Interdisciplinary Project in the Humanities

The Interdisciplinary Project in the Humanities (IPH) is a rigorous program for highly motivated students whose interests lead them beyond traditional academic categories. The major, which usually leads to a degree with honors, combines an introductory core — a concentrated study of texts central to the European and American philosophical, religious and literary traditions — with an area of concentration: an advanced sequence of courses and research tailored to the special interests of each student in the program. For students pursuing concentrations in (for example) American intellectual history, in the European avant-garde in the 20th century, or in Renaissance political thought (to take three among many possible concentrations), the introductory core provides a crucial foundation for advanced interdisciplinary work. The core also provides a useful background for students undertaking comparative concentrations — for example, in Buddhist, Christian and Muslim mystical literature, or in the influence of Russian fiction in East Asia.

All students in the major learn to write and speak clearly and flexibly; they are given broad exposure to a range of canonical texts; they are trained in the historical and formal analysis of those and other texts; they become skilled in at least one foreign language; and they are given considerable experience in independent research. Their work in the humanities bridges disciplines and fosters in them the two fundamental interpretive skills of contextualization and criticism. Students in the program will be well prepared for a range of graduate programs in the humanities, for professional careers in law and public service, and for the vital work of critical citizenship and adult intellectual discovery.

Phone: (314) 935-4200
E-mail: iph@artsci.wustl.edu
Departmental website: http://iph.wustl.edu

Director
Joseph F. Loewenstein
Professor
PhD, Yale University
(English)

Participating Faculty
Jami Ake
Senior Lecturer
PhD, Indiana University
(English; Women, Gender and Sexuality Studies)

Miriam Bailin
Associate Professor
PhD, University of California, Berkeley
(English)

Marisa Bass
Assistant Professor
PhD, Harvard University
(Early Modern Art, Dutch Art & Architecture)

Anne Margaret Baxley
Associate Professor
PhD, University of California, San Diego
(Philosophy)

Venus Bivar
Assistant Professor
PhD, University of Chicago
(History)

Tilli Boon Cuillé
Associate Professor
PhD, University of Pennsylvania
(Romance Languages and Literatures)

Daniel Bornstein
Stella K. Darrow Professor of Religious Studies
PhD, University of Chicago
(History, Religious Studies)

Eric Brown
Associate Professor
PhD, University of Chicago
(Philosophy)

John J. Clancy
Lecturer
PhD, Washington University
(American Culture Studies)

Dennis DesChene
Professor
PhD, Stanford University
(Philosophy)

Matt Erlin
Professor
PhD, University of California, Berkeley
(German)

Matthew Fox-Amato
Mellon Postdoctoral Fellow
PhD, University of Southern California
(Photography in the Civil War Era)

Robert Henke
Professor
PhD, University of California, Berkeley
(Performing Arts, Comparative Literature)
**Majors**

**The Major in the Interdisciplinary Project in the Humanities**

Total units required: 41-44

Prerequisites for the major include four of the Text and Tradition core courses, shown below, or a humanities-based Focus course plus two of the IPH courses in the core.

- **IPH 201A** Puzzles and Revolutions: Text and Tradition 3
- **IPH 201B** The Great Economists: Text and Tradition 3
- **IPH 201C** Classical to Renaissance Literature: Text and Tradition 3
- **IPH 203C** Early Political Thought: Text and Tradition 3
- **IPH 207C** Modern Political Thought: Text and Tradition 3
- **IPH 209** Sophomore Seminar: Scriptures and Cultural Traditions 3
- **IPH 3050** Literary Modernities: Text and Tradition 3
- **IPH 3050** is an updated version of **IPH 205C** Literary Modernities
- **IPH 310** An Intellectual History of Sex and Gender 3

**Core Program**

Students typically enter the core program in the freshman year, but generally not later than the spring of the sophomore year. The core consists of either four courses drawn from the program in Text and Tradition or two courses in the Text and Tradition program in combination with a Focus program in the humanities. (Some of the current Focus offerings in the humanities include Cuba: From Colonialism to Communism, Writers as Readers/Readers as Writers, and Literary Culture of Modern Ireland. See Focus information.) Students in the core program apply for admission to the major in the sophomore year by submitting a portfolio of three previously written essays and a letter of recommendation from a Text and Tradition professor.
Once admitted to the program, each student designs, in consultation with the IPH faculty, a program of advanced course work. In the second semester of the sophomore year, students enroll in an upper-level course in social or political history, in the history of a literary or other aesthetic form, or in the history of some institution or cultural practice (e.g., history of science or history of philosophy); in this semester they also undertake their first sustained research projects under the mentorship of a member of the IPH faculty.

In the spring semester of the junior year, students take the Thesis Prospectus Workshop in anticipation of their capstone project, and the Theory and Methods seminar. In February and March, students seeking honors take the written and oral comprehensive exam.

In the fall of the senior year, students take the Interdisciplinary Topics in the Humanities and the Senior Thesis Tutorial, and in the spring, they take a capstone Senior Colloquium. In addition, they complete and present their capstone project under the mentorship of a member of the IPH faculty. By the middle of their senior year, students take at least one 400-level Textual and Historical (TH) course in a foreign language in order to secure their foreign-language competency.

Areas of Concentration

Some degree of specialization is a useful aspect of education in the humanities. With their faculty mentors, students construct a coherent, interdisciplinary sequence of five courses for advanced study. Each student’s sequence, or “area of concentration,” which must always include at least one course in political or cultural history, will normally be taken between the third and seventh semesters of the program. Recent concentrations have included modernism and politics; Muslim ethics and jurisprudence; philosophy of education; opera; space law; and the history of the novel. Some students will pursue concentrations that reflect the longstanding research interests of a number of faculty in the humanities. Among these latter, fully developed concentrations are the tracks in Renaissance Studies; Literature and History; and History of Media.

Students in the Renaissance Studies track enroll either in Text and Tradition or in the Renaissance Focus program during their first year. They have a wide range of courses from which to construct their period-specific cluster; as they develop their senior project, they are able to work closely with faculty from several different departments who make up Washington University’s active group of Renaissance scholars.

Students in the Literature and History track are expected to complete 9 units of course work in history and 9 units in literature; most satisfy the bulk of this requirement in the course of completing their sophomore history course, junior period cluster, advanced foreign language course, and thesis and thesis-related courses.

Required courses, in addition to the above listed for the major are:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>IPH 301</td>
<td>Sophomore Research Tutorial</td>
<td>2</td>
</tr>
<tr>
<td>IPH 401</td>
<td>IPH Thesis Prospectus Workshop</td>
<td>3</td>
</tr>
<tr>
<td>IPH 403</td>
<td>Senior Thesis Tutorial</td>
<td>3</td>
</tr>
<tr>
<td>IPH 405</td>
<td>Theory and Methods in the Humanities</td>
<td>3</td>
</tr>
<tr>
<td>IPH 450</td>
<td>Interdisciplinary Topics in the Humanities: What is Book History?</td>
<td>3</td>
</tr>
<tr>
<td>IPH 455</td>
<td>IPH Senior Colloquium: Interdisciplinary Topics in the Humanities</td>
<td>3</td>
</tr>
</tbody>
</table>

Total units: 17

The remaining 9–12 credits required for the major will be made up from the area of concentration courses, to be determined through discussions with the director of IPH.

Minors

The Minor in Text and Tradition

Text and tradition is a minor open to first-year and sophomore students in the College of Arts & Sciences by special registration. It provides a compact, integrated sequence of five courses. In this program students read, reflect on and analyze, both orally and in writing, the foundational texts of Western literary, philosophical, scientific and political culture.

If students are majoring in a science, the text and tradition minor gives a firm grounding in the humanities. All courses in the minor fulfill Arts & Sciences distribution requirements. Five courses satisfy the requirements for a minor in text and tradition.

Units required: 15

Required courses:

Five of the following 10 courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>IPH 201A</td>
<td>Puzzles and Revolutions: Text and Tradition</td>
<td>3</td>
</tr>
<tr>
<td>IPH 201B</td>
<td>The Great Economists: Text and Tradition</td>
<td>3</td>
</tr>
<tr>
<td>IPH 201C</td>
<td>Classical to Renaissance Literature: Text and Tradition</td>
<td>3</td>
</tr>
<tr>
<td>IPH 203C</td>
<td>Early Political Thought: Text and Tradition</td>
<td>3</td>
</tr>
<tr>
<td>IPH 207C</td>
<td>Modern Political Thought: Text and Tradition</td>
<td>3</td>
</tr>
<tr>
<td>IPH 209</td>
<td>Sophomore Seminar: Scriptures and Cultural Traditions</td>
<td>3</td>
</tr>
<tr>
<td>IPH 3050</td>
<td>Literary Modernities: Text and Tradition</td>
<td>3</td>
</tr>
<tr>
<td>IPH 310</td>
<td>An Intellectual History of Sex and Gender</td>
<td>3</td>
</tr>
<tr>
<td>IPH 318</td>
<td>Lincoln: Then and Now</td>
<td>3</td>
</tr>
<tr>
<td>IPH 360</td>
<td>The Traffic in Women and Contemporary European Cinema</td>
<td>3</td>
</tr>
</tbody>
</table>

Elective courses:
Students may elect to substitute for one of the above Text and Tradition courses a course that is text-centered and emphasizes primary sources. Prior consultation and approval is required.

**Additional Information**

Enrollment by application only. Students must earn a grade of C or better for the course to count toward the minor.

**Courses**

Visit https://courses.wustl.edu to view semester offerings for L93 IPH.

**L93 IPH 170 Freshman Seminar: The Color of Modern Life**

Color is crucial to modern life. Drawing from a range of disciplines including art history, literature, and history of science, we examine the different meanings and functions of color across the visual arts and architecture, in retail, and even in medicine. We consider different technologies and theories of color developed during the 19th and 20th centuries in Europe and the United States. What industrial developments have influenced chromatic possibilities and varieties? In what ways has color’s impact on the senses been articulated and experienced? How has it been used to transform or to critique economic, political and social activity? How did modern technology and thought transform color and its uses and how has color transformed modern life?

Same as Art-Arch 170


**L93 IPH 175 Freshman Seminar: Seeing is Believing: Visuality, Power and Truth**

How does seeing work? Does the process of seeing begin with light bouncing off of objects and into our eyes — or when we ascertain what we are looking at? Visual interactions are far from neutral perceptions of objective truth, as they always involve interpretation of the world. Yet visual representations are one of the most common ways that we classify and understand the world around us. This course considers seeing as it affects social, spiritual and political life: from religious practices of iconic representation and iconoclasm (and the politics these practices engender), to the technological practices of reproduction in creating “realistic” forgeries, to the ways that visibility can be a technology of power. This freshman seminar considers examples from across a wide range of times and places. We begin by exploring visuality, representation, art and the ways that these produce meaning. We then move to examining several premodern and contemporary visual practices of major religions, considering how practices and ideologies of the visual vary dramatically across space and time. Next, we explore the relationship of changing technologies to notions of reality and authenticity. We then consider how techniques of visibility can be used for domination, particularly in contexts of economic and racial inequality. Finally, we examine the ways in which people use visual codes to define themselves through clothes, hair and other visible signs of identity. Throughout, students use the tools of art history, anthropology and religious studies to gain a greater critical understanding of the practices, ideologies and histories through which seeing meaningfully emerges across space and time.

Credit 3 units. A&S IQ: HUM

**L93 IPH 201A Puzzles and Revolutions: Text and Tradition**

One major force in human history, including the arts, has been inquiry into the natural world. Especially after 1600, natural science has, by virtue of its role in the development of technology and the improvement of health, brought about great changes on all scales of human existence, first in Western Europe and then globally. In this course, the changing character of inquiry into the natural world, from antiquity forward, is the object of study. Does natural science enable us, for example, to study nature as it is in itself, or are perspectives or frameworks inescapable? How is it that natural science has, especially since 1800, proved so useful in the development of technology? How has it impinged on the arts? The requirements include writing several short papers and brief responses to the readings.

Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM BU: SCI EN: H

**L93 IPH 201B The Great Economists: Text and Tradition**

Examination of the great economic thinkers, the problems they sought to solve, the historically conditioned assumptions that they bring to their work, and the moral issues they raise. The class reads from the works of Adam Smith, Ricardo, Malthus, Marx, Veblen, Keynes, Schumpeter, Galbraith, and others as well as commentary from Heilbroner. These readings are paired with selected texts on the social and moral issues of their times. Open only to participants in Text and Tradition.

Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM EN: H

**L93 IPH 201C Classical to Renaissance Literature: Text and Tradition**

As we study some of the most influential of ancient works, we address the basic questions of liberal education. Why ought the classics be read in the first place? How is it that Western culture has come to value certain fundamental questions, even to the point of encouraging opposition? Texts include selections from the Old Testament, Homer, Aeschylus, Sophocles, Virgil, Ovid, Petrarch, Montaigne, and Shakespeare. Preference given to Text and Tradition and IPH students. Non-minor or major juniors and seniors with permission of professor.

Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM BU: HUM

**L93 IPH 203C Early Political Thought: Text and Tradition**

A selected survey of the political and moral thought of Europe from the rise of Athenian democracy to the Renaissance, with emphasis on analysis and discussion of writers such as Thucydides, Plato, Aristotle, St. Augustine, Castiglione and Machiavelli. The course aims to introduce students to basic texts in the intellectual history of Western Europe, understood both as products of a particular time and place and as self-contained arguments that strive to instruct and persuade. The texts are simultaneously used to chart the careers of such fundamental notions as liberty, virtue and justice. Preference given to Text and Tradition and IPH students.

Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM BU: HUM

**L93 IPH 204 Darwin and the Modern Ache**

D.H. Lawrence reminds us how exciting and instructive it can be to watch the way our fictions take in a new cultural idea as important as Darwinism; as the theory shocks our defenseless bodies, our literature reacts with fresh forms and consciousness that enable us to feel the wound of moral, metaphysical, psychological, biological insecurity and humiliation without becoming merely helpless readers and carriers of our pain. We still feel longings for a creation by design in a post-Darwinian world shaped by thinkers most responsive to evolutionary theory.
L93 IPH 206 The Idea of America
The Idea of America
Credit 3 units. A&S: TH

L93 IPH 207C Modern Political Thought: Text and Tradition
A course in European history and thought since 1600 which addresses two themes: the search for a moral code, and the legitimate role of the state. Both are ancient inquiries, but they acquired important and novel interpretations in the West after the Reformation and the gunpowder revolution, and the rise of the modern statecraft grounded in both. One uniquely Western approach to these questions was the search for the primitive or "natural" situation of mankind, and readings in this genre provide some of the texts for the course. Parallel to presentation of the political history of modern Europe, such writers may be discussed as Locke from the 17th century, Montesquieu and Rousseau from the 18th, Marx and Darwin from the 19th, and the writings of anthropologists and philosophers from the 20th. Preference given to Text and Tradition and IPH students.
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM BU: HUM

L93 IPH 209 Sophomore Seminar: Scriptures and Cultural Traditions
Text & Tradition sophomores receive priority registration. Enrollment takes place through the waitlist only. Certain books, "sacred scriptures," have shaped human culture in powerful and complex ways. Religious communities believe that Scriptures are ancient texts that are ever-flowing sources of timeless truths. We conduct close readings of crucial texts of Judaism, Christianity and Islam with the aim of understanding how they generate meaning and how we imbue meaning in them through our own readings. We also trace how those texts and traditions formed the basis for further writing in the European Middle Ages.
Credit 3 units. A&S: TH, CD A&S IQ: HUM, LCD Art: HUM BU: ETH EN: H

L93 IPH 211A Digital Humanities: Information Representation, Analysis and Modeling
It is a truism that computers have changed our lives, the way we think, but in fact systematic efforts to apply current technologies to the thinking about history and culture have been rare. This course enables students to consider how these technologies might transform the humanities. Students explore the various ways that ideas and data in the humanities can be represented, analyzed and communicated. Topics include forms of information, modeling and simulation, geospatial (GIS) and temporal representations of data, and ways of creating and using audio and visual information. Readings and classwork are supplemented by small assigned digital projects culminating in a project chosen by the students themselves. Students should be comfortable with using the Internet and a word processor. No other special computing skills are required.
Credit 3 units.

L93 IPH 214 Text and Tradition: Cross-Currents I
This course revisits the cultural and intellectual terrain of Classical to Renaissance Literature (Hum 201) and Early Political Thought (Hum 203), purposefully mixing a different set of texts of very different kinds. We delve closely into how works belonging to the same cultural moment but different genres can reflect upon one another, and we address how works issuing from different periods can speak to one another. Along the way, we work on refining our talents as close readers and careful writers, and we think carefully about the critic's role in creating canons and inventing intertextual dialogues. Authors studied include Aristophanes, Euripides, Plato, Seneca, Boethius, Dante and Petrarch.

L93 IPH 220 Introduction to Research in the Humanities
This course gives students interested in the humanities the opportunity to learn about areas of current faculty research in literature, history, philosophy, art history, music and other areas of the humanities. What are the archives for research in the humanities? How do humanities scholars develop a research agenda and what analytic tools do they bring to bear on their work? What are the biographies of new ideas in literature, history and the arts?

L93 IPH 228 Introduction to Aural Cultures: Silence, Noise, Music
This interdisciplinary course explores a range of issues related to contemporary hearing and the aural worlds of the past. Our basic aim is to consider the many ways in which sound becomes meaningful. We discuss diverse figures and topics ranging from John Cage (the composer-philosopher of silence and random sounds), Gregorian Chant, and Bach, to Muzak, the development of recording technology, and recent research in music cognition. Other subjects discussed include aesthetics, politics, performance practice, taste, popular music, sounds and music in film, and music in other cultures. The ability to read music is not required. Pairs well with the Introduction to Visual Culture.
Same as Music 228
Credit 3 units. A&S: LA A&S IQ: HUM EN: H

L93 IPH 230 Visual Culture
In this interdisciplinary course, we explore the long history of vision and visual representation from antiquity to the present so as to shed light on how people at different moments have understood vision, have seen their own seeing and have encoded this seeing in different artifacts and media — from ancient cave painting to modernist paintings and motion pictures.
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM EN: H

L93 IPH 255 Freshman Seminar: Luxury: The Culture and Ethics of Expensive Taste
As the current economical downturn began, newspapers reported on shoppers leaving designer stores with merchandise hidden in unmarked, brown bags. But the idea that the consumption of luxury goods carries with it moral implications is far from new. In this seminar, we trace the history of the concept of luxury as it crossed economic, cultural and political borders and debates over several centuries. Taking a cue from Aristotle, we focus on Renaissance and Enlightenment France and England, a period when the emergence of a "middling class"
brought forward the dangers and the benefits of a wide-scale circulation of exotic foods, rich fabrics, porcelain and other expensive commodities.

Credit 3 units. A&S: TH & A&S IQ: HUM Art: HUM EN: H

L93 IPH 260 Opera: The Extravagant Art

Opera combines media like no other art form: music, drama, visual spectacle and virtuosic vocal performance. In this course, we ask such enduring questions as: Why sing stories and not merely speak them? Why have so many cultures turned to musical theater to portray iconic narratives and characters? By exploring works ranging from Baroque opera to Broadway musicals (including Monteverdi, Mozart, Donizetti, Verdi, Bizet, Sondheim and Adams), you gain a panoramic view of this tradition and develop the skills to understand and interpret the rich interaction of music, text and drama at the heart of opera. No previous musical experience required.

Credit 3 units. A&S: TH & A&S IQ: HUM EN: H

L93 IPH 299 Research Internship in the Humanities

Credit variable, maximum 3 units.

L93 IPH 301 Sophomore Research Tutorial

A practical introduction to research in the humanities. Students develop and complete a project in a research area of possible long-term interest.

Credit 2 units. A&S: TH & A&S IQ: HUM EN: H

L93 IPH 305 The Cultural History of the Robot

This course surveys the history of the desire to perfect or eliminate what is most human through the creation of artificial men and women. Familiar questions — Can robots feel? Can we tell who is a robot? — are considered alongside the traditional use of robots to understand or emblazonize justice, sin, progress and modernity, self-awareness or simplicity, indifference, virtuosity, authorship, invention and art itself. Examples are drawn from both fictional and real robots in literature and in film. Texts may include: Homer, Hesiod, Spenser, Descartes, Hobbes, Vaucanson, Villiers de l'Isle-Adam, Shelley, Hoffmann, Capek, Filisberto-Hernandez, Lem, Lang and Scott. This course is intended primarily for sophomores considering a major in the Interdisciplinary Project in the Humanities. Freshmen are considered by permission of the instructor.

Credit 3 units. A&S: TH BU: ETH EN: H

L93 IPH 3050 Literary Modernities: Text and Tradition

The course examines the various facets of modernity in major works of European, Eurasian and, sometimes, American literature from the early 17th century to the 1920s, starting with Don Quixote. We explore, among other things, the eruption of the novel, the secularization of autobiography, the literary discovery of the city, the rise of literary and aesthetic criticism that takes literature and art seriously as political and social institutions. In addition to literary works, the course engages with two or three important models of critical practice, e.g., Wallis: "Vindications of the Rights of Women", Marx's "German Ideology", Freud's "Interpretation of Dreams", T. S. Eliot's "Tradition and the Individual Talent", or perhaps that great work of fictionalized literary criticism, Borges' "Pierre Menard, Author of the Quixote."

Credit 3 units. A&S: TH A&S IQ: HUM BU: HUM EN: H

L93 IPH 306 Opera: Text and Con-text

We focus on operas drawn primarily from the French, Italian and German traditions that served as watershed moments in the history of literature, music, philosophy and criticism. We read source texts (including famed literary works by Molière, Beaumarchais, Scott, Hugo, Béroul, Maeterlinck, Mérimée, Hoffmann and James), view performances in their entirety, discuss the literary works, philosophy and criticism that the works inspired, and consider the American reception of the works, including their influence on pop culture. Students gain a sense of opera's vital role at the intersection of the arts (text, music and dance) and the disciplines (History, Philosophy, Cultural Studies, Postcolonial Studies, Gender Studies), learning to approach the study of the genre from multiple perspectives. Preference is given to IPH majors and Text and Tradition students, though others are welcome.

Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM BU: IS H: H

L93 IPH 310 An Intellectual History of Sex and Gender

When did sexuality begin? Is it safe to assume that gender constructions are universal and timeless? In this course, we engage with a broad range of readings that serve as primary texts in the "history of sexuality and gender." Our aims are threefold: to analyze the literary evidence we have for sexuality and gender identity in Western culture, to survey modern scholarly approaches to those same texts and to consider the ways in which these modern theoretical frameworks have become the most recent set of "primary" texts on sexuality and gender.

Credit 3 units. A&S: TH, SD A&S IQ: HUM, SD Art: HUM BU: BA EN: H

L93 IPH 313A The Legend of King Arthur in the Middle Ages

This course examines the medieval tradition of King Arthur that arose in northern Europe from the "dark ages" to the invention of printing. The objective of this course is to achieve a thematic, historical and structural insight into some of the best examples of medieval storytelling and understand why they continue to cast a spell over readers today. You may want to try your own hand at Arthurian storytelling after you have learned the building blocks. The course also lays a foundation for the study of premodern literature, the medieval and early modern world, and the national cultures of France, Germany and Britain.

Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM BU: BA EN: H

L93 IPH 315 Independent Study in the Interdisciplinary Project in the Humanities

Credit 3 units.

L93 IPH 318 Lincoln: Then and Now

A study of Abraham Lincoln's writings and of how they emerge from his reading and his experiences. We read his speeches and other writings to investigate his political and social philosophy. And we look at this legacy, politically and culturally.


L93 IPH 3191 The European Avant Garde: Interdisciplinary Studies in the Humanities, 20th Century

The first half of the 20th century witnessed the emergence of artistic movements characterized by revolt against tradition, emphasis on radical experimentation and redefinition of the art work. This course familiarizes students with the avant-garde's
main currents: Italian Futurism, English Vorticism, Russian Constructivism, “stateless” Dadaism and French Surrealism. We ask ourselves how to define the avant-garde, how it is related to modernity and whether its aesthetic is necessarily political. Texts include Futurist Manifestos, Cendrars’ Trans-Siberian Prose, Stein’s Tender Buttons, Breton’s Nadja. We also examine artworks such as Duchamp’s “Large Glass” and films such as Buñuel’s Un Chien Andalou.

Credit 3 units. A&S: TH & A&S IQ: HUM Art: HUM EN: H

L93 IPH 3311 Laughter from Joubert to Bataille: Interdisciplinary Studies in the Humanities
In this course we trace a tradition of writing on laughter. While we read texts that might explain laughter by way of comedy or humor, we are interested in laughter itself. What does the body in laughter look like? How does laughter sound? Where, when and how does laughter happen? What is laughter’s relation to language, to song, to thought? What kind of communities does laughter form? We read texts by Joubert, Erasmus, Hobbes, Descartes, Chesterfield, Kant, Bergson, Freud, Bataille, Sarraute and Ellison. We listen to music such as Louis Armstrong’s “Laughin’ Louie” and we watch films including Laughing Gas, The Man Who Laughs and A Question of Silence.

Credit 3 units. A&S: TH & A&S IQ: HUM Art: HUM EN: H

L93 IPH 332 Visual Culture
In this interdisciplinary course, we explore this long history of vision and visual representation from antiquity to the present so as to shed light on how people at different moments have understood vision, have seen their own seeing and have encoded this seeing in different artifacts and media. More specifically, we explore the role of the visual in the historical production of subjectivity and collectivity: the political, religious and ideological uses and abuses of vision; the relation of images to words and stories; the implication of sight in competing systems of truth, enlightenment and scientific progress; and the function of seeing within different media of art, entertainment and virtualization — from ancient cave painting, medieval icons and early modern church designs to modernist paintings and motion pictures.

Credit 3 units. A&S: TH & A&S IQ: HUM BU: ETH EN: H

L93 IPH 340 Introduction to Digital Humanities: Cultural Analysis in the Digital Age
It is a truism that computers have changed our lives and the way we think and interact. But in fact systematic efforts to apply current technologies to the study of history and culture have been rare. This course enables students to consider how these technologies might transform the humanities. We explore the various ways in which ideas and data in the humanities can be represented, analyzed and communicated. We also reflect on how the expansion of information technology has transformed and is continuing to transform the humanities, both with regard to their role in the university and in society at large. Readings and classwork are supplemented by small assigned digital projects culminating in a project chosen by the students themselves.

Credit 3 units. A&S: TH & A&S IQ: HUM Art: HUM EN: H

L93 IPH 3560 Russia and the West
There are few problems as enduring and central to Russian history as the question of the West — Russia’s most passionate romance and most bitter letdown. In this seminar we read and think about Russian culture from the 17th to the 20th centuries through the lens of this obsession. The course focuses on the transfer of ideas and migrant communities. We study the intellectual products of Russian interactions with the West — constitutional projects, scientific and economic thought, the Westernizer-Slavophile controversy, and revolutions. We consider the presence of European communities in Russia: German and British migrants who filled important niches in state service, trade and scholarship; Italian sculptors and architects who designed some of Russia’s most famous and symbolically potent monuments; Parisian aristocratic expatriates in the wake of the French Revolution; Communist workers and intellectuals, refugees from Nazi Germany; and foreign journalists who, in the late Soviet decades, trafficked illicit ideas, texts and art works. In the end, we follow Russians into successive waves of emigration to Europe and the United States.

Credit 3 units. A&S: TH & A&S IQ: HUM Art: HUM EN: H

L93 IPH 360 The Traffic in Women and Contemporary European Cinema
What binds society together? One of the most influential answers to this question was offered by French anthropologist Claude Lévi-Strauss. He argued that the fabric of a society is formed by a network of exchanges among kinship groups, which circulate three kinds of objects: economic goods, linguistic signs and women. In this course, we inquire into the place of women in this argument. We trace rudiments of the traditional marriage system (a father figure still “gives away” the bride in the marriage ceremony), its range of displacements in a global economy (transnational wives, nannies and domestic servants), the role of new media in the formation of new systems of trafficking (internet brides), and the place of the debate on gay marriage within the larger conversation. We read texts by Friedrich Engels, Sigmund Freud, Marcel Mauss, Claude Lévi-Strauss, Gayle Rubin, Luce Irigaray, Judith Butler, Barbara Ehrenreich and Arlie Russell Hochschild; and we watch a number of films that dramatize the traffic in women in the context of contemporary Europe: Coline Serreau’s Chaos, Lukas Moodysson’s Lila 4- ever, Cristian Mungiu’s Occident, Nillila Vachani’s When Mother Comes Home for Christmas, Fathi Akin’s Head-on, Jean-Pierre and Luc Dardenne’s The Silence of Lorna.

Credit 3 units. A&S: TH, CD, SD A&S IQ: HUM, LCD Art: HUM EN: H

L93 IPH 370 Women Writers at Court: Japanese Examples in Comparative Context
Court women in 10th- and 11th-century Japan produced literary works that have dominated the vernacular canon from their day to the present, a situation without parallel elsewhere in the premodern world. This course combines readings of poetry, prose and drama with cinema and popular culture. We begin by exploring ways of reading a small number of writings of women in the medieval West for comparison. We also consider the presence of European communities in Russia: German and British migrants who filled important niches in state service, trade and scholarship; Italian sculptors and architects who designed some of Russia’s most famous and symbolically potent monuments; Parisian aristocratic expatriates in the wake of the French Revolution; Communist workers and intellectuals, refugees from Nazi Germany; and foreign journalists who, in the late Soviet decades, trafficked illicit ideas, texts and art works. In the end, we follow Russians into successive waves of emigration to Europe and the United States.

Credit 3 units. A&S: TH & A&S IQ: HUM Art: HUM EN: H

L93 IPH 371 Shakespeare’s Sonnets: Framing the Sequence
We begin by exploring ways of reading a small number of individual sonnets, proceeding thereafter to think about patterns of meaning in language and image across broader groupings and the sequence as a whole. We investigate the influence of earlier sonnet tradition, especially Petrarch’s sonnets, and the relationship of the poems to modes of sexuality and
selfhood. Finally, we ask how some of Shakespeare’s most creative readers — including Wilde, Booth, and Vendler — have responded to the challenges of the sonnets. Students work on writing their own commentary on a group of poems.

Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM EN: H

L93 IPH 401 IPH Thesis Prospectus Workshop
Students assist each other in developing viable thesis topics, compiling bibliographies, and preparing research plans. Students give formal and informal oral presentations of their proposed topics. Prospectuses and, if possible, drafts of first chapters are peer-edited.

Credit 3 units. A&S: TH A&S IQ: HUM EN: H

L93 IPH 403 Senior Thesis Tutorial
Credit 3 units.

L93 IPH 405 Theory and Methods in the Humanities
Since the Enlightenment, humanists have taken special pains to reflect on the theoretical underpinnings of their analytic practice, explicitly considering such concepts as language, narrative, psychology, ideology, group identity, race, class and gender. In this course, students read a number of key theorists (e.g., Marx, Freud, and Saussure) whose work continues to influence humanistic discourse. This spring’s iteration of the course will give special emphasis to the various frameworks through which scholars, critics and image-producers have understood the conception, fabrication and circulation of images.

Credit 3 units. A&S: TH A&S IQ: HUM EN: H

L93 IPH 4111 Pastoral Literature: Interdisciplinary Studies in the Humanities, Antiquity
This course open with a survey of the classical tradition in pastoral/bucolic. We consider questions of genre, intertextuality and ideology, and we ask how the lives and loves of herders became favored ground for literary meditation on issues of surface and depth, reality and illusion, artifice and sincerity. This portion involves intensive reading in translation of Theocritus, Vergil and Longus. In the second half of the semester, we consider the survival, adaptation and deformation of ancient pastoral themes, forms and modes of thought in British and American writing from the 19th and 20th centuries. We read works of Mark Twain, Kenneth Grahame, Thomas Hardy and Tom Stoppard.

Credit 3 units. A&S: TH A&S IQ: HUM EN: H

L93 IPH 4171 Roman Remains: Traces of Classical Rome in Modern British Literature
This course examines the use of the Roman textual and material inheritance in poets, novelists and critics of the late 19th and 20th centuries working in Britain, and asks how modernity addresses the claims of the classical tradition. We place Thomas Hardy’s Poems of 1912–13 next to Vergil’s Aeneid, then survey Hardy’s relationship to the visible remains of Rome and the people it conquered — roads, barrows, forts — in the landscape of Dorset. After examining the representation of the Celtic high-land in fiction, and the legacy of Vergilian representations of the countryside in poetry, we consider representations of Rome in light of modern imperialism (Joseph Conrad’s Heart of Darkness and Ezra Pound’s Homage to Sextus Propertius) and examine the place of Vergil in T. S. Eliot’s critical and poetic practice.

Credit 3 units. A&S: TH A&S IQ: HUM EN: H

L93 IPH 419A Economic Life in Modern Social and Cultural Theory
Social and cultural theorists have developed many perspectives on economic life, ranging from actor-network theory to new institutionalism. Yet recent ethnographic work, for instance in consumption studies and in the anthropology of financial markets, has raised all sorts of problems for theorists. Our course ask whether we really can generalize about economic life and, if so, how far such generalizations might extend into fields such as intimate relations or artistic production. Readings include work by Bourdieu, Callon, Geertz, Hochschild, Mauss and Zelizer.

Credit 3 units. A&S: SS A&S IQ: SSC EN: S

L93 IPH 425 Humanities by the Numbers
To what extent can computational techniques that draw on statistical patterns and quantification assist us in literary analysis? Over the semester, we juxtapose the close reading of historical documents or literary works with the “distant reading” of a large corpus of historical data or literary texts. We ask how the typically “human” scale of reading that lets us respond to literary texts can be captured on the “inhuman” and massive scales at which computers can count, quantify and categorize texts. While this class introduces students to basic statistical and computational techniques, no prior experience with technology is required. Prerequisites: two 200-level or one 300-level course in literature or history. This is a topics-type course and the specific documents and works examined vary from semester to semester. Please see semester Course Listings for current offerings.

Credit 3 units. A&S: TH A&S IQ: HUM EN: H

L93 IPH 426 Imagining the City: Crime and Commerce in Early Modern London
The astonishing demographic and economic growth of early modern London, and the rapid increase in spatial and social mobility that accompanied this growth seemed to harbingers, in the eyes of many contemporaries, a society in crisis and perhaps on the brink of collapse. As increasing numbers of vagrants or masterless men flocked to the metropolis and a growing number of people — apprentices, domestic labor, street vendors, etc. — lived on the fringes of legitimacy and at risk of lapsing into vagrancy, policing early modern London provided unique challenges for authorities. At the same time, the very notion of the social — a shared space of kinship and community — could often seem to be under threat as an emerging market and a burgeoning commodity culture reshaped the traditional underpinnings of social and economic transactions. Yet, late Tudor and early Stuart London remained by far England’s most prosperous metropolis, its primary market, home to a burgeoning print culture and nourishing theater and emerged, eventually, as the epicenter of a global economy. This course considers the topographic, social and institutional configuration of early modern London and the ways in which these were reimagined and negotiated in the literature of the period. Drawing on the drama of the period and a wide array of pamphlet literature, we discuss how civic institutions handled the growing influx of the poor and adapted to the increasing power of an emerging bourgeoisie who asserted themselves in unprecedented ways. In addition we consider secondary sources ranging from maps, theories of urban space and social and economic historiography as well as digital archives and computational techniques that
allow us to "scale up" our thinking about early modern London to a vast corpus of texts and documents.

Credit 3 units. A&S: TH A&S IQ: HUM EN: H

L93 IPH 444 Psychoanalysis and its Literary Cultures
This course examines interactions between texts from the domains of literature and psychoanalysis. We read theory and literature side by side, in order to ask the following questions: Does the relationship between literary text and theory necessarily entail the subjection of literature to analysis, or can one, as Pierre Bayard asks, apply literature to psychoanalysis? What can psychoanalytic readings tell us more broadly about the act of reading? How can psychoanalysis enrich our sense of the ethical import of reading and writing, and how can literature challenge psychoanalytic goals and values? In terms of psychoanalytic authors, we focus on Freud, Lacan, Klein, Winnicott and Bayard. In terms of literature, we range widely from Sophocles to Henry James.

Credit 3 units. A&S: TH A&S IQ: HUM EN: H

L93 IPH 450 Interdisciplinary Topics in the Humanities: What is Book History?
This seminar introduces students to the study of literature by attending to the materials and material conditions of its production, distribution, regulation and consumption. We ask how literary analysis changes when we think about the physical character of the books that we read — their size, their format, the various editions in which they were issued. We study the history and function of censorship and the ways in which authors and publishers asserted legal and financial interests in the books they produced. We reflect carefully on how to study reading — by paying attention to the social conditions in which books are consumed, by attending to schooling in literacy and literature, as well as by considering how book producers attempt to shape consumption. Our primary texts mostly come from early modern England — the world of Shakespeare, Jonson, and Milton — but we also look at texts from before and beyond this world at secondary literature that help us think through the problems of literature in all its materiality.

Credit 3 units. A&S: TH, WI A&S IQ: HUM, WI EN: H

L93 IPH 455 IPH Senior Colloquium: Interdisciplinary Topics in the Humanities
Credit 3 units. A&S: TH A&S IQ: HUM EN: H

L93 IPH 445 Marxism After Marx: Philosophy and Radicalism in the 20th Century
As claims around the supposed post-modernity of our contemporary situation have ebbed, so scholars have returned once more to perhaps the defining philosophical and political voice of modernity, Karl Marx. This course prepares students to engage in current debates in the humanities over the nature of the political, the dynamics of class, the relative importance of the economy to "culture," and the historical situatedness of philosophical knowledge, all through close readings of the "Western Marxist" philosophical tradition. That tradition, developing in Continental Europe and later the United States, sought to re-activate Marx's account of historical development through attention to art, literature and the broader Western philosophical canon, often with the intention of accounting for the failures of Soviet Communism. The course begins with a condensed primer to Marx's original ideas, before turning to the extension of Marxist philosophy in the ideas of Lenin, Lukács, the Frankfurt School, Louis Althusser, the British "New Left," Lucio Colletti and Antonio Negri, before addressing more contemporary authors including Fredric Jameson and Alain Badiou.

Credit 3 units. A&S: TH A&S IQ: HUM EN: H

L93 IPH 465 The Pre-history of Blogging: Social Media of the Enlightenment
This course explores the ways in which the Enlightenment — in France, England, Germany and the United States — was shaped by the emergence of new literary forms, media and technologies of communication. Like our blogs, Facebook and email, the 18th century had its new social media — newspapers and literary journals, letters that surged through the national postal systems — as well as new social institutions, such as salons and coffeehouses, that served as forums for public debate. We examine these novelties in order to investigate the often ambivalent heritage of the Enlightenment: the use of media to exchange knowledge and express dissent; the use of media for surveillance and state control.

Credit 3 units. A&S: TH A&S IQ: HUM EN: H

L93 IPH 446 The Intellectual History of Psychoanalysis
This course explores the development of psychoanalytic ideas from their beginnings in 19th-century psychiatry to their various permutations in 20th-century Europe. While it is often assumed by mainstream psychologists that psychoanalytic ideas are outdated and have been superseded by developments in experimental psychology, scholars in the humanities as well as a growing number in philosophy and in neuroscience have recently returned to Freud as an exemplar of interdisciplinary innovation and creativity, both inside and outside the clinic. And thus while the course is largely theoretical and philosophical in its emphasis, charting the theoretical disagreements and revisions of psychoanalysis’s first 50 years that culminated in Jacques Lacan’s famed and highly controversial "return to Freud" in Paris in 1953, it also comments implicitly on the current state of psychoanalysis as a clinical practice outside the boundaries of mainstream psychology, a practice increasingly influential on practitioners at the cutting edge of therapeutic and neuropsychological research.

Credit 3 units. A&S: TH A&S IQ: HUM EN: H