Doctor of Liberal Arts

We live today in a rich and varied culture. Every moral, social, political, and cultural question we face demands the broadest consideration we can give it, drawing from the multiplicity of methods and perspectives nurtured and cultivated in the many disciplines of a great university.

The Doctor of Liberal Arts (DLA) program is designed for the experienced adult learner who wishes to pursue rigorous interdisciplinary study along with independent, scholarly reading and research. The degree is designed to cultivate interdisciplinary skills, intellectual habits, analytical and critical reasoning, effective writing, and broad-based decision making. This degree neither constitutes a professional credential nor provides training for an academic career.

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Degree Requirements

Doctor of Liberal Arts

To earn the Doctor of Liberal Arts (DLA) degree, a student must complete 45 credit hours after earning a relevant master’s degree, pass written and oral comprehensive examinations, and write and defend a thesis. There are 36 units of graduate course work, including two required DLA seminars, five concentration courses, and five elective courses. Students choose among four interdisciplinary concentrations to focus their studies: Textual Traditions, Historical Context, Visual Culture, or Global Perspectives.

The DLA thesis (9 units) emphasizes original interpretation and synthesis. A faculty adviser, appointed to each student early in the program, works closely with the student at all stages of the thesis.

Courses

Visit online course listings to view semester offerings for U96 DLA (https://courses.wustl.edu/CourseInfo.aspx?sch=U&dept=U96).

U96 DLA 605 Independent Work in DLA
Requires signed proposal, approved by program coordinator and dean in University College.
Credit variable, maximum 4 units.

U96 DLA 606 Darwin, Marx, and Wagner
This seminar studies three works completed in 1859 that profoundly influenced all western thought to the present day: Karl Marx’s Treatise on Political Economy, Charles Darwin’s On the Origin of Species by Means of Natural Selection, and Richard Wagner’s Tristan and Isolde. We will explore how these three works share remarkable and intriguing parallels: an inherent belief in evolution; materialism permeated with romanticism; faith in progress; and a similar (“dialectical”) approach to understanding the dynamics of change, the application of change in all aspects of the natural and social world. These three works will enable the class to consider aspects of 19th-century intellectual, economic, and social sociopolitical history. No special knowledge of biology, political science, or music is required.
Same as U98 MLA 505
Credit 3 units.

U96 DLA 607 Humanizing Technology
In order to explore the ways that technology had changed the way we read and write, this course examines the myriad ways that technology and the humanities interact in shaping culture and identity in contemporary society. We will study the interactions between the internet and literature, examining the ways that short stories by Jorge Luis Borges and novels like Snow Crash by Neal Stephenson have first shaped the ways that we use and think about the internet. We will investigate new approaches to writing inspired by digital technology with the Bolivian novelist Edmundo Paz Soldán’s novel Turing’s Delirium. The class will consider the development of a technological posthuman identity in society, literature, and films through an analysis of Philip K. Dick’s novel Ubik, the film The Matrix, along with the work of cultural theorists Donna Haraway (“A Cyborg Manifesto”) and Katherine Hayles (How We Became Posthuman), To examine the development of digital humanities as a discipline, students will read selections from Jerome

**U96 DLA 6171 Popular Culture in Latin America**

This course examines popular culture in Latin America both as it thrives today and as it has developed historically since the 1800s, when countries achieved their independence. We will study different forms of cultural practice, analyzing how they become “popular” and how they involve connections between artistic expression, politics, economics, ethnicity, and race. The class will consider differences between "high culture" and popular culture; folklore traditions; the impact of modernization and the dream of "being modern"; the role of the media; and the growth of globalized popular culture. Our cultural geography will survey the gauchos (cowboys) of Argentina and Uruguay; national dances such as salsa and reggaeton in the Caribbean; forms of cultural resistance to military rule in Chile; and the pervasive economic, political, and emotional power of soccer (fútbol). Students will examine the best-selling novel *The Gaucho Juan Moreira* and the engaging political essay "The Open Veins of Latin America," stories of urban life, as well as contemporary texts that explore the rise of populism (elites vs. others), dictatorship and social revolution, and the immigrant experience. We will also consider examples of music; films including *The Secret in Their Eyes and Papers in the Wind,* and a pair of riveting television series (telenovelas) from Mexico and Argentina.

Same as U98 MLA 5117
Credit 3 units.

**U96 DLA 620 DLA Counterpoints and Flashpoints: Topic for Spring 2018: The Baroque of Milton, Rembrandt, and Bach**

Topic for Spring 2018. In his magisterial *J.S. Bach,* Albert Schweitzer observes that we "classify the arts according to the material [artists] use to express the world around them." We describe tones for a musician, colors for a painter, and words for a poet. But "the material," he notes, "is secondary. [Each] is not only a painter, or only a poet, or only a musician, but all in one." In this course we will examine works by the poet Milton, the artist Rembrandt, and the musician J.S. Bach, three major figures of the Baroque era. We will examine how they conceive their role and the function of their works, as well as their treatment of both religious and secular subjects. We will also consider the rich variety of techniques that these artists employ to achieve the most complex and compelling rendering of subjects that extend from the mystery of divine justice in a dark world to the most intimate and searching self-examination. Works to include, among others, Milton's *Paradise Lost* and *Samson Agonistes,* Bach's *St. Matthew Passion,* and *Art of the Fugue,* self-portraits by Rembrandt, as well as some of his Biblical paintings and etchings.

Credit 3 units.

**U96 DLA 621 Seminar: Literature and Religion**

Same as L14 E Lit 521
Credit 3 units.

**U96 DLA 6201 The American Renaissance**

Literature of the mid-19th century with attention to social and intellectual backgrounds and the sources of the transcendentalist movement.

Same as L14 E Lit 426
Credit 3 units.

**U96 DLA 6310 Mind-Brain and the Arts**

This course considers ways that recent research in cognitive science might shed light on four traditional topics in the philosophy of the arts. Each topic will focus on a certain type of art (although not exclusively) and on one or more mental faculties: How do pictures represent? How do we understand stories and what roles do they play in the life of the mind? What do we like in the arts and why, according to psychological theories based on brain research? What is style in the arts and can there be a scientific explanation of its history? A parallel concern is with how distinctive features of the arts might shed special light on the nature of the mind. Readings will include essays by prominent art historians, philosophers, psychologists, and scientists.

Same as U98 MLA 5310
Credit 3 units.

**U96 DLA 643 Imagining Germany in the Long Nineteenth Century**

Between the start of the French Revolution (1789) and the outbreak of the First World War (1914), Germany was transformed from a patchwork of over 300 sovereign territories into a unified nation-state with immense political and economic power. This course examines the crucial role played by literature and the arts in creating a sense of a German national community during this period. Our materials will include national anthems, fairy tales, painting, public monumental art, opera, essays, propaganda, and popular culture, and we will investigate these materials with an eye toward the different and sometimes opposing visions of the nation and national character to which they give expression. Within this broader context, we will address the perceived contribution of men, women, and the family to the project of nation building; the role of language, of national heroes and legends, and of geography in creating a sense of unity; and the ways in which national identity is defined in opposition to a perceived Other (in this case, France). We will also consider Zionism as an offshoot of the European nationalisms and a response to anti-Semitism in Germany. Works studied include fairy tales by the Brothers Grimm; essays and poems by Johann Wolfgang Goethe, Heinrich von Kleist, and Berthold Auerbach; *Germany, A Winter's Tale* by Heinrich Heine; *The Patrioteer* by Heinrich Mann; and *The Jewish State* by Theodor Herzl.

Credit 3 units.

**U96 DLA 645 Global Cinema: A Love Story**

Focusing on the ubiquity of love stories in cinema, this seminar will explore connections between romance, anxieties, and aspirations in contemporary society. Studying celebrated films from the United States (*When Harry Met Sally,* *Eternal Sunshine of the Spotless Mind,* *Latin America* (*Love in the Time of Hysteria,* Europe (*Amelie, Café au Lait,* South Asia (*The Lunchbox,* and East Asia (2046, *Happy Together,* among others, we will consider how love functions as a symptom of what ails society. The class will examine not only personal relationships but also social structures, economic systems, and political conflicts. Topics will cover issues of class, gender, and race; the construction of economic identities; and the formal structures and aesthetics of film. Students will be required to watch two films per week as well as to complete selected short readings.

Same as U98 MLA 5450
Credit 3 units.

**U96 DLA 6464 Medicine and Morality in Global Perspective**
What does it mean to be sick? What does it mean to be a patient, or a healer? Is it possible to imagine a universal morality in which our understanding of medical ethics is shared among peoples worldwide? What are some of the ethical dilemmas associated with genetic testing, organ transplants, and global disparities in health? Framed by these questions, our class will examine how culture shapes our concepts of disease and our expectations for treatment. Similarly, we will consider how social class, race, and ethnicity influence both health and access to health care worldwide. Our readings will focus on medical history and the evolution of diagnosis and treatment of disease; health disparities; the varying relations of patients and healers in different cultures; African health crises; public health controversies; folk illness in Latin America; medical technologies and ethical conflicts; and other issues of medical anthropology pertaining to the prevention and treatment of illness and the healing process around the globe. We will also discuss three documentaries: *Frontline: Sickness Around the World*, *Donka: X-Ray of an African Hospital* (Doctors Without Borders); and *Dan Rather Reports: Kidney Pirates* (with anthropologist Nancy Scheper-Hughes).
Same as U98 MLA 5454
Credit 3 units.

**U96 DLA 6500 An Island with a View: Reimagining Cuba through Literature, Art, and Film**
Credit 3 units.

**U96 DLA 665 From Mikado to Makudo: A Literary View of Japan**
This course will survey Japan's social and cultural history through selected literary works that span the seventh century (Mikado) to the present day (Makudo). Our readings — including fiction, poetry, drama, and personal writings — will serve as guides to key historical epochs: the aristocratic culture of the Heian era (*Tale of Genji*), the warrior society of the medieval era (*Tale of the Heike*), and the insular Tokugawa period (*Basho's haiku*). Novels by Soseki, Tanizaki, Mishima, and Oe will expose the complexities of modern Japan. Students will gain an appreciation of Japan's unique heritage, social complexity, and place in East Asia and the world today.
Same as U98 MLA 5565
Credit 3 units. UColl: NW

**U96 DLA 667 Translating Worlds**
This course studies different forms of cultural translation, that is, the communication of knowledge, behavior, and language from one culture to another. We will examine how an author reworks earlier and foreign traditions, adapting ideas and practices for which there may be no direct equivalent in the author's own culture. In the new cultural setting, do the roles of men and women shift? Do questions of ethnicity, class, religion, and sexuality become more pronounced, or do they fade away? These questions will frame our study of historic cultural encounters, colonialism, exile, and other processes that shape modernity. Students will explore two dramatic points of cultural intersection: Tolkien's modern reworking of *Sir Orfeo*, a medieval version of the classical myth of the musician Orpheus and his wife Eurydice; and Goethe's *Italian Journey*, the journal of the German writer's experiences with the people, art, and history that he encountered during his travels. We will see how diaspora and migration shape perceptions in works by Alejo Carpentier (*The Kingdom of this World*), Salman Rushdie (*East/ West*), and Jhumpa Lahiri (*Interpreter of Maladies*). The class will also learn how different scholarly and artistic fields address the concept of cultural translation, including cultural anthropology (James Clifford), film adaptation (Louis Malle's *Vanya on 42nd Street*, inspired by Chekhov's play), and colonial history (Vicente Rafael). In addition, we will discuss how digital technology affects cultural translation today (Google Translate, and projects using geographic information system [GIS] technology). Students will consider challenges facing the humanities and the sciences as these technologies advance. Will it be possible to make all knowledge, and all culturally-specific information, universally accessible? No foreign language experience required.
Same as U98 MLA 567
Credit 3 units.

**U96 DLA 669 Film, Politics, and Aesthetics in the Global South**
This class studies the uses of cinema, the relationship to film and politics, as well as the history and ideologies underlying film production outside of North American, European and East Asian systems. With a particular focus on Latin America, Africa, the Middle East, and South Asia, the class will examine how filmmakers appropriate cinema to political and aesthetic agendas in countries marginalized by film producers and film critics alike. We will discuss the Brazilian Cinema Novo and global Third Cinema movements as well as the Hollywood and Bollywood industries. Students will examine works by Fernando "Pino" Solanas, Satyajit Ray, and Sembene Ousmane in the 1960s through films by contemporary directors Ela Suleiman, Abderrahmane Sissako, and Lucrecia Martel. Our study of films, manifestoes, and criticism will engage students in thinking about cinema "otherwise" through an emphasis on how Global South countries resist the hegemony of both Hollywood and the Europe- and Sundance-centered art cinema markets.
Credit 3 units.

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*Sources:* Other than what is indicated, the material is based on the course descriptions and syllabi provided by the University of California, Berkeley.