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## 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 70 Introduction to Visual Studies

Gephart  
ARR  
M 3:00-5:45
Critical introduction to complexities of images in contemporary cultural life. Examination of how visual experience has been conceptualized. 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.

**ILVS 81 New Chinese Cinemas: Hong Kong, Taiwan and Mainland China**  
Zhong I+  
MW 3:00-4:15  
A comparative exploration of films made in Hong Kong, Taiwan, and the PRC in recent decades. Examination of how political, economic, and ideological contexts affect filmmaking in these different "Chinese" regions; how these differences help demonstrate diversities, specificities, contradictions, as well as interactions within and between these Chinese communities. Cross-listed with CHNS 81.

**ILVS 86: Film & Nation: Russia and Central Asia**  
Johnson ARR  
TR 4:30-7:00  
After the breakup of the Soviet Union, Russia and several former Central Asian republics, now the independent countries of Kazakhstan, Uzbekistan and Kyrgyzstan embarked on a nation-building project through cinema; topics considered: how ethnic and national identities were subsumed into a "Soviet" identity and then split apart in the post-Soviet period; constructions of new national identities, national spaces, heroes and myths in films ranging from the Russian mega-hits Brother and Company 9 to the international festival favorites, The Adopted Son (Kyrgyzstan) and The Hunter (Kazakhstan); influence of Hollywood and multi-national productions in historical action films such as Nomad and Mongol; changes in film styles and genres, as well as in the structure and economics of the film industry. No prerequisites. All films with English subtitles. (Cross-listed as RUS 85, CIV 85, and FMS 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. This course satisfies an IR requirement. Please see their website for more details.

**ILVS 92-01 Special Topics: Introduction to Film Theory**  
Marquette H+  
TR 1:30-2:45  
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 94-04.

ILVS 92-02 Special Topics: 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 with FMS 94-03.

ILVS 92-03 Literary Orphans
Pfeifer J+ TR 3:00-4:15
Why do so many young literary protagonists have absent or deceased parents? From early myths to the Grimm’s Fairy Tales, the orphan is a prominent, almost clichéd figure. In popular culture, Heidi, Superman, Batman, James Bond, and Harry Potter are all portrayed as orphans who developed their magical or superhuman abilities partly through the loss of their parents. Drawing on psychology, sociology, and cultural studies, this course examines not only the representation of orphans in literature, film, and art, but also the way the orphan as a cultural symbol has changed over time. Cross-listed with GER 92-01.

ILVS 92-04 Special Topics: The Fantastic in Arabic Literature
Chreiteh (Shraytekh) G+ MW 1:30-2:45
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 92-05 Special Topics: Arab-Jewish Literature and Film**  
Chreiteh (Shraytekh) I+ MW 3:00-4:15  
This course explores cinematic and literary representations and creative outputs of Jews originating from Arab or Muslim lands. In addition, it traces the figure of the Jew in contemporary Arabic literature and cinema. During the past decade, the figure of the Arab Jew has appeared with increasing frequency on Arabic screens and in novels. Simultaneously, in Israel, Mizrahi and Arab-Jewish artistic expression has witnessed a revolutionary moment. What drives this communal engagement with Arab-Jewish culture, history, and memory? Could such texts and films be read as a moment of connection within a sea of separation? Conversely, do they highlight the impossibility of forging connections and retracing bonds? Readings and films focus on the themes of exile, trauma, memory, haunting, estrangement, return, and hope. Cross-listed with ARB 92-02, FMS 94-07 and JS 92-01.

**ILVS 92-07 Special Topics: Love and War in French Films**  
Schub D+ TR 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 a dozen 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 movements. Cross-listed with FR 92-B, FMS 94-05.

**ILVS 92-08 Special Topics: Contemporary Arts in Africa**  
Probst I+ MW 3:00-4:15  
Examination of African art since the end of colonialism. Consideration of sculpture, painting, performance, film, and architecture. Emphasis on the changing meanings of art within different African contexts. Exploration of the tension between the tribal and the (post)modern with respect to the advent of national cultures and outside factors. (May be taken at 100 level with consent). Cross-listed with FAH 70.

**ILVS 92-09 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 post-coloniality. Readings and viewings on representations of the non-Western world in early cinema, and an examination of the development of cinemas 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 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 157 War and Cultural Memory in Literature and Cinema of the Middle East
Rastegar J+ TR 3:00-4:15
Formation of cultural memory and/or memorialization of socially traumatic experiences such as war, viewed through literature and cinema. May include focus on: the Algerian war of independence, the Lebanese civil war, the Iran-Iraq war, the US-led invasion and occupation of Iraq, and the Israeli-Palestinian conflict, among others. Primary texts from these conflicts along with secondary texts on theories of social trauma and cultural memory. Cross-listed ARB 157, FMS 178. In English.

ILVS 162 The End of the World, Plan B
Inouye J+ W 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 that is common to these various traditions. Why justice is problematic as a cultural mode and as a societal goal. Required for senior ILVS Majors. Consent required.

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: Mapping the Latin American Metropolis**
Gerassi-Navarro I+ MW 3:00-4:15
Focusing on the city through fiction and film, this course explores the process of urban modernization in Latin America. From the dramatic changes of the nineteenth century to more current challenges such as drugs, environmental crises, military dictatorships, economic disparity, we discuss different cultural and political transformations Latin American cities have undergone, and analyze how those changes have been represented in film and literature. Readings include, works by Roberto Arlt, Angel Rama, Clarice Lispector, Fernando Vallejo and César Aira, among others, as well as several films by Brazilian, Mexican, and Cuban directors. Prerequisite: Spanish 31 or 34, and 32 or 35, or consent. Cross-listed as SPN 192-C.
*Please note this course is taught completely in Spanish.*

**ILVS 192-04 Seminar: What is African Art?**
Probst 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 with FAH 198-05, AFR 147-02, ILVS 192-04 and ANTH 149-44.

**ILVS 192-05 Mediterranean Crossings**
El Khoury TR 4:30-5:45
The Mediterranean has long been the locus of a turbulent history and of vast population movements. This course will focus specifically on the modern and
contemporary periods, that is, since the beginning of the French colonization in North Africa in the nineteenth century until today. We will examine the (re-)presentation of several types of voluntary and forced migrations, spurred by colonialism, decolonization, civil wars, political strife, and economic hardship producing exiles, migrants, and refugees in record numbers. Through literary and critical texts, and films, we will explore different Mediterranean spaces: European (France, Spain, Italy), North African (Morocco, Algeria, Tunisia), Middle Eastern (Lebanon, Israel, Palestine, Syria). Throughout, the class will address this question: how can artistic practices dealing with loss and desolation mediate political dilemmas that also concern the crossing of inner and outer borders on linguistic and cultural translation? Cross-listed with FR 192-B. *Please note this course is taught completely in French.