ILVS

Courses:
- ILVS 51 Art of the Moving Image
- ILVS 57 Hitchcock: Cinema, Gender, Ideology
- ILVS 71 Love & Sexuality in World Literature
- ILVS 91-01 Special Topics: Border Crossings: Travelers, Migrants, and Refugees in the Middle East
- ILVS 91-02 Special Topics: From Beijing to Bollywood: Cinema of India & China
- ILVS 91-03 Special Topics: Cinema of Apocalypse
- ILVS 91-04 Special Topics: Berlin: An Excursion into Modernity
- ILVS 122 South African Writers & Film
- ILVS 132 The Book of Genesis & Its Interpreters
- ILVS 180 Psychoanalysis and Cinema

Special Courses:
- ILVS 93/193 Directed Studies/Adv Directed Study
- ILVS 199 Senior Honor's Thesis

ILVS 51 Art of the Moving Image
Turvey G+ MW 1:30-2:45
Exploration of 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. Discussion of 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. Mandatory film recitation either MW 6:00-8:00pm or F 9:00am – 1:00pm.

ILVS 57 Hitchcock: Cinema, Gender, Ideology
Edelman E+ MW 10:30-11:45
Studies in the major films of Hitchcock with specific attention to the relations among popular culture, narrative cinema, and the social constructions of gender, sexuality, and cultural authority. Emphasis on various theories of cinema and spectatorial relations (feminist, psychoanalytic, queer) and close examination of the representational practices that "naturalize" heterosexual romance in relation to the narrative of "suspense."
Recommendations: ENG 1, 2 REQUIRED or Fulfillment of College Writing Requirement. Cross-listed as FMS 0081 and ENG 80.

ILVS 71 Love & Sexuality in World Literature
Carleton/Inouye 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, RUS 71, and JPN 71.

ILVS 91-01 Special Topics: Border Crossings: Travelers, Migrants, and Refugees in the Middle East
Chreiteh (Shraytekh) K+ MW 4:30-5:45
What is minority, and what does it mean for a film or novel to be minor? How do communities/individuals who differ on the basis of ethnicity, race, language, gender, religion, culture, citizenship, and ability navigate national and international landscapes? How do minor communities represent themselves and others onscreen and in narrative? How do they navigate dominant cultures and languages? This class is a study of a number of novels and films that raise the question of minority. We will read the texts in their historical and cultural contexts, while reflecting on the meaning of minor and Fourth Cinemas and literatures. Secondary readings include groundbreaking critical texts on topics such as ethnicity, gender, and economic condition in relation to nationhood, belonging, and immigration. Cross-listed as ARB 91-01.

ILVS 91-02 Special Topics: From Beijing to Bollywood: Cinema of India & China
Zhong/Modhumita ARR TR 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, FMS 94-02 and ILVS 91-02.

ILVS 91-03 Special Topics: Cinema of Apocalypse
Napier H+ TR 1:30-2:45
The end of the world has long been a central theme in many cultures and religions. Judeo-Christian visions of apocalypse, such as the great flood and the Book of Revelation, described times of moral reckoning when good fought against evil. In Japan, the Buddhist doctrine of Mappo (the latter days of the law) foresaw a time of moral and spiritual decay. More recently the last century brought in horrific images of world-ending events most notably nuclear holocaust, environmental disasters and alien invasions. It is appropriate that cinema, the medium most associated with the twentieth century, has been particularly effective in envisioning an enormous variety of end times. It is also not surprising that Japanese cinema, from the only country that has experienced atomic bombing, contains some of the most memorable and affecting evocations of apocalypse. This course examines the way apocalypse has been expressed in Western, Asian, Australian and European cinema. We begin with Ingmar Bergman’s magnificent allegory of medieval European disaster, The Seventh Seal, continue with the Cold War classic Dr.Strangelove and important live action works from America, Japan and Korea (Terminator Two: Judgement Day, Black Rain, Snow Piercer) followed by Japanese animation’s (anime) classic apocalyptic works, “Akira”, “Princess Mononoke” and the anime influenced American film Wall-e. The
course will end with Lars Von Triers exquisite apocalyptic meditation, \textit{Melancholia}. Themes to be discussed: the role of apocalyptic thought in East Asian and Western culture, modes of loss and mourning, processing nuclear and environmental catastrophe, and how live action and animation create different end-time visions. Cross-listed with FMS 94-07.

**ILVS 91-04: Berlin: An Excursion into Modernity**  
Wilczek \quad I+ \quad MW 3:00-4:15  
A site of radical artistic experimentation, the political center of Nazi regime and terror, a divided Cold War frontier-city, and finally a playground for global hipsters: More than any other city, Berlin has been a source and a theater for the forces shaping Western modernity. This course examines the co-emergence of metropolitan Berlin and modernist art and thinking from the early twentieth century to the present. Themes include utopian/dystopian urbanity, the relation between art and propaganda, the politics of memory, the aesthetics of terrorism as well as the creative force of cultural hybridity. Emphasis is on literature, film, and visual culture, supplemented by readings in philosophy, (cultural) history, and urban studies. Upper Level with extra meetings in German; with consent. Cross-listed as GER 73.

**ILVS 122 South African Writers**  
Rosenberg \quad L+ \quad TR 4:30-5:45  
Survey of modern South African writers, with emphasis on the effects of Apartheid and the anti-Apartheid struggle on the life of the imagination, including literary, film, and theatre evocations of South African life. Writers may include Alan Paton, Lewis Nkosi, J. M. Coetzee, Agnes Sam, Zoë Wicomb, Athol Fugard, Njabulo Ndebele, Miriam Tlali, Breyten Breytenbach, Mongane Serote, Ruth First, Nadine Gordimer, and Besse Head. Cross-listed as WL 122.

**ILVS 132 The Book of Genesis and Its Interpreters**  
Rosenberg \quad ARR \quad 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 180 Psychoanalysis and Cinema**  
Edelman \quad I+ \quad MW 3:00-4:15  
Advanced seminar in the relation between psychoanalytic theory and the theory and practice of cinema. Focus on major psychoanalytic writings (primarily by Freud, Lacan, and Žižek) and important work in psychoanalytic film theory in relation to cinematic texts. Requirements: English major, FMS major, or permission of instructor. Cross-listed as ENG 180.