ILVS

Courses:
ILVS 50-01-02/R Introduction to Film Studies
ILVS 60 Introduction to Literary Studies
ILVS 62 Jewish Women
ILVS 64 Introduction to Yiddish Culture
ILVS 83 War Stories
ILVS 86 Film & Nation: Russia & Central Asia
ILVS 91-12 How Films Think
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ILVS 92-35 Humans, Animals, and Hybrids
ILVS 192-09 End of the World, Plan B
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ILVS 192-32 Laughter on the Left

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
Marquette L+ TR 4:30-5:45
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 Wednesday 6:30-9:00.

ILVS 60 Introduction to Literary Studies
Rastegar I+ MW 3:00-4:15
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 Jewish Women  
Ascher  J+ TR 3:00-4:15  
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 JS 78 and REL 78. In English.

ILVS 64 Introduction to Yiddish Culture  
Gittleman  H+ TR 1:30-2:45  
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 JS 65 and REL 65.

ILVS 83 War Stories  
Carleton  E+ MW 10:30-11:45  
Modern war is usually defined in terms of applied technology and the scope and scale of destruction. But what if we consider the idea of “modern” differently, that is, in terms of how war is represented, written or spoken about? How do the stories we read, hear and see of war affect our understanding of it and its attendant horrors, tragedies and triumphs? Starting with the nineteenth century we will analyze how the discourses and narratives of war have changed to adapt to new realities and how, in turn, our understanding of those realities has been shaped by new modes and needs of representation. We will follow this course of study through the Crimean War, World War I and II, Vietnam, Iraq and Afghanistan in a variety of genres and formats, including fiction, journalism, memoir, popular history, documentary film and Hollywood blockbuster. Our cultural-national perspective will also be diverse, including Russian, American, German, Japanese and British. No specific background in history is required—only an open mind and desire to investigate what is, unfortunately, a constant of human experience. Our operative questions will include: What commonalities can be found between depictions of modern war in text and film? What are the limits of representation and how have they changed? What can we learn from all of this about war as a narrative phenomenon? All readings and films are in English and/or subtitled. No prerequisites. Cross-listed as PJS 75 and RUS 75.

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 91-12 How Films Think
Edelman
I+
MW 3:00-4:15
This upper-level seminar is intended for serious students of film interested in exploring how cinema creates a language through which to think. Although we’ll cover such specific aspects of the medium as montage, the long take, point of view, shot/reverse shot, framing, and other elements of cinematic rhetoric, we will focus more precisely on how specific directors deploy these devices to produce the effect of subjectivizing the camera as the locus of authorship and thought. We will study, that is, how visual style produces, complements, reframes, and undoes a movie’s surface narrative by generating the need to read that narrative in relation to the function of the camera. What does the movement of the camera do to the image that it depicts? How does it underscore, ironize, or “think” about the “content” of the image itself? To answer these questions we will focus on works by five American directors acclaimed for their mastery of cinematic style: Orson Welles, Martin Scorsese, Francis Ford Coppola, Stanley Kubrick, and David Lynch. Films to be examined will probably include Citizen Kane, The Magnificent Ambersons, The Lady from Shanghai, Taxi Driver, Raging Bull, Goodfellas, The Godfather (Parts I and II), 2001: A Space Odyssey, Blue Velvet, Lost Highway, and Mulholland Drive. As a seminar class, this course is intended for students willing to participate actively in conversation and intellectual exchange. Students will be responsible for group presentations on a regular basis throughout the semester. Cross-listed as ENG 186-01.

ILVS 91-24 Scandinavian Literature
Ascher
L+ TR 4:30-5:45
Introduction to selected works of Old Norse, Norwegian, Danish, Swedish and Finnish literature, with discussion of their cultural background, from the Snorra Edda and Old Icelandic heroic lays and sagas to works by Andersen, Hamsun, Lagerkvist, Dinesen and Jansson. Cross-listed as WL 71.

ILVS 92-07 War and Cultural Memory in Middle Eastern Literatures and Cinemas
Rastegar
J+ TR 3:00-4:15
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. Cross-listed as ARB 157.
ILVS 92-12 Politics of Reading
Edelman E+ MW 10:30-11:45
How do we read? Though we’d like to think that we’d answered this question long before getting to college, the more one advances in literary studies the less obvious the answer becomes. Reading, we learn, has a politics and is always informed by ideology. As we saw at the end of the 20th-century, it can find itself at the center of high-stakes battles in culture wars. This seminar for advanced students of literature, intended to be small and intensively participatory, will look at the politics of reading from two seemingly different perspectives: one that starts with ideology and one that starts with language. We will think about ideology through works by authors such as Marx, Adorno, Barthes, Derrida, and Žižek and about rhetoric through readings from such theorists as de Man, Johnson, Miller, and Butler. In relation to those readings we will look at a variety of cultural artifacts that are likely to include, among other things, advertisements, journalism, television commercials, and literary texts such as Melville’s “Bartleby, the Scrivener,” Shelley’s “The Triumph of Life,” Jacobs’s Incidents in the Life of a Slave Girl, and selections from Lydia Davis’s Collected Stories. Cross-listed as ENG 181-01.

ILVS 92-33 Special Topics: Dostoevsky Goes to Hollywood
Lemelin ARR MW 1:30-2:45, T 7:30-9:30
What has Fyodor Dostoevsky got to do with Brad Pitt, Gwyneth Paltrow, or Matt Damon? Dostoevsky was an influential social critic of nineteenth-century Russia, but what can he tell us about twenty-first-century America? We will explore these questions and consider how Dostoevsky’s works intertwine with and affect the world today. Specifically, we will read three of Dostoevsky’s greatest works that span his entire career—“The Double” (1846), Crime and Punishment (1865), and The Brothers Karamazov (1880)—and discuss how the psychological, moral, ethical, religious, and even artistic problems with which Dostoevsky struggled still resonate in America at the turn of the twentieth-first century and how these issues are expressed in American cinema. We will consider not only the similarities between Dostoevsky’s ideas and those of the contemporary world, but also how our attitudes may have changed since Dostoevsky’s time. In addition to the texts by Dostoevsky, this course will examine several contemporary American films, including Fight Club (1999), Dogma (1999), The Matrix (1999), and The Emperor’s Club (2002). No prerequisites; all readings and discussions in English. Cross-listed with RUS 92-01.

ILVS 92-34 Special Topics: Law and Culture
Hiob K+ MW 4:30-5:45
How do law and culture interact and influence each other? Starting with ancient legal documents like the “Code of Hammurabi” and Rabbinic Law, to fiction, by Franz Kafka, Alfred Döblin, Charles Dickens, and Jurek Becker, as well as film, for example Judge Dredd (1995) and The Reader (2008), this course will examine how law shapes and changes culture(s). Throughout the semester, we will consider “alternate,” imaginary legal environments, created in literature and film, in order to investigate how they capitalize on legal values. By looking at these cultural products from a legal perspective, questioning their “legal” as well as their “moral” intention, we will ask how cultural production shapes, criticizes, complies, creates, and interacts with legal codes, and simultaneously discuss how these issues reflect on our contemporary world. This course will provide an opportunity to think about literature and film in a new way, to read engaging works, and to examine law from a humanistic and philosophical perspective. This course has no pre-requisites and will be taught in English. Cross-listed with GER 92-01.
**ILVS 92-35 Special Topics: Humans, Animals, and Hybrids**
Densky     N+   TR 6:00-7:15
A study of literary human-animals portrayals from the eighteenth century to the present. Focus on general questions around human action vis-à-vis animals and on the unique perspectives offered by speaking animals or transformed creatures on cultural/historical contexts, ethical concerns, and narrative representation. Accompanied by visual material, readings include fables, fairy tales, poetry, and short stories by Lessing, the Grimm Brothers, Tieck, Rilke, Musil, Kafka, and Coetzee as well as theoretical reflections by Uexküll, Deleuze/Guattari, and Derrida. Cross-listed as GER 92-02.

**ILVS 192-09 End of the World, Plan B**
Inouye     10+   M 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 common to these various traditions. Why justice is a problem. For ILVS seniors, and a few others by permission of the instructor.

**ILVS 192-18 Special Topics: Seminar “China and 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. Cross-listed as CHNS 192-01. Fulfills Chinese and IR seminar requirement.

**ILVS 192-31 Seminar: The Moving Image**
Melius and Christian     ARR   5 Block Mondays (1:30—4:00pm)
This course explores the notion of moving images broadly understood, drawing on texts from a variety of disciplines (including film theory, art history, anthropology, philosophy, and literary studies) as well as on films and artworks that seek to reflect on their own movement. How was the moving image understood before the era of film? In what ways did the birth of cinema impact such ideas? How have later works of art and theory sought to recover the primordial excitement of images that move? These and other questions will be grounded in close consideration of texts and films by Warburg, Lee, Griffith, Eisenstein, Bazin, Kracauer, Benjamin, Deleuze, Godard, Ozu, Marker, and others. Cross-listed as FAH 198-02.
“In the end,” the French philosopher Alain Badiou has said recently, “comedy is nothing other than the incomparable present of equality, even, I would say, of communism.” This statement may come as a surprise to those who associate leftist politics of any kind with an oppressive and humorless political correctness. And yet, we do not have to look very far in order to find left-leaning comedy, as the examples of Jon Stewart, Stephen Colbert, and Bill Maher suggest. In this seminar, we will consider these comedians, but we will focus primarily on comedy as a cinematic genre, and we will discuss comedies whose politics are in various ways progressive, anti-authoritarian, or even revolutionary. Beginning with Badiou’s essay, Rhapsody for the Theatre, and ending with his comedy, Ahmed the Philosopher, we will examine a series of films that may include Charlie Chaplin’s City Lights, Sam Wood’s A Night at the Opera (starring the Marx brothers), Gregory La Cava’s My Man Godfrey, Preston Sturges’s Sullivan’s Travels, Billy Wilder’s Ace in the Hole, Stanley Kubrick’s A Clockwork Orange, Mel Brooks’s Blazing Saddles, Robert Altman’s Nashville, Terry Gilliam’s Brazil, Joel and Ethan Coen’s O Brother, Where Art Thou?, Larry Charles’s Borat. Readings will include critical essays on these films, as well as theoretical texts about comedy in general. Cross-listed as ENG 192-02.