ILVS Courses:
ILVS 50/R Introduction to Film Studies
ILVS 55 Cultural History of the Modern Middle East
ILVS 57/R Arabic and Middle Eastern Cinemas
ILVS 84 East-West Perspectives on Fascism
ILVS 91-17 King David & Israelite Monarchy
ILVS 91-24 Aspects of the Sephardic Traditions
ILVS 91-25 Art History to 1700
ILVS 91-26/191-26 Contemporary Art Since 1960
ILVS 91-28 Fairy Tales and Film in the Modern World
ILVS 92-25/192-25 Early Islamic Art
ILVS 100 Classics World Cinema
ILVS 191-29 Literature and Film in Post-Civil War Spain

Special Courses:
ILVS 198-01 Senior Honor’s Thesis

ILVS 50/R Introduction to Film Studies
Ndounou, M. E+ MW 10:30-11:45
The basics of film analysis with particular emphasis on reading film as a language and understanding cinema as an institution that reinforces and resists cultural values. An entry-level course for the film track of the ILVS major. An overview of film history and related studies of film as a complex art form. Weekly screenings of a multicultural sampling of representative works, plus readings of film criticism. Required for the Film Studies Minor. High demand, by permission of the instructor. Cross-listed with Dr 50.
Film Screenings Sunday from 6:00-9:00.

ILVS 55 Cultural History in the Modern Middle East
Rastegar H+ TR 1:30PM-2:45
This lecture-based introductory survey course introduces students to the major trends and developments in cultural activities (music, cinema, literature and the fine arts) across the Arab world, Turkey and Iran, from the nineteenth century to the present day. Following each of these fields of artistic expression, this course presents a broad overview of how artists, writers, musicians and others both influenced and reflected political and social changes in their societies. Students will not only learn about the major cultural figures of these societies, but also will come to understand the history of the region in a rich and multifaceted way. Themes examined will include: innovation and reform, political resistance, revolutionary ideologies, the rural-urban divide, transformations of gender roles, the rise of youth cultures, new religious movements, and reactions to consumerism and globalization. Cross-listed with ARB 55, HIST 177-01.

ILVS 87/R Arabic and Middle Eastern Cinemas
Rastegar L+ TR 4:30-5:45
Cinema and video arts have come to assume a highly significant role across the Middle East. While often simply serving as a form of mass entertainment, they also serve as venues to challenge taboos or presumptions within and about the societies of the region, and present critical insights into contemporary social, cultural and political issues. This course presents an introduction of the cinemas of the Arab world and the broader Middle East (including Iran and Turkey), by presenting a historical perspective on the development and expansion of cinematic cultures in these parts of the world, as well as by presenting several thematic windows through which the relationship of cinema to these societies is examined. Cross-listed with ARB57. Film Screenings Wednesday 7:30-9:30pm.
ILVS 84 East – West Perspective Fascism
Martin and Inouye    K+    MW 4:30-5:45
Comparative study of fascism, its history and foundations in social and political developments and ideologies; philosophical and historical concepts through literature, art, myth. The structure of fascism and fascist iconography. Fascist tendencies in modern Japan and Germany. In English. Cross-listed GER 84, JPN 84, CIV 22.

ILVS 91-17 King David & Israelite Monarchy
Rosenberg                               ARR                      W 4:30-6:50
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 and REL 194-01.

ILVS 91-24 Aspects of the Sephardic Traditions
Ascher                                    L+                      TR 4:30-5:45
Introduction to the history and culture of the Sephardic Jews. The life and fortunes of the Sephardim in Spain and Portugal, their contributions to the exploration, settlement, and development of America, their folklore, and present attempts to preserve and promote their heritage will be considered. Focus on prominent and interesting Sephardic personalities from diverse countries and times, such as Maimonides, Dona Gracia Nasi, Judah Touro, Haim Isaac Carigal, and Elias Canetti. Cross-listed as JS 73 and REL 73.

ILVS 91-25 Art History to 1700
Hoffman                                    E                      MW 10:30—11:20
Major monuments and themes of world art and architecture from ancient times to 1700. How art functioned in relation to civilizations and religions; how images and buildings expressed and served the beliefs of Greco-Roman polytheism, Judaism, Christianity, Islam, Hinduism, Buddhism, Confucianism, and Mesoamerican civilizations; how artifacts were created and viewed; how power was invested in images and how these images affect us today. Includes field trips to local museums. Cross-listed as FAH 0001-01.

ILVS 91-26/191-26 Contemporary Art Since 1960
McTighe                                      F+                      TR 12:00—1:15
This lecture course will cover the major art movements in Europe and the United States from the 1960s through the early 2000s. We will study and discuss the major works of avant-garde art and criticism, beginning with Abstract Expressionism through the postmodern practices of conceptual art, feminist art, performance art, and site-specific installation art. Students will learn to analyze works of art in terms of formal issues, the art critical debates in which they were produced, and their importance for current art production. (This course may be used to fulfill the post 1700 requirement for the major.) Cross-listed as FAH 0055/0155-01.
ILVS 91-28  Fairy Tales and Film in the Modern World
Burton D+   TR 10:30-11:45am
This course will explore contemporary retellings of fairy tales in film and television from both a critic's and a storyteller's perspective. With a focus on the most retold stories, we will look at how contemporary filmmakers and television writers are revising or reinforcing key elements from the original source materials and from widely known retellings (i.e. Disney). We will compare films aimed at children with those created for adults, and look at how the intended audience shapes the narrative and characterizations. What factors are driving the recent renaissance of filmed fairy tales, and what does the popularity and critical reception of different projects reveal about contemporary culture? How do current retellings reinforce or subvert common ideas about gender, race, and other identity markers? How might we use fairy tales in a film or other creative projects of our own? Prerequisite: Drama/ILVS 50 or 2 courses on film.

ILVS 92-25/192-25  Early Islamic Art
Hoffman I+    MW 3:00 - 4:15pm
A survey of the visual arts in Muslim lands from Spain to Central Asia between the seventh and thirteenth centuries, emphasizing the role of visual arts in the formation and expression of cultural identity. Painting, sculpture, architecture and the portable arts of ceramics, ivory, metalwork, and manuscript illustration will be considered. Topics will include the uses of figural and non-figural imagery; calligraphy and ornament; religious and secular art; public and private art; the art of the court and the art of the urban middle class; and the status, use, and meaning of the portable arts. May be taken at 100 level. Cross-listed as FAH 0021/0121-01.

ILVS 100  Classics World Cinema
Rosenberg ARR T 4:30-7:30 R 4:30-5:45
Worldwide survey of major films from the silent era to the present. Trends in filmmaking styles and genres; the impact of modern history on cinematic art; cultural, theoretical, and philosophical issues related to the study of film. Filmmakers covered may include Dreyer, Eisenstein, Chaplin, Renoir, Welles, DeSica, Satyajit Ray, Ozu, Bergman, Pontecorvo, , Sembene, and Zhang Yimou. Cross-listed with WL 101.

ILVS 191-29 Literature and Film in Post-Civil War Spain
Pollakowski I+    MW 3:00 - 4:15pm
This class will focus on the 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. Prerequisites: Spanish 31 or 34, and 32 or 35, or consent. Texts: Antonio Buero Vallejo, Historia de una escalera; Camilo José Cela, La colmena; Alfonso Sastre, La mordaza; Fernando Arrabal, Guernica; Carmen Martín Gaite, Entre visillos; Fernando Arrabal, Guernica; Antonio Buero Vallejo, El tragaluz. Films: Luis García Berlanga, Bienvenido, Mr. Marshall; Marco Ferreri, El pisito; Juan Antonio Bardem, Muerte de un ciclista; Carlos Saura, Jardín de las delicias; Víctor Erice, El espíritu de la colmena.