UNIVERSITY COLLEGE of the FRASER VALLEY

COURSE IMPLEMENTATION DATE: March 1995
COURSE REVISED IMPLEMENTATION DATE: September 2009
COURSE TO BE REVIEWED: September 2009
(Four years after implementation date) (MONTH YEAR)

OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
Shaded headings are subject to change at the discretion of the department and the material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT: **History**

HIST 485	**N/A**	**4**
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS

La Belle Époque: Sex, Psyche, and Society
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

The years 1890-1914 were a period of cultural revolution associated with modernism in the arts, Freudian psychoanalysis, irrationalist philosophy, and the birth of new disciplines: sociology, sexology, and crowd psychology. The revolutionary changes in painting, the novel, and social and political thought, will be related to the new phenomena of mass consumption, monopoly capitalism, the new imperialism, the "new woman," mass politics, and dramatic developments in technology and science. (Seminar)

PREREQUISITES: HIST 209 (formerly HIST 202) or HIST 210 (formerly HIST 111), six additional credits of lower-level history, and one 300-level history course.

COREQUISITES:

SYNONYMOUS COURSE(S)
(a) Replaces: _____ *(Course #)*
(b) Cannot take: _____ *(Course #)* for further credit.

SERVICE COURSE TO: _____ *(Department/Program)* _____ *(Department/Program)*

TOTAL HOURS PER TERM: **60**

STRUCTURE OF HOURS:

Lectures:	**15**	Hrs
Seminar:	**45**	Hrs
Laboratory:		Hrs
Field Experience:		Hrs
Student Directed Learning:		Hrs
Other (Specify):		Hrs

TRAINING DAY-BASED INSTRUCTION
LENGTH OF COURSE: _____
HOURS PER DAY: _____

MAXIMUM ENROLLMENT: **20**
EXPECTED FREQUENCY OF COURSE OFFERINGS: **Every second year**

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	☐ Yes	☐ No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	☐ Yes	☒ No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	☐ Yes	☒ No

AUTHORIZATION SIGNATURES:

Course Designer(s): _____ Chairperson: _____ *(Curriculum Committee)*

Department Head: _____ Sylvie Murray Dean: _____ Eric Davis

PAC Approval in Principle Date: December 5, 2008 PAC Final Approval Date: January 30, 2009

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

1. To develop students' understanding of the methods and issues involved in cultural and intellectual history.
2. To develop an understanding of cultural and intellectual revolution, particularly the dramatic developments between 1890 and 1914.
3. To develop an understanding of the relations between the modernist cultural revolution and the equally radical changes in the economy, society, politics, science, and technology.
4. To develop an increased ability to do independent research and analysis.

METHODS:

May vary, but will normally involve lectures and seminar discussions of assigned readings. May involve a collective research project.

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR (Please check:) ☒ Yes ☐ No

METHODS OF OBTAINING PLAR:

Research paper.

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Coursepack

Sigmund Freud, Dora: An Analysis of a Case of Hysteria (1993).

Andre Gide, The Immoralist (2001).

Thomas Mann, Death in Venice (2005).

Stephen Kern, 'The Culture of Time and Space' (on reserve in the library) (2003).

SUPPLIES / MATERIALS:

None.

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

Contribution to Discussion: 10%

Short Essay (2-4 pp):…… 20%

Term Paper (11-13 pp): …….....30%

Final Exam: 30%

Collective Research Project (oral presentation): 10%

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

1. (a) Belle Epoque or Fin-de-Siècle?
   (b) What is an intellectual/cultural revolution?
   (c) Discussion of documents
   (d) Historical approaches to modernism
2. (a) Lecture: From History to Psychology: The Transformation of 19th-Century Culture
   (b) Discussion of Hollister, "The Birth of Modernism"; Hughes, Consciousness and Society
3. Comparative Discussion of Hughes, Schorske, Fin-de-siècle Vienna: Politics and Culture and "Generational Tension and)

Cultural Change," and Kern, The Culture of Time and Space (on Reserve in Library): Students must be prepared to discuss the

following questions concerning the texts by these three authors: How do they each define or conceive of the intellectual and cultural changes in Europe between ca. 1880 and 1914? How do they approach and "make sense" of these changes? What sorts of things and geographical areas do they focus on? Why? Do they have a thesis? If so, what is it? In what ways do they illuminate (or fail to illuminate) the nature of and reasons for the turn-of-the-century intellectual/cultural revolution? In what ways are their approaches and arguments similar? How do they differ? Which approach do you prefer and why?

4. Modernism, Money, and the Metropolis: Discussion of Simmel, "The Metropolis and Mental Life"; Bergson, Time and Free Will and "An Introduction to Metaphysics"; and Mallarmé, "Poetry as Incantation"

5. Lectures: Sexuality and Mass Consumption in the late 19th Centurury

   Commerce and Sexuality in 19th-Century Medical and Literary Discourse The Emergence of Sexology

6. Discussion of Showalter, Sexual Anarchy; Dean, "Sexology"; Goldman, "The Hypocrisy of Puritanism"; and Marinetti, "The Foundation of Futurism"

7. Freud, "Civilized= Sexual Morality and Modern Nervous Illness," "The Theory of Dreams,"

   "The Sexual Aberrations," and "The Dissection of the Psychical Personality"

8. Discussion of Freud, Dora

9. (a) Lecture: The Economic and Political Crisis of Liberalism and the Rise of Sociology

   (b) Discussion of Durkheim, The Division of Labor in Society; Pareto, "Politics and the Nonrational"; and Le Bon, "The Crowd-man"

10. Discussion of Wedekind, Spring Awakening and Huysmans, Against Nature

11. Discussion of Gide, The Immoralist and Corydon

12. Discussion of Mann, Death in Venice

13. Collective Research Project Presentation

Summary