



Source: Gallica / BnF

Teaching Module

Women and the press (19th-20th centuries)

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Age group Year 11, general (14/15 year-olds)

Subject French

School programmes Theme 2 : The literature of ideas and the press, from the 19th century to the present day

Objectives

- Introducing the cultural history and literature of the written press (history of the medium, role of the newspaper, technical evolutions, etc.)
- Familiarising pupils with the newspaper medium (analysis of a front page, sections, evolution of layouts, etc.)
- Continuing education on the media (training cybercitizens, training in critical thinking, etc.)
- Studying the relations between the press and gender categories (women's place in newspapers, great female figures, women's engagements, press genres, etc.)

Previous knowledge

Pupils have been receiving education on media and information (EMI) since nursery school, but it was centred above all on contemporary practices. Their schooling so far has not provided them with an opportunity to study digitised copies of old newspapers as sources. However, their ability to use the required technology will enable them to familiarise themselves rapidly with the tools developed by the BnF.

Time 6 x 50 minutes



Teaching Module:

6 sessions of 50 minutes each

1	PERCEPTIONS OF WOMEN AUTHORS IN THE PRESS AND LITERATURE	<p><i>How were women writers perceived by their contemporaries and in literary history?</i></p> <p>By way of an introduction, pupils will be led to make an observation: literary history contains very few women writers. The aim will be to find out how such women were viewed in their day and introduce connections between press and literature.</p>
2	BEING A WOMAN AND A JOURNALIST: STRATEGIES, MEDIA POSTURES AND BYGONE MYTHS	<p><i>What strategies and postures did women adopt in order to make their way in journalism?</i></p> <p>This session aims first of all to provide pupils with information on the cultural history of the press. Through reading literary and media texts, they will get to understand the strategies and postures adopted by women in order to write in the press.</p>
3	A NEWSPAPER'S ARCHITECTURE: LAYOUT AND SECTIONS	<p><i>How were 19th-century newspapers laid out and what changes can be observed?</i></p> <p>Confronted with reprints of old newspapers, which can be compared with contemporary newspapers, pupils will familiarise themselves with the medium and its formats. They will also learn to analyse a newspaper's layout and distinguish sections.</p>
4	DIGITISED NEWSPAPERS AS SOURCES: DIGITAL TOOLS	<p><i>How do you look for information in digitised newspapers using the BnF's search engines?</i></p> <p>This session will be devoted to presentation of the digital tools made available by the BnF. Pupils will be taught how to use its search engines.</p>
5	IN SEARCH OF WOMEN JOURNALISTS IN THE 19TH- AND 20TH-CENTURY PRESS	<p><i>How do you set about finding women journalists in the press?</i></p> <p>During this lesson, pupils will be asked to look through periodicals in search of women who left their mark on the history of the press. They will build up a corpus of articles to do with women journalists, distinguishing between articles written by women and those talking about women journalists.</p>
6	CHANGE OF PERSPECTIVE : FOR A MEDIA HISTORY OF WOMEN	<p><i>Which women journalists left their mark on the 19th and 20th centuries?</i></p> <p>This session will aim to create a digital chronology drawing on the investigations carried out in the previous session. Women who left their mark on the history of the press will be highlighted.</p>

Session 1 - Perceptions of women authors in the press and literature

Session focus question: *How were women writers perceived by their contemporaries and in literary history?*

TIME	ACTIVITY	METHOD AND MODALITIES	LESSON PLAN	OBJECTIVES	MATERIALS
<i>Introducing the activity</i>					
10 mins	Where are the women? Analysis of the print of Nadar's Pantheon, 1854	Analysis of the image and light-hearted search, individually and then whole group	As in the famous "Where's Wally?" books, pupils have to find the women in the print. The teacher then provides the women's names.	Introducing the subject via the image. Making students aware of women's secondary place in the collective memory.	Nadar's print , Pantheon Worksheet no.1
<i>Research phase</i>					
15 mins	Reading a corpus of texts/images made up of caricatures from the <i>Bas-Bleus (Bluestockings)</i> series published in <i>Le Charivari</i> , extracts from texts and a number of definitions taken from old dictionaries.	Reading and answers, individual activity	After trying to answer the teachers' question "What is a bluestocking?", asked with no contextual information, pupils can draw on the text/image corpus distributed to help them answer it.	Studying perceptions of women writers in the 19 th century. Language study focusing on connotations and vocabulary.	Worksheet no.2 BnF support: "Women of Letters"
<i>Pooling phase</i>					
5 mins	Pooling of answers based on the corpus	Whole group	Pupils suggest answers and discuss their thoughts on the subject.	Comparing pupils' analyses.	
10 mins	Interpretive debate on the question: In your opinion, why were women authors sidelined and criticized?	Whole group	In compliance with communication rules, pupils make hypotheses on why women were ostracised	Developing pupils' critical thinking. Making hypotheses.	
<i>Institutionalisation phase</i>					
10 mins	Written summary on perception of women writers and connections between press and literature	Whole group, didactic instruction	Pupils write a short summary dictated by the teacher.	Ensuring lasting knowledge	BnF support: "journalists and writers"

Session 2 - Strategies, media postures and bygone myths

Session focus question: *What strategies and postures did women adopt in order to make their way in journalism?*

TIME	ACTIVITY	METHOD AND MODALITIES	LESSON PLAN	OBJECTIVES	MATERIALS
<i>Start-up/ assimilation phase</i>					
5 mins	Reminder of women writers' status, presentation of the session's focus question and hypotheses	Whole group discussion	Brief look back at the previous session's conclusions. Presentation of the session's focus question: How do women journalists go about writing for newspapers? Several hypotheses are suggested by the pupils.	Making pupils aware of the obstacles that women journalists had to overcome. Making hypotheses	
<i>Introduction to the activity</i>					
15 mins	Female or male: gendered writing? Distinguishing gender	Whole group, the teacher reads texts, pupils' answers	Pupils give their answers, say how they feel about the texts, and try to tell whether they were written by a woman or a man. Is there such a thing as female writing? The teacher points out that writing style depends above all on the section and type of newspaper.	Comparing pupils' interpretations. Thinking about gender.	Worksheet no.3
<i>Research phase</i>					
10 mins	"Masked women": the pseudonym hunt .	Exercise based on a list of names, in small groups	Based on a list of names, pupils have to guess if they belong to male or female writers. They can use the internet to help them. Correction.	Discovering.	Worksheet no.4
<i>Institutionalisation phase</i>					
20 mins	Written summary. Women journalists' postures: Penelope, Cassandra, Amazons	Whole group, didactic instruction	After explaining the notion of posture, the teacher presents three postures (among others) adopted by women, drawing on Marie-Ève Thérenty's book <i>Femmes de presse, femmes de lettres</i> de (Paris: CNRS Éditions, 2019)	Tackling the complex notion of "posture". Making connections between figures from Antiquity and modern figures	Projector

Session 3 - A newspaper's architecture: layout and sections

Session focus question: *How were 19th-century newspapers laid out and what changes can be observed?*

TIME	ACTIVITY	METHOD AND MODALITIES	LESSON PLAN	OBJECTIVES	MATERIALS
<i>Start-up / assimilation phase</i>					
10 mins	Examining formats using newspapers from the past and present-day examples	In small groups	Reprints of old newspapers and contemporary newspapers are distributed to the pupils, who pass them around. The teacher questions them: What do you notice? Would you be able to read these newspapers in the metro?	Thinking about the medium's materiality Exploring reading practices with pupils	Contemporary newspapers and old newspapers printed in their original formats (<i>La Presse, Le Petit Journal, etc.</i>)
<i>Introduction to the activity</i>					
10 mins	Analysis of a newspaper's front page: technical vocabulary and method	Whole group, didactic instruction	The teacher provides technical information on analysis of a newspaper's format. He/she writes important vocabulary up on the board.	Presenting newspaper architecture. Adding to vocabulary	Teaching Guide: "When headlines relate history" BnF classes
10 mins	Discovering technical developments in the press	Whole group	Pupils explore the BnF's virtual exhibition and observe the technical advances made in the press (Industrial Revolution).	Contextualising the objects under study. Getting to know about inventions connected with the history of the press	Virtual Exhibition "The Press in the Headlines" , BnF
<i>Research phase</i>					
10 mins	Spotting changes in format	In small groups	Drawing on the teaching guide provided by the BnF, the teacher distributes 8 front pages that pupils have to classify in chronological order. They must give reasons for their choices.	Distinguishing advances in display of information and seeing how they connect with technical developments in the press.	Teaching Guide: "When headlines relate history" BnF classes
<i>Institutionalisation phase</i>					
10 mins	Written summary: Inventions, formats and newspaper columns	Whole group, didactic instruction	Pupils write a summary dictated by the teacher on the subject of the main newspaper genres and sections and a newspaper's composition.	Ensuring pupils retain what they have learnt about newspapers.	

Session 4 - Digitised newspapers as sources: digital tools

Session focus question: *How do you look for information in digitised newspapers using the BnF's search engines?*

TIME	ACTIVITY	METHOD AND MODALITIES	LESSON PLAN	OBJECTIVES	MATERIALS
<i>Start-up / assimilation phase</i>					
10 mins	Discussion : Why and how do you consult the press of bygone days?	Questions / answers, whole group	Pupils hypothesise about possible ways of consulting old newspapers. The teacher mentions the digitisation campaigns carried out by the BnF and the existence of specialised tools.	Diagnostic assessment: identifying pupils' perceptions and knowledge of digital tools	Projector
<i>Introduction to the activity</i>					
20 mins	Presentation of tools and tutorials: learning how to use the BnF's tools	Whole group, demonstration by the teacher, with active participation by the pupils	After a presentation of the BnF, its Gallica Digital Library and the RetroNews press website, the teacher distributes the tutorials made available by the BnF, and then gives a demonstration.	Training pupils to use digital tools (EMI). Explaining the interest of newspapers in the study of history and literature.	Tutorials and videos provided by the BnF, grouped together on the page "Teaching with Gallica and RetroNews" Projector
<i>Research phase</i>					
20 mins	Treasure hunt: getting to grips with digital tools	Individual activity, search in the press. This activity can be completed at home.	Using Worksheet no.5, pupils carry out searches on the RetroNews and Gallica platforms. The teacher helps any pupils in difficulty. Pupils can add other search suggestions. Possible extension as homework: genealogical research with parents' help.	Training pupils to use digital tools (EMI).	Worksheet no.5

Session 5 – In search of women journalists in the press (19th and 20th centuries)

Session focus question: *How do you set about finding women journalists in the press and literature?*

TIME	ACTIVITY	METHOD AND MODALITIES	LESSON PLAN	OBJECTIVES	MATERIALS
<i>Start-up/assimilation phase</i>					
15 mins	Interactive quiz on digital tools, using the Mentimeter app	Individual answers to an online quiz, mini-competition between pupils.	Pupils connect to https://www.menti.com/ via their computers and type in the test code created beforehand by the teacher, which will help them recollect the various stages of their searches on Gallica and RetroNews.	Summative assessment: making sure that methodological knowledge has been acquired	Computers
<i>Research phase</i>					
15 mins	Research on women using BnF tools: RetroNews and Gallica	In limited groups, in the DIC or computer room.	After several searches for occurrences with the names of women journalists, pupils carry out analyses of frequency with RetroNews so as to have an overall idea of women's representation in the press.		Computers BnF Tutorials and videos, "Teaching with Gallica and RetroNews"
<i>Pooling</i>					
5 mins	Pooling	Whole group	Pupils give the teacher the names of the women journalists identified in the press. Their names are written up on the board and noted down by the pupils, who will be able to use them again in the next session.	Highlighting women authors and journalists referred to in newspapers	
<i>Institutionalisation phase</i>					
15 mins	Written summary. Women's and feminist engagements in the press	Whole group, didactic instruction	Based on the women's names spotted by the pupils, the teacher alludes to various campaigns waged by women in the press (women's suffrage with Hubertine Auclert). He/she also stresses the role of sport and recreational activities in the fight for certain rights, including the right to wear trousers.	Broaching women's rights and struggles. Getting to know about the key figures in the fight via the press.	Blog post "Women in Trousers" (parts 1 and 2) Blog post "Right to abortion"

Session 6 – Change of perspective: for a media history of women

Session focus question: Which women journalists left their mark on the 19th and 20th centuries?

TIME	ACTIVITY	METHOD AND MODALITIES	LESSON PLAN	OBJECTIVES	MATERIALS
<i>Start-up/ assimilation phase</i>					
5 mins	Reminder: names of important women in the press and literature	Whole group	The session begins with a brief reminder. Pupils recall the names of the women journalists found during their research. The teacher writes them up on the board.	Reactivating previous knowledge.	
<i>Introduction to the activity</i>					
10 mins	Presentation of the Timeline JS tool	Whole group, methodological guide	The teacher shows the pupils how to use Timeline JS. He/she presents a model spreadsheet containing male journalists who have left their mark on time and explains what the upcoming activity requires: Creation of a digital chronology by selecting five important women journalists.	Learning to use digital tools (EMI)	Worksheet no.6 Projector
<i>Research phase</i>					
35 mins	Creation of a digital chronology highlighting important women	Work in groups of 5. The teacher helps each group. The work needs to be completed for the following session (group homework)	Pupils create a chronology with the Timeline JS tool. The aim is to highlight women who have left their mark on the history of journalism. To do so, they make use of press articles found during the previous session, complementing them with biographical research.	Writing a new history of women journalists in the 19 th century. Making a selection aiming to show that literary history is based on choices: each group will have a different frieze.	Computers



Source gallica.bnf.fr / Bibliothèque nationale de France

Lithograph, 80 × 110 cm, BnF, Department of Prints and Photography, AA-6

Nadar's Pantheon, © Bibliothèque nationale de France



Instructions: find the women in this print

- **How many are there?**
- **Do you recognise any of them?**
- **How are they depicted?**
- **In your opinion, what does this mean?**



- How many are there?

11 women are depicted: in addition to the 9 women on the shelf on Ernest Legouvé's head and the one standing beside him, George Sand officiates proudly at the head of the procession. She is listed as number 1 and stands out as an exception.

- Do you recognise any of them?

1. [George Sand](#) (1804-1876), born Aurore Lucile Dupin, one of the best-known women journalists. She had a remarkable career.

143. [Harriet Beecher Stowe](#) (1811-1896), American author. Her books include *Uncle Tom's Cabin*

144. [Fanny Reybaud](#) (1802-1870), born Henriette Étienne Fanny Arnaud, a highly prolific novelist who also wrote for *La Revue des deux mondes* among other periodicals.

145. [Amable Tastu](#) (1798-1885), born Sabine Casimire Amable Voiart, poetess and prolific writer, she was held in great esteem by her peers.

146. [Marceline Desbordes Valmore](#) (1786-1859), poetess, singer and actress

147. [Comtesse d'Agoult](#) (1805-1876), alias Daniel Stern, born Marie Catherine Sophie de Flamingly, was a journalist and novelist well-known for her political commitments.

148. [Anaïs Ségalas](#) (1811-1893), born Anne Caroline Ménard, poetess, novelist and playwright, who wrote for a number of newspapers.

149. [Louise Colet](#) (1810-1876), known for her correspondence with Gustave Flaubert, whose mistress she was, Louise Colet was a woman of letters, poetess and novelist.

150. [Delphine de Girardin](#) (1804-1855), born Delphine Gay, alias Charles de Launay, journalist and Émile de Girardin's wife. She was the inventor of the "newspaper column" genre in journalism.

151. [Clémence Robert](#) (1797-1872), poetess and feminist, Clémence Robert was also the author of historical novels of republican inspiration.

152. [Adèle Esquiros](#) (1819-1886), born Adèle Julie Battanchon, poetess and novelist, she also cofounded two women's newspapers along with Eugénie Niboyet and Louise Colet: *La Voix des Femmes* (1848) and *L'Opinion des Femmes* (1851).



- How are they depicted?

The women are depicted in the form of busts whereas the men are all depicted standing.

- In your opinion, what does this mean?

This choice demonstrates reification of women (turning them into objects) and distinguishes them from male journalists, who are depicted "in the flesh".





Instructions: Basing yourself on this corpus, try to define the notion of Bluestocking. Is it positive or pejorative?



Barbey D'aurevilly, [*Les Œuvres et les hommes*](#), (Works and Men) volume V, 1878

"A Bluestocking is a literary woman. She is a woman whose stock-in-trade is literature. She is a woman who believes she has a man's brain and demands her share of fame and glory. She is a very modern species in France, and the many successive changes we have experienced since the French Revolution were required before women who were not hunchbacked, ugly or infertile had the idea of equating themselves with men, and before men, who have become as womanly as them, had the perfidy to put up with it. [...] As for us, we absolutely do not believe in the spiritual equality of men and women, as bluestockingism supposes and suggests. In our eyes, there are exactly the same differences between men and women in their minds as in their bodies. If they are different, it is obviously in order to do different things and such difference implies hierarchy. Order is only obtained at such a price."

Jules Janin, Article, "Le Bas-Bleu" (The Bluestocking), *Les Français peints par eux-mêmes*, volume V, 1842.

"Look at her approaching, carrying her housewife's shopping bag, or rather her literary sack. Nothing is left to be seen on this woman's face: not beauty, not youth, not glory, not success, not anything that might console her for being a poor, lonely old woman, left to the mercy of every passing whim, of every wind that blows; certainly, love has never passed that way. Love was afraid of those pursed lips, constantly spewing out the rhymes of the two sexes; love drew back before those frightful ink-stained fingers; love wanted nothing to do with this women, who only dreams of selling what little good sense her brain contains, the few honest passions in her heart, by the page and by the volume. See her in the street, then, toddling along, elbows tucked into her waist, head held high, eyes cast down, with the tip of a manuscript poking out of her bag; then look at her feet; do you see that stocking rolling up, or rather rolling down in that old shoe, is it a blue stocking? It's a dirty stocking! There you go! That's exactly how the expression originated. It's the unwavering custom among and sign of these women men of letters that they show no interest in the little details of everyday life. Wear well-gartered white stockings on well-shaped legs! Not on your life! We leave such fussing around to those mawkish Parisian creatures who have nothing else to do but take life as it comes and enjoy themselves; but we others, who aspire to popularity and glory! – we others, the great writers of the fair sex, the Walter Scotts in petticoats, the Shakspeares in spencers, the Molières in faded caps, we haven't got time to take notice of what's happening at our feet. Yet, quite simply, that's the origin of the expression "bluestocking" – read it as "dirty stocking full of holes". It's a crude origin, no doubt, but it's a fair one; and if it's true that "a disease named is a disease half cured", this female literature disease may come to be cured when we know that it's called the disease of unwashed hands, uncombed hair, torn gloves, black fingernails and rags."



Instructions: Basing yourself on this corpus, try to define the notion of Bluestocking. Is it positive or pejorative?



Flaubert, *Dictionary of Received Ideas*, Conrad, 1913

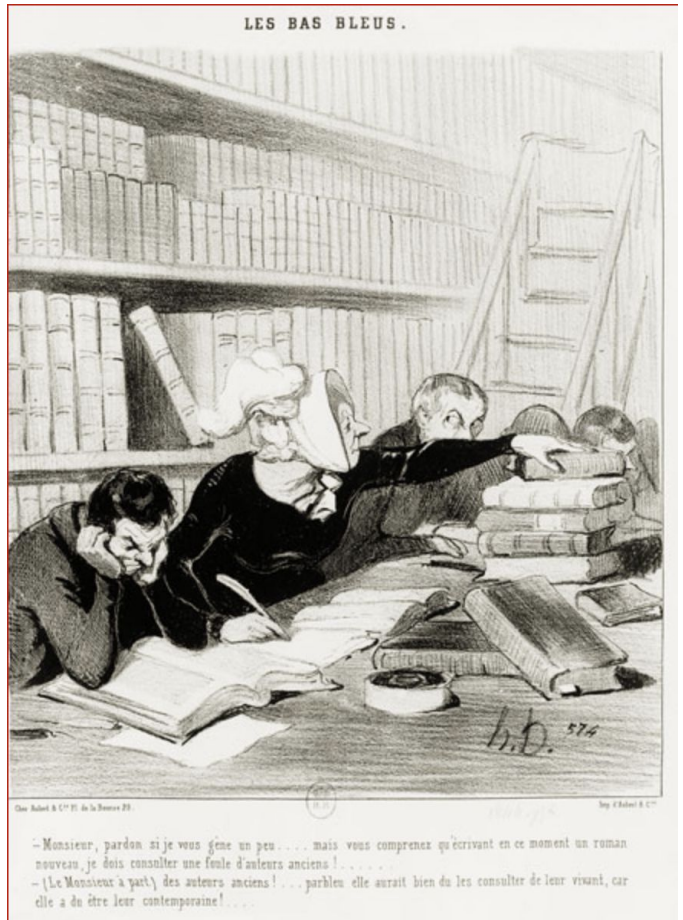
“Bluestocking: Term of contempt to indicate any woman who interests herself in intellectual matters. Quote Molière in one’s aid: “When her mind’s capabilities puff themselves up...” etc.”

Dictionary of the French Academy, 8th edition

“Fig., *Bluestocking*, said of a woman with literary pretensions, in memory of an English lord in blue stockings who was a regular visitor to Lady Montagu’s salon.”



Lithograph published in *Le Charivari*, 17 March 1844



Lithograph published in *Le Charivari*, 8 March 1844.



Instructions: In your opinion, were these texts written by a man or by a woman? Why do you think so? Check on the Internet and complete by adding the title of the article and its author in each box



"I proffer the Benjamin Franklin Society my most cordial salutations. I hope that it enjoys ever-increasing success in 1868, which it is beginning with its newly elected administrators. But I humbly ask its permission to give it a piece of advice. In our modern society, one does not put a man face-to-face with another man without an introduction of some kind. I firmly believe that a Paris workman will be ready to read Pascal, Cicero, Marcus Aurelius, Montesquieu, Plutarch and Cuvier. But he would ask to do so all the more willingly if the Society of Public Libraries were to add a flyleaf to each work informing the reader who the person was whose work they are about to read, and what their inclinations and qualities were. One does not tend to cloister oneself up with somebody one does not know, even if they are in the portable form of a book. The note on each author that the reader would first of all read would be like the overture to an opera, indicating the score's principal melodies in advance. By doing so, the Franklin Society's administrators, and those of all public libraries, would further extend their civilising mission, to their own glory and the advantage of one and all."

"The light, greenish white in colour, falls from a single central source, hanging from the circus' cupola. It beats down starkly on the ring and the circular interior; it pushes back the shadows, devouring them so brutally that, in subjecting yourself to it, you do not dream of rescue but rather of disaster. It takes me a few minutes to accustom my weak eyes to such bleak resplendence, and longer still before the magically vibrating purple halos around the heads along the ring's balconies and ropes, created by excess of light, finally fade. The circus is filled with the murmuring as of sea waves that arises from large crowds, and this one contains as many people as a whole town. This murmuring of peaceful crowds, which ebbs and flows but never altogether ceases – I listen to it carefully, from the box perched up high which I share with a few cinematograph operators; I listen, leaning forward, as if I wanted to discover its elusive moving sources. Above me, the crowd has invaded the galleries; it seems to cling to the walls, paradoxically hugging the curve of the cupola, like a swarm of bees clustered beneath the hive's straw cap... Their faces, which I begin to pick out, suffer under the intense green light. Beneath its sad starlike glare, the men turn bile brown or glow with a terrified pallor. The women in their makeup turn fuchsia mauve; a neck, painstakingly coated in white liquid, shines like a bluish marble bole... A red dress, in a box, another in bright purple, another, emerald this time, draw the eye among the blackness of the tailcoats, importuning it."



Instructions: In your opinion, were these texts written by a man or by a woman? Why? Check on the Internet and complete by adding the title of the article and its author in each box



"All white and pink, laughing and afraid, I present myself to you, the mysterious box in my hands (...) It is not true that the box Jupiter gave me only contains evils (...) or that I opened it with the impetuosity of a silly little girl who divulges all her secrets in a single day (...) I'll tell you what unforeseen things escaped from it, what plagues and what delights I released upon the world."

"Much ado is being made of Monsieur Daguerre's invention, and nothing could be more amusing than the explanations of this wonder provided in all seriousness by our armchair scientists. M. Daguerre need not worry, his secret will not be revealed. Nobody actually dreams of telling it; when they speak of it they only think of one thing, which is to use the few words of whatever science they might have picked up by chance to best advantage. Those with a physicist as a friend or uncle make the discovery a purely physical phenomenon; those who have been in love with a chemist's daughter make the invention a purely chemical operation; and finally, those who have frequent problems with their eyes reduce it to a simple optical effect. The best way of delivering oneself from them and their absurd definitions is to pit them all against each other; then you get an irresistibly rousing exchange of scientific words, bad Latin and bastardised Greek: what folly! What gibberish! Enough to drive a madman crazy. This is what we have understood so far: the discovery is a means of fixing an image; hence, you use its reflection to obtain a faithful portrait of the Bridge of the Arts, for example; you've got your Bridge of the Arts, good, you're happy. Not at all! A husband and wife cross the bridge and erase your picture without knowing it. Watch out then, good sir, you're hindering the artist up there at his window. Truly, it's an admirable discovery, but we don't understand anything about it: they've given us too much explanation."

Answers

1. Emile Zola, "Confidences d'une curieuse", *Courrier du monde littéraire*.
2. Delphine de Girardin (alias le Vicomte de Launay), "Courrier de Paris", *artistique, industriel et financier*, 1865.
3. Léo Lespès, alias Timothée Trimm, "La société Benjamin Franklin", *Le Petit Journal*, 21 January 1868.
4. Colette, "Impressions de foule", *Le Matin*, 30 May 1912



Instructions: find the women's pseudonyms on this list. You can use the Internet. If it's a pseudonym, note down the woman journalist's real surname and first name.



- 1. Charles de Launay
- 2. Jules Claretie
- 3. Claude Vignon
- 4. Jules Vallès
- 5. André Léo
- 6. Jules Janin
- 7. Émile de Girardin
- 8. Daniel Stern
- 9. George Sand
- 10. Jacques Vincent

1. _____



Create a digital chronology with Timeline JS



Instructions: Select 5 women journalists from among the ones you have identified in the press. Create a chronology. Add a little biographical information and an image for each of them.

Timeline JS is an open-source tool enabling anybody to create visually rich, interactive chronologies. Beginners can create a chronology using nothing more than a Google spreadsheet, like [the one we used](#) for the chronology below.



The screenshot shows a digital chronology interface. On the left, there is a thumbnail of the newspaper 'La Fronde' with the caption 'Journal La Fronde fondé par Marguerite Durand en 1897'. The main content area is titled 'LES FEMMES ET LA PRESSE' and contains a text block about the role of women in journalism. Below the text, a timeline axis is visible with several horizontal bars representing the lives of women journalists: Delphine de Girardin (1810-1880), Marquerite Durand (1840-1900), George Sand (1804-1875), Séverine (1856-1906), and Colette (1891-1962). The timeline axis is labeled 'TimelineJS' at the bottom left and has a scale from 1810 to 1910.

LES FEMMES ET LA PRESSE

Comme le démontre Marie-Ève Thérénty dans son ouvrage *Femmes de presse, femmes de lettres. De Delphine de Girardin à Florence Aubenas* (Paris : CNRS Éditions, 2019), l'histoire culturelle et littéraire de la presse célèbre surtout les grands écrivains journalistes au détriment des femmes, qui ont pourtant investi l'espace médiatique et contribué à la fondation de plusieurs titres de presse et dispositifs. Ce sont la place et le rôle de ces femmes dans la presse des XIX et XXe siècles - véritable avènement d'une "civilisation du journal" - que ce module se propose d'étudier. Les productions de femmes journalistes, la représentation des figures majeures de la presse et la réception de leurs écrits ou encore les combats et engagements journalistiques, notamment pour faire progresser les droits des femmes nous intéresseront tout

Journal *La Fronde* fondé par Marguerite Durand en 1897

TimelineJS



Create a digital chronology with Timeline JS



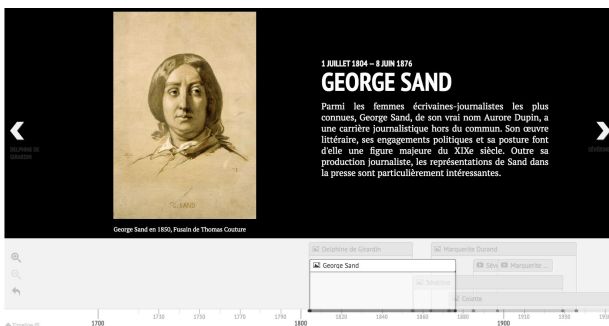
Instructions: Select 5 women journalists from among the ones you have identified in the press. Create a chronology. Add a little biographical information and an image for each of them.

METHOD

1. Complete a spreadsheet [in line with the model provided by the teacher](#)

Year	Month	Day	Time	End Year	End Month	End Day	End Time	Display Date	Headline	Text	Media	Media Credit	Media Caption	Media Thumbnail	Type	Group	Background					
									Les femmes et la presse	Comme le dictionnaire Mille-Eve Thérèse dans son ouvrage « Femmes de presse, femmes de lettres. De Delphine de Girardin à Florence Aubertin » (Paris : CNRS Éditions, 2016), l'histoire culturelle et littéraire de la presse célèbre surtout les grands écrivains journalistes au dévouement des femmes, qui ont pourtant essaimé l'espace médiatique et contribué à la fondation de plusieurs titres de presse et dispositifs. Ce sont la place et le rôle de ces femmes dans la presse des XIX ^e et XX ^e siècles - véritable événement d'une "révolution du journal" - qui se méritent le propos d'étudier les productions de femmes journalistes, la représentation des figures majeures de la presse et la réception de leurs écrits ou encore les combats et engagements journalistiques, notamment pour faire progresser les droits des femmes nous intéressent tout particulièrement.												
1804	1	24		1855	07	29			Delphine de Girardin	Delphine de Girardin, née Delphine Gay, est l'épouse d'Émile de Girardin, fondateur du journal « La Presse » en 1836. Écrivaine, poétesse, satiriste et dramaturge française, Delphine de Girardin est également journaliste. Sous le pseudonyme du vicomte de Launay, dans une rubrique intitulée "Le courrier de Paris", elle invente le genre de la chronique.	https://upload.wikimedia.org/wikipedia/commons/4/4a/Delphine_de_Girardin.jpg		Journal « La Fronde » fondé par Marguerite Durand en 1897		85e		#000000					
1804	7	1		1876	6	8			George Sand	Parmi les femmes écrivaines-journalistes les plus connues, George Sand, de son vrai nom Aurore Dupin, a une carrière journalistique hors du commun. Son œuvre littéraire, ses engagements politiques et sa posture font d'elle une figure majeure du XIX ^e siècle. Outre sa production journalistique, les représentations de Sand dans la presse sont particulièrement intéressantes.	https://upload.wikimedia.org/wikipedia/commons/4/4a/George_Sand.jpg		Portrait de George Sand en 1855, Fusain de Thomas Couture			#000000						
1864	1	24		1936	3	16			Marguerite Durand	Marguerite Durand est une femme politique, actrice et journaliste connue pour ses combats féministes. Rédactrice d'articles dans la presse, notamment au « La Fronde », elle entreprend de créer son propre journal, « La Fronde », qui sera une arme de combat et une véritable école pour les femmes journalistes. Elle participe aussi à la création de « L'Action » en 1903 puis du journal « Les Nouvelles » en 1909.	https://upload.wikimedia.org/wikipedia/commons/4/4a/Marguerite_Durand.jpg		Portrait de Marguerite Durand, 1910 (B&P)			#000000						
1855	4	27		1929	4	24			Séverine prend la direction du « Cri du peuple »	Séverine, de son vrai nom Caroline Rémy est l'une des femmes-journalistes les plus importantes du XIX ^e siècle. C'est aux côtés de Jules Vallès qu'elle apprend le journalisme et s'initie au socialisme. En prenant la codirection du « Cri du Peuple » en 1885, elle devient la première femme directrice d'un quotidien.	https://upload.wikimedia.org/wikipedia/commons/4/4a/Severine.jpg		Portrait de Séverine par Louis Weiden Hawkins.			#000000						
1855				1885					Séverine prend la direction du « Cri du peuple »		https://www.youtube.com/watch?v=...						#000000					
1873	1	28		1954	8	3			Colette	Sidonie-Gabrielle Colette, dite Colette est une femme de lettres française qui appartient également au monde du spectacle. Mime, comédienne et actrice, elle n'en reste pas moins l'une des plus célèbres romancières. Elle s'illustre également particulièrement dans le genre du reportage et publie plusieurs recueils d'articles de presse.	https://upload.wikimedia.org/wikipedia/commons/4/4a/Colette.jpg		Photo de Colette par André Manuel			#000000						
1897									Marguerite Durand crée « La Fronde »		https://www.youtube.com/watch?v=...						#000000					

2. Incorporate the selected women journalists' dates of birth and death, along with biographical information on them and a copyright-free image, taken from Wikipedia for example.
3. Save the chronological frieze and view it via the page: <https://timeline.knightlab.com/#make>





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