

**UNIVERSITY OF GUELPH**  
School of Languages and Literatures  
European Studies Program: Winter 2023  
EURO\*2200\*01: Gender and Modernism (1848-1920) (0.5 credits)

Instructor: Dr. Alexandra Karl  
Email : akarl@uoguelph.ca / alexandrakarl@yahoo.com  
Office hours by appointment: M 10-10:30, 11:30-12 Rm.256  
Classes will be taught in person: MF 10.30-11.20 in MCKN 232  
Remotely on Wednesdays (on Zoom in Courselink)

**Introduction:** This course explores major trends in European culture from 1848 to 1920, in Austria, England, France and Germany. Topics include major social changes and their significance for culture, thinkers who have shaped the 20th century, avant-garde movements and innovation in the arts and letters such as Realism, Symbolism, Spiritualism and Abstraction. We will be introduced to new gender identities emerging during this time, and the conversations they inspired. Many of the ideas we encounter will not necessarily be studied sequentially, rather we will occasionally consider a series of overlapping and intersecting narratives that cross-pollinate and re-emerge.

**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.
- have greater appreciation for cultural, social and political developments in above-named countries
- have greater appreciation for paintings during the time period
- have greater appreciation for artists as catalysts for social change and emancipation
- understand the expansion of gender identities in the arts from 1848-1920
- identify and draw upon appropriate research tools and sources in order to construct an argument.
- demonstrate aesthetic maturity with works of art and the critical traditions concerning them
- build on a firm basis for further studies in 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 incl. noisy texting / phone use
  - 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

## WARNING

We will frequently encounter works that depict nudity, sexuality and violence. In our exploration of works by Wilhelm von Gloeden and Oscar Wilde, we will consider questions of pedophilia. This will invariably take us out of our comfort zone and may even be triggering. These works are not intended to be injurious but to show us how artists addressed these topics at different points in history.

## Courselink Web Site:

Readings, handouts and images that are shown in class are posted to this site: <https://courselink.uoguelph.ca>

## Method of evaluation:

Participation	15% name cards & participation in discussions
Mid-term	20% vocab, slide ID, short-answer questions Feb.15th
Presentation	20% artist resume / vitae. 5 minutes. Choices in <b>green</b> .
Essay	25% 1 full page, single spaced w/thesis statement. Submitted via Courselink
Final exam	20% vocab, slide ID, short-answer questions

**Class presentations** (“artist resume”) are due on scheduled day: see below outline; sign-up will begin in class on Jan 13<sup>th</sup> (clipboard). **Presentation make-up** days will be on 3/27, 3/31 and 4/3. There are no re-writes for the essay, which can be submitted any time before the last day of class (not later). **Essay topic / expectations** will be given Monday Jan. 16.

## Reading Sources:

**Readings, texts, artist websites and Youtube links can be found on Courselink > Content > Week 1**

Charles Darwin, Natural Selection or the Survival of the Fittest, Ch.4, In: Origin of Species, 1859.

Charles Baudelaire, Painter of Modern Life, Ch. XII Women and Prostitutes, 1863.

Sigmund Freud, Excerpt ‘D. Typical Dreams. The Authority of the Father,’ In: The Interpretation of Dreams, 1899

Theophile Gautier, Excerpt on ‘Mona Lisa’ In: Les Dieux et les demi-dieux de la Peinture, 1867.

Douglass O. Linder, ‘The Trials of Oscar Wilde: An Account.’ In: [www.famous-trials.com](http://www.famous-trials.com)

Wassily Kandinsky. ‘About Painting, Part II,’ In: Concerning the Spiritual in Art, 1912 p. 17-25

Nausikaä El-Mecky. A Very Nuanced Scandal. Gustav Klimt and the Myth--n of the University Paintings Controversy. May 2018

Francine Prose, Lives of the Muses. Chapter on Lou Andreas-Salome, 137ff

**Vocabulary:** class struggle, proletariat, emancipation, peasant, bourgeoisie, salon, alienation, fossils, deep time, evolution, variation, symbolism, brute, criminal, muse, modernism, Salome, Sphinx, Oedipus, censorship-indecency, obscenity, subconscious, séance, spiritualism, orientalism, mysticism, arcadia, idyll, color symbolism, fin-de-siecle, decadence, dandy, flaneur, consumption, zeitgeist, femmes fatale, suffragette.

	Monday (in-class)	Wednesday (virtual)	Friday (in-class)
WEEK1 Jan 9-13  <b>PEASANTS &amp; the PROLETARIAT</b>	Course Outline, Introductions, Expectations.	Communist Manifesto 1848 ! Emancipation! <b>Peasants, Brutes, Criminals.</b> Gustav Courbet, The Stone Breakers 1849	Victor Hugo Les Miserables, 1862 I Dreamed a Dream (Youtube) Ousmane Sow, Hugo portrait <b>Presentation: Sign-Up</b>
WEEK 2 Jan 16-20	<b>Women of the Night &amp;</b> London: Jack the Ripper Manet, Olympia 1863	<b>Other Femmes Fatales</b>  Oscar Wilde, Salome 1891/	Salome by Gustav Moreau Re: Kampf der Geschlechter

Proletariat: Prostitutes, Femmes Fatales &	<b>Essay assignment.</b> Read: Baudelaire: Women & Prostitutes 1. Courbet 2. Victorine Meurent	Watch on Youtube 1923  Read: Oscar Wilde Trial	Pablo Picasso, Demoiselles d'Avignon 1907 3. Salome 4. Judith
WEEK 3 Jan 23-27  A MULTITUDE OF FORMS	<b>A Multitude of Forms</b> World Fair 1851 / Kew Gardens Dinosaur displays / Deep Time Zoos ... Hagenbeck 1907	Gentlemen Scientists, Mad Scientists Text: Charles Darwin. On the Origin of Species, 1859 See Bibliography	Rodin, Penseur 1902 Emmanuel Fremiet 1887 Gorille Enlevant un Femme Compare Rubens... RL Stevenson Dr Jekyll & Mr.Hyde 5. Sarah Bernhardt
WEEK 4 Jan 30- Feb.3  SYMBOLISM & THE SUBCONSCIOUS	<b>Freud, 1890</b> Freud's Couch (Youtube) Read: Freud's Interpretation of Dreams. See Biblio. Gabriel v Max, The Anatomist 1869 6. The Sphinx 7. Sigmund Freud	Freud  Oedipus Complex	<b>Symbolism</b> Charles Baudelaire 'Les Fleures du Mal' Beauty /Modernism ! 8. Gustav Moreau
WEEK 5 Feb.6-10  The ETERNAL FEMININE	Theophile Gautier Mona Lisa 1873 9. Mona Lisa 10. Gustav Eiffel	Lady Liberty (Bartholdi) 1886	Courbet, The Sleepers 1866 11 Rodin (The Kiss) 1882 12. Camille Claudelle
WEEK 6 Feb 13-17  Forbidden Fruit: SEXUALITY	Klimt Faculty Paintings 1898 Read: 'A Very Nuanced Scandal' by Nausikaä El- Mecky 13. Emily Flöge 14. Adele Bloch-Bauer Film: Woman in Gold 2015 ?	MID-TERM EXAM	Vienna's Secession 1897 'To Every Age its Art' Youtube: 'Vienna Secession in 8 mins' www.theviennasecession.com 15. Alma Mahler
Feb.20-24	READING WEEK	READING WEEK	READING WEEK
WEEK 7 Feb.27- Mar 3  New SPIRITUALISM	Georgiana Houghton 1871 @ New British Library (Take Catalog) 16. Lady Liberty 17 Walter Pater	Hilma af Klint 1906-07 26 / 193 Lg. Format Paintings	<b>Love Triangles</b> Photo of Nietzsche with Lou Andreas-Salome TEXT by Francine Prose 18. Georgiana Houghton 19. Hilma af Klint
WEEK 8 Mar 6 – 10  ARCADIA	Felix Bonfis Souvenirs de. Palestine 1880 Paul Gaugin in Tahiti. 1890s 20. Teha'amana (Gaugin) 21 Gabriele Munter	Wilhelm v <b>Gloeden</b> 1893 @ Royal Photo Society London  K & Munter in Murnau 1908- 10 Murnau Haus	Worpswede / Paula Modersohn Becker ,Liegende Mutter mit Kind' 1906 22. Paula Modersohn-Becker "I think I am becoming someone"
WEEK 9 Mar 13-17	(re Marx) Van Gogh		Munch - The Scream 1893 25 Edvard Munch

ANXIETY	Self Portraits 1888 Presentations: 23. van Gogh 24. Lou Andreas-Salome	Prof Paola Mayer on Kafka's Metamorphism	26. Franzisca v Reventnow
WEEK 10 Mar 20-24  ABSTRACTION	The Blue Rider Almanac / Concerning the Spirtual in Art. 1910 Kandinsky Compositions Bring Oeuvre Catalog	WATCH: The Metamorphosis By Franz Kafka w/ Tim Roth	Blaue Reiter 1911-14 27. Marianne v.Werefkin 28 Franz Marc 29 Franz Kafka
WEEK 11 Mar 27-31  ABSTRACTION & WW I	?? Guest Lecture ?? Alan McDougall WWI and the Arts  28. Make Up Presentations	Stravinsky: The Rite of Spring (Youtube Ballet Russe) 1913 / 2017	?? FIELD TRIP? WWI : McCrae, In Flanders Fields 1915; Gallipoli...Pogues 28. Make Up Presentations
WEEK 12 April 3-7  ANXIETY	Exam Review 28. Make Up Presentations	Exam Review	GOOD FRIDAY: NO CLASS
FINAL EXAM	MONDAY	APRIL 17	8:30 – 10:30 AM

## Email Communication

As per university regulations, all students are required to check their <uoguelph.ca> e-mail account regularly: e-mail is the official route of communication between the University and its students.

## When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons, please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. See the Undergraduate Calendar for information on regulations and procedures for [Academic Consideration](#).

## Drop Date

Courses that are one semester long must be dropped by the end of the last day of classes; two-semester courses must be dropped by the last day of classes in the second semester. The regulations and procedures for [Dropping Courses](#) are available in the Undergraduate Calendar.

## Copies of Out-Of-Class Assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

## Accessibility

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared responsibility between the University and the student.

When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required, however, interim accommodations may be possible while that process is underway.

Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability.

Use of the SAS Exam Centre requires students to make a booking at least 14 days in advance, and no later than November 1 (fall), March 1 (winter) or July 1 (summer). Similarly, new or changed accommodations for online quizzes, tests and exams must be approved at least a week ahead of time.

More information: [www.uoguelph.ca/sas](http://www.uoguelph.ca/sas)

## Academic Misconduct

The University of Guelph is committed to upholding the highest standards of academic integrity and it is the responsibility of all members of the University community – faculty, staff, and students – to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff and students have the responsibility of supporting an environment that discourages misconduct. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

The [Academic Misconduct Policy](#) is outlined in the Undergraduate Calendar.

## Recording of Materials

Presentations which are made in relation to course work—including lectures—cannot be recorded or copied without the permission of the presenter, whether the instructor, a classmate or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

## Resources

The [Academic Calendars](#) are the source of information about the University of Guelph's procedures, policies and regulations which apply to undergraduate, graduate and diploma programs.

## Disclaimer

Please note that the ongoing COVID-19 pandemic may necessitate a revision of the format of course offerings, changes in classroom protocols, and academic schedules. Any such changes will be announced via CourseLink and/or class email.

This includes on-campus scheduling during the semester, mid-terms and final examination schedules. All University-wide decisions will be posted on the COVID-19 website (<https://news.uoguelph.ca/2019-novel-coronavirus-information/>) and circulated by email.

## Illness

Medical notes will not normally be required for singular instances of academic consideration, although students may be required to provide supporting documentation for multiple missed assessments or when involving a large part of a course (e.g., final exam or major assignment).

## COVID-19 Safety Protocols

For information on current safety protocols, follow these links:

- <https://news.uoguelph.ca/return-to-campus/how-u-of-g-is-preparing-for-your-safe-return/>
- <https://news.uoguelph.ca/return-to-campus/spaces/#ClassroomSpaces>

Please note, that these guidelines may be updated as required in response to evolving University, Public Health or government directives.

## Course Outlines

- [Overview](#)
- [Checklist\(current page\)](#)
- [Accessibility](#)