

UNIVERSITY OF GUELPH
School of Languages and Literatures
European Studies Program
Winter 2021

EURO*2200: Towards European Modernism (1848-1920) (0.5 credits)

Instructor: Dr. Margot Irvine

Email: mirvine@uoguelph.ca

Office hours: F 4.30-5.30 on Teams or by appointment

Classes will be taught synchronously on Zoom and will be recorded and posted: MW 4.30-5.30

COURSE OUTLINE

Introduction: This interdisciplinary course explores major trends in European culture in the context of political and social events. Topics studied include major political events and their significance for culture (e.g. bourgeois liberalism, revolts in the mid-19th century, World War I), avant-garde movements and innovation in art, literature and music (e.g. impressionism, futurism, expressionism, surrealism), gender and modernism. This course is team-taught.

Learning outcomes:

If you invest the time and effort necessary, at the end of the course you will be able to:

- read a literary or philosophical text critically, identifying its aims and strategies.
- explain the interaction between cultural trends and social and political developments in France, Italy, Germany and Spain from 1848-1920.
- place a given text within an historical, ideological and aesthetic context and to appreciate its importance relative to other cultural productions.
- understand the impact of gender on participation in the arts from 1848-1920.
- formulate arguments about literary or philosophical texts with appropriate proofs.
- identify and draw upon appropriate research tools and sources in order to construct an argument.
- demonstrate greater aesthetic maturity by exposure to works of art (inclusive of music and literature) and to the critical traditions concerning them.
- build on a firm basis for further studies in the area of European Studies.

Student responsibilities:

- to come to class prepared (having done the assigned readings)
- to participate in class discussions
- to complete work assigned on time
- to complete course requirements
- to help maintain an environment conducive to learning:
 - refrain from creating distractions
 - treat instructors and fellow students with respect

Instructor responsibilities:

- to come to class prepared
- to help students attain learning objectives
- to mark and return work in a timely manner
- to assess all students fairly and to provide constructive feedback

Prerequisites: 2.0 credits**Required Textbooks:**

1. Course Reader: Readings will be posted to courselink.
2. Gustave Flaubert, *A Simple Heart* (1887) (available to download for free in various formats at): <http://www.gutenberg.org/etext/1253>)

The *Course reader* and *A Simple Heart* are the primary source-based documents for the course: these texts will be the focal point of lectures and discussions during class time. Students are expected to read the prescribed pages in advance of the relevant classes (see schedule below).

Courselink Web Site:

Summaries of lectures, some readings, handouts and images that are shown in class are posted to this site: www.courselink.uoguelph.ca

Method of evaluation:

Quizzes (x4):	35% (best three out of four, each worth 11.66%. Quizzes will be short answer questions based on the readings and lecture materials. They will be posted to courselink and should be submitted through the dropbox 2 days later.)
Article selection & Review outline:	5%
Article review:	20%
Presentation:	15%
Take-home exam:	25% (short-answer questions, based on the readings and lecture materials).

Article selection & Review outline: You must submit your scholarly article for approval on February 10th. Please also include a short outline of the points you will discuss in article review. Length: approx. 1 page, double-spaced. Your article must be a peer-reviewed, scholarly article dealing with an artist or movement covered in this course. It should be available online and published later than 1990.

Article review:

The article review will be between 750-1000 words (3-4 pages double-spaced). Your article review will have a short introduction and conclusion and should contain three sections of relatively equal length: (1) a summary of the main ideas in the article, (2) an assessment of the positive aspects of the article, (3) a critique of the article, identifying any gaps, inconsistencies, or contradictions. The goals of the assignment are so that you can learn to find peer-reviewed research articles in the humanities and become accustomed to reading and assessing research in the field.

NB. Late article reviews will be automatically penalized at the rate of **2% per day** (i.e. you will lose 2% for every day that the essay is late, including weekends: so, for example, a student who submits an essay one week late will automatically lose **14%** of his/her mark). **No written work whatsoever** will be accepted after the last day of the semester (April 9th).

The four **quizzes** will be open in courselink on January 25, February 15, March 15 and April 5. They will primarily be based on the readings assigned for the course, as well as the lectures. They will be due on January 27, February 17, March 17 and April 7th.

The **final take-home exam** will be available on courselink on April 12th. It must be submitted through dropbox on April 19th.

A schedule for the **presentations** will be circulated in class and posted to courselink. The presentations are to be done individually. They will be short, **5-minute talks** about **a single painting** chosen by the student. The presenter should show the painting but have no other slides. The aim of the presentations is to give an analysis of the painting or other work of art, explaining how it corresponds to the movement it is meant to illustrate. The presenter should analyze its subject matter and its formal composition. **Please discuss your painting choice with Prof. Irvine at least one-week before your presentation. It is not possible to present on paintings discussed in the lecture components of the course.**

Policy on Missed Quizzes and Presentations

If a student misses a quiz or their presentation date for a valid reason (illness, family emergency) a makeup quiz or alternate date can be arranged. Otherwise, the missed quiz or presentation will receive a grade of 0. *If at all possible, please contact the instructor before the scheduled time for writing the quiz or date of the presentation if you anticipate a problem.*

Because the lowest grade of the four quizzes is dropped, there will not normally be any makeup for missed quizzes, but the lowest grade of the three will be discounted.

Method of Presentation: Lectures, class discussions, student presentations

Guest Lecturers:

Paola Mayer (German Studies/ European Studies)

Alan McDougall (History / European Studies)

Sandra Parmegiani (Italian/ European Studies)

Reading schedule:

For Week 2: *A Simple Heart* by Flaubert (see link above)

Week 3: Excerpt from *The Ladies' Paradise* by Zola (CL) + Quiz 1

Week 4: Short stories by Verga (CL)

Week 5: Excerpt from *That Bringas Woman* by Perez-Galdòs (CL)

Preliminary research on your essay topic

Week 6: Short stories by Emilia Pardo Bazan (CL) + Quiz 2 + article selection is due

Week 7: Baudelaire (CL)

Week 8: Article review is due

Week 9: Rilke + Quiz 3

Week 10: Kafka + German expressionist poetry (CL)

Week 12: Dada and Surrealist Manifestos (CL)

Lorca, *The House of Bernarda Alba* (CL) + Quiz 4

Week	Monday	Wednesday	Friday
Week 1 (Jan.11-15)	Introduction to the course. The Art World in France at mid-century	Gustave Courbet (Realism in art)	
Week 2 (Jan. 18-22)	Realism in Literature: Gustave Flaubert (1857-1877), <i>A Simple Heart</i>	Realism in Literature: Gustave Flaubert (1857-1877), <i>A Simple Heart</i>	
Week 3 (Jan. 25-29)	Naturalism in Literature: Emile Zola (1871-1893) Quiz 1 Opens	Naturalism in Literature: Emile Zola (1871-1893) and the Haussmannization of Paris Quiz 1 Due	Presentations: 1. William Bouguereau 2. Jean-Auguste-Dominique Ingres 3. Eugène Delacroix 4. Jean-François Millet
Week 4 (Feb. 1-5)	Verismo: Giovanni Verga (1874-1884) (Prof. Sandra Parmegiani)	Verismo: Giovanni Verga (1874-1884) (Prof. Sandra Parmegiani)	Presentations: 5. Paul Delaroche 6. Gustave Courbet 7. Rosa Bonheur 8. Edouard Manet
Week 5 (Feb. 8-12)	Veristic Opera: Mascagni's Cavalleria Rusticana (Prof. Sandra Parmegiani)	Realism in Spain: Pérez Galdòs (1843-1920) Article selection and outline is due	Presentations: 9. Berthe Morisot 10. Alfred Sisley 11. Claude Monet 12. Auguste Renoir
Week 6 (Feb 15-19)	Realism in Spain: Pérez Galdòs (1843-1920) Quiz 2 Opens	Realism in Spain: Emilia Pardo-Bazan (1851-1921) Quiz 2 Due	Presentations: 13. Camille Pissarro 14. Edgar Degas 15. Gustave Caillebotte 16. Mary Cassatt
(Feb. 22-26)	Reading week	Reading week	Reading week
Week 7 (Mar. 1-5)	Charles Baudelaire (1821-1867) Symbolist Poetry	Edouard Manet and Berthe Morisot	Presentations: 17. Auguste Rodin 18. Camille Claudel 19. Paul Cézanne 20. Pablo Picasso
Week 8 (Mar. 8-12)	Impressionism in Art: "Five or six lunatics of which one is a woman"	No class today – moved to Friday	Post-impressionism: Cézanne, Gauguin, Seurat, Van Gogh (1880s) Article Review is due
Week 9 (Mar. 15-19)	Rilke (Prof. Paola Mayer)	Fauvism: Matisse, Derain, Braque (1905) and Cubism: Picasso & Braque (1907-1914)	Presentations: 21. Henri Matisse

	Quiz 3 Opens	Quiz 3 Due	22.Giacomo Balla 23.Franz Marc 24.Emil Nolde
Week 10 (March 22-26)	German Expressionism (Prof. Paola Mayer)	Kafka (Prof. Paola Mayer)	Presentations: 25. Marcel Duchamp, 26. René Magritte, 27. Salvador Dali 28. Hans Arp
Week 11 (Mar. 29-Apr. 2)	World War I and the Arts (Prof. Alan McDougall)	Dada	Presentations : 29. Sophie Tauber-Arp 30. Francis Picabia 31. Giorgio Di Chirico 32. Leonora Carrington
Week 12 (Apr. 5-9)	Surrealism Quiz 4 Opens	Federico Garcia Lorca, <i>The House of Bernarda Alba</i> Quiz 4 Due	Wrap-up and Review

Take-home exam, available on April 12, to be submitted on April 19th.