ILVS

Courses:
ILVS 50/R  Introduction to Film Studies
ILVS 55  Cultural History in the Middle East
ILVS 88  Warrior Nations: Russia & US
ILVS 101/R  Post-Colonial Cinemas
ILVS 91-19  Special Topics: Introduction to Film Theory
ILVS 91-25  Special Topics: Art History to 1700
ILVS 91-28  Special Topics: Fairy Tales & Film in the Modern World
ILVS 122  South African Writers
ILVS 191-27  Special Topics: The Memory of Images

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 Of the Modern Middle East
Rastegar K+  MW 4:30-5:45
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 177-02.

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 with RUS 78.
ILVS 91-19 Special Topics: Introduction to Film Theory
Marquette, S.   M+  MW 6:00-7:15
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 intersections 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, Murnau, Pasolini, Godard, Kurosawa, Hitchcock, Tarkovsky, Polanski, Bunuel, Riefenstahl, Scorsese, Lee, Greenaway, McQueen, Malick. All students with an interest in film theory, filmmaking, or philosophy welcome. No prerequisites. Fulfills the introductory requirement for ILVS film track and CMS minors.

ILVS 91-25 Special Topics: Art History to 1700
Staff.                         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 with FAH 0001-01 & REL 4.

ILVS 91-28 Special Topics: Fairy Tales & Film in the Modern World
Burton                        D+  TR 10:30-11:45
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: DR/ILVS 50 or 2 courses on film. Cross listed with DR 194-01.

ILVS 101/R Post-Colonial Cinemas
Rastegar L+ TR 4:30-5:45
This course offers an overview of the intersection between world cinema and the conditions of colonialism and postcoloniality. Beginning with readings and viewings on representations of the non-Western world in early cinema, the course will then move to examine the development of cinemas of resistance and in particular the articulation of Third Cinema in the context of the Cold War. The second half of the course will examine the emergence of postcolonial themes in cinema, examining the treatment of questions such gender and identity, social subalterns, engaging with orientalism, diaspora identity and a range of other issues. Central to the course will be the question: what aesthetic innovations in cinema may be related to the engagement with postcolonial issues? Cross-listed with ARB 155/R. Film Screenings Wednesday 7:30-9:30.
ILVS 122 South African Writers
Rosenberg L+ TR 4:30-5:45
Survey of modern South African writers, with emphasis on the effects of Apartheid and the anti-Apartheid struggle on the life of the imagination, including literary, film, and theatre evocations of South African life. Writers may include Alan Paton, Lewis Nkosi, J. M. Coetzee, Agnes Sam, Zoë Wicomb, Athol Fugard, Njabulo Ndebele, Miriam Tlali, Breyten Breytenbach, Mongane Serote, Ruth First, Nadine Gordimer, Bessie Head, and Phaswane Mpe. Cross-listed with WL 122.

ILVS 191-27 Special Topics: The Memory of Images: Aby Warburg and the Study of Visual Culture
Probst & Christian. W 1:30-4:00
This course focuses on the German scholar Aby Warburg (1866 to 1929) and his influence on visual studies and (German) cultural theory from the turn of the 20th century to today. Trained as an art historian with an expertise in renaissance art Warburg morphed into a historian of images and "visual culture" long before the term became fashionable in the 1990s. For Warburg art works were not just objects of aesthetic pleasures but media or carriers of feelings, experiences and remembrances. As such paintings and sculptures were of equal status as tapestries, stamps or postcards. The basic question he explored addressed the cultural memory of images and how images affect our lives: How do remembrances and feelings "survive" in images across time and space? How does the transmission of cultural memory in artworks manifest itself in different media such as sculpture, photography, painting, film, dance? We will examine these questions as well as the (changing) answers to them in their historical context, i.e. from early 20th century to the present. Besides Warburg we will read works by seminal German and continental scholars like Sigmund Freud, Walter Benjamin, Ernst Gombrich, Kurt Forster, Hans Belting, Georges Didi-Huberman and others. Cross-listed with FAH 198-03 & GER 191-10.