

### **AUTUMN QUARTER**

**The Victorian Woman: Fiction, Fashion, and Art**, J. Conary – LPC MW 9:40-11:10

From caged birds to hothouse flowers, and from angels in the house to “unfortunates” in the gutter, women in the Victorian period found themselves confined by a narrow range of images, metaphors, and stereotypes intended to restrict them to a stifling set of roles and codes of behavior deemed appropriate by society. This course will explore how authors and artists in the Victorian period contested restrictive views of femininity in an attempt to imagine new roles for women and to forward causes central to a nascent feminist movement. In addition to reading novels and stories that highlight some of the most important points of contention in the debate that came to be known as the “Woman Question,” students will analyze visual representations of women from famous painters such as Dante Gabriel Rossetti and John Everett Millais, portraits of Queen Victoria, early photography, and illustrations from women’s magazines. We will also consider the importance of fashion to constructing the Victorian woman, with inventions such as the cage crinoline and the bustle literally reshaping women into new idealized forms during the period. The reading list will likely include Emily Brontë’s *Wuthering Heights*, Elizabeth Gaskell’s *North and South*, Thomas Hardy’s *Tess of the D’Urbervilles*, and Ella Hepworth Dixon’s *The Story of a Modern Woman*.

**Art, Propaganda and Empire Building in Modern Japan**, K. Ross – LPC TTH 1:00-2:30

Japanese woodblock print artists and photographers were critical interpreters of the rapid transformation of Japan from a feudal state in the early 19<sup>th</sup> century to a modern nation-state by the early 20<sup>th</sup> 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.

### **WINTER QUARTER**

**Anime and Manga**, H. Bowen-Struyk – LPC TTH 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.

**Constantinople, City of Two Empires**, E. Boeck – LPC MW 11:20-12:50

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 sacralty in an urban center.

## **WINTER QUARTER (cont.)**

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

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 20<sup>th</sup> 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 19<sup>th</sup> century European dance music as the root components that grew into the current manifestations of samba and Carnival.

## **SPRING QUARTER**

### **Ornament of the World: Arts and Cultures of Medieval Spain, E Boeck – LPC MW 11:20-12:50**

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.

### **The Beatles, C. Elias – LPC MW 9:40-11:10**

This class is designed to introduce students to the music, the films, and the world of the Beatles in both the US and England. Materials will be presented in an analytical and historical context in order to explore the musical, cultural, literary, cinematic, and aesthetic value of the Beatles' work. Students will also consider cultural artifacts to explore the social climate in which they were created, and learn to listen to the music and write about selected works in informed, analytical, and critical fashion. Students will also learn elements of music notation in order to compose simple pieces derived from chord progressions used by the Beatles.

### **Film, Photography, Time and Memory, S. Harp – LPC TTH 1:00-2:30**

With the unveiling of the photographic process in the early 19<sup>th</sup> 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.