

# ILVS

## Courses:

ILVS 50	Introduction to Film Studies
ILVS 55	Cultural History in the Modern Middle East
ILVS 91-03	War Stories
ILVS 91-05	Introduction to Literary Studies
ILVS 91-20/192-20	Exile and Displacement in the Contemporary Imagination
ILVS 122	South African Writers

## Special Courses:

ILVS 198-01	Senior Honor's Thesis
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### **ILVS 50 Introduction to Film Studies**

Dnoudou, M. E+ MW 10:30-11:45

The basics of film analysis with particular emphasis on reading film as a language and understanding cinema as an institution that reinforces and resists cultural values. An entry-level course for the film track of the ILVS major. An overview of film history and related studies of film as a complex art form. Weekly screenings of a multicultural sampling of representative works, plus readings of film criticism. Required for the Film Studies Minor. High demand, by permission of the instructor. Film Screenings on Sunday from 6:00-9:00. Cross-listed with Dr 50

### **ILVS 55 Cultural History in the Modern Middle East**

Abowd N+ TR 6:00-7:15

This lecture-based introductory survey course introduces students to the major trends and developments in cultural activities (music, cinema, literature and the fine arts) across the Arab world, Turkey and Iran, from the nineteenth century to the present day. Following each of these fields of artistic expression, this course presents a broad overview of how artists, writers, musicians and others both influenced and reflected political and social changes in their societies. Students will not only learn about the major cultural figures of these societies, but also will come to understand the history of the region in a rich and multifaceted way. Themes examined will include: innovation and reform, political resistance, revolutionary ideologies, the rural-urban divide, transformations of gender roles, the rise of youth cultures, new religious movements, and reactions to consumerism and globalization. Cross-listed with ARB 55, HIS 177-01.

### **ILVS 91-03 War Stories**

Carleton E+ MW 10:30-11:45

Modern war is usually defined in terms of applied technology and the scope and scale of destruction. But what if we consider the idea of "modern" differently, that is, in terms of how war is represented, written or spoken about? How do the stories we read, hear and see of war affect our understanding of it and its attendant horrors, tragedies and triumphs? Starting with the nineteenth century we will analyze how the discourses and narratives of war have changed to adapt to new realities and how, in turn, our understanding of those realities has been shaped by new modes and needs of representation. We will follow this course of study through the Crimean War, World War I and II, Vietnam, Iraq and Afghanistan in a variety of genres and formats, including fiction, journalism, memoir, popular history, documentary film and Hollywood blockbuster. Our cultural-national perspective will also be diverse, including Russian, American, German, Japanese and British. No specific background in history is required—only an open mind and desire to investigate what is, unfortunately, a constant of human experience. Our operative questions will include: whether or not there is a commonality to how modern war is rendered in text and film; what are the limits of representation and how have they changed; what from all of this can we learn about war as a narrative phenomenon? All readings and films are in English and/or subtitled. No prerequisites. Cross-lists with PJS 150-03, RUS 91-01 and WL 91-04.

**ILVS 91-05 Introduction to Literary Studies**

Martin

G+

MW 1:30-2:45

How do we interact with a text? How does a work of art work? How do my critical skills and my personal/cultural background affect my perception of the work of art? The course will provide a strong foundation for the study of literature by introducing fundamental concepts and methods that allow a personal and self-conscious engagement of literary works. No prerequisites.

**ILVS 91-20/191-20 Exile and Displacement in the Contemporary Imagination**

Senderovich

12+

W 6:00-9:00

With the unprecedented upheavals of the 20th and early 21st century, exile and displacement have become the norm rather than the exception. Contemporary imagination, in turn, has been affected by the narratives of migration and dislocation. After first establishing the classic paradigms of exile and displacement in the Hebrew Bible and antiquity, we will study novels, essays, poems, and films dealing with the experience of exiles and migrants in the 20th and the 21st centuries. We will encounter stories in which exile is a source of creativity while being deeply enmeshed in history of wars and violence, immigration and colonization. Taking a cross-cultural approach, we will consider narratives of homecomings alongside narratives of no return, stories of voluntary exile alongside stories of forced displacement, looking closely at the concepts of identity, home, language, and memory. Readings may include works by Vladimir Nabokov, Milan Kundera, W. G. Sebald, Isaac Bashevis Singer, Tayyib Salih, Jhumpa Lahiri, Salman Rushdie, Eva Hoffman, Marjane Satrapi, Joseph Brodsky, and Junot Diaz; films by Atom Egoyan, Krzysztof Kieslowski, Sophia Coppola, Wang Kar-wai, Amos Gitai, and Peter Greenaway. If taken at 100 level: Seminar Paper.

**ILVS 122 South African Writers**

Rosenberg

L+

TR 4:30-5:45

Survey of modern South African writers, with emphasis on the effects of Apartheid and the anti-Apartheid struggle on the life of the imagination, including literary, film, and theatre evocations of South African life. Writers may include Alan Paton, Lewis Nkosi, J. M. Coetzee, Agnes Sam, Zoë Wicomb, Athol Fugard, Njabulo Ndebele, Miriam Tlali, Breyten Breytenbach, Mongane Serote, Ruth First, Nadine Gordimer, Besse Head, Zakes Mda, and Phaswane Mpe. Cross-listed with WL122.