HON 3393J: Sex, Drugs and Cabaret: Europe, 1880-1914
Dr. M.E. Menninger
Office: Taylor-Murphy 230
Telephone: 245-2188
Office Hours: Monday 11-1, Wednesday 1-2 and by appointment
Email: mm48@txstate.edu

This writing-intensive seminar considers European life in the years around 1900. Using historical, literary, musical and visual sources, the participants will explore some of the social, cultural and political tensions inherent in the time of “high” modernism. Themes will include the urban experience, nationalism and anti-Semitism, and explorations of sexuality in social science, law and the arts. No previous knowledge of European history or literature is required.

Course Goals and Objectives:

♦ Exposure to some basic themes and documents of European modernism
♦ An ability to read with comprehension and to communicate effectively, both orally and in writing
♦ An ability to interpret historical documents and cultural texts both independently and in a group setting
♦ An ability to do independent research or problem solving
♦ An ability to evaluate and revise own and other students’ written work

Readings:

Additional readings will be distributed as photocopies or will be available on Reserve (or e-Reserve).

Course Requirements:
1. Attendance, completion of assignments, and informed participation at all seminar meetings (20%)
2. Three “end of unit” response papers (2-3 pages) due in class (15%)
3. One fifteen-minute oral presentation of readings from an assigned week (15%)
4. One 12-15 page research paper (50%, see below)
   a. Paper topic proposal and beginning bibliography of three works due Week 8 (10%)
   b. Paper outline due at the beginning of Week 11 (10%)
   c. First draft due Week 12 (10%)
   d. Final draft due last day of classes – April 25 (20%)
   e. Please note that all components of the paper assignment must be typed with the following requirements:
      i) 12 point font (Courier or Times New Roman)
      ii) 1.25” right and left margins and page numbers
      iii) Footnotes and Bibliography in Chicago Manual of Style (Turabian) format.
I: Introduction

Week 1: Introductory and Organizational Meeting (January 24)
Lecture: Overview lecture on European History
Assignment: Sign up for oral presentations

Week 2: Important themes in European history (January 31)
Reading:
- Eric Hobsbawm, The Age of Empire, Overture, Chapters 1-5, 9 and 11
- (Begin L’Assommoir)
Assignment:
Part A: Small group presentation of selected chapters of Hobsbawm – each group is the designated “expert” for the week on that subject and will bring a prepared one-page handout summarizing the key points. The handout should identify events, figures, and processes in fin-de-siècle Europe that should be kept in mind for the rest of the semester.
Part B: Each student will bring in a list of 3 questions about the material read along with some proposed solutions about how the questions might be answered without using the Internet (for example, where might one go to look up material, what sort of reference works could help). These will be discussed by the group.

Week 3: Modernity, Modernism, Modern: Where to Start? (February 7)
Assignment: Come to class prepared to discuss the texts. Ask yourself what YOU think modernity, modernism and modern mean.
Reading:
- On E-Reserve: William R. Everdell, The First Moderns, Chapter 1
- On Reserve in Alkek:
  - Raymond Williams, “Culture” in Keywords
- (Begin L’Assommoir)
Writing assignment for first unit (due by 5:00 PM on February 11): Take your answer to the discussion question listed above and expand it into a 2 to 3 page paper. This paper will be given a letter grade. Do NOT use dictionary definitions in this essay!

II: Metropolis

Week 4: Public Spaces and Private Fears: Architecture, Civic Pride and Pathologies of Urban Life (February 14)
Assignment: Before you start to read, make a list of three “positive” aspects of city life and three negative ones. After you have finished the reading, make another list of positives and negatives that you think reflect the thinking of nineteenth-century Europeans. Bring both lists to class to compare and contrast.
Reading:
- Carl Schorske, “Introduction,” and “The Ringstrasse, its Critics, and the Birth of Urban Modernism,” in Fin-de-Siècle Vienna
- T.J. Clark, “The View from Notre Dame” and “The Environs of Paris” in The Painting of Modern Life: Paris in the Art of Manet and his Followers, (Chapters 1 and 3)
- (Assignment continued on next page.)

• (Begin L’Assommoir)

Week 5: Zola, Realism and Political Criticism in France (February 21)
Assignment: Come to class prepared to discuss the texts.
Reading:
  • Emil Zola, L’Assommoir, entire

Writing assignment for the second unit (due February 25 at 5:00 PM): Write a 2-3 page paper using your questions from Week 4 and comparing your answers to the way Paris is depicted in Emil Zola’s work. This paper will be given a letter grade.

III: Sex and Sexuality in Fin de Siècle Europe

Week 6: Casual Sex? (February 28)
Assignment: Come to class prepared to discuss the texts.
Reading:
  • Hobsbawm, Chapters 7 and 8
  • Arthur Schnitzler, Introduction, “La Ronde,” and “Anatol” in Four Major Plays
Film: La Ronde, directed by Max Ophüls (1950)

Week 7: The Trials of Oscar Wilde (March 7)
Assignment: Come to class prepared to discuss the texts.
Reading:
  • Regina (Wilde) v. Queensberry
    http://www.law.umkc.edu/faculty/projects/ftrials/wilde/Wildelibeltranscript.html
  • Regina v. Oscar Wilde
    http://www.law.umkc.edu/faculty/projects/ftrials/wilde/Wildecriminal2.html
  • To be handed out as photocopy and available on reserve in Alkek: Michael Foldy, The Trials of Oscar Wilde: Deviance, Morality and Late Victorian Society. New Haven: Yale University Press, 1997, Chapters 1-4 (SKIM)
Suggested Film: Wilde, directed by Brian Gilbert (1997)

SPRING BREAK

Week 8: Male models of Female Sexuality – Salome (March 21)
Assignment: Come to class prepared to discuss the texts.
Reading:
  • T.J. Clark, “Olympia’s Choice” in The Painting of Modern Life: Paris in the Art of Manet and his Followers, (Chapter 2)
  • On reserve (and to be handed out as photocopies):
    ➢ Elaine Showalter, “The Veiled Woman” in Sexual Anarchy: Gender and Culture at the Fin-de-Siècle (pp. 144-168)
Suggested Film: Richard Strauss, Salome (Royal Opera, Covent Garden)
Paper topic proposal and beginning bibliography of three works due March 25 at 5:00PM
IV: Anti-Semitism and Mass Politics

Week 9: National Identities in Conflict in Austria-Hungary (March 28)
Reading:
- Hobsbawm, *Age of Empire*, Chapter 6
- Carl Schorske, “Politics in a New Key,” in *Fin-de-Siècle Vienna*
Suggested Film: *Colonel Redl (Oberst Redl)*, directed by István Szabó (1985)

Week 10: L’Affair Dreyfus (April 4)
Assignment: Come to class prepared to discuss the text.
Reading:
- Michael Burns, ed., *France and the Dreyfus Affair, a documentary history* (Chapters 1-3 and 5 at minimum. You are encouraged to use other chapters of the book for resources for your essay.)

Writing assignment for the fourth unit (due April 8 at 5:00 PM): Why was the Dreyfus affair such an important moment in the history of both anti-Semitism and European nationalism? What does it illustrate about Europe’s political and social climate at the time? (2-3 pages) This essay will be given a letter grade.

V: The Unconscious

Week 11: Freud (April 11)
Guest Discussant – Dr. C Frost, Department of Psychology
Reading:
- Sigmund Freud, *An Outline of Psycho-analysis*, entire
- (Optional) Carl Schorske, “Politics and the Psyche” and “Politics and Patricide” in *Fin-de-Siècle Vienna*

Paper outline due in class

VI: Art and Music – Cabaret:

Week 12: The Cabaret and the Music Hall (April 18)
Reading:
- T.J. Clark, “The Bar at the Folies Bergères,” in *Painting of Modern Life* (Chapter 4)
Suggested Film: *Moulin Rouge*
Draft of paper due in class

Week 13: Paper due at 5:00PM (April 25)

Paper Grades and what they mean:

The Unsatisfactory Paper:
The D or F paper either has no thesis or else it has no that is strikingly vague, broad, or uninteresting. There is little indication that the writer understands the material being presented. The paragraphs do not hold together; ideas do not develop from sentence to sentence. This paper usually repeats the same thoughts again and again, perhaps in slightly different language but often in the same words. The D or F paper is filled with mechanical faults, errors in grammar, and errors in spelling.
The C Paper:

The C paper has a thesis, but it is vague and broad, or else it is uninteresting or obvious. "Henry James wrote some uninteresting novels." "Modern cities are interesting places."

The thesis in the C paper often hangs on some personal opinion. If the writer is a recognized authority, such an expression of personal taste may be noteworthy, but writers gain authority not merely by expressing their tastes but by justifying them. Personal opinion is often the engine that drives an argument, but opinion by itself is never sufficient. It must be defended.

The C paper rarely uses evidence well; sometimes it does not use evidence at all. Even if it has a clear and interesting thesis, a paper with insufficient supporting evidence is a C paper.

The C paper often has mechanical faults, errors in grammar and spelling, but please note: a paper without such flaws may still be a C paper.

The B Paper:

The reader of a B paper knows exactly what the author wants to say. It is well organized, it presents a worthwhile and interesting idea, and the idea is supported by sound evidence presented in a neat and orderly way. Some of the sentences may not be elegant, but they are clear, and in them thought follows naturally on thought. The paragraphs may be unwieldy now and then, but they are organized around one main idea. The reader does not have to read a paragraph two or three times to get the thought that the writer is trying to convey.

The B paper is written with attention to grammar and usage. The spelling is good, and the punctuation is accurate. Above all, the paper makes sense throughout. It has a thesis that is limited and worth arguing. It does not contain unexpected digressions, and it ends by keeping the promise to argue and inform that the writer makes in the beginning.

The A Paper:

The A paper has all the good qualities of the B paper, but in addition is lively, well paced, interesting, even exciting. The paper has style.

Everything in it seems to fit the thesis exactly. It may have a proofreading error or two, or even a misspelled word, but the reader feels that these errors are the consequence of the normal accidents all good writers encounter.

Reading the paper, we can feel a mind at work. We are convinced that the writer cares for his or her ideas, and about the language that carries them. The sure mark of an A paper is that you will find yourself telling someone else about it.

Other important notices:

♦ Drop policy: The deadline for an automatic "W" is February 4, 2005. Through this date you automatically receive a "W" if you drop this course. However, because this is a seminar with several papers, you may still receive a "W" if you drop this course by March 7, 2005. Drops after March 7th do not automatically entitle you to a "W".

♦ Classroom Civility: Students are expected to cooperate in maintaining a classroom environment that fosters the learning experience of fellow students and faculty. Please see the Student Handbook and Honor Code for inappropriate behaviors and disciplinary actions that may be pursued.
♦ **Students with special needs** (as documented by the Office of Disability Services) should identify themselves at the beginning of the semester.

♦ **Academic Honesty Statement of Southwest Texas State University:**

Learning and teaching take place best in an atmosphere of intellectual freedom and openness. All members of the academic community are responsible for supporting freedom and openness through rigorous personal standards of honesty and fairness. Plagiarism and other forms of academic dishonesty undermine the very purpose of the university and diminish the value of an education.

*Academic Offenses:* Students found guilty of academic dishonesty, which includes, but is not limited to, cheating on an examination or other academic work to be submitted, plagiarism, collusion, or abuse of resource materials, are subject to disciplinary action.


b. Cheating means:
   i) Copying from another student’s test paper, laboratory report, other report or computer files, data listing, and/or programs.
   ii) Using materials during a test unauthorized by person giving test.
   iii) Collaborating, without authorization, with another person during an examination or in preparing academic work.
   iv) Knowingly, and without authorization, using, buying, selling, stealing, transporting, soliciting, copying, or possessing, in whole or part, the content of an unadministered test.
   v) Substituting for another student—or permitting another person to substitute for oneself in taking an exam or preparing academic work.
   vi) Bribing another person to obtain an unadministered test or information about an unadministered test.

c. Plagiarism means the appropriation of another’s work and the unacknowledged incorporation of that work in one’s own written work offered for credit.

d. Collusion means the unauthorized collaboration with another person in preparing written work offered for credit.

e. Abuse of resource materials means the mutilation, destruction, concealment, theft or alteration of materials provided to assist students in the mastery of course materials.

*Penalties for Academic Dishonesty:*

a. Academic penalty including one or more of the following when not inconsistent:
   i) A requirement to perform additional academic work not required of other students in the course;
   ii) Required to withdraw from the course with a grade of "F".
   iii) A reduction to any level grade in the course, or on the exam or other academic work affected by the academic dishonesty.

b. Disciplinary penalty including any penalty that may be imposed in a student disciplinary hearing pursuant to this Code of Conduct.