Department of International Literary & Cultural Studies

Presents

Spring 2018 Courses

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

### ARABIC

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Office</th>
<th>Phone</th>
<th>Email</th>
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<tbody>
<tr>
<td>Rana Abdul-Aziz</td>
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<td>x75963</td>
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<tr>
<td>Alexandra Chreitech</td>
<td>(Shraytekh) Assistant Professor, Arabic</td>
<td>323</td>
<td>x72650</td>
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</tr>
<tr>
<td>Rabab El Nady</td>
<td>Lecturer, Arabic</td>
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<td>x74774</td>
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<tr>
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<td>x74774</td>
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<td>Program Director</td>
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<td>x72596</td>
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### CHINESE

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<tbody>
<tr>
<td>Jianping Feng</td>
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<td>x72373</td>
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<tr>
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<td>x72373</td>
<td><a href="mailto:tony.qian@tufts.edu">tony.qian@tufts.edu</a></td>
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<tr>
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<td><a href="mailto:shaomei.wang@tufts.edu">shaomei.wang@tufts.edu</a></td>
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### GERMAN

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<tbody>
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### HEBREW

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<tbody>
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</tbody>
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19 December 2017
Spring 2018

ARABIC
ARB 2 A-E  Elementary Modern Standard Arabic
ARB 4 A-B  Intermediate Modern Standard Arabic
ARB 7     Advanced Colloquial Arabic: Levantine
ARB 22 A-B  Arabic Reading, Comp, Conversation
ARB 51     Arabic Music Ensemble-Tufts Takht
ARB 92-01  Special Topics: The Fantastic in Arabic Literature
ARB 92-02  Special Topics: Arab-Jewish Lit & Film
ARB 92-03  Special Topics: Major Texts: Middle East and India
ARB 122    Advanced Modern Standard Arabic
ARB 124    Advanced Readings in Arabic Culture
ARB 155    Visualizing Colonialism
ARB 157    War and Cultural Memory in Literature and Cinema of the Middle East

CHINESE
CHNS 2 A-C  Elementary Chinese
CHNS 3/4    Intensive Intermediate Chinese
CHNS 4 A-D  Intermediate Chinese
CHNS 22 A-D  Reading & Conversation
CHNS 52    Chinese Characters
CHNS 81    New Chinese Cinemas: Hong Kong, Taiwan & Mainland China
CHNS 92-01  Crime & Justice in the Chinese Imagination
CHNS 92-02  China’s “Greatest Novel”: Dream of the Red Chamber
CHNS 122 A-C Advanced Chinese II
CHNS 124    Advanced Readings in Chinese Culture
CHNS 126    Business Chinese
CHNS 192    Seminar: China & the West

GERMAN
GER 2 A-D  Elementary German II
GER 4 A-B  Intermediate German II
GER 22     Composition and Conversation II
GER 44     Shaping Identity
GER 62     Survey of German Literature II
GER 82/182 Imagining the Environment
GER 92/192 Special Topics: Literary Orphans
GER 175    Early 20th Century Literature
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<td>ILVS 60</td>
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<td>Introduction to Visual Studies</td>
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<td>ILVS 81</td>
<td>New Chinese Cinemas: Hong Kong, Taiwan, Mainland China</td>
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<td>ILVS 86</td>
<td>Film &amp; Nation: Russia and Central Asia</td>
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<td>Warrior Nations: Russia and US</td>
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<td>ILVS 92-01</td>
<td>Special Topics: Intro to Film Theory</td>
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<td>ILVS 101</td>
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<td>ILVS 103</td>
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<td>ILVS 157</td>
<td>War and Cultural Memory in Literature and Cinema of the Middle East</td>
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<td>ILVS 162</td>
<td>The End of the World, Plan B</td>
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<td>ILVS 192-01</td>
<td>Adv. Special Topics: Nothingness</td>
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<td>Adv. Special Topics: Mapping the Lat. American Metropolis</td>
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<td>Adv. Special Topics: What is African Art?</td>
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<td>Adv. Special Topics: Mediterranean Crossings</td>
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<td>Advanced Japanese II</td>
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<td>JPN 61</td>
<td>Introduction to Japanese Culture</td>
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<td>JPN 112/R</td>
<td>Japanese Film Directors: The World of Studio Ghibli</td>
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<td>JPN 191</td>
<td>Special Topics/Seminar: Junichiro Tanizaki</td>
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<td>JPN 192</td>
<td>Adv. Special Topics: Nothingness</td>
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### JUDAIC STUDIES

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<td>The Story of King David</td>
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<td>JS 142</td>
<td>Jewish Experience on Film</td>
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<td>JS 150</td>
<td>Music and Prayer in the Jewish Tradition</td>
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<td>JS 162</td>
<td>Philip Roth &amp; Company</td>
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### RUSSIAN

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<td>Advanced Russian</td>
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<td>RUS 192</td>
<td>Adv. Special Topics: Contemporary Russian Media</td>
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<td>RUS 78</td>
<td>Warrior Nations: Russia &amp; US</td>
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<td>RUS 85</td>
<td>Film Nation: Russia &amp; Central Asia</td>
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<td>RUS 92</td>
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### WORLD LITERATURE

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<td>The Story of King David</td>
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<tr>
<td>WL 142</td>
<td>Jewish Experience on Film</td>
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ARABIC

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

Taught in English:
ARB 51    Arabic Music Ensemble-Tufts Takht
ARB 92-01 Special Topics: The Fantastic in Arabic Literature
ARB 92-02 Special Topics: Arab-Jewish Lit & Film
ARB 92-03 Special Topics: Major Texts: Middle East and India
ARB 155   Visualizing Colonialism
ARB 157   War and Cultural Memory in Literature and Cinema of the Middle East

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

ARB 2 Elementary Modern Standard Arabic
Section A  Jajji  ARR  TR 9:05-10:20, F 9:30-10:20
Section B  Jajji  ARR  TR 10:30-11:45, F 10:30-11:20
Section C  Zendah G+GF MW 1:30-2:45, F 1:30-2:20
Section D  Khattab ARR  MW 4:30-5:45, F 2:30-3:20
Section E  Jajji  H+HF  TR 1:30-2:45, F 2:30-3:20

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
Section A  Abdul-Aziz  ARR  TR 9:05-10:20, F 9:30-10:20
Section B  Abdul Aziz  F+FF  TR 12:00-1:15, F 12:00 12:50
A 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
Zendah ARR MW 9:30-10:20, F 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 E+EF MW 10:30-11:45, F 10:30-11:20
Section B El Nady I+IF MW3:00-4:15, F 3:30-4:20
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 G+GF MW 1:30-2:45, F 1:30-2:20
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.

ARB 124 Advanced Readings in Arabic Culture
Khattab I+ MW 3:00-4:15
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 51 Arabic Music Ensemble
Al-Rubaye ARR M 6:00-8:30pm
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 92-01 Special Topics: The Fantastic in Arabic Literature
Chreiteh (Shraytekh)        G+        MW 1:30-2:45
In this course, we will focus on short stories, novels, and films that feature marvels, spells, magical occurrences, and 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-imagining of postcolonial ideologies, the construction of indigenous environmental ecologies, and the emergence of post-nationalisms in their local contexts. Cross-listed as ILVS 92-04. This course satisfies an IR requirement. Please see their website for more details.

ARB 92-02 Special Topics: Special Topics: Arab-Jewish Literature & Film
Chreiteh (Shraytekh)        I+        MW 3:00-4:15
This course explores cinematic and literary representations and creative outputs of Jews originating from Arab or Muslim lands. In addition, it traces the figure of the Jew in contemporary Arabic literature and cinema. During the past decade, the figure of the Arab Jew has appeared with increasing frequency on Arabic screens and in novels. Simultaneously, in Israel, Mizrahi and Arab-Jewish artistic expression has witnessed a revolutionary moment. What drives this communal engagement with Arab-Jewish culture, history, and memory? Could such texts and films be read as a moment of connection within a sea of separation? Conversely, do they highlight the impossibility of forging connections and retracing bonds? Readings and films focus on the themes of exile, trauma, memory, haunting, estrangement, return, and hope. Cross-listed with ILVS 92-05, FMS 94-07.

ARB 92-03 Special Topics: Major Texts: Middle East and India
Cornwall        M+        MW 6:00-7:15
This course is an introduction to some of the enduring monuments of the classical literary cultures of the Middle East and India. Although help will be provided to contextualize the various books, our main objective is to read the primary texts carefully and to explore together the themes of these important works through twice-weekly seminars. Brief selections of literary theory will guide our reading of these premodern texts with an awareness of contemporary issues and concerns. Cross-listed with ILVS 92-06.

ARB 155 Visualizing Colonialism
Rastegar        H+        TR 1:30-2:45
An overview of the intersection between visual culture and the conditions of colonialism and postcoloniality. Readings and viewings on representations of the non-Western world in colonial-era painting and photography, leading to an examination of the history of colonial cinema, and to later postcolonial visualizations of the colonial period. The development of cinemas of anti-colonial resistance, and persisting effects of colonialism and empire in contemporary global visual cultures, including contemporary arts and new media. Materials drawn from a variety of
regional contexts, with special emphasis on the Arab world. Secondary readings
drawn from anti-colonial theorists and postcolonial studies. Cross-listed as ILVS
101, FMS 175, CST 10, AFR 147-16. This course satisfies requirements for IR and is
one of the 'Introductory survey" courses for the Colonialism Studies minor. Please
see their websites for more details. In English.

**ARB 157 War and Cultural Memory in Literature and Cinema of the Middle East**

Rastegar J+ TR 3:00-4:15

Formation of cultural memory and/or memorialization of socially traumatic
experiences such as war, viewed through literature and cinema. May include focus
on: the Algerian war of independence, the Lebanese civil war, the Iran-Iraq war, the
US-led invasion and occupation of Iraq, and the Israeli-Palestinian conflict, among
others. Primary texts from these conflicts along with secondary texts on theories of
social trauma and cultural memory. Cross-listed with ILVS 157, FMS 178. In English.
CHINESE

**Language Courses:**
- CHNS 2 A-C: Elementary Chinese
- CHNS 3/4: Intensive Intermediate Chinese
- CHNS 4 A-D: Intermediate Chinese
- CHNS 22 A-D: Reading & Conversation
- CHNS 122 A-C: Advanced Chinese II
- CHNS 124: Advanced Readings in Chinese Culture
- CHNS 126: Business Chinese

**Taught in English:**
- CHNS 52: Chinese Characters
- CHNS 81: New Chinese Cinemas: Hong Kong, Taiwan & Mainland China
- CHNS 92-01: Crime & Justice in the Chinese Imagination
- CHNS 92-02: China’s “Greatest Novel”: Dream of the Red Chamber
- CHNS 192: Seminar: 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+CF  
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: Wan  
DMD+  
M 9:30-10:20, TR 10:30-11:45

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  
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: Feng  
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**

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<tr>
<th>Section</th>
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<th>Time</th>
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<tbody>
<tr>
<td>A</td>
<td>Li J.</td>
<td>TR 12:00-1:15, F 12:00-12:50</td>
</tr>
<tr>
<td>B</td>
<td>Kuriyama</td>
<td>MW 1:30-2:45, F 1:30-2:00</td>
</tr>
<tr>
<td>C</td>
<td>Kuriyama</td>
<td>MW 10:30-11:45, F 10:30-11:20</td>
</tr>
<tr>
<td>D</td>
<td>Li J.</td>
<td>TR 1:30-2:45, F 2:30-3:20</td>
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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**

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<th>Section</th>
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<tr>
<td>A</td>
<td>Wan</td>
<td>MW 10:30-11:45, F 10:30-11:20</td>
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<tr>
<td>B</td>
<td>Wan</td>
<td>TR 12:00-1:15, F 12:00-12:50</td>
</tr>
<tr>
<td>C</td>
<td>Wang</td>
<td>MW 1:30-2:45, F 1:30-2:20</td>
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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**

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<th>Instructor</th>
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<tr>
<td>Feng</td>
<td>TR 1:30-2:45</td>
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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.

**CHNS 126 Business Chinese**

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<th>Instructor</th>
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<tr>
<td>Li, J.</td>
<td>TR 4:30-5:45</td>
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</table>

Advanced Chinese course for those interested in contemporary Chinese business communications. Covers various types of authentic business-related language materials, both oral and written. Emphasis on cultural and linguistic aspects of the Chinese business communications. Objectives include a better understanding of the business world in China, its practices and trends, as well as development of language skills in listening, speaking, reading, and writing. Prerequisite: Chinese 124 or equivalent.
**Taught in English:**

**CHNS 52 Chinese Characters**  
Wang, M.  
J+  
TR 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 81 New Chinese Cinemas: Hong Kong, Taiwan and Mainland China**  
Zhong  
I+  
MW 3:00-4:15  
A comparative exploration of films made in Hong Kong, Taiwan, and the PRC in recent decades. Examination of how political, economic, and ideological contexts affect filmmaking in these different "Chinese" regions; how these differences help demonstrate diversities, specificities, contradictions, as well as interactions within and between these Chinese communities. Cross-listed with ILVS 81, FMS 91.

**CHNS 92-01 Crime and Justice in the Chinese Imagination**  
Qian  
F+  
TR 12:00-1:15  
This new course examines Chinese crime narratives and concepts of justice through fiction, drama, historical accounts, and real cases from premodern China to the present day. Focus will be on traditional Chinese attitudes toward law, guilt, responsibility, punishment, karma, and vengeance. Taught in English. No prerequisites.

**CHNS 92-02 China’s “Greatest Novel”: Dream of the Red Chamber**  
Qian  
J+  
TR 3:00-4:15  
China’s "Greatest Novel": *Dream of the Red Chamber (Honglou meng)*, published in the late 18th century, is often considered the “greatest” Chinese novel. This new course offers a comprehensive introduction to this literary masterpiece, focusing on its unique narrative style, portrayal of unforgettable characters, depiction of "high" and "low" culture, ideas about love and longing, and implicit commentary on late imperial society. Taught in English. No prerequisites.

**CHNS 192 Adv. Seminar: China & the West**  
Zhong  
ARR  
T 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 and Culture Courses taught in German:
GER 2 A-D      Elementary German II
GER 4 A-B      Intermediate German II
GER 22         Composition and Conversation II
GER 44         Shaping Identity
GER 62         Survey of German Literature II
GER 175        Early 20th Century Literature

Taught in English:
GER 82/182     Imagining the Environment
GER 92/192     Special Topics: Literary Orphans

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    DMD+        M 9:30-10:20; TR 10:30-11:45
Section B     Schumann     H+GF        TR 1:30-2:45, F 1:30-2:20
Section C     Grimm        JMJ+        M 4:30-5:20, TR 3:00-4:15
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     Pfaffinger    C           TWF 9:30-10:20
Section B     Schumann     F           TRF 12:00-12:50
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 44 Shaping Identity  
Pfaffinger  
E+MW  
MW 10:00-11:45  
Based on a selection of contemporary films and shorter texts, we will explore how authors, filmmakers, artists, and journalists portray the social, political, and cultural developments Germany has seen since 1968. Students will not only improve their language skills, but also develop cross-cultural competence, and a better understanding of German attitudes, traditions, and national self-awareness. In German. Prerequisite: GER 21 or equivalent.

GER 62 Survey of German Literature II  
Wilczek  
G+  
MW 1:30-2:45  
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 175 Early 20th Century Literature  
Pfeifer  
H+  
TR 1:30-2:45  
A critical and historical survey of major German writers and literary trends of the first part of the twentieth century, from naturalism and decadence through expressionism and New Objectivity. Readings include Rilke, Hofmannsthal, Schnitzler, Wedekind, Sternheim, Kaiser, Brecht, Kafka, and Thomas Mann. Recommendations: GER 62 or equivalent, or consent.
Taught in English:

**GER 82/182 Imagining the Environment**
Wilczek I+ MW 3:00-4:15
Compares and contrasts representations of the environment in German culture — commonly understood to be particularly “Green” — with other European and Non-European cultures. Focuses on how themes such as sustainability, the toxic discourse, wilderness, biodiversity, nationalism, postcolonial heritage, and the global risk society are negotiated in literature, film, and music. May be taken at the 100 level with additional assignments in German. Cross-Listed as ILVS 82 and ENV 82. In English.

**GER 92/192 Special Topics: Literary Orphans**
Pfeifer J+ TR 3:00-4:15
Why do so many young literary protagonists have absent or deceased parents? From early myths to the Grimm’s Fairy Tales, the orphan is a prominent, almost clichéd figure. In popular culture, Heidi, Superman, Batman, James Bond, and Harry Potter are all portrayed as orphans who developed their magical or superhuman abilities partly through the loss of their parents. Drawing on psychology, sociology, and cultural studies, this course examines not only the representation of orphans in literature, film, and art, but also the way the orphan as a cultural symbol has changed over time. May be taken at the 100 level with additional assignments in German. In English. Cross-listed with ILVS 92-03.
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 192  Directed Study/Advanced Directed Study

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  ARR  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:
ILVS 60 Introduction to Literary & Cultural Studies
ILVS 70 Introduction to Visual Studies
ILVS 81 New Chinese Cinemas: Hong Kong, Taiwan, Mainland China
ILVS 86 Film & Nation: Russia and Central Asia
ILVS 88 Warrior Nations: Russia and US
ILVS 92-01 Special Topics: Intro to Film Theory
ILVS 92-02 Special Topics: The Animated Universe
ILVS 92-03 Special Topics: Literary Orphans
ILVS 92-04 Special Topics: The Fantastic in Arabic Literature
ILVS 92-05 Special Topics: Arab-Jewish Lit & Film
ILVS 92-06 Special Topics: Major Texts: Middle East and India
ILVS 92-07 Special Topics: Love and War in French Films
ILVS 92-08 Special Topics: Contemporary Arts in Africa
ILVS 92-09 Special Topics: The Story of King David
ILVS 101 Visualizing Colonialism
ILVS 103 Jewish Experience on Film
ILVS 157 War and Cultural Memory in Literature and Cinema of the Middle East
ILVS 162 The End of the World, Plan B
ILVS 192-01 Adv. Special Topics: Nothingness
ILVS 192-02 Adv. Special Topics: China and the West
ILVS 192-03 Adv. Special Topics: Mapping the Lat. American Metropolis
ILVS 192-04 Adv. Special Topics: What is African Art?
ILVS 192-05 Adv. Special Topics: Mediterranean Crossings

Special Courses:
ILVS 194 Adv. Directed Study
ILVS 199 Senior Honor's Thesis

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 70 Introduction to Visual Studies**  
Gephart  
ARR  
M 3:00-5:45  
Critical introduction to complexities of images in contemporary cultural life. Examination of how visual experience has been conceptualized. 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.

**ILVS 81 New Chinese Cinemas: Hong Kong, Taiwan and Mainland China**  
Zhong  
I+  
MW 3:00-4:15  
A comparative exploration of films made in Hong Kong, Taiwan, and the PRC in recent decades. Examination of how political, economic, and ideological contexts affect filmmaking in these different "Chinese" regions; how these differences help demonstrate diversities, specificities, contradictions, as well as interactions within and between these Chinese communities. Cross-listed with CHNS 81 and FMS 91.

**ILVS 86: Film & Nation: Russia and Central Asia**  
Johnson  
ARR  
TR 4:30-7:00  
After the breakup of the Soviet Union, Russia and several former Central Asian republics, now the independent countries of Kazakhstan, Uzbekistan and Kyrgyzstan embarked on a nation-building project through cinema; topics considered: how ethnic and national identities were subsumed into a "Soviet" identity and then split apart in the post-Soviet period; constructions of new national identities, national spaces, heroes and myths in films ranging from the Russian mega-hits Brother and Company 9 to the international festival favorites, The Adopted Son (Kyrgyzstan) and The Hunter (Kazakhstan); influence of Hollywood and multi-national productions in historical action films such as Nomad and Mongol; changes in film styles and genres, as well as in the structure and economics of the film industry. No prerequisites. All films with English subtitles. (Cross-listed as RUS 85, CIV 85, and FMS 85).

**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: Introduction to Film Theory  
Marquette  H+  TR 1:30-2:45  
A film survey from the perspective of film theory. Critical concepts from pre-1968 to the present. Selections will include Soviet and Russian film theories, Formalism, Realism, and Semiology/Suture Theory; and, from contemporary texts, race, postcolonial, and queer theories. Students will be challenged to think critically and analytically about the relationship between and intersection of film and philosophy. Is film an art form? What is film’s relationship to reality? How do social categories like race, gender, and ethnicity play into the spectator’s experience of film? Films will be paired with relevant theorists. Eisenstein, Wiene, De Sica, Godard, Mizoguchi, Hitchcock, Tarkovsky, Argento, Bunuel, Riefenstahl, Scorsese, Dumont, Van Peebles, Troche, McQueen. All students with an interest in film theory, filmmaking, or philosophy welcome. No prerequisites.  
Optional recitation to meet Wednesdays 6:00-9:00pm. Fulfills the introductory requirement for ILVS film track and CMS minors. Cross-listed as FMS 94-04.

ILVS 92-02 Special Topics: The Animated Universe: The History of Animation from Emile Cohl to Anime  
Napier  F+  TR 12:00-1:15  
This course explores the history and theory of animation, the art form that Paul Wells has described as “the medium of the twenty first century.” But animation as we know it arguably begins at the start of the twentieth century with the whimsical metamorphoses of Winsor McCay and Emile Cohl so we will start there and continue within a generally chronological framework. Along the way we will explore a wide range of topics such as techniques (cel, rotoscoping, CGI), auteurs, (Disney, Miyazaki), music (as emotional amplification and in musicals, music videos), visual effects in live action films, the animated body, television cartoons, experimental/art animation, propaganda, commerce, gender, fantasy and humor. We will also include a section on culturally specific animation, most notably Japanese anime. Cross-listed with FMS 94-03.

ILVS 92-03 Literary Orphans  
Pfeifer  J+  TR 3:00-4:15  
Why do so many young literary protagonists have absent or deceased parents? From early myths to the Grimm’s Fairy Tales, the orphan is a prominent, almost clichéd figure. In popular culture, Heidi, Superman, Batman, James Bond, and Harry Potter are all portrayed as orphans who developed their magical or superhuman abilities partly through the loss of their parents. Drawing on psychology, sociology, and cultural studies, this course examines not only the representation of orphans in literature, film, and art, but also the way the orphan as a cultural symbol has changed over time. Cross-listed with GER 92

ILVS 92-04 Special Topics: The Fantastic in Arabic Literature  
Chreiteh (Shraytekh)  G+  MW 1:30-2:45  
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 92-05 Special Topics: Arab-Jewish Literature & Film
Chreiteh (Shraytekh)  I+  MW 3:00-4:15
This course explores cinematic and literary representations and creative outputs of Jews originating from Arab or Muslim lands. In addition, it traces the figure of the Jew in contemporary Arabic literature and cinema. During the past decade, the figure of the Arab Jew has appeared with increasing frequency on Arabic screens and in novels. Simultaneously, in Israel, Mizrahi and Arab-Jewish artistic expression has witnessed a revolutionary moment. What drives this communal engagement with Arab-Jewish culture, history, and memory? Could such texts and films be read as a moment of connection within a sea of separation? Conversely, do they highlight the impossibility of forging connections and retracing bonds? Readings and films focus on the themes of exile, trauma, memory, haunting, estrangement, return, and hope. Cross-listed with ARB 92-02, FMS 94-07 and JS 92-01.

ILVS 92-06 Special Topics: Major Texts: Middle East and India
Cornwall  M+  MW 6:000-7:15
This course is an introduction to some of the enduring monuments of the classical literary cultures of the Middle East and India. Although help will be provided to contextualize the various books, our main objective is to read the primary texts carefully and to explore together the themes of these important works through twice-weekly seminars. Brief selections of literary theory will guide our reading of these premodern texts with an awareness of contemporary issues and concerns. Cross-listed with ARB 92-03.

ILVS 92-07 Special Topics: Love and War in French Films
Schub  D+  TR 10:30-11:45
An investigation of the art of French cinema, this course focuses on the themes of love, war, and love and war in a dozen French films from the 1930’s to the present. How do we think about film? How do we talk about film? We will study film theory and basic cinematic techniques, as well as the historical, social, and cultural contexts of films of the poetic realism, nouvelle vague, and more contemporary movements. Cross-listed with FR 92-B, FMS 94-05.

ILVS 92-08 Special Topics: Contemporary Arts in Africa
Probst  I+  MW 3:00-4:15
Examination of African art since the end of colonialism. Consideration of sculpture, painting, performance, film, and architecture. Emphasis on the changing meanings of art within different African contexts. Exploration of the tension between the tribal and the (post)modern with respect to the advent of national cultures and outside factors. (May be taken at 100 level with consent). Cross-listed with FAH 70.
ILVS 92-09 Special Topics: 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 JS 136, REL 137 and WL 136. This course satisfies an IR requirement. Please see their website for more details.

ILVS 101 Visualizing Colonialism
Rastegar     H+     TR 1:30-2:45
An overview of the intersection between world cinema and the conditions of colonialism and post-coloniality. 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 and CST 10-01. This course satisfies an IR requirement. Please see their website for more details.

ILVS 103 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.

ILVS 157 War and Cultural Memory in Literature and Cinema of the Middle East
Rastegar     J+     TR 3:00-4:15
Formation of cultural memory and/or memorialization of socially traumatic experiences such as war, viewed through literature and cinema. May include focus on: the Algerian war of independence, the Lebanese civil war, the Iran-Iraq war, the US-led invasion and occupation of Iraq, and the Israeli-Palestinian conflict, among others. Primary texts from these conflicts along with secondary texts on theories of social trauma and cultural memory. Cross-listed ARB 157, FMS 178. In English.
ILVS 162 The End of the World, Plan B
Inouye J+ W 6:00-9:00
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 that is common to these various traditions. Why justice is problematic as a cultural mode and as a societal goal. Required for senior ILVS Majors. Consent required.

ILVS 192-01 Adv. 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, Nishitani Keiji, Thomas Merton, Mishima Yukio, Kojève, Hegel, Sartre, Paul Shrader, Bresson, and Ōzu. 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 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. 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: Mapping the Latin American Metropolis
Gerassi-Navarro I+ MW 3:00-4:15
Focusing on the city through fiction and film, this course explores the process of urban modernization in Latin America. From the dramatic changes of the nineteenth century to more current challenges such as drugs, environmental crises, military dictatorships, economic disparity, we discuss different cultural and political transformations Latin American cities have undergone, and analyze how those changes have been represented in film and literature. Readings include, works by Roberto Arlt, Angel Rama, Clarice Lispector, Fernando Vallejo and César Aira, among others, as well as several films by Brazilian, Mexican, and Cuban directors. Prerequisite: Spanish 31 or 34, and 32 or 35, or consent. Cross-listed as SPN 192-C.
*Please note this course is taught completely in Spanish.

19 December 2017
ILVS 192-04 Seminar: What is African Art?
Probst 8 T 1:30-4:00
What is African art? The answer to this question might seem easy and obvious. But it is not. In fact, there are many different answers to the question. In the seminar we will look at these differences in relation to the time and political context in which they were conceived. Doing so will enable us to pose and discuss other questions: what is the proper place for the display of African art? Why do we distinguish between art and artifact? Who actually is an African artist and where is African art produced?” Cross-listed with FAH 198-05, AFR 147-02, ILVS 192-04 and ANTH 149-44.

ILVS 192-05 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, and films, 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? Cross-listed with FR 192-B. *Please note this course is taught completely in French.
JAPANESE

**Language Courses:**
- JPN 2 A-D Elementary Japanese
- JPN 4 A-B Intermediate Japanese
- JPN 22 Reading and Conversation
- JPN 122 Advanced Japanese II

**Taught in English:**
- JPN 61 Introduction to Japanese Culture
- JPN 112/R Japanese Film Directors: The World of Studio Ghibli
- JPN 191 Special Topics/Seminar: Junichiro Tanizaki
- JPN 192 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 Kagawa E+EF MW 1:30-2:45, F 1:30-2:20
- Section B Yagi C+CF TW 9:05-10:20, F 9:30-10:20
- Section C Koizumi F+FF TR 12:00-1:15 F 12:00-12:50
- Section D Koizumi H+HF TR 1:30-2:45, F 2:30-3:20

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 A Yagi F+FF TR 1:30-2:45, F 2:30-3:20
- Section B Yagi H+HF TR 12:00-1:15, F 12:00-12:50

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

**JPN 22 Reading and Conversation**
- Kagawa I+IF MW 3:00-4:15, F 3:30-4:20

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**
- Koizumi C+CF TW 9:05-10:20, F 9:30-10:20

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.
**Taught in English:**

**JPN 61 Introduction to Japanese Culture**
Inouye  
**G+**  
MW 1:30-2:45  
A first course in Japanese culture. The interplay between two opposing ideas: evanescence (all things always changing) and form (the unchanging). Literature, art, and film - ancient, medieval, modern, and postmodern eras. Required for all Japanese majors. Taught in English. May be taken at 100 level with consent.

**JPN 112 Major Japanese Film Directors: The World of Studio Ghibli**
Napier  
**D+**  
TR 10:30-11:45  
Beginning in the mid 1980’s the Japanese animation studio, Studio Ghibli, began to produce original animated films of such high quality that they eventually reached a global audience. This course explores the work of the Studio’s two major directors, Isao Takahata and Hayao Miyazaki, and also introduces works by other directors such as Kondo Yoshifumi and Goro Miyazaki. The course will look at not only the aesthetics of each film considered but also will explore the cultural and commercial impact of the studio overall. **Mandatory film recitation meets Sunday 6:00-8:30 pm.**

**JPN 191 Seminar: Special Topics: Junichiro Tanizaki**
Hirata  
**L+**  
TR 4:30-5:45 PM  
This is a seminar focused on the works of the great Japanese writer Jun’ichirō Tanizaki (1886 – 1965). We will trace his works in chronological order, though toward the end we will go back to his magnum opus *The Makioka Sisters*, which he wrote during the war. In English. No prerequisites.

**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 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 92-01       Special Topics: Arab-Jewish Lit & Film
JS 94/194      Directed Study/Adv Directed Study
JS 95-03       Creativity and Queerness in Rabbinic Literature
JS 99          Internship
JS 199         Senior Honors Thesis

JS 92-01 Special Topics: Arab-Jewish Literature and Film
Chreiteh (Shraytekh)     I+     MW 3:00-4:15

This course explores cinematic and literary representations and creative outputs of Jews originating from Arab or Muslim lands. In addition, it traces the figure of the Jew in contemporary Arabic literature and cinema. During the past decade, the figure of the Arab Jew has appeared with increasing frequency on Arabic screens and in novels. Simultaneously, in Israel, Mizrahi and Arab-Jewish artistic expression has witnessed a revolutionary moment. What drives this communal engagement with Arab-Jewish culture, history, and memory? Could such texts and films be read as a moment of connection within a sea of separation? Conversely, do they highlight the impossibility of forging connections and retracing bonds? Readings and films focus on the themes of exile, trauma, memory, haunting, estrangement, return, and hope. Cross-listed with ILVS 92-05, FMS 94-07 and ARB 92-01.

JS 95-03 Creativity and Queerness in Rabbinic Literature
Braunig            E+MW     MW 10:30-11:45

The rabbinic project was about rereading, reinterpreting and recreating a less-than-relevant tradition. The flexibility, resilience and creativity of the sages was born out their outsider, boundary-sitting position in society. In what ways do modern interpretive Jewish texts (e.g. poetry of Marge Piercy, Transparent) follow in the footsteps of Talmudic and Midrashic thinking? How might reading ancient texts through a queer-lens help us imagine a more robust relationship with our inherited traditions?

19 December 2017
JS 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 92-09 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 8+ R 1:30-400
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 has 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  Adv. Special Topics: Contemporary Russian Media

Taught in English:
RUS 78  Warrior Nations: Russia & US
RUS 85  Film Nation: Russia & Central Asia
RUS 92  Special Topics: Introduction to Russian Culture

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  ARR  TR  9:05-10:20, F 9:30-10:20
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: Contemporary Russian Media
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 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.

RUS 85: Film & Nation
Johnson ARR TR 4:30-7:00
After the breakup of the Soviet Union, Russia and several former Central Asian republics, now the independent countries of Kazakhstan, Uzbekistan and Kyrgyzstan embarked on a nation-building project through cinema; topics considered: how ethnic and national identities were subsumed into a "Soviet" identity and then split apart in the post-Soviet period; constructions of new national identities, national spaces, heroes and myths in films ranging from the Russian mega-hits Brother and Company 9 to the international festival favorites, The Adopted Son (Kyrgyzstan) and The
Hunter (Kazakhstan); influence of Hollywood and multi-national productions in historical action films such as Nomad and Mongol; changes in film styles and genres, as well as in the structure and economics of the film industry. No prerequisites. All films with English subtitles. Cross-listed with ILVS 86, CIV 85, and FMS 85.

**RUS 92 Special Topics: Introduction to Russian Culture**  
Aptekman  
H+  
TR 1:30-2:45  
A thousand years of Russian culture, exploring Russia as a country at the crossroads of Europe and Asia: folk beliefs and traditions, paganism and Christianity, national character and mythology, and both high and popular culture. An interdisciplinary, multi-media study of visual and performing arts, music, literature, and film. The mysteries of Russia unveiled! No prerequisites. In English.
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 92-09 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.