# ILVS Courses:

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## Special Courses:

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

**Jones**

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**

Spring 2015
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 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 66 Jews and Germans
North D+ MW 10:30-11:45
Examines complex interrelationship between German and Jewish cultures from 1750-1933. Themes include the Enlightenment and universalism, relation of Jewish emancipation to the construction of German identity, Zionism and nationalism, assimilation, integration, exile. Readings in literary, political, theological, and philosophical texts, along with films, plays, and music produced up to the eve of World War II. In English. Cross-listed as JS 66 and GER 66.

ILVS 70 Introduction to Visual Studies
Melius 10+ M 6:00-9:00
Critical introduction to the complexities of images in contemporary cultural life. Examination of how visual experience has been conceptualized. “What is visual studies?” Interpretations from psychology, philosophy, art history, and literary studies. The goal is to become familiar with fundamental concepts of this capacious interdisciplinary field, and also to develop a precise and flexible vocabulary of one’s own with which to address the visual. Fulfills the introductory requirement for the ILVS visual studies track. Cross-listed as FAH 92-03.

ILVS 72 Vienna: A Biography
Romero N+ TR 6:00-7:15
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. 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 GER 76 and HST 161.

ILVS 80 Walter Benjamin and the Crisis of Experience
North L+ TR 4:30-5:45
Advanced survey of key works by the German literary theorist and cultural critic, focusing on his theories of translation; reception of Kant, Marx, and Husserl; childhood and memory; and the uses of theology. Ancillary readings from Goethe, Proust, Baudelaire, Freud, Brecht, Kafka. In English. If taken at the 100-level: Extra assignments and class meetings. Cross-listed as GER 80/180, JS 80, and PHIL 92-03.

ILVS 82 Imagining the Environment: Cross-Cultural Perspectives
Wilczek K+ MW 4:30-5:45
Compares and contrasts representations of the environment in German culture – commonly understood to be particularly “Green” – with other European and Non-European cultures. Focuses on how themes such as sustainability, the toxic discourse, wilderness, biodiversity, nationalism, postcolonial heritage, and the global risk society are negotiated in literature, film, and music. In English. If taken at the 100-level: Extra assignments and class meetings. Cross-listed as GER 82/182, ILVS 82, and ENVS 95-4.

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 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 as RUS 78.

ILVS 92-01 Introduction to Film Theory

Spring 2015
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 92-03 Psychoanalysis & Cultural Criticism
Edelman I+ MW 3:00-4:15PM
Psychoanalysis has had a profound effect on the culture and the reading practices of the twentieth and twenty-first centuries. As the first discourse to put erotic attachment at the center of human experience, psychoanalytic theory has affected our understanding of sexuality, gender, narrative, social relations, and meaning itself. This class, intended as a tightly knit seminar for students interested in literary and cultural theory, will focus on major psychoanalytic concepts (the unconscious, fantasy, sexual difference, jouissance, the transference, and the death drive) in works by Sigmund Freud and Jacques Lacan. Alongside these primary texts we’ll put read writings by cultural critics who are likely to include Leo Bersani, Judith Butler, Jane Gallop, Barbara Johnson, Adam Phillips, Eve Kosofsky Sedgwick, and Slavoj Zizek. In relation to these theoretical engagements with psychoanalysis we’ll study some mainstream cultural responses to psychoanalytic thought to see how psychoanalysis troubled and titillated the popular imagination. These works will are likely to include films (by Alfred Hitchcock, John Huston, and Brian de Palma), novels (by Alison Bechdel, F. Scott Fitzgerald, and Ishmael Reed), and popular non-fiction (by Janet Malcolm and Stephen Grosz). No previous study of psychoanalysis or critical theory is required, but students should be prepared for a rigorous critical dialogue about sexuality, interpretation, theory, and culture. Cross-listed as ENG 180.

ILVS 92-04 Film Noir & the American Tradition
Edelman E+ MW 10:30-11:45AM
This course will explore film noir as a distinctively American cultural product that emerges from a fascination with evil inseparable from the fantasy of America’s national innocence. We will consider film noir as the symptomatic expression of the contradictions America confronted when it tried to come to terms with its identity as a global military and economic power—contradictions reflecting an incoherent identity that produced, in film noir, a genre about incoherence, moral ambiguity, and the inevitability of interpretative doubt. The femme fatale, the figure on whom the crisis of interpretation tends to focus, will occupy a central position in our thinking. We will trace the insistence of sexual anxiety (the fears provoked by sexually aggressive heterosexual women as well as by sexually non-normative women and men alike) in narratives that express the fragility of community (especially as questions of ethnic or racial difference get joined to sexual difference). Linking these dark films of murder, betrayal, and forbidden desires to issues raised by feminist, queer, and psychoanalytic theory, this
course will trace the inscriptions of anxieties that continue to shape our national psyche and to grip our cinematic imagination. Films to be studied may include Double Indemnity, Laura, The Big Sleep, Murder My Sweet, Out of the Past, The Crimson Kimono, The Woman in the Window, The Third Man, Odds Against Tomorrow, One False Move, Seven, Lost Highway, The Dark Knight, and The Departed. Cross-listed as ENG 88.

ILVS 92-05 Literature and Film of Post-Civil-War Spain
Pollakowski F+ TR 12:00-1:15
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. Cross-listed as SPN 192-E.

ILVS 92-06 Love Poetry French Middle Ages & Renaissance
Pollina H+ TR 1:30-2:45
A close study of medieval and Renaissance poetry and of its influence on Western views of human affection. Each class will concentrate on several texts portraying love desired, love shared, or love denied. Since much of the poetry was set to music in its day, four lectures will be offered on relations between words and melody; occasional reference to developments in other European literatures will complete the picture. Class discussions, two five-to-six-page papers, and a final exam. Cross-listed as ILVS 192-B. Prerequisite: French 31 and 32, or consent. Cross-listed as FR 192-B.

ILVS 92-07 Special Topics: Uncanny Stories: From The Castle of Murder to Metropolis
Densky I+ MW 3:00-4:15
Doppelgängers, vampires, animated objects, artificial humans, and other eerie figures have haunted the popular imagination for centuries. Blurring the lines between the natural world and paranormal phenomena, between the familiar and the strange, uncanny stories in literature and film are commonly used in psychoanalytic theory to illustrate aspects of our unconscious mind. In this course, we will analyze Romantic tales, novellas, and modern short stories with regard to their unsettling aspects as well as their political, historical, and aesthetic contexts. We will also trace the reappearance of uncanny figures in early cinema and tie their occurrence to the shocking effects of the new technological medium. Our readings and viewings will include prose by the Grimm Brothers, E.T.A. Hoffmann, Mary Shelley, Edgar Allen Poe, and Franz Kafka; masterpieces of Expressionist film (The Golem, The Cabinet of Dr. Caligari, Metropolis) and Alfred Hitchcock’s The Birds; as well as theoretical reflections by Sigmund Freud, Siegfried Kracauer, and Slavoj Zizek. Cross-listed as GER 92-01.

ILVS 92-08 Scandinavian Literature
Ascher L+ TR 4:30-5:45

Spring 2015
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 92-09 Roots of the Jewish Imagination**
Rosenberg
ARR
W 4:30-7:15
An introduction to Jewish myths, legends, mystical doctrines, and other subjects influential in the formation of Jewish imaginative literature. Topics include: the journey of the soul; the righteous sufferer; Jewish heresy; the Messiah and the end of days; legends of the Golem; the dybbuk and exorcism; metamorphosis; hunger, food, fasting, and eating; the comic book and graphic novel; modern trauma and Jewish experience; Kabbalah, mysticism, and religious search; Ju-Bus (Jewish Buddhists); modern Israel and her neighbors. All texts read in English. Cross-listed as JS 126, REL 126, and WL 92-02.

**ILVS 92-10 Jewish Experience on Film**
Rosenberg
ARR
T4:30-7:30 R 4:30-5:45
Selected classic and contemporary films dealing with aspects of Jewish experience in America, Europe, and Israel, combined with reading on the cultural and philosophical problems illuminated by each film. One weekly session will be devoted to screenings, the other to discussion of the films and readings. In English. Cross-listed as JS 142, REL 142, and WL 92-01.

**ILVS 92-11 Adaptation: The Cultural Politics of Storytelling**
Ndounou
ARR
W 1:20-3:50
This undergraduate seminar is a study of the conversion of oral, historical and fictional narratives into stage drama, cinema and literary texts. Special attention will be given to the cultural and political implications of cross-generic transformation, formulaic conventions and concepts of “genre,” “crossover appeal” and “adaptation.” In addition to viewing adaptations students will explore the theories, concepts and practice of adaptation from multiple, diverse, multi-cultural vantage points and areas of interest. Optional screening: Sundays 3-6pm in Tisch. Cross-listed as DR 194-01.

**ILVS 92-12 Italian Literature of the Holocaust**
Baffoni-Licata
I+
MW 3:00-4:15
The Seminar will explore, through detailed textual analysis, the literary works of some of the most significant Italian authors of the Holocaust, with special emphasis on Primo Levi’s narrative and poetry. His testimony is conveyed in a series of extraordinary books such as: *Se questo è un uomo*, *La tregua*, and *Ad ora incerta*, his volume of poetry. The course will also examine the literary works of other Italian Holocaust writers such as Giorgio Bassani and Elsa Morante. Lectures, two papers, films, and documentaries. Conducted in Italian. Prerequisites: Italian 31 and 32, or consent. Counts toward the Major in Italian Studies, the Minor in Italian, the Italian Culture Option, the Distribution Requirements for Humanities, and satisfies the International Letters and Visual Studies Major Requirement, and the International Relations Culture Core Requirement (TC1A). Cross-listed as ITAL 192.

**ILVS 118 Haruki Murakami & World Literature**

Spring 2015
In recent years, a renewed interest in “world literature” has emerged from the field of comparative literature. World literature points to an overarching conception of “literature” that goes beyond national literatures. It studies literary texts that move out of their native origins through translation. Haruki Murakami’s works clearly exemplify this movement that crosses national and linguistic boundaries. We will examine Murakami’s later works including Kafka on the Shore and 1Q84 along with other cardinal texts that also traverse the globe and are closely linked to Murakami’s fictions: Freud and Oedipus Rex, Magical Realism of Garcia Marquez, and the strange minimalist stories by Raymond Carver. Taught in English. No prerequisites. (This course will fulfill the world civilizations requirement.) Cross-listed as JPN 118.

ILVS 162 End of the World, Plan B
Inouye 11+ T 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 192-01 Advanced Special Topics: Love and War in French Film
Schub E+ MW 10:30-11:45
An investigation of the art of French cinema, this course focuses on the themes of love, war, and love and war in 13 French films from the 1930’s to the present. How do we think about film? How do we talk about film? We will study film theory and basic cinematic techniques, as well as the historical, social, and cultural contexts of films of the poetic realism, nouvelle vague, and more contemporary mouvements, by directors Renoir, Clément, Carné, Resnais, Malle, Truffaut, Godard, Rohmer, Keisowski, Varda, and others. Films include Perceval le gaaulois, La grande illusion, Les jeux interdits, Les enfants du paradis, Hiroshima mon amour, Jules et Jim, Les parapluies de Cherbourg, Pierrot le fou, Lacombe Lucien, Gazon maudit, Bleu, De rouille d’os, Les Plages d’Agnès. Course work includes weekly film viewing, weekly reaction paper, one 5 page paper, one 8-10 page final paper, 1 oral exposé, class participation. Prerequisites: FR 31 and 32, or consent. Cross-listed as FR 192-D.

ILVS 192-02 Advanced Special Topics: Francophone Women Writers of the Maghreb
Schub F+ TR 12:00-1:15
What are the personal and political concerns of women writers from Algeria, Tunisia, and Morocco who, by their writing, break the “loi d’invisibilité, loi du silence” of their society? Women telling stories to survive, repeating the gesture of Sheherazade in so many different forms: our readings of novels, short stories, and essays by established voices as well as new voices, will be framed by a study of theories of ‘écriture féminine’ and post-colonial literature. One 5 page paper, one 8-10 page final paper, one oral exposé, class participation. Prerequisite: FR 31 and 32, or consent. Cross-listed as FR 192-C. Counts toward the interdisciplinary Major/Minor in WGSS.

ILVS 192-03 Special Topics: Seminar “China and the West”
Ma, N. ARR T 3:00-5:45
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. Fulfills Chinese and IR seminar requirement. Cross-listed as CHNS 192-01.