ILVS

Courses:
ILVS 50/R Introduction to Film Studies
ILVS 55 Cultural History in the Middle East
ILVS 91-01 Special Topics: Love & Sexuality in World Literature
ILVS 91-02 Special Topics: Cultural Resistance in Modern Iran
ILVS 91-03 Special Topics: Postmodernism and Film
ILVS 91-04 Special Topics: Metaphors of Globalization
ILVS 91-05 Special Topics: From Beijing to Bollywood: Cinema in India & China
ILVS 91-06 Special Topics: Kafka and the Kafkaesque
ILVS 91-07 Special Topics: German Film
ILVS 91-09 Special Topics: Chekhov & His Legacy in the West
ILVS 91-10 Special Topics: Heidegger’s “Being and Time”
ILVS 100 Classics of World Cinema
ILVS 191-01 Special Topics: Francophone Literature

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

ILVS 50/R Introduction to Film Studies
Marquette I+ MW 3:00-4:15
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 Tuesday from 6:30-9:30.

ILVS 55 Cultural History of the Modern Middle East
Rastegar J+ TR 3:00-4:15
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.

ILVS 91-01 Special Topics: Love & Sexuality in World Literature
Inouye/Carleton E+ MW 10:30-11:45
Representations of love and sexuality in Japanese and Russian literature. Specific issues to be addressed across a diverse body of literature, film, and art include 1) the fusion of sexuality and romance, 2) love as a problem versus love as an ideal, 3) societal conventions as to so-called proper or normative behavior (the various ways hetero- and homosexuality, celibacy, and hedonism have been understood and commented upon in artistic media). All discussions and readings in English. Cross-listed as CIV 17, JPN 91-01, RUS 91-01, WL 17.
ILVS 91-02 Special Topics: Cultural Resistance in Modern Iran
Rastegar I+ MW 3:00-4:15
This course presents an introduction to the study of modern Iran (from the late 19th century to the present day) as well as exploration of the concept of cultural resistance. Through engaging with a wide range of literary, visual, and cinematic texts, the course charts a path of cultural expression as a field of political and social resistance—both to a variety of forms of domestic authority (political tyranny, patriarchy, religious theocracy) as well as to the influence and hegemony of colonial and imperialist forces. The course begins with the early literary innovations that fed into the revolutionary forces of the 1906 Constitutional Revolution, through to the rise of nationalist and anti-colonialist ideals expressed in literary and visual arts in the mid-20th century, to the variety of voices that came together in the 1979 revolution, and ends with persistent expressions of cultural resistance—especially in Iranian cinema—in the post-revolutionary period. Alongside the reading and viewing of primary texts—short stories, poems, novels, works of visual art, cinema—we will read secondary works of cultural and social theory that address concepts of cultural resistance. In particular we will look to theorists and critics from Iran to provide frameworks for the study and analysis of the primary texts in the course.

ILVS 91-03 Special Topics: Postmodernism and Film
Edelman D+ TR 10:30-11:45

ILVS 91-04 Special Topics: Metaphors of Globalization
Lowe D+ W 1:20-4:20
Bubbles and crashes, global warming, pandemics, religious fundamentalism, smuggling, trafficking, contagions, and transnational migration - these are just a few "metaphors" of globalization. Although "globalization" has become a common term to describe connections, conflicts, and interdependencies of societies across the world, it means different things if you are an economist or filmmaker, and if you live in Mumbai, India or Los Angeles, California. We will approach "globalization" as a problem of knowledge, not a self-evident phenomenon, and we critically interpret social scientific paradigms from sociology, political science, economics, as well as representations of globalization in literature, films, popular culture, and cultural ethnographies. Materials include films ("Babel," "Margin Call," "Life and Debt," "Maquilopolis," "Happy Together"), novels (Yamashita, Hamid), ethnographies (Rofel, Tsing, Niranjana), essays (Sudbury, Ho, Mamdani, Vora, Sassen, Wallerstein, Appadurai, Harvey, etc.) Cross-listed with AMER 180-04.
ILVS 91-05 Special Topics: From Beijing to Bollywood: Cinema in India & China
Zhong/Roy ARR MW 3:00-5:15
Through selected films and critical essays, this new course introduces a comparative perspective in order to understand two neighboring countries in Asia, their modern cultural production, and their social transformations. In particular, an examination of nationalism, revolution, and globalization as filmic expression. In English. No prerequisites. Cross-listed with ENG 91-02 and CHNS 91-01.

ILVS 91-06 Special Topics: Kafka and the Kafkaesque
Denksy K+ MW 4:30-5:45
Franz Kafka’s writings continue to intrigue readers, writers, and filmmakers alike. His lasting legacy is captured in the common yet elusive term “Kafkaesque.” In this course, we will explore the sources of this fascination by reading Kafka’s novel The Trial, major short stories (including “The Judgment,” “The Stoker,” and “The Metamorphosis”), as well as selections from his prose fragments, letters, diaries, and professional work in the Prague Workmen’s Accident Insurance Institute. We will also trace Kafka’s pervasive and global influence on authors such as Albert Camus, Jorge Luis Borges, or Haruki Murakami and discuss how his dreamlike, allegorical, and often humorous style translates into films (by Orson Welles, Woody Allen, and the Coen Brothers). In English. No prerequisites. Cross-listed with GER 91-02.

ILVS 91-07 Special Topics: German Film
Romero ARR T 3:00 -5:20, R 3:00-4:15
A survey of German cinema, from its striking and influential achievements in the Weimar Republic, through its role under Hitler and its decline in the postwar period, to the remarkable phenomenon of New German Cinema in the sixties and seventies and the developments of the contemporary period. Cross-listed with GER 85/185.

ILVS 91-09 Special Topics: Chekhov & His Legacy in the West
Lemelin G+ MW 1:30 -2:45
Examination of the works of Anton Chekhov, both in the context of his life and times and as texts on the threshold of literary modernism. Chekhov’s influence on the craft of later writers in Russia, America, and Britain. Texts to include Chekhov’s best known stories, including “The Man in a Case,” “The Lady with a Little Dog,” and “The Bishop,” as well his play The Cherry Orchard. Consideration of Chekhov’s role in shaping the modern short story and his influence on later authors, from Joyce and Woolf to more recent writers like Raymond Carver. Discussion of Chekhov’s work as a playwright, and his impact on American theater and Hollywood cinema. No prerequisites. Discussions and readings in English. Cross-listed with RUS 91-02 and WL 91-01. (Enrollment at the 100 level by consent, requires an additional hour with readings in Russian.)

ILVS 91-10 Special Topics: Heidegger’s “Being and Time”
North G+ MW 1:30-2:45
Of the major philosophical work Being and Time one philosopher said, "It fell like a bombshell on Europe." Martin Heidegger's first book, published in 1927, changed the way we think about human being, the world, and historical action, and also gave us a new method for doing philosophy. In this course we will read key sections of the book slowly and carefully, paying attention to the concepts of Dasein, Being-in-the-world, anxiety, care, being-toward-death, guilt, and time, among others, which became basic tenents in existentialist thought, phenomenology, science studies, deconstruction, and American pragmatism. Readings will be 30-40 pages per week. No prerequisites. In English. Cross-listed with GER 91-01. (Upper Level with extra meetings in German)
**ILVS 100 Classics of World Cinema**
Rosenberg  AR  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 Eisenstein, Chaplin, Renoir, Welles, DeSica, Ray, Ozu, Bergman, Pontecorvo, Sembene, and Zhang Yimou. Cross-listed as WL 101.

**ILVS 191-01 Special Topics: Francophone Literature**
Schub  E+  MW 10:30-11:45
How is identity reinvented? How do Francophone writers from beyond France use what the Moroccan writer Tahar Ben Jelloun calls “l’immense poids de la langue française”? Readings include poems, novels, and essays by twentieth-century Francophone writers from Sub-Saharan Africa, the Maghreb, the Caribbean, Québec, and Southeast Asia. The aim is to study questions of colonial and post-colonial cultural, racial, religious, sexual, and linguistic identity. A study of lyrical, challenging, urgent voices that expand the readers’ horizons “beyond hexagonism.” Course is in French. French 31 and 32 are prerequisites (or instructor’s permission). Cross-Listed as French 191 C.