This course aims to acquaint the student with many of the principle literary, visual, and musical works and artistic movements of Belle Époque France: that is, symbolist poetry, naturalism and realism, end-of-the-century decadence, feminine literature, primitivism, and the idealist novel; Impressionism and Post-Impressionism in painting and sculpture, Fauvism, Cubism and Dadaism, Art Nouveau in architecture, advertising, and interior design; Dadaism and Primitivism in Music; Third Republic social movements and politics, including religion and anti-clericalism, the condition of workers and women, the Dreyfus Affair, the coming of the Great War; everyday and family life, music and concert halls, cafés, restaurants, and theatres, masculine and feminine dress, department stores, the Universal Expositions of 1889 and 1900, means of communication and transportation, home comforts, scientific discovery and technological innovation.

Please Note: You should do the reading for each week before our Tuesday meetings, when worksheets are due. Historical, art historical, social, political, musical topics will be treated via lecture and question format.

*Indicates reading available on the Canvas server under Files.

**Week I**

- **Reading:**

Tuesday, May 26, Worksheet #1 due via Canvas at beginning of class.

**Introduction.** Discussion of Émile Zola, literary realism and naturalism, growth of the department store, advertising.

Thursday, May 28, Continuation of discussion of Zola and of de Maupassant’s short stories. Impressionism in painting: Manet, Monet, Degas, Renoir, Pissaro.
Week II
• Reading:
Marcel Proust, *Swann in Love*, second volume of *Swann’s Way*, which is the first part of *In Search of Lost Time*.

Tuesday, June 2, Worksheet #2 due via Canvas before class. Discussion of *Swann in Love*, the Dreyfus Affair.

Thursday, June 4, The decorative arts, Art Nouveau, poster art, architecture of the Belle-Époque, the sculpture of Auguste Rodin.

Week III
• Reading:
Colette, *The Vagabond*; Georges Feydeau, “Cat among the Pigeons.”

Tuesday, June 9, Worksheet #3 due via Canvas before class. Colette and the question of women in France 1870-1914, music halls and cafés. Erik Satie and musical Dadaism, the invention of cinema.

Thursday, June 11, Georges Feydeau and boulevard theatres, vaudevilles, and bedroom farces. Post-Impressionism in painting: Cézanne, Matisse.

Week IV
• Reading:

Tuesday, June 16, Worksheet #4 due via Canvas before class. Discussion of André Gide, Nietzsche in France, Dadaism and Cubism in the visual arts: Duchamp, Picasso, Bracque.

Thursday, June 18, Discussion of Huysmans and Barbey d’Aurevilly, Fin-de-Siècle decadence.

N.B. Proposals for final papers are due at the end of Week VI, at which time we will conduct one-on-one Zoom conferences to hone your topics and prepare the terrain for you to succeed in your

Week V
• Reading:

Tuesday, June 23, Worksheet #5 due via Canvas before class. Discussion of Alain-Fournier, Fauvism in painting: Matisse, Derain, Roualt.

Thursday, June 25, Discussion of modernism in poetry (Mallarmé and Apollinaire), Primitivism in music, Stravinsky’s “Rite of Spring.” **Conclusion**

Saturday, June 27, Paper due electronically, 5:00 p.m. EDT via Canvas.

**Format:**
Class will consist of mini-lectures by the instructor, discussion, and virtual museum tours.

**Requirements:**
- Class participation (20%).
- Weekly worksheets based on the reading, due before class (30%).
- One-on-one paper consult to develop paper topic (end of fourth week) (10%)
- Final paper (10-12 pages) (40%).

**Reading List:**
The reading list below is divided between works available on Canvas, indicated by *, and those to purchase. When purchasing, please try to obtain the edition below so that we can easily and quickly be on the same page.

**Canvas:**
*Guillaume Apollinaire, “Zone”*
*Jules Barbey d’Aurevilly, “A Woman’s Revenge”*
*Georges Feydeau, “Cat among the Pigeons”*
*Stéphane Mallarmé, “A Throw of the Dice Never Will Abolish Chance”*
*Guy de Maupassant, “The Necklace,” “The Umbrella,” “A Day in the Country”*

**To Purchase:**

**Statement on Academic Conduct:**

"You must document all of your source material. If you take any text from somebody else, you must make it clear the text is being quoted and where the text comes from. You must also cite any sources from which you obtain numbers, ideas, or other material. If you have any questions about what does or does not constitute plagiarism, ask! Plagiarism is a serious offense and will not be treated lightly. Fortunately, it is also easy to avoid and if you are the least bit careful about giving credit where credit is due you should not run into any problems."

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