Department of Slavic Languages and Literatures

Chair
• William Nickell

Professors
• Bozena Shallcross

Associate Professors
• William Nickell
• Malynne Sternstein

Assistant Professors
• Ania Aizman
• Anne Eakin Moss

Directors
• Malynne Sternstein - Director of Undergraduate Studies
• Anne Eakin Moss - Director of Graduate Studies

Senior Lecturers
• Erik Houle
• Valentina Pichugin

Lecturer
• Maria Yakubovich

Instructional Professors
• Irena Cajkova
• Angelina Ilieva
• Nada Petkovic

Associate Instructional Professor
• Mark Baugher

Assistant Instructional Professors
• Dag Lindskog

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 is currently admitting students to its doctoral degree program focused on interdisciplinary approaches to the cultures of Eastern Europe, Russia, and Eurasia. The Ph.D. program provide
rigorous professional training in Slavic languages, literatures and cultures in a supportive atmosphere and interdisciplinary framework.

To apply for the Ph.D program in Slavic Studies, you must submit your application through the Division of the Humanities Admissions website (https://humanities.uchicago.edu/students/admissions/application-instructions/) by December 15 for admission the following fall quarter. The application window is open each year from October until December 15. Once you submit your application to the Humanities Division, it will be forwarded to our department for review. Please note that we cannot consider late applications.

**JOINT PH.D. DEGREE PROGRAMS**

Students who apply to Slavic Languages and Literatures as a second Ph.D. program at the University of Chicago are required to fulfill all of the Department’s Ph.D. requirements. Courses from their primary program of Ph.D. study may be used to satisfy the minor field requirement. Students wishing to pursue a joint degree with Slavic should consult with the Director of Graduate Studies, as well as the guidelines (https://humanities.uchicago.edu/students/manual/academic-policies/joint-degree-programs/) provided by the Humanities Division.

**MASTER OF ARTS DEGREE**

The University of Chicago offers MA training in Slavic Studies through the Masters of Arts Program in Humanities (http://maph.uchicago.edu/). This is a one or two-year program: in the one-year format, students 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 advisor. In the two-year option, students receive additional training in their language(s) of specialization at a vastly reduced tuition cost.

The Division of Humanities accepts two rounds of applications to this program, with deadlines of early January and early May. See the MAPH website (https://humanities.uchicago.edu/students/admissions/apply-now/) for more details. Once you submit your application to the Humanities Division, it will be forwarded to our department for review. Please note that we cannot consider late applications.

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

**BCSN 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.
Equivalent Course(s): BCSN 21101, REES 21101, REES 31104

**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 Turajlic. This film will be crucial for understanding how Yugoslav cinema was born and how, in its origins, it belongs to what a later cinephile, Fredric Jameson, has called a “geopolitical aesthetic.” We shall investigate the complex relationship between aesthetics and ideology.
in the Yugoslav and Post-Yugoslav cinema, and pay close attention to aesthetic conceptions and concrete formal properties, and more importantly, to language, narrative logic, and style.

Equivalent Course(s): BCSN 21200, REES 31203, REES 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.

Equivalent Course(s): REES 21300, ARTH 31333, REES 31303, ARTH 21333, GLST 21301, HIST 24008, ARCH 21300, BCSN 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 idiosyncrasies, diverse heritage and influences, the course surveys examples of architectural styles from classical to Baroque, through Art Nouveau and Modernism, all the way to full-blown Brutalism with its heft and material honesty. Given that Yugoslav architecture also expressed one of the great political experiments of the modern era, the course entertains many questions on related topics. While exploring major cities, their infrastructure, houses, buildings, monuments, churches and more, the course delves into advanced grammatical topics with the goal of increasing proficiency in both aural and reading comprehension, in addition to honing writing and speaking styles. Classes are conducted in the target language and may be taken for pass/fail. The prerequisite is two years of formal study of the target language or the equivalent.

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

BCSN 39910. Special Topics in Bosnian/Croatian/Serbian I. 100 Units.

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

Equivalent Course(s): REES 29913, BCSN 29910, REES 39913

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.

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.

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

COURSES

GENERAL SLAVIC COURSES

SLAV 32303. Prosody and Poetic Form: An Introduction to Comparative Metrics. 100 Units.
This class offers (i) an overview of major European systems of versification, with particular attention to their
historical development, and (ii) an introduction to the theory of meter. In addition to analyzing the formal
properties of verse, we will inquire into their relevance for the articulation of poetic genres and, more broadly,
the history of literary (and sub-literary) systems. There will be some emphasis on Graeco-Roman quantitative
metrics, its afterlife, and the evolution of Germanic and Slavic syllabo-tonic verse. No prerequisites, but a
working knowledge of one European language besides English is strongly recommended.
Equivalent Course(s): ENGL 32303, GRMN 22314, SLAV 22303, CLAS 31313, CMLT 32303, CLCV 21313, CMLT
22303, GRMN 32314, ENGL 22310

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

POLISH COURSES

POLI 30100. Third-Year Polish I. 100 Units.
Third year Polish
Equivalent Course(s): POLI 20500

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

POLI 30403. 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 20403

POLI 30503. Third-Year Polish II. 100 Units.
No course description available
Equivalent Course(s): POLI 20503

POLI 30603. 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 20603

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.

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.

POLI 40300. Polish Through Literary Readings III. 100 Units.
TBD

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

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). Classes conducted in Russian. Course-specific grammar issues are covered during drill sessions (weekly) and office hours (by appointment). Equivalent Course(s): REES 30102, RUSS 21302, REES 21302

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

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

RUSS 31600. Russian For Heritage Learners. 100 Units.
This course examines the major aspects of Russian grammar and stylistics essential for heritage learners. Students engage in close readings and discussions of short stories by classic and contemporary Russian authors (e.g., Pushkin, Dostoevsky, Tolstoy, Chekhov, Platonov, Bulgakov, Erofeev, Tolstaya), with special emphasis on their linguistic and stylistic differences. All work in Russian. Equivalent Course(s): RUSS 21600

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. Equivalent Course(s): RUSS 23333

RUSS 36900. 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
Department of Slavic Languages and Literatures

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 26900, CMLT 36902, CMLT 26902

RUSS 39900. Rdg Course: Russian Literature. 100 Units.
TBD

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

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.
Equivalent Course(s): RUSS 29911

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

SOUTH SLAVIC COURSES

SOSL 36900. 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 26900, RUSS 26900, CMLT 36902, CMLT 26902, RUSS 36900

SOSL 37601. Poetics of Gender in the Balkans: Wounded Men, Sworn Virgins, Eternal Mothers. 100 Units.
Through some of the best literary and cinematic works from Southeastern Europe, we will consider the questions of socialization into gendered modes of being-the demands, comforts, pleasures, and frustrations that individuals experience while trying to embody and negotiate social categories. We will examine how masculinity and femininity are constituted in the traditional family model, the socialist paradigm, and during post-socialist transitions. We will also contemplate how gender categories are experienced through other forms of identity-the national and socialist especially-as well as how gender is used to symbolize and animate these other identities. The course assumes no prior knowledge of the history of Southeastern Europe, literature, or gender theory. All readings in English translation.
Equivalent Course(s): SOSL 27601

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.
Equivalent Course(s): FNDL 22850, RLST 28501, RLIT 32900, REES 20000

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

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

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

REES 30010. Tolstoy: War And Peace. 100 Units.
TBD
Equivalent Course(s): FNDL 22800, REES 20010

REES 30011. 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 20011

REES 30013. Dostoevsky. 100 Units.
Dostoevsky was an inveterate risk-taker, not only at the baccarat tables of the Grand Casino in Baden-Baden, but in his personal life, his political activities, and his artistic endeavors. This course is intended to investigate his two greatest wagers: on the presence of the divine in the world and on the power of artistic form to convey and articulate this presence. Dostoevsky’s wager on form is evident even in his early, relatively conventional texts, like The Double. It intensifies after his decade-long sojourn in Siberia, exploding in works like The Notes from Underground, which one-and-a-half centuries later remains an aesthetic and philosophical provocation of immense power. The majority of the course will focus on Dostoevsky’s later novels. In Crime and Punishment Dostoevsky adapts suspense strategies to create a metaphysical thriller, while in The Demons he pairs a study of nihilism with the deformation of the novel as a genre. Through close readings of these works we will trace how Dostoevsky’s formal experimentation created new ways of exploring realms of existence that traditionally belonged to philosophy and theology. The results were never comfortable or comforting; we will focus on interpreting Dostoevsky’s metaphysical provocations.
Equivalent Course(s): RLST 28204, RLIT 39501, HUMA 24800, REES 20013, FNDL 24612

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

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

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

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

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

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

Equivalent Course(s): FNDL 20027, REES 20027

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

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

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 course covers various aspects of advanced Russian stylistics and discourse grammar in context. This sequence emphasizes the four communicative skills of listening, reading, speaking, and writing in a culturally authentic context. It builds transcultural competence by expanding students’ knowledge of the language, culture, history, and daily lives of the Russian-speaking people. Vocabulary building is strongly emphasized. We add to the existing skills and develop our abilities to analyze increasingly complex texts for their meaning: to identify various styles and registers of the Russian language and to provide their neutral equivalents in standard Russian. We also work on developing our abilities to paraphrase, narrate, describe, support opinions, hypothesize, discuss abstract topics, and handle linguistically unfamiliar situations (in spoken and written format).

Equivalent Course(s): REES 21402, RUSS 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.

Equivalent Course(s): REES 21502, RUSS 21502, RUSS 30302

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

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

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?

Equivalent Course(s): FNDL 26903, REES 21000, 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 Kieślowski’s and Piesiewicz’s screen scripts, Kieślowski’s own writings and interviews, as well as from the abundant criticism of his French movies. All materials are in English.

Equivalent Course(s): CMST 34405, CMST 24405, FNDL 25312, REES 21002, CMLT 24405

REES 31005. Bruno Schulz: An Unfinished Project. 100 Units.
This course examines the prose (fiction and non-fiction) and visual oeuvre of “the hidden genius” of Polish-Jewish modernism—Bruno Schulz—who perished in the Holocaust. 2022 marks the 130th anniversary of his birth and the 80th anniversary of his death, both of which occurred in the town of Drohobycz on the southeastern border of interwar Poland. During the course, we will focus on Schulz’s concept of creation through his use of an aesthetics of trash and debased form, the kabbalistic origins of the fragment as a form, de-narrativized temporality and its moments, and myths of the provincial and of childhood. We will seek critical perspectives on his artistic predilection for parochial places, conspiratorial viewpoints, and fetishistic masochism—in sum, for those components of his writings which made his brilliant response to the world like no other in his time. In turn, generations of writers (John Updike, Cynthia Ozick, Bohumil Hrabal, Danilo Kiš, Jonathan Safran Foer, Nicole Krauss, etc.) responded to him in their own writings, which will be engaged in the class, seeking a dialogic continuation of his tragically interrupted work. All readings are in English translation.

Equivalent Course(s): JWSC 26360

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

Equivalent Course(s): FNDL 21006, ENGL 31006, REES 21006, ENGL 21006

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.

Equivalent Course(s): BCSN 31101, REES 21101, BCSN 31104

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.

Equivalent Course(s): BCSN 31203, BCSN 21200, REES 21200
REES 33103. (Re)Branding the Balkan City: Comtemp. Belgrade/Sarajevo/Zagreb. 100 Units.
The course uses an urban studies lens to explore the complex history, infrastructure and transformations of
cities, mainly the capitals of today’s Serbia, Bosnia and Herzegovina, and Croatia. There is a particular need to
survey this region and feed the newfound interest in it, mainly because Yugoslav architecture embodied one
of the great political experiments of the modern era. Drawing on anthropological theory and ethnography of
the city, we consider processes of urban destruction and renewal, practices of branding spaces and identities,
urban life as praxis, art and design movements, film, music, food, architectural histories and styles, metropolitan
citizenship, and the broader politics of space. The course is complemented by cultural and historical media, guest
speakers, and virtual tours. One of them is a tour through the 2018 show at MoMA "Toward a Concrete Utopia:
Architecture in Yugoslavia 1948-1980" a project curated with the goal to find a place for Yugoslav Modernism in
the architectural canon. Classes are held in English. No knowledge of South Slavic languages is required.
Equivalent Course(s): REES 21300, BCSN 31303, ARTH 31333, ĆIRK 21333, GLST 21301, HIST 24008, ARCH
21300, BCSN 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.
Equivalent Course(s): BCSN 21400, REES 21400, BCSN 31403

REES 32000. Kafka in Prague. 100 Units.
The goal of this course is a thorough treatment of Kafka’s literary work in its Central European, more specifically
Czech, context. In critical scholarship, Kafka and his work are often alienated from his Prague milieu. The course
revisits the Prague of Kafka’s time, with particular reference to Josefov (the Jewish ghetto), Das Prager Deutsch,
and Czech/German/Jewish relations of the prewar and interwar years. We discuss most of Kafka’s major prose
works within this context and beyond (including The Castle, The Trial, and the stories published during his
lifetime), as well as selected critical approaches to his work.
Equivalent Course(s): GRMN 29600, REES 22000, GRMN 39600

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.
Equivalent Course(s): CMST 36603, FNDL 22010, CMST 26603, REES 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 33119. Language/Power/Identity in South East Europe. 100 Units.
This course familiarizes students with the linguistic histories and structures that have served as bases for the
formation of modern Balkan ethnic identities and that are being manipulated to shape current and future
events. The course is informed by the instructor’s thirty years of linguistic research in the Balkans as well as his
experience as an adviser for the United Nations Protection Forces in Former Yugoslavia and as a consultant to the
Council on Foreign Relations, the International Crisis Group, and other organizations. Course content may vary
in response to ongoing current events.
Equivalent Course(s): LING 37200, ANTH 27400, ANTH 37400, HUMA 27400, REES 23119, LING 27200

REES 33137. 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
German and British migrants who filled important niches in state service, trade, and scholarship; Italian sculptors and Slavophile controversy, and revolutions. We will consider the presence of European communities in Russia: eighteenth to the twenty-first centuries through the lens of this obsession. We will study the products of Russian passionate romance and most bitter letdown. In this course we will read and think about Russia from the There are few problems as enduring and central to Russian history as the question of the West-Russia's most.

REES 33152. Russia and the West, 18th-21st Centuries. 100 Units.
Equivalent Course(s): REES 23137, ENGL 46901, CMLT 22100, CMST 25102, CMST 35102, ENGL 26901

REES 33153. Modern Central European Literature. 100 Units.
This course explores the prose fiction of Central Europe in the twentieth century. Beginning with Franz Kafka, Robert Musil, and other voices of the twilight of the Austro-Hungarian Empire, the course presents a close study of Czech, Polish, Austrian, Hungarian, and Yugoslav novels and short fiction. Readings including Bruno Schultz, Milan Kundera, and Imre Kertesz and the works of lesser known, recently translated works by women, Roma authors, and national minorities will open our discussions into broader understandings of the region, its history, and cultural output as we ask whether literature might hold an answer to a long standing question: What is Central Europe?
Equivalent Course(s): REES 23153

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 icons, American communities and Russian communes to memoir studies and economics. Possible projects include creating an intentional community in an off-campus location, designing a communal space, rewriting manifestos, or creating a new communal charter. We can cover anything from economics, space, and gender to the problem of leadership and secular belief systems. We may also want to utilize alternative modes of learning, besides reading and discussing texts, such as roleplaying. A few students in the class have some experience in intentional communities, and we will welcome their input and suggestions.
Equivalent Course(s): KNOW 29975, REES 23154, GNSE 29975

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

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

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

REES 33349. Modern Central European Novel. 100 Units.
In his essay, "63 Words," Milan Kundera names the "pleiad of great Central European novelists" as consisting of "Kafka, Hašek, Musil, Broch, [and] Gombrowicz." In the very next entry, "Central Europe (and Europe)," Kundera states, "In a press release, Broch's publisher places him in a highly Central European context: Hofmannsthal, Svevo. Broch protests: If he must be compared to someone, let it be Gide and Joyce! Was he thereby denying his "Central Europeanness"? No, he was only saying that national, regional contexts are useless for apprehending the meaning and the value of a work." The ostensible contradiction in these two statements is a large part of what we study in the course as we read three of these authors: Kafka, Broch, and Musil. The works will be read in English translation. The course requires short essays across the quarter; there is no final paper or exam.
Equivalent Course(s): REES 23322, MUSI 23122, MUSI 33122

REES 33812. 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.

Equivalent Course(s): HIST 33812, HIST 23812, REES 23812

REES 33814. The Lands Between: Europe between the Black and Baltic Seas. 100 Units.

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

Equivalent Course(s): REES 23814, HIST 23814, HIST 33814, JWSC 23814

REES 34000. God, Self, Nation, and Revolution in East European Jewish Life and Thought, 1850-1939. 100 Units.

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

Equivalent Course(s): HIST 24000, HIJD 34000, HIST 34000, JWSC 24000, REES 24000, RLST 20444

REES 34002. Co-existence and the Cold War: On the Origins of the Non-Aligned Movement. 100 Units.

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

Equivalent Course(s): REES 24002

REES 34110. The Soviet Empire. 100 Units.

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

Equivalent Course(s): NEHC 24110, NEHC 34110, CMLT 24111, CRES 24111, CRES 3411, CMLT 3411, REES 24110

REES 34220. Anxious Spaces. 100 Units.

This course explores built (architectural), filmic, and narrative spaces that disturb our bearings, un-situate us, and defy neurotypical cognition. In the sense that "angst" is a mode that can be understood as both stalling and generative, we analyze spaces and representations of spaces such as corridors, attics, basements, canals, viaducts, labyrinths, forests, ruins, etc., spaces that are 'felt' as estranging, foreboding, in short, anxiety-provoking, in order to understand why-despite or because these topoi are hostile-they are produced, reproduced, and craved. We will pay special attention to abject spaces of racial and sexual exclusivity, sites of spoliation, and memory and erasure. Among our primary texts are films by Kubrick, Tarkovsky, and Antonioni, and Chytilová, short fiction by Borges, Kafka, Nabokov, and selections from the philosophical/theoretical writings of Bachelard, Deleuze & Guattari, Debord, Foucault, Kracauer, and the edited volume, Mapping Desire, Geographies of Sexuality.
REES 34416. Russian Literature in the Composer’s Ear. 100 Units.
The dialogue between author and composer in Russia is probably without parallel in other national traditions. This course will examine the musical transposition of literary works in Mussorgsky, Tchaikovsky, Rimsky-Korsakov, Stravinsky, Shostakovich, Prokofiev and Shchedrin. While Stravinsky makes use of oral tradition and folk culture, our other examples will be drawn from classic literary works, primarily from the 19th century. We will integrate close textual readings with focused analyses of the musical pieces, while devoting considerable attention to contexts of composition and reception. Throughout, we will be concerned with cultural and socio-political events from the mid-19th century to the fall of Soviet Union-events that colored the performance and interpretation of these works and often set the tone for their composition as well.
Equivalent Course(s): REES 24416, MUSI 34317, MUSI 24317

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

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

REES 35001. Introduction to the Musical Folklore of Central Asia. 100 Units.
This course explores the musical traditions of the peoples of Central Asia, both in terms of historical development and cultural significance. Topics include the music of the epic tradition, the use of music for healing, instrumental genres, and Central Asian folk and classical traditions. Basic field methods for ethnomusicology are also covered. Extensive use is made of recordings of musical performances and of live performances in the area.
Equivalent Course(s): NEHC 20765, MUSI 33503, MUSI 23503, NEHC 30765, REES 25001, ANTH 25905

REES 35003. 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 25003

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

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

REES 35601. Russian Media Culture. 100 Units.
Over the past 150 years, various political and cultural regimes of Russia have systematically exploited the gap between experience and representation to create their own mediated worlds—from the tight censorship of the imperial and Soviet periods to the propaganda of the Soviet period and the recent use of media simulacra for
REES 35603. Media and Power in the Age of Putin and Trump. 100 Units.
For the past four years we’ve been transfixed by the news—but also by the way the news has been reported. Longstanding practices have been questioned or abandoned as our media have grappled with how to cover a changing political landscape. A similar situation unfolded in late and post-Soviet Russia, where it seemed that newspapers and TV’s were not only reporting, but also carrying out, a regime change. This course will examine media regimes in both the U.S. and Russia (and the U.S.S.R.), with careful attention to historical and theoretical frameworks that will help us better understand current media events. On the Russian side we will explore how political and cultural regimes have systematically exploited the gap between experience and representation to create their own mediated worlds—from the tight censorship of the imperial and Soviet periods to the propaganda of the Soviet period and the recent use of media simulacra for strategic geopolitical advantage. We will compare this tradition with that of the United States, where freedom of expression has been privileged, but has also been shaped and distorted by the economic and cultural markets that constitute our media.
Equivalent Course(s): REES 25603, SIGN 26029

REES 36005. Anth/Lit: Pushkin and Eugene Onegen. 100 Units.
TBD
Equivalent Course(s): ANTH 34816

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

REES 36038. Russophobia: Contemporary Poetry Beyond Borders. 100 Units.
Like anglophone and francophone literatures, russophone culture has long been produced beyond Russia’s borders. The collapse of the Soviet Union both shrunk and scattered Russia’s cultural influence, transforming the contours of “russophobia-land.” Studying the development of poetry written in Russian both within and outside of Russia, we read anthologies of Russian poems from Kyiv, Minsk, Petersburg, Fergana, Alma-Aty, Tel Aviv, and New York. We consider: revolutionary exchange networks, colonization, immigration, translation, and other dynamics that drive linguistic spread. Students undertake presentations and research on writers of their choice.
Equivalent Course(s): REES 26038

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

Equivalent Course(s): TAPS 35215, REES 26040, TAPS 25215
REES 36047. Pushkin and Gogol. 100 Units.

Alexander Pushkin (1799-1837) is widely considered the founding genius of modern Russian literature, especially in his lyric and epic poetry; Nikolai Gogol (1809-1852) injected a maniac strain of magic realism to create the modern Russian novel. Apollon Grigor'ev later called Pushkin "our everything"; Dostoevsky claimed "We all emerged out of Gogol's 'Overcoat.'" During the quarter we will read a representative selection of both writers' major works, including Pushkin's verse novel Evgenii Onegin, verse epic The Bronze Horseman, and novel The Captain's Daughter, and Gogol's novel Dead Souls in addition to his fantastic stories "The Nose" and "The Overcoat." We will focus on close readings of the texts, paying particular attention to their experiments with literary form, as well as attending to their broader historical contextualization. We will focus particularly on the conceptions of realism projected by the texts and imposed by later readers. All readings will be in English translation.

Equivalent Course(s): REES 26047, FNDL 26047

REES 36048. Russian Cinema. 100 Units.

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

Equivalent Course(s): CMST 34505, REES 26048, CMST 24505

REES 36054. The Coldest Game: The Art of Chess and Geopolitical Strategy. 100 Units.

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

Equivalent Course(s): REES 26054

REES 36065. Russian Popular Culture. 100 Units.

None available at this time.

Equivalent Course(s): REES 26065

REES 36067. The Aesthetics of Socialist Realism. 100 Units.

Socialist Realism was declared the official mode of Soviet aesthetic culture in 1934. Though it has been dismissed within the totalitarian model as propaganda or kitsch, this seminar will approach it from the perspective of its aesthetics. By this we mean not only its visual or literary styles, but also its sensory or haptic address to its audiences. Our premise is that the aesthetic system of Socialist Realism
was not simply derivative or regressive, but developed novel techniques of transmission and communication; marked by a constant theoretical reflection on artistic practice, Socialist Realism redefined the relationship between artistic and other forms of knowledge, such as science. Operating in an economy of art production and consumption diametrically opposed to the Western art market, Socialist Realism challenged the basic assumptions of Western artistic discourse, including the concept of the avant-garde. It might even be said to offer an alternate model of revolutionary cultural practice, involving the chronicling and producing of a non-capitalist form of modernity. The seminar will focus on Soviet visual art, cinema and fiction during the crucial period of the 1930s under Stalin (with readings available in translation), but we welcome students with relevant research interests that extend beyond these parameters. Conducted jointly by professors Robert Bird (Slavic and Cinemaand Media Studies, University of Chicago) and Christina Kiaer, Art History, Northwestern Univ.

Equivalent Course(s): CMST 44510, ARTH 44502

REES 36068. The Underground: Alienation, Mobilization, Resistance. 100 Units.

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

Equivalent Course(s): CMST 34568, REES 26068, CMST 24568

REES 36069. Jewish Writers in the Russian Tradition. 100 Units.

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

Equivalent Course(s): REES 26069, JWSC 20234

REES 36070. Revolution. 100 Units.

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

Equivalent Course(s): REES 26064, HIST 33707, HIST 25707

REES 36071. 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 both artistic and theoretical assumptions of Western artistic discourse, including the concept of the avant-garde. An analysis of the rhetoric and historiography of the modern Russian elite will reveal the sources they have been drawn upon. Is there a connection between Muscovite Russia, the Russian Empire and modern Russian neo-imperialism? What role does the legacy of the USSR play in the political system, state structure and foreign policy of the modern Russian Federation? Where do historical trends, national interests and the new imperial ideology coincide and contradict each other?
We will also discuss the modern history of opposition to Putin's authoritarianism and trace the history and cultural significance of democratic institutions in Russia. Finally, we will use the history of Ukrainian statehood and the processes of formation of the Ukrainian nation to shed alternative perspective on recent Russian views of Ukraine.

Equivalent Course(s): REES 26072

REES 36073. Post-Soviet Ukraine. 100 Units.
This course focuses on the cultural life of Ukraine after the Soviet collapse. In a guided process, students will co-facilitate this syllabus, deciding on topics and readings in (translated) Ukrainian literature and film as well as the history of Ukraine. Possible topics include: memory of Soviet wars, the capitalist transition, Chernobyl, artistic movements, subcultures, the Maidan Revolution, Russia's war, language politics, ethnicities, and gender relations. Reading options include Andryukhovitch, Zabuzhko, Plokhy, Zhadan. No prior knowledge required.
Equivalent Course(s): HIST 23615, REES 26070, HIST 33615

REES 36075. For Science Fiction in Eastern Europe and Russia. 100 Units.
In this course we will examine the cultural, historical, and political contexts of some of the great works of science fiction from Eastern Europe and Russia through literature like (but not limited to) Karel Capek's R.U.R. (origin of the robot), Evgenii Zamiatin's dystopian novel We (the inspiration for George Orwell's 1984), and Stanislaw Lem's Solaris (the inspiration for several film versions including Andrei Tarkovsky's in 1972). Our primary objective will be to examine how these writers used science fiction to interpret, comment upon, or critique their historical moment. How did these works propose alternate realities? Or how did they engage with the new and changing realities of the 20th century? All readings in English.
Equivalent Course(s): REES 26075

REES 36076. Russian Modernist Poetry. 100 Units.
No description available.
Equivalent Course(s): REES 26076

REES 36077. Russian Modernist Theater. 100 Units.
Russian Modernist Theater explores the theory and practice of the new stage forms developed in Russia from 1900 to 1940. The course begins with the Stanislavsky school, and then delves deeply into the more experimental work of Meyerhold and his generation and the first attempts to create a revolutionary Soviet theater in the 1920s. The course will include a production, which will be scaled to the number and ambitions of the enrolled students. Course requirements can be met through the writing of a conventional paper, or through the production, via set or costume design, dramaturgy, performance, or staging. Each of these production assignments will require a write-up relating the work to the course materials and discussions.
Equivalent Course(s): REES 26077

REES 36080. 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.
Equivalent Course(s): REES 26080, HIST 39426, JWSC 29626, HIST 29426

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

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

REES 37003. Narratives of Assimilation. 100 Units.
This course offers a survey into the manifold strategies of representing the Jewish community in East Central Europe beginning from the nineteenth century to the Holocaust. Engaging the concept of liminality—a society at the threshold of radical transformation—it will analyze Jewry facing uncertainties and challenges of the modern
era and its radical changes. Students will be acquainted with problems of cultural and linguistic isolation, hybrid identity, assimilation, and cultural transmission through a wide array of genres-novel, short story, epic poem, memoir, painting, illustration, film. The course draws on both Jewish and Polish-Jewish sources; all texts are read in English translation.

Equivalent Course(s): NEHC 20223, JWSC 20223, REES 27003, NEHC 30223, RLST 26623

REES 37007. Mapping Our Selves: Identity and Subjectivity. 100 Units.

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

Equivalent Course(s): REES 27007

REES 37014. Moments of Happiness. 100 Units.

TBD

Equivalent Course(s): REES 27014, FNDL 26902

REES 37019. Holocaust Object. 100 Units.

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

Equivalent Course(s): ANTH 23910, JWSC 29900, HIST 33413, ANTH 35035, REES 27019, HIST 23413, ARCH 27019

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 Chicagoleans from the postwar and Solidarity immigrations. The course concludes with a capstone project for which students will make a virtual collection of artifacts designed as a curio cabinet filled with objects they found, created, and purchased during their research and field trips.

Equivalent Course(s): AMER 27021, CHST 27021, ANTH 35423, ARCH 27021, ANTH 25423, REES 27021

REES 37025. The Cracks of Being: Polish Modernist Literature. 100 Units.

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

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 Žižek, Insdorf, and others.
Equivalent Course(s): CMST 26705, REES 27026, CMST 36705, FNDL 24003

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

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

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

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

REES 37031. Between Phenomenology and Formalism: A Seminar in Literary Theory and Philosophy. 100 Units.
The course opens with a discussion of the distant origins of phenomenology and formalism as dominant approaches in East Central European literary criticism during the interwar period. In the case of phenomenology, the course discussion harks back to the 19th century Franz Brentano's work on intentionality at Charles University in Prague; the conceptualization of the Russian Formalists also gets an originary treatment beginning in the Opojaz and Moscow Linguistic Circle etc. Moving chronologically, the course includes Edmund Husserl's basic notions of phenomenology paralleled by readings from Viktor Shklovsky, Vladimir Propp and Boris Eikhenbaum. The introduction of Roman Ingarden's monumental conceptualization of literature in his The
Literary Work of Art leads to exploration of his pioneering work on reader response theory in The Cognition of the Literary Work of Art. Our overview of literary phenomenology concludes with readings from Jan Patočka. Finally, we explore Kazimierz Wóycicki’s work to help us understand how the Polish version of formalism reached its peak in the 1960s and 70s in the guise of structuralism. All readings are in English.

**REES 37032. Bodies, Objects, Cognition. 100 Units.**

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

Equivalent Course(s): KNOW 37032, ARTH 27032, ANTH 37032, KNOW 27032, ANTH 37032, REES 27032

**REES 37035. Gender, Agency, and Power in 19th C Russian Literature. 100 Units.**

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

Equivalent Course(s): REES 27035, GNSE 20118

**REES 38800. Politics and Cinema under Authority. 100 Units.**

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

Equivalent Course(s): CMST 28805, CDIN 38800, CMST 38800, PLSC 38801, PLSC 28805, CDIN 28801, REES 28800

**REES 38914. New Directions in Slavic Studies. 100 Units.**

This seminar examines the recent major works of scholarship in Slavic, East European, and Eurasian Studies, taking stock of the current state of the field. It introduces the interdisciplinary research methods (e.g. historical, anthropological, digital studies, etc.) that have driven new developments in SEES.

Equivalent Course(s): REES 28914

**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.”

Equivalent Course(s): ANTH 25908, NEHC 30568, REES 29009, NEHC 20568, ANTH 35908, CMLT 23301, CMLT 33301

**REES 39010. Strangers to Ourselves: Emigre Literature and Film from Russia and Southeast Europe. 100 Units.**

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

Equivalent Course(s): CMLT 36912, CMLT 26912, REES 29010

REES 39012. Returning the Gaze: The Balkans and Western Europe. 100 Units.

This course investigates the complex relationship between South East European self-representations and the imagined Western “gaze” for whose benefit the nations stage their quest for identity and their aspirations for recognition. We also think about differing models of masculinity, the figure of the gypsy as a metaphor for the national self in relation to the West, and the myths Balkans tell about themselves. We conclude by considering the role that the imperative to belong to Western Europe played in the Yugoslav wars of succession. Some possible texts/films are Ivo Andric, Bosnian Chronicle; Aleko Konstantinov; Baj Ganyo; Emir Kusturica, Underground; and Milcho Manchewski, Before the Rain.

Equivalent Course(s): NEHC 30885, NEHC 20885, CMLT 23201, CMLT 33201, REES 29012

REES 39013. The Burden of History: A Nation and Its Lost Paradise. 100 Units.

What makes it possible for the imagined communities called nations to command the emotional attachments that they do? This course considers some possible answers to Benedict Anderson’s question on the basis of material from the Balkans. We will examine the transformation of the scenario of paradise, loss, and redemption into a template for a national identity narrative through which South East European nations retell their Ottoman past. With the help of Žižek’s theory of the subject as constituted by trauma and Kant’s notion of the sublime, we will contemplate the national fixation on the trauma of loss and the dynamic between victimhood and sublimity.

Equivalent Course(s): CMLT 23401, NEHC 20573, NEHC 30573, HIST 24005, REES 29013, HIST 34005, CMLT 33401

REES 39016. Gender in the Balkans: Wounded Men, Sworn Virgins, Eternal Mothers. 100 Units.

This introductory course examines the poetics of femininity and masculinity in some of the best works of the Balkan region. We contemplate how the experiences of masculinity and femininity are constituted and the issues of socialization related to these modes of being. Topics include the traditional family model, the challenges of modernization and urbanization, the socialist paradigm, and the post-socialist changes. Finally, we consider the relation between gender and nation, especially in the context of the dissolution of Yugoslavia. All work in English.

Equivalent Course(s): CMLT 33902, GNSE 27607, CMLT 23902, REES 29016

REES 39018. Imaginary Worlds: The Fantastic and Magic Realism in Russia and Southeastern Europe. 100 Units.

In this course, we will ask what constitutes the fantastic and magic realism as literary genres while reading some of the most interesting writings to have come out of Russia and Southeastern Europe. While considering the stylistic and narrative specificities of this narrative mode, we also think about its political functions -from subversive to escapist, to supportive of a nationalist imaginary-in different contexts and at different historic moments in the two regions.

Equivalent Course(s): REES 29018, CMLT 27701, CMLT 37701

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.

Equivalent Course(s): REES 29021, FNDL 29020

REES 39023. 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.
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). Equivalent Course(s): REES 39024, CMLT 29024

REES 39035. Empathetic Sorrows: Recent Bulgarian Literature. 100 Units.
What does it feel to write from "the saddest place in the world"? In 2010, The Economist published an article entitled "The Rich, the Poor, and Bulgaria," in which Bulgaria bucked the paradigm of predicted correlation between income and happiness. "The saddest place in the world, relative to its income per person," the Economist reported, "is Bulgaria." Storytelling invites us to step outside ourselves and inhabit someone else's way of relating to the world. This course will explore the gentle, melancholic empathy with which Bulgarian post-socialist literature seeks oneness in the (no longer heroic) past and the (even less heroic) present. Equivalent Course(s): REES 39035

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, Bakhin, Kristeva, and Levinas. While exploring their ideas about faith and unbelief, madness and reason, violence and torture, society and history, we will also inquire into the relationships among literature, philosophy and biography and examine the processes of influence and adaptation. Equivalent Course(s): CMLT 29045, REES 29045, RIST 28207, CMLT 39045

REES 39071. Magic Nations. 100 Units.
As part of the post-colonial turn, magic realism is a hybrid mode of narration rejects, overcomes, and offers an alternative to the colonial, Enlightenment episteme. It mobilizes the imaginations and narrative modes of pre-colonial pasts in the articulation of new, post-colonial, often national, selves. In this course, we will unpack some captivating narratives from Southeast Europe in which the visions of the pre-modern mythic worlds emerge as the magic, transcendent core of the modern nations. We will indulge in the sheer enjoyment of the brilliance of these text while focusing on the paradoxes they embody - for example, the simultaneous rejection and reliance on the realist mode, the colonial worldview, and its civilizational hierarchies and models. Equivalent Course(s): CMLT 29071, REES 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 inelible 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 Raspantin, Larisa Shepitko, Andrei Tarkovsky, and Svetlana Alexievich. Equivalent Course(s): REES 29155, ENST 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.

REES 39800. Reading/Research: Czech. 100 Units.

REES 39814. Films by Akira Kurosawa and Their Literary Sources. 100 Units.
This interdisciplinary graduate course focuses on nine films of Akira Kurosawa which were based on literary sources ranging from Ryunosuke Akutagawa, Georges Simenon, and Shakespeare to Dostoevsky, Tolstoy, Gorky, and Arseniev. The course will not only introduce some theoretical and intermedial problems of adaptation of literature to film but also address cultural and political implications of Kurosawa’s adaptation of classic and foreign sources. We will study how Kurosawa’s turn to literary adaptation provided a vehicle for circumventing social taboos of his time and offered a screen for addressing politically sensitive and sometimes censored topics
of Japan's militarist past, war crimes, defeat in the Second World War, and ideological conflicts of reconstruction. The course will combine film analysis with close reading of relevant literary sources, contextualized by current work of political, economic, and cultural historians of postwar Japan. Prerequisites: Good reading knowledge of Japanese; successful completion of Intro to Film, or Close Analysis of Film. Equivalent Course(s): EALC 33312, CMST 34922, CMLT 43302

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

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. Equivalent Course(s): RUSS 29910, RUSS 29910, RUSS 39910

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

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

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 research in the target language. The course delves into advanced grammatical topics with the goal of increasing proficiency in both aural and reading comprehension, in addition to honing writing and speaking styles. Classes are conducted in B/C/S; the prerequisite is three years of formal study of the target language or the equivalent. Equivalent Course(s): BCSN 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 research in the target language. The course delves into advanced grammatical topics with the goal of increasing proficiency in both aural and reading comprehension, in addition to honing writing and speaking styles. Classes are conducted in B/C/S; the prerequisite is three years of formal study of the target language or the equivalent. Equivalent Course(s): BCSN 39912, BCSN 29912, REES 29915

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 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.

Equivalent Course(s): CDIN 42101, CMLT 42101, HIST 43802

REES 43901. Colloquium: The Russian Revolution. 100 Units.
One hundred years ago in Saint Petersburg’s industrial Vyborg district crowds of women came onto the streets chanting “bread.” Joined by metal workers from a nearby factory and drawing in more hungry and angry people along the way, they marched to the city center and defined, to a significant degree, the twentieth century. In this class, we will examine the origins, course, consequences, and legacies of the Russian Revolution in comparative perspective. Topics include the socialist idea across Europe in the nineteenth century; the birth of Russian Social Democracy from the spirit of the intelligentsia; the formation of the revolutionary underground as a way of life; the autocracy in World War I; the cultural and national revolutions within the Russian Revolution; the Bolshevik party in war and in power; experiments in art, living, and loving; revolutionary violence from terrorism to the Great Terror; the disenfranchised and the exiles; the revolution’s impact on statehood, environment, human nature, media, and memory. We will also consider the reverberations of the Russian Revolution from East Asia to Latin America. At the conclusion, we will reflect on the demise of revolutionism at the end of the twentieth century. Course materials include scholarly interpretations, fiction, and film.

Equivalent Course(s): HIST 43901

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.

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 effect 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 44001. Colloquium: Ending Communism. 100 Units.
This course focuses on the demise of one of the most enduring, ambitious, appealing, transformative, and destructive political ideologies. We will consider the collapse of communism as a religion, an aesthetic, and a way of life, an economic system and a material culture, a political structure and an international order. We will also discuss communism’s afterlives in biographies and memoirs (including those of scholars). Topics include reforms and revolutions, political and cultural dissent, generations and languages, secrecy and publicity, travel and immobility, competing religions and rival ideologies, the Cold War and détentes, privileges and shortages, apartment blocks and palaces of culture, the Gorky Park, the Memento Park, and other Luna Parks. Our readings will range across Europe, focusing primarily on the Soviet Union and Eastern Europe in the last forty years of the twentieth century.

Equivalent Course(s): HIST 44001

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.

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

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

REES 46000. Pro-Sem: Teaching Slavic Languages. 100 Units.
Teaching Slavic Languages (REES 46000) prepares graduate students as effective instructors of Slavic Languages in Academia. This course introduces students to fundamental principles of Second Language Acquisition, an array of methodologies, as well as essential and practical tools for the development of individual language pedagogy. Particular emphasis is placed on leading trends in Second Language Pedagogy which include, but are not limited to, communicative and proficiency-oriented methods. Students are expected to participate in discussions, design relevant pedagogical and professional materials, and lead instruction in preparation for teaching Slavic Languages.

REES 46100. Slavic Literary and Critical Theory. 100 Units.
We will explore some of the most creative and rigorous tools for the analysis of literature and art in any language. These critics’ answers to the questions of what is aesthetic value, the relationship of art to lived experience, and the nature of art as an act of communication endure as some of the most vital and challenging propositions in literary and art criticism. We will work through highlights of Symbolist, Formalist, Bakhtinian and Semiotic criticism.

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.

REES 49701. Cultural Cold War. 100 Units.
In this course we will consider culture wars amidst the Cold War. We will range across media and aesthetic schools to examine the entanglement of art and politics, culture and diplomacy, creativity and propaganda, consumerism and the avant-garde, nuclear aspirations and dystopian visions, artistic freedom and police operations. The course’s basic premise is that, notwithstanding the bipolar world it created, the Cold War was a multisided affair, so our readings will extend beyond the United States and the Soviet Union to include various national contexts.
Equivalent Course(s): INRE 39701, HIST 49701, PLSC 49701

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?
Equivalent Course(s): HIST 49800, NEHC 47800, GRMN 38821

REES 61600. Colloquium: Russia and the World. 100 Units.
This colloquium will examine Russia’s interactions with the outside world in the early modern and modern periods by interrogating the image of Russia as an inward-looking power that has pursued its own historical path. Topics to be considered include Russian participation in international trade and diplomacy, the role of
European and Asian cultures in Russian intellectual life, Russia’s role in migration and colonization processes, the status of minorities in the Russian empire and the Soviet Union, and Russia’s role in the production of transnational ideologies. This is a reading-intensive course, but knowledge of Russian is not necessary. Equivalent Course(s): HIST 61600