Department of International Literary & Cultural Studies

Presents

Fall 2017 Courses

Arabic, Chinese, German, Hebrew, ILVS, Japanese, Judaic Studies, Russian, and World Literature
THE FACULTY OF
INTERNATIONAL LITERARY & CULTURAL STUDIES

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5 September 2017
# Fall 2017

## ARABIC
- **ARB 1 A-F**
  - Elementary Modern Standard Arabic
- **ARB 3 A-C**
  - Intermediate Standard Arabic
- **ARB 5**
  - Colloquial Arabic: Levantine
- **ARB 21 A-B**
  - Arabic Reading, Composition & Conversation
- **ARB 52**
  - Arabic Music Ensemble
- **ARB 91-01**
  - Special Topics: Border Crossings: Travelers, Migrants, and Refugees in the Middle East
- **ARB 121-01**
  - Advanced Modern Standard Arabic

## CHINESE
- **CHNS 1 A-E**
  - Elementary Chinese
- **CHNS 1/2**
  - Intensive Elementary Chinese
- **CHNS 3 A-D**
  - Intermediate Chinese
- **CHNS 21 A-D**
  - Reading & Conversation
- **CHNS 61**
  - Classical Chinese Literature
- **CHNS 70**
  - Introduction to Chinese Popular Culture
- **CHNS 91-01**
  - Special Topics: From Beijing to Bollywood: Cinema of India & China
- **CHNS 121 A-C**
  - Advanced Chinese I
- **CHNS 123**
  - Advanced Readings in Chinese Culture
- **CHNS 125**
  - Newspaper Readings

## GERMAN
- **GER 1 A-D**
  - Elementary German I
- **GER 3 A-C**
  - Intermediate German I
- **GER 21 A-B**
  - Composition and Conversation I
- **GER 61**
  - Survey of German Literature I
- **GER 70/170**
  - Grimms' Fairy Tales
- **GER 73/173**
  - Berlin: An Excursion to Modernity
- **GER 114**
  - Linguistic Approaches to Second Language Acquisition
- **GER 121**
  - Advanced German

## HEBREW
- **HEB 1 A-B**
  - Elementary Hebrew
- **HEB 3**
  - Intermediate Hebrew
- **HEB 21**
  - Conversation and Composition
- **HEB 121**
  - Composition and Conversation

## ILVS
- **ILVS 51**
  - Art of the Moving Image
- **ILVS 57**
  - Hitchcock: Cinema, Gender, Ideology
- **ILVS 71**
  - Love & Sexuality in World Literature
- **ILVS 91-01**
  - Special Topics: Border Crossings: Travelers, Migrants, and Refugees in the Middle East
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<th>Course Code</th>
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<tbody>
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<td>ILVS 91-02</td>
<td>Special Topics: From Beijing to Bollywood: Cinema of India &amp; China</td>
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<td>ILVS 91-03</td>
<td>Special Topics: Cinema of Apocalypse</td>
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<td>ILVS 91-04</td>
<td>Special Topics: Berlin: An Excursion into Modernity</td>
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<td>ILVS 122</td>
<td>South African Writers &amp; Film</td>
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<td>ILVS 132</td>
<td>The Book of Genesis &amp; Its Interpreters</td>
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<td>ILVS 180</td>
<td>Psychoanalysis and Cinema</td>
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**JAPANESE**

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<td>JPN 3 A-C</td>
<td>Intermediate Japanese</td>
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<td>JPN 21</td>
<td>Reading and Conversation</td>
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<td>JPN 71</td>
<td>Love &amp; Sexuality in World Literature</td>
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<td>JPN 114/R</td>
<td>Gender in Japanese Culture</td>
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<td>JPN 115</td>
<td>Haruki Murakami</td>
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<td>JPN 191-01</td>
<td>Seminar on Special Topics: Horror and Reverence in Japanese Culture</td>
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<td>JPN 121</td>
<td>Advanced Japanese</td>
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**JUDAIC STUDIES**

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<td>Introduction to Hebrew Bible</td>
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<td>JS 87</td>
<td>Introduction to Talmud</td>
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<td>JS 132</td>
<td>The Book of Genesis &amp; Its Interpreters</td>
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<td>JS 191-01</td>
<td>Special Topics: Saul Bellow and Company</td>
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**RUSSIAN**

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<td>RUS 1 A-B</td>
<td>Elementary Russian</td>
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<td>RUS 3</td>
<td>Intermediate Russian</td>
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<td>RUS 21</td>
<td>Composition and Conversation</td>
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<td>RUS 65/165</td>
<td>Dostoevsky</td>
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<td>RUS 71</td>
<td>Love &amp; Sexuality in World Literature</td>
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<td>RUS 80</td>
<td>Russian Film: Arts, Politics and Society</td>
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<td>RUS 121</td>
<td>Advanced Russian</td>
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<td>RUS 125</td>
<td>Russia Today: Society and Culture</td>
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**WORLD LITERATURE**

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<td>WL 122</td>
<td>South African Writers &amp; Film</td>
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<td>WL 132</td>
<td>The Book of Genesis &amp; Its Interpreters</td>
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**ARABIC**

**Language Courses:**
- ARB 1 A-F: Elementary Modern Standard Arabic
- ARB 3 A-C: Intermediate Standard Arabic
- ARB 5: Colloquial Arabic: Levantine
- ARB 21 A-B: Arabic Reading, Composition & Conversation
- ARB 121-01: Advanced Modern Standard Arabic

**Taught in English:**
- ARB 52: Arabic Music Ensemble
- ARB 91-01: Special Topics: Border Crossings: Travelers, Migrants, and Refugees in the Middle East

**Special courses:**
- ARB 93/193: Directed Study/ Advanced Directed Study
- ARB 198: Honors Thesis

**ARB 1 Elementary Modern Standard Arabic**
Section A: Khattab
H+HF
TR 1:30-2:45, F 2:30-3:20
Section B: Abdul-Aziz
F+FF
TR 12:00-1:15, F 12:00-12:50
Section C: Khattab
G+GF
MW 1:30-2:45, F 1:30-2:20
Section D: Abdul-Aziz
ARR
TR 9:05-10:20, F 9:30-10:20
Section F: Jajji
I+IF
MW 3:00-4:15, F 3:30-4:20

Introduction to Modern Standard Arabic. Communicative approach through development of four language skills: reading, writing, listening, and speaking. No previous knowledge of Arabic language or script required.

**ARB 3 Intermediate Standard Arabic**
Section A: Zendah
JM+J
M 4:30-5:20, TR 3:00-4:15
Section B: Abdul Aziz
ARR
TR 10:30-11:45, F 10:30-11:20
Section C: Zendah
L+NM
M 6:00-6:50, TR 4:30-5:45

A continuation of Elementary Modern Standard Arabic. Communicative approach with particular emphasis on active control of Arabic grammar and vocabulary; conversation; reading, translation and discussion of selected texts. The course includes oral presentations and short papers in Arabic. Weekly meetings include 2 regular classes and one conversation class. Prerequisites: Arabic 2 or equivalent.

**ARB 5 Colloquial Arabic: Levantine**
Zendah
D
M 9:30-10:20, TR 10:30-11:20

Introduction to the spoken Arabic used in the Levant (Syria, Jordan, Lebanon, Palestine). The course will focus on day-to-day conversations by starting with daily basic expressions and commonly used verb structures to more complex conversations and sentence forming. Students will also gain exposure to pressing cultural issues and debates in the Levant region. Pre-requisite: Arabic 3 or permission of instructor.
ARB 21 Arabic Reading Composition and Conversation
Section A  Jajji       E+EF       MW 10:30-11:45, F 10:30-11:20
Section B  Jajji       L+NM       M 6:00-6:50, TR 4:30-5:45
Emphasis on active control of vocabulary and grammar. Intensive practice in
communication, reading, writing, and translation. The course includes oral
presentations, short papers and a creative project. Weekly meetings include 2 regular
classes and one conversation class. Prerequisite: Arabic 4 or equivalent.

ARB 121 Advanced Modern Standard Arabic
Section 01  Khattab     I+IF       MW 3:00-4:15, F 3:30-4:20
This course will offer readings and discussions in Modern Standard Arabic. The
textbook Media Arabic (Alaa Elgibali et al) is the main source. Articles dealing with a
variety of topics will be explored, including Islam and politics, Arabic folklore, Arabs
and the West, Modern Arabic poetry, development in Arab developing countries, and
Arabic feminist writers. Grammatical structures will be discussed in the context of
articles addressing these issues. The course will also use audio-visual materials. In
Arabic.

Taught in English
ARB 52 Arabic Music Ensemble
Al-Rubaye    ARR       M 6:00-8:30
Performance of both classical and folk Arabic music. The Maqam micro-tonal scale
system as applied to both Western and Arabic instruments. Improvisation, form,
sty le, rhythmic cycles, as well as Arabic vocal diction. Some Arabic Ouds (lutes) to be
made available. One half-course credit. Cross-listed as MUS 92-01. This course
satisfies an IR requirement. Please see their website for more details.

ARB 91-01 Special Topics: Border Crossings: Travelers, Migrants, and
Refugees in the Middle East
Chreiteh (Shraytekh)     H+       TR 1:30-2:45
What is minority, and what does it mean for a film or novel to be minor? How do
communities/individuals who differ on the basis of ethnicity, race, language, gender,
religion, culture, citizenship, and ability navigate national and international
landscapes? How do minor communities represent themselves and others onscreen
and in narrative? How do they navigate dominant cultures and languages? This class
is a study of a number of novels and films that raise the question of minority. We will
read the texts in their historical and cultural contexts, while reflecting on the meaning
of minor and Fourth Cinemas and literatures. Secondary readings include
groundbreaking critical texts on topics such as ethnicity, gender, and economic
condition in relation to nationhood, belonging, and immigration.
Language Courses:
CHNS 1 A-E  Elementary Chinese
CHNS 1/2  Intensive Elementary Chinese
CHNS 3 A-D  Intermediate Chinese
CHNS 21 A-D  Reading & Conversation
CHNS 121 A-C  Advanced Chinese I
CHNS 123  Advanced Readings in Chinese Culture
CHNS 125  Newspaper Readings

Taught in English:
CHNS 61  Classical Chinese Literature
CHNS 70  Introduction to Chinese Popular Culture
CHNS 91-01  Special Topics: From Beijing to Bollywood: Cinema of India & China

Special Courses:
CHNS 93/193  Directed Study/ Advanced Directed Study
CHNS 198  Honors Thesis

CHNS 1 Elementary Chinese
Section A  Feng  F+FF  TR 12:00-1:15, F 12:00-12:50
Section B  Feng  H+HF  TR 1:30-2:45, F 2:30-3:20
Section C  Wan  G+GF  MW 1:30-2:45, F 1:30-2:20
Section D  Li, M.  C+CF  TW 9:05-10:20, F 9:30-10:20
Section E  Li, M.  E+EF  MW 10:30-11:45, F 10:30-11:20

Introduction to Modern Mandarin Chinese. Emphasis on active command of basic spoken and written Chinese. Intensive training in pronunciation, conversation, pinyin, characters, reading and writing. Online drills required. Four hours per week in 3 sessions.

CHNS 1/2 Intensive Elementary Chinese
Wang, M.  ARR  MTWF 9:30-10:20, TR 10:20-11:45

Combines Chinese 1 and 2 into one semester. Followed by Chinese 3/4, this intensive course allows students to begin third-year Chinese (Chinese 21) after only one year of study. Designed for students who want to move faster. Highly recommended for heritage learners and students with limited Chinese learning experience. Daily online drills required. Meets every day. Seven hours per week in 6 sessions.

CHNS 3 Intermediate Chinese
Section A  Wang, S.  C+CF  TW 9:05-10:20, F 9:30-10:20
Section B  Wang, S.  E+EF  MW 10:30-11:45, F 10:30-11:20
Section C  Kuriyama  F+FF  TR 12:00-1:15, F 12:00-12:50
Section D  Li, M.  G+GF  MW 1:30-2:45, F 1:30-2:20

Continuation of Chinese 2. Emphasis on oral communication, basic vocabulary, and grammar. More practice in reading and writing. Online drills required. Four hours per week in 3 sessions. Prerequisite: Chinese 2 or equivalent.
CHNS 21 Reading and Conversation
Section A  Li, J.  F+FF  TR 12:00-1:15, F 12:00-12:50
Section B  Kuriyama  G+GF  MW 1:30-2:45, F 1:30-2:20
Section C  Kuriyama  ARR  MW 3:00-4:15, F 10:30-11:20
Section D  Li, J.  H+HF  TR 1:30-2:45, F 2:30-3:20
For students with equivalent of two years of college Chinese. Grammar review, reading, conversation, and writing. Selections of the course will cover various aspects of the Chinese Culture. Class conducted mainly in Chinese. Four hours per week in 3 sessions. Prerequisite: Chinese 4 or equivalent.

CHNS 121 Advanced Chinese
Section A  Wan  E+EF  MW10:30-11:45, F 10:30-11:20
Section B  Wan  F+FF  TR 12:00-1:15, F 12:00-12:50
Section C  Feng  ARR  TR 4:30-5:45, F 1:30-2:20
For students with equivalent of three years of college Chinese. Intensive practice in speaking, reading, writing, and translating. Emphasis on contemporary materials dealing with cultural topics. Mainly conducted in Chinese. Online drills required. Four hours per week in 3 sessions. Prerequisite: Chinese 22 or equivalent.

CHNS 123 Advanced Readings in Chinese Culture
Wang, S.  G+  MW 1:30-2:45
Discussion of current social, political, economic and cultural issues, with emphasis on vocabulary, structures, and styles. Equal emphasis on oral and written skills. Class conducted in Chinese. Three hours per week in 2 sessions. Prerequisite: Chinese 122 or equivalent.

CHNS 125 Newspaper Readings
Li, J.  L+  TR 4:30-5:45
Introduction to the language of Chinese media, including newspapers, magazines, TV, radio and the internet. Covers both the content of the selected materials and the linguistic characteristics of the language: its structures, vocabulary and style. Emphasis on improved reading comprehension through the study, analysis and discussion of a wide range of topics in the Chinese media. Recommendations: CHNS 124 or equivalent.

Taught in English:
CHNS 61 Classical Chinese Literature
Qian  I+  MW 3:00-4:15
Introduction to source materials and major genres and writers of the classical period, from 800 B.C.E. to the nineteenth century, with special emphasis on recurrent themes, generic developments, aesthetics, and cultural and historical contexts. Readings include selections from The Book of Poetry, Songs of the South; early historical narratives; Han rhyme-prose and folk ballads; Six Dynasties nature poetry and protofiction; Tang-Song poetry, lyrics, and short stories; Yuan songs and drama; and Ming-Qing novels. Taught in English.
CHNS 70 Introduction to Chinese Popular Culture
Zhong H+ TR 1:30-2:45
A survey of modern and contemporary Chinese popular culture including popular fiction, film, television, music, and the internet. Offers a rare opportunity for students to study and examine a range of Chinese popular cultural forms and texts, specifically their content, production, reception, and social and political implications within specific historical contexts. (Maybe taken at 100 level with consent.)

CHNS 91-01 Special Topics: From Beijing to Bollywood: Cinema of India & China
Zhong/Modhumita ARR TR 3:00-5:15
Through selected films and critical essays, this new course introduces a comparative perspective in order to understand two neighboring countries in Asia, their modern cultural production, and their social transformations. In particular, an examination of nationalism, revolution, and globalization as filmic expression. In English. No prerequisites. Cross-listed with ENG 91-02, FMS 94-02 and ILVS 91-02.
GERMAN

Language Courses and Courses taught in German:
GER 1 A-D  Elementary German I
GER 3 A-C  Intermediate German I
GER 21 A-B Composition and Conversation I
GER 61  Survey of German Literature I
GER 121  Advanced German

Taught in English:
GER 70/170  Grimms’ Fairy Tales
GER 73/173  Berlin: An Excursion into Modernity
GER 114  Linguistic Approaches to Second Language Acquisition

Special Courses:
GER 93/193  Directed Study
GER 95/195  Teaching Internship
GER 198  Honors Thesis
GER 291  Graduate Colloquium
GER 401-PT  Masters Degree
GER 402-FT  Masters Degree

GER 1 Elementary German I
Section A  Pfaffinger  C+CF  TW 9:05-10:20, F 9:30-10:20
Section B  Schumann  F+ FF  TR 12:00-1:15, F 12:00-12:50
Section C  Staff  H+ GF  TR 1:30-2:45, F 1:30-2:20
Section D  Grimm  NML+  M 6:00-6:50, TR 4:30-5:45
Emphasis on oral and written communication about everyday topics. Offers extensive vocabulary acquisition, grammar practice, and listening and reading exercises to increase cultural awareness. No prerequisites.

GER 3 Intermediate German I
Section A  Schumann  C+CF  TW 9:05-10:20, F 9:30-10:20
Section B  Pfaffinger  E+EF  MW10:30-11:45, F 10:30-11:20
Section C  Grimm  JM+  M 4:30-5:20, TR 3:00-4:15
Authentic readings, films, and audio materials from a variety of genres and time periods. Introduction to intermediate grammar. Development of reading and writing skills to enhance cultural awareness and cross-cultural understanding. Emphasis on broadening the vocabulary base and increasing the complexity of texts. Prerequisite GER 2 or equivalent.

GER 21 Composition and Conversation I
Section A  Stoessel  C  TWF 9:30-10:20
Section B  Pfaffinger  D  M 9:30-10:20, TR 10:30-11:20
Emphasis on fluency and accuracy in writing German across a variety of genres. Review of more advanced structures. Focus on deepening cultural competence and understanding through authentic texts, discussions, and film material. Frequent use
of the Internet and student projects involving digital technology. One additional weekly practice session to improve speaking facility and reinforce and expand class material. Prerequisite: GER 4 or equivalent.

GER 61 Survey of German Literature I
Wilczek E+ MW 10:30-11:45
An introduction to the history of German literature from the Middle Ages to the latter decades of the nineteenth century. Emphasis on development and characteristics of epochal styles, such as Baroque or Romanticism, with occasional references to comparable phenomena in the visual arts. Readings include primary works by major German writers of poetry, fiction, and drama such as Goethe, Schiller, and Karoline von Günderrode. Prerequisite: German 22 or consent. In German.

GER 121 Advanced German
Stoessel D M 9:30-10:20, TR 10:30-11:20
Intensive practice in speaking, writing, and translating. Study of syntax and style. Emphasis on contemporary materials (including Die Zeit, Der Spiegel, and others) dealing with social, political, economic, and broadly cultural topics that are important to the German-speaking countries today. Oral and written reports. Prerequisite: German 22, 62, equivalent, study abroad, or consent.

Taught in English:

GER 70/170 Grimms’ Fairy Tales
Pfeifer G+ MW 1:30-2:45
The Grimm brothers as nineteenth-century collectors and authors. Folk tale and literary fairy tale; relation to the development of German nationalism and capitalism; role in attitude formation toward gender and social class; assimilation and adaptation in twentieth-century social, political, and economic life under the Weimar Republic, National Socialism, and post-World War II Germany. Significant focus on women's issues. In English. Upper Level with extra meetings in German; with consent.

GER 73/173 Berlin: An Excursion into Modernity
Wilczek I+ MW 3:00-4:15
A site of radical artistic experimentation, the political center of Nazi regime and terror, a divided Cold War frontier-city, and finally a playground for global hipsters: More than any other city, Berlin has been a source and a theater for the forces shaping Western modernity. This course examines the co-emergence of metropolitan Berlin and modernist art and thinking from the early twentieth century to the present. Themes include utopian/dystopian urbanity, the relation between art and propaganda, the politics of memory, the aesthetics of terrorism as well as the creative force of cultural hybridity. Emphasis is on literature, film, and visual culture, supplemented by readings in philosophy, (cultural) history, and urban studies. Upper Level with extra meetings in German; with consent. Cross-listed as ILVS 91-04.
GER 114 Linguistic Approaches to Second Language Acquisition
Stoessel  ARR  W 4:30-7:15
This course explores models of language acquisition, reasoning and understanding in teaching second languages through readings from linguistics, applied linguistics, cognitive science, and education. Students connect theory with practical experience from the context of elementary, middle, and high school levels. No prerequisites. Cross-listed as ED 114, LING 114 & ML 114.
HEBREW

**Language Courses:**
HEB 1 A-B  Elementary Hebrew
HEB 3  Intermediate Hebrew
HEB 21  Conversation and Composition
HEB 121  Composition and Conversation

**Special Courses:**
HEB 93/193  Directed Study/Advanced Directed Study
HEB 95  Teaching Internship

**HEB 1 Elementary Hebrew**
Section A  Kimelman  E+EF  MW 10:30-11:45, F 10:30-11:20
Section B  Kimelman  G+GF  MW 1:30-2:45, F 1:30-2:20
This course is designated for students with no (or very limited) knowledge of Hebrew. Students learn the fundamental structures of Hebrew and its basic forms, as well as the necessary vocabulary for everyday conversations, reading and writing on a limited scale. An additional hour of class for practice and drills to be arranged.

**HEB 3 Intermediate Hebrew**
Section A  Harari-Spencer  E+EF  MW 10:30-11:45, F 10:30-11:20
Continuation of Hebrew 002. The course teaches students intermediate-level Hebrew language skills, in particular with regard to the daily use of Hebrew as well as the understanding of articles written from the press and scientific journals adapted into simplified Hebrew. The course will broaden the vocabulary studied in Hebrew 002. In addition, students will gain command of the fundamental structures of Hebrew and its basic grammatical forms. Prerequisite: Hebrew 002 or consent of instructor.

**HEB 21 Composition and Conversation**
Harari-Spencer  H+EF  TR 1:30-2:45, F 1:30-2:20
Continuation of Hebrew 4. This course will teach students to understand adapted articles and create passages in Modern Hebrew through exposure to the Hebrew currently used in Israeli newspaper, television, cinema, pop music, Internet, literature, and everyday conversation. The course will combine and broaden the grammatical structures and vocabulary studied in Hebrew 4. By the end of Hebrew 21, students will be able to read texts in standard Hebrew. Prerequisite: Completion of Hebrew 004 or equivalent, or permission of the instructor.

**HEB 121 Composition and Conversation**
Harari-Spencer  J+  TR 3:00-4:15 Additional 50 min TBA
Continuation of Hebrew 22. The course will broaden the grammatical structures and vocabulary studied in Hebrew 22. It will concentrate on the written language and will teach students to understand unadapted texts, in particular literature and the press. Students will expand their knowledge of synonyms and the subtle differences between words. By the end of the course, students should have a good command of most verbal and syntactical structures, including exceptions to the rules. Prerequisite: Hebrew 022 or consent of instructor.

5 September 2017
### ILVS Courses:

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### ILVS 51 Art of the Moving Image

**Turvey**  
**G+**  
**MW 1:30-2:45**

Exploration of cinema's basic aesthetic characteristics: its stylistic features, such as editing, cinematography, and sound, as well as its major narrative and non-narrative forms. Screenings include a variety of films from the US and abroad that exemplify cinema's myriad forms and styles: mainstream and avant-garde, fiction and non-fiction, narrative and non-narrative, black-and-white and color, silent and sound. Discussion of the extent to which cinema's aesthetic features are shared by television and interactive media such as video games, as well as what is artistically distinctive about these newer moving image media. Cross-listed as FMS 20. **Mandatory film recitation either MW 6:00-8:00pm or F 9:00am – 1:00pm.**

### ILVS 57 Hitchcock: Cinema, Gender, Ideology

**Edelman**  
**E+**  
**MW 10:30-11:45**

Studies in the major films of Hitchcock with specific attention to the relations among popular culture, narrative cinema, and the social constructions of gender, sexuality, and cultural authority. Emphasis on various theories of cinema and spectatorial relations (feminist, psychoanalytic, queer) and close examination of the representational practices that "naturalize" heterosexual romance in relation to the narrative of "suspense."

Recommendations: ENG 1, 2 REQUIRED or Fulfillment of College Writing Requirement. Cross-listed as FMS 0081 and ENG 80.

### ILVS 71 Love & Sexuality in World Literature

**Carleton/Inouye**  
**E+**  
**MW 10:30-11:45**

Representations of love and sexuality in Japanese and Russian literature. Specific issues to be addressed across a diverse body of literature, film, and art include 1) the fusion of sexuality and romance, 2) love as a problem versus love as an ideal, 3)
societal conventions as to so-called proper or normative behavior (the various ways hetero- and homosexuality, celibacy, and hedonism have been understood and commented upon in artistic media). All discussions and readings in English. Cross-listed as CIV 71, RUS 71, and JPN 71.

**ILVS 91-01 Special Topics: Border Crossings: Travelers, Migrants, and Refugees in the Middle East**
Chreiteh (Shraytekh) K+  
MW 4:30-5:45  
What is minority, and what does it mean for a film or novel to be minor? How do communities/individuals who differ on the basis of ethnicity, race, language, gender, religion, culture, citizenship, and ability navigate national and international landscapes? How do minor communities represent themselves and others onscreen and in narrative? How do they navigate dominant cultures and languages? This class is a study of a number of novels and films that raise the question of minority. We will read the texts in their historical and cultural contexts, while reflecting on the meaning of minor and Fourth Cinemas and literatures. Secondary readings include groundbreaking critical texts on topics such as ethnicity, gender, and economic condition in relation to nationhood, belonging, and immigration. Cross-listed as ARB 91-01.

**ILVS 91-02 Special Topics: From Beijing to Bollywood: Cinema of India & China**
Zhong/Modhumita ARR  
TR 3:00-5:15  
Through selected films and critical essays, this new course introduces a comparative perspective in order to understand two neighboring countries in Asia, their modern cultural production, and their social transformations. In particular, an examination of nationalism, revolution, and globalization as filmic expression. In English. No prerequisites. Cross-listed with ENG 91-02, FMS 94-02 and ILVS 91-02.

**ILVS 91-03 Special Topics: Cinema of Apocalypse**
Napier H+  
TR 1:30-2:45  
The end of the world has long been a central theme in many cultures and religions. Judeo-Christian visions of apocalypse, such as the great flood and the Book of Revelation, described times of moral reckoning when good fought against evil. In Japan, the Buddhist doctrine of Mappo (the latter days of the law) foresaw a time of moral and spiritual decay. More recently the last century brought in horrific images of world-ending events most notably nuclear holocaust, environmental disasters and alien invasions. It is appropriate that cinema, the medium most associated with the twentieth century, has been particularly effective in envisioning an enormous variety of end times. It is also not surprising that Japanese cinema, from the only country that has experienced atomic bombing, contains some of the most memorable and affecting evocations of apocalypse. This course examines the way apocalypse has been expressed in Western, Asian, Australian and European cinema. We begin with Ingmar Bergman’s magnificent allegory of medieval European disaster, *The Seventh Seal*, continue with the Cold War classic *Dr.Strangelove* and important live action works from America, Japan and Korea (*Terminator Two: Judgement Day, Black Rain, Snow Piercer*) followed by Japanese animation’s (anime) classic apocalyptic works, “Akira”, “Princess Mononoke” and the anime influenced American film *Wall-e*. The
course will end with Lars Von Triers exquisite apocalyptic meditation, *Melancholia*. Themes to be discussed: the role of apocalyptic thought in East Asian and Western culture, modes of loss and mourning, processing nuclear and environmental catastrophe, and how live action and animation create different end-time visions. Cross-listed with FMS 94-07.

**ILVS 91-04: Berlin: An Excursion into Modernity**  
Wilczek  I+  MW 3:00-4:15  
A site of radical artistic experimentation, the political center of Nazi regime and terror, a divided Cold War frontier-city, and finally a playground for global hipsters: More than any other city, Berlin has been a source and a theater for the forces shaping Western modernity. This course examines the co-emergence of metropolitan Berlin and modernist art and thinking from the early twentieth century to the present. Themes include utopian/dystopian urbanity, the relation between art and propaganda, the politics of memory, the aesthetics of terrorism as well as the creative force of cultural hybridity. Emphasis is on literature, film, and visual culture, supplemented by readings in philosophy, (cultural) history, and urban studies. Upper Level with extra meetings in German; with consent. Cross-listed as GER 73.

**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, and Besse Head. Cross-listed as WL 122.

**ILVS 132 The Book of Genesis and Its Interpreters**  
Rosenberg  ARR  W 4:30-7:15  
A detailed study of the biblical book of Genesis, with special attention to the role the book played in postbiblical cultural traditions. All texts read in English. No prerequisites. Cross-listed as JS 132, REL 132 and WL 132.

**ILVS 180 Psychoanalysis and Cinema**  
Edelman  I+  MW 3:00-4:15  
Advanced seminar in the relation between psychoanalytic theory and the theory and practice of cinema. Focus on major psychoanalytic writings (primarily by Freud, Lacan, and Žižek) and important work in psychoanalytic film theory in relation to cinematic texts. Requirements: English major, FMS major, or permission of instructor. Cross-listed as ENG 180.
JAPANESE

Language Courses:
- JPN 1 A-D: Elementary Japanese
- JPN 3 A-C: Intermediate Japanese
- JPN 21: Reading and Conversation
- JPN 121: Advanced Japanese

Taught in English:
- JPN 71: Love & Sexuality in World Literature
- JPN 114/R: Gender in Japanese Culture
- JPN 115: Haruki Murakami
- JPN 191-01: Seminar on Special Topics: Horror and Reverence in Japanese Culture

Special Courses:
- JPN 93/193: Directed Study/Adv. Directed Studies
- JPN 198: Japanese Honors Thesis

JPN 1 Elementary Japanese
Section A: Kagawa, E+EF, MW 10:30-11:45, F 10:30-11:20
Section B: Kagawa, G+GF, MW 1:30-2:45, F 1:30-2:20
Section C: Yagi, F+FF, TR 12:00-1:15, F 12:00-12:50
Section D: Yagi, H+HF, TR 1:30-2:45, F 2:30-3:20
Pronunciation, basic grammar and conversation. An introduction to modern written Japanese including hiragana and katakana syllabaries, and kanji. No previous knowledge of Japanese required.

JPN 3 Intermediate Japanese
Section A: Yagi, C+CF, TW 9:05-10:20, F 9:30-10:20
Section B: Koizumi, F+FF, TR 12:00-1:15, F 12:00-12:50
Section C: Koizumi, H+HF, TR 1:30-2:45, F 2:30-3:20
Continuation of Elementary Japanese. Emphasis on grammar, reading, writing, and conversation. Prerequisite: Japanese 002 or consent.

JPN 21 Reading and Conversation
Section A: Koizumi, C+CF, TW 9:05-10:20, F 9:30-10:20
Continuation of Intermediate Japanese with more emphasis on reading, writing, and conversation. A considerable portion of the class will be conducted in Japanese. Prerequisite: Japanese 004 or consent.

JPN 121 Advanced Japanese
Kagawa, I+IF, MW 3:00-4:15, F 3:30-4:20
This course is designed for students who have had the equivalent of at least three years of Japanese language study. The primary aim of the course is to train students so that they can read and discuss contemporary authentic Japanese literary and non-literary materials. The course will be conducted mainly in Japanese. Prerequisite: JPN 22 or consent.
**Taught in English:**

**JPN 71 Love & Sexuality in World Lit**

Inouye/Carleton  
E+  
MW 10:30-11:45  

Representations of love and sexuality in Japanese and Russian literature. Specific issues to be addressed across a diverse body of literature, film, and art include 1) the fusion of sexuality and romance, 2) love as a problem versus love as an ideal, 3) societal conventions as to so-called proper or normative behavior (the various ways hetero- and homosexuality, celibacy, and hedonism have been understood and commented upon in artistic media). All discussions and readings in English. Cross-listed as CIV 71, ILVS 71, and RUS 71.

**JPN 114 Gender in Japanese Culture**

Napier  
J+  
TR 3:00-4:15  

The role of femininity and masculinity in Japanese culture, from the writings of Muraskai Shikibu, creator of "The Tale of Genji" to the heroines of contemporary Japanese animation (anime). Our sources will include, literature, film, essays, television series, manga (comics) and anime. The role of women as a repository of tradition, the use of women in contemporary horror films, the rise and fall of the iconic salaryman, the crisis in contemporary masculinity, and issues in queer sexuality. Taught in English. **Mandatory film recitation Mondays 6:00-8:30pm.**

**JPN 115 Haruki Murakami**

Hirata  
L+  
TR 4:30-5:45  


**JPN 191-01 Seminar on Special Topics: Horror and Reverence in Japanese Culture**

Inouye  
11+  
T 6:00-9:00  

Examination Japan’s long tradition of monstrosity and horror, “Japanese gothic.” The earliest texts to contemporary treatments: literature, film, anime, manga, painting, popular culture. The influence of animism on fear as both reverence and horror. Consideration given to each side of this duality, and attention to the dynamism that destroys the distance between one and the other.
JUDAIC STUDIES

General Courses:
JS 21 Introduction to Hebrew Bible
JS 87 Introduction to Talmud
JS 132 The Book of Genesis and Its Interpreters
JS 191-01 Special Topics: Saul Bellow and Company

Special courses:
JS 93/193 Directed Study/Adv Directed Study
JS 99 Internship
JS 199 Senior Honors Thesis

General courses
JS 21 Introduction to Hebrew Bible
Hutaff H+ TR 1:30-2:45
Survey of the Hebrew Bible in its historical context. Development of the religion of Ancient Israel, the life of Moses, production of Israelite codes of law, construction of theological language and imagery, rise of monarchy and temple, accounts of creation, psalms and wisdom literature, and lives and legacies of the Israelite prophets. Cross-listed as REL 21.

JS 87 Introduction to Talmud
Braunig H+ TR 1:30-2:45
Selected passages from the Talmud and rabbinic literature, Mishnah, Gemara, Commentaries. Relevance to contemporary moral and ethical issues. Cross-listed as REL 87.

JS 132 The Book of Genesis and Its Interpreters
Rosenberg ARR W 4:30-7:15
A detailed study of the biblical book of Genesis, with special attention to the role the book played in postbiblical cultural traditions. All texts read in English. No prerequisites. Cross-listed as ILVS 132, REL 132 and WL 132.

JS 191-01 Special Topics: Saul Bellow and Company
Freedman-Bellow F+ TR 12:00-1:15
At a moment in the Twentieth Century when many lamented the death of the novel, the collapse of civilization and the victory of nihilism, one young writer set out to forge his own voice. Saul Bellow planned to go about it “free-style,” to discover, if he could, language to describe his time, place and experience. He began to write at the kitchen table, wrote through depressions and wars, personal tragedies and the curse of the Nobel, and finally entered an old age in which he continued to “scribble, scribble, scribble.” We will explore the fiction, letters and essays of Saul Bellow, alongside some of the poets, novelists and thinkers he imitated, did battle with, and deeply admired. Learn what inspired Bellow to light out on his own, and to reject the possibility of a life without art. This course fulfills the post-1860 requirement. Cross-listed as ENG 191-01.
# RUSSIAN

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<td>RUS 121</td>
<td>Advanced Russian</td>
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<td>RUS 125</td>
<td>Russia Today: Society and Culture</td>
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<td>Dostoevsky</td>
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<td>RUS 71</td>
<td>Love &amp; Sexuality in World Literature</td>
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<td>RUS 80</td>
<td>Russian Film: Arts, Politics and Society</td>
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### RUS 1 Elementary Russian

- **Section A** Aptekman  
  **ARR**  
  **TR 1:30-2:45, F 1:30-2:20**

Introduction to basic communication skills in Russian, with an emphasis on speaking and listening. The fundamentals of Russian grammar, including the main parts of speech, verb conjugation, and basic sentence structure. Students learn to talk about friends and family, studies and interests, and daily schedules. Introduction to Russian culture through songs, poems, and brief readings. Online audio and video materials.

### RUS 3 Intermediate Russian

- **Aptekman**  
  **ARR**  
  **TR 10:30-11:45, F 12:00-12:50**

Further development of speaking, listening, reading, and writing skills. Students learn to express their opinions in a more sophisticated manner on such topics as work, study, and interests, aspects of Russian culture, and cultural difference. Mastery of more advanced grammar topics, including complex sentences, case usage, and verbal aspect. Online audio and video materials and authentic Russian texts. Prerequisite: Russian 2 or placement exam and permission of instructor.

### RUS 21 Composition and Conversation

- **Johnson**  
  **F+FF**  
  **TR 12:00-1:15, F 12:00-12:50**

Going beyond the basics to achieve a sophisticated competence in Russian. Readings of unsimplified texts, fiction (classics and contemporary literature) and non-fiction (newspapers and magazines), feature films and documentaries. Expanding stylistic ability through composition and discussion. Grammar review and some advanced grammar concepts. Prerequisite: Russian 4 or placement exam and permission of instructor.

### RUS 121-01 Advanced Russian

- **Gassel**  
  **ARR**  
  **MW 4:30-5:45, F 10:30-11:20**
Designed for students with the equivalent of three years of college Russian. Classes conducted entirely in Russian. Advanced concepts in grammar and stylistics through reading, composition, and discussion of 19th- and 20th-century Russian short stories, contemporary periodicals, films and TV programming. Intensive practice in pronunciation and intonation; oral final examination. Prerequisite: Russian 22 or placement exam and permission of instructor.

**RUS 125 Russia Today: Society and Culture**  
Gassel M+ MW 6:00-7:15  
Language course for advanced students of Russian, including native/near-native speakers, focusing on society and culture in contemporary Russia. Topics include the revival of the culture industry and its role in the creation of a resurgent Russia and a new 21st century, post-soviet, Russian national identity and society. Course materials include literature, film, music, TV, pop culture and pulp fiction, and the internet. Work includes essays, oral reports and an independent research project. All work and materials in Russian. Recommendations: RUS 122 or placement exam and permission of instructor.

**Taught in English:**  
**RUS 65/165 Dostoevsky**  
Marquette H+ TR 1:30-2:45  
Dostoevsky's evolution as a writer and thinker, from his beginnings in socialist utopianism to his emergence as one of Russia's foremost religious philosophers. His exploration of the unconscious, social and moral transgression, revolution, the human condition, and religious truth. Readings include Crime and Punishment, The Idiot, Brothers Karamazov. Alternate years. (May be taken at 100 level with consent).

**RUS 71 Love & Sexuality in World Literature**  
Carleton/Inouye E+ MW 10:30-11:45  
Representations of love and sexuality in Japanese and Russian literature. Specific issues to be addressed across a diverse body of literature, film, and art include 1) the fusion of sexuality and romance, 2) love as a problem versus love as an ideal, 3) societal conventions as to so-called proper or normative behavior (the various ways hetero- and homosexuality, celibacy, and hedonism have been understood and commented upon in artistic media). All discussions and readings in English. Cross-listed as CIV 71, ILVS 71, and JPN 71.

**RUS 80 Russian Film: Art, Politics and Society**  
Johnson L+N+ TR 4:30-7:00  
(Includes screenings)  
Survey of film classics by Eisenstein, Pudovkin, Vertov, Tarkovsky, and others, tracing the parallels between the history of film and the history of the Soviet state and society; Lenin and film as propaganda; the experimental twenties; cinema verité (kinopravda); Socialist Realism; the Great Patriotic War; the "Thaw"; 1960s to present: conservatives vs. liberals; unbanned films, and the new cinema of glasnost, perestroika, and post-Soviet Russia. Fulfills the arts distribution requirements. No prerequisites. Films with English subtitles. Cross-listed as FMS 80.
WL 122 South African Writers & Film
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, Sindiwe Magona, Mongane Serote, Ruth First, Nadine Gordimer, and Phaswane Mpe. Cross-listed as AFR 147-04 and ILVS 122.

WL 132 The Book of Genesis and Its Interpreters
Rosenberg ARR W 4:30-7:15
A detailed study of the biblical book of Genesis, with special attention to the role the book played in postbiblical cultural traditions. All texts read in English. No prerequisites. Cross-listed as ILVS 132, REL 132 and JS 132.