ILVS

Courses:
ILVS 51 Art of the Moving Image  
ILVS 55 Cultural History of the Modern Middle East  
ILVS 71 Love & Sexuality in World Literature  
ILVS 75 Japanese Visual Culture  
ILVS 81 Aspects of Sephardic Tradition  
ILVS 91-01 Special Topics: Intro to Film Theory  
ILVS 91-02 Special Topics: The Animated Universe: The History of Animation from Emile Cohl to Anime  
ILVS 91-03 Special Topics: Literature & Photography, from Daguerre to Sebald  
ILVS 91-04 Special Topics: Postmodernism & Film  
ILVS 91-05 Special Topics: Literary and Visual Cultures After the “Arab Spring”  
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ILVS 132 The Book of Genesis & Its Interpreters  
ILVS 191-01 What is African Art

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

ILVS 51 Art of the Moving Image  
Turvey G+ MW 1:30-2:45  
This course begins with cinema, the first moving image art form. It explores cinema’s basic aesthetic characteristics: its stylistic features, such as editing, cinematography, and sound, as well as its major narrative and non-narrative forms. Screenings include a variety of films from the US and abroad that exemplify cinema’s myriad forms and styles: mainstream and avant-garde, fiction and non-fiction, narrative and non-narrative, black-and-white and color, silent and sound. Aesthetic concepts relevant to film art such as genre and auteur are also examined. The course then looks at the extent to which cinema’s aesthetic features are shared by television and interactive media such as video games, as well as what is artistically distinctive about these newer moving image media. Cross-listed as FMS 20. Film recitation meets Wednesday 6:00-10:00 and Fridays 1:20-5:20.

ILVS 55 Cultural History of the Modern Middle East  
Rastegar H+ TR 1:30-2:45  
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 as ARB 55.
ILVS 71 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 71, JPN 71, and RUS 71.

ILVS 75: Japanese Visual Culture
Inouye 11+ T 6:00-9:00

ILVS 81 Aspects of Sephardic Tradition
Asher L+ TR 4:30 -5:45
Introduction to the history and culture of the Sephardic Jews. The life and fortunes of the Sephardim in Spain and Portugal, their contributions to the exploration, settlement, and development of America, their folklore, and present attempts to preserve and promote their heritage will be considered. Focus on prominent and interesting Sephardic personalities from diverse countries and times, such as Maimonides, Dona Gracia Nasi, Judah Touro, Haim Isaac Carigal, and Elias Canetti. Cross-listed as JS 73 and REL 73.

ILVS 91-01 Intro to Film Theory
Marquette D+ TR 10:30-11:45
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. Cross-listed as FMS 94-02.

ILVS 91-02 The Animated Universe: The History of Animation from Emile Cohl to Anime
Napier F+ TR 12:00-1:15
This course explores the history and theory of animation, the art form that Paul Wells has described as “the medium of the twenty first century.” But animation as we know it arguably begins at the start of the twentieth century with the whimsical metamorphoses of Winsor McCay and Emile Cohl so we will start there and continue within a generally
chronological framework. Along the way we will explore a wide range of topics such as
techniques (cel, rotoscoping, CGI), auteurs, (Disney, Miyazaki), music (as emotional
amplification and in musicals, music videos), visual effects in live action films, the
animated body, television cartoons, experimental/art animation, propaganda,
commerce, gender, fantasy and humor. We will also include a section on culturally
specific animation, most notably Japanese anime. Cross-listed as FMS 94-04.

ILVS 91-03 Special Topics: Lit & Photography, from Daguerre to Sebald
Powers K+ MW 4:30-5:45
Since the invention of photography in the early nineteenth century, the medium has
been intimately linked to the realms of language and literature, an association preserved
in the term’s etymology: photo graphy, light-writing. In this course, we will trace the
cultural, social, and theoretical history of photography with a focus on moments in
which the conceptual relation between photography and writing comes to the fore.
Through engagement with works by photographers, critics, and literary authors, we will
address questions such as: What does it mean to read a photograph? To what extent is
photography enlisted as a privileged medium by literature as a means of illustrating
text? And to what degree can literature make vivid in way that the photograph cannot?
In investigating the different ways that photography and writing supplement, mirror,
unsettle, or illuminate one another, we will pay special attention to the German case
within the broader transnational history of the medium. In English, no prerequisites.
Cross-listed as GER 91-01. (Upper Level with extra meetings in German.)

ILVS 91-04 Special Topics: Postmodernism and Film
Edelman E+ MW 10:30-11:45
What does “postmodernism” really mean? Central issues in postmodern theory (as
articulated by critics and philosophers including Jacques Derrida, Judith Butler, Slavoj
Žižek, Jean-Francois Lyotard, Frederic Jameson, Donna Haraway, Walter Benjamin,
Theodor Adorno, Roland Barthes, and Jean Baudrillard). Does film as a medium has
something distinctive to tell us about the relation between modern and postmodern
thought and how those two modes of conceptualizing experience intersect with and
diverge from one another? Wachowski’s The Matrix, Scott’s Blade Runner, Lassiter’s
Toy Story, Polanski’s Chinatown, Zemeckis’s Who Framed Roger Rabbit?, Fincher’s
Fight Club, Shyamalan’s The Sixth Sense, Gilliam’s 12 Monkeys, Amenabar’s Abre los
Ojos, Nolan’s Memento, Lynch’s Mulholland Drive, Luhrman’s Moulin Rouge, and
Haneke’s Funny Games. Cross-listed with ENG 81-01 and FMS 87-01.

ILVS 91-05 Visual and Literary Cultures After the “Arab Spring”
Chreiteh (Shraytekh) I+ MW 3:00-4:20
This course examines the ways that the new media publics that proliferated during the
"Arab Spring" (such as twitter, YouTube, the public space of the city) contributed to the
growth of new artistic means of expressing social realities. Students will be exposed to a
vast selection of artistic and cultural productions, such as the mini-documentary, the
horror film, the graphic novel, graffiti, animation, the protest song, and zombie
narratives. Prior knowledge of Arabic literature/culture not expected. Additional film
screening to be arranged. Cross-listed as ARB 91-01 and FMS 94-07.

ILVS 100 Classics of World Cinema
Rosenberg ARR 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 Dreyer, Eisenstein, Chaplin, Renoir, DeSica, Satyajit Ray, Ozu, Bergman, Pontecorvo, Sembene, and Zhang Yimou. Cross-listed as WL 101 and FMS 86.

**ILVS 132 The Book of Genesis and Its Interpreters**  
Rosenberg ARR W 4:30-7:15  
A detailed study of the biblical book of Genesis, with special attention to the role the book played in postbiblical cultural traditions. All texts read in English. No prerequisites. Cross-listed as JS 132, REL 132 and WL 132.

**ILVS 191-01 What is African Art?**  
Probst 6 T 1:30-4:00  
What is African art? The answer to this question might seem easy and obvious. But it is not. In fact, there are many different answers to the question. In the seminar we will look at these differences in relation to the time and political context in which they were conceived. Doing so will enable us to pose and discuss other questions: what is the proper place for the display of African art? Why do we distinguish between art and artifact? Who actually is an African artist and where is African art produced? Cross-listed as FAH 198-03.