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.

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Major in the Interdisciplinary Project in the Humanities

Prerequisites for the major include four of the Text and Tradition core courses, shown below, or a humanities-based Focus (http://bulletin.wustl.edu/prior/2016-17/undergrad/artsci/focus) course plus two of the IPH courses in the core.

<table>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>IPH 201A</td>
<td>Puzzles and Revolutions: Text and Tradition</td>
<td>3</td>
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<tr>
<td>IPH 201B</td>
<td>The Great Economists: Text and Tradition</td>
<td>3</td>
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<tr>
<td>IPH 203C</td>
<td>Early Political Thought: Text and Tradition</td>
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<td>IPH 207C</td>
<td>Modern Political Thought: Text and Tradition</td>
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<td>IPH 209</td>
<td>Scriptures and Cultural Traditions: America’s Bible</td>
<td>3</td>
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<tr>
<td>IPH 3050</td>
<td>Literary Modernities: Text and Tradition</td>
<td>3</td>
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Total units required: 41-44
Concentrations that reflect the longstanding research interests of and the history of the novel. Some students will pursue jurisprudence; philosophy of education; opera; space law; seventh semesters of the program. Recent concentrations cultural history, will normally be taken between the third and which must always include at least one course in political or study. Each student's sequence, or "area of concentration," a coherent, interdisciplinary sequence of five courses for advanced. Some degree of specialization is a useful aspect of education in Areas of Concentration

Historical (TH) course in a foreign language in order to secure senior year, students take at least one 400-level Textual and mentorship of a member of the IPH faculty. By the middle of their the spring, they take a capstone Senior Colloquium. In addition, in Text and Tradition or in the Renaissance Focus program during their first year. 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:

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<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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<tr>
<td>IPH 301</td>
<td>Sophomore Research Tutorial</td>
<td>2</td>
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<tr>
<td>IPH 401</td>
<td>IPH Thesis Prospectus Workshop</td>
<td>3</td>
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<tr>
<td>IPH 403</td>
<td>Senior Thesis Tutorial</td>
<td>3</td>
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<tr>
<td>IPH 405</td>
<td>Theory and Methods in the Humanities: What is Interdisciplinarity?</td>
<td>3</td>
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<tr>
<td>IPH 450</td>
<td>Interdisciplinary Topics in the Humanities: Romancing the Ruins: Victorian Rome</td>
<td>3</td>
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<tr>
<td>IPH 455</td>
<td>IPH Senior Colloquium: Interdisciplinary Topics in the Humanities</td>
<td>3</td>
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</tbody>
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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:
Social, spiritual and political life: from religious practices of iconic
world around us. This course considers seeing as it affects
interpretation of the world. Yet visual representations are one
neutral perceptions of objective truth, as they always involve
light bouncing off of objects and into our eyes — or when we
transform color and its uses and how has color transformed
and social activity? How did modern technology and thought
been articulated and experienced? How
chromatic possibilities and varieties? In what ways has color's
developed during the 19th and 20th centuries in Europe and the
we consider different technologies and theories of color
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 does color's
impact on the senses been articulated and experienced? How
how it has 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?
common ways that we classify and understand the
impact on the senses been articulated and experienced? How
next, we explore the relationship of changing technologies to notions of reality and authenticity. We then consider how techniques of visuality 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 EN: H

Venue Information

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, by virtue of its role in the development of technology
and the improvement of health, has 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 Heilbronner. 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 BU: SCI 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, Nietzsche, Freud, Marx. This semester we study some modern texts most sensitive and susceptible to what Hardy calls the "modern ache" of Darwin's thought, of Ibsen, Hardy, Conrad, Strindberg, Kafka, D.H. Lawrence and Robert Frost. Preference given to Text and Tradition and IPH students.
Credit 3 units. A&S: TH

L93 IPH 206 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 Scriptures and Cultural Traditions: America's Bible
Certain books, "sacred scriptures," shape U.S. society and culture in powerful and complex ways. Many religious communities believe that Scriptures are ancient texts that are ever-flowing sources of timeless truths. Often the truths advanced by one faith conflict with those to which another subscribes, and one of the great challenges that the human community faces involves reconciling these conflicting messages and learning to respect the faiths of others. Some religious movements, of which Mormonism has been the most successful example, have claimed to have uncovered or revealed new scriptures as a means of explaining their cultural authority. This course will therefore consist of three parts. First, we will work to define the concept of "Scriptures" with particular attention to the Hebrew Scriptures and the Christian New Testament: what Scriptures are, what they do, and how varying motifs within them have engaged historic communities. Second, we will explore the enduring interest in extending scripture through the discovery or creation of new sacred texts, in this case, the Book of Mormon. Third, we will examine the appropriation of the Bible in American political and public life.
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, sound 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 L27 Music 228
Credit 3 units. A&S: LA A&S IQ: HUM Art: 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 From Literature to Opera: An Introduction to the Extravagant Art
Much operatic repertoire is based on classics of literature, from the very first operas of 1598-1600 to the present day. From Literature to Opera will introduce students to the world of opera through a close study of a few select works based on major literary subjects, beginning with the literary works themselves and proceeding to the ways they are adapted for the stage and transformed into another genre through their dramatic musical settings. One work will be selected from the live transmissions of the Metropolitan Opera where we will have an opportunity to see something of how a major work is produced on the stage. For 2016 the works studied will be Virgil’s and Ovid’s versions of the Orpheus myth and Claudio Monteverdi’s setting of 1607. Next we will move on to Pierre Beaumarchais’s “Figaro” comedies The Barber of Seville and The Marriage of Figaro and Wolfgang Mozart’s The Marriage of Figaro of 1786. Shakespeare will be represented by the ultimate tragedy of words, Othello, and Giuseppe Verdi’s Otello of 1887. The course will conclude with the Metropolitan Opera live production of Giacomo Puccini’s Madame Butterfly of 1904, based on a play by David Belasco. No previous musical experience required. The class will be conducted as a seminar focused on student participation. Each student will choose an opera based on a literary work as the subject of two 10-page papers. The first, due at midterm, will study the literary source and the way it is adapted as an operatic text (libretto). The second, due at the end of finals week, will analyze how the libretto is dramatized through the music. One of the important purposes of class discussion will be to develop a usable vocabulary for describing music and its dramatic effects. Credit 3 units. A&S: TH A&S IQ: HUM BU: 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 emphasize human, 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, Filiberto-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 350 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., Wollstonecraft’s Vindication of the Rights of Women, Marx’s German Ideology, Freud’s The 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 366 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 Molâre, Beaumarchais, Scott, Hugo, Béroul, Maeterlink, 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 popular 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.
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, Sartre 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, scientism 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 brides, 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 Moodsson's Lilya 4-ever, Cristian Mungiu's Occident, Niliita Vachani's When Mother Comes Home for Christmas, Fatih 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, poetic diaries and prose narrative by Japanese women with an exploration of the political, cultural and social conditions that permitted women to flourish as writers. We also consider characteristics of courtly literature and issues of gender, genre and canonicity more broadly, drawing on the circumstances and writings of women in the medieval West for comparison.
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM EN: H

L93 IPH 3951 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: What is Interdisciplinarity?
This spring's iteration of the course will give a special emphasis to exploring genealogies of diverse interdisciplinary practices. We will examine theoretical dilemmas and particular questions that have led scholars to conduct research across disciplinary boundaries. Students will be encouraged to apply these insights to their own research.
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 representation 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 remainders of Rome and the people it conquered — roads, barrows, forts — in the landscape of Dorset. After examining the representation of the Celtic hill-fort 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. Consult 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 430 Data Manipulation for the Humanities
The course will present basic data modeling concepts and will focus on their application to data clean-up and organization (text markup, Excel and SQL). Aiming to give humanities students the tools they will need to assemble and manage large data sets relevant to their research, the course will teach fundamental skills in programming relevant to data management (using Python); it will also teach database design and querying (SQL). The course will cover a number of "basics": the difference between word processing files, plain text files, and structured XML; best practices for version control and software "hygiene": methods for cleaning up data; regular expressions (and similar tools built into most word processors). It will proceed to data modeling: lists (Excel, Python); identifiers/keys and values (Excel, Python, SQL); tables/relations (SQL and/or data frames); joins (problem in Excel, solution in SQL, or data frames); hierarchies (problem in SQL/databases, solution in XML); and network graph structures (nodes and edges in CSV). It will entail basic scripting in Python, concentrating on using scripts to get data from the web, and the mastery of string handling.
Credit 1 unit.

L93 IPH 431 Statistics for Humanities Scholars
A survey of statistical ideas and principles. The course will expose students to tools and techniques useful for quantitative research in the humanities, many of which will be addressed more extensively in other courses: tools for text-processing and information extraction, natural language processing techniques, clustering & classification, and graphics. The course will consider how to use qualitative data and media as input for modeling and will address the use of statistics and data visualization in academic and public discourse. By the end of the course, students should be able to evaluate statistical arguments and visualizations in the humanities with appropriate appreciation and skepticism. Details. Core topics include: sampling, experimentation, chance phenomena, distributions, exploration of data, measures of central tendency and variability, and methods of statistical testing and inference. In the early weeks, students will develop some facility in the use of Excel; thereafter, students will learn how to use Python or R for statistical analyses.
Credit 3 units. A&S IQ: HUM, AN 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: Romancing the Ruins: Victorian Rome
This course will explore the legacy of ancient Rome in the literary, visual, social, and material culture of 19th-century Britain. Once a province of Rome, Britain, in the 19th century, with its vastly expanding empire, technological supremacy, and political and commercial power saw itself as Rome's successor in both its republican and imperial phases and, perhaps, in its decline and fall. The Latin and Greek classics were the common possession of the British elite; Romantic and Victorian poets adapted the works and generic forms of Virgil and Horace; popular literature based on Roman themes surged in popularity, and the decadent movement at the end of the century appropriated for its own purposes themes and tropes found in Latin poetry. Genres under discussion will include historiography (Gibbon), fiction (Hardy, Kipling, Conrad), poetry (Housman, Macaulay, Tennyson, Swinburne), visual art (Poynter, Millais, Alma-Tadema) and architecture. We will also investigate a...
range of evidence from material culture: How did the developing discipline of archaeology represent the traces of Roman antiquity in Britain in relation to the pre-Roman and later Christian past? Throughout the course we will consider theoretical questions that arise from the study of cultural reception: We will address how and to what ends one culture is both informed by and appropriates another.
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: H

L93 IPH 456 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 revitalize 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: 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: H

L93 IPH 476 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: H