

University Honors Program

2019-2020 (Offerings subject to change)

AUTUMN QUARTER

Ornament of the World: Arts and Cultures of Medieval Spain, E Boeck – LPC W
6:00-9:15

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 Muslim Spain. The court culture was so compelling and its palaces 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.

Anime and Manga, H. Bowen-Struyk – LPC MW 9:40-11:10

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

Constantinople, City of Two Empires, E. Boeck – LPC MW 1:00-2:30

This course will explore the changing perceptions of key imperial monuments in Constantinople/Istanbul using the surviving visual and verbal sources, and focusing on art and architecture in a city that was the cradle of two great empires. The course will consider both changes and continuities in urban topography, architectural ensembles, and conceptions of monumentality. Students will analyze comparative pageants of power by exploring how rulers staged grand spectacles throughout the city and explore methods for constructing and reconfiguring sacrality in an urban center

Brazilian Music and Dance, C. Elias – LPC MW 9:40-11:10

Samba, the archetypical 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.

WINTER QUARTER (cont.)

HON 205 *Fin-de-Siècle* Fantasies, J. Canary – LPC TTH 2:40-4:10

The end of the nineteenth century in Britain was characterized by a general sense of anxiety about the future. Changing views on gender, sexuality, race, and imperialism influenced by Darwinian science led to widespread pessimism and at times outright apocalyptic predictions about the fate of humanity. While some writers and artists embraced the sense of impending doom through gloomy works of stark naturalism, others turned away from reality and embraced imagined worlds in order to reject, critique, or negotiate contemporary issues. This class will focus on works that represent the human experience outside a realist context. By reading works of genre fiction and studying visual and decorative art by Aesthetic and Decadent artists, we will investigate the ways in which fantasy, broadly construed, can provide artists and writers a powerful form of cultural critique. We will look at how speculative, fantastic, and anti-realist representations and narratives emerged in their modern forms in the period from 1870 to 1905, and we will also discuss how those forms are still relevant today. Authors and artists will likely include Oscar Wilde, Aubrey Beardsley, James A. M. Whistler, H. G. Wells, R. L. Stevenson, Rudyard Kipling, George MacDonald, William Morris, Vernon Lee (Violet Paget), Margaret and Frances Macdonald, and Bram Stoker.

SPRING QUARTER

Modernist Experimentation, R. Cameron – LPC TTH 4:20-5:50

“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.

Coffee Houses and Culture: Vienna 1900, A. Souchuk – TBA

Vienna at the turn of the previous century was a place populated by an astonishing number of history’s most influential personalities who mingled 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 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.

Film, Photography, Time and Memory, S. Harp – MW 2:40-4:10

With the unveiling of the photographic process in the early 19th century, followed by the moving photographic image at the end of that century, our conceptions of time and memory were resolutely shaken. Suddenly time seemed to become malleable, able to be frozen, elongated, and repeated. This plasticization of time offered by photographic processes also altered notions of memory. Students in this course will consider a number of texts in which issues of time and memory intertwine with photographic methods, while exploring how these processes point to the elusiveness and subjectivity of memory.