# ILVS

## Courses:
- **ILVS 50-01-02/R** Introduction to Film Studies
- **ILVS 60-01** Introduction to Literary Studies
- **ILVS 62-01** Jewish Women
- **ILVS 64-01** Introduction to Yiddish Culture
- **ILVS 72-01/172-01** Vienna: A Biography
- **ILVS 86-01** Film & Nation: Russia & Central Asia
- **ILVS 92-01** War and Cultural Memory in Middle Eastern Literatures and Cinemas
- **ILVS 92-19** Introduction to Film Theory
- **ILVS 192-09** End of the World, Plan B

## Special Courses:
- **ILVS 94/194** Directed Studies/Adv Directed Study
- **ILVS 198** Senior Honor’s Thesis

### ILVS 50-01-02/R Introduction to Film Studies

**Ndounou D+ TR 10:30-11:45**

Introduction to fundamental methodologies for reading film. Overview of film studies with emphasis on film as a complex art form. Narrative as a formal system, film genres, style and its related techniques, critical approaches to film analysis, film history. Weekly screening of relevant films selected from both Hollywood and world cinemas. Cross-listed as DR 50-01.

**Film Screenings Sundays 3:00-6:00.**

### ILVS 92-19 Introduction to Film Theory

**Marquette K+ MW 4:30-5:45**

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. Fulfills the introductory requirement for ILVS film track and CMS minors.
ILVS 60-01  Introduction to Literary Studies
Martin     I+       MW3:00-4:15
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 62-01 Jewish Women
Ascher      L+       TR 4:30-5:45
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 REL 78. In English. Maximum enrollment: 25.

ILVS 64 Introduction to Yiddish Culture
Gittleman    H+       TR 1:30-2:20
An examination of the roots of East European Jewish culture, beginning with a 6000-year survey of the religions of Abraham; a brief examination of the origins of Judaism, the evolution of Christianity and Islam; the historic migration of the Jewish people from Asia to Western Europe and eventually to Czarist Russia; the rise and fall of Yiddish literature; the end of the Shtetl world; and the American experience. Readings include Sholom Aleichem, Sholem Asch, I. B. Singer, Bernard Malamud, and Phillip Roth. Stress on universal cultural patterns and similarities of ethnic experience. In English. Cross-listed as JS65, REL 65.

ILVS 72-01/172-01  Vienna: A Biography
Romero      D+       TR10:30-11:45
A "biography" of Vienna through the texts the city has produced/inspired; the changing (multi)cultural role Vienna has played and continues to play in the heart of Europe. The emphasis is on literary texts, but in conjunction with art, architecture, and music, as well as their modes of consumption. In English. No prerequisites. Cross-listed as HST 176.

Note: GER 176 not Cross-listed as HST 176. If taken at the German 100-level: Extra assignments and class meetings. Prerequisites: These will be taught in German.
ILVS 86 Film and Nation: Russian & Central Asia  
Johnson    ARR   TR 4:30-7:00  
After the breakup of the Soviet Union, Russia and some former Central Asian republics, now the independent countries of Kazakhstan, Uzbekistan and Kyrgyzstan embarked on a nation-building project through cinema. We will explore national identity, national space, new heroes and new national myths in films ranging from the Russian mega-hits *Brother and Company 9* to the international art-cinema favorites, *The Adopted Son* (Kyrgyzstan) and *The Hunter* (Kazakhstan); we will also study recent multi-national productions such as the historical actions films *Nomad* and *Mongol*. No prerequisites. All films with English subtitles. Cross listed as RUS 85.

ILVS 92-01 Special Topics: War and Cultural Memory in Middle Eastern Literatures and Cinemas  
Rastegar  G+   MW 1:30-2:45  
This course explores how Middle Eastern literatures and cinemas have contributed to the cultural memory and/or memorialization of socially traumatic experiences such as war. To do this, the course focuses on several historical and social contexts: the Algerian war of independence, the Lebanese civil war, the Iran-Iraq war, the invasion and occupation of Iraq, and the Israeli-Palestinian experience. Alongside primary text readings and film viewings, we will also read secondary texts pertaining to social trauma, cultural memory and the limits of representing these issues in literary and cinematic forums. We will read culturally theoretical readings drawn from Holocaust studies, psychoanalysis and critical theory, as well as reading novels, short stories and poetry alongside viewings of fictional and documentary films.

The goal of the course will be to develop a thematic framework of knowledge relating to the formation of cultural memory and social trauma, as well as enhancing our knowledge of modern literatures and cinemas of the region, in addition to according a deeper understanding of the historical contexts with which the course is concerned. In English. 

Film Screenings Wednesdays 7:30-9:30pm

ILVS 192-09 End of the World, Plan B  
Inouye   13+   1st and 3rd R 6:00-9:00  
Things are coming down, and it doesn’t look good. What better way to prepare for life after Tufts than to think about the end of the world? Through literature, film, and art, we trace the idea of the end of the world to its sources in various spiritual traditions: Buddhism, Judaism, Christianity, Islam, Confucianism, and Daoism. We will discover a possibly fatal misunderstanding of a paradigm common to these traditions. Why the end? Because of justice. Justice was never intended to be the solution to our problems. So what is? For ILVS seniors, and a few others by permission of the instructor. Every other week, 0.5 credits.