Course Description
The artistic movement of Surrealism has characteristically been perceived as hostile to women, who were cast either as muses or medusas. While this is certainly true in many cases, the perspective obscures the vital role women played in developing the Surrealist philosophy as both creators and theorists. This class will explore Surrealism through the lens of its female contributors while at the same time deconstructing how women were often represented by their male counterparts. We will examine artists like Lee Miller, Claude Cahun, and Remedios Varo who not only challenged traditional gender roles but also sought to define Surrealism on their own terms.

Course Objectives
- Understand the socio-historical contexts of Surrealist movements and artistic practices
- Employ Surrealist concepts and vocabulary to analyze works of art, known and unknown
- Discuss complex theoretical and visual ideas as they relate to artistic production
- Synthesize class discussions and lectures to theorize women’s role in the Surrealism movement
- Conduct research on Surrealist artists and apply principles discussed in class to their works

Course Readings
All course readings will be posted on Canvas, organized by class day. There are no required textbooks for this course. Readings are to be completed by the day under which they are listed.

Course Requirements and Grading
Course Participation – 10%
4 (3-page) Response Papers – 40% (10% each)
5 Discussion Questions + Posts – 50%
**Course Participation (10%)**
This course is not structured as a strict lecture. Discussion, presentation, collective analysis, and other forms of participation will be fundamental to our learning throughout the summer session. Thus, you are required to attend and participate. Each class will begin with a sign-in sheet to track attendance and you are encouraged to speak up in class (otherwise, you will be called on to contribute!).

**4 (3-page) Response Papers (40% - 10% each)**
We will have four documentary film screenings throughout the session. You will respond to these films using information from class discussions and readings. You will also think about the film’s approach and address how it added to your understanding of ‘Women and Surrealism’.

**5 Discussion Questions + Posts (50%)**
Each week you will engage in a parallel online discussion forum. This assignment has 2 components – 3 Discussion Questions + One Response. You will come up with 3 discussions questions in response to the readings that week. You will then provide a 200-word response to one of your classmates’ questions (in these responses you are required to include a discussion of at least one artwork – be sure to include an image). To help facilitate this online discussion, you will be placed in groups.

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**Course Schedule**

1. **June 6th – Introduction to the Course and to Surrealism!**

2. **June 7th – Mainstream Surrealism: The Big Concepts!**
Reading: Mary Ann Caws, “Survey,” in *Surrealism*

3. **June 8th – Introducing the Problem: ‘The Woman’ in Mainstream Surrealism**
   *Discussion Questions Due at 11:59pm via Canvas*

4. **June 9th – Introducing the Problem II: ‘The Woman’ in Mainstream Surrealism**
   *Discussion Question Responses Due at 11:59pm via Canvas*
Reading: Selections from Fer, “Surrealism, Myth, and Psychoanalysis”

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5. **June 13th – Angel of Anarchy: Lee Miller**
Reading: Davis, “Lee Miller’s Revenge on Culture;” Selection from Penrose, *Surrealist Lee Miller*

6. **June 14th – Angel of Anarchy: Dora Maar**
Reading: Selection from Dora Maar Book; L’Enfant, “Dora Maar and the Art of Mystery”
7. June 15th – Angel of Anarchy: Kati Horna
*Discussion Questions Due at 11:59pm via Canvas*
Reading: Selection from Kati Horna Book; Moorhead, "Kati Horna,” in Surreal Friends

8. June 16th – Film Screening: Capturing Lee Miller
*Discussion Question Responses Due at 11:59pm*

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9. June 20th – A Ribbon Wrapped Around a Bomb: Frida Kahlo
*Response Paper One Due at 11:59pm via Canvas*
Reading: Ankori, “Frida Kahlo’s Search for Self;” Prignitz-Poda, “Frida and Diego’s marriage: Frida’s symbolic language and surrealism”

10. June 21st – A Ribbon Wrapped Around a Bomb: Kay Sage
Reading: Selection from Kay Sage, catalogue raisonné

11. June 22nd – A Ribbon Wrapped Around a Bomb: Leonor Fini
*Discussion Questions Due at 11:59pm via Canvas*
Reading: Grew, “Leonor Fini and Dressing Up;” Selection from Sphinx: The Life and Art of Leonor Fini

12. June 23rd – Film Screening: Frida: Viva la Vida
*Discussion Question Responses Due at 11:59pm*

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*Response Paper Two Due at 11:59pm via Canvas*
Reading: Selection from Don’t Kiss Me: The Art of Claude Cahun and Marcel Moore; Solomon-Godeau, “The equivocal "I": Claude Cahun as lesbian subject;” “Claude Cahun’s ‘Heroines”

Reading: Selection from Magnetic Woman: Toyen and the Surrealist Erotic; Gorgen-Lammers, “I am not a Painter.’ The Toyen Universe” in Fantastic Women

15. June 29th – Mirror Images, Doubled Selves: Meret Oppenheim
*Discussion Questions Due at 11:59pm via Canvas*
Reading: Eipeldauer, “Great Art is Always Male-Female: Meret Oppenheim and the Utopian Dream of Androgyny” in Fantastic Women

16. June 30th – Film Screening: Lover/Other: The Story of Claude Cahun and Marcel Moore
*Discussion Question Responses Due at 11:59pm*
17. July 4th – NO CLASS – ENJOY THE HOLIDAY!

18. July 5th – Mystery and Magic: Remedios Varo and Leonora Carrington
*Response Paper Three Due at 11:59pm via Canvas*
Reading: Arcq, “Mirrors of the Marvellous: Leonora Carrington and Remedios Varo”

19. July 6th – Mystery and Magic: Dorothea Tanning
*Discussion Questions Due at 11:59pm via Canvas*
Reading: Mahon, “Dorothea Tanning, Surrealism, and ‘Unknown but Knowable States’ of Being; Conley, “Dorothea Tanning’s Gothic Ghostliness”

20. July 7th – Film Screening: Leonora Carrington: The Lost Surrealist OR Remedios Varo: Mystery and Revelation
*Discussion Question Responses Due at 11:59pm*

21. July 8th – Surrealism at Play
*Response Paper Four Due at 11:59pm via Canvas*
Reading: Laxton, “A Modern Critical Ludic”

*The instructor reserves the right to alter this syllabus over the course the semester*

Course Disclaimer
Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. The College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college’s practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

Academic Integrity Standards and Consequences
According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. [Insert specific sanction or academic penalty for specific academic integrity violation].

ADA Accommodation Statement
UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation
(ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu

Emergency Notification & Procedures
UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Blackboard for contingency plans for covering course materials.

Acceptable Student Behavior
Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.