

INTRODUCTION TO THE HUMANITIES PROGRAM

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Courses given in Introduction to the Humanities Program have the subject code IHUM. For a complete list of subject codes, see Appendix B.

Introduction to the Humanities offers courses which satisfy a three quarter General Education Requirement (GER) for first-year students. The purpose of the Area 1 requirement is to build an intellectual foundation in the study of human thought, values, beliefs, creativity, and culture. Introduction to the Humanities courses enhance skills in analysis, reasoning, argumentation, and oral and written expression, thus helping to prepare students for more advanced work in the humanities, and for work in other areas such as the sciences, social sciences, and engineering.

The Area 1 requirement may be satisfied in two different ways:

Introduction to the Humanities courses (one quarter introductory courses followed by two quarter thematic sequences), or

The Program in Structured Liberal Education (an intensive, three quarter, residence-based program satisfying the Area 1 requirement, the University first-year writing requirement, and one additional General Education Requirement in the humanities).

COURSES

INTRODUCTION TO THE HUMANITIES

Students enrolled in Introduction to the Humanities courses satisfy, in two parts, the Area 1 requirement by pairing a one-quarter introductory course in Autumn Quarter with a two-quarter thematic sequence in Winter and Spring Quarters. The Autumn Quarter introductory courses hone skills in humanistic disciplines through close reading and critical investigation of a limited number of works as preparation for further work in the humanities and, specifically, for any one of the Winter-Spring sequences.

AUTUMN

IHUM 45. Tradition and Revolution: Rewriting the Classics—The complex interactions between philosophy, history, and literature are examined within distinct generic traditions: drama, political fiction, and epic. Major classical texts are paired with Renaissance works that imitate and adapt each model to answer the needs of a radically different intellectual, historical, and aesthetic environment. By means of these juxtapositions, the way in which the relationship between the three major disciplines in the humanities changed over time and the accompanying transformations in the understanding of what it means to be human are illustrated. GER: 1a

5 units, Aut (Evans, McCall)

IHUM 46. Visions of Mortality—If you are reading this sentence, you are now alive. If so, someday you will die. The basic issues arising from these two facts beginning with the most fundamental questions arising from the first-person confrontation with thoughts of our own mortality. Is death bad for a person, and if so, why? What can the badness or the indifference of death tell us about what makes life good? If death is the permanent end of existence, does this make human life here and now meaningless? GER: 1a

5 units, Aut (Anderson, Bobonich, Koenig)

IHUM 47. Citizenship—The conceptions of citizenship propounded by major thinkers from different times and places, and how citizenship has

actually functioned in different political systems. What did citizenship mean for imperial China; in the classical Greek polis; for the theorists of the French Revolution; in contemporary America? How have debates about the nature of citizenship in the U.S. been informed by earlier discussions? Is citizenship being transformed by globalization and other modern developments which seem to weaken the hold of the state? GER: 1a

5 units, Aut (Casper, Perry, Saldívar)

IHUM 49. Finding Voices, Forging Selves—Voice and self manifest themselves in key literary and philosophical texts and establish relationships with one another. Texts from widely dispersed moments in history, notable for how authors develop voices to present themselves to the reader and, by these means, to construct peopled worlds of their own. How selves are shaped by reading earlier texts and by their experiences with others. GER: 1a

5 units, Aut (Gelber, Lindenberger)

IHUM 51. Transformations: The Intersection of High Art and Popular Culture—Three characters or ideas that have figured prominently in the 20th-century Western imagination. Tracing this character or idea from its initial occurrence through its media transformations to see how each contributes to the modern construction of the self and our understanding of the human condition. GER: 1a

5 units, Aut (Hinton, Stephens)

IHUM 52. A Lie Put Forth by Poets? Love and Self-Deception—The ambiguities and complexities of the forms of love celebrated in five different kinds of texts. Each text revolves around the concept of love but presents a distinct kind of representation and understanding of the phenomenon. GER: 1a

5 units, Aut (Harrison, Sheehan)

IHUM 53. Thinking with Nature—Thinking about the place of human beings in the natural world is influenced by values, beliefs, and cultures, all of which change over time. How five modern writers represent and conceptualize the natural world, and how human beings include themselves as part of the natural world or define themselves against it. GER: 1a

5 units, Aut (Nightingale, White)

IHUM 54. Bodies in Place: Investigating Selfhood and Location—The connection between self and body. Does one need to have a body to have a self? If having a body and having a self are not exactly the same thing, how are they connected? How do differing media, changing social circumstances, and scientific transformations affect understanding of the connection between self and body? Answers to these questions from antiquity through the Heian period of Japan and the English Renaissance to the modern age. GER: 1a

5 units, Aut (Saussy, Shanks)

WINTER-SPRING SEQUENCES

IHUM 2,3. Great Works: The Hereafter, the Here-and-Now—This sequence explores great texts (religious, philosophical, and literary) that have addressed the hereafter and the here-and-now, comparing different conceptions of the afterlife and the ways that traditions about the afterlife are created and appropriated. How the imagined involvement of the underworld in everyday life is modified, tracing the ways that the presence (or absence) of spirits takes on different meanings and makes different claims on the behavior of the living. GER: 1b, 1c (two quarter sequence)

2. 5 units, Win (Harrison, Schnapp)

3. 5 units, Spr (Landy)

IHUM 8A,9A. Myth and Modernity: Culture in Germany—This sequence explores contrasts and interplays between traditional and modern cultures, raising questions about history, progress, and change. What defines a cultural tradition? How do values change? When does a national past sustain or impinge on the present? These questions are

posed with reference to German literary and philosophical writings, visual arts, films, and music. Within this cultural field, the focus is on the impact of modernization on values, expressivity, and community. Students are encouraged to assume a critical perspective on their own cultures via close examination of the constellation of ideas and values that contributed to the German legacy with its proximity of intellectual achievement and political disaster. How did an obsession with race overtake Germany? Do all cultures require such myths, or can mythic thinking be overcome? GER:1b,1c (two-quarter sequence)

8A. 5 units, *Win (Berman)*

9A. 5 units, *Spr (Eshel)*

IHUM 23A,B. Reason, Passion, and Reality—What roles should passion and reason play in human life? Answers cross various boundaries of human difference: gender, race, age, culture, and epoch. This sequence traces contrasting roles for passion and reason in the context of three traditional philosophical concerns: value and obligation; knowledge, emotion, and understanding; God and reality. These problems are viewed through classics of philosophy and drama, poetry, novels, and wisdom literature. GER:1b,1c (two quarter sequence)

23A. 5 units, *Win (Bobonich)*

23B. 5 units, *Spr (Anderson, Hussein)*

IHUM 27A,B. Encounters and Identities—This sequence investigates formation of ideas about individual and collective identities in S. Asia, Western Europe, and the U.S. It explores some contemporary ideas about identity, including nationalism and national identity; and historical encounters and social transformations linking these areas of the globe. In emphasizing the similarities and differences among ideas of individual and collective identity found in different regions of the world, challenges are presented to assumptions about the origins of human identity. GER:1b,1c (two quarter sequence)

27A. 5 units, *Win (Gupta)*

27B. 5 units, *Spr (Rosaldo)*

IHUM 31A,B. Ancient Empires—A decisive place and period in world history: Mediterranean basin from 800 B.C. to 400 A.D. Great empires (Assyria, Persia, Macedonia, and Rome) were carved out in bloody wars and permanently changed the course of human development. Why did these empires arise when and where they did, how did they work, and what is their legacy? Their economic, religious, and artistic achievements are balanced against their records of genocide, enslavement, and brutal warfare by examining the rich evidence surviving from ancient literature and archaeology, and tracing the roles of religion, property, and freedom across these centuries, and what they mean for the shape of the world today. GER:1b,1c (two quarter sequence)

31A. 5 units, *Win (Manning)*

31B. 5 units, *Spr (Trimble)*

IHUM 32A,B. Serious Laughter: Fantasy and Invective in Greece, Rome, and Beyond—Few things are as good at revealing fault-lines, tensions, and taboos in culture as what makes people laugh. This sequence examines the full range of comic, satiric, and invective discourse in Greece and Rome from graffiti to oratorical insults, vase paintings to novels, over a millennium (8th century B.C. to 2nd century A.D.) to discover how laughter and related responses functioned in ancient social life. The relationship between ancient modes and modern cultural productions (from drama to political rhetoric). Film, visual art, and performance provide objects of study and literary texts. GER:1b,1c (two quarter sequence)

32A. 5 units, *Win (Martin)*

32B. 5 units, *Spr (Connolly)*

IHUM 33A,B. Power and Passion: Women and Men from the Bible to Modernity—Great texts from the ancient to the modern worlds in which issues of power and passion are instrumental. Texts are arranged chronologically and by genre (epic, lyric, drama, philosophy, short story)

to explore how different genres construct key issues. Gender roles and conflicts receive close attention. How do power and passion stand in relation to authority, specifically male and female authorities? Are established views of power's exercise and passion's role challenged? What connections exist between representations of thought and experience and their historical milieus? GER:1b,1c (two quarter sequence)

33A. 5 units, *Win (McCall)*

33B. 5 units, *Spr (Brooks)*

IHUM 35A,B. American Genesis: Indigenous Texts and Their Resonance—Focus is on a body of texts, produced by the New World's original inhabitants, dealing with genesis and cosmogony. These are considered in the broader literary frame and related consistently to each other on the basis of shared paradigms concerning multiple creations and world ages, inhering in our current perceptions of reality. GER:1b,1c (two quarter sequence)

35A. 5 units, *Win (Sa, Brotherston)*

35B. 5 units, *Spr (Sa, Brotherston)*

IHUM 36A,B. The Rise and Fall of Europe—The evolution of W. European society from the 14th-20th centuries, exploring the economic emergence of W. Europe in the age of the Black Death; its multiple political, religious, and cultural reinventions between the Italian Renaissance and the French Revolution. Europe's rise to global dominance, its transformation from an agricultural to an industrial society, and its legacy of Enlightenment liberal ideals. The decline of Europe in the 20th century as a result of two world wars, and the rise of the U.S. and the Soviet Union as superpowers. GER:1b,1c (two quarter sequence)

36A. 5 units, *Win (Findlen)*

36B. 5 units, *Spr (Sheehan)*

IHUM 37A,B. Literature into Life: Alternative Worlds—This two-quarter sequence introduces literary genres of poetry, drama, and fiction from the Renaissance to the present day, focusing on the relationship between art and life. How does literature come alive on the page? What goes into a vivid representation of lived social experience? How do writers respond to historical crises? Some parallel cases from art and music. GER:1b,1c (two quarter sequence)

37A. 5 units, *Win (Riggs)*

37B. 5 units, *Spr (Felstiner)*

PROGRAM IN STRUCTURED LIBERAL EDUCATION

Track Chair: Mark Mancall (History)

Structured Liberal Education (SLE) offers students an intensive, three-quarter, residence-based learning experience, which simultaneously satisfies the Area 1 requirement, the University first-year writing requirement, and one General Education Requirement in the humanities (GER:3a).

SLE encourages students to live a life of ideas in an atmosphere that stresses critical thinking and a tolerance for ambiguity. The residence hall is the informal setting for lectures and small-group discussions. SLE instructors work closely with students and participate in dorm life. SLE enhances the classroom experience with other residence-based educational activities: a weekly film series throughout the year and a student-produced play each quarter.

SLE students receive intensive and individualized writing instruction from a team of instructors and peer writing tutors. See the "Structured Liberal Education" section of this bulletin.

9 units, *Aut, Win, Spr (Mancall, Staff)*

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