

Integrated Program in Humane Studies

INTERDISCIPLINARY

Faculty

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The Integrated Program in Humane Studies (IPHS), the oldest of Kenyon's interdisciplinary programs, involves students in an intensive study of classic works deriving from a wide range of diverse historical contexts, cultural settings, and fields of knowledge. Our mission is to encourage and guide intellectual exploration and experimentation. Balancing tradition and innovation, IPHS is dedicated to helping students clearly and articulately express their interpretations, analyses, and evaluations of classic works ranging from Homer and Dante to Woolf and Proust. By discovering or creating links between areas of knowledge and modes of knowing that are most often segregated by disciplines and departments, IPHS encourages students to think holistically and critically. It

also provides students with the opportunity to experiment with an array of expressive media, including essays, films, multimedia presentations, graphic arts, and plays. These projects enable students to develop their craft in written communication, oral communication, critical thinking, and new media skills, including design and composition.

The Curriculum

Unlike any other program of its kind, IPHS blends lectures, small seminars (typically twelve students), and one-on-one student-faculty tutorials. This unique approach to learning allows students to work closely with their professors. IPHS promotes a sense of community in which intellectual differences are respected and intellectual ties and relations are forged.

By completing the first-year course, students can fulfill 2 units toward a concentration (and 1.5 units of the diversification requirement for humanities or the social sciences). Beyond the first-year course, IPHS students can earn a concentration by completing at least 1 unit of intermediate-level study, including at least one upper-level seminar, and at least .5 unit during the senior year.

Enrollment is limited. Look for the ♦ symbol, which designates the courses appropriate for first-year students new to the IPHS curriculum.

Year Course

Odyssey of the West

♦ IPHS 113Y-114Y (2 units for students in their first year of IPHS)
Elkins, Evans, Maguire, Shutt, Spiekerman

In the first semester, we explore the themes of love and justice, purity and power, fidelity to the family, and

loyalty to the state. Through reading selections from the Hebrew Bible, Homer, Plato, Aristotle, Thucydides, Virgil, and Dante, we investigate these themes as they find expression in the Judeo-Christian and Greco-Roman traditions and in their European legacies. In the second semester, we focus on the themes of law and disorder, harmony and entropy, and modernity and its critics. Beginning with Machiavelli, Shakespeare, and Hobbes, we investigate the desire to construct a unified vision through reason, and the disruption or refinement of that vision, in the works of such authors as Nietzsche, Darwin, and Marx. Throughout the year, we explore the connections between the visual arts, literature, and philosophy. In tutorial sessions, students concentrate on developing the craft of writing. IPHS 113Y-114Y will fulfill several of the College's diversification requirements: up to .5 unit of history and/or political science, and/or up to 1 unit of English. Enrollment limited.

First-Semester Courses

Modernism and Its Critics

IPHS 215 (.5 unit, for students in their second or third year of IPHS or history, or by permission)
Elkins

Continuing the inquiries begun in 113Y-114Y, the IPHS 215 seminar addresses the rise of modernism, which represented a massive fissure in Western consciousness. A fault line visible since Romanticism suddenly fractured. One consequence was that something utterly unique, highly unsettling, and profoundly revolutionary occurred: the role of art and the artist leapt into extraordinary prominence. Why in modernism do the issues of "self," "society," and "authority" figure so prominently in the aesthetic domain? What does the signal role of art suggest about the character of modernism itself? How successful has art been as the focal point of ques-

tions regarding authority? Is art's centrality itself a paradoxical response to the issues of complexity, specialization, fragmentation, and relativity which inform the modern world?

In view of modernism's paradoxes and chief concerns, we will address contending views of art and authority in terms of the following themes: (1) art and the artist; (2) art and memory; (3) art and order; (4) art and technology; and (5) art and rebellion. Readings will include Baudelaire, Dostoevsky, Nietzsche, Mann, Woolf, Proust, Kafka, and Camus, among others. Films will include *Modern Times*, *Triumph of the Will*, *Metropolis*, *Rashomon*, and *Blow Up*. This course may be used as .5 unit of history for purposes of meeting the diversification requirements.

Classical Greek Warfare and the Rise of Historiography

IPHS 391.01 (.5 unit)
Evans, Shutt

In this course we will take a close look at the rise of historiography and at the political and military history of fifth-century Greece, based on a thorough reading of the most prominent existing ancient sources, Herodotus, Thucydides, Plutarch, and Xenophon. Prerequisite: sophomore standing. Enrollment limited.

The Epic in Antiquity

IPHS 391.02 (.5 unit)
Shutt

In this course we will study the development of the epic in Middle Eastern and Graeco-Roman antiquity. Prerequisite: sophomore standing. Enrollment limited.

Senior Research Seminar/Project

IPHS 484 (.5 unit—for concentrators in their senior year of IPHS)
Elkins, Evans, Shutt

This course, designed as a research and/or studio workshop, allows students to pursue their own interdisciplinary projects. Students are encouraged to take thoughtful, creative risks in developing their ideas and themes. Those engaged in major long-term projects may continue with them during the second semester.

Individual Study

IPHS 493 (.25 or .5 unit)
Staff

This course is for students who wish to do advanced work beyond regular courses or to study topics not included in course offerings. Prerequisites: permission of instructor and director of IPHS.

Second-Semester Courses

Postmodernism and Its Critics

IPHS 318 (.5 unit)
Elkins

This course takes as its starting point the innovations ushered in by modernism. Some of the central questions we will ask are: Is postmodernism just an extension of modernism, or an entirely different movement? Is it historical (i.e. delimited by a certain period in history) or rather a group of attributes that can be found in much earlier works (for example, in Cervantes). We will briefly examine theoretical trends like semiotics, structuralism, deconstruction, feminism, postcolonialism, and poststructuralism before looking at postmodernist works of art across disciplines. Is postmodernism unified as a trend, exhibiting resonances in architecture, painting, film, music, dance, and literature, or is it expressed uniquely according to each discipline? Enrollment priority will be given to those students who have taken IPHS 113Y-114Y followed by IPHS 215.

Dante's *Divine Comedy*

IPHS 323 (.5 unit)
Shutt

In this course, we will study the whole of Dante's *Divine Comedy* in John Sinclair's Oxford translation. Prerequisite: sophomore standing. Enrollment limited.

Senior Research Seminar/Project

IPHS 485 (.5 unit—for concentrators in their senior year of IPHS)
Evans, Shutt

This course, designed as a research and/or studio workshop, allows stu-

dents to create their own interdisciplinary projects. Students are encouraged to take thoughtful, creative risks in developing their ideas and themes.

Individual Study

IPHS 494 (.25 or .5 unit)
Staff

This course is for students who wish to do advanced work beyond regular courses or to study topics not included in course offerings. Prerequisites: permission of instructor and director of IPHS.

Additional courses available another year:

IPHS 314 Art and the Erotic
IPHS 315 Art and the Sublime
IPHS 317 Women and Crime
IPHS 391 Dante and Machiavelli
IPHS 392 The Rise of Historical Consciousness