



**The University of British Columbia
Department of Central, Eastern and Northern European Studies**

**Gender and Nation:
Women's State in Modern Central, Eastern and Northern European Literatures and Cultures**

CENS 404 2022 W
Term II Winter 2022-2023

Acknowledgement

UBC's Point Grey Campus is located on the traditional, ancestral, and unceded territory of the xwməθkwəyəm (Musqueam) people. The land upon which it is situated has always been a place of learning for the Musqueam people, who for millennia have passed on their culture, history, and traditions from one generation to the next on this site.

COURSE INFORMATION

Title: Gender and Nation (in English)

Code: CENS 404 **Section:** 001 **Credit Value:** 3

Meeting Times: Monday and Wednesday from 9:30 AM to 11:00 AM

Meeting Location(s): BUCH-D322

CONTACT

Instructor: Dr. Elizabeth "Biz" Nijdam
E-Mail: biz.nijdam@ubc.ca
Phone #: 778-697-6294
Office Hours: Tuesday 1 PM to 2 PM PT
Virtual Office Hours: by appointment

PREREQUISITES

PREREQUISITES: None

COREQUISITES: None

COURSE CONTENT & STRUCTURE

In this course, we will explore how discourses on gender and nation shape 19th- and early-20th-century literature. We will read select short prose, drama, and novels from central, eastern, and northern Europe. We will consider how these works relate to emergent sexological writings, women's rights debates, emergent modern subjectivities (e.g., new woman, queer), and political movements. Throughout the course, we will also consider the relevance of these literary traditions for our current moment. To this end, each student will present on a contemporary news item that connects issues of gender and nation in the contemporary moment. Students will then turn this presentation and the class discussion it generates into a 500-word Blog Post. The class will thus build a public record of your interrogation of issues of gender and nation as it connects to modern issues via our regular publication on the [German Program's Undergraduate Online Journal *Augenblick*](#).

There are no prerequisites for this course. Readings and discussion in English.

Each week, students will read the materials required for the week, produce **one Reading Journal Entry** (either 350 words or one page of Visual Notes), and participate in class discussion, which will include in-class writing and group work. Over the course of the semester, students will write three **Short Essays** (750-1000 words), one of which will form the foundation of their **Final Essay**, a research-based revision of their earlier piece of writing based on peer feedback, research, and a Writing Workshop. Students will also complete one **Group Project during class time** that will adapt Ibsen's *A Doll's House* to the modern era through new media technologies and produce one **Art Project** inspired by Hannah Höch's Dadaist collage.

LEARNING OBJECTIVES

Upon successful completion of this course (i.e., with active attendance and participation and completion of reading and writing assignments as well as the group project), students will be individually and cooperatively able to:

- **describe** major developments of central, eastern, and northern European nineteenth and early twentieth century (ca. 1850-1930) and assess their impact on cultural and intellectual life
- **recognize** aspects of gender, sexuality, race, social standing, and religion in the periods and cultural products evaluated
- **discuss, analyze, and interpret** literary works with a thematic and analytic focus on gender and nation using standard tools of literary and visual analysis
- **design and develop** a public-facing post based on research conducted for class

GENERAL GUIDELINES AND EXPECTATIONS

Our classroom environment is an inclusive and welcoming learning space. To this end, students will be signing a set of Discussion Guidelines at the beginning of the semester in order to help foster the respectful community environment essential to learning. However, even without these explicit guidelines, the following classroom behaviour is expected of all members of this course:

- All questions, posts, and interventions should be respectful, thoughtful and pursued with care about the other students in the course.

- This course addresses some difficult topics that may upset students or trigger some painful memories. While I cannot know in advance what will be a trigger for someone, many of our texts include references to sensitive issues, such as racism and violence. Do not feel obliged to engage with triggering material. **If for any reason whatsoever you feel engaging with a particular text might negatively impact your mental health, please email me at biz.nijdam@ubc.ca immediately or have someone you trust email me on your behalf, so that we make an alternative content arrangement.** Moreover, I encourage all students to reach out for help in the event that they find the course material triggering.
- Respectful disagreement should be presented in a manner appropriate to intellectual inquiry, in a manner that respects all those involved, and at the appropriate time.
 - You can reach out to discuss some issues further.
 - You can take time to process something.
 - You should engage with other students, whose experience may be different, with care.
- Since this course was designed during the COVID-19 global pandemic, it takes advantage of some of digital teaching tools and processes available to courses delivered online. **Moreover, in light of the continued uncertainty around new variants, some course sessions may have the option to be participated in remotely, though the classroom will still be available for students who will be on-campus during this time.** These sessions will likely feature guest speakers' presentations, workshops, and webinars as well as film screenings, but they might also include other kinds of class sessions. Students are expected to attend these sessions, which will generally be held during normal course hours. For those students who cannot attend, permission will be asked to the guest speakers to record the sessions and to make them available online.
- **Email policy:** I respond to emails usually within 24 hours. If you email me very late at night, over the week, or on a holiday, I may not respond until the next working day. For emergency situations, please feel free to text me at 778-697-6294.

COVID-19 Safety

You are no longer required to wear a non-medical mask during our in-person class meetings. However, students are welcome to wear a mask if they so desire and are encouraged to do so if they feel unwell or have been in close contact with someone who tested positive for COVID-19.

Mask-wearing protects you as well as others in your environment. Let's do everything we can as a community to stop the spread of this virus.

If you are sick, it is important that you stay home. Complete a self-assessment for Covid-19 symptoms here: <https://bc.thrive.health/covid19/en>. In this class, the marking scheme is intended to provide flexibility so that you can prioritize your health and still succeed in your coursework.

If you miss class because of illness:

- Make a connection early in the term to another student or a group of students in the class. You can help each other by sharing notes. If you don't yet know anyone in the class, post on the Discussion Forum on Canvas to connect with other students.
- Consult the class resources on Canvas and [review the guidelines on class participation and attendance, which account for absence due to illness.](#)
- Use the Discussion Forum on Canvas for help.
- Attend Biz's Office Hours or Virtual Office Hours (by appointment).
- If you are concerned that you will miss a key activity due to illness, please contact me at biz.nijdam@ubc.ca to discuss.

If I (the instructor) am feeling ill: If I am unwell, I will not come to class. I will make every reasonable attempt to communicate plans for class as soon as possible via Canvas.

In this instance, I may ask you to do an activity or read something in place of class time. However, if I am well enough to teach, but am taking precautions to avoid infecting others, we may hold the class online. If this happens, you will receive an announcement in Canvas informing you how to join the class.

Our classroom will still be available for you to sit in and attend an online session.

LEARNING MATERIALS

All of our course readings will be available for purchase in the UBC Bookstore, posted on our Canvas site in excerpt or be available for purchase as books or eBooks via Amazon. Movies will be streamed online through UBC's Kanopy streaming video service for free or available for purchase through Google Play, Apple TV or Amazon. Disney films are available through Disney's streaming service. Digital games will be available online for free or purchase for various platforms, including laptop and desktop computers as well as Android and iOS devices.

Our texts will be available for purchase at the UBC Bookstore, online via our course's Canvas Site, on reserve at the UBC Library, or for purchase through Amazon as books or eBooks. Course texts, excerpts, and supplementary readings will be posted the Friday in advance of class in the "Modules" section of our course's Canvas site.

Students will read the following novels over the course of the semester:

[Ibsen's *A Doll's House* \(1879\)](#), print length: 143 pages

[Orzeszkowa's *Marta* \(1873\)](#), print length: 182 pages

Duc's *Are They Women?: A Novel Concerning the Third Sex* (1901), print length: approx. 70 pages

Keun's *Gilgi* (1931), print length: approx. 190 pages

Other course readings will amount to no more than 30 pages per session.

TECHNOLOGICAL REQUIREMENTS

Students will need access to the Internet and a laptop or desktop computer to complete their coursework. Please see keeplearning.ubc.ca for information on and support in online learning.

This course will not be using invigilation software. Webcam usage during virtual class sessions will be encouraged. **Virtual Office Hours (by appointment) will take place via Zoom.**

If you experience a blackout, downed Internet connection or outage, reduced bandwidth, or some other unforeseeable technological issue, please contact me at biz.nijdam@ubc.ca immediately. Furthermore, if you have problems accessing course material for any reason, please let me know.

SCHEDULE OF TOPICS*

Week 1: Course Introduction and Overview of Key Concepts

Week 2: Narrating the Nation

Week 3: Theorizing Gender and Nation

Week 4-5: [Ibsen's *A Doll's House* \(1879\)](#)

Week 6: Creative Group Project

Week 7: Midterm Break (February 20 – 24)

Week 8-9: [Orzeszkowa's *Marta* \(1873\)](#)

Week 10: Duc's *Are They Women?: A Novel Concerning the Third Sex* (1901)

Week 11: The Weimar Republic

Week 12: Socialism Fairy Tales & Keun's *Gilgi* (1931)

Week 13-14: Keun's *Gilgi* (1931)

ASSESSMENT OF LEARNING

Coursework will include weekly readings, in-class class participation, and one Reading Journal Entry. Other coursework will feature low-stakes assignments that endeavour to mimic the art forms we examine. For example, students will follow Tristan Tzara's instructions in "How to Make a Dadaist Poem" as well as produce political critique through collage in conversation with the work of Hannah Höch.

Then, for their **Group Project**, students will have in-class time to produce and perform brief modernized versions of Ibsen's *A Doll's House* in groups, which they will adapt according to a contemporary political message through new media technologies.

Over the course of the semester, students will also write three **Short Essays** of 750 to 1000 words (3-4 pages, double-spaced) on select topics. Supported by discussions on writing practice, these short essays will encourage students to develop their critical thinking, writing, and peer review skills. At the end of the semester, students will select one of their three drafts to revise and expand into their **Final Essay**, a **Research-Based Revision** (2000 to 2500 words; 8-10 pages, double-spaced) of one of their earlier short essays.

Handing in Homework: I will only accept homework posted online or submitted through our course's Canvas site. Homework submitted by email or Google Drive will not be accepted unless previously discussed with me.

Grading:

Attendance (5%) & Class Participation (In-Class Essays 10%; Reading Journal 10%)	25%
Short Essay 1 and Peer Review	10%
Short Essay 2 and Peer Review	10%
Short Essay 3 and Peer Review	10%
Adaptation of <i>A Doll's House</i> Group Project (in-class)	10%
Presentation (5%) and Blog Post (10%): News Item on Gender & Nation	15%
Final Essay: Research-Based Revision	20%

Contract Grading: This class uses a grading contract for some of its assignments. This means that if you complete the assignment, you are guaranteed full marks.

These assignments include the following:

In-Class Essays	10%
Short Essay 1 and Peer Review	10%
Short Essay 2 and Peer Review	10%
Short Essay 3 and Peer Review	10%

Following the work of Jane Danielewicz and Peter Elbow (see “A Unilateral Grading Contract to Improve Learning and Teaching” on our Canvas site for more information), I believe that a grading contract allows me to give more honest evaluative feedback, improves learning and teaching, and is a fuller representation of social-justice-oriented pedagogy in the classroom. Not all students have identical educational backgrounds, nor do they possess the same experience in scholarly writing in the Humanities. This is especially true for CENS and GERM courses, which draw students from diverse academic disciplines and training.

A grading contract, therefore, allows students to produce their best work (on their own terms) and learn from their mistakes and inexperience while striving to meet their own individual learning goals. Furthermore, considering every student in our class is experiencing the COVID-19 global pandemic differently and with different degrees of stress, changes in employment status, caregiving responsibilities, emotional labour and/or anxiety, I want all my students to feel like this course is prepared to meet them where they are at. I believe a grading contract is an inclusive pedagogical practice that more effectively supports the diversity of student experience we are facing today. This may be particularly true with regard to students with disabilities, international students, first-generation students, students from diverse socio-economic backgrounds, and students self-isolating. To this end, every assignment with a grading contract will receive full credit or no credit – you either participate or you don't, you either complete the homework or you don't, you either submit your Short Essay and perform the Peer Review or you don't.

That said, if you need to submit work late, please email me in advance. I am always glad to accommodate students in extenuating circumstances, and I firmly believe that students should take care of their own mental health and well-being above all else.

Attendance and Participation: In accordance with UBC Policies and Regulations, students are expected to attend class regularly. Furthermore, in accordance with [CENES's Course Policies](#), **students may not miss more than 40% of the course's scheduled class sessions, regardless of whether their absences are avoidable or unavoidable.** In the event that a student misses 12 or more hours of class time, they may be considered unable to meet the “learning outcomes” of the course and may therefore be excluded from final examination. Those students who are unavoidably absent from in-person or online class or miss multiple class sessions and their associated in-class assignments must report their absence to me immediately or upon their return to participating in class in order to establish how they should proceed in catching up on missed material. Students may be granted a concession for their absence either by me or, in the case of an extended absence, by the Academic Advising Services of the Faculty of Arts.

Good participation will take the form of **regular contributions to class discussion** and the **completion of the in-class and take-home assignments, such as the short In-Class Essays (10%) and the 10 Reading Journal Entries (10%).**

Since teaching and learning during the COVID-19 Global Pandemic look different than in the BeforeTimes, I've altered my attendance and participation policy accordingly. **Attendance will account for 5% of your grade and participation (25%) is being graded through Canvas "in-class" writing assignments (10%) and Reading Journal Entries (10%).** These assignments will take the form of short In-Class Essays that will engage the course material, readings, and lecture of a given class session.

In-Class Essays (10%): During class, students will have 5-7 minutes of in-class time to write 150-350 words in response to a prompt. These short essays offer students the opportunity to reflect on the course material prior to class or group discussion or consolidate their ideas at the conclusion of class or group discussion. Moreover, these short essays afford quieter students or students that don't feel comfortable participating in in-class discussion the opportunity to share their thoughts with me. This is especially important in larger classes, since it is difficult for every student to participate in in-class discussion in a way that I can monitor. **These short In-Class Essays will not be graded for grammar, spelling, punctuation, or syntax; instead, they will be graded for completion. They thereby function as a testament to students' engagement with the course material and proof of their participation in class as well as often form the foundation of in-class discussion and group work.**

However, since these In-Class essays will be assigned through Canvas and posted immediately before class along with the PDF-version of my PowerPoint lecture slides (which also function as lecture notes), these short essays can also be completed at home and, if necessary, outside of class time. This ensures that students don't feel compelled to come to class when sick just for participation marks since participation will be gauged through in-class writing that can be accomplished at home just as easily. **That said, students will still be expected to attend class regularly when able and multiple absences without accommodation may be reflected in their final grade. Regular attendance will account for 5% of their final grade.**

All In-Class Essays will be due Sunday at midnight the week they were assigned. Extension requests will be considered on a case-by-case basis, so please email Biz if you become sick and require additional accommodation.

Reading Journal Entries (350 words or one-page Visual Notes) (10%): Journaling is a great way to process what you've read and develop your understanding of our reading material. This course requires students to keep a Reading Journal to help students clarify what they are reading, solidify their reactions to and opinions on the text, and organize their thoughts before engaging in class discussion. As such, students will need to engage with the text as they read it and write out their thoughts on that text in a cohesive, thorough manner.

By practicing careful reading and writing habits, students will be able to write thoughtful responses that can help launch class discussion while maintaining an archive of their comments and reactions to the texts they are reading in preparation for the Short Essay assignments and final Research-Based Revision. For more information on creating Reading Journal entries, see ["Writing a Journal Response to a Book"](#).

Students' Reading Journal can take one of two forms:

- 1) Students may write 150 words summarizing the text and 200 words formulating their response to the text.
- 2) Students may produce a **one-page** visual engagement with the text that incorporates both a summary of the text and their response to the text. For more information on Visual Notetaking, please see this [Canvas Page](#). Please upload this single page of Sketchnotes to this Canvas assignment.

Reading Journal assignments are **due at midnight the night before class** (i.e. Sunday @ 11:59 PM for Monday's class; Tuesday @ 11:59 PM for Wednesday's class). Students are required to **only required complete one Reading Journal assignment per week**. With two class sessions per week and 10 weeks of classes where Reading Journal assignments will be due, **students will have 20 opportunities to produce 10 Reading Journal entries**.

Short Essays and Peer Review (10% each): Over the course of the semester, students will write **three Short Essays** (750 to 1000 words; 3 to 4 pages, double-spaced) and perform **three peer reviews** of their peer's Short Essays. Supported by readings on writing practice and workshop, these essays and the peer review process will encourage students to develop their skills of critical thinking, literary analysis, writing, and peer review.

Short Essays will primarily feature close readings of the text(s) under investigation, though the Short Essays themselves may take the form of a variety of kinds of academic essays, including comparative analysis, argumentative, or analytical essays. Students are, however, encouraged to use no more than two secondary sources in drafting their Short Essays, with the thesis relying heavily on the student's own interpretations of the text(s) in the context of our course and class discussion. **Please use Chicago or MLA styles for citations and bibliography.**

After completing their essays, students will submit them via Canvas by 11:59 PM PT on their due date. Each student will then be assigned another student's Short Essay via Canvas to anonymously peer review, a process that they will complete by the end of the following Friday (11:59 PM PT).

Each student will thus write one Short Essay and peer review one Short Essay **three times** over the course of the semester, using the feedback they received on **one of these Short Essays** to form the foundation of their **Final Essay**, a **Research-Based Revision**, which they will turn in at the conclusion of the semester.

Adaptation of A Doll's House Group Project (10%): At the end of the semester, students will produce a short adaptation of *A Doll's House* to the contemporary moment in groups, reconceptualizing the "moral of the story" in light of important themes, issues, and problems facing society today. By incorporating a political, social, economic, or cultural critique into the core of their adaptation, students will modernize Brecht's drama, shifting its narrative agenda to address something relevant to students' lives right now. Some potential themes include social justice and human rights issues, such as BLM, Every Child Matters or forced migration, environmental issues, such as climate change or natural resource extraction, and political themes.

The Group Projects can take any form, but it should (if applicable) be fact-based, grounded in scholarly research (only to ensure accuracy; this doesn't need to be a research-based project), and modelled after Brecht's dramatic intervention. Options include **a 750-to-1000-word literary text, a 500-to-750-word play, a 3-to-5-page comic book, a 5-to-7-minute media text or series of media texts (such as a short film, podcast, vlog, or series of TikToks), a short digital game or interactive narrative, 5 to 7 atemporal media texts (such as GIFS, memes, an Instagram account & posts), or a larger creative project using traditional or mixed media formats.** While this project can take any form, I strongly encourage you to use the affordances of new media in adapting Brecht's classic anti-war play. For example, you could rewrite and perform a scene using TikTok, adapting it to fit the format of a meme or parodying the rhetoric of influencer culture. Alternatively, you could have your fellow students play your adaptation as an interactive narrative via [Twine](#). (See [here for an excellent tutorial on writing with Twine.](#)) These final projects will be put on display in an Omeka virtual exhibition space and screened/performed in class.

News Item on Gender & Nation (Presentation 5%; Blog Post 10%): Over the course of the semester, each student will present a news item that connects to the themes we're exploring in class. These 7-minute presentations (followed by 3 minutes of questions) will engage a piece of contemporary news that students encountered on either a traditional news media platform or via social media. This presentation thus welcomes news disseminated in forums such as TikTok and Instagram; however, it also requires that students take a critical perspective in evaluating news items and platforms when performing their presentations. Furthermore, the presentations themselves can take three formats: an in-person presentation, a short video (likely a recorded PowerPoint presentation), or a TikTok. The latter format thus encourages students to be engaging in news dissemination on Gender and Nation in social media that will further the discourse in a public-facing format.

Please sign up for a date for your presentation [here](#).

After concluding their presentation and being mindful of the class discussion, students will produce a **500-800-word Blog Post** examining the news item from the perspectives of our course themes. This blog post will be featured in the [German Program's Undergraduate Online Journal *Augenblick*](#), and students will consult German Studies graduate student Susanna Cassisa (slcassis@mail.ubc.ca) during the writing process. For advice on public writing, see [this article](#) from the University College Writing Centre at the University of Toronto.

This assignment is designed to foster students' public-facing writing skills. Developing public writing skills alongside academic writing skills helps to diversify student expertise in articulating themselves. In particular, public writing aims to be accessible and relevant, even when it engages with the past. Thus, students will frame their writing in terms of the real-world situation, use simple, straightforward, direct language to avoid jargon, and learn to set aside conventional academic forms, such as introductions or conclusions, which are out of place in most forms of public writing.

For more information and instructions, please see the Assignment on our course's Canvas page.

Final Essay: Research-Based Revision (20%): For the **Final Essay**, students will select one of their three Short Essays and revise it based on the peer review feedback they received earlier in the semester. Incorporating more secondary literature (five to seven sources), this **Research-Based Revision** (2000 to 2500 words; 8 to 10 pages, double-spaced) will explore the topic of the Short Essay in greater depth and with greater academic rigour. Students will revise their Short Essay and its thesis statement in order to make an argument that also draws up research on the relationship between gender and nation. They will thus expand and strengthen their argument made initially exclusively via close reading in their Short Essay through secondary sources.

During the revision process, students will perform thorough research of multiple sources with the full analysis of their findings forming the foundation of their Final Essay. Here, students will seek to draw out connections between the interpretation they pursued in their Short Essay and the information they discovered as a result of further contemplation, peer review, and additional research. Sources should then be used as evidence to support, contradict, or expand student ideas, with Final Essays incorporating extensive analysis of the question, problem or theme the student began to explore in their Short Essay.

Please use Chicago or MLA styles for citations and bibliography.

Assessment Policies

In accordance with University regulations, cheating and plagiarism is subject to disciplinary action. Students must write, correct and/or revise all their assignments independently; that is, with no assistance of any kind from another person.

Assignments are to be submitted on the original due date. Where travel for recognized University activities conflicts with assignment due dates, authorization must be obtained from the University official responsible for the activity. In accordance with UBC policy, students who wish to observe a religious holiday must notify their instructor two weeks in advance of the religious holiday they wish to observe.

If you miss marked coursework for the first time (assignment, participation in class, etc.) and the course is still in progress, immediately submit a Student Self-Declaration to me, so that your in-term concession case can be evaluated. If you are not requesting a concession for the first time or if classes are over, fill out an Arts Academic Advising's online academic concession form immediately so that an advisor can evaluate your concession case. If you are a student in a different Faculty, please consult your Faculty's webpage on academic concession and then contact me when appropriate.

Supporting student learning and success is a priority for me. If there is a concern about a student's progress or well-being, I reserve the option of submitting an *Early Alert Concern*: <http://earlyalert.ubc.ca>

ASSIGNMENT SCHEDULE: Fall Session 2022 Term II (M/W)*

Session

Topic & Primary Texts**

Assignments

Week 1: Course Introduction and Overview of Key Concepts

Monday, January 9: Introduction to Gender and Nation

Wednesday, January 11: Overview of Key Concepts

Week 2: Narrating the Nation

Monday, January 16: Defining Nation; Read: Anthony Smith, "The Formation of Nations" (1986), pp. 129-138 and Ernest Renan, "What is a Nation?".

Wednesday, January 18: Read: Benedict Anderson, "Imagined Communities" (1983), pp. 48-59 and Homi K. Bhabha, Introduction to *Nation and Narration* (1990), pp. 1-7.

Week 3: Theorizing Gender and Nation

Monday, January 23: From Mother Russia to the Fatherland; Read: Maxim Gorky, *Mother* (1907), pp. 1-23

Wednesday, January 25: Read: Alexandra Kollontai, "[The Social Basis of the Woman Question](#)"; Rosa Luxemburg, "[Women's Suffrage and Class Struggle](#)"

Week 4: [Ibsen's A Doll's House \(1879\)](#)

Monday, January 30: Ibsen's Historical, Cultural, and Political Context

Wednesday, February 1: Gender Roles in 19th-Century Denmark and Ibsen's *A Doll's House*; Read: Carol Hanisch, "The Personal Is Political" (1969/2006), pp. 1-5.

Short Essay 1 (due Friday @ 11:59 PM PT)

Week 5: [Ibsen's A Doll's House \(1879\)](#)

Monday, February 6: Gender Performativity in Ibsen's *A Doll's House*; Read: Judith Butler, *Gender Trouble and the Subversion of Identity* (1999), excerpt.

Wednesday, February 8: Read: Lorde, "The Master's Tools Will Never Dismantle the Master's House" (1984), pp. 110-114; Introduction to Group Project

Peer Review (due Friday @ 11:59 PM PT)

Week 6: Creative Group Project

Monday, February 13: Group Work

Wednesday, February 15: Group Work & Short Presentation on Group Project

Creative Group Project: Modern Adaptation of A Doll's House

Midterm Break (February 20 – 24)

Week 8: [Orzeszkowa's Marta \(1873\)](#)

Monday, February 27: Orzeszkowa's Historical, Cultural, and Political Context

Wednesday, March 1: Gender Roles in 19th-Century Poland and Orzeszkowa's *Marta*

Week 9: [Orzeszkowa's Marta \(1873\)](#)

Monday, March 6: The Role of Art and Literature in Social and Political Change in Orzeszkowa's *Marta*

Wednesday, March 8: Romani Women in Literature: Visibility vs. Representation

Short Essay 2 (due Friday @ 11:59 PM PT)

Week 10: [Duc's Are They Women?: A Novel Concerning the Third Sex \(1901\)](#)

Monday, March 13: Duc's Historical, Cultural, and Political Context

Wednesday, March 15: Early German Sexology and Duc's *Are They Women?*; Read: Foucault, "We 'Other Victorians'"; Optional Read: Gayle Rubin, "Thinking Sex" and "Of Catamites and Kings"

Peer Review (due Friday @ 11:59 PM PT)

Week 11: The Weimar Republic

Monday, March 20: Introduction to the Historical, Cultural, and Political Context of the Weimar Republic

Wednesday, March 22: Dada & Hannah Höch's Collage; Art Project

Week 12: Socialism Fairy Tales & Keun's *Gilgi* (1931)

Monday, March 27: Socialist Fairy Tales from the Weimar Republic: Hermynia zur Mühlen

Wednesday, March 29: Gender Roles in the Weimar Republic and Keun's *Gilgi*

Short Essay 3 (due Friday @ 11:59 PM PT)

Week 13: Keun's *Gilgi* (1931)

Monday, April 3: Fashion and Consumer Culture in Keun's *Gilgi*

Wednesday, April 5: Reproductive Rights & Single Parenting in the Weimar Republic and Keun's *Gilgi*

Peer Review (due Friday @ 11:59 PM PT)

Week 14: Keun's *Gilgi* (1931)

Monday, April 10: The Impact of History & Politics in Keun's *Gilgi* (1931)

Wednesday, April 12: Writing Workshop

*this assignment schedule is subject to change. Please consult Canvas for a complete list of readings.
**page numbers and all secondary sources will be available on Canvas

OTHER COURSE POLICIES

Academic Integrity, Essays and Homework: All work submitted must be **original** student work produced for this course, with proper quotation and citation of the contributions of others. Violations of academic integrity will be taken seriously.

The use of Chat GPT and similar online resources may fall under “cheating” in the UBC policy if students make *unauthorized* use of this tool in the creation of assignments or on exams (“use...of unauthorized means to complete an examination or coursework...including, but not limited to, ...accessing websites or other online resources not specifically permitted by the instructor or examiner”). Here is the full and recently revised Academic Integrity policy in the Calendar: <https://www.calendar.ubc.ca/Vancouver/index.cfm?tree=3,54,111,0>.

Respectful Classroom Environment: Effective learning in this class really depends on all of us being comfortable interacting informally with each other about subjects that can sometimes get heated. That makes what is important in every college classroom especially important for us. This means thinking about the things we say, not perpetuating stereotypes, and apologizing if we say something we didn't mean. It also means contacting me if something happens in our class discussions or on the Course Blog that makes you uncomfortable - or if you believe your own words or actions have made someone else in the class feel uncomfortable - so that we can talk about how to make things better. If in doubt, please say something - I will always be happy to hear from you.

To this end, students will be agreeing to a set of Discussion Guidelines to help guide our behaviour during class discussion.

Gender and Gender Pronouns: One simple way to maintain an open and inclusive classroom environment is to be mindful and respectful of our classmates' gender identity and preferred pronouns for class discussion and speaking activities. If you identify outside the gender binary or have any other concerns about gender pronouns, I would be happy to meet with you to find a solution that empowers you to comfortably participate in class discussion. This will include planning for how best to communicate this solution to your classmates.

Students with Disabilities: I am committed to creating inclusive learning environments. Please notify me within the first week of class if there are aspects of the instruction or design of this course that inhibit your participation. If you are a student with a disability who will need accommodations in this course, please provide me with the appropriate documentation as soon as possible.

Student Parents: In the event that we go virtual for part of the semester, breastfeeding babies and children of all ages are welcome and may be visible on-screen during class sessions/Virtual Office Hours. Students are encouraged to support and respect caregivers as they mute and/or turn off the video and use the chat function as needed. Stepping away momentarily for childcare reasons is understandable and expected, and I ask that all students work with me to create a welcoming environment that is respectful of all forms of diversity, including diversity in parenting status.

I hope that you will feel comfortable disclosing your parenting status to me. This is the first step in my being able to accommodate any special needs that may arise. While I maintain the same high expectations for all students in my classes regardless of parenting status, I am happy to problem-solve with you in a way that makes you feel supported as you strive for a school-parenting balance.

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This syllabus is subject to change at the discretion of the instructor.