ARTS 5393.001  
Fall, 2012  
Dr. Carey Rote  
Class: 4:20-6:50 p.m.  
Classroom: BH 201  
Office Hours: M & W, 9:00 a.m.-10 a.m.; M & W, 12:15 p.m.-1:45 p.m.  
and by appointment  
825-2372, FC 216  
carey.rote@tamucc.edu

SEMINAR IN ART HISTORY AND AESTHETICS:  
SURREALISM

Required Texts:


Suggested Additional Reading:

Chipp, Herschel B. *Theories of Modern Art: A Source Book for Artists and Critics*  

Course Description: The topic of this course is Surrealism. We will explore issues such as the origins and influences of Surrealism. Generally, we will be concerned with the impact of Surrealism on the development of Modern and Contemporary Art in Europe, the United States and other countries.

Student Learning Outcomes:

The goals of the course are to make students aware of the history of Surrealism. The outcomes of the course will include the development of critical thinking skills through the examination of the numerous social and political forces that coalesced to create the different types of art produced during the Surrealist period and afterwards.

1. Students will gain an in depth and critical understanding of the history of Surrealism through readings, class participation and attendance in lectures. This knowledge will be measured by class preparation and participation. In addition, students will make a 20 to 30 minute presentation in class on one of their paper topics.

2. Students will write two papers which will measure their understanding of a number of the complex issues addressed in the history of Surrealism.
Grading:

Your grade will be based upon:
1. In class presentation on one paper topic (30%)
2. Class participation (10%)
3. Contributions to class discussions (10%)
4. Two papers, each of which will be 1250-1750 words in length, typewritten, double-spaced, with footnotes (or endnotes), bibliography and attached illustrations of images discussed within the body of the research paper (50%)

1. In class presentations on one paper topic of 20 to 30 minutes. These presentations will be graded on content and delivery of content.

2. Class participation (attendance) and contributions to class discussions will count together as another 20% of your grade.

3. Topics for the research papers will be selected under the close supervision of Dr. Rote. These topics must be finalized by September 14th in order to maximize the amount of time available to complete the projects and to allow for the ordering of support materials through interlibrary loan. Students are expected to have a minimum of 7 sources for each of their research papers and are encouraged to have more. Dr. Rote will be happy to assist you individually with your bibliographies.

The papers of 1250-1750 words must be typewritten using a double-spaced format. The paper must also contain footnotes and a bibliography that follow the attached guidelines. Papers will be submitted through turnitin.com. You must enroll yourself by logging in to http://www.turnitin.com. Instructions for students using turnitin.com can be found at http://www.turnitin.com/statoc/pdf/tii_student_qs.pdf. Our class ID is 2370544 and our enrollment password is Dali.

Academic honesty is of the utmost importance. Your catalogue outlines a university policy on cheating and plagiarism. My personal policy is to give you a failing grade in the course if you are caught plagiarizing on a paper. Plagiarism is the utilization of another’s ideas presented as your own.

The College of Arts and Humanities complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you need disabilities accommodations in this class, please see me as soon as possible. Please have your accommodation letter from TAMU-CC Services for Students with Disabilities Office with you when you come to see me. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office (located in Driftwood 101) at 825-5816.
It is a College of Liberal Arts recommendation that students meet with an academic advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which then must be signed by the student and a faculty member.

The following is a tentative schedule. It may vary somewhat during the course of the semester, but the readings should be done on time to keep the student up with the course requirements.

**Weekly Plan:**

<table>
<thead>
<tr>
<th>Date Range</th>
<th>Activity Description</th>
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<tbody>
<tr>
<td>August 27-31</td>
<td>Read Alexandrian, Chapters 1-4.</td>
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<tr>
<td>September 5-7</td>
<td>Read Alexandrian, Chapters 5-8.</td>
</tr>
<tr>
<td>September 10-14</td>
<td>Read Alexandrian, Chapters 9-12, <strong>Paper topics due Friday.</strong></td>
</tr>
<tr>
<td>September 17-21</td>
<td>Read Breton, pp. 1-110.</td>
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<tr>
<td>September 24-28</td>
<td>Read Breton, pp. 111-204.</td>
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<tr>
<td>October 1-5</td>
<td>Read Breton, pp. 205-304.</td>
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<tr>
<td>October 8-12</td>
<td><strong>First paper due.</strong></td>
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<tr>
<td>October 15-19</td>
<td>Read Brandon, Chapters 1-2.</td>
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<tr>
<td>October 22-26</td>
<td>Read Brandon, Chapters 3-4.</td>
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<tr>
<td>October 29-Nov. 1</td>
<td>Read Brandon, Chapters 5-6.</td>
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<tr>
<td>November 5-9</td>
<td>Read Brandon, Chapter 7.</td>
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<tr>
<td>November 12-16</td>
<td>Read Brandon, Chapter 8.</td>
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<tr>
<td>November 19-21</td>
<td>Read Brandon, Chapter 9.</td>
</tr>
<tr>
<td>November 26-Dec. 3</td>
<td>Share your final reflections on Surrealism, <strong>Second paper due Friday.</strong></td>
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</tbody>
</table>
Form to turn in paper topics
Due: September 14, 2012

Name of Student:

Paper Topics:

1.

2.

_____Approved  _____Not Approved

Comments on papers not approved:

If not approved, please resubmit by September 24, 2012.
GRADING GUIDELINES
FOR ART HISTORY PAPERS

Topic turned in after the deadline on the syllabus—10 points will be deducted from grade.

Topic selection is a crucial component to a successful paper. If the image/topic is not approved by me, the student will receive a failing grade. Please visit with me as often as possible during the semester about your papers.

Paper turned in after the due date—10 points per day will be deducted from the grade.

Biographical data in lieu of a research paper, failing grade.

Papers are graded as followed, in addition to the point deductions mentioned above:

Correct length (1250-1750 words) 10 points

Footnotes—please discuss format with me 5 points

Bibliography—minimum of 8-10 books and periodical references 5 points
(no websites accepted)

Thesis (main idea development) 20 points

Body (argument/proof of thesis) 50 points

Conclusion 10 points

Please include photocopies of works of art that you are referring to in your paper, particularly of lesser known works of art.

Oral Presentations
Correct length (20-30 minutes--too short or too long results in loss of points) 10 points

Outline—see me for assistance (turn in at time or presentation) 5 points

Bibliography—minimum of 8-10 books and periodical references 5 points
(no websites accepted) (turn in at time of presentation)

Main idea development (thesis) 20 points

Body (proof of thesis)/Quality of Presentation 50 points

Conclusion 10 points
<table>
<thead>
<tr>
<th>Score</th>
<th>Mechanics</th>
<th>Organization</th>
<th>Thesis</th>
<th>Support</th>
<th>Style</th>
<th>Overall Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Range</td>
<td>very few or no mechanical errors, with complexity</td>
<td>-carefully but subtly organized from beginning to end w/smooth transitions -strong intro and conclusion framing the topic of discussion -paragraphs address one subject with interest</td>
<td>-thesis is specific, focused, purposeful, analytic, and insightful</td>
<td>-supporting details are rich, interesting and full -details are relevant and appropriate -many quotes used smoothly and explained fully with close detail and interpretation</td>
<td>-rich, effective vocabulary -uses a variety of sentence structures, types, and lengths -offers a consistent voice and tone</td>
<td>-fluent -original and insightful -thoughts are critically analytical of the text -ideas show clear understanding of the text</td>
</tr>
<tr>
<td>B Range</td>
<td>few or no mechanical errors, relative to the length or complexity</td>
<td>-organized from beginning to end w/smooth transitions -clear focus -logical order -strong intro and conclusion -paragraphs address one subject clearly and intelligently</td>
<td>-thesis is specific, focused, purposeful, and analytic</td>
<td>-details are strong, but lack richness and specificity -details are relevant -quotes are smoothly introduced and explained fully, but not excessively used</td>
<td>-effective vocabulary -moderately successful in using a variety of sentence patterns -reasonably consistent voice and tone -few errors in structure or usage</td>
<td>-fluent, fully developed -solid -evidence of creative thought -complex ideas, showing you have thought critically about the text</td>
</tr>
<tr>
<td>C Range</td>
<td>-some mechanical errors that do</td>
<td>-transitions are present -organized,</td>
<td>-thesis is specific, focused,</td>
<td>-details are adequate -details are</td>
<td>-acceptable vocabulary -attempts</td>
<td>-moderately fluent -ideas are</td>
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</tbody>
</table>
not interfere with communication
-limited text, but mechanically correct
but with lapses in order or structure
-focused -clear intro and conclusion
-paragraphs are clear
and purposeful
generally relevant
-many examples used meaningfully and clearly
-quotes are introduced, but not smoothly
sophisticated sentence structure
-voice and tone are somewhat inconsistent
-some errors in structure and usage
developed, but limited in depth
-shows independent and analytical thought
-ideas are clearly stated

| C-Range | -some mechanical errors that interfere with communication
-errors are disproportionate to the length of complexity of the piece
-focus is unclear or limited
-intro and conclusion are insufficient
-poor transitions
-lacks closure
-thesis is specific and focused
-details lack elaboration
-some details do not support the focus
-lacks important details
-quotes lack explanation or are not introduced
-simplistic vocabulary
-little sentence variety
-barely recognizable voice and tone
-errors in structure and usage

| D-Range | -noticeable mechanical errors that interfere with communication
-errors cause major problems for readers
-unfocused
-thought patterns are difficult to follow
-paragraphs are poorly structured
-thesis is present, but vague and difficult to identify
-details are merely listed
-repetitious details
-too few details
-few examples, poorly used
-no sentence variety
-serious errors in structure and usage
-lacks voice or tone
-simplistic vocabulary
-with incorrect usage
-poorly developed
-lacks clarity
-very little independent thinking
-plot summary

| F-Range | mechanical errors that seriously interfere with
-so short or muddled that it lacks organization or focus
-no thesis
-virtually no examples or quotations
-irrelevant details
-unclear statements
-not developed
-does not show thought or original ideas
-shows a lack of

Here are some of the things that you will want to think about when writing your analysis. You do not have to answer all of the questions in each paper. These questions are included here to give you suggestions on how to think about art:

1. Give basic facts about the work:
   - What is the title?
   - When was the work done?
   - Where was the work done?
   - What medium was used?
   - What is the work’s size?

2. What is the subject of the work?

3. What is the purpose of the work?

4. What is the content of the work (what is the artist’s message)?

5. What period or movement does the work belong to?

6. What choices did the artist make concerning the formal elements and principles of design?

7. What does the work of art tell us about the cultural group who made it?

8. What is your response to the piece? How did the artist’s formal choice affect your response?

9. Where and how does the work fit into the history of art?

10. Did the artist use sources—either religious, historical or visual?

11. What do important scholars say about this work?

12. What is the work’s relationship to the worldview at the time it was created: religion, politics, economics, science, mathematics, psychology, sociology and so?

13. How does the work compare to earlier works or to works being done at the time?

14. What was the process of the piece?
15. What is the significance of the piece?

16. Is the work symbolic?