

INTRODUCTION TO THE HUMANITIES PROGRAM

Director: Orrin W. Robinson III

Assistant Vice Provost and Associate Director: Cheri Ross

Department Offices: Building 250, Room 251J

Mail Code: 94305-2020

Department Phone: (650) 723-0944

Email: ihum@vpue.stanford.edu

Web Site: <http://ihum.stanford.edu>

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 course followed by two quarter thematic sequence), 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 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 choices arbitrary and life meaningless? GER: 1a

5 units, Aut (Bobonich, Koenig)

IHUM 47. Citizenship—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; and for the theorists of the modern nation state? What does citizenship mean in contemporary America and 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, Krasner, 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 Contemporary Culture—Three characters or ideas that have figured prominently in the 20th-century Western imagination. This character/idea is traced from its initial occurrence through its media transformations to see how each contributes to the modern construction of the self and understanding of the human condition. GER: 1a

5 units, Aut (Hinton, Stephens)

IHUM 52. Love and 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 yet each presents a distinct kind of representation and understanding of the phenomenon. GER: 1a

5 units, Aut (Harrison, Sheehan)

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 person, as a located and active 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 (Lenoir, Saussy, Shanks)

IHUM 55. The Literature of Crisis—Most human lives contain major turning points or crises that transform an individual's future development. Classical, medieval, and Renaissance texts illustrate crises in the lives of authors and characters as well as cultural crises that have altered the course of human history. Emphasis is on the conceptual framework to understand and cope with crisis. GER: 1a

5 units, Aut (Evans, McCall)

IHUM 56. Old World Encounters: Civilizations in Dialogue Before the Modern Age—Five moments of intellectual encounter among the far-flung civilizations of the Eastern hemisphere in the premodern and early modern eras. Readings are landmark works of cultural translation and ethnographic analysis, penned by scholar-travelers from across the old world, and associated with large-scale cultural movements that refashioned the human landscapes of the Eastern hemisphere. GER: 1a

5 units, Aut (Lewis, Wigen)

IHUM 100A,B,C. Classics of World Cinema—Masterpieces of world cinema by directors including Antonioni, Buñuel, Eisenstein, Fellini, and Kurosawa. Weekly film screenings.

1 unit, A: Aut, B: Win, C: Spr (Hochmuth)

WINTER-SPRING SEQUENCES

IHUM 2,3. Epic Journeys, Modern Quests—Great texts (religious, philosophical, and literary) that have addressed timeless questions about human identity and the meaning of human life. Focus is on the epic tradition in the ancient and classical worlds, and on its transformations or abandonment in modernity. Compares conceptions of the afterlife. How traditions about the afterlife are created and appropriated. The diminished importance of the dead and the increased emphasis on the power of the living in literary genres. GER: 1b, 1c (two quarter sequence)

IHUM 2. *5 units, Win (Harrison)*

IHUM 3. *5 units, Spr (Landy)*

IHUM 8A,9A. Myth and Modernity: Culture in Germany—The tension between tradition and progress through an examination of German cultural history. The experience of modernity typically involves overcoming or denying the past, but that same past can return to haunt the present in the form of myths. The interplay of myth and modernity, the irrationality of narrative and the reason of progress, through the example of German culture, especially in literature, from the heroic epics of the

medieval era through the catastrophes of the last century. GER:1b,1c (two quarter sequence)

IHUM 8A. 5 units, Win (Berman)

IHUM 9A. 5 units, Spr (Eshel)

IHUM 23A,B. Reason, Passion, and Reality—Can reality be known and what role should this knowledge play? What place should reason and the passions have in a good human life and knowledge? What is the will and is it free? Is freedom a good thing, even the fundamental good? Should people be moral skeptics and, if so, what would their lives be like? Is moral skepticism the same thing as moral relativism? What, if anything, makes one the same person over time? GER:1b,1c (two quarter sequence)

IHUM 23A. 5 units, Win (Bobonich)

IHUM 23B. 5 units, Spr (Anderson)

IHUM 27A,B. Encounters and Identities—The formation of ideas about individual and collective identities in S. Asia, W. Europe, and the U.S. Contemporary ideas about identity, including nationalism and national identity; 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 popular assumptions about the origins of identities. GER:1b,1c (two quarter sequence)

IHUM 27A. 5 units, Win (Gupta)

IHUM 27B. 5 units, Spr (Yanagisako)

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)

IHUM 31A. 5 units, Win (Morris)

IHUM 31B. 5 units, Spr (Scheidel)

IHUM 33A,B. Power and Passion: Women and Men from the Bible to Modernity—Focus is on 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)

IHUM 33A. 5 units, Win (McCall)

IHUM 33B. 5 units, Spr (Brooks)

IHUM 37A,B. Literature into Life: Alternative Worlds—The 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? Parallel cases from art and music. GER:1b,1c (two-quarter sequence)

IHUM 37A. Win (Riggs)

IHUM 37B. Spr (Felstiner)

IHUM 38A,B. Roots and Routes: Narrative Geographies of the Americas—Colonialism, transnationalism, migration and immigration, and gender and language in the Americas through novels and shorter pieces from the Latin American, Chicano/a, and Latino/a traditions. GER:1b,1c (two quarter sequence)

IHUM 38A. Win (Brotherston, Rosa, Yarbrow-Bejarano)

IHUM 38B. Spr (Brotherston, Rosa, Yarbrow-Bejarano)

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.

10 units, Aut, Win, Spr (Mancall, Staff)

This file has been excerpted from the *Stanford Bulletin*, 2003-04, pages 446-447. Every effort has been made to ensure accuracy; post-press changes may have been made here. Contact the editor of the bulletin at arod@stanford.edu with changes or corrections. See the bulletin website at <http://bulletin.stanford.edu> for late changes.