative skills (i.e., reading, writing, listening comprehension, speaking) in culturally authentic context. Clips from Russian/Soviet films and television news reports are shown and discussed in class. Classes conducted in Russian. Conversation practice is held twice a week.
Instructor(s): Valentina Pichugin Terms Offered: Spring
Equivalent Course(s): RUSS 21502, REES 21502, RUSS 30302

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

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

REES 31005. Bruno Schulz: An Unfinished Project. 100 Units.
This course examines the fictional, non-fictional and visual oeuvre of the brilliant Polish-Jewish modernist Bruno Schulz who perished in the Holocaust. This year marks not only the 120th anniversary of his birth but also the 70th anniversary of his death in the same town of Drohobycz on the southeastern border of Poland. These dates bracket his relatively short life and are evocative of his several unfinished authorial projects. During the course, we will focus on Schulz’s concept of creation through his use of aesthetics of trash and a debased form, kabalistic origins of a fragment, temporality and its movements, myths of province and childhood. We will seek critical answers to his artistic predilection of parochial places and conspiratorial perspectives, masochism, as well as the notion of the moment as both auratic and poetic, in sum, for those components of his world which made him an illusive modernist like no other in his time. The course will be supplemented by the construal of Schulz’s legend in contemporary American fiction (Cynthia Ozick, Jonathan Safran Foer, and Nicole Krauss). All readings in English translation.
Instructor(s): B. Shallcross Terms Offered: Autumn
Equivalent Course(s): JWSC 26360

REES 31104. Advanced Bosnian/Croatian/Serbian: Language through Fiction. 100 Units.
This one quarter course is designed to help students over one of the most difficult hurdles in language training - the transition from working through lessons in a textbook to reading unedited literary texts. The selected pieces of fiction and the exercises drawn from them engage the language’s structure on every page. Immersed in a complete language experience, students learn how to engage the natural, organic language of literary texts across a variety of styles and themes enabling them to work with ever more challenging material. The course objective is to hone students’ abilities to analyze increasingly complex unrevised texts, identify various styles and registers of the language, and handle linguistically unfamiliar situations in both spoken and written format. Attention is given to improving students’ abilities to paraphrase, narrate, describe, support opinions, hypothesize and discuss abstract topics. Building vocabulary is stressed as a key to making progress, while issues of language structure and grammar are reinforced throughout the course. Classes are conducted in the target language and may be taken for pass/fail. The prerequisite is two years of formal study of the target language or the equivalent.
Instructor(s): Nada Petkovic Terms Offered: Autumn
Equivalent Course(s): BCSN 31104, REES 21101, BCSN 21101
REES 31203. Advanced Bosnian/Croatian/Serbian: Language Through Film. 100 Units.

Advanced BCS courses encompass both the 3rd and 4th years of language study, with the focus changed from language structure and grammar to issues in interdisciplinary content. The courses are not in sequence. This course addresses the theme of Yugoslav and Post-Yugoslav identity through discussion and interpretation based on selected films, documentaries, images, and related texts-historical and literary, popular press, advertisements, screenplays, and literature on film. Emphasis is on interpersonal communication as well as the interpretation and production of language in written and oral forms. The course engages in systematic grammar review, along with introduction of some new linguistic topics, with constant practice in writing and vocabulary enrichment.

The syllabus includes the screening of six films, each from a different director, region, and period, starting with Cinema Komunisto (2012), a documentary by Mila Turajlic. This film will be crucial for understanding how Yugoslav cinema was born and how, in its origins, it belongs to what a later cinephile, Fredric Jameson, has called a “geopolitical aesthetic.” We shall investigate the complex relationship between aesthetics and ideology in the Yugoslav and Post-Yugoslav cinema, and pay close attention to aesthetic conceptions and concrete formal properties, and more importantly, to language, narrative logic, and style.

Instructor(s): Nada Petkovic
Terms Offered: Winter
Equivalent Course(s): BCSN 31203, REES 21200, BCSN 21200

REES 31303. (Re)Branding the Balkan City: Contemp. Belgrade/Sarajevo/Zagreb. 100 Units.

The course uses an urban studies lens to explore the complex history, infrastructure and transformations of cities, mainly the capitals of today’s Serbia, Bosnia and Herzegovina, and Croatia. There is a particular need to survey this region and feed the newfound interest in it, mainly because Yugoslav architecture embodied one of the great political experiments of the modern era. Drawing on anthropological theory and ethnography of the city, we consider processes of urban destruction and renewal, practices of branding spaces and identities, urban life as praxis, art and design movements, film, music, food, architectural histories and styles, metropolitan citizenship, and the broader politics of space. The course is complemented by cultural and historical media, guest speakers, and virtual tours. One of them is a tour through the 2018 show at MoMA "Toward a Concrete Utopia: Architecture in Yugoslavia 1948-1980" a project curated with the goal to find a place for Yugoslav Modernism in the architectural canon. Classes are held in English. No knowledge of South Slavic languages is required.

Instructor(s): Nada Petkovic
Terms Offered: Spring
Equivalent Course(s): ARTH 31333, ARTH 21333, REES 21300, BCSN 21300, BCSN 31303, HIST 24008, GLST 21301, ARCH 21300

REES 31403. Advanced BCS: Language through Art and Architecture. 100 Units.

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

Instructor(s): Nada Petkovic
Terms Offered: Spring
Prerequisite(s): The course prerequisite is two years of formal study of the target language(s) or the consent of the instructor.
Equivalent Course(s): BCSN 21400, REES 21400, BCSN 31403

REES 32010. The Cinema of Miloš Forman. 100 Units.

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

Instructor(s): Malythe Sternstein
Terms Offered: Winter
Equivalent Course(s): REES 22010, CMST 36603, CMST 26603, FNDL 22010

REES 33115. 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 23115, MDVL 25100, LING 35100, REES 23115
REES 33154. XCAP: The Commune: The Making and Breaking of Intentional Communities. 100 Units.
Any class is an intentional community of sorts: people gathered together with a sense of collective purpose. But often the hopes of students are not met by the content or the methods in the classroom. Can we do better by making the process more intentional—clarifying and developing a collective sense of purpose at the outset? We will start by forming a collective plan on topics to be explored—anything from iconic American communities and Russian communes to memoir studies and economics. Possible projects include creating an intentional community in an off-campus location, designing a communal space, rewriting manifestos, or creating a new communal charter. We can cover anything from economics, space, and gender to the problem of leadership and communal charter. We will welcome their input and suggestions.
Instructor(s): William Nickell
Terms Offered: Winter
Equivalent Course(s): REES 23154, KNOW 29975

REES 33812. Russia and the West, 18th-21st Centuries. 100 Units.
Instructor(s): Malynne Sternstein
Terms Offered: Spring
Equivalent Course(s): REES 25603, ARCH 25603, GNSE 35603, GNSE 25603

REES 33154. XCAP: The Commune: The Making and Breaking of Intentional Communities. 100 Units.
Any class is an intentional community of sorts: people gathered together with a sense of collective purpose. But often the hopes of students are not met by the content or the methods in the classroom. Can we do better by making the process more intentional—clarifying and developing a collective sense of purpose at the outset? We will start by forming a collective plan on topics to be explored—anything from iconic American communities and Russian communes to memoir studies and economics. Possible projects include creating an intentional community in an off-campus location, designing a communal space, rewriting manifestos, or creating a new communal charter. We can cover anything from economics, space, and gender to the problem of leadership and communal charter. We will welcome their input and suggestions.
Instructor(s): William Nickell
Terms Offered: Winter
Equivalent Course(s): REES 23154, KNOW 29975

REES 33812. Russia and the West, 18th-21st Centuries. 100 Units.
Instructor(s): Malynne Sternstein
Terms Offered: Spring
Equivalent Course(s): REES 25603, ARCH 25603, GNSE 35603, GNSE 25603

REES 33814. The Lands Between: Europe between the Black and Baltic Seas. 100 Units.
Instructor(s): E. Gilburd
Terms Offered: Autumn
Equivalent Course(s): HIST 23812, REES 23812, HIST 33812

REES 33814. The Lands Between: Europe between the Black and Baltic Seas. 100 Units.
Instructor(s): E. Gilburd
Terms Offered: Autumn
Equivalent Course(s): HIST 23812, REES 23812, HIST 33812

REES 33814. The Lands Between: Europe between the Black and Baltic Seas. 100 Units.
Instructor(s): E. Gilburd
Terms Offered: Autumn
Equivalent Course(s): HIST 23812, REES 23812, HIST 33812

REES 34220. Anxious Spaces. 100 Units.
Instructor(s): F. Hillis
Terms Offered: Autumn
Equivalent Course(s): HIST 23814, HIST 23814, JWSC 23814, REES 23814

REES 35603. Media and Power in the Age of Putin and Trump. 100 Units.
Instructor(s): W. Nickell
Terms Offered: Autumn
Equivalent Course(s): SIGN 26029, REES 25603
In order to study representation, we critically engage a textual and visual reading of museum narrations and two, often conflicting, tasks of representation and preservation, which we view through a prism of authenticity. We study the ways in which this material world, ranging from infrastructure to detritus, has been subjected to places of remembrance, the (post)human, and material remnants also serve educational purposes. Therefore, ghettos and extermination and concentration camps. These sites which-once the locations of genocide-are now remnants, as they are displayed, curated, controlled, and narrated in the memorial sites and museums of former worlds as it was represented during World War II. Then, we interrogate the post-Holocaust artifacts and material in this course, we explore various ontological and representational modes of the Holocaust material object world as it was represented during World War II. Then, we interrogate the post-Holocaust art and material remnants, as they are displayed, curated, controlled, and narrated in the memorial sites and museums of former ghettos and extermination and concentration camps. These sites which-once the locations of genocide—are now places of remembrance, the (post)human, and material remnants also serve educational purposes. Therefore, we study the ways in which this material world, ranging from infrastructure to detritus, has been subjected to two, often conflicting, tasks of representation and preservation, which we view through a prism of authenticity. In order to study representation, we critically engage a textual and visual reading of museum narrations and
Instructor(s): Angelina Ilieva Terms Offered: Spring

The course explores the diminishing presence of Poles against the lasting input of the material culture which they introduced to the urban spaces of Chicago. The course is framed by the fundamentals of thing discourse and employs the mediums of sculpture, fashion, photography, architecture and topography of the Polish community in Chicago through several field trips. The course's main goal is to map the evolution of the former Polish neighborhoods which often concluded with the erasure of their distinct ethno-space. In order to grasp the status of such changes, students take several field trips to the former Polish neighborhoods and visit their existing architectural landmarks and cultural institutions. Towards the end of the course, students conduct several interviews with Polish Chicagoans from the postwar and Solidarity immigrations. The course concludes with a capstone project for which students will make a virtual collection of artifacts designed as a curio cabinet filled with objects they found, created, and purchased during their research and field trips.

Instructor(s): Bożena Shallcross Terms Offered: Winter

REES 37021. The Rise and Demise of Polish Chicago: Reading Polonia's Material Culture. 100 Units.

Chicago claims to have the largest Polish and Polish-American population in the US and yet the city’s distinctly Polish neighborhoods are now only history as their population has dispersed or moved to the suburbs. This course explores the diminishing presence of Poles against the lasting input of the material culture which they introduced to the urban spaces of Chicago. The course is framed by the fundamentals of thing discourse and employs the mediums of sculpture, fashion, photography, architecture and topography of the Polish community in Chicago through several field trips. The course's main goal is to map the evolution of the former Polish neighborhoods which often concluded with the erasure of their distinct ethno-space. In order to grasp the status of such changes, students take several field trips to the former Polish neighborhoods and visit their existing architectural landmarks and cultural institutions. Towards the end of the course, students conduct several interviews with Polish Chicagoans from the postwar and Solidarity immigrations. The course concludes with a capstone project for which students will make a virtual collection of artifacts designed as a curio cabinet filled with objects they found, created, and purchased during their research and field trips.

Instructor(s): Bożena Shallcross Terms Offered: Winter

Prerequisite(s): Students must attend several panels of their choice during the conference entitled, “What They Brought / What They Changed: Material Culture and Polish Chicago,” on December 2-4, 2020.

REES 37025. Polish Modernist Literature. 100 Units.

In this class, we study the monumental series “The Decalogue” by one of the most influential filmmakers from Poland, Krzysztof Kieslowski. Without mechanically relating the films to the Ten Commandments, Kieslowski 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 Kieslowski’s own writings and interviews, including criticism by Zizek, Insdorf, and others.

Instructor(s): Bozena Shallcross Terms Offered: Autumn

REES 37026. 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 Kieslowski. Without mechanically relating the films to the Ten Commandments, Kieslowski 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 Kieslowski’s own writings and interviews, including criticism by Zizek, Insdorf, and others.

Instructor(s): Bozena Shallcross Terms Offered: Spring

REES 39009. Balkan Folklore. 100 Units.

Vampires, fire-breathing dragons, vengeful mountain nymphs. 7/8 and other uneven dance beats, heart-rending laments, and a living epic tradition. This course is an overview of Balkan folklore from historical, political, and anthropological perspectives. We seek to understand folk tradition as a dynamic process and consider the function of different folklore genres in the imagining and maintenance of community and the socialization of the individual. We also experience this living tradition firsthand through visits of a Chicago-based folk dance ensemble, “Balkan Dance.”

Instructor(s): Angelina Ilieva Terms Offered: Spring

Equivalent Course(s): REES 29009, CMLT 33301, CMLT 23301, ANTH 35908, ANTH 25908, NEHC 30568, NEHC 20568
some of the most vital questions for our shared planetary future? We will examine the ecological thinking of
for relations between human beings and the world. How might the cultural legacies of communism reframe
their costs. We will read works by authors who have grappled with this ongoing catastrophe and its implications
industrialized utopia rendered these follies unmentionable, imaginative literature provides an indelible record of
Cumulative, proved the folly of those dreams. Though the Soviet narrative of unflagging progress towards an
valorized the harmonization of humans with the natural world, environmental catastrophe, both sudden and
prison camps and internal exile. While the Soviet regime promised mastery over nature, and Russian culture
resources of the country's territory via industrialization, collectivization, forced migration and a vast system of
one sixth of the world's land mass, the Russian and Soviet Empires exploited the seemingly inexhaustible natural
and disaster provide a steady backdrop to the 20th century in Russia and the Soviet Union. With control over
What is it that made the fact of anthropogenic climate change "unthinkable" in the 20th century, and what ideas
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.
Instructor(s): Angelina Ilieva Terms Offered: Autumn
Equivalent Course(s): REES 39013, NEHC 30573, REES 29013, NEHC 20573, CMLT 33401, HIST 24005, CMLT 23401, HIST 34005

REES 39021. 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.
Instructor(s): Angelina Ilieva Terms Offered: Autumn
Equivalent Course(s): CMLT 39024, CMLT 29024, REES 29024

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

REES 39035. Regimes of Love. 100 Units.
TBD
Instructor(s): Angelina Ilieva Terms Offered: Spring
Equivalent Course(s): REES 29035

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

REES 39071. Magic Nations. 100 Units.
TBD
Instructor(s): Angelina Ilieva Terms Offered: Winter
Equivalent Course(s): REES 29071

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

REES 39700. Reading/Research. 100 Units.
This is a specially designed course not normally offered as part of the curriculum that is arranged between a student and a faculty member.
Instructor(s): Staff Terms Offered: Autumn Spring Winter
Note(s): Requires the consent of the instructor.

REES 39800. Reading/Research: Czech. 100 Units.
REES 39910. 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 39910, REES 29910, RUSS 29910

REES 39912. 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): REES 29912, RUSS 39912, RUSS 29912

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

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

REES 42101. Collapse: The End of the Soviet Empire. 100 Units.
This team-taught course invites students to reassess critically the meaning of the Soviet collapse on the occasion of its thirtieth anniversary. Topics to be examined include the neoliberal "shock therapy" economic reforms that ushered in a state of wild capitalism, the dissolution of the Soviet empire and rise of new right nationalisms, and the formation of alternative artistic movements that resisted the economic and political devastation that accompanied the transition. The course pedagogy employs economic, political, historical, and aesthetic analysis to develop a robust understanding across a variety of disciplines and methodological approaches.
Instructor(s): Leah Feldman and Faith Hillis Terms Offered: Autumn
Prerequisite(s): Consent required for undergraduate enrollment; email Professors Feldman and Hillis a paragraph long description about what you bring and what you hope to get out of this seminar.
Equivalent Course(s): CDIN 42101, HIST 43802, CMLT 42101

Department of Slavic Languages and Literatures
REES 43902. Colloquium: Stalinism. 100 Units.  
We will explore Stalin as a personality and Stalinism as a political order, an economy, a cultural system, a set of beliefs and rituals, and a way of life. Topics include the dictator, his entourage, and his cult; decision making and the new elite; industrialization, collectivization, and the economy of shortages; revolution and conservatism; nationalism, internationalism, and ethnic cleansing; political terror, mass murder, and the Gulag; communal apartments, survival strategies, and intimate life; media and the socialist-realist dreamworld; legacies and historical consciousness. Readings include classics in the field and newest hits as well as works of fiction.  
Instructor(s): E. Gilburd  
Terms Offered: Spring  
Prerequisite(s): Advanced undergraduates with consent of instructor and prior coursework on 20th-C Russia or Russian Civ.  
Equivalent Course(s): HIST 43902

REES 43903. The Art of Healing: Medical Aesthetics in Russia & the U.S. 100 Units.  
What makes a medical treatment look like it will work? What makes us feel that we are receiving good care, or that we can be cured? How are these responses shaped by the rhetorical practices of doctors, researchers, and pharmaceutical companies, by the physical appearance of hospitals, offices, and instruments, or by smells and sounds? Why does the color of a pill influence its effectiveness, and how can placebos achieve what less inert medication cannot? How do predictions of success or failure affect treatment responses? When does technology instill confidence, and when does it produce a sense of degradation? Is the doctor seen primarily as a caregiver or a scientist, and how does this affect treatment outcomes? What is the aesthetic experience of being “sick”? In this course we will consider these problems from the vantage points of a medical professional and a cultural historian, focusing on material from the United States and Soviet/post-Soviet Russia. Our methodology will combine techniques of aesthetic analysis with those of medical anthropology, history and practice.  
Equivalent Course(s): HIST 45100, CDIN 43903

REES 44003. Lost Histories of the Left. 100 Units.  
When most Americans think about "the left," Marxism, Soviet state socialism, or European social democracy spring to mind. This class will explore alternative—but now largely forgotten—blueprints for revolutionizing the political and social order that emerged in the nineteenth century. We will pay special attention to utopian socialism, early anticolonial movements, the Jewish Labor Bund, and anarchism. Examining the intellectual underpinnings of these movements, their influence on the modern world, and the factors that led to their demise, we will also consider what lessons they can teach to those committed to realizing a better future today.  
Instructor(s): F. Hillis  
Terms Offered: Winter  
Prerequisite(s): Upper-level undergraduates with consent  
Equivalent Course(s): HIST 44003

REES 45005. 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): MAPH 33700, CMLT 22500, ARTV 20003, REES 25005, ARTH 28600, ENGL 48900, CMLT 32500, CMST 28600, CMST 48600, MAAD 18600, ENGL 29600, ARTH 38600

REES 47000. Time and Memory. 100 Units.  
At the beginning of the 20th century moderns and modernists announced their break with the past and launched various artistic, philosophical, political, and social experiments that claimed to construct society and the individual anew. The machine, speed, technology, and the future were the watchwords of Futurists and other modernist groups. Revolutionary transformation on all fronts was the way forward. In the same period advances in science and technology radically changed the horizon of possibility. Yet other important artists and thinkers offered the contrasting view that the past remains alive in the present—both in individuals and in human cultures. Memory was key to the future. This seminar focuses on the second tendency by examining the work of three theorists—Henri Bergson, Walter Benjamin, Victor Shklovsky—and three literary authors—Victor Shklovsky, Virginia Woolf, and Osip Mandelstam.  
Instructor(s): Harriet Murav  
Terms Offered: Spring  
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): MAPH 33700, CMLT 22500, ARTV 20003, REES 25005, ARTH 28600, ENGL 48900, CMLT 32500, CMST 28600, CMST 48600, MAAD 18600, ENGL 29600, ARTH 38600

REES 49800. Between the Jewish Question & the Modern Condition: Jewish Thought, Culture, and Politics, 1830-1940. 100 Units.  
In the 19th c., the Jewish presence in Europe ceased to be a fact & became a Question: how were Jews to be transformed and integrated—or “emancipated”—into “society.” From the 1870s, this Jewish Question was globalized & politicized by nationalism, new forms of antisemitism, European imperialism, capitalism’s reordering of global life, mass migration from Eastern Europe to the US, the racialization of global politics & tensions of nation & empire in Eastern Europe, the Ottoman world & the Middle East. This class investigates how European, US & Middle Eastern Jews confronted the Jewish Question (1830s-1930s) communally & individually. It asks
how this confrontation shaped key dimensions of modern Jewish thought, culture & politics: Zionism & other forms of modern Jewish politics, Jewish social thought, religious life, communal policy & new forms of secular culture. Conversely, we will also consider the limits of approaching modern Jewish culture & consciousness as a response to the Jewish Question: are modern forms of Jewish religiosity & secularity, gender norms, visions of culture, education & the moral life better understood as emergent responses to more general problems of modernity? Alternatively, should key aspects of contemporary Jewish life-such as religious nationalism & religious revivalism-be understood at least in part as products not so much of modernity’s powers as of modernity’s limited effects on a Jewish tradition evolving according to its own cultural logic?

Instructor(s): K. Moss
Terms Offered: Autumn
Prerequisite(s): Graduate students of all intellectual background welcome; advanced undergraduates with consent of instructor.

Note(s): Readings include classic and new scholarship matched to key works of Jewish thought and culture. All readings in English (translation), but I will happily facilitate reading in the original languages.
Equivalent Course(s): HIST 49800, GRMN 38821, NEHC 47800