DEPARTMENT OF SLAVIC LANGUAGES AND LITERATURES

Chair
• William Nickell

Professors
• Bozena Shallcross

Associate Professors
• William Nickell
• Malynne Sternstein

Assistant Professors
• Ania Aizman

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

Senior Lecturers
• Erik Houle
• Valentina Pichugin

Instructional Professors
• Angelina Ilieva
• Nada Petkovic

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

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

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

ADMISSIONS
The Slavic Department will not be accepting applications to the PhD program for the 2020-21 academic year. Those interested working with our faculty in their PhD studies should apply to PhD programs in related fields such as Comparative Literature, Cinema and Media Studies, and Linguistics.
Students seeking a master’s degree may apply to the Master of Arts Program in the Humanities (MAPH). This program has one-year and two-year tracks: both allow students to build their own curriculum with graduate-level courses in any humanities department (including Slavic Languages and Literatures) and complete a thesis with a University of Chicago faculty adviser. The two-year program includes extensive language training, and would allow students to study BCS (Bosnian/Serbian/Croatian), Bulgarian, Czech, Polish, and Russian through the Slavic Department. Further details about the MAPH program are available at http://maph.uchicago.edu/

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

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

BOSNIAN, CROATIAN, AND SERBIAN COURSES

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

BCSN 31203. Advanced Bosnian/Croatian/Serbian: Language Through Film. 100 Units.
Advanced BCS courses encompass both the 3rd and 4th years of language study, with the focus changed from language structure and grammar to issues in interdisciplinary content. The courses are not in sequence. This course addresses the theme of Yugoslav and Post-Yugoslav identity through discussion and interpretation based on selected films, documentaries, images, and related texts-historical and literary, popular press, advertisements, screenplays, and literature on film. Emphasis is on interpersonal communication as well as the interpretation and production of language in written and oral forms. The course engages in systematic grammar review, along with introduction of some new linguistic topics, with constant practice in writing and vocabulary enrichment. The syllabus includes the screening of six films, each from a different director, region, and period, starting with Cinema Komunisto (2012), a documentary by Mila Turajlic. This film will be crucial for understanding how Yugoslav cinema was born and how, in its origins, it belongs to what a later cinephile, Fredric Jameson, has called a “geopolitical aesthetic.” We shall investigate the complex relationship between aesthetics and ideology in the Yugoslav and Post-Yugoslav cinema, and pay close attention to aesthetic conceptions and concrete formal properties, and more importantly, to language, narrative logic, and style.
Instructor(s): Nada Petkovic Terms Offered: TBD
Equivalent Course(s): REES 31203, BCSN 21200, 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.
Instructor(s): Nada Petkovic Terms Offered: Spring
Equivalent Course(s): HIST 24008, REES 31303, ARTH 21333, BCSN 21300, REES 21300, ARTH 31333, ARCH 21300, GLST 21301

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
The student and the professor discuss and propose goals, topics, and projects. 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 professor involvement. The student must be willing to plan and execute his/her activities with much less monitoring and without professor involvement.

Instructor(s): Nada Petkovic

**Equivalent Course(s):**
- REES 29915
- BCSN 29912

**Instructor(s):** Nada Petkovic

**Terms Offered:** Winter

**BCSN 39911. Special Topics in Bosnian/Croatian/Serbian II. 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 B/C/S. The prerequisite is three years of formal study of the target language or the equivalent.

Instructor(s): Nada Petkovic

**Terms Offered:** TBD

**Equivalent Course(s):**
- REES 29913
- BCSN 29910
- REES 29913

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

Instructor(s): Nada Petkovic

**Terms Offered:** TBD

**Equivalent Course(s):**
- REES 29914
- BCSN 29914
- BCSN 29911

**CZECH COURSES**

**COURSES**

**GENERAL SLAVIC COURSES**

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

Advanced Study: Slavic Languages & Literatures

**POLISH COURSES**

**POLI 39700. Reading and Research Course. 100 Units.**

This is an independent study course which is arranged, planned, and managed by a supervising professor in conjunction with the goals that are proposed by the student, and then refined and approved by the supervising professor. This course involves more student self-discipline and a greater sense of direction than do most courses - the student must be willing to plan and execute his/her activities with much less monitoring and without prompting by fellow classmates. The student and the professor discuss and propose goals, topics, and projects.
Instructor(s): Dag Lindskog Terms Offered: Autumn
Note(s): Consent of instructor and Departmental Adviser Note(s): Students are required to submit the College Reading and Research Course Form.

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

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

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

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

Advanced Polish studies.

RUSSIAN COURSES

RUSS 30102-30202-30302. Advanced Russian through Media I-II-III.
This course, which is designed for fifth-year students of Russian, covers various aspects of Russian stylistics and discourse grammar in context. It emphasizes the four communicative skills (i.e., reading, writing, listening comprehension, speaking) in culturally authentic context. Clips from Russian/Soviet films and television news reports are shown and discussed in class. Classes conducted in Russian.

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

Instructor(s): Valentina Pichugin Terms Offered: Autumn
Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor.
Equivalent Course(s): REES 21302, RUSS 21302, REES 30102

RUSS 30202. Advanced Russian through Media II. 100 Units.
This is a three-quarter sequence designed for fourth- and fifth-year students of Russian. It is also suitable for native speakers of Russian. This sequence covers various aspects of advanced Russian stylistics and discourse grammar in context. This sequence emphasizes the four communicative skills of listening, reading, speaking, and writing in a culturally authentic context. It builds transcultural competence by expanding students' knowledge of the language, culture, history, and daily lives of the Russian-speaking people. Vocabulary building is strongly emphasized. We add to the existing skills and develop our abilities to analyze increasingly complex texts for their meaning; to identify various styles and registers of the Russian language and to provide their neutral equivalents in standard Russian. We also work on developing our abilities to paraphrase, narrate, describe, support opinions, hypothesize, discuss abstract topics, and handle linguistically unfamiliar situations (in spoken and written format).

Instructor(s): Valentina Pichugin Terms Offered: Winter
Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor.

Note(s): Classes conducted in Russian. Course-specific grammar issues are covered during drill sessions (weekly) and office hours (by appointment). Oral Proficiency Interviews are conducted in the beginning and the end of the course (Autumn and Spring Quarters). Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor.
Equivalent Course(s): REES 30102, REES 21402, RUSS 21402

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

Instructor(s): Valentina Pichugin Terms Offered: Spring

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

RUSS 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.
Instructor(s): Valentina Pichugin Terms Offered: Spring
Prerequisite(s): Russian 20701 or consent of instructor.
Note(s): Drill sessions to be arranged.
Equivalent Course(s): RUSS 20902, REES 30902, REES 20902

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

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

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

**RUSS 39911. Special Topics in Advanced Russian. 100 Units.**
Must complete Advanced Russian through Media or equivalent, or obtain consent of instructor. Class meets for 2 hours each week. We’ll work with several topics, all of them are relevant to the general theme of “Geography and Worldview: Russian Perspective”. There will be maps, reading materials, several documentaries, clips from TV programs and other media, and feature films. Class meetings will be a combination of group discussions, short presentations, and lectures. Final - one term paper at the end (in English) based on Russian materials.
Instructor(s): Valentina Pichugin Terms Offered: Winter
Equivalent Course(s): RUSS 29911

**RUSS 39912. Special Topics in Advanced Russian. 100 Units.**
Must complete Advanced Russian through Media or equivalent, or obtain consent of instructor. Class meets for 2 hours each week. We’ll work with several topics, all of them are relevant to the general theme of “Geography and Worldview: Russian Perspective”. There will be maps, reading materials, several documentaries, clips from TV programs and other media, and feature films. Class meetings will be a combination of group discussions, short presentations, and lectures. Final - one term paper at the end (in English) based on Russian materials.
Instructor(s): Valentina Pichugin Terms Offered: Spring
Equivalent Course(s): RUSS 29912, REES 39912, REES 29912

**SOUTH SLAVIC COURSES**

**RUSSIAN AND EAST EUROPEAN STUDIES COURSES**

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

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

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

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

**REES 30019. Chekhov’s Modernity. 100 Units.**
TBD
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 hypothesize, discuss abstract topics, and handle linguistically unfamiliar situations (in spoken and written format). Classes conducted in Russian. Course-specific grammar issues are covered during drill sessions (weekly) and office hours (by appointment). Oral Proficiency Interviews are conducted in the beginning and the end of the course (Autumn and Spring Quarters). Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor.

Instructor(s): Valentina Pichugin Terms Offered: Autumn

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

REES 30202. Advanced Russian through Media II. 100 Units.

This is a three-quarter sequence designed for fourth- and fifth-year students of Russian. It is also suitable for native speakers of Russian. This sequence covers various aspects of advanced Russian stylistics and discourse grammar in context. This sequence emphasizes the four communicative skills of listening, reading, writing, and speaking 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.

Note(s): Classes conducted in Russian. Course-specific grammar issues are covered during drill sessions (weekly) and office hours (by appointment). Oral Proficiency Interviews are conducted in the beginning and the end of the course (Autumn and Spring Quarters).

Instructor(s): Valentina Pichugin Terms Offered: Winter

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

REES 30302. Adv Russian Through Media-III. 100 Units.

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

Instructor(s): Valentina Pichugin Terms Offered: Spring

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

REES 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.

Instructor(s): Valentina Pichugin Terms Offered: Spring

Prerequisite(s): Russian 20701 or consent of instructor.

Note(s): Drill sessions to be arranged.

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?

Instructor(s): Bozena Shallcross Terms Offered: Winter
Note(s): All readings in English.
Equivalent Course(s): REES 21000, FNDL 26903, ISHU 29405

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

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.
Instructor(s): Bozena Shallcross Terms Offered: Autumn
Equivalent Course(s): JWSC 26360

REES 31104. Advanced Bosnian/Croatian/Serbian: Language through Fiction. 100 Units.
This one quarter course is designed to help students over one of the most difficult hurdles in language training—
the transition from working through lessons in a textbook to reading unedited literary texts. The selected pieces of fiction and the exercises drawn from them engage the language’s structure on every page. Immersed in a complete language experience, students learn how to engage the natural, organic language of literary texts across a variety of styles and themes enabling them to work with ever more challenging material. The course objective is to hone students’ abilities to analyze increasingly complex unrevised texts, identity various styles and registers of the language, and handle linguistically unfamiliar situations in both spoken and written format. Attention is given to improving students’ abilities to paraphrase, narrate, describe, support opinions, hypothesize and discuss abstract topics. Building vocabulary is stressed as a key to making progress, while issues of language structure and grammar are reinforced throughout the course. Classes are conducted in the target language and may be taken for pass/fail. The prerequisite is two years of formal study of the target language or the equivalent.
Instructor(s): Nada Petkovic Terms Offered: TBD
Equivalent Course(s): BCSN 21101, 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 e on film. Emphasis is on interpersonal communication as well as the interpretation and production of language in written and oral forms. The course engages in systematic grammar review, along with introduction of some new linguistic topics, with constant practice in writing and vocabulary enrichment. The syllabus includes the screening of six films, each from a different director, region, and period, starting with Cinema Komunisto (2012), a documentary by Mila Turajlic. This film will be crucial for understanding how Yugoslav cinema was born and how, in its origins, it belongs to what a later cinephile, Fredric Jameson, has called a “geopolitical aesthetic.” We shall investigate the complex relationship between aesthetics and ideology in the Yugoslav and Post-Yugoslav cinema, and pay close attention to aesthetic conceptions and concrete formal properties, and more importantly, to language, narrative logic, and style.
Instructor(s): Nada Petkovic Terms Offered: TBD
Equivalent Course(s): BCSN 21200, REES 21200, BCSN 31203

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

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

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

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

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

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

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

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

REES 33115. Old Church Slavonic. 100 Units.

This course is an introduction to the language of the oldest Slavic texts. It begins with a brief historical overview of the relationship of Old Church Slavonic to Common Slavic and the other Slavic languages. This is followed by a short outline of Old Church Slavonic inflectional morphology. The remainder of the course is spent in the reading and grammatical analysis of original texts in Cyrillic or Cyrillic transcription of the original Glagolitic. 

Equivalent Course(s): REES 23115, LING 35100, MDVL 25100, LING 23115

REES 33115. XCAP: The Commune: The Making and Breaking of Intentional Communities. 100 Units.

Any class is an intentional community of sorts: people gathered together with a sense of collective purpose. But often the hopes of students are not met by the content or the methods in the classroom. Can we do better by making the process more intentional-clarifying and developing a collective sense of purpose at the outset? We will start by forming a collective plan on topics to be explored-anything from iconic American communities by making the process more intentional-clarifying and developing a collective sense of purpose at the outset? Yet, the urban life of the city, we consider processes of urban destruction and renewal, practices of branding spaces and identities, urban life as praxis, art and design movements, film, music, food, architectural histories and styles, metropolitan citizenship, and the broader politics of space. The course is complemented by cultural and historical media, guest speakers, and virtual tours. One of them is a tour through the 2018 show at MoMA "Toward a Concrete Utopia: Architecture in Yugoslavia 1948-1980" a project curated with the goal to find a place for Yugoslav Modernism in the architectural canon. Classes are held in English. No knowledge of South Slavic languages is required.

Instructor(s): William Nickell Terms Offered: Spring
Equivalent Course(s): KNOW 29975, REES 23154, GNSE 29975

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.

Instructor(s): E. Gilburd Terms Offered: Autumn
Equivalent Course(s): REES 23812, HIST 33812, HIST 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.

Instructor(s): F. Hillis Terms Offered: Autumn
Equivalent Course(s): HIST 23814, JWSC 23814, HIST 33814, REES 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.

Instructor(s): K. Moss Terms Offered: Winter
Equivalent Course(s): REES 24000, JWSC 24000, HIJD 34000, HIST 34000, HIST 24000, RLST 20444

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 of 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.

Instructor(s): Malynne Sternstein Terms Offered: Spring
Equivalent Course(s): GNSE 34220, GNSE 24220, REES 24220, ARCH 24220

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?

Instructor(s): Ania Aizman Terms Offered: Autumn
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.

Instructor(s): Kagan Arik Terms Offered: Spring
Equivalent Course(s): MUSI 23503, REES 25001, NEHC 30765, NEHC 20765, ANTH 25905, MUSI 33503
REES 35604. Russian Media at War. 100 Units.
In this course we will form a collective to follow and respond to Russian media coverage of the war in Ukraine and its larger context. We will consider the impact of tightened control over journalistic free speech and the increasingly top-down control of representations of Russia’s role in the region, with a primary focus on Ukraine. We will analyze the main narratives that have been used to justify the actions of the Russian state, and the methods that have been used to undermine counter-narratives. While we will find tools of analysis through background reading in theory, we will spend most of our time looking at current media content coming out of Russia, Ukraine, and their neighboring countries, with some attention also to American and other Western sources. Russian, Ukrainian, and other language skills will be highly useful, but are not required.
Instructor(s): William Nickell Terms Offered: Spring
Equivalent Course(s): REES 25604, KNOW 35604, KNOW 25604

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

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 University, course meetings will be divided evenly between the campuses of Northwestern Univ; 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
Instructor(s): Robert Bird Terms Offered: TBD
Equivalent Course(s): CMST 44510, ARTH 44502, ARTH 44502, CMST 44510

REES 36070. Revolution. 100 Units.
Revolution primarily denotes radical political change, but this definition is both too narrow and too broad. Too broad, because since the late eighteenth century revolution has been associated specifically with an emancipatory politics, from American democracy to Soviet communism. Too narrow, because revolutionary political change is always accompanied by change in other spheres, from philosophy to everyday life. We investigate the history of revolution from 1776 to the present, with a particular focus on the Bolshevik revolution of 1917, in order to ascertain how social revolutions have been constituted, conducted, and enshrined in political and cultural institutions. We also ask what the conditions and prospects of revolution are today. Readings will be drawn from a variety of fields, from philosophy to social history. Most readings will be primary documents, from Rousseau and Marx to Bill Ayers, but will also include major statements in the historiography of revolution.
Instructor(s): Robert Bird Terms Offered: TBD
Equivalent Course(s): HIST 33707, REES 26064, HIST 23707

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.
Instructor(s): William Nickell Terms Offered: TBD  
Equivalent Course(s): REES 26077  

REES 37014. Moments of Happiness. 100 Units.  
TBD  
Equivalent Course(s): FNDL 26902, REES 27014  

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.  
Instructor(s): Bozena Shallcross Terms Offered: TBD  
Equivalent Course(s): REES 27019, HIST 23413, JWSC 29500, HIST 33413, ARCH 27019, ANTH 35035, ANTH 23910  

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 liminalities, epiphanies, cracks and nooks of being and language, in order to sound out, defamiliarize and re-present reality. The authors we will read include Bolesław Leśmian, Stanisław Ignacy Witkiewicz, Zofia Nałkowska, Bruno Schulz, Czesław Miłosz, and Witold Gombrowicz.  
Instructor(s): Sasha Lindskog Terms Offered: Spring  
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 Kieślowski. Without mechanically relating the films to the Ten Commandments, Kieślowski explores the relevance of the biblical moral rules to the state of modern man forced to make ethical choices. Each part of the series contests the absolutism of moral axioms through narrative twists and reversals in a wide, universalized sphere. An analysis of the films will be accompanied by readings from Kieślowski’s own writings and interviews, including criticism by Žižek, Insdorf, and others.  
Instructor(s): Bozena Shallcross Terms Offered: Autumn  
Equivalent Course(s): CMST 26705, REES 27026, FNDL 24003, CMST 36705  

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 Basis 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.  
Instructor(s): Bozena Shallcross Terms Offered: Winter  
Note(s): All readings are in English.  

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.

Instructor(s): Maria Belodubrovskaya and Monika Nalepa
Terms Offered: Autumn
Note(s): Enrollment limit: 18
Equivalent Course(s): PLSC 38801, CDIN 38800, CMST 38800

REES 39009. Balkan Folklore. 100 Units.
Vampires, fire-breathing dragons, vengeful mountain nymphs. 7/8 and other uneven dance beats, heart-rending laments, and a living epic tradition. This course is an overview of Balkan folklore from historical, political, and anthropological perspectives. We seek to understand folk tradition as a dynamic process and consider the function of different folklore genres in the imagining and maintenance of community and the socialization of the individual. We also experience this living tradition firsthand through visits of a Chicago-based folk dance ensemble, "Balkan Dance."

Instructor(s): Angelina Ilieva
Terms Offered: Spring
Equivalent Course(s): NEHC 30568, CMLT 23301, CMLT 33301, NEHC 20568, ANTH 35908, REES 29009, ANTH 25908

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.

Instructor(s): Angelina Ilieva
Terms Offered: Autumn
Equivalent Course(s): NEHC 20573, NEHC 30573, HIST 24005, CMLT 33401, REES 29013, CMLT 23401, HIST 34005

REES 39021. The Shadows of Living Things: The Writings of Mikhail Bulgakov. 100 Units.
What would your good do if evil did not exist, and what would the earth look like if all the shadows disappeared? After all, shadows are cast by things and people…. Do you want to strip the earth of all the trees and living things just because of your fantasy of enjoying naked light?” asks the Devil. Mikhail Bulgakov worked on his novel The Master and Margarita throughout most of his writing career, in Stalin’s Moscow. Bulgakov destroyed his manuscript, re-created it from memory, and reworked it feverishly even as his body was failing him in his battle with death. The result is an intense contemplation on the nature of good and evil, on the role of art and the ethical duty of the artist, but also a dazzling world of magic, witches, and romantic love, and an irresistible seduction into the comedic. Laughter, as shadow and light, as the subversive weapon but also as power’s whip, grounds human relation to both good and evil. Brief excursions to other texts that help us better understand Master and Margarita.

Instructor(s): Angelina Ilieva
Terms Offered: Winter
Equivalent Course(s): FNDL 29020, REES 29021

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

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

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 otherness in the (no longer heroic) past and the (even less heroic) present.

Instructor(s): Angelina Ilieva
Terms Offered: TBD
Equivalent Course(s): REES 29035

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

Instructor(s): Staff Terms Offered: Winter
Equivalent Course(s): REES 29045, CMLT 39045, RLST 28207, CMLT 29045

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

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

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

REES 39912. Special Topics in Advanced Russian. 100 Units.
Must complete Advanced Russian through Media or equivalent, or obtain consent of instructor. Class meets for 2 hours each week. We'll work with several topics, all of them are relevant to the general theme of "Geography and Worldview: Russian Perspective". There will be maps, reading materials, several documentaries, clips from TV programs and other media, and feature films. Class meetings will be a combination of group discussions, short presentations, and lectures. Final - one term paper at the end (in English) based on Russian materials.
Instructor(s): Valentina Pichugin Terms Offered: Spring
Equivalent Course(s): RUSS 29912, RUSS 39912, REES 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.
Instructor(s): Nada Petkovic Terms Offered: TBD
Equivalent Course(s): BCSN 39910, BCSN 29910, REES 29913

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

REES 39915. Special Topics in Bosnian/Croatian/Serbian III: History of Balkan Art. 100 Units.
The course is designed to meet the specific needs of advanced learners of B/C/S, including heritage and native speakers, and to foster cross-cultural experiences through its interdisciplinary content. The curriculum covers a wide range of topics relative to the students' field of study, research and personal interests. Although grounded in the field of philology, it expands students' knowledge in other disciplines of social and behavioral sciences such as history, anthropology, global studies, economics, political science, sociology, and the like. Attention is given to the ability to paraphrase scholarly arguments, formulate research hypotheses, and present one's research in the target language. The course delves into advanced grammatical topics with the goal of increasing proficiency in both aural and reading comprehension, in addition to honing writing and speaking styles. Classes are conducted in B/C/S; the prerequisite is three years of formal study of the target language or the equivalent.
Instructor(s): Nada Petkovic Terms Offered: Spring
At the beginning of the 20th century moderns and modernists announced their break with the past and launched revolutionary transformation on all fronts. 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 right nationalism, and the formation of alternative artistic movements that resisted the economic and political devastation that accompanied the transition. The course pedagogy employs economic, political, historical, and aesthetic analysis to develop a robust understanding across a variety of disciplines and methodological approaches.

Instructor(s): Leah Feldman and Faith Hillis
Terms Offered: Autumn
Equivalent Course(s): REES 29915, BCSN 39912, BCSN 29912

REES 42101. Collapse: The End of the Soviet Empire. 100 Units.

When most Americans think about "the left," Marxism, Soviet state socialism, or European social democracy spring to mind. This class will explore Stalin as a personality and Stalinism as a political order, an economy, a cultural system, a set of beliefs and rituals, and a way of life. Topics include the dictator, his entourage, and his cult; decision making and the new elite; industrialization, collectivization, and the economy of shortages; revolution and conservatism; nationalism, internationalism, and ethnic cleansing; political terror, mass murder, and the Gulag: communal apartments, survival strategies, and intimate life; media and the socialist-realist dreamworld; legacies and historical consciousness. Readings include classics in the field and newest hits as well as works of fiction.

Instructor(s): E. Gilburd
Terms Offered: Winter
Prerequisite(s): Advanced undergraduates with consent of instructor and prior coursework on 20th-C Russia or Russian Civ

Equivalent Course(s): HIST 45100, CDIN 43903

REES 43902. Colloquium: Stalinism. 100 Units.

This team-taught course invites students to reassess critically the meaning of the Soviet collapse on the occasion of its thirtieth anniversary. Topics to be examined include the neoliberal "shock therapy" economic reforms that ushered in a state of wild capitalism, the dissolution of the Soviet empire and rise of new right nationalism, and the formation of alternative artistic movements that resisted the economic and political devastation that accompanied the transition. The course pedagogy employs economic, political, historical, and aesthetic analysis to develop a robust understanding across a variety of disciplines and methodological approaches.

Instructor(s): Leah Feldman and Faith Hillis
Terms Offered: Autumn
Prerequisite(s): Consent required for undergraduate enrollment; email Professors Feldman and Hillis a paragraph long description about what you bring and what you hope to get out of this seminar.

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

REES 43903. The Art of Healing: Medical Aesthetics in Russia & the U.S. 100 Units.

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

Instructor(s): Daniel Morgan
Terms Offered: Winter
Equivalent Course(s): HIST 45100, CDIN 43903

REES 44003. Lost Histories of the Left. 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. 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 nationalism, and the formation of alternative artistic movements that resisted the economic and political devastation that accompanied the transition. The course pedagogy employs economic, political, historical, and aesthetic analysis to develop a robust understanding across a variety of disciplines and methodological approaches.

Instructor(s): Daniel Morgan
Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.

Equivalent Course(s): MAPH 33700, ARTH 38600, ARTV 20003, MAAD 18600, ENGL 29600, CMLT 22500, REES 25003, ARTH 28600, CMST 48600, ENGL 48900, CMST 28600, CMLT 32500

REES 45005. History of International Cinema II: Sound Era to 1960. 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 Mandelshtam.

Instructor(s): Harriet Murav Terms Offered: Spring

REES 49800. Between the Jewish Question & the Modern Condition: Jewish Thought, Culture, and Politics, 1830-1940. 100 Units.

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

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

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

 músicas