

University Honors Program

2018-2019 (Offerings subject to change)

AUTUMN QUARTER

The British Fin de Siècle, J. Conary – LPC TTH 9:40-11:10

What do Sherlock Holmes, Dracula, Dorian Gray, Mowgli, and the Pirates of Penzance have in common? All were created in Britain and its colonies during the final decades of the nineteenth century—a period known as the *fin de siècle*. While the art and literature of the earlier decades of the Victorian period were defined by a dedication to realism, sentimentality, and moralism, *fin-de-siècle* writers and artists pushed back against their parents' and grandparents' values and embraced a love of art's sake and a desire to live life to the fullest. The period also saw the rise of an organized women's rights movement, new views on sexuality, and increased anxiety over the ethics of imperialism at a time when the sun never set on the British Empire. These challenges to long-cherished social norms combined with new aesthetic values generated a diverse array of creative works, many of which are still popular today. This course will explore how British artists and writers responded to this tumultuous period of changing views on gender, race, and sexuality through works drawn from both high and popular culture. Authors and artists studied might include Aubrey Beardsley, J. A. M. Whistler, W. S. Gilbert and Arthur Sullivan (*The Mikado*), Oscar Wilde (*The Picture of Dorian Gray*, *The Importance of Being Earnest*), Joseph Conrad (*Heart of Darkness*), Rudyard Kipling (*The Jungle Book*, *Kim*), Bernard Shaw, Ella Hepworth Dixon (*The Story of a Modern Woman*), Sarah Grand, Arthur Conan Doyle (selections from the Sherlock Holmes stories), Bram Stoker (*Dracula*), and H. G. Wells (*The Time Machine*).

Anime and Manga, H. Bowen-Struyk – LPC MW 1:00-2:30

This course examines Japanese manga and anime in cultural and historical context. In the 20th and 21st centuries, monsters, spirits, and anthropomorphized animals found in medieval scrolls continue to play important roles in anime and manga, alongside newcomers like robots, androids, mecha, magical girls, and battlin' babes. We look at how (audio)visual representation in elite and popular culture has transformed with technology, infrastructure, and commercial industry from the inception of animation and modern manga through total war, economic recovery, and beyond. We investigate how manga and anime participate in the process of remembering the past, intervening in the present, and imagining the future. Students will develop skills to analyze screen arts including attention to drawing style, color, camera angle, editing, lighting, storyboard, mise-en-scène, character development, sound design, and voice acting. Students develop individual projects based on a cultural product from the course.

WINTER QUARTER

Coffee Houses and Culture: Vienna 1900, A. Souchuk – LPC TTH 1:00-2:30

Vienna at the turn of the previous century was a place populated by an astonishing number of history's most influential personalities. Sigmund Freud, Gustav Klimt, Egon Schiele, Ludwig Wittgenstein, Arnold Schönberg, Adolf Loos, Theodor Herzl, Arthur Schnitzler, and Gustav Mahler - to name just a few - met and mingled here and shaped the arts, philosophy, and sciences of the nascent twentieth century. Using the coffeehouse - and the social and intellectual interaction that it encouraged - as a kind of experiential environment, this course will explore written texts by Karl Kraus, Peter Altenberg, Robert Musil, Stefan Zweig, and Arthur Schnitzler, which existed within a larger artistic and cultural framework that included Freud's theories of the unconscious, dreams, and (female) hysteria; the artworks of Klimt and the Secessionists and the crafts of the Wiener Werkstätte; Strauss, Mahler, and the new musical language of Schönberg; and the functionalist architecture of Otto Wagner and Adolf Loos. We'll also discuss spatial and sociological theories of coffeehouse culture and consider the function that coffeehouses serve today. Please note that this course includes several outings: a coffee tasting and history class at the Ipsento 606 coffeehouse in Bucktown, a trip to the Art Institute, and a performance at the Chicago Symphony Orchestra.

WINTER QUARTER (cont.)

Brazilian Music and Dance, C. Elias – LPC MW 1:00-2:30

Samba, the archetypal Brazilian song form, and Carnival dances have become part of the common national cultural heritage and helped form the self-image of Brazilians. This course will explore the evolution of this culture from the beginning of the 20th century to current times. Topics include music and choreography of syncretic religious practices, capoeira (a martial art disguised as ritual dance), regional folk traditions of Brazil, and 19th century European dance music as the root components that grew into the current manifestations of samba and Carnival.

Ornament of the World: Arts and Cultures of Medieval Spain, E Boeck – LPC MW 9:40-11:10

This course examines the complex and dynamic forms of interaction between Jewish, Christian, and Muslim communities in medieval Spain (700-1492) primarily through the visual arts and literature. For centuries the Iberian Peninsula was both a contested space and a conduit for valuable cultural exchange. In spite of centuries of division between Christian kingdoms in the north and Muslim principalities in the south, coexistence and cultural contact were commonplace. The culture of Catholic Spain was profoundly shaped by exposure to the cultures of al-Andalus (Muslim Spain). The court culture of Muslim Spain was so compelling and its palaces such as the Alhambra were so stunning, that even Christian conquerors emulated their adversaries in royal style, fashion, and architecture. To this day many works of art produced during that period defy clear categorization. Readings and discussions will explore the rise and fall of one of the world's most compelling multicultural societies in the pre-modern period and examine cross-cultural currents in art, architecture, literature, intellectual life, and court culture.

SPRING QUARTER

Modernist Experimentation, R. Cameron – LPC TTH 2:40-4:10

"Make it new" was the advice Ezra Pound gave to aspiring poets, encouraging them to try out new techniques suitable for the modern age. The modernist movement of late-nineteenth- and early-twentieth-century Europe is marked by its conscious attempt to experiment with new subjects and artistic techniques, often resulting in disorienting or shocking works of art. The period saw an explosion of new artistic movements—including Vorticism, Expressionism, Cubism, Surrealism, and Absurdism. This course will examine key examples of European modernism in several different art forms within a cultural context that includes two World Wars, major technological developments, and rapidly shifting social structures.

Art of the Crusades, E. Boeck – LPC MW 9:40-11:10

This course will explore the Crusades from multiple perspectives (Byzantine, Catholic, Muslim) and analyze how politics, religion, and culture influenced the arts of the medieval Mediterranean. Though the Crusades originated in connection with Christian pilgrimage and desires to seize control of and purify holy sites, they resulted in multi-faceted forms of cross-cultural interaction and cultural exchange. The course will investigate how direct contacts with unfamiliar cultures and foreign objects shaped Crusader identities and impacted home cultures of both the conquerors and the conquered.

Art, Propaganda and Empire in Modern Japan, K. Ross – LPC TTH 9:40-11:10

Japanese woodblock print artists and photographers were critical interpreters of the rapid transformation of Japan from a feudal state in the early 19th century to a modern nation-state by the early 20th century. Students will study the techniques of producing woodblock prints and early forms of photographic images in order to become literate readers of images in the historical context in which they were produced and in terms of the aesthetic and technical standards that inform these specific art forms.