ILVS

Courses:
ILVS 52 Global History of Cinema
ILVS 60 Introduction to Literary & Cultural Studies
ILVS 62 Jewish Women
ILVS 70 Intro to Visual Studies
ILVS 87 Arab and Middle Eastern Cinemas
ILVS 88 Warrior Nations: Russia and US
ILVS 92-01 Special Topics: The Fantastic in Arabic Literature
ILVS 92-02 Special Topics: Kafka and Film
ILVS 92-03 Special Topics: Marx’s Critical Legacy
ILVS 92-04 Special Topics: The Story of King David
ILVS 101 Visualizing Colonialism
ILVS 103 Jewish Experience on Film
ILVS 173 Literary Theory
ILVS 186 How Films Think
ILVS 192-01 Adv. Special Topics: Nothingness
ILVS 192-02 Adv. Special Topics: China and the West
ILVS 192-03 Adv. Special Topics: Literature and Film in Post-Civil War Spain
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 52 Global History of Cinema
Turvey G+ MW 1:30-2:45
History of cinema beginning with the emergence of the technologies for making and exhibiting films around 1894 and the major genres of early cinema (1895-1904); the development of "classical" narrative film in the US in the 1900s and 1910s; the creation of alternatives to classical cinematic storytelling in the 1920s in France, Germany, the Soviet Union and elsewhere; the rise of documentary and experimental film; and the coming of synchronized sound in the late 1920s. European responses to the increasing political turmoil in the lead-up to WWII in the 1930s; Japanese popular traditions of filmmaking, the impact of WWII on film history; the emergence of Italian Neo-Realism and "modernist" art cinema in the late 1940s and 1950s; the New Waves of the late 1950s; and political modernist, post-colonial, feminist and other radical forms of filmmaking that arose in response to the political crises of the 1960s. Survey of world cinema since the 1970s, focusing on the changes that have occurred in mainstream Hollywood filmmaking and the work of filmmakers in Hong Kong and other non-western countries. Cross-listed as FMS 21. The film recitations will meet Wednesdays 7:00-11:00pm or Fridays 1:20-5:20pm.

Spring 2017
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. This course satisfies an IR requirement. Please see their website for more details.

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 92-02.

ILVS 87 Arab and Middle Eastern Cinemas
Kim         ARR       T 4:30-7:00
An overview of the social role of cinema in the Arab world and the broader Middle East focusing on a historical perspective on the development and expansion of cinema in these parts of the world, as well as several thematic windows through which the relationship of cinema to these societies is examined. In English. Cross-listed as ARB 57 and FMS 76-01. This course satisfies an IR requirement. Please see their website for more details.

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. This course satisfies an IR requirement. Please see their website for more details.

**ILVS 92-01 Special Topics: The Fantastic in Arabic Literature**  
Chreiteh (Shraytekh)  
K+  
MW 4:30-5:45  
Short stories, novels, and films that feature marvels, spells, magical occurrences, moments of bodily flight, body-soul exchanges, enchanted creatures, and fantastical transformations that disrupt the rules of scientific reality. Through secondary readings and in-class discussions, we will connect these disruptions to political to political discourses negotiated within each of their texts, such as the literary expression of minority identities, the re-imagination of postcolonial ideologies, the construction of indigenous environmental ecologies, and the emergence of post-nationalisms in their local contexts. Cross-listed as ARB 92-01. This course satisfies an IR requirement. Please see their website for more details.

**ILVS 92-02 Special Topics: Kafka and Film**  
Powers  
K+  
MW 4:30-5:45  
An avid moviegoer in cinema’s early days, modernist writer Franz Kafka expressed a profound ambivalence towards film throughout his life. Nonetheless, many aspects of cinema—its mechanical reality, the distortions of space and time that film allows, and the distracted, fast-moving gaze that it engenders—share deep affinities with Kafka’s own writing. Because Kafka’s texts often turn to the question of what writing means and the difficulties inherent in artistic and writerly media, they are ideal for a comparison to film. In this course, we will read some of Kafka’s most famous works alongside viewings of filmic adaptations and other films that implicitly or explicitly evoke the Kafkaesque. Through this comparison, we will explore the imagistic and cinematic qualities of Kafka’s literary texts as well as other key aspects that distinguish Kafka’s work. In English. May be taken at the 100-level with additional assignments in German. Cross-listed as FMS 94-01 and ILVS 92-02. This course satisfies an IR requirement. Please see their website for more details.

**ILVS 92-03 Special Topics: Marx’s Critical Legacy**  
Powers  
H+  
TR 1:30-2:45  
What is the correct way to read Marx? And what are the core elements that bind together the different Marxisms that have emerged under the guise of this name? Beginning with an in-depth review of texts by Marx himself, we will trace how his ideas have survived and been transformed in the works of numerous influential 20th-century neo-Marxist thinkers and cultural critics. Key topics to be explored include: Marx as philosopher and writer; Marx’s and Marxist views on history, time, and utopia; “political art” and the relation between aesthetics and politics; and the evolving role of mass media and its relation to social consciousness. Authors to be discussed include: Marx, Engels, Trotsky, Lukács, Bloch, Adorno, Horkheiemer, Benjamin, Kracauer, among others. In English. Cross-listed as GER 92-02 and PS 158-03. This course satisfies an IR requirement. Please see their website for more details.

Spring 2017
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. This course satisfies an IR requirement. Please see their website for more details.

ILVS 101 Visualizing Colonialism  
Rastegar  H+  TR 1:30-2:45  
An overview of the intersection between world cinema and the conditions of colonialism and postcoloniality. Readings and viewings on representations of the non-Western world in early cinema, and an examination of the development of cinema of resistance and in particular the articulation of Third Cinema in the context of the Cold War. Films will be drawn from African, American (North and South), European, Middle Eastern, and South Asian cinemas, with special emphasis on Arab cinemas. The emergence of postcolonial themes in cinema, examining the treatment of questions such as gender and identity, social subalterns, engaging with orientalism, diaspora identity, and a range of other issues. Central to the course is the question: what aesthetic innovations in cinema may be related to the engagement with postcolonial issues? In English. Cross-listed as ARB 155, FMS 175-01, AMER 194-18, AFR 147-04, AAST 194-12, LST 194-12, and CST 10-01. This course satisfies an IR requirement. Please see their website for more details.

ILVS 103 Jewish Experience on Film  
Rosenberg  ARR  T 4:30-7:30, 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 173 Literary Theory  
Edelman  I+  MW 3:00-4:15  
Introduction to literary theory with special emphasis on questions of language, representation, and ideology. Readings may include primary texts by Saussure, Levi-Strauss, Lacan, Derrida, de Man, Jameson, Sedgwick, Butler, Spivak, Gates, Badiou, Agamben, Miller, and Gallop. Recommendations: ENG 1, 2 REQUIRED or Fulfillment of College Writing Requirement. Recommended that the student already have taken either ENG 20,21,22, or 23. Cross-listed as ENG 173.

Spring 2017
ILVS 186 How Films Think
Edelman E+MW MW 10:30-11:45
Advanced seminar exploring the languages of cinematic representation. Attention to visual logic and the relation between techniques of cinematic rhetoric (montage, the long take, shot/reverse shot) and the effect of cinematic thought. Close study of films by directors such as Welles, Scorsese, Coppola, Tarantino, and Lynch; additional attention to recent work in film studies and cinema theory. Recommendations: ENG 1, 2 REQUIRED or Fulfillment of College Writing Requirement. Recommended that the student already have taken either ENG 20,21,22, or 23. Cross-listed as ENG 186 and FMS 186.

ILVS 192-01 Adv. Special Topics: Nothingness
Inouye/White 11+ T 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, Nishitani Keiji, Thomas Merton, Mishima Yukio, Kojève, 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 192-01 and PHIL 192-01.

ILVS 192-02 Adv. Special Topics: China and the West
Zhong ARR W 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. Fulfills Chinese. Cross-listed as CHNS 192-01. This course satisfies an IR requirement. Please see their website for more details.

ILVS 192-03 Adv. Special Topics: Literature and Film in Post-Civil War Spain
Pollakowski J+ TR 3:00-4:15
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. Prerequisite: Spanish 31 or 34, and 32 or 35, or consent. Cross-listed as SPN 192-A.

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

Inouye ARR W 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.