

# ILVS

## Courses:

ILVS 60	Introduction to Literary & Cultural Studies
ILVS 62	Jewish Women
ILVS 86	Film & Nation: Russia & Central Asia
ILVS 88	Warrior Nations: Russia and US
ILVS 92-01/R	Special Topics: Intro to Film Theory
ILVS 92-03	Special Topics: The Art of Play: Fun and Games in German Literature and Beyond
ILVS 92-04	Special Topics: The Story of King David
ILVS 103	Jewish Experience on Film
ILVS 118	Haruki Murakami & World Literature
ILVS 192-01	Adv. Special Topics: Japan and Postmodernism
ILVS 192-02	Adv. Special Topics: Nothingness
ILVS 192-03	Adv. Special Topics: Monkey King and Transcultural China
ILVS 192-05	Adv. Special Topics: Italian Literature of the Holocaust
ILVS 194-02	End of the World, Plan B

## Special Courses:

ILVS 94/194	Directed Studies/Adv Directed Study
ILVS 199	Senior Honor's Thesis

## **ILVS 60 Introduction to Literary & Cultural Studies**

Marquette

F+

TR 12:00-1:15

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 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 FMS 80 and 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**

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. Optional recitation to meet Wednesdays 6:00-9:00pm. Fulfills the introductory requirement for ILVS film track and CMS minors. Cross-listed as FMS 94-02.

### **ILVS 92-03 Special Topics: The Art of Play Fun and Games in German Literature and Beyond**

Powers

G+

MW 1:30-2:45

Investigation of theories and practices of “play” in modern literature, art, and philosophy from the early nineteenth century to the present. Themes include play and the child’s imagination, humor and word play, the social function of toys and games, the politics of play, as well as the intimate relation between play and art as it has been touted in the German tradition and beyond. Primary readings include fiction, film, and texts from the fields of psychoanalysis, cultural history, anthropology, aesthetics, and the philosophy of language and politics. In English. If taken at the 100-level: Extra assignments and class meetings. Cross-listed as GER 92-01.

### **ILVS 92-04 Special Topics: The Story of King David**

Rosenberg

ARR

W 4:30-7:15

King David was ancient Israel's most pivotal leader, who transformed Israel from a loose confederation of tribes to a dynastic monarchy with a capital in Jerusalem, fashioning a people into a nation in a more complex sense. The story of his acquisition and use of power is told in the biblical books 1 and 2 Samuel and the first two chapters of 1 Kings, which present a critique of kingly power and an examination of both the strengths and failings of Israel's first dynastic king. The course explores these and related biblical narratives, viewed in the light of modern historical and literary study, and cultural theory. Cross-listed as JS 136, REL 137 and WL 136.

### **ILVS 103 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 REL 142, FMS 84, JS 142, and WL 142.

### **ILVS 118 Haruki Murakami & World Literature**

Hirata

N+TR

TR 6:00-7:15

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 192-01 Adv. Special Topics: Japan and Postmodernism**

Hirata

10+

M 6:00-9:00

This seminar will examine the contemporary, hybrid culture of Japan in terms of the seemingly borderless cultural phenomenon called “postmodernism.” After familiarizing ourselves with some key writings by Western theorists of postmodernism, we will proceed to ask the following questions: why do many of us think that Japan has one of the most exemplary and vibrant postmodern cultures in the world? Why do some historians think that Japan was already postmodern before it became modern? Is there any difference between Japan’s postmodernity and its attempt at internationalization? What is the significance of Japan’s postmodern exports, such as electronic games and anime, to the rest of the world? What is the relation between postmodernity and Japanese nationalism? We will examine these issues through various media including films, video games, TV commercials, novels, magazines, and the Internet. Students are required to engage in a group (2 or 3 members) research project on Japanese culture. Taught in English. No prerequisites. (This seminar will fulfill the IR seminar requirement and the world civilizations requirement.) Cross-listed as JPN 192-01.

**ILVS 192-02 Adv. Special Topics: Nothingness**

Inouye/White

12

W 6:30-9:00

If we are all different (and diversity is our reality), how are community and communication going to be possible going forward? We will address this postmodern conundrum by considering the non-symbolic orders of animism and Zen, with comparisons made with Kantian and post-Kantian German Idealism, British Romantic literature, Phenomenology and Existentialism, and the philosophy of Wittgenstein. Nothingness as the shareable and the sublime realm of non-distinction and universal locality. Nagarjuna, Joseph Kitagawa, the Noh theater, Thomas Merton, Mishima Yukio, Kojeve, Hegel, Sartre, Paul Shrader, Bresson, and Ozu. Co-taught by Inouye (Japanese literature and visual studies) and White (Philosophy, aesthetics, and film). Cross-listed as JPN 92-01 and PHIL 192-03.

**ILVS 192-03 Adv. Special Topics: Monkey King and Transcultural China**

Ma

ARR

M 3:00-5:45

This seminar traces the evolution of the image of the Monkey King (Sun Wukong) from the tale of Hanuman in the Indian epic The Ramayana, the classical Chinese novel The Journey to the West, to the postmodern American novel Tripmaster

Monkey by Maxine Hong Kingston. Theatrical traditions and films related to the Monkey King will also be addressed. “Transculturation” is the key theoretical topic we will discuss in the seminar as we chart reinventions of the Monkey King story across time and space, in the larger setting of China’s global exchanges during ancient and modern periods. Cross-listed as CHNS 192-01.

**ILVS 192-05 Adv. Special Topics: Italian Literature of the Holocaust**

Baffoni-Licata

M+

MW 6:00-7:15

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 194 Directed Study: End of the World, Plan B**

Inouye

11+

T 6:00-9:00 (every other week)

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.