Department of Slavic Languages and Literatures

Discussions about the structure of the program are currently in progress. The Department will not admit graduate students into its program for matriculation in the Autumn quarter of 2016.

Chair
- Jason Merchant

Professors
- Bozena Shallcross

Associate Professors
- Robert Bird
- Malynne Sternstein

Assistant Professors
- William Nickell

Senior Lecturers
- Valentina Pichugin

Lecturers
- Eric Houle
- Angelina Ilieva
- Kinga Kosmala
- Nada Petkovic

Emeritus Faculty
- Howard I. Aronson
- Bill Darden
- Samuel Sandler
- Edward Wasiolek

Associate Faculty
- Matthew Jesse Jackson, Art History & Visual Arts
- Boris Maslov, Comparative Literature
- Adam Zagajewski, Social Thought
- Tara Zahra, History

Program Description

The Graduate Program

Our graduate programs are designed to provide a comprehensive preparation in students’ major disciplines and prepare them for a career in Slavic studies, while also encouraging them to explore other related fields. Each graduate track therefore
has a minimal list of specific requirements and a maximal amount of flexibility in their fulfillment.

While the requirements for each track of study differ, the following are constant across all tracks. The objective of the program is the Ph.D. degree. Doctoral students in the program are eligible for the M.A. degree after completing the following requirements: successful completion of nine courses, including Old Church Slavonic, and of the master’s exam or paper; reading knowledge of French or German; a test for advanced proficiency in speaking and writing the principal Slavic language. After successfully completing nine more courses, passing the comprehensive examinations and demonstrating reading knowledge of both French and German, each candidate must write an acceptable dissertation that makes an original contribution to the advancement of knowledge in the field.

SLAVIC LITERATURE

Courses in Slavic literature are taught by internationally renowned faculty with a broad variety of specializations, from medieval Slavic literature to the classic Russian novel to current writing in Russia. Poetry is a particular strength, with detailed coverage of great Russian poetry from Lomonosov, Pushkin, and Akhmatova to Brodsky and beyond. Another strength is Russian intellectual history, from the Slavophiles to Bakhtin. Our offerings also include coverage of contemporary theory and non-verbal media.

MA: Nine quarter courses (including: Proseminar in Literary Theory and Methods; Master’s level seminar in Slavic arts and/or culture of specialization; and at least three courses in the literature of specialization) and demonstrated proficiency in speaking and writing the principal Slavic language. An exam demonstrating reading knowledge of French or German is required.

PhD: In addition to the courses required at the Master’s level, students must take a minimum of nine courses, of which the following are specifically required:

1. Advanced research seminar in Slavic and East European literatures
2. A second Slavic language (1 year of study or reading knowledge)
3. At least 6 courses must be taken in the literature of specialization, including at least one with a significant focus on the theory of literature in the Slavic world.

SLAVIC LINGUISTICS AND LANGUAGES

The Department offers options to specialize in Slavic Linguistics (Historical or Synchronic) or Contact Linguistics. Language and linguistics-oriented courses are available in Russian, Czech, Polish, Bosnian/Croatian/Serbian, Macedonian, and Bulgarian as well as Albanian, Georgian, Lak, and Romani. The option to pursue a joint degree in the Department of Linguistics broadens the opportunities for students in Slavic Linguistics.

MA: Students take a core set of courses required for all three tracks as well as a set of track-specific courses. All students are required to take a comprehensive written examination based on a departmental reading list and general coursework by the
spring quarter of the second year; this exam serves as a Qualifying Examination for advancement to the Ph.D. program.

**Common MA Core Courses:**

The common core courses required of all students are: Introduction to Slavic Linguistics; Old Church Slavonic; Structure of Russian; History of Russian; and advanced knowledge of Russian (this requirement may be met by successfully completing 5th-year Russian).

**Slavic Linguistics (Historical or Synchronic):**

Students specializing in Historical or Synchronic Slavic linguistics are expected to demonstrate proficiency in reading a second Slavic language (this second requirement may be met by satisfactorily completing all work of a one-year language course), and courses in the history and structure of the second Slavic language. Two courses in literature or interdisciplinary studies are also required. Comparative Slavic is required for the specialization in Historical linguistics and Advanced Structure of Russian for Synchronic linguistics.

**Contact Linguistics:**

Students specializing in Contact linguistics must demonstrate proficiency in a relevant language for their area, to be determined in consultation with their adviser. Other required courses include Contact linguistics and two courses in literature or interdisciplinary studies. Courses in anthropological approaches to Language and Culture may serve for the literature/interdisciplinary requirement.

**PhD:** Students who have advanced to the Ph.D. program are expected to demonstrate mastery of their discipline as well as research skills by completion of a Qualifying Paper by the end of the spring quarter of their third year for continuation in the program. The topic of this paper is to be determined in consultation with the adviser. Successful completion of this Qualifying Paper is a prerequisite to defense of the dissertation proposal.

**Common PhD Core courses:**

All students are required to take general linguistics courses in Phonetics/Phonology and Syntax, a research seminar, and at least one upper-level seminar in Slavic or general linguistics.

**Historical Slavic Linguistics:**

In addition to the core courses, the track in Historical Slavic Linguistics requires: Introduction to Indo-European and Introduction to Historical linguistics, and reading knowledge of one additional Slavic language, so that East, West, and South Slavic languages are all represented.

**Synchronic Slavic Linguistics:**

In addition to the core courses, the track in Synchronic Slavic Linguistics requires: Advanced Structure of Russian, a second advanced seminar in Slavic or general linguistics (to be determined in consultation with the adviser) and reading knowledge of one additional Slavic language, so that East, West, and South Slavic languages are all represented.

**Contact Linguistics:**
Students in Contact Linguistics are required to complete Field Methods (I/II), Typology, Introduction to Indo-European or Introduction to Historical Linguistics.

**Advancement to Candidacy:**

Upon successful completion of all coursework and the Qualifying Paper, students are expected to defend a dissertation proposal no later than the spring quarter of the fourth year for Advancement to Candidacy.

For exact details of each course of study, please consult the Slavic Department Graduate Student Manual.

**INTERDISCIPLINARY STUDIES**

This cutting edge program offers broad preparation in the relationships among the visual arts, cinema, media, folk and popular culture, as well as Slavic, Balkan, and Baltic languages and literatures. The main thrust of the program is the study of the history and criticism of interdisciplinary approaches to literature and the visual arts. Other emphases include anthropology, language, and intellectual history.

**MA:** A minimum of nine quarter courses (including: Proseminar in Literary and Interdisciplinary Approaches; and three additional courses in a Slavic or East European Literature, art and/or culture). In consultation with the program advisor, students will submit an MA paper (ordinarily based on a term paper) in partial fulfillment of the requirements for the degree.

**PhD:** In addition to the courses required at the Master’s level, students must take a minimum of nine courses, of which the following are specifically required:

1. Advanced research seminar in Slavic and East European arts and/or cultures.
2. Second Slavic language (1 year of study required).
3. At least six courses must be taken in Slavic and East European arts and/or cultures of specialization, including at least one graduate-level seminar in critical theory.

**Requirements for Both the Literature and Interdisciplinary Tracks**

**The Qualifying Examination**

In the sixth week of Spring Quarter of the second year, the student must take the Qualifying Exam. The Qualifying Exam is the equivalent of a thesis for an MA that students can receive as a terminal or non-terminal degree. Students should file copies of their examination lists with the Department’s administrators and submit them to their exam committee. Students who do not meet this deadline cannot continue in the program. After receiving a High Pass on the Qualifying Examination, the student must start work on the Qualifying Paper.

**The Qualifying Paper**

The Qualifying Paper is an extensive research paper which should demonstrate the ability to conduct independent research and represents an original, publishable contribution to the student’s relevant field. The paper is generally 35-50 pages (double-spaced) in length and must be submitted by the seventh week of the spring quarter of the third year. It is written under the guidance of a supervisor, who is a
faculty member of the Slavic Department, and in consultation with one additional faculty member who be an affiliate, and is followed by a one-hour long discussion, during which the student responds to the committee’s questions. The committee then recommends to the faculty one of the following actions:

1. To pass the paper
2. To pass the paper conditionally, indicating specific revisions to be made in consultation with the supervisor, with a due date.
3. To fail the paper.

The supervisor will communicate the results to the student. A student who fails the paper may petition the Department to compose another paper in a period not longer than three months. If permission is denied, the student must withdraw from the PhD program. If permission is granted, the student has a period no longer than three months to submit another Qualifying Paper.

Advancement to Candidacy:

Upon successful completion of all coursework and the Qualifying Paper, students are expected to defend a dissertation proposal no later than the spring quarter of the fourth year for Advancement to Candidacy. Students should identify and select a dissertation committee. One member of the committee is chosen as the dissertation advisor and primary reader; the other two as second and third readers.

ADMISSIONS/FINANCIAL AID

The Department is not currently accepting new applications to the graduate program. Students who are interested in pursuing graduate work at the University in the areas of expertise of the faculty in the Department are encouraged to apply to the Humanities Division’s MAPH (Master of Arts in the Humanities) degree program, or to PhD programs where work on Slavic languages and literatures can be accommodated (e.g., Cinema and Media Studies, Comparative Literature, etc.). Students interested in Slavic linguistics may apply to the PhD program in the Department of Linguistics.

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 in the quarterly Time Schedules (http://timeschedules.uchicago.edu/).
SLAVIC LANGUAGES AND LITERATURES - BOSNIAN/CROATIAN/SERBIAN COURSES

BCSN 30100-30200-30300. Third-Year Bosnian/Croatian/Serbian I-II-III.  
This course is tailored to the needs of the students enrolled, depending on their concentration in the field. It enhances language acquisition with continuous reading and translation of essays, newspaper articles, literary excerpts, letters and other selected writings. Vocabulary building is emphasized by the systematic study of nominal and verbal roots, prefixes and suffixes, and word formation thereafter. Discussion follows each completed reading with a written composition assigned in relation to the topic.

Instructor(s): N. Petkovic  
Terms Offered: Autumn, Winter, Spring

Prerequisite(s): BCSN 20300 or consent of instructor

BCSN 30100. Third-Year Bosnian/Croatian/Serbian I. 100 Units.  
This course is tailored to the needs of the students enrolled, depending on their concentration in the field. It enhances language acquisition with continuous reading and translation of essays, newspaper articles, literary excerpts, letters and other selected writings. Vocabulary building is emphasized by the systematic study of nominal and verbal roots, prefixes and suffixes, and word formation thereafter. Discussion follows each completed reading with a written composition assigned in relation to the topic.

Instructor(s): N. Petkovic

Terms Offered: Autumn

Prerequisite(s): BCSN 20300 or consent of instructor

BCSN 30200. Third-Year Bosnian/Croatian/Serbian II. 100 Units.  
This course is tailored to the needs of the students enrolled, depending on their concentration in the field. It enhances language acquisition with continuous reading and translation of essays, newspaper articles, literary excerpts, letters and other selected writings. Vocabulary building is emphasized by the systematic study of nominal and verbal roots, prefixes and suffixes, and word formation thereafter. Discussion follows each completed reading with a written composition assigned in relation to the topic.

Instructor(s): N. Petkovic

Terms Offered: Winter

Prerequisite(s): BCSN 20300 or consent of instructor

BCSN 30300. Third-Year Bosnian/Croatian/Serbian III. 100 Units.  
This course is tailored to the needs of the students enrolled, depending on their concentration in the field. It enhances language acquisition with continuous reading and translation of essays, newspaper articles, literary excerpts, letters and other selected writings. Vocabulary building is emphasized by the systematic study of nominal and verbal roots, prefixes and suffixes, and word formation thereafter. Discussion follows each completed reading with a written composition assigned in relation to the topic.

Instructor(s): N. Petkovic

Terms Offered: Spring
BCSN 30200-30300. Third-Year Bosnian/Croatian/Serbian II-III.
This course is tailored to the needs of the students enrolled, depending on their concentration in the field. It enhances language acquisition with continuous reading and translation of essays, newspaper articles, literary excerpts, letters and other selected writings. Vocabulary building is emphasized by the systematic study of nominal and verbal roots, prefixes and suffixes, and word formation thereafter. Discussion follows each completed reading with a written composition assigned in relation to the topic.

BCSN 30200. Third-Year Bosnian/Croatian/Serbian II. 100 Units.
This course is tailored to the needs of the students enrolled, depending on their concentration in the field. It enhances language acquisition with continuous reading and translation of essays, newspaper articles, literary excerpts, letters and other selected writings. Vocabulary building is emphasized by the systematic study of nominal and verbal roots, prefixes and suffixes, and word formation thereafter. Discussion follows each completed reading with a written composition assigned in relation to the topic.
Instructor(s): N. Petkovic Terms Offered: Winter

BCSN 30300. Third-Year Bosnian/Croatian/Serbian III. 100 Units.
This course is tailored to the needs of the students enrolled, depending on their concentration in the field. It enhances language acquisition with continuous reading and translation of essays, newspaper articles, literary excerpts, letters and other selected writings. Vocabulary building is emphasized by the systematic study of nominal and verbal roots, prefixes and suffixes, and word formation thereafter. Discussion follows each completed reading with a written composition assigned in relation to the topic.
Instructor(s): N. Petkovic Terms Offered: Spring

BCSN 30300. Third-Year Bosnian/Croatian/Serbian III. 100 Units.
This course is tailored to the needs of the students enrolled, depending on their concentration in the field. It enhances language acquisition with continuous reading and translation of essays, newspaper articles, literary excerpts, letters and other selected writings. Vocabulary building is emphasized by the systematic study of nominal and verbal roots, prefixes and suffixes, and word formation thereafter. Discussion follows each completed reading with a written composition assigned in relation to the topic.
Instructor(s): N. Petkovic Terms Offered: Spring

BCSN 31000. First-Year Bosnian/Croatian/Serbian I. 100 Units.
No description available.
Instructor(s): N. Petkovic Terms Offered: Autumn
Equivalent Course(s): BCSN 10100
BCSN 31100. First-Year Bosnian/Croatian/Serbian II. 100 Units.
The major objective of the course is to build a solid foundation in the basic grammatical patterns of written and spoken Bosnian/Croatian/Serbian, while simultaneously introducing both the Cyrillic and Latin alphabets. This course is complemented with cultural and historical media from the Balkans and is designed for students with a wide range of interests. Screenings of movies and other audio-visual materials are held in addition to scheduled class time.
Instructor(s): Nada Petkovic Terms Offered: Winter
Equivalent Course(s): BCSN 10203

BCSN 31103. Advanced BCS: Literary Readings. 100 Units.
No description available.
Instructor(s): Nada Petkovic Terms Offered: Autumn
Prerequisite(s): BCSN 20300 or consent of instructor

BCSN 31200. First-Year Bosnian/Croatian/Serbian III. 100 Units.
No description available.
Instructor(s): N. Petkovic Terms Offered: Spring
Equivalent Course(s): BCSN 10300

BCSN 32000. Second-Year Bosnian/Croatian/Serbian I. 100 Units.
No description available.
Instructor(s): N. Petkovic Terms Offered: Autumn
Prerequisite(s): BCSN 10300 or consent of instructor
Equivalent Course(s): BCSN 20100

BCSN 32100. Second-Year Bosnian/Croatian/Serbian II. 100 Units.
No description available.
Instructor(s): N. Petkovic Terms Offered: Winter
Equivalent Course(s): BCSN 20200

BCSN 32200. Second-Year Bosnian/Croatian/Serbian III. 100 Units.
The first quarter is devoted to an overview of grammar, with emphasis on verbal morphology and syntax, through the reading of a series of literary texts in both the Latin and Cyrillic alphabets. The second and third quarters are devoted to further developing active mastery of Bosian/Croatian/Serbian through continued readings, grammar drills, compositions, and conversational practice. Study of word formation, nominal and adjectival morphology, and syntax are emphasized. Screenings of movies and other audio-visual materials are held in addition to scheduled class time.
Instructor(s): Nada Petkovic Terms Offered: Spring
Equivalent Course(s): BCSN 20303

BCSN 40100. Advanced Bosnian/Croatian/Serbian I. 100 Units.
Instructor(s): Nada Petkovic Terms Offered: Autumn

BCSN 40200. Advanced Bosnian/Croatian/Serbian II. 100 Units.
Instructor(s): Nada Petkovic Terms Offered: Winter

BCSN 40300. Advanced Bosnian/Croatian/Serbian III. 100 Units.
Instructor(s): Nada Petkovic Terms Offered: Spring
Slavic Languages and Literatures - Czech Courses

Slavic Languages and Literatures - East European Courses

Slavic Languages and Literatures - General Slavic Courses

Slavic Languages and Literatures - Polish Courses

POLI 30100. Third-Year Polish I. 100 Units.
No description available.
Terms Offered: Autumn
Prerequisite(s): POLI 20300 or equivalent
Equivalent Course(s): POLI 20500

POLI 30103. 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 the Polish life, culture and history: in the Fall 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. Autumn, Winter, Spring. Meets on MWF 11:30-12:20. Conversation hour to be arranged.
Terms Offered: Autumn
Prerequisite(s): POLI 20303 or equivalent

POLI 30200. Third-Year Polish II. 100 Units.
No description available.
Terms Offered: Winter
Equivalent Course(s): POLI 20600

POLI 30300. Third-Year Polish III. 100 Units.
No description available.
Terms Offered: Spring
Equivalent Course(s): POLI 20700

POLI 40100-40200-40300. Polish Through Literary Readings I-II-III.
An advanced language course emphasizing spoken and written Polish. Readings include original Polish prose and poetry as well as nonfiction. Intensive grammar review and vocabulary building. For students who have taken Third Year Polish and for native or heritage speakers who want to read Polish literature in the original. Readings and discussions in Polish.

POLI 40100. Polish Through Literary Readings I. 100 Units.
Instructor(s): Kinga Kosmala Terms Offered: Autumn
Equivalent Course(s): POLI 24100
POLI 40200. Polish Through Literary Readings II. 100 Units.
No description available.
Instructor(s): Kinga Kosmala Terms Offered: Winter
Prerequisite(s): POLI 30300 or equivalent.
Equivalent Course(s): POLI 24200

POLI 40300. Polish Through Literary Readings III. 100 Units.
Instructor(s): Kinga Kosmala Terms Offered: Spring
Prerequisite(s): POLI 30300 or equivalent
Equivalent Course(s): POLI 24300

POLI 40200. Polish Through Literary Readings II. 100 Units.
No description available.
Instructor(s): Kinga Kosmala Terms Offered: Winter
Prerequisite(s): POLI 30300 or equivalent.
Equivalent Course(s): POLI 24200

POLI 40300. Polish Through Literary Readings III. 100 Units.
Instructor(s): Kinga Kosmala Terms Offered: Spring
Prerequisite(s): POLI 30300 or equivalent
Equivalent Course(s): POLI 24300

SLAVIC LANGUAGES AND LITERATURES - 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.
Instructor(s): V. Pichugin Terms Offered: Autumn
Prerequisite(s): RUSS 21002 or consent of instructor
Equivalent Course(s): RUSS 21302

RUSS 30202. Advanced Russian through Media II. 100 Units.
No description available.
Instructor(s): V. Pichugin Terms Offered: Winter
Equivalent Course(s): RUSS 21402

RUSS 30302. Advanced Russian through Media III. 100 Units.
No description available.
Instructor(s): V. Pichugin Terms Offered: Spring
Equivalent Course(s): REES 21502, REES 30302, RUSS 21502

RUSS 30202. Advanced Russian through Media II. 100 Units.
No description available.
Instructor(s): V. Pichugin Terms Offered: Winter
Equivalent Course(s): RUSS 21402
RUSS 30302. Advanced Russian through Media III. 100 Units.
No description available.
Instructor(s): V. Pichugin Terms Offered: Spring
Equivalent Course(s): REES 21502, REES 30302, RUSS 21502

RUSS 39600. Pale Fire. 100 Units.
This course is an intensive reading of Pale Fire by Nabakov.
Instructor(s): Malynne Sternstein Terms Offered: Winter

RUSS 39901. 6th Year Russian. 100 Units.
Instructor(s): Valentina Pichugin Terms Offered: Autumn

RUSS 39902. 6th Year Russian - Part 2, 6th Year Russian - Part 3. 100 Units.
Instructor(s): Valentina Pichugin Terms Offered: Winter, Spring

Slavic Languages and Literatures - South Slavic Courses

SOSL 37610. Gender in the Balkans through Literature and Film. 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.
Instructor(s): A. Ilieva Terms Offered: Winter

Slavic Languages and Literatures – Russian and East European Studies Courses

REES 30302. Advanced Russian through Media III. 100 Units.
No description available.
Instructor(s): V. Pichugin Terms Offered: Spring
Equivalent Course(s): RUSS 30302, REES 21502, RUSS 21502
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 31006. Joseph Conrads The Secret Agent: (In)Action Surveillance, Ter. 100 Units.
This course centers on a close reading of Joseph Conrad’s The Secret Agent: A Simple Tale (1907). Contemporary critics often consider this novel to be the archetypal fictional work about terrorism, as it is based on the bomb attack that occurred on the Royal Observatory in Greenwich in 1888. The Secret Agent demonstrates, however, much more than its prophetic significance rediscovered after 9/11. Therefore, the course seeks how the novel’s relevance stems in equal measure from Conrad’s interest in a wider political process and his distrust of state power; in particular, the course explores how these forces determine the individual caught in a confining situation. We read The Secret Agent as a political novel, which in its struggle for solutions defies chaos as well as an imposition of a single ideology or one authorial point of view. The novel’s ambiguities and political antinomies reveal its polyphonic structure allowing for interdisciplinary readings (Marxist, contextual, proto-existentialist, post-Lacanian) that also present an opportunity to critically overview the established approaches to main Conradian themes; for example, in order to destabilize the standard view of the writer as a conservative anti-revolutionary of Polish ilk, we consider the biographical connection, such as his family members’ radical (“Red”) social agenda of the abolishment of serfdom. In analyzing the formation of the narrative’s ideology we analyze Conrad’s historical pessimism that demonstrates
Instructor(s): Bozena Shallcross Terms Offered: Spring
Equivalent Course(s): FNDL 21006, ENGL 20116, ENGL 31006, REES 21006
REES 33141. Avant-Garde in East Central Europe. 100 Units.
The avant-gardes of the "other" Europe are the mainstay of this course which focuses especially, but not exclusively, on the interwar avant-gardes of Austria, Czechoslovakia, Hungary, Poland, Romania, Slovenia, and Yugoslavia. A comparative framework is employed whenever lucrative to comprehend the East/ Central European movements in the wider context of the European avant-garde. The course also traces the development and legacy (political and artistic) of these avant-gardes in their contemporary scenes. Plastic, verbal, and performative arts (including film) are studied. 
Instructor(s): Malynne Sternstein Terms Offered: Spring
Equivalent Course(s): ARTH 25500, ARTH 35500, CMST 25100, CMST 35100, ISHU 28401, ISHU 38401, REES 23141

REES 33147. The Bakhtin Mystery: Text, Context, and Authorship. 100 Units.
The Bakhtin Circle was an informal alliance of several young thinkers, formed amid the tumult of the Russian revolution, forced into silence after a brief efflorescence in the 1920s, and rediscovered in the 1960s. Despite their broad influence in recent decades, basic issues of authorship, originality and coherence remain. We will survey the corpus of texts originating in the Bakhtin Circle, both those published under the name of Mikhail Bakhtin and the explicitly Marxist texts published under the names of Pavel Medvedev and Valentin Voloshinov (but often attributed to Bakhtin). At issue is not only the historiography and interpretation of the Bakhtin corpus and origins of critical theory (especially Raymond Williams), but also the dynamics of theoretical collaboration and methods of attribution. Our first task will be to establish the sources, contexts and development of Bakhtin's early work, including "Toward a Philosophy of the Act," "Art and Answerability" and Problems of Dostoevsky's Art. We will then examine the works of Medvedev and Voloshinov, using the question of authorship to frame inquiry into the organization of intellectual activity and the stakes of critical theory in the West. We will then proceed to an examination of major concepts in Bakhtin's later work, including chronotope and carnival. Students will collaborate on the creation of a web-based glossary of major terms of the Bakhtin Circle. All texts are available in English translation.
Instructor(s): Boris Maslov; Robert Bird Terms Offered: Winter
Equivalent Course(s): CMLT 34505
REES 33158. Theories of Narrative. 100 Units.
This class serves as an introduction to critical approaches to narrative, story-telling, and discourse analysis. While the emphasis will be on the Formalist-Structuralist tradition (Shklovsky, Propp, Tomashhevsky, Jakobson, Benveniste, Barthes, Genette), we will also discuss works by Plato, Aristotle, Bakhtin, Benjamin, Auerbach, Pavel, Banfield, Silverstein, and others. Part of our task will be to test these approaches against narratives produced in different genres and historical periods (authors will include Pindar, Apuleius, Pushkin, Leskov, and Nabokov). Students will have the option of either writing a research paper or doing a final exam. Required books for this class are: V. Propp, The Morphology of the Folktale (Austin: U. of Texas Press); G. Genette, Narrative Discourse: An Essay in Method (Ithaca: Cornell UP); R. Barthes, S/Z (New York: Hill and Wang).
Instructor(s): Boris Maslov Terms Offered: Spring
Equivalent Course(s): CLAS 38315,CMLT 38300

REES 33706. The Soviet Union. 100 Units.
This lecture course surveys the making and unmaking of the Soviet Union as a society, culture, economy, superpower, and empire from 1917 to 1991. The Soviet Union began as an unprecedented radical experiment in remaking society and economy, ethnic and gender relations, personal identities, even human nature, but in the course of its history, it came to resemble other (capitalist) societies, sharing, in turn, their violence, welfare provisions, and consumerism. The story of this transformation—from being unique and exhilarating to being much like everyone else, only poorer and more drab—will be at the center of our exploration. The main themes of the course include social and cultural revolutions; ideology and the role of Marxism; political violence from the birth of the socialist state to the end of the Stalin terror; origins, practices, aesthetics, legacies, and critiques of Stalinism; law, dissent, and human rights; nationality policies and the role of ethnic minorities; the economy of shortages and the material culture it created; institutions of daily life (communal apartments, courtyards, peasant markets, dachas, and boiler rooms); socialist realism and the Soviet dreamworld.
Instructor(s): E. Gilburd Terms Offered: Spring
Equivalent Course(s): HIST 23706,HIST 33706,REES 23706

REES 35600. Realism in Russia. 100 Units.
From the 1830s to the 1890s, most Russian prose writers and playwrights were either engaged in the European-wide cultural movement known as "realistic school" which set for itself the task of engaging with social processes from the standpoint of political ideologies. The ultimate goal of this course is to distill more precise meanings of "realism," "critical realism," and "naturalism" in nineteenth-century Russian through analysis of works by Gogol, Turgenev, Tolstoy, Dostoevsky, Aleksandr Ostrovsky, Goncharov, Saltykov-Shchedrin, and Kuprin. Texts in English and the original. Optional Russian-intensive section offered.
Terms Offered: Winter
Equivalent Course(s): REES 25600
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 strategic geopolitical advantage. During this same period state control of media has been used to seclude Russia from the advancement of liberalism, market economics, individual rights, modernist art, Freud, Existentialism, and, more recently, Western discourses of inclusion, sustainability, and identity. Examining this history, it is sometimes difficult to discern whether the architects of Russian culture have been hopelessly backward or shrewd phenomenologists, keenly aware of the relativity of experience and of their ability to shape it. This course will explore the worlds that these practices produce, with an emphasis on Russia’s recent confrontations with Western culture and power, and including various practices of subversion of media control, such as illegal printing and circulation. Texts for the course will draw from print, sound, and visual media, and fields of analysis will include aesthetics, cultural history, and media theory.
Instructor(s): William Nickell
Equivalent Course(s): REES 25601

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 manic strain of magic realism to create the modern Russian novel. Apollon Grigor’ev later called Pushkin “our everything”; Dostoevsky claimed “We all emerged out of Gogol’s ‘Overcoat.’” During the quarter we will read a representative selection of both writers’ major works, including Pushkin’s 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.
Instructor(s): Robert Bird
Note(s): This course will offered in place of RUSS 25500
Equivalent Course(s): FNDL 26047, REES 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 Paradzhanov, 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 colonialization 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.
Instructor(s): R. Bird Terms Offered: Winter
Equivalent Course(s): CMST 34505, REES 26048, CMST 24505

REES 36800. 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): A. Ilieva
Equivalent Course(s): ANTH 25908, ANTH 35908, CMLT 23301, CMLT 33301, NEHC 20568, NEHC 30568, REES 26800
REES 37003. Narratives of Assimilation. 100 Units.
Engaging the concept of liminality—of a community at the threshold of radical transformation—the course analyzes how East Central European Jewry, facing economic uncertainties and dangers of modern anti-Semitism, seeks another diasporic space in America. Projected against the historical backdrop of the end of the nineteenth century and the twentieth century, the immigration narratives are viewed through the lens of assimilation, its trials and failures; in particular, we investigate how the creative self reacts to the challenges of radical otherness, such as the new environment, its cultural codes and language barriers. During this course, we inquire how the condition called assimilation and its attendants—secularization, acculturation, cosmpolitanism, etc.—is adapted or critically resisted according to the generational differences, a given historical moment or inherited strategies of survival and adaptation. Students are acquainted with problems of cultural identity formation and cultural transmission through a wide array of artistic genres—a novel, short story, memoir, photograph, and illustration. The course draws on the autobiographical writings of Russian-Jewish, Polish-Jewish and American-Jewish authors such as Aleichem, Yezierska, Antin, Singer, Hoffman and others; all texts are read in English.
Instructor(s): Bozena Shallcross
Note(s): This course may be used to fulfill the general education requirement in civilization studies.
Equivalent Course(s): REES 27003,RLST 26623,NEHC 20223,NEHC 30223,JWSC 20223

REES 37019. The Holocaust Object. 100 Units.
What is the role of ordinary everyday things in the extraordinary time of war and genocide? In this multidisciplinary course, we explore and reconstruct the often overlooked, yet meaningful connections between humans and everyday things during and after WWII. Arguing for their interdependence and symmetry, we read narratives which foreground things and represent various Holocaust artifacts and material remnants. We analyze them as a source of support for their owners/users and in various processes of control, dispossession, and accretion. Next, we ask how the post-Holocaust matter and things—ranging from infrastructure to detritus—deliver their ‘testimonies’ and serve as tools of remembrance through museum displays and documentary accounts. To study representational strategies, we engage a textual and visual reading of museum narrations and fiction writings; to tackle with demands of preservation we apply a neo-materialist approach to analyze the diminishing post-Holocaust material world through the prism of authenticity. By engaging these discourses the course tracks the impact of ever evolving memory politics and ideologies on the Holocaust remnants understood here as both the (post)human and material. The course will also equip students with critical tools for future research in the Holocaust studies and thing theory, as well as with texts constituting the Holocaust literary canon.
Instructor(s): B. Shallcross Terms Offered: Spring
Note(s): No knowledge of Polish or German is required.
Equivalent Course(s): ANTH 23910,ANTH 35035,HIST 33413,HIST 23413,REES 27019,JWSC 29500
REES 37020. Postdependency in Contemporary Polish Prose and Discourse. 100 Units.
This course is structured around the concept of post-dependency and its applicability to the region of the former “Soviet bloc,” especially Poland, after the country underwent a systemic change. Through the lens of the 1989 aftermath, we analyze the recent revisions of national historiographies and genealogies along with memory politics as engaged in fiction and discourse of post-communist Poland. Aware of the mechanical application of post-dependency as exemplified by Poland, we pose the question whether and how the postcolonial theory fits the case. In doing so, we analyze how the contemporary Polish prose participates in the shaping of post-dependency and simultaneously represents the process of liberating the country from the Soviet influence. In particular, we discuss how the fiction reveals a set of highly complicated strategies of identity and preferred life styles, often through an unconventional construal of the home; also we investigate how the new sense of sexual difference and minority identities are negotiated anew in both Polish fiction and discourse. The course’s trajectory begins with a discussion of the rhetoric of domination and economic exploitation during communism; next, it interrogates emancipatory strategies and geopolitical ramification of Polish post-dependency status; and, finally, surveys two discursive perspectives on Polish post-dependency as ‘orientalized’ (conservative) and ‘orientalizing’ (liberal) ideological entity.
Instructor(s): Bozena Shallcross Terms Offered: Spring
Equivalent Course(s): REES 27020

REES 39006. The Brighter Side of the Balkans: Humor & Satire in Lit & Film. 100 Units.
In this course, we examine the poetics of laughter in the Balkans. In order to do so, we introduce humor as both cultural and transnational. We unpack the multiple layers of cultural meaning in the logic of “Balkan humor.” We also examine the functions and mechanisms of laughter, both in terms of cultural specificity and general practice and theories of humor. Thus, the study of Balkan humor will help us elucidate the “Balkan” and the “World,” and will provide insight not only into cultural mores and social relations, but into the very notion of “funny.” Our own laughter in class will be the best measure of our success – both cultural and intellectual.
Instructor(s): Angelina Ilieva Terms Offered: Spring
Prerequisite(s): Readings in English. Background in the Balkans will make the course easier, but is not required.
Equivalent Course(s): REES 29006, CMLT 26610, NEHC 20884, NEHC 30884
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.
Instructor(s): E. Gilburd Terms Offered: Spring
Prerequisite(s): Upper-level undergraduates with consent of instructor.
Equivalent Course(s): HIST 44001