Department of International Literary & Cultural Studies

Presents

Spring 2017 Courses

Arabic, Chinese, German, Hebrew, ILVS, Japanese, Judaic Studies, Russian, and World Literature
### THE FACULTY OF GERMAN, RUSSIAN, & ASIAN

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19 January 2017
Spring 2017

ARABIC
ARB 2 A-D  Elementary Modern Standard Arabic
ARB 4 A-D  Intermediate Modern Standard Arabic
ARB 7     Advanced Colloquial Arabic: Levantine
ARB 22 A-B Arabic Reading, Comp, Conversation
ARB 52    Special Topics: Arabic Music Ensemble
ARB 57    Arab and Middle Eastern Cinemas
ARB 92-01 Special Topics: The Fantastic in Arabic Literature
ARB 122-01 Advanced Modern Standard Arabic
ARB 124   Advanced Readings in Arabic Culture
ARB 155   Visualizing Colonialism

CHINESE
CHNS 2 A-C  Elementary Chinese
CHNS 3/4    Intensive Intermediate Chinese
CHNS 4 A-C  Intermediate Chinese
CHNS 22 A-C Reading & Conversation
CHNS 52    Chinese Characters
CHNS 76    The Chinese Ghost Story
CHNS 79    Women and Gender in Modern Chinese Culture
CHNS 101   Foundations of Chinese Thought
CHNS 122 A-B Advanced Chinese
CHNS 124   Advanced Readings in Chinese Culture
CHNS 192-01 Special Topics: China & the West

GERMAN
GER 2 A-D  Elementary German
GER 4 A-B  Intermediate German
GER 22     Composition/Conversation
GER 34     German Business and Politics
GER 62     Survey of German Literature II
GER 92-01/192-01 Special Topics: Kafka and Film
GER 92-02  Special Topics: Marx’s Critical Legacy
GER 178    German Literature Since 1945

HEBREW
HEB 2 A-B  Elementary Hebrew
HEB 4      Intermediate Hebrew
HEB 22     Composition and Conversation
HEB 122    Composition and Conversation

ILVS
ILVS 52    Global History of Cinema
ILVS 60    Introduction to Literary & Cultural Studies
ILVS 62        Jewish Women
ILVS 70        Intro to Visual Studies
ILVS 87        Arab and Middle Eastern Cinemas
ILVS 88        Warrior Nations: Russia and US
ILVS 92-01     Special Topics: The Fantastic in Arabic Literature
ILVS 92-02     Special Topics: Kafka and Film
ILVS 92-03     Special Topics: Marx’s Critical Legacy
ILVS 92-04     Special Topics: The Story of King David
ILVS 101       Visualizing Colonialism
ILVS 103       Jewish Experience on Film
ILVS 173       Literary Theory
ILVS 186       How Films Think
ILVS 192-01    Adv. Special Topics: Nothingness
ILVS 192-02    Adv. Special Topics: China and the West
ILVS 192-03    Adv. Special Topics: Literature and Film in Post-Civil War Spain
ILVS 194-02    End of the World, Plan B

JAPANESE
JPN 2 A-D      Elementary Japanese
JPN 4 B        Intermediate Japanese
JPN 22         Reading and Conversation
JPN 61         Introduction to Japanese Culture
JPN 80/R       Japanese Film
JPN 92         Special Topics: Japanese Short Story
JPN 122        Advanced Japanese
JPN 124        Advanced Readings in Japanese Culture
JPN 191-01     Seminar on Special Topics: The World of Hayao Miyazaki
JPN 192-01     Advanced Special Topics: Nothingness

JUDAIC STUDIES
JS 78          Jewish Women
JS 91-01       Ladino Language & Culture
JS 136         The Story of King David
JS 142         Jewish Experience on Film
JS 150         Music and Prayer in the Jewish Tradition
JS 162         Philip Roth & Company

RUSSIAN
RUS 2 A-B      Elementary Russian
RUS 4          Intermediate Russian
RUS 22         Composition and Conversation
RUS 60/160     Classics of 19th Century Russian Literature
RUS 78         Warrior Nations: Russia & US
RUS 122        Advanced Russian
RUS 192-01     Adv. Special Topics: Russia’s “Pepsi Generation” Today
WL 71  Scandinavian Literature
WL 136  The Story of King David
WL 142  Jewish Experience on Film
## ARABIC

### Language Courses:
- **ARB 2 A-D**: Elementary Modern Standard Arabic
- **ARB 4 A-D**: Intermediate Modern Standard Arabic
- **ARB 7**: Advanced Colloquial Arabic: Levantine
- **ARB 22 A-B**: Arabic Reading, Comp, Conversation
- **ARB 122-01**: Advanced Modern Standard Arabic
- **ARB 124**: Advanced Readings in Arabic Culture

### Taught in English:
- **ARB 52**: Special Topics: Arabic Music Ensemble
- **ARB 57**: Arab and Middle Eastern Cinemas
- **ARB 92-01**: Special Topics: The Fantastic in Arabic Literature
  - Literature & Cinema
- **ARB 155**: Visualizing Colonialism

### Taught in French:
- **FR 192 D**: Special Topics: Mediterranean Crossings

### Special courses:
- **ARB 94/194**: Directed Study/ Advanced Directed Study
- **ARB 199**: Honors Thesis

### ARB 2 Elementary Modern Standard Arabic

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<thead>
<tr>
<th>Section</th>
<th>Instructor</th>
<th>Time</th>
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<tbody>
<tr>
<td>A</td>
<td>Jajji</td>
<td>C+CF</td>
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<tr>
<td>B</td>
<td>Khattab</td>
<td>JMJ+</td>
</tr>
<tr>
<td>C</td>
<td>Jajji</td>
<td>G+GF</td>
</tr>
<tr>
<td>D</td>
<td>Jajji</td>
<td>ARR</td>
</tr>
</tbody>
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**Continuation of ARB 1: Elementary Modern Standard Arabic.** Communicative approach through the development of the four language skills: reading, writing, listening and speaking. Students will have weekly oral presentations, short papers and a final video project. Pre-requisite: Arabic 01 or equivalent.

### ARB 4 Intermediate Modern Standard Arabic

<table>
<thead>
<tr>
<th>Section</th>
<th>Instructor</th>
<th>Time</th>
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<tbody>
<tr>
<td>A</td>
<td>Abdul-Aziz</td>
<td>ARR</td>
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<tr>
<td>B</td>
<td>Abdul Aziz</td>
<td>F+FF</td>
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<tr>
<td>C</td>
<td>Zendah</td>
<td>G+GF</td>
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<tr>
<td>D</td>
<td>Zendah</td>
<td>E+EF</td>
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</tbody>
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**Continuation of ARB 3: Intermediate 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, typed papers in Arabic and a final creative project. Weekly meetings include 2 regular classes and one conversation class. Prerequisites: Arabic 3 or equivalent.

### ARB 7 Advanced Colloquial Arabic: Levantine

19 January 2017
Zendah C TWF 9:30-10:20
Advanced studies of the colloquial Arabic dialect of Levant (Syria/Palestine and Lebanon). Vocabulary, listening comprehension skills, cultural and social communication. Prerequisite: ARB 5 or equivalent

**ARB 22 Arabic Reading Composition and Conversation**

Section A  El Nady JMJ+ M 4:30-5:20, TR 3:00-4:15
Section B  El Nady ARR 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 21 or equivalent.

**ARB 122 Advanced Modern Standard Arabic**

Section 01  El Nady DMD+ M 9:30-10:20, TR 10:30-11:45
This course will offer readings and discussions in Modern Standard Arabic. 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. Prerequisite: Arabic 21 or equivalent.

**ARB 124 Advanced Readings in Arabic Culture**

Section 01  Khattab H+ TR 1:30-2:45
This language course offers advanced Arabic students an opportunity to continue to refine their skills through exposure to current and past debates relevant to the Arab world, through different themes. Students will lead class discussions, write essays related to the texts and their content, and will occasionally engage in literary creative writing activities. Through exposure to original texts of different styles and genres, students will learn new vocabulary and grammatical structures and sharpen their reading skills while learning about a wide variety of socio-cultural phenomena. In Arabic. Pre-requisite: Arabic 121 or permission.

**Taught in English**

**ARB 52 Arabic Music Ensemble**

Sidiq 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, style, 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 57 Arab and Middle Eastern Cinemas**

Kim ARR T 4:30-7:00
An overview of the social role of cinema in the Arab world and the broader Middle East focusing on a historical perspective on the development and expansion of

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cinema in these parts of the world, as well as several thematic windows through which the relationship of cinema to these societies is examined. In English. Cross-listed as ILVS 87 and FMS 76-01. This course satisfies an IR requirement. Please see their website for more details.

**ARB 92-01 Special Topics: The Fantastic in Arabic Literature**  
Chreiteh (Shraytekh)  
K+  
MW 4:30-5:45  
In this course, we will focus on short stories, novels, and films that feature marvels, spells, magical occurrences, moments of bodily flight, body-soul exchanges, enchanted creatures, and fantastical transformations that disrupt the rules of scientific reality. Through secondary readings and in-class discussions, we will connect these disruptions to political to political discourses negotiated within each of their texts, such as the literary expression of minority identities, the re-imagination of postcolonial ideologies, the construction of indigenous environmental ecologies, and the emergence of post-nationalisms in their local contexts. Cross-listed as ILVS 92-01. This course satisfies an IR requirement. Please see their website for more details.

**ARB 155 Visualizing Colonialism**  
Rastegar  
H+  
TR 1:30-2:45  
An overview of the intersection between world cinema and the conditions of colonialism and postcoloniality. Readings and viewings on representations of the non-Western world in early cinema, and an examination of the development of cinemas of resistance and in particular the articulation of Third Cinema in the context of the Cold War. Films will be drawn from African, American (North and South), European, Middle Eastern, and South Asian cinemas, with special emphasis on Arab cinemas. The emergence of postcolonial themes in cinema, examining the treatment of questions such as gender and identity, social subalterns, engaging with orientalism, diaspora identity, and a range of other issues. Central to the course is the question: what aesthetic innovations in cinema may be related to the engagement with postcolonial issues? In English. Cross-listed as ILVS 101, FMS 175-01, AMER 194-18, AFR 147-04, AAST 194-12, and CST 10-01. This course satisfies an IR requirement. Please see their website for more details.

**Taught in French**

**FR 192 D Special Topics: Mediterranean Crossings**  
El Khoury  
L+  
TR 4:30-5:45  
The Mediterranean has long been the locus of a turbulent history and of vast population movements. This course will focus specifically on the modern and contemporary periods, that is, since the beginning of the French colonization in North Africa in the nineteenth century until today. We will examine the (re-)presentation of several types of voluntary and forced migrations, spurred by colonialism, decolonization, civil wars, political strife, and economic hardship producing exiles, migrants, and refugees in record numbers. Through literary and critical texts written in French, we will explore different Mediterranean spaces: European (France, Spain, Italy), North African (Morocco, Algeria, Tunisia), Middle Eastern (Lebanon, Israel, Palestine, Syria). Throughout, the class will address this
question: how can artistic practices dealing with loss and desolation mediate political dilemmas that also concern the crossing of inner and outer borders on linguistic and cultural translation? IN FRENCH. Prerequisite: French 31 and 32 or consent.
CHINESE

Language Courses:
CHNS 2 A-C  Elementary Chinese
CHNS 3/4  Intensive Intermediate Chinese
CHNS 4 A-C  Intermediate Chinese
CHNS 22 A-C  Reading & Conversation
CHNS 122 A-B  Advanced Chinese
CHNS 124  Advanced Readings in Chinese Culture

Taught in English:
CHNS 52  Chinese Characters
CHNS 76  The Chinese Ghost Story
CHNS 79  Women and Gender in Modern Chinese Culture
CHNS 101  Foundations of Chinese Thought
CHNS 192-01  Special Topics: China & the West

Special Courses:
CHNS 94/194  Directed Study/ Advanced Directed Study
CHNS 199  Honors Thesis

CHNS 2 Elementary Chinese
Section A  Feng  C+FF  TW 9:05-10:20, F 9:30-10:20
Section B  Feng  F+FF  TR 12:00-1:15, F 12:00-12:50
Section C  Wang  G+GF  MW 1:30-2:45, F 1:30-2:20
Continuation of Chinese 1. Emphasis on active command of spoken Chinese. Improvement in pronunciation and conversational skills. Further development in vocabulary, grammar, reading and writing. Online drills required. Four hours per week in 3 sessions. Prerequisite: Chinese 1 or equivalent.

CHNS 3/4 Intensive Intermediate Chinese
Li M.  ARR  MTWF 9:30-10:20, TR 10:30-11:45
Continuation of Intensive Elementary Chinese 1/2. Combination of Chinese 3 and 4 into one semester. Emphasis on oral communication. Intermediate vocabulary and grammar. More practice in reading and writing. Designed for those who want to move faster. Highly recommended for those planning to study or work abroad. Online drills required. Seven hours per week. Meets every day. Two credits. Prerequisite: Chinese 2, 1/2, or equivalent.

CHNS 4 Intermediate Chinese
Section A  Wang, S.  C+CF  TW 9:05-10:20, F 9:30-10:20
Section B  Wang, S.  E+EF  MW10:30-11:45, F 10:30-11:20
Section C  Kuriyama  G+GF  MW 1:30-2:45, F 1:30-2:20
Continuation of Chinese 3. Emphasis on fluency in oral communication. Further studies of grammar and vocabulary. Development of reading and compositional skills. Online drills required. Four hours per week in 3 sessions. Prerequisite: Chinese 3 or equivalent.
CHNS 22 Reading and Conversation
Section A  Wang S.  G+GF  MW 1:30-2:45, F 1:30-2:20
Section B  Kuriyama  H+HF  TR 1:30-2:45, F 2:30-3:20
Section C  Kuriyama  I+FF  MW 3:00-4:15, F 12:00-12:50
Designed for students with an equivalent of two and a half years of college Chinese. In addition to grammar review and reading of contemporary prose essays, skills in conversation and simple composition are also stressed. Class conducted mainly in Chinese. Online drills required. Four hours per week in 3 sessions. Prerequisite: Chinese 21 or equivalent.

CHNS 122 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
Designed for students with an equivalent of three and a half years of college Chinese. Intensive practice in speaking, reading, writing and translating. Emphasis on contemporary materials dealing with cultural topics. Conducted mostly in Chinese. Online drills required. Four hours per week in 3 sessions. Prerequisite: Chinese 121 or equivalent.

CHNS 124 Advanced Readings in Chinese Culture
Feng  H+  TR 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 123 or equivalent.

Taught in English:

CHNS 52 Chinese Characters
Wang, M.  I+  MW 3:00-4:15
Explores historical, cultural, and linguistic aspects of Chinese characters. Provides a deeper and more comprehensive understanding of Chinese characters, which enables students to expand their vocabulary in Chinese systematically and efficiently. Major topics include origins and evolution of Chinese characters, characters and culture, radicals and phonetic components, character structure, IT application, and pedagogy. Emphasis on application of knowledge to actual studies of characters. Prerequisite: Chinese 3 or equivalent. In English.

CHNS 76 The Chinese Ghost Story
Ma, N.  H+  TR 1:30-2:45
The forms and uses of the ghost story in classical Chinese cosmographic, philosophical, historiographic, and literary traditions from the third century B.C. to the eighteenth century. Special emphasis on the poetics and politics of the ghost story in classical Chinese moral, political, and literary discourses. This course satisfies an IR requirement. Please see their website for more details.
CHNS 79 Women and Gender in Modern Chinese Culture
Zhong G+ MW 1:30-2:45
Discussion from a gendered perspective of cultural texts—film, TV, fiction, non-fiction—produced since the early 20th century. Questions to explore include: What major women’s and gender issues have confronted modern China? Why have women and gender issues constituted an intrinsic part of modern Chinese history? How do they change and evolve over time and why? How to understand modern Chinese responses to the changes? Cross-listed as WGSS 42-01. This course satisfies an IR requirement. Please see their website for more details.

CHNS 101 Foundation of Chinese Thought
Ma, N. D+ TR 10:30-11:45
The golden age of Chinese philosophy (500-200 B.C.), with special emphasis on the major schools that established the foundations of Chinese thought: Confucianism, Daoism, Moism, School of Names, Legalism, and Yin-Yang philosophy. Issues such as basic orientations of Chinese thought vis-a-vis Western philosophy and the relevance of ancient Chinese thought to the contemporary world will also be discussed. This course satisfies an IR requirement. Please see their website for more details.

CHNS 192-01 Adv. Special Topics: China & the West
Zhong ARR W 4:30-7:15
Through film, fiction, TV shows, and scholarly writings, this seminar ventures into areas where cross-cultural understanding becomes more than just learning about an “other” culture. We will examine how Chinese and Western cultures perceive and represent one another. We will explore the cultural, political, and historical reasons and implications involved. We will ask whether or not learning about an “other” culture should also entail learning about one’s own culture, and why. Prerequisite: junior standing. In English. Fulfills Chinese seminar requirement. Cross-listed as ILVS 192-02. This course satisfies an IR requirement. Please see their website for more details.
GERMAN

Language Courses
GER 2 A-D  Elementary German II
GER 4 A-B  Intermediate German II
GER 22  Composition and Conversation II
GER 34  German Business and Politics
GER 62  Survey of German Literature II
GER 178  German Literature Since 1945

Taught in English:
GER 92-01/192-01  Special Topics: Kafka and Film
GER 92-02  Special Topics: Marx’s Critical Legacy

Special Courses:
GER 94/194  Directed Study
GER 96/196  Teaching Internship
GER 199  Honors Thesis
GER 291  Graduate Colloquium
GER 401-PT  Masters Degree
GER 402-FT  Masters Degree

GER 2 Elementary German II
Section A  Pfaffinger  C+CF  TW 9:05-10:20, F 9:30-10:20
Section B  Schumann  E+EF  MW10:30-11:45, F 10:30-11:20
Section C  Schumann  G+GF  MW 1:30-2:45, F 1:30-2:20
Section D  Grimm  NML+  M 6:00-6:50, TR 4:30-5:45
Continuation of GER 0001. Focus on written and oral communication about everyday topics. Insights into cultural topics of German speaking countries. Continued study of basic grammar while practicing speaking, listening/understanding, reading, and writing. Prerequisite: GER 1 or equivalent.

GER 4 Intermediate German II
Section A  Stoessel  C  TWF 9:30-10:20
Section B  Pfaffinger  E  MWF 10:30-11:20
Authentic readings, films, and audio materials from a variety of genres and time periods. Development of reading and writing skills to enhance cultural awareness and cross-cultural understanding. Continued practice of intermediate grammar. Emphasis on broadening the vocabulary base and increasing the complexity of texts. One additional weekly practice session to improve speaking facility and reinforce and expand class material. Prerequisite: GER 3 or equivalent.

GER 22 Composition and Conversation II
Stoessel  D  M 9:30-10:20, TR 10:30-11:20
Emphasis on fluency and accuracy in speaking German. Continued practice in writing. Introduction of more complex structures and vocabulary. Authentic materials cover current issues from the German-speaking countries. Film materials and texts from both journalistic and literary genres. Use of the Internet for
independent student research. One additional weekly practice session to improve speaking facility and reinforce and expand class material. Prerequisite: GER 21 or equivalent.

**GER 34 German Business and Politics**  
**Pfaffinger**  
**F+**  
**TR 12:00-1:15**  
Introduction to necessary German language skills for working in fields related to current business and politics. Possible topics include globalization, development, finance, technology, migration, the environment, and the political system. Discussions of policy documents, government reports, newspaper articles, other relevant contemporary materials, and on-line resources. In German. Prerequisites: German 21 or permission of instructor.

**GER 62 Survey of German Literature II**  
**Grimm**  
**J+**  
**TR 3:00-4:15**  
A systematic survey of the historical development of German literature from the turn of the twentieth century to the present. The selected readings of (mostly short) texts by leading German authors (such as Thomas Mann, Franz Kafka, Bert Brecht, Elfriede Jelinek, Herta Müller) will serve as an introduction to the main literary trends of 20th-century Germany in their political and cultural context. In German. Prerequisites: 21, 22, 34, 44, 61, or consent. This course satisfies an IR requirement. Please see their website for more details.

**GER 178 German Literature Since 1945**  
**Powers**  
**G+**  
**MW 1:30-2:45**  
A critical survey of literary developments from the end of World War II to the present; special emphasis on the broader political and social contexts in Austria, Germany (including division and unification), and Switzerland. Authors include Aichinger, Bachmann, Bernhard, Borchert, Brussig, Dürenmatt, Franck, Frisch, Grass, Handke, Jelinek, Müller and Müller, Özdamar, Schlink, Seghers, Weiss, and Wolf. In German. Prerequisites: German 62 or equivalent, or permission of instructor. This course satisfies an IR requirement. Please see their website for more details.

**Taught in English:**

**GER 92-01/192-01 Special Topics: Kafka and Film**  
**Powers**  
**K+**  
**MW 4:30-5:45**  
An avid moviegoer in cinema’s early days, modernist writer Franz Kafka expressed a profound ambivalence towards film throughout his life. Nonetheless, many aspects of cinema—its mechanical reality, the distortions of space and time that film allows, and the distracted, fast-moving gaze that it engenders—share deep affinities with Kafka’s own writing. Because Kafka’s texts often turn to the question of what writing means and the difficulties inherent in artistic and writerly media, they are ideal for a comparison to film. In this course, we will read some of Kafka’s most famous works alongside viewings of filmic adaptations and other films that implicitly or explicitly evoke the Kafkaesque. Through this comparison, we will explore the imagistic and cinematic qualities of Kafka’s literary texts as well as other key aspects that
distinguish Kafka’s work. In English. May be taken at the 100-level with additional assignments in German. Cross-listed as FMS 94-01 and ILVS 92-02. This course satisfies an IR requirement. Please see their website for more details.

GER 92-02 Special Topics: Marx’s Critical Legacy
Powers H+ TR 1:30-2:45
What is the correct way to read Marx? And what are the core elements that bind together the different Marxisms that have emerged under the guise of this name? Beginning with an in-depth review of texts by Marx himself, we will trace how his ideas have survived and been transformed in the works of numerous influential 20th-century neo-Marxist thinkers and cultural critics. Key topics to be explored include: Marx as philosopher and writer; Marx’s and Marxist views on history, time, and utopia; “political art” and the relation between aesthetics and politics; and the evolving role of mass media and its relation to social consciousness. Authors to be discussed include: Marx, Engels, Trotsky, Lukács, Bloch, Adorno, Horkheimer, Benjamin, Kracauer, among others. In English. Cross-listed as ILVS 92-03 and PS 158-03. This course satisfies an IR requirement. Please see their website for more details.
# HEBREW

## Language Courses:
- **HEB 2 A-B**  Elementary Hebrew
- **HEB 4**  Intermediate Hebrew
- **HEB 22**  Composition and Conversation
- **HEB 122**  Composition and Conversation

## Special Courses:
- **HEB 94/194**  Directed Study/Advanced Directed Study
- **HEB 96**  Teaching Internship

### HEB 2 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  
Continuation of Hebrew 1. In this course 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. Prerequisite: Hebrew 1 or consent of instructor.

### HEB 4 Intermediate Hebrew
Harari-Spencer  E+EF  MW 10:30-11:45, F 10:30-11:20  
Continuation of Hebrew 3. 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 3. In addition, students will gain command of the fundamental structures of Hebrew and its basic grammatical forms. Prerequisite: Hebrew 3 or consent of instructor.

### HEB 22 Composition and Conversation
Harari-Spencer  H+G  TR 1:30-2:45, F 1:30-2:20  
Continuation of Hebrew 21. 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 21. By the end of Hebrew 22, students will be able to read texts in regular Hebrew. Prerequisite: Hebrew 21 or consent of instructor.

### HEB 122 Composition and Conversation
Harari-Spencer  J+  TR 3:00-4:15  Additional 50 min  
Continuation of Hebrew 121. The course will broaden the grammatical structures and vocabulary studied in Hebrew 121. 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 121 or consent of instructor.
### ILVS Courses:

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<th>Course Code</th>
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<tr>
<td>ILVS 52</td>
<td>Global History of Cinema</td>
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<td>ILVS 92-01</td>
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<td>ILVS 92-02</td>
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<td>ILVS 92-03</td>
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<td>ILVS 92-04</td>
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<td>ILVS 192-01</td>
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<td>ILVS 192-03</td>
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<td>ILVS 194-02</td>
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### Special Courses:

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<td>ILVS 94/194</td>
<td>Directed Studies/Adv Directed Study</td>
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<td>ILVS 199</td>
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### ILVS 52 Global History of Cinema

Turvey G+ MW 1:30-2:45

History of cinema beginning with the emergence of the technologies for making and exhibiting films around 1894 and the major genres of early cinema (1895-1904); the development of "classical" narrative film in the US in the 1900s and 1910s; the creation of alternatives to classical cinematic storytelling in the 1920s in France, Germany, the Soviet Union and elsewhere; the rise of documentary and experimental film; and the coming of synchronized sound in the late 1920s. European responses to the increasing political turmoil in the lead-up to WWII in the 1930s; Japanese popular traditions of filmmaking, the impact of WWII on film history; the emergence of Italian Neo-Realism and "modernist" art cinema in the late 1940s and 1950s; the New Waves of the late 1950s; and political modernist, post-colonial, feminist and other radical forms of filmmaking that arose in response to the political crises of the 1960s. Survey of world cinema since the 1970s, focusing on the changes that have occurred in mainstream Hollywood filmmaking and the work of filmmakers in Hong Kong and other non-western countries. Cross-listed as FMS 21. **The film recitations will meet Wednesdays 7:00-11:00pm or Fridays 1:20-5:20pm.**
ILVS 60 Introduction to Literary & Cultural Studies
Marquette  F+  TR 12:00-1:15
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? A rigorous introduction to fundamental concepts and methods for personal and self-conscious engagement with literary works. Focus on approaches such as Hermeneutics, Russian Formalism, Structuralism, Semiotics, New Criticism, Phenomenology, Reception Theory, Reader - Response Theory, Aesthetics of Reception, Post-Structuralism, Feminism, Marxism, Deconstruction, Psychoanalysis, and Minority Discourse. Fulfills the introductory requirement for the ILVS literature track.

ILVS 62 Jewish Women
Ascher  J+  TR 3:00-4:15
Images, experiences, and accomplishments of Jewish women in life, literature, and tradition from Biblical times to the present. Focus on individual women from various times and cultures; Discussion of basic issues, present conditions, and prospects. Cross-listed as JS 78 and REL 78. In English. This course satisfies an IR requirement. Please see their website for more details.

ILVS 70 Introduction to Visual Studies
Melius  10+  M 6:00-9:00
Critical introduction to the complexities of images in contemporary cultural life. Examination of how visual experience has been conceptualized. “What is visual studies?” Interpretations from psychology, philosophy, art history, and literary studies. The goal is to become familiar with fundamental concepts of this capacious interdisciplinary field, and also to develop a precise and flexible vocabulary of one’s own with which to address the visual. Fulfills the introductory requirement for the ILVS visual studies track. Cross-listed as FAH 92-02.

ILVS 87 Arab and Middle Eastern Cinemas
Kim  ARR  T 4:30-7:00
An overview of the social role of cinema in the Arab world and the broader Middle East focusing on a historical perspective on the development and expansion of cinema in these parts of the world, as well as several thematic windows through which the relationship of cinema to these societies is examined. In English. Cross-listed as ARB 57 and FMS 76-01. This course satisfies an IR requirement. Please see their website for more details.

ILVS 88 Warrior Nations: Russia & US
Carleton  E+  MW 10:30-11:45
Comparative study of how war is central to each nation’s identity and to the narratives in popular culture that help shape it. Focus is thematic, not chronological, with the course structured around topics, including shared myths of exceptionalism, points of triumph (how WWII is memorialized in both) and catastrophic defeat, when the myth of exceptionalism is shattered (Vietnam, Afghanistan). Other topics include civil war and the cold war. Attention is also directed to how post-1991
changes impact the connection between exceptionalism and militarism regarding wars today and the renewed tension between the two in the dynamics of competing hegemonies. Texts include film, fiction, and popular history. Course taught in English; no prerequisites. Cross-listed as RUS 78. This course satisfies an IR requirement. Please see their website for more details.

**ILVS 92-01 Special Topics: The Fantastic in Arabic Literature**

Chreiteh (Shraytekh)  
K+  
MW 4:30-5:45

Short stories, novels, and films that feature marvels, spells, magical occurrences, moments of bodily flight, body-soul exchanges, enchanted creatures, and fantastical transformations that disrupt the rules of scientific reality. Through secondary readings and in-class discussions, we will connect these disruptions to political to political discourses negotiated within each of their texts, such as the literary expression of minority identities, the re-imagination of postcolonial ideologies, the construction of indigenous environmental ecologies, and the emergence of post-nationalisms in their local contexts. Cross-listed as ARB 92-01. This course satisfies an IR requirement. Please see their website for more details.

**ILVS 92-02 Special Topics: Kafka and Film**

Powers  
K+  
MW 4:30-5:45

An avid moviegoer in cinema’s early days, modernist writer Franz Kafka expressed a profound ambivalence towards film throughout his life. Nonetheless, many aspects of cinema—its mechanical reality, the distortions of space and time that film allows, and the distracted, fast-moving gaze that it engenders—share deep affinities with Kafka’s own writing. Because Kafka’s texts often turn to the question of what writing *means* and the difficulties inherent in artistic and writerly *media*, they are ideal for a comparison to film. In this course, we will read some of Kafka’s most famous works alongside viewings of filmic adaptations and other films that implicitly or explicitly evoke the Kafkaesque. Through this comparison, we will explore the imagistic and cinematic qualities of Kafka’s literary texts as well as other key aspects that distinguish Kafka’s work. In English. May be taken at the 100-level with additional assignments in German. Cross-listed as FMS 94-01 and ILVS 92-02. This course satisfies an IR requirement. Please see their website for more details.

**ILVS 92-03 Special Topics: Marx’s Critical Legacy**

Powers  
H+  
TR 1:30-2:45

What is the correct way to read Marx? And what are the core elements that bind together the different Marxisms that have emerged under the guise of this name? Beginning with an in-depth review of texts by Marx himself, we will trace how his ideas have survived and been transformed in the works of numerous influential 20th-century neo-Marxist thinkers and cultural critics. Key topics to be explored include: Marx as philosopher and writer; Marx’s and Marxist views on history, time, and utopia; “political art” and the relation between aesthetics and politics; and the evolving role of mass media and its relation to social consciousness. Authors to be discussed include: Marx, Engels, Trotsky, Lukács, Bloch, Adorno, Horkheiemer, Benjamin, Kracauer, among others. In English. Cross-listed as GER 92-02 and PS 158-03. This course satisfies an IR requirement. Please see their website for more details.
The Story of King David
Rosenberg
W 4:30-7:15
King David was ancient Israel's most pivotal leader, who transformed Israel from a loose confederation of tribes to a dynastic monarchy with a capital in Jerusalem, fashioning a people into a nation in a more complex sense. The story of his acquisition and use of power is told in the biblical books 1 and 2 Samuel and the first two chapters of 1 Kings, which present a critique of kingly power and an examination of both the strengths and failings of Israel's first dynastic king. The course explores these and related biblical narratives, viewed in the light of modern historical and literary study, and cultural theory. Cross-listed as JS 136, REL 137 and WL 136. This course satisfies an IR requirement. Please see their website for more details.

Visualizing Colonialism
Rastegar
H+ TR 1:30-2:45
An overview of the intersection between world cinema and the conditions of colonialism and postcoloniality. Readings and viewings on representations of the non-Western world in early cinema, and an examination of the development of cinemas of resistance and in particular the articulation of Third Cinema in the context of the Cold War. Films will be drawn from African, American (North and South), European, Middle Eastern, and South Asian cinemas, with special emphasis on Arab cinemas. The emergence of postcolonial themes in cinema, examining the treatment of questions such as gender and identity, social subalterns, engaging with orientalism, diaspora identity, and a range of other issues. Central to the course is the question: what aesthetic innovations in cinema may be related to the engagement with postcolonial issues? In English. Cross-listed as ARB 155, FMS 175-01, AMER 194-18, AFR 147-04, AAST 194-12, LST 194-12, and CST 10-01. This course satisfies an IR requirement. Please see their website for more details.

Jewish Experience on Film
Rosenberg
ARR T 4:30-7:30, R 4:30-5:45
Selected classic and contemporary films dealing with aspects of Jewish experience in America, Europe, and Israel, combined with reading on the cultural and philosophical problems illuminated by each film. One weekly session will be devoted to screenings, the other to discussion of the films and readings. In English. Cross-listed as REL 142, FMS 84, JS 142, and WL 142.

Literary Theory
Edelman
I+ MW 3:00-4:15
Introduction to literary theory with special emphasis on questions of language, representation, and ideology. Readings may include primary texts by Saussure, Levi-Strauss, Lacan, Derrida, de Man, Jameson, Sedgwick, Butler, Spivak, Gates, Badiou, Agamben, Miller, and Gallop. Recommendations: ENG 1, 2 REQUIRED or Fulfillment of College Writing Requirement. Recommended that the student already have taken either ENG 20,21,22, or 23. Cross-listed as ENG 173.
ILVS 186 How Films Think
Edelman E+MW MW 10:30-11:45
Advanced seminar exploring the languages of cinematic representation. Attention to visual logic and the relation between techniques of cinematic rhetoric (montage, the long take, shot/reverse shot) and the effect of cinematic thought. Close study of films by directors such as Welles, Scorsese, Coppola, Tarantino, and Lynch; additional attention to recent work in film studies and cinema theory.
Recommendations: ENG 1, 2 REQUIRED or Fulfillment of College Writing Requirement. Recommended that the student already have taken either ENG 20,21,22, or 23. Cross-listed as ENG 186 and FMS 186.

ILVS 192-01 Adv. Special Topics: Nothingness
Inouye/White T 6:30-9:00
If we are all different (and diversity is our reality), how are community and communication going to be possible going forward? We will address this postmodern conundrum by considering the non-symbolic orders of animism and Zen, with comparisons made with Kantian and post-Kantian German Idealism, British Romantic literature, Phenomenology and Existentialism, and the philosophy of Wittgenstein. Nothingness as the shareable and the sublime realm of non-distinction and universal locality. Nagarjuna, Joseph Kitagawa, Nishitani Keiji, Thomas Merton, Mishima Yukio, Kojeve, Hegel, Sartre, Paul Shrader, Bresson, and Ozu. Co-taught by Inouye (Japanese literature and visual studies) and White (Philosophy, aesthetics, and film). Cross-listed as JPN 192-01 and PHIL 192-01.

ILVS 192-02 Adv. Special Topics: China and the West
Zhong W 4:30-7:15
Through film, fiction, TV shows, and scholarly writings, this seminar ventures into areas where cross-cultural understanding becomes more than just learning about an “other” culture. We will examine how Chinese and Western cultures perceive and represent one another. We will explore the cultural, political, and historical reasons and implications involved. We will ask whether or not learning about an “other” culture should also entail learning about one’s own culture, and why. Prerequisite: junior standing. In English. Fulfills Chinese. Cross-listed as CHNS 192-01. This course satisfies an IR requirement. Please see their website for more details.

ILVS 192-03 Adv. Special Topics: Literature and Film in Post-Civil War Spain
Pollakowski TR 3:00-4:15
Literature and film produced in Spain between 1939 and 1975, the era following the end of the Spanish Civil War. Known as the posguerra, these were the years of the dictatorship of Francisco Franco. Within this political system, how did writers and film makers react to the limitations imposed on them by the establishment of an official censorship? What type of images of Spain emerged in narrative, theater and film and which stylistic techniques were used in their representation? How do these visions compare among themselves and to the one held by the Franco government of a "New Spain"? These are some of the issues to be discussed as we study a representative sampling of novels, plays and film, keeping in mind the historical
context in which they were created. Class discussion, oral presentation, two papers and a final exam. In Spanish. Prerequisite: Spanish 31 or 34, and 32 or 35, or consent. Cross-listed as SPN 192-A.

**ILVS 194 Directed Study: The End of the World, Plan B**

Inouye  
ARR  
W 6:00-9:00 (every other week)

A comparative study of end-of-the-world narratives considered from the perspectives of Buddhism, Islam, Christianity, Judaism, and Science. How and why our present notions about a final catastrophic moment are actually a misunderstanding of a paradigm common to these various traditions. Why justice is a problem. For ILVS seniors, and a few others by permission of the instructor.
# JAPANESE

## Language Courses:
- **JPN 2 A-D**: Elementary Japanese
- **JPN 4 B**: Intermediate Japanese
- **JPN 22**: Reading and Conversation
- **JPN 122**: Advanced Japanese
- **JPN 124**: Advanced Readings in Japanese Culture

## Taught in English:
- **JPN 61**: Introduction to Japanese Culture
- **JPN 80/R**: Japanese Film
- **JPN 92**: Special Topics: Japanese Short Story
- **JPN 191-01/R**: Seminar on Special Topics: The World of Hayao Miyazaki
- **JPN 192-01**: Adv. Special Topics: Nothingness

## Special Courses:
- **JPN 94/194**: Directed Study/Adv. Directed Studies
- **JPN 199**: Japanese Honors Thesis

## JPN 2 Elementary Japanese
- **Section A**: Yagi, C+CF, TW 9:05-10:20, F 9:30-10:20
- **Section B**: Koizumi, H+HF, TR 1:30-2:45, F 2:30-3:20
- **Section C**: Koizumi, J+IF, TR 3:00-4:15 F 3:30-4:20
- **Section D**: Yagi, F+FF, TR 12:00-1:15, F 12:00-12:50

Continuation of Elementary Japanese 1. Essentials of Japanese grammar and usage. Emphasis on active command of basic spoken and written Japanese. Prerequisite: Japanese 001 or consent.

## JPN 4 Intermediate Japanese
- **Section B**: Yagi, H+HF, TR 1:30-2:45, F 2:30-3:20

Continuation of Intermediate Japanese 3. Equal emphasis on grammar, conversation, reading and writing. Prerequisite: Japanese 003 or consent.

## JPN 22 Reading and Conversation
- **Kagawa**: E+EF, MW 10:30-11:45, F 10:30-11:20

Continuation of Japanese 21 with equal emphasis on reading, writing, and conversation. A considerable portion of the class will be conducted in Japanese. Prerequisite: Japanese 0021 or consent.

## JPN 122 Advanced Japanese II
- **Kagawa**: I+IF, MW 3:00-4:15, F 3:30-4:20

Continuation of Japanese 121. 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. Course work includes oral and written reports. The course will be conducted mainly in Japanese. Prerequisite: JPN 121 or equivalent.
The course JPN 124, Advanced Readings in Japanese Culture, is taught by Koizumi D+ and meets TR 10:30-11:45. It is designed for students with a good command of Japanese and includes readings from fiction, poetry, film, newspaper articles, and journalistic essays. Course work includes careful preparation of texts, intensive review of kanji, oral and written reports. Recommendations: JPN 123 or equivalent.

For students with a good command of Japanese. Fiction, poetry, film, newspaper articles, and journalistic essays. Course work includes careful preparation of texts, intensive review of kanji, oral and written reports. Recommendations: JPN 123 or equivalent.

Taught in English:

JPN 61 Introduction to Japanese Culture
Inouye G+ MW 1:30-2:45
Evanescence and form as foundational concepts of Japanese culture. Responses to life’s brevity and unpredictability. The beauty of sorrow. Modernity and war. Defeat and a postmodern return to animism. In the spring, cherry blossoms. No prerequisites. In English. This course satisfies an IR requirement. Please see their website for more details.

JPN 60 Japanese Film
Cullen K+ MW 4:30-5:45
Survey of important Japanese films, including internationally renowned works by the "masters," Mizoguchi, Ozu, and Kurosawa; the '60s avant-garde cinema of Oshima and Shinoda; and some innovative works by contemporary filmmakers such as Itami and Morita. Understanding Japanese cinema in relation to Western cultural hegemony. Taught in English. The film recitation will meet Sundays 5:00-7:00pm. This course satisfies an IR requirement. Please see their website for more details.

JPN 92-01 Special Topics: Japanese Short Story
Napier H+ TR 1:30-2:45
Japan is the country that has given us the world's shortest poetry and one of the world's longest novels. But there is another literary genre in which Japanese culture excels and that is the short story. Over the last 150 years some of the greatest of modern Japanese writers, including some of the most important women writers, have written short stories that range from exquisite to grotesque and from surreal to heartfelt. We will explore the Japanese short story in its many manifestations. Issues to be examined will include question of the short story as genre, as well as the role of nature, gender relationships, the impact of modernity, and the shadow of the war. Writers will include Yasunari Kawabata, Haruki Murakami, Kenzaburo Oe, Yumiko Kurahashi, Higuchi Ichiyo and Banana Yoshimoto.

JPN 191-01 Seminar on Special Topics: The World of Hayao Miyazaki
Napier J+ TR 3:00-4:15
This course explores in depth the works of Hayao Miyazaki, considered by many to be the greatest living animator in the world today. Starting with his first hit television series Future Boy Conan we will go chronologically through his major films ending with his most recent available work, Ponyo. Along the way we will examine such recurring themes and issues as the role of trauma, apocalypse and the child’s point of view, as well as his animation techniques, use of imagery and music.
We will also look at several Western films (Wall-e, Where the Wild Things Are and Avatar) for comparative purposes. The film recitation will meet Mondays 6:00-8:00pm. Cross-listed as FMS 194-02. This course satisfies an IR requirement. Please see their website for more details.

**JPN 192-01 Advanced Special Topics: Nothingness**

Inouye/White 11+ T 6:30-9:00

If we are all different (and diversity is our reality), how are community and communication going to be possible going forward? We will address this postmodern conundrum by considering the non-symbolic orders of animism and Zen, with comparisons made with Kantian and post-Kantian German Idealism, British Romantic literature, Phenomenology and Existentialism, and the philosophy of Wittgenstein. Nothingness as the shareable and the sublime realm of non-distinction and universal locality. Nagarjuna, Joseph Kitagawa, the Noh theater, Thomas Merton, Mishima Yukio, Kojeve, Hegel, Sartre, Paul Shrader, Bresson, and Ozu. Co-taught by Inouye (Japanese literature and visual studies) and White (Philosophy, aesthetics, and film). Cross-listed as ILVS 192-01 and PHIL 192-01.
### JUDAIC STUDIES

**General Courses:**
- JS 78 Jewish Women
- JS 91-01 Ladino Language & Culture
- JS 136 The Story of King David
- JS 142 Jewish Experience on Film
- JS 150 Music and Prayer in the Jewish Tradition
- JS 162 Philip Roth & Company

**Special courses:**
- JS 94/194 Directed Study/Adv Directed Study
- JS 99 Internship
- JS 199 Senior Honors Thesis

**General courses**

**JS 78 Jewish Women**

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<th>Ascher</th>
<th>J+</th>
<th>TR 3:00-4:15</th>
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Images, experiences, and accomplishments of Jewish women in life, literature, and tradition from Biblical times to the present. Focus on individual women from various times and cultures. Discussion of basic issues, present conditions, and prospects. Cross-listed as ILVS 62 and REL 78. In English. This course satisfies an IR requirement. Please see their website for more details.

**JS 91-01 Ladino Language & Culture**

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<th>Ascher</th>
<th>F+</th>
<th>TR 12:00-1:15</th>
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Introduction to the language known as Ladino and the culture of the Sephardic Jews who have spoken it for over 500 years. When they were expelled from Spain in 1492, Jews took this language with them, and it has been enriched through contact with languages encountered in their various lands of resettlement. Emphasis on the living language: understanding, speaking, and writing (including creatively). Texts will include proverbs, stories, and songs from the folk tradition as well as contemporary poems and songs, and basic language materials. Some background in Spanish (or Ladino!) is helpful, but not essential. Cross-listed as SPN 92-A. This course satisfies an IR requirement. Please see their website for more details.

**JS 136 The Story of King David**

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<th>Rosenberg</th>
<th>ARR</th>
<th>W 4:30-7:15</th>
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King David was ancient Israel's most pivotal leader, who transformed Israel from a loose confederation of tribes to a dynastic monarchy with a capital in Jerusalem, fashioning a people into a nation in a more complex sense. The story of his acquisition and use of power is told in the biblical books 1 and 2 Samuel and the first two chapters of 1 Kings, which present a critique of kingly power and an examination of both the strengths and failings of Israel's first dynastic king. The course explores these and related biblical narratives, viewed in the light of modern historical and literary study, and cultural theory. Cross-listed as REL 137, ILVS 92-04 and WL 136. This course satisfies an IR requirement. Please see their website for more details.
JS 142 Jewish Experience on Film  
Rosenberg  
ARR  
T 4:30-7:30, R 4:30-5:45  
Selected classic and contemporary films dealing with aspects of Jewish experience in America, Europe, and Israel, combined with reading on the cultural and philosophical problems illuminated by each film. One weekly session will be devoted to screenings, the other to discussion of the films and readings. In English. Cross-listed as REL 142, FMS 84, ILVS 103, and WL 142.

JS 150 Music & Prayer in Jewish Tradition  
Summit  
H+  
TR 1:30-2:45  
This course will examine the role and function of music in Jewish worship. We will consider the ways that music is used strategically by men and women as they define, present and maintain their religious and cultural identity. The course will focus on the Kabbalat Shabbat (Friday evening) service and consider such topics as participation vs. performance in worship, music and historical authenticity in prayer, music and religious experience, the invention and preservation of tradition and how liturgical music is used to negotiate issues of dual culturalism in the American Jewish community. Cross-listed as MUS 54 and REL 158. In English.

JS 162 Philip Roth and Company  
Freedman-Bellow  
F+  
TR 12:00-1:15  
Philip Roth's fiction alongside that of a number of writers, including Saul Bellow, Henry James, and Franz Kafka, whom Roth has either parodied, refracted, obsessed about or appropriated. Texts include Portnoy's Complaint, The Ghost Writer, The Breast and The Professor of Desire.  
Recommendations:  ENG 1/2 REQUIRED or Fulfillment of College Writing Requirement. Recommended that the student already have taken either ENG 20,21,22, or 23. Cross-listed as ENG 162.
RUSSIAN

Language Courses:
RUS 2 A-B  Elementary Russian
RUS 4      Intermediate Russian
RUS 22     Composition and Conversation
RUS 122    Advanced Russian
RUS 192-01 Adv. Special Topics: Russia’s “Pepsi Generation” Today

Taught in English:
RUS 60/160 Classics of 19th Century Russian Literature
RUS 78     Warrior Nations: Russia & US

Special Courses:
RUS 94/194 Directed Study/Adv Directed Study
RUS 199    Senior Honors Thesis

RUS 2: Elementary Russian
Section A  Aptekman  ARR   TR 10:30-11:45, F 10:30-11:20
Section B  Petrov   F+FF   TR 12:00-1:15, F 12:00-12:50
Continued introduction to the fundamentals of Russian, with a focus on developing active speaking, reading, and listening skills. Students gain a solid understanding of Russian grammar and develop some basic writing skills. Upon completion of the course, students can talk about their families and hometowns, make purchases and order food, and talk about their biographies and plans for the future. Students learn about Russian culture through short readings, songs, and videos. An additional conversation section to be arranged on Mondays. Prerequisite: Russian 1 or placement.

RUS 4: Intermediate Russian
Petrov     ARR   TR 10:30-11:45, F 10:30-11:20
Continued expansion of speaking, reading, writing, and listening skills, with an emphasis on vocabulary development. Attention is focused on more complex sentence structures that allow students to express their opinions on such topics as film, literature, leisure activities, and the Internet. Videos, recordings, and more extended readings enhance the student’s understanding of Russian culture. Students also develop their skills through compositions and oral presentations. Prerequisite: Russian 3 or placement exam and permission of instructor.

RUS 22: Composition and Conversation
Aptekman   F+FF   TR 12:00-1:15, F 12:00-12:50
Development of communication skills beyond the basics to achieve a more sophisticated competence in Russian. Readings in literature and/or non-fiction (newspapers and magazines), and films. Continued use of music videos and video clips. Expansion of vocabulary and stylistic ability through composition and discussion. Continuation of grammar review. Prerequisite: Russian 21 or placement exam and permission of instructor.
RUS 122: Advanced Russian
Gassel            ARR            MW 4:30-5:45, F 10:30-11:20
Reading and discussion of classical and/or modern literature, articles from
magazines, newspapers and the internet, feature films and documentaries. Advanced
concepts in grammar with focus on style and complex sentence structure. Topics
include stereotypes of Russians and Americans and conceptions of East and West
(social, cultural, and psychological differences). Classes conducted entirely in
Russian. Students express their opinions in class discussion and in essays on
readings and films. Prerequisite: Russian 121 or placement exam and permission of
instructor.

RUS 192-01 Adv. Special Topics: Russia’s “Pepsi Generation” Today
Gassel            M+            MW 6:00-7:15
For advanced Russia-language students, as well as for native and near-native
speakers. Focus on changes in post-Soviet society. Topics include: Soviet and post-
Soviet generations: new roles for men and women, moves from “democracy” back to
oppression. A generation without fear: opposition and protests; controversial new
laws to ban “unsanctioned meetings” and gay and lesbian “propaganda”; the
relationship between the State and the Church. Course materials include literature,
film, music, TV, pop culture and pulp fiction, as well as the Internet. Work includes
readings and screenings, essays, oral reports, discussions and written presentations,
and a final independent research project. All readings and discussions are in
Russian. Prerequisite: Russian 122, 123, 125, or placement exam and permission of
instructor.

Taught in English:

RUS 60/160: Classics of 19th Century Russian Literature
Marquette            H+            TR 1:30-2:45
Major Russian writers and literary currents (sentimentalism, romanticism, the
Golden Age of realism) and their relation to social, political, and cultural
developments. The evolution of Russian prose fiction with attention to important
poetic works. Readings include Pushkin, Gogol, Pavlova, Turgenev, Tolstoy, and
Dostoevsky. (May be taken at 100 level with consent.) This course satisfies an IR
requirement. Please see their website for more details.

RUS 78: Warrior Nations: Russia & US
Carleton            E+            MW 10:30-11:45
Comparative study of how war is central to each nation’s identity and to the
narratives in popular culture that help shape it. Focus is thematic, not chronological,
with the course structured around topics, including shared myths of exceptionalism,
points of triumph (how WWII is memorialized in both) and catastrophic defeat,
when the myth of exceptionalism is shattered (Vietnam, Afghanistan). Other topics
include civil war and the cold war. Attention is also directed to how post-1991
changes impact the connection between exceptionalism and militarism regarding
wars today and the renewed tension between the two in the dynamics of competing
hegemonies. Texts include film, fiction, and popular history. Course taught in
English; no prerequisites. Cross-listed as ILVS 88.
WL 71 Scandinavian Literature
Ascher L+ TR 4:30-5:45
Introduction to selected works of Old Norse, Norwegian, Danish, Swedish and Finnish literature, with discussion of their cultural background, from the Snorra Edda and Old Icelandic heroic lays and sagas to works by Andersen, Hamsun, Lagerkvist, Dinesen and Jansson.

WL 136 The Story of King David
Rosenberg ARR W 4:30-7:15
King David was ancient Israel's most pivotal leader, who transformed Israel from a loose confederation of tribes to a dynastic monarchy with a capital in Jerusalem, fashioning a people into a nation in a more complex sense. The story of his acquisition and use of power is told in the biblical books 1 and 2 Samuel and the first two chapters of 1 Kings, which present a critique of kingly power and an examination of both the strengths and failings of Israel's first dynastic king. The course explores these and related biblical narratives, viewed in the light of modern historical and literary study, and cultural theory. Cross-listed as REL 137, ILVS 92-04 and JS 136. This course satisfies an IR requirement. Please see their website for more details.

WL 142 Jewish Experience on Film
Rosenberg ARR T 4:30-7:30, R 4:30-5:45
Selected classic and contemporary films dealing with aspects of Jewish experience in America, Europe, and Israel, combined with reading on the cultural and philosophical problems illuminated by each film. One weekly session will be devoted to screenings, the other to discussion of the films and readings. In English. Cross-listed as REL 142, FMS 84, ILVS 103, and JS 142.