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, American and Asian 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 many other texts; they become skilled researching 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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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, a humanities-based Ampersand (https://iph.wustl.edu/ampersand) program plus two of the IPH courses in the core, or a humanities-related Beyond Boundaries course plus three of the core courses.

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<td>AMP: Literary Modernities in Europe and America: Text and Tradition</td>
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<td>AMP: An Intellectual History of Sex and Gender: Text and Tradition</td>
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Core Program

Students typically enter the core program in the first 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, two courses in the Text and Tradition program in combination with an Ampersand program in the humanities, or three core courses plus a humanities-related Beyond Boundaries course. (Some of the current Ampersand and Beyond Boundaries offerings in the humanities include Cuba: From Colonialism to Communism, Writers as Readers/Readers as Writers, The Art of Medicine, and Literary Culture of Modern Ireland. Please refer to the First-Year Programs webpage (https://artsci.wustl.edu/fyp) for more 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 Humanities (HUM) 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, for example, enroll either in Text and Tradition or in the Renaissance Ampersand 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.

Required Courses

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

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<tr>
<td>IPH 301</td>
<td>Sophomore Research Tutorial</td>
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<tr>
<td>IPH 401</td>
<td>IPH Thesis Prospectus Workshop</td>
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<tr>
<td>IPH 403</td>
<td>Senior Thesis Tutorial</td>
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<tr>
<td>IPH 405</td>
<td>Theory and Methods in the Humanities: Rethinking Violence</td>
<td>3</td>
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</table>
Interdisciplinary Project in the Humanities

IPH 450  Interdisciplinary Topics in the Humanities  3

IPH 455  IPH Senior Colloquium: Interdisciplinary Topics in the Humanities  3

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 Interdisciplinary Project in the Humanities offers two minors: the text and tradition minor (p. 4) and the data science in the humanities minor (p. 4). Our minors train students to critically analyze texts but offer different tools to do so.

The Minor in Text and Tradition

Units required: 15

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.

Required courses

Five of the following 10 courses:

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<td>AMP: Classical to Renaissance Literature: Text and Traditions</td>
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<tr>
<td>IPH 203C</td>
<td>AMP: Early Political Thought: Text and Traditions</td>
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<td>IPH 318</td>
<td>AMP: Lincoln: Then and Now: Text &amp; Tradition</td>
<td>3</td>
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IPH 360  The Traffic in Women and Contemporary European Cinema  3

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.

The Minor in Data Science in the Humanities (DASH)

Units required: 15

Any humanities student will feel at home in this minor and in its research community. No previous experience with computational methods is required — the core curriculum equips students with the skills and knowledge necessary to navigate fluently the field of Digital Humanities, and those skills and that knowledge are eminently "transferable." Computational approaches to questions in the humanities are slowly migrating from the methodological fringes of the disciplines of cultural, artistic and historical inquiry; students in the minor will have the opportunity to engage with the emerging future of their fields — and to help shape that future.

A student who does have previous computational experience — a computer science major, for instance — will also benefit from the minor. Grafting that knowledge to the problems of cultural and historical analysis and working on challenging new projects within unfamiliar fields, computer-savvy students will find themselves becoming more versatile than ever (and therefore, we believe, more attractive to graduate admissions committees and potential employers).

Required Courses (6 units)

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<td>IPH 312</td>
<td>Introduction to Digital Humanities</td>
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<td>or both</td>
<td>IPH 431 Statistics for Humanities Scholars: Data Science for the Humanities</td>
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To complete the minor, students take 9 additional units, including at least 3 units of work on a faculty research project in the Humanities Digital Workshop.
Research Opportunities

This minor is unusual, among humanities programs, in its focus on hands-on undergraduate research. STEM fields provide relatively straightforward pathways toward research, whereas humanities students sometimes struggle to define what humanities research entails, let alone know how to get involved. Research opportunities are built into the DASH minor. It requires 3 units of work on a faculty-led project. It is possible to complete this minor with only 6 units of course work and devote the remaining 9 units entirely to research.

Every summer, the Humanities Digital Workshop (HDW) invites applications from undergraduate and graduate students for its summer fellowships (https://hdw.artsci.wustl.edu/fellows/summer-fellows). The fellowships pair students with humanities faculty engaged in digital humanities projects for 8 weeks, and past participants have overwhelmingly found this a valuable experience. Most students pursuing the minor will fill their required 3 units of research through one of these fellowships. A list of past and ongoing HDW projects can be found on the HDW Projects webpage (https://hdw.artsci.wustl.edu/projects).

Courses


L93 IPH 150 FYS: Topics in Interdisciplinary Inquiry
Credit 3 units. A&S IQ: HUM

L93 IPH 175 FYS: Seeing is Believing: Visuality, Power and Truth
Credit 3 units. A&S IQ: HUM

L93 IPH 150 FYS: Topics in Interdisciplinary Inquiry
Credit 3 units. A&S IQ: HUM

L93 IPH 171 FYS: Class and Class Struggle
Societies are typically divided into classes. The upper-class of society tends to be composed of those individuals who enjoy high degrees of wealth and influence and have many opportunities open to them. The middle-class commands relatively less wealth and influence and has far fewer opportunities than the upper class, but nevertheless still enjoy a comfortable situation in society. The lower-class, by contrast, has far less wealth and influence and far fewer opportunities than other classes. In some societies, this division between classes is institutionalized (e.g. caste systems). However, in many societies it arises as something of a by-product of a society’s political and economic policies (e.g. capitalism). In both cases, the division of societies into social classes inevitably leads to conflicts - or struggles - between the competing classes over jobs, resources, services, legal rights, and especially political power. Such struggles sometimes lead to an improvement of the situation of members of the middle-class and lower class. Other times, they merely lead to a furthering of the divisions between classes. This course will take an interdisciplinary approach to the notion of class struggle, examining it from sociological, historical, political, and ethical perspectives. We will grapple with the fact that most “victories” in class struggles are temporary, that the division of societies into classes is often viewed as a “fact of life,” and that individuals tend to incorporate their class membership into their personal identities, taking for granted all the benefits and disadvantages that come with said membership.
Credit 3 units. A&S: FYS A&S IQ: HUM, SC, SD EN: H

L93 IPH 175 FYS: 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 visuality can be a technology of power. This first-year 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 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

L93 IPH 201A AMP: Puzzles and Revolutions: Text and Tradition
One major force in human history has been inquiry into the natural world. Especially after 1550, natural science has, 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, will be the object of study. Does natural science enable us, for example, to study nature as it is in itself, or are culturally-determined 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 will include writing several short papers and brief responses to the readings.
Credit 3 units. A&S IQ: HUM, LCD Art; HUM BU: HUM EN: H

L93 IPH 201B AMP: 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 Heilbrunner. 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 IQ: HUM Arch; HUM Art; HUM EN: H
L93 IPH 201C AMP: Classical to Renaissance Literature: Text and Traditions
Students enrolled in this course engage in close and sustained reading of a set of texts that are indispensable for an understanding of the European literary tradition, texts that continue to offer invaluable insights into humanity and the world around us. Homer's *Iliad* is the foundation of our class. We then go on to trace ways in which later poets and dramatists engage the work of predecessors who inspire and challenge them. Readings move from translations of Greek, Latin and Italian, to poetry and drama composed in English. In addition to Homer, we will read works of Sappho, a Greek tragedian, Plato, Vergil, Ovid, Petrarch, and Shakespeare.
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: ETH EN: H

L93 IPH 203C AMP: Early Political Thought: Text and Traditions
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 IQ: HUM, LCD Arch: HUM Art: HUM BU: ETH EN: H

L93 IPH 206 The Idea of America
Credit 3 units.

L93 IPH 207C AMP: Modern Political Thought: Text and Traditions
What is power? Why are societies divided along lines of race, class, and gender? When did politics become split between the right and the left? Can religion be reconciled with the demands of modern life? Can democracy? These are some of the questions that will be addressed in this survey of modern political thought. Thinkers covered will include Thomas Hobbes, Immanuel Kant, Karl Marx, W.E.B. Du Bois, Hannah Arendt, and Michel Foucault.
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM IS EN: H

L93 IPH 209 AMP: Scriptures and Cultural Traditions: Text & Traditions
When we think of the word "scripture" in antiquity, we might think of the texts that have been compiled in the different holy books that we currently have today. Yet the function of "scriptures" within a community, and the status given to different texts treated as "scriptural," has changed in different times and places. In this course, we will consider texts that would eventually come to be part of the Hebrew Bible, New Testament, and the Qu'ran as well as several of the exegeses and reading communities that shaped their various interpretations. We will explore how non-canonical sources played a role in the formation of the various canons we have today, comparing the authoritative status given to these texts to that given to other works from antiquity, such as the epics of Homer. Special attention will be played to the role of the receiving community in the development of "scripture," and the variety of the contexts in which scripture can function in the construction of and opposition to religious authority.
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM 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 proceed to the ways the texts are adapted for the musical stage and then transformed into another genre through their dramatic musical settings. For 2018 the works studied will be Virgil's and Ovid's versions of the Orpheus myth set to music by Claudio Monteverdi in 1607 as one of the earliest operas. Next we will move on to Carlo Goldoni's play, *Don Giovanni*, which was composed by Mozart as *Don Giovanni* in 1787. Shakespeare will be represented by the ultimate tragedy of words, *Othello*, and Giuseppe Verdi's *Otello* of 1887. The course will conclude with Claude Debussy's *Pelleas et Melisande* of 1902, based on Maurice Maeterlinck's 1892 symbolist play of the same name. No previous musical experience required. The class will be conducted as a seminar focused on student participation. Each student will also choose an opera based on a literary work as the subject of the 20-page paper. 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 IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM EN: H

L93 IPH 228 Introduction to Aural Cultures: Silence, Noise, Music
In-depth study in areas of special interest. Prerequisite: permission of instructor.
Same as L27 Music 228
Credit 3 units. A&S IQ: HUM EN: H

L93 IPH 260 From Literature to Opera
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 the texts are adapted for the musical stage and then transformed into another genre through their dramatic musical settings. For 2018 the works studied will be Virgil's and Ovid's versions of the Orpheus myth set to music by Claudio Monteverdi in 1607 as one of the earliest operas. Next we will move on to Carlo Goldoni's play, *Don Giovanni*, which was composed by Mozart as *Don Giovanni* in 1787. Shakespeare will be represented by the ultimate tragedy of words, *Othello*, and Giuseppe Verdi’s *Otello* of 1887. The course will conclude with Claude Debussy’s *Pelleas et Melisande* of 1902, based on Maurice Maeterlinck’s 1892 symbolist play of the same name. No previous musical experience required. The class will be conducted as a seminar focused on student participation. Each student will also choose an opera based on a literary work as the subject of the 20-page paper. 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 IQ: HUM, LCD Arch: HUM Art: 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 IQ: HUM: EN: H

L93 IPH 3050 AMP: Literary Modernities in Europe and America: 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 IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM: EN: H

L93 IPH 306 Opera: Text and Context
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 IQ: HUM Art: HUM BU: IS: EN: H

L93 IPH 307 AMP: Literary Modernities in East Asia: The Interplay of Tradition, Modernity, & Empire: Text & Tradition
This course will explore the complex forces at work in the emergence of modern East Asia through a selection of literary texts spanning fiction, poetry, and personal narrative. Our readings — by Chinese, Japanese, Korean, and Taiwanese writers and poets — will point to the distinctively different and dramatically-shifting circumstances of modern East Asian nations and peoples, as well as to their shared values and aspirations.
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: IS EN: H

L93 IPH 310 AMP: An Intellectual History of Sex and Gender: Text and Tradition
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 IQ: HUM, LCD, SC, SD Arch: HUM Art: HUM BU: BA: EN: H

L93 IPH 312 Introduction to Digital Humanities
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 will enable students to consider how these technologies might transform the humanities. We will explore the various ways in which ideas and data in the humanities can be represented, analyzed and communicated. We will 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 will be supplemented by class presentations and a small assigned group project.
Credit 3 units. A&S IQ: HUM, WI Art: HUM BU: HUM: 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 IQ: HUM Art: HUM BU: HUM: EN: H

L93 IPH 315 Independent Study in the Interdisciplinary Project in the Humanities
Credit 3 units.

L93 IPH 318 AMP: Lincoln: Then and Now: Text & Tradition
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.
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM: EN: H

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 IQ: HUM Art: HUM BU: HUM: EN: H
L93 IPH 3311 Laughter from Joubert to Bataille: Interdisciplinary Studies in the Humanities

In this course we will trace a tradition of writing on laughter. While we will read texts that might explain laughter by way of comedy or humor, we will be 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 will read texts by Joubert, Erasmus, Hobbes, Descartes, Chesterton, Kant, Bergson, Freud, Bataille, Sarraute, and Eliison. We will listen to music like Louis Armstrong’s “Laughin’ Louie” and we will watch films like Laughing Gas, The Man Who Laughs and A Question of Silence.
Credit 3 units. 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 IQ: HUM BU: ETH 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 Moodyson’s Lila 4-ever, Cristian Mungiu’s Occident, Nilita Vachani’s When Mother Comes Home for Christmas, Fath Akin’s Head-on, Jean-Pierre and Luc Dardenne’s The Silence of Lorna.
Credit 3 units. A&S IQ: HUM BU: ETH EN: H

L93 IPH 3951 Shakespeare’s Sonnets: Framing the Sequence

We will 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 will 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 will ask how some of Shakespeare’s most creative readers — including Wilde, Booth, and Vendler — have responded to the challenges of the sonnets. Students will work on writing their own commentary on a group of poems.
Credit 3 units. 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 IQ: HUM, WI EN: H

L93 IPH 403 Senior Thesis Tutorial

Credit 3 units.

L93 IPH 405 Theory and Methods in the Humanities: Rethinking Violence

Does humanity make progress? What does it mean to be part of a society, a culture, or an economy? And how do human beings find hope in the face of violence, loneliness, inequality, and the prospect of their own mortality? These fundamental questions about the human condition are the province of social theory, a way of thinking that intersects with philosophy, politics, economics, religion, anthropology, and sociology. This seminar will examine an array of classic texts in this field, including works from Karl Marx, Friedrich Nietzsche, Sigmund Freud, Theodor Adorno, Hannah Arendt, and Michel Foucault.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L93 IPH 4111 Pastoral Literature: Interdisciplinary Studies in the Humanities, Antiquity

This course will open with a survey of the classical tradition in pastoral/bucolic. We will consider questions of genre, intertextuality and ideology, and we will 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 will involve intensive reading in translation of Theocritus, Vergil and Longus. In the second half of the semester, we will 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 will read works of Mark Twain, Kenneth Grahame, Thomas Hardy and Tom Stoppard.
Credit 3 units. A&S IQ: HUM, LCD EN: H

L93 IPH 4171 Roman Remains: Traces of Classical Rome in Modern British Literature

This course will examine 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 will ask how modernity addresses the claims of the classical tradition. We will 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 hill-fort in fiction, and the legacy of Vergilian representations of the countryside in poetry, we will 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 IQ: HUM EN: H

L93 IPH 425 Humanities by the Numbers: Essential Readings in Digital Humanities
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 IQ: HUM Arch: HUM Art: 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 harbor, 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 IQ: HUM EN: H

L93 IPH 427 Technology and Feminist Practice: Gender Violence Prevention Tools
How can we best use technology, and the tools and insights of the Digital Humanities in particular, to promote effective approaches to addressing gender-based violence? What are the most effective ways to bridge the innovations of the research university with the everyday work of practitioners seeking to prevent violence or intervene in its aftermath? What are the ethics involved in constructing tools for public and professional use? Which interests should govern the choices in content, design and dissemination of information? This course will introduce students to the strategies and challenges of devising technological tools for violence prevention for use beyond the classroom. Class readings and discussions will be supplemented by hands-on project work with Washington University’s Gender Violence Database and lab sessions that focus on skill-building in digital project construction. Prerequisite: For undergraduate students. L77 393 01 or previous work experience with the Gender Violence Database. Graduate students by permission of instructor.
Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: HUM EN: H

L93 IPH 430 Data Manipulation for the Humanities
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: Data Science for the Humanities
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 432 Programming for Text Analysis
This course will introduce basic programming and text-analysis techniques to humanities students. Beginning with an introduction to programming using the Python programming language, it will cover the core concepts required for working
with text corpora. We will cover the basics of acquiring data from the web, string manipulation, regular expressions, and the use of programming libraries for text analysis. Later in the course, students will be introduced to larger text corpora and learn to calculate simple corpus-statistics, techniques such as tokenization, chunking, extraction of thematically significant words, stylometrics and authorship attribution. We will end with a brief survey of more advanced text-classification terminology and topics from natural language processing such as stemming, lemmatization, named-entity recognition, and part-of-speech tagging.

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

L93 IPH 450 Interdisciplinary Topics in the Humanities
Credit 3 units. A&S IQ: HUM, LCD, WI EN: H

L93 IPH 450A Interdisciplinary Topics in the Humanities
Credit 3 units.

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

L93 IPH 465 The Pre-History of Blogging: Social Media of the Enlightenment
This course will explore the ways in which the Enlightenment — in France, England, Germany and the U.S. — 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 — salons and coffeehouses — that served as forums for public debate. We will 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 IQ: HUM EN: H