Department of Slavic Languages and Literatures

Chair
- William Nickell

Professors
- Robert Bird
- Bozena Shallcross

Associate Professors
- William Nickell
- Malynne Sternstein

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

Senior Lecturers
- Erik Houle
- Valentina Pichugin

Instructional Professors
- Angelina Ilieva
- Nada Petkovic

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

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

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

ADMISSIONS

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

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

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

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

BOSNIAN, CROATIAN, AND SERBIAN COURSES

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

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

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

BCSN 31403. Advanced BCS: Language through Art and Architecture. 100 Units.
This course foregrounds different periods in Yugoslav and post-Yugoslav art and architecture. Situated between the capitalist West and the socialist East, Yugoslavia's architects responded to contradictory demands and influences, developing a postwar architecture both in line with and distinct from the design approaches seen elsewhere in Europe and beyond. Drawing on the country's own idiosyncrasies, diverse heritage and influences, the course surveys examples of architectural styles from classical to Baroque, through Art Nouveau
and Modernism, all the way to full-blown Brutalism with its heft and material honesty. Given that Yugoslav
architecture also expressed one of the great political experiments of the modern era, the course entertains many
questions on related topics. While exploring major cities, their infrastructure, houses, buildings, monuments,
churches and more, the course delves into advanced grammatical topics with the goal of increasing proficiency in
both aural and reading comprehension, in addition to honing writing and speaking styles. Classes are conducted
in the target language and may be taken for pass/fail. The prerequisite is two years of formal study of the target
language or the equivalent.
Instructor(s): Nada Petkovic Terms Offered: Spring
Prerequisite(s): The course prerequisite is two years of formal study of the target language(s) or the consent of the
instructor.
Equivalent Course(s): BCSN 21400, REES 21400, REES 31403

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

BCSN 39912. Special Topics in Bosnian/Croatian/Serbian III: History of Balkan Art. 100 Units.
The course is designed to meet the specific needs of advanced learners of B/C/S, including heritage and native
speakers, and to foster cross-cultural experiences through its interdisciplinary content. The curriculum covers a
wide range of topics relative to the students’ field of study, research and personal interests. Although grounded
in the field of philology, it expands students’ knowledge in other disciplines of social and behavioral sciences
such as history, anthropology, global studies, economics, political science, sociology, and the like. Attention
is given to the ability to paraphrase scholarly arguments, formulate research hypotheses, and present one’s
research in the target language. The course delves into advanced grammatical topics with the goal of increasing
proficiency in both aural and reading comprehension, in addition to honing writing and speaking styles. Classes
are conducted in B/C/S; the prerequisite is three years of formal study of the target language or the equivalent.
Instructor(s): Nada Petkovic Terms Offered: Spring
Equivalent Course(s): REES 29915, BCSN 29912, REES 39915

CZECH COURSES

GENERAL SLAVIC COURSES

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

POLISH COURSES

POLI 39700. Reading and Research Course. 100 Units.
This is an independent study course which is arranged, planned, and managed by a supervising professor in
conjunction with the goals that are proposed by the student, and then refined and approved by the supervising
professor. This course involves more student self-discipline and a greater sense of direction than do most courses
- the student must be willing to plan and execute his/her activities with much less monitoring and without
prompting by fellow classmates. The student and the professor discuss and propose goals, topics, and projects.
Instructor(s): Dag Lindskog Terms Offered: Autumn
Note(s): Consent of instructor and Departmental Adviser Note(s): Students are required to submit the College
Reading and Research Course Form.

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

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

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

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

RUSSIAN COURSES

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

RUSS 30102. Advanced Russian through Media I. 100 Units.
This is a three-quarter sequence designed for fourth- and fifth-year students of Russian. It is also suitable for native speakers of Russian. This sequence covers various aspects of advanced Russian stylistics and discourse grammar in context. This sequence emphasizes the four communicative skills of listening, reading, speaking, and writing in a culturally authentic context. It builds transcultural competence by expanding students’ knowledge of the language, culture, history, and daily lives of the Russian-speaking people. Vocabulary building is strongly emphasized. We add to the existing skills and develop our abilities to analyze increasingly complex texts for their meaning: to identify various styles and registers of the Russian language and to provide their neutral equivalents in standard Russian. We also work on developing our abilities to paraphrase, narrate, describe, support opinions, hypothesize, discuss abstract topics, and handle linguistically unfamiliar situations (in spoken and written format). Classes conducted in Russian. Course-specific grammar issues are covered during drill sessions (weekly) and office hours (by appointment). Oral Proficiency Interviews are conducted in the beginning and the end of the course (Autumn and Spring Quarters). Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor. Instructor(s): Valentina Pichugin Terms Offered: Autumn Pre requisite(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). 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). Equivalent Course(s): RUSS 21402, REES 21402, REES 30202

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

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

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

RUSS 39910. Special Topics in Advanced Russian. 100 Units.
Must complete Advanced Russian through Media or equivalent, or obtain consent of instructor. Class meets for 2 hours each week. We’ll work with several topics, all of them are relevant to the general theme of “Geography and Worldview: Russian Perspective”. There will be maps, reading materials, several documentaries, clips from TV programs and other media, and feature films. Class meetings will be a combination of group discussions, short presentations, and lectures. Final - one term paper at the end (in English) based on Russian materials.
Instructor(s): Valentina Pichugin Terms Offered: Spring Equivalent Course(s): REES 29910, RUSS 29910, REES 39910
RUSS 39911. Special Topics in Advanced Russian. 100 Units.
Must complete Advanced Russian through Media or equivalent, or obtain consent of instructor. Class meets for 2
hours each week. We'll work with several topics, all of them are relevant to the general theme of "Geography and
Worldview: Russian Perspective". There will be maps, reading materials, several documentaries, clips from TV
programs and other media, and feature films. Class meetings will be a combination of group discussions, short
presentations, and lectures. Final - one term paper at the end (in English) based on Russian materials.
Instructor(s): Valentina Pichugin Terms Offered: Winter
Equivalent Course(s): RUSS 29911

RUSS 39912. Special Topics in Advanced Russian. 100 Units.
Must complete Advanced Russian through Media or equivalent, or obtain consent of instructor. Class meets for 2
hours each week. We'll work with several topics, all of them are relevant to the general theme of "Geography and
Worldview: Russian Perspective". There will be maps, reading materials, several documentaries, clips from TV
programs and other media, and feature films. Class meetings will be a combination of group discussions, short
presentations, and lectures. Final - one term paper at the end (in English) based on Russian materials.
Instructor(s): Valentina Pichugin Terms Offered: Spring
Equivalent Course(s): REES 39912, REES 29912, RUSS 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): FNDL 22850, REES 20000, RLIT 32900, RLST 28501

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

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

REES 30102. Advanced Russian through Media I. 100 Units.
This is a three-quarter sequence designed for fourth- and fifth-year students of Russian. It is also suitable for
native speakers of Russian. This sequence covers various aspects of advanced Russian stylistics and discourse
grammar in context. This sequence emphasizes the four communicative skills of listening, reading, speaking, and
writing in a culturally authentic context. It builds transcultural competence by expanding students' knowledge
of the language, culture, history, and daily lives of the Russian-speaking people. Vocabulary building is strongly
emphasized. We add to the existing skills and develop our abilities to analyze increasingly complex texts for their
meaning: to identify various styles and registers of the Russian language and to provide their neutral equivalents
in standard Russian. We also work on developing our abilities to paraphrase, narrate, describe, support opinions,
hypothesize, discuss abstract topics, and handle linguistically unfamiliar situations (in spoken and written format).
Instructor(s): Valentina Pichugin Terms Offered: Winter
Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor.
Note(s): Classes conducted in Russian. Course-specific grammar issues are covered during drill sessions (weekly) and office hours (by appointment). Oral Proficiency Interviews are conducted in the beginning and the end of the course (Autumn and Spring Quarters).
Equivalent Course(s): RUSS 21402, REES 21402, RUSS 30202

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

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

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

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

REES 31104. Advanced Bosnian/Croatian/Serbian: Language through Fiction. 100 Units.
This one quarter course is designed to help students over one of the most difficult hurdles in language training—the transition from working through lessons in a textbook to reading unedited literary texts. The selected pieces of fiction and the exercises drawn from them engage the language’s structure on every page. Immersed in a complete language experience, students learn how to engage the natural, organic language of literary texts across a variety of styles and themes enabling them to work with ever more challenging material. The course objective is to hone students’ abilities to analyze increasingly complex unrevised texts, identify various styles and registers
of the language, and handle linguistically unfamiliar situations in both spoken and written format. Attention is
given to improving students’ abilities to paraphrase, narrate, describe, support opinions, hypothesize and discuss
abstract topics. Building vocabulary is stressed as a key to making progress, while issues of language structure
and grammar are reinforced throughout the course. Classes are conducted in the target language and may be
taken for pass/fail. The prerequisite is two years of formal study of the target language or the equivalent.
Instructor(s): Nada Petkovic Terms Offered: Autumn
Equivalent Course(s): REES 21101, BCSN 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: Winter
Equivalent Course(s): BCSN 21200, BCSN 31203, REES 21200

REES 31303. (Re)Branding the Balkan City: Comtemp. Belgrade/Sarajevo/Zagreb. 100 Units.
The course uses an urban studies lens to explore the complex history, infrastructure and transformations of
cities, mainly the capitals of today's Serbia, Bosnia and Herzegovina, and Croatia. There is a particular need to
survey this region and feel 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): BCSN 21300, ARTH 21333, ARTH 31333, ARCH 21300, BCSN 31303, REES 21300, GLST
21301, HIST 24008

REES 31403. Advanced BCS: Language through Art and Architecture. 100 Units.
This course foregrounds different periods in Yugoslav and post-Yugoslav art and architecture. Situated between
the capitalist West and the socialist East, Yugoslavia’s architects responded to contradictory demands and
influences, developing a postwar architecture both in line with and distinct from the design approaches
seen elsewhere in Europe and beyond. Drawing on the country’s own idiosyncrasies, diverse heritage and
influences, the course surveys examples of architectural styles from classical to Baroque, through Art Nouveau
and Modernism, all the way to full-blown Brutalism with its heft and material honesty. Given that Yugoslav
architecture also expressed one of the great political experiments of the modern era, the course entertains many
questions on related topics. While exploring major cities, their infrastructure, houses, buildings, monuments,
churches and more, the course delves into advanced grammatical topics with the goal of increasing proficiency in
both aural and reading comprehension, in addition to honing writing and speaking styles. Classes are conducted
in the target language and may be taken for pass/fail. The prerequisite is two years of formal study of the target
language or the equivalent.
Instructor(s): Nada Petkovic Terms Offered: Spring
Prerequisite(s): The course prerequisite is two years of formal study of the target language(s) or the consent of the
instructor.
Equivalent Course(s): BCSN 21400, REES 21400, BCSN 31403

REES 32100. The Cinema of Miloš Forman. 100 Units.
The films of Miloš Forman (1932-2018) reflect the turbulence of the 1960s, '70s, '80s and '90s, and 2000s by
focusing on the underdog, the pariah, the eccentric. The subject matter to which Forman was drawn translated
into his cinema with a signature bittersweet tone, emphatic narrative cogency, and lush spontaneity. This course
is an intensive study of Forman's work from his “New Wave” work in Czechoslovakia (Loves of a Blonde, The
Fireman’s Ball) to his U.S. studio successes (One Flew Over the Cuckoo’s Nest, Amadeus), to his idiosyncratic
and parabolic last films (Man on the Moon, Goya’s Ghosts). Among other topics, the course contemplate the
value of a dark sense of humor, cinematic gorgeousness, and artistic dissidence.
Instructor(s): Malynne Sternstein Terms Offered: Winter
Equivalent Course(s): FNDL 22010, CMST 26603, CMST 36603, REES 22010
REES 33115. Old Church Slavonic. 100 Units.
This course is an introduction to the language of the oldest Slavic texts. It begins with a brief historical overview of the relationship of Old Church Slavonic to Common Slavic and the other Slavic languages. This is followed by a short outline of Old Church Slavonic inflectional morphology. The remainder of the course is spent in the reading and grammatical analysis of original texts in Cyrillic or Cyrillic transcription of the original Glagolitic. Equivalent Course(s): REES 23115, MDVL 25100, LING 23115, LING 35100

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

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, REES 23812, 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): REES 23814, JWSC 23814, HIST 23814, HIST 33814

REES 34110. The Soviet Empire. 100 Units.
What kind of empire was the Soviet Union? Focusing on the central idea of Eurasia, we will explore how discourses of gender, sexuality and ethnicity operated under the multinational empire. How did communism shape the state's regulation of the bodies of its citizens? How did genres from the realist novel to experimental film challenge a cohesive patriarchal, Russophone vision of Soviet Eurasia? We will examine how writers and filmmakers in the Caucasus and Central Asia answered Soviet Orientalist imaginaries, working through an interdisciplinary archive drawing literature and film from the Soviet colonial 'periphery' in the Caucasus and Central Asia as well as writings about the hybrid conception of Eurasia across linguistics, anthropology, and geography.
Instructor(s): Leah Feldman Terms Offered: Autumn Equivalent Course(s): CRES 34111, NEHC 24110, NEHC 34110, REES 24110, CMLT 24111, CRES 24111, CMLT 34111

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 revered. 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): Malyne Sternstein Terms Offered: Spring
Equivalent Course(s): ARCH 44220, GNSE 24220, REES 24220, GNSE 34220

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

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

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 Unv, course meetings will be divided evenly between the campuses of Northwestern Unv; 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 Unv 
Instructor(s): Robert Bird Terms Offered: TBD
Equivalent Course(s): 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

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

REES 36661. The Rise of the Global New Right. 100 Units.

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

Instructor(s): Bozena Shallcross

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): Leah Feldman

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

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

Instructor(s): Bozena Shallcross

REES 37025. Polish Modernist Literature. 100 Units.

TBD

Instructor(s): Sasha Lindskog
In this class, we study the monumental series "The Decalogue" by one of the most influential filmmakers from Poland, Krzysztof Kieślowski. Without mechanically relating the films to the Ten Commandments, Kieślowski explores the relevance of the biblical moral rules to the state of modern man forced to make ethical choices. Each part of the series contests the absolutism of moral axioms through narrative twists and reversals in a wide, universalized sphere. An analysis of the films will be accompanied by readings from Kieślowski's own writings and interviews, including criticism by Zizek, Insdorf, and others.

Instructor(s): Bozena Shallcross Terms Offered: Autumn
Equivalent Course(s): CMST 36705, CMST 26705, GNSE 20118

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 20568, ANTH 35908, REES 29009, CMLT 33301, ANTH 25908, NEHC 30568, CMLT 23301

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

Instructor(s): A. Ilieva Terms Offered: Winter
Equivalent Course(s): NEHC 20573, NEHC 30573, CMST 23401, HIST 24005, HIST 34005, CMLT 33401

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 Zizek'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): REES 29013, NEHC 20573, NEHC 30573, CMLT 23401, HIST 24005, HIST 34005, CMLT 33401

REES 39018. Imaginary Worlds: The Fantastic and Magic Realism in Russia and Southeastern Europe. 100 Units.
In this course, we will ask what constitutes the fantastic and magic realism as literary genres while reading some of the most interesting writings to have come out of Russia and Southeastern Europe. While considering the stylistic and narrative specificities of this narrative mode, we also think about its political functions -from
subversive to escapist, to supportive of a nationalist imaginary-in different contexts and at different historic moments in the two regions.

Instructor(s): Angelina Ilieva Terms Offered: Spring
Equivalent Course(s): CMLT 37701, CMLT 27701, REES 29018

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): REES 29021, FNDL 29020

REES 39023. Returning the Gaze: The West and the Rest. 100 Units.
Aware of being observed. And judged. Inferior... Abject... Angry... Proud... This course provides insight into identity dynamics between the "West," as the center of economic power and self-proclaimed normative humanity, and the "Rest," as the poor, backward, volatile periphery. We investigate the relationship between South East European self-representations and the imagined Western gaze. Inherent in the act of looking at oneself through the eyes of another is the privileging of that other’s standard. We will contemplate the responses to this existential position of identifying symbolically with a normative site outside of oneself-self-consciousness, defiance, arrogance, self-exoticization-and consider how these responses have been incorporated in the texture of the national, gender, and social identities in the region. Orhan Pamuk, Ivo Andrić, Nikos Kazantzakis, Aleko Konstantinov, Emir Kusturica, Milcho Manchevski.

Instructor(s): Angelina Ilieva Terms Offered: Spring
Equivalent Course(s): REES 29023, HIST 33609, NEHC 39023, CMLT 39023, CMLT 29023, NEHC 29023

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 Kovacević), Romania (Norman Manea, Cristian Mungiu), Bulgaria (Valeri Petrov), and Albania (Ismail Kadare).

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

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

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

Instructor(s): Anne Eakin Moss Terms Offered: Winter
Equivalent Course(s): CMLT 29045, CMLT 39045, REES 29045

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

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

Instructor(s): Anne Eakin Moss Terms Offered: Autumn
Equivalent Course(s): ENST 29155, REES 29155

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

REES 39800. Reading/Research: Czech. 100 Units.
REES 39910. Special Topics in Advanced Russian. 100 Units.
Must complete Advanced Russian through Media or equivalent, or obtain consent of instructor. Class meets for 2 hours each week. We’ll work with several topics, all of them are relevant to the general theme of “Geography and Worldview: Russian Perspective”. There will be maps, reading materials, several documentaries, clips from TV programs and other media, and feature films. Class meetings will be a combination of group discussions, short presentations, and lectures. Final - one term paper at the end (in English) based on Russian materials.
Instructor(s): Valentina Pichugin Terms Offered: Spring
Equivalent Course(s): REES 29910, RUSS 39910, RUSS 29910

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

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

REES 39915. Special Topics in Bosnian/Croatian/Serbian III: History of Balkan Art. 100 Units.
The course is designed to meet the specific needs of advanced learners of B/C/S, including heritage and native speakers, and to foster cross-cultural experiences through its interdisciplinary content. The curriculum covers a wide range of topics relative to the students’ field of study, research and personal interests. Although grounded in the field of philology, it expands students’ knowledge in other disciplines of social and behavioral sciences such as history, anthropology, global studies, economics, political science, sociology, and the like. Attention is given to the ability to paraphrase scholarly arguments, formulate research hypotheses, and present one’s research in the target language. The course delves into advanced grammatical topics with the goal of increasing proficiency in both aural and reading comprehension, in addition to honing writing and speaking styles. Classes are conducted in B/C/S; the prerequisite is three years of formal study of the target language or the equivalent.
Instructor(s): Nada Petkovic Terms Offered: Spring
Equivalent Course(s): REES 29915, BCSN 39912, BCSN 29912

REES 42101. Collapse: The End of the Soviet Empire. 100 Units.
This team-taught course invites students to reassess critically the meaning of the Soviet collapse on the occasion of its thirtieth anniversary. Topics to be examined include the neoliberal “shock therapy” economic reforms that ushered in a state of wild capitalism, the dissolution of the Soviet empire and rise of rise of new right nationalisms, and the formation of alternative artistic movements that resisted the economic and political devastation that accompanied the transition. The course pedagogy employs economic, political, historical,
and aesthetic analysis to develop a robust understanding across a variety of disciplines and methodological approaches.

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): CMLT 42101, HIST 43802, CDIN 42101

**REES 43902. Colloquium: Stalinism. 100 Units.**

We will explore Stalin as a personality and Stalinism as a political order, an economy, a cultural system, a set of beliefs and rituals, and a way of life. Topics include the dictator, his entourage, and his cult; decision making and the new elite; industrialization, collectivization, and the economy of shortages; revolution and conservatism; nationalism, internationalism, and ethnic cleansing; political terror, mass murder, and the Gulag; communal apartments, survival strategies, and intimate life; media and the socialist-realist dreamworld; legacies and historical consciousness. Readings include classics in the field and newest hits as well as works of fiction.

Instructor(s): E. Gilburd
Terms Offered: Spring
Prerequisite(s): Advanced undergraduates with consent of instructor and prior coursework on 20th-C Russia or Russian Civ.
Equivalent Course(s): HIST 43902

**REES 44003. The Art of Healing: Medical Aesthetics in Russia & the U.S. 100 Units.**

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

Equivalent Course(s): HIST 45100, CDIN 43903

**REES 45005. History of International Cinema II: Sound Era to 1960. 100 Units.**

The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's Film History: An Introduction; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.

Instructor(s): Staff
Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): CMST 28600, MAAD 18600, MAPH 33700, ARTH 28600, ENGL 29600, ARTV 20003, REES 25005, CMST 48600, CMLT 22500, CMLT 32500, ARTH 38600, ENGL 48900

**REES 47000. Time and Memory. 100 Units.**

At the beginning of the 20th century moderns and modernists announced their break with the past and launched various artistic, philosophical, political, and social experiments that claimed to construct society and the individual anew. The machine, speed, technology, and the future were the watchwords of Futurists and other modernist groups. Revolutionary transformation on all fronts was the way forward. In the same period advances in science and technology radically changed the horizon of possibility. Yet other important artists and thinkers offered the contrasting view that the past remains alive in the present—both in individuals and in human cultures. Memory was key to the future. This seminar focuses on the second tendency by examining the work of three theorists—Henri Bergson, Walter Benjamin, Victor Shklovsky—and three literary authors—Victor Shklovsky, Virginia Woolf, and Osip 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): HIST 49800, GRMN 38821