# UNIVERSITY OF GUELPH

# School of Languages and Literatures

European Studies Program

# Winter 2022

## EURO\*2200: Gender and Modernism (1848-1920) (0.5 credits)

Instructor: Dr. Margot Irvine

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Office hours: F 4.30-5.30 on Teams

Classes will be taught in person: MW 4.30-5.20 in MCKN 315 and remote synchronously on Fridays 4.30-5.20 on Zoom (see Zoom link in Courselink).

Please note: ***All classes will meet remote synchronously on Zoom for at least the first two weeks of the semester. The Zoom link is available in Courselink.***

## COURSE OUTLINE

**Introduction:** This course explores major trends in European culture in the period 1848-1920. Topics studied include major social changes and their significance for culture (e.g. political participation by women and other previously excluded groups, bourgeois liberalism, revolts in the mid-19th century, World War I), thinkers who have shaped the 20th century, avant-garde movements and innovation in the arts and letters (e.g. impressionism, futurism, expressionism, surrealism). Particular attention will be paid to the role of women and changing concepts of gender during this period. 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](http://www.courselink.uoguelph.ca)

**Method of evaluation:**

Quizzes (x4): 15% (best three out of four, each worth 5%)

Poster: 10%

Mid-term: 20% (short-answer questions, identification questions)

Artist biography: 20%

Presentation: 10%

Final exam: 25% (short-answer questions, Identification questions)

The **poster** can either be a physical poster or it can be created using digital tools. It should illustrate a concept of your choice from Linda Nochlin’s essay “Why have there been no great women artists”? It will be due on January 28th and should be submitted as a jpeg file to drop box.

The **artist biography** (minimum 500 words) is due on February 18th. The aim of this assignment is for you to conduct research on the life of an artist selected from a list posted to courselink. Your paper should focus in particular on the ways that the gender of the artist affected their artistic production. This could involve their access to training, the type of work they produced, the themes in the work they produced, and the ways their work has been studied and remembered.

**NB.** Late biographies 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 8th).

The four **quizzes** will be open in courselink on January 24, February 14, March 14 and April 4th. They will primarily be based on the readings assigned for the course, as well as the lectures. They will remain open for 5 days (Monday-Friday).

The **mid-term exam** will take place on March 4th. It will be posted by 8am on the 4th and must be submitted to dropbox by 6pm that day. Allow yourself a minimum of 50 minutes to complete it. More information about the format will be given in class.

The **final exam** will be on DATE TBA, during the exam period. The location will be announced on WebAdvisor. If it can’t be held in person for public health reasons, the exam will be posted online and submitted through the dropbox.

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 and should highlight any issues relating to the gender of the artist, or the representation of gender in the subject matter. **Please discuss your painting choice with Prof. Irvine at least one-week before your presentation and send a .jpg of the image you will present.**

**Policy on Missed Midterm, Quizzes and Presentations**

If a student misses the midterm test or their presentation date for a valid reason (illness, family emergency) a makeup test or alternate date can be arranged. Otherwise, the missed midterm or presentation will receive a grade of 0. Note: the instructor has the right to require written proof (e.g. medical certificate). *If at all possible, contact the instructor before the scheduled time for writing the midterm or date of the presentation.*

There will normally not 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:

Dave Hudson (Research Librarian)

Paola Mayer (German Studies/ European Studies)

Alan McDougall (History / European Studies)

Sandra Parmegiani (Italian/ European Studies)

Clive Thomson (Professor Emeritus, French/ European Studies)

Reading schedule

For Week 1: Linda Nochlin’s essay “Why have there been no great women artists?” (available in Courselink)

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

Week 3: Excerpt from *The Ladies’ Paradise* by Zola (CL) + Short stories by Verga (CL) + Quiz 1 + Posters are due

Week 4: Excerpt from *That Bringas Woman* by Perez-Galdòs (CL)

Week 5: Short stories by Emilia Pardo Bazan and Renée Vivien (CL)

Week 6: Baudelaire (CL) + Quiz 2 + Hand in Artist Biographies

Week 7: Take-home Midterm Exam

Week 9: Rilke + German expressionist poetry + Quiz 3

Week 10: Kafka + Italian Futurist Poetry

Weeks 11 &12: Dada and Surrealist Manifestos (CL)

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

| Week | Monday – MCKN 315 | Wednesday – MCKN 315 | Friday – on Zoom |
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| Week 1  (Jan.10-14) | Introduction to the course.  The Art World in France at mid-century | Courbet, Realism in the visual arts | Linda Nochlin,“Why have there been no great women artists?“ |
| Week 2  (Jan. 17-21) | Realism in Literature:  Gustave Flaubert (1857-1877),  *A Simple Heart* | Realism in Literature:  Gustave Flaubert (1857-1877),  *A Simple Heart* | Naturalism in Literature:  Emile Zola (1871-1893) |
| Week 3  (Jan. 24-28) | Naturalism in Literature:  Emile Zola (1871-1893) and the Haussmannization of Paris  Quiz 1 | Verismo: Giovanni Verga (1874-1884)  (Prof. Sandra Parmegiani) | Realism in Spain:  Pérez Galdòs (1843-1920)  Posters are due |
| Week 4  (Jan. 31-Feb 4.) | Realism in Spain:  Pérez Galdòs (1843-1920) | Realism in Spain:  Emilia Pardo-Bazan (1851-1921) | Conducting research for the Artist Biography Assignment  (Dave Hudson, Reseach Librarian) |
| Week 5  (Feb. 7-11) | The decadent movement in France:  Renée Vivien (1877-1909),“The Woman with the Wolf“ (1904) | Sibilla Aleramo, *Una donna* (1906)  (Prof. Sandra Parmegiani) | Presentations:  1.Rosa Bonheur  2.Edouard Manet  3.Berthe Morisot  4.Mary Cassatt  5. Claude Monet |
| Week 6  (Feb 14-18) | Georges Hérelle: documenting male homosexuality  (Prof. Clive Thomson) – THIS CLASS WILL BE ON ZOOM  Quiz 2 | Charles Baudelaire (1821-1867)  Symbolist Poetry | Presentations:  6.Auguste Renoir  7.Camille Pissarro  8.Edgar Degas  9.Gustave Caillebotte  10.Mary Cassatt  Artist biographies are due |
| (Feb. 21-25) | Reading week | Reading week | Reading week |
| Week 7  (Feb. 28-Mar 4) | Edouard Manet and Berthe Morisot | Impressionism in Art: “Five or six lunatics of which one is a woman” | Midterm Exam – done at home and submitted by 6pm tonight. |
| Week 8  (Mar. 7-11) | Post-impressionism: Cézanne, Gauguin, Seurat, Van Gogh (1880s) | Fauvism: Matisse, Derain, Braque (1905) and Cubism: Picasso & Braque (1907-1914) | Presentations:  11.Auguste Rodin  12.Camille Claudel  13.Gwen John  14. Paul Cézanne  15. Suzanne Valadon |
| Week 9  (Mar. 14-18) | Rilke (Prof. Paola Mayer)  Quiz 3 | German Expressionism  (Prof. Paola Mayer) | Presentations:  16.Pablo Picasso  17.Dora Maar  18.Henri Matisse  19. Ernst Kirchner  20. Paula Modersohn-Becker |
| Week 10  (March 21-25) | Kafka  (Prof. Paola Mayer) | Italian Futurism  (Prof. Sandra Parmegiani) | Presentations:  21.Marcel Duchamp,  22.Elsa von Freytag-Loringhoven  23.Salvador Dali  24.Hans Arp  25.Sophie Taeuber-Arp |
| Week 11  (Mar. 28- Apr. 1) | World War I and the Arts  (Prof. Alan McDougall) | Dada | Presentations:  26. Valentine de Saint-Point  27. Meret Oppenheim  28. Giannina Censi  29. Benedetta Cappa  30. Marie Laurencin |
| Week 12  (Apr. 4-8) | Surrealism  Quiz 4 | Federico Garcia Lorca, *The House of Bernarda Alba* | Wrap-up and Review  Presentations:  31. Francis Picabia  32. Coco Chanel  33. Gertrude Stein  34. Claude Cahun  35. Sonia Delaunay |

Final Exam: Date during the exam period TBA (April 11-25)