University of Colorado Denver : College of Arts and Media
FINE 4994/5994: TOPICS SEMINAR IN ART HISTORY II: DADA AND SURREALISM
Fall 2018: T/Th 12:30-1:55PM (CU Building, 815B: "Screening Room")

Professor: Dr. Maria Elena Buszek
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Telephone/messages: 303/315.1500
Office Hours: T/Th, 9:30-10:30AM, or anytime by appointment
Helpsite: http://mariabuszek.com/cu-denver/

Canvas login: https://ucdenver.instructure.com/
Helpsite: http://www.mariabuszek.com/cu-denver/
(go to "Dada and Surrealism" to enter our class' primary site)

Course description: Art History seminar pertaining to Modern and contemporary art. (3 credit hours)

Course overview (Dada and Surrealism): Dada and Surrealism represent a turning point in the evolution of modern art history. Both movements are fundamental to the understanding of Modernism and postmodernism. In this course we will study the art, literature, philosophies, film and historical contexts of international Dada and Surrealist artists from World War I to the years immediately following World War II, and their legacy in the decades since.

Course prerequisites: Prerequisite for Visual Arts Majors: passing both FINE2600 Art History Survey I and FINE2610 Art History Survey II with a "C" or higher, or permission of the instructor. All other students must be of junior- or senior-level standing, or have the permission of the teacher to enroll. To enroll in this course at the 5000 level, you must be enrolled in the University at the graduate level. Anyone who has not satisfied these requirements is subject to an administrative drop from the class.

Learning outcomes:

Knowledge
- Distinguish major figures in Modern and contemporary art movements
- Identify key traditions in Modern and contemporary art movements
- Classify the origins and influence of these movements in art history
- Contextualize motives and social forces guiding these movements

Skills
- Critically analyze and write about key traditions in Modern and contemporary art
- Assess strengths and weaknesses of our knowledge of these movements' histories
- Assess the current state of scholarship on these movements
- Research and accurately reference pertinent bibliographic sources

Dispositions
- Engage critically with the social context of Modern and contemporary art movements
- Develop the confidence to negotiate one's way through the different traditions of art history

Assessment: To attain our learning objectives, our activities will include a combination of discussion, online discussion "blogs," presentations, writing, reading, and research. Your progress will be measured by the amount and clarity of your participation in discussion as well as by the strengths of your written work and presentation. Assessment guidelines are articulated in the assignment instructions and/or Canvas rubrics accompanying each graded assignment.

Course format: The course will meet twice weekly, during which we will advance through the material principally by means of weekly readings and reading response "blogs" posted to Canvas, in-class discussion, and visual presentations that illuminate the histories of the movements at hand. Analytical discussion will therefore take place on a class-wide basis; your participation is essential for the success of the course.

Each week there will be both textbook and "reserve" readings, to which students will respond on a Canvas "blog" (with weekly questions/prompts to help get you started). The course will culminate in a research/writing assignment pertaining to a subject in Dada and/or Surrealist history (of the student's choosing), which the student will modify into a shorter presentation to share to the class at the end of the semester. With the exception of the final paper, my objective is to return all graded work to you by Canvas approximately 7 to 10 days after its submission.

Please budget up to six hours weekly to work on this course outside the classroom. This time may be spent, for example, on the reading—which is of a particularly challenging nature—or writing assignments, researching, and preparing presentations.

Course readings: Your textbook for this class is: **Matthew Gale, *Dada and Surrealism*** (ISBN # 9780714832616)**. You will also be assigned "reserve" materials** linked to our Canvas site; the readings are listed in our course schedule with specific chapters/pages/authors for which students will be responsible. (PLEASE READ THE ASSIGNMENTS IN THE ORDER LISTED IN THE SCHEDULE! Each reading "builds" on the next, chronologically and contextually.) I expect students to read ahead for each day's lecture and **bring either a printed or digital copy to class the days/weeks that outside readings are assigned**, as readings will be discussed extensively in class.

Starting the second week of the semester, students will contribute to Canvas discussion-board "responses" to questions about the readings posted by the professor, and their own questions and comments concerning the following week's readings, due by midnight each Sunday before that week's classes. As is clear in the discussion-grading rubrics available on Canvas, reading-response assignments will be graded on students' ability to: address all of that week's readings (2.5 points); summarize their sense of what the readings are about (even if their understanding of the reading is unclear, 2.5 points); and honestly/with specificity address the professor's question/s and articulate thoughts, frustrations, or questions concerning the readings (5 points). The "format" of the student discussions is open, so long as they deal with the three criteria above. (The Colorado State University Writing Center has a terrific guide for writing "response essays" that you may want to consult if you feel a lack of confidence about where to begin.) All students in the class are expected to read their peers' contributions in anticipation of class discussion on Tuesday afternoon. (See "class participation and conduct" for how this will affect class time.)

Weekly reading-response blogs are worth 30% of your grade, and are crucial to the productivity of our class time. It's been my experience that students too often let them slide without realizing how quickly those points start adding up against their grade. (A "0" averaged too frequently into any grade will dramatically drag your grade down.) So please don't let this happen to you!

Grading: Your grade will be based on the following:

In-class discussion/participation	20%
Weekly Canvas "blogs"	30%
Research presentation	20%
Research paper	30%

Grades will be posted and weighted all semester, averaged according to the above percentages on our Canvas "gradebook." I will post all grades (including final course grades) to Canvas as I complete each assignment/average, so you may keep track of your course grades in this way as the semester wears on. (You may also use Canvas' "What-If" function to determine the minimum scores you must obtain in order to pass or fail any given assignment.)

PLEASE NOTE that (in most cases) courses in your major area require a minimum grade of C/2.0 in order to take the next course in the sequence; note that grades of C- or lower will not fulfill the requirement for major-area courses. A student who does not earn a minimum C/2.0 grade in a CAM major course will be required to repeat that course with a C/2.0 or better grade before taking the next course in the sequence/counting the course toward their degree. Please consult a CAM advisor (CAMadvising@ucdenver.edu) for further clarification.

Our class' grading scale follows the traditional percentage-to-letter-grade format (on which all coursework, and your final course grade will be based):

94-100%	A
90-93%	A-
87-89%	B+
84-86%	B
80-83%	B-
77-79%	C+
74-76%	C
70-73%	C-
67-69%	D+
64-66%	D
60-63%	D-
0-59%	F

Research topics: The final research paper for this course will require each student write a scholarly paper, in which each student selects a subject from Dada or Surrealist history that interests them, which they will investigate and think critically about. Your choice of subject may include the work/career of an individual; a style, group, technique, theme, or influence; or a work or series of works from these movements. After conducting preliminary research on the subject of your choosing, you will then propose a topic you intend to pursue for the final paper, to be approved/directed by the professor. Each student's research will progress as follows:

- **The week of October 22nd:** For their blog entry this week, each student will share a **one-page proposal and a (minimum) ten-source bibliography (of NEW print sources—exclusive of class readings)**, outlining the subject s/he would like to research and write about for the final paper. Rather than meet for class, the professor will conduct one-on-one meetings with each student that week, during which we will discuss your ideas, and I will offer suggestions for further reading/consideration. Following our meeting you may be expected to make substantial changes in your direction in order to bring it into line with the focus of the seminar.

- **Beginning November 15th:** Students will give **coneference-style presentations (6-10 pages in length, with accompanying graphics: see below for details)** based on their research to date. I will organize each week's presentations as best I can based on the compatibility of the paper topics, and ideally the question-and-answer sessions after the presentations will offer each author new ideas for further research on or refinement of their theme.
- **Week of December 10th: Final papers (12-18 pages in length for 4000-level students/16-22 pages in length for 5000-level students)** will be turned in via Canvas **by our assigned final exam period (TBD).**

Research presentations: The research presentations in this seminar will take the form of "conference-style" panels the last two weeks of class, which will allow students to learn strategies for and practice their public presentations according to professional art/historical standards.

At professional conferences in art and art history (like the annual conference of artists, critics, and art historians sponsored by the professional organization College Art Association), speakers are brought together for a day's or several days' worth of "sessions" that address issues of relevance to the field/s or organization/s sponsoring the conference. Sessions are usually 1 ½ -to-3-hours long, organized by a certain theme or topic, and include 3 to 6 panelists, followed by questions/comments from the audience. (See, for example, the conference guide for the 2018 annual conference in New York, with this years' session themes, papers, and presenters.) If you are a professional in the field of art or art history, it is likely that you will be asked to chair or participate in such sessions on many occasions in your career. As such, we'll be using our class presentations as an opportunity to get accustomed to this format.

This semester, students will prepare and deliver conference-style presentations based on each student's choice of topic for the scholarly research paper.

PRESENTATION GUIDELINES:

- Your presentation must be written out and read as a formal, presentation-style paper (or "script"), 6-to-10 pages in length: If your paper is typed or computer printed, double-spaced, with 1 ¼-inch margins and 12-point fonts, it should take approximately 12-to-20 minutes for you to read. (Like conference presentations, papers will be timed, and those who go over 20 minutes will be asked to wrap it up.)
- Most presentations will likely fall into one of two categories:

  1) A polished "progress report" that highlights the state of your research to date, and focuses upon OTHERS' scholarship/criticism on your topic, concluding with a section on how you feel your own, final paper on the topic will ultimately bring together or add to the information on the topic at hand.

  2) An abbreviated version of your final paper, focusing upon YOUR OWN findings on and analyses of available scholarship/criticism on the topic at hand.

  Of course, there are many other ways that your presentations may be constructed, but if you are at a loss about how to organize your research and analyses by the assigned date of your presentation, keep in mind that these are probably the two simplest ways of doing so.
- Remember that presentations should be composed slightly differently than research papers: simply take into account that a presentation is read ***to*** an audience, the research paper is read ***by*** an audience
- Try to keep your direct quotes to a minimum (reveal your sources in the body of the text—"Immanuel Kant argued…" "Laura Mulvey believed…"—but try to paraphrase whenever possible), using quotes only when they are relatively short and get right to the point you are trying to use them to make. You should, however, always cite your sources in a presentation paper just as you would in a research paper; it is not only "good form," but may save you during or after question-and-answer should anyone on the panel or in the audience ask for details concerning your research or references.
- Keep in mind that you want to avoid inadvertently giving yourself tongue-twisters: keep your sentences short, and your terminology easy to pronounce. You're quite literally telling the story of your research topic, so don't lose sight of this fact when writing your presentation.

- Your presentation will be accompanied by pertinent imagery saved on a disc or flash drive as a Powerpoint presentation (the final copy submitted to the appropriate Canvas assignment with your script), to be presented on a laptop that will be made available to the class, so as to minimize "laptop shifting" where we waste time plugging/unplugging individual computers. (The amount of imagery to be shown is up to the presenter—keeping in mind that navigating imagery and using time-based media takes up your allotted presentation time, so choose your images/media judiciously).
- If you miss your seminar presentation on its regularly scheduled date, do not presume that another date will be assigned to you. In the event that you are unable to present your findings to the class, your presentation grade will be an "F" and will earn zero credit for this part of the course.
- Please conduct a dry run of your presentation at least one day in advance, so that you may identify technical glitches and otherwise take proactive steps to have a seamless experience.
- Students' presentations will be graded on their ability to put together a solid topic/thesis, demonstrate substantial evidence of research, and clearly verbalize the results of your research as well as a thesis statement, even if tentative or "in-progress."

Final research paper: The final paper should be substantially related to your presentation, but not identical. You will inevitably expand, revise, and edit the text between the time of your presentation and your submission of the final paper—indeed, ideally **the feedback students receive concerning their presentation will substantially and positively affect the final product!**

FINAL RESEARCH PAPER GUIDELINES:

- All work must be double-spaced with standard one-inch margins, printed in 12-point font. Place your name and the title on the paper's first page, and number all subsequent pages. Cover pages and pages of illustrations, while helpful, are not required and may not be used to satisfy the length requirements. Lastly, keep a copy of your work readily available for yourself so that if necessary you can provide it immediately upon request, even after the last class meeting. If you are unable to furnish a copy of "missing" work, you will not receive credit for the assignment.

- This is a research paper and I will expect 4000-level students to cite a minimum of ten different published (ie. "paper:" book, newspaper, or scholarly journal) sources that you consulted in putting the final paper together. 5000-level students must cite a minimum of 12 scholarly sources. As you know, to do justice to the paper topics, you may need to explore and utilize a wide swath of the Auraria Library's collection and resources (including Prospector and inter-library loan). All papers will be expected cite any information used extensively from one's research, including websites and audio/visual sources (music, films, performances, etc.), according to the arts-standard Chicago Manual of Style.

- Please don't hesitate to contact me with any questions or problems that you are having in your research or writing. **Rough drafts are not just welcome, but happily recommended!** Students may submit their final draft to me for consideration. If you e-mail these drafts to me (as Word documents) at least five days before the due date, I can then correct and e-mail back my comments back to you. (In other words: with a little planning, you can essentially have your work "graded before it's graded!" Take advantage of this!)

- **PAPERS MUST BE TURNED IN (as a Word document via Canvas) BY THE DATE/TIME OF OUR FINAL EXAM: NO LATE PAPERS WILL BE ACCEPTED!**

All my students are expected to follow the same guidelines concerning plagiarism and academic honesty, and learn to cite their sources according to the (arts-standard) *Chicago Manual of Style*. To help you, I've this handy "Chicago-Style cheatsheet" (with excellent links!) and primer on academic dishonesty.

Papers will be submitted to Canvas and automatically screened by Turnitin.com, a service that helps detect plagiarism by comparing student papers with Turnitin's database and Internet sources. Students who take this course must understand/agree that all required papers may be

submitted to Turnitin. While students retain copyright of their original work, papers submitted to Turnitin become part of the Turnitin's reference database for the purposes of detecting plagiarism. (This includes papers students have written for other courses, which constitutes academic dishonesty according to the UC Denver Honor Code on "multiple submissions.") Students will also be shown a Turnitin "score" before submitting their final draft to the professor, which will ensure each student's awareness of their overt or accidental plagiarism in the paper they've submitted.

Cheating and plagiarism: Students are expected to be honest in both their test taking and paper writing assignments, and cheating and plagiarism are not tolerated. Students are required to observe the Academic Integrity and Discipline policies articulated in the University of Colorado Denver Student Handbook and the UC Denver Academic Honor Code. **Those students who have cheated or plagiarized will receive an automatic "zero" on the exam/project at hand** and be penalized to the fullest extent determined on a case-by-case basis by the College of Arts and Media. Each case submitted for review to the Academic Policies and Curriculum Committee of the College of Arts and Media may also find additional consequences determined by the committee, based on past evidence of academic dishonesty. For a deeper understanding of University policies regarding Academic Honestly, please take this useful tutorial/quiz for students on the CU-Denver website!

Class participation and conduct: Active participation on the part of each student is essential to the success of this class, and most of the information on which students will be tested comes from our lectures and in-class discussions. Students are also graded on their class attendance and participation, which is worth 20% of students' final grade in this course. Contrary to popular belief, some teachers do *not* necessarily enjoy talking to themselves, and *really* want to hear your thoughts and insights into the material being discussed. (By the way...I am one of those teachers!) **Dialogue drives my classes, and allows me to shape each one to your interests! So, don't be afraid to speak up! Or freak out!** Some of the best dialogues begin with that one student wigging out with excitement or frustration. (I do, however, tend to share musician Joe Strummer's feelings on the subject.)

That said: while I try to foster a comfortable, open classroom situation in which discourse and debate may flourish, students are also expected to conduct themselves in a manner appropriate to a professional and educational setting and demonstrate collegial support of their peers. (For details, see the Code of Student Conduct.) The Office of Student Conduct and Community Standards will be consulted concerning students demonstrating inappropriate and/or threatening behavior.

Attendance policy: Because regular attendance and active participation is essential to succeeding in this class, roll will be taken at the start of each class. Sleeping, eating, text-messaging, using the phone, buying awesome stuff online, chatting or corresponding with a classmate, wearing headphones/earphones, doing homework for another course, and/or regularly leaving or arriving while class is in session does not satisfy the attendance requirement, and if such behavior occurs during our class period the student will be marked absent that day.

You may take up to FOUR unexcused absences (based on those recognized as "unexcused" in the Administrative Policy on Student Attendance and Absences), with no direct effect on your grade. **Upon the FIFTH unexcused absence, the student will automatically receive "zero" points for participation** (which is 20% of one's total grade)**.** Please keep this attendance policy in mind when mulling over your use of my "free" absences—I can assure you that you will be thrilled that you saved up your freebies on the day a broken alarm clock/that change in your work schedule/your life intervenes in an undocumentable way.

ONLY THOSE ABSENCES RECOGNIZED AS SUCH BY THE ADMINISTRATIVE POLICY ON STUDENT ATTENDANCE AND ABSENCES WILL BE "EXCUSED," and will not count against your attendance.

THESE MUST BE ACCOMPANIED BY REQUIRED DOCUMENTATION OF THE SORT LISTED IN THE ADMINISTRATIVE POLICY, and presented within a reasonable amount of time. (Notes explaining one's illness from three months previous, for example, are not acceptable). I may reject a note as unsatisfactory, and I reserve the right to determine the course of action after being presented with documentation concerning your absence.

If you are absent, you are responsible for contacting a classmate about whatever material you missed. You are also responsible for turning in on time whatever assignments may have been due that day (regardless of whether your absence was excused or unexcused). Remember that it is the student's responsibility to deal with absences as soon as possible!

Classroom policies: Please finish your eating, drinking, e-cigs, and phone calls before coming to class. Headphones and earphones are to be taken off and put away, and cell phones, pagers, and other communication devices are to be kept quiet and not used. You may keep communication devices discreetly within your line of sight for the sake of receiving emergency messages. Laptops may be used to take notes. If I suspect, however, that a laptop computer is being used during class primarily to transmit messages or surf the web, I will implement a "no laptop" policy for the remainder of the semester. Any exceptions to a "no laptop" policy would be based on a documented need established with university officials and me. In other words: **BE PRESENT!** The best art history classes are like a really great dinner party where everyone's in on the conversation. I don't mind if you consult your computer to fact-check something under debate, or find another great example of something to share—but don't be that oblivious person texting under the table or doing your homework for someone else's class in mine!

Incomplete policy: When a student has special circumstances that make it impossible to complete course requirements, faculty members have the discretion to award an incomplete grade. INCOMPLETE GRADES ARE NOT AWARDED FOR POOR ACADEMIC PERFORMANCE OR AS A WAY OF EXTENDING ASSIGNMENT DEADLINES. The current College of Arts and Media policy concerning incomplete grades will be followed in this course: to be eligible for an "incomplete" grade (or temporary "I"), students must have successfully completed 75% of the course; have special, verifiable circumstances that preclude the student from attending class and/or completing 25% of the graded assignments; and make formal arrangements with the professor and CAM Advisers to complete missing assignments by the end of the following semester. STUDENTS ARE ALLOWED THE SUBSEQUENT (ONE) SEMESTER TO COMPLETE THE REMAINING REQUIREMENTS AGREED UPON BY THE STUDENT, PROFESSOR AND ADVISERS. IF THIS SEMESTER PASSES WITHOUT THESE REQUIREMENTS SUBMITTED, THE "I" AUTOMATICALLY REVERTS TO AN "F" ON THE STUDENT'S TRANSCRIPT.

Visual Arts Department content notification: Art History scholarship and Art Studio practice, along with art teaching and learning, are complex endeavors. They involve the critical exploration of ideas, theories, art-making practices, and art movements, and encompass such things as the human body, sexuality, race, gender, ethnicity, politics, strong language, religions, and cultures. This course may cover one or more of the above categories and each student will be required to be an active participant in all course assignments, discussions, and tests. Given this information, it is the student's obligation to determine whether the course content and requirements conflict with the student's core beliefs. If a student determines that there is a conflict with his or her core beliefs, <u>one</u> of the following actions must be taken prior to the last day to drop a course without penalty: 1) drop the class; 2) meet with the instructor to determine if an accommodation can be made. Faculty will ascertain if an accommodation can be made; however, faculty are not required to grant content accommodations.

Accommodations, resources and services:

If you need course adaptations or accommodations because of a documented disability, please contact the **Office of Disability Resources and Services, at Academic Building 1, Suite 2116, by phone at 303-315-3510, or disabilityresources@ucdenver.edu**. This step will ensure that you are properly registered for services. Please work with the counselors as soon as possible, as it is only with the approval of the Office of Disability Resources and Services that I may make accommodations—which I am happy to do whenever possible! However, **it is the student's responsibility to understand the timelines, policies, and protocols of the Office of Disability Resources and Services BEFORE arrangements can be made for course adaptions/ accommodations**.

I am also happy to accommodate students' preferred names and gender identities/ pronouns—it's as simple as letting me know on Day One!

Art History majors, minors, fans? All students interested in meeting up with others interested in art history, contemporary art and design, museum studies, and art criticism are encouraged to join the **Art History Student Association** Facebook page (simply request to join and the participants will add you). The group organizes meetings, outings, and even campus exhibitions and lectures. Students considering majoring or minoring in Art History are encouraged to speak to the Art History faculty about their interest in the program! Students in the College of Arts and Media may want to consult with a member of the CAM Advising team to find out how close they may already be to fulfilling the major or minor requirements.

The Writing Center at CU Denver and the Anschutz Medical Campus is a free resource available to all university students who wish to improve as writers. Services include in-person and online one-on-one appointments; an asynchronous Drop Box for graduate students and all students on the Anschutz Medical Campus; workshops on a variety of topics (for example: citation, literature reviews, C.V.s, and more); and downloadable handouts, podcasts, and videos. Professional Writing Consultants will work on any type of writing and any aspect of the writing process, including (but not limited to) idea-generation, organization, thesis development, source usage, and grammar. Students bring in documents ranging from C.V.s. and personal statements to research essays and capstone projects to rhetorical analyses and grant applications. All writing is welcome.

Learning Resources Center provides individual and group tutoring, Supplemental Instruction (SI), study skills workshops and ESL support.

Academic Success and Advising Office helps new freshmen and transfer students through academic advising, schedule planning, time management, personal support and referrals to other on-campus resources.

Center for Identity and Inclusion provides a range of services for underrepresented students-mentoring, tutoring, leadership development and more. **The Office of Diversity and Inclusion** provides leadership to enhance diversity university-wide and to foster a culture of inclusion.

TRiO Programs/Student Success Services: For first-generation and/or low income students – provides advising, peer counseling, peer mentoring, etc.

The Campus Assessment, Response & Evaluation (CARE) Team addresses the health and safety needs of students as well as the campus community. The purpose of the team is to

assess whether individuals pose a risk to themselves or others and to intervene when necessary and, more generally, to identify and provide assistance to those in need. The team takes a preventive approach to risk assessment by offering resources, referrals, and support to both the concerning individual and those impacted by their behavior. Please find more about this excellent campus resource here. (In case of **imminent harm or danger**, immediately call the Auraria Campus Police Department by dialing 911 from any campus phone or 303-556-5000 from any telephone.)

The CU Denver Student and Community Counseling Center provides mental health counseling services to the CU Denver student body as well as the Denver Metro community.

Veteran Student Services provides advising and administrative services for military veterans.

The Phoenix Center at Auraria is a tri-institutional office on campus that provides free and confidential services to survivors of sexual assault, relationship violence, and stalking. They serve students, staff, and faulty at all three Auraria institutions and AHEC. 24/7 free and confidential helpline: 303-556-CALL (2255) Main office (for appointments): 303-556-6011 Tivoli 227.

As a member of the CU-Denver faculty, I am a DESIGNATED TITLE IX REPORTER. Under the United States Code of Federal Regulations, Title IX states that, "No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance." (20 USCA § 1681) The University prohibition against any act of sexual misconduct or related retaliation applies to all students, faculty, staff, contractors, patients, volunteers, affiliated entities, and other third parties and applies to conduct that occurs on campus and off-campus conduct, including on-line or electronic conduct as noted in the University policy. I am required to report any potential violations, which may be subject to disciplinary action. The University will consider what appropriate potential actions should be taken.

CAMPUS CALENDAR: Please make note of pertinent dates and deadlines for adding/dropping/withdrawing from classes, breaks, and commencement by bookmarking this semester's "Academic Calendar"! Special events and celebrations at CU-Denver can be found here.

Questions? Problems? Frustrations? These, my friends, are what your professors are here to help you deal with! I place a priority upon making myself (obnoxiously) accessible to students, and do my best to be extremely flexible when it comes to meeting and talking with students who would like help. I am always willing to answer questions, discuss problems, and ease anxiety. WE ARE IN THIS TOGETHER!

COURSE SCHEDULE:

AUGUST

21 **Overview/Introductions**

23 **Setting up Dada: Expressionism and Cubism**

28-30 **Setting up Dada: Futurism, World War I, and Constructivism**
Readings: Matthew Gale, Ch. 1; Filippo Tommaso Marinetti, "The Founding and Manifesto of Futurism," 1909 and Luigi Russolo, "The Art of Noises," 1913 (reserve readings)

SEPTEMBER:

4-6 **Dada's roots: Zurich**
Readings: Gale, Ch. 2; Richard Huelsenbeck, Marcel Janko, and Tristan Tzara, "L'Amiral cherche une maison à louer," 1916; Hugo Ball, "Dada Fragments," 1916-17 and Tristan Tzara, "Dada Manifesto," 1918 (reserve readings)

11-13 **Coming to America: Dada in the "New World"**
Readings: Gale, Ch. 3; Marcel Duchamp, "The Richard Mutt Case," 1917; The Baroness Else von Freytag-Loringhoven, "The Modest Woman" (reserve readings)

18-20 **Dada in the United States and Central Europe**
Readings: Gale, Ch. 4; Dada collective, "Dada Excites Everything," 1921; László Moholy-Nagy, "Dynamics of a Metropolis: A Film Sketch," 1921-22 (reserve readings)

25-27 **German Dada**
Readings: Richard Huelsenbeck and Raoul Hausmann; "What is Dadaism and what does it want in Germany?" 1919; Hannah Höch, "The Painter," 1920; and George Grosz/Weiland Herzfelde, "Art is in Danger," 1925 (reserve readings)

OCTOBER:

2-4 **Dada in Paris: Toward Surrealism**
Readings: Gale, Ch. 5; Francis Picabia, "DADA Manifesto," 1920 and "Francis Picabia is an Imbecile..." 1921 (reserve readings)

9-11 **Beginnings of Surrealism: Affinities**
Readings: Gale, Ch. 6; Sigmund Freud, "On Dreams," 1901; André Breton and Philippe Soupault, "The Magnetic Fields," 1920; and André Breton, "The First Manifesto of Surrealism," 1924 (reserve readings)

16-18 **Evolution and Rifts within Surrealism**
Readings: Gale, Ch. 7; Salvador Dali, "Photography, Pure Creation of the Mind," 1927 and André Breton, "The Second Manifesto of Surrealism," 1929

23-25 **ONE-ON-ONE RESEARCH PROPOSAL MEETINGS!**
(Blogs this week will consist of students submitting proposals for final research presentation/paper, and we will meet one-one-one in my office, rather than meet for class)

30-NOVEMBER 1: **Identity/Politics/Pop Culture: The Surrealist International**
Readings: Gale, Ch. 8; Joan Riviere, "Womanliness as Masquerade," 1927; Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," 1936

NOVEMBER:

6-8 **Surrealism, War, and Exile**
Readings: Gale, Ch. 9; Suzanne Césaire, "Surrealism and Us," 1943

13 **Surrealism's legacy**
Readings: Gale, Ch. 10 and Epilogue

15: CATCH-UP DAY AND/OR GRAD-STUDENT PRESENTATIONS

(BEGIN RESEARCH PRESENTATIONS: TO BE FILLED IN AS PRESENTERS ARE ANNOUNCED)

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20-22 **NO CLASS: FALL BREAK!**

27: _____

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29: _____

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DECEMBER

4: _____

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6: _____

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10-15 Finals Week: FINAL RESEARCH PAPERS DUE AT TIME OF SCHEDULED FINAL EXAM
(Day/time TBA: Finals week schedule announced on AHEC "master calendar" and in-class/on our Canvas calendar)