

# ART 265: DALÍ, SURREALISM AND BEYOND

RHODES COLLEGE, SPRING 2012

**Dr. Elliott H. King**  
XXXXXX@XXXXXX  
XXX-XXX-XXXX

## Outline

Salvador Dalí (1904—1989) is one of the most famous and controversial artists of the twentieth century. He is also the artist most widely associated with the Surrealist movement, though that connection was more fraught than many people realize. This course will study the development of Surrealist art and thought, keeping in mind that for its practitioners Surrealism was – and remains – foremost a *revolution*, striving to "transform the world" (Marx) and "change life" (Rimbaud). We will examine writings and ideas underlying key works by artists such as Magritte and Max Ernst; watch Surrealist films; take part in Surrealist activities; and play Surrealist "games of chance". After week four, we will concentrate on Dalí's life and art in context, assessing his relationship with Surrealism and other art movements as well as his continued relevance (and popularity) today. N.b., Although we will attempt to adhere as closely as possible to this syllabus, details are subject to change.

## Warning!

The educational material for this course may include images and texts that some may regard as offensive. Such material is germane to the historical study of Surrealism and is not included with the intention of offending the religious, political, human, or social sensibilities of any person.

## Required books:

- **André Breton, *Manifestos of Surrealism*, trans. Richard Seaver and Helen R. Lane, Ann Arbor Paperbacks, 1972.**
- **Salvador Dalí, *The Secret Life of Salvador Dalí* (New York: Dial Press, 1942)**
- **Salvador Dalí with Andre Parinaud, *Maniac Eyeball: The Unspeakable Confessions of Salvador Dalí* (1973/2008)**

## Important dates:

1/24: Forum 1	3/13—15: Spring Break
1/31: Exam I	3/20: Complete reading <i>The Secret Life</i> . Image analysis due.
2/7: Discuss photo <i>dérive</i>	3/27: Exam III
2/9: Research paper topics due	4/5: Easter break (no class)
2/14: Forum 2	4/12: Research papers due
2/23: Class cancelled; watch <i>L'Âge d'Or</i>	4/24: Magazine project due
2/28: Exam II	4/26: Exam IV
3/8: Research abstract and annotated bibliography due	

## Week 1

### 1/12, Thursday – Introduction

Read: Books	Dossier	Read: Readings
		Conroy Maddox, 'Only chaos within one gives birth to a dancing star' (1996)
To do: Please begin keeping dream journal!		

## Week 2

### 1/17, Tuesday – Dada and the origins of Surrealism

Read: Books	Dossier	Read: Readings
	Dadaist poem	André Breton, 'After Dada' (1922)
		André Breton, "The Mediums Enter" (1922)

### 1/19, Thursday – A Wave of Dreams: The Surrealist Revolution

Read: Books	Dossier	Read: Readings
		J.-A. Boiffard, Paul Éluard, and R. Vitrac, "Editorial" (1924)
		"Declaration of Jan 27" (1925)
		"Open the Prisons, Disband the Army" (1925)
		Antonin Artaud, et.al., 'Address to the Pope' (1925)
		Pierre Naville, "Beaux-Arts", (1925)
		'Letter to the Head Doctors of Insane Asylums' (1925)
		André Breton, <i>Nadja</i> (1928), 23-39.

## Week 3

### 1/24, Tuesday – The First Manifesto (1924)

Read: Books	Dossier	Read: Readings
First Manifesto in Breton, <i>Manifestos of Surrealism</i> ( 3—29)		
Forum 1: Students A—L post, students M—Z respond		

### 1/26, Thursday – The Eye in its Savage State: Surrealism and Painting

Read: Books	Dossier	Read: Readings
	Exquisite Corpse (writing)	Max Ernst, “Beyond Painting” (1925)
	Exquisite Corpse (Drawing)	

## Week 4

### 1/31, Tuesday – Exam 1

### 2/2, Thursday – Hallucinogenic Celluloid: Surrealism in Film and Photography

Read: Books	Dossier	Read: Readings
		Jean Ferry, “King Kong” (1934)
		André Breton, “As in Wood” (1951)
		Guy Debord, “Theory of the Dérive” (1958)
To do for dossier: Photo ‘dérive’: Go in search of ‘the marvellous’! For more information, see Guy Debord, “Theory of the Dérive” (1958). We will discuss results on 2/7.		

## Week 5

### 2/7, Tuesday – Dalí: The Early Years (1904—1928)

Read: Books	SL	Dossier	Read: Readings
<i>Maniac Eyeball</i> , 19—75; 137—142	<i>The Secret Life</i> , 1—206		Salvador Dalí, “Photography: Pure Creation of the Spirit” (1927)
			Salvador Dalí with Lluís Montanya and Sebastia Gasch, <i>Yellow Manifesto</i> (1928)
Briefly discuss photo derive experiences			

## 2/9, Thursday – *Un Chien Andalou* (1929)

Read: Books	SL	Dossier	Read: Readings
<i>Maniac Eyeball</i> , 77—89	<i>The Secret Life</i> , 206—234		Salvador Dalí, 'Un Chien Andalou' (1929)
			Elliott King, "Art and Anti-Art", pp. 13—16; " <i>Un Chien Andalou</i> " (2007), 17—27.
Research paper subjects due. Arrange for individual meetings.			

## Week 6

### 2/14, Tuesday – Bataille and the Second Manifesto

Read: Books	Dossier	Read: Readings
Second Manifesto in Breton, <i>Manifestos of Surrealism</i> (119—187)		Georges Bataille, "The 'Lugubrious Game'" (1929)
<i>Maniac Eyeball</i> , 13—17; 91—117		
Forum 2: Students M—Z post, students A—L respond		

## 2/16, Thursday – The Great Breakthrough: Critical Paranoia (1931—35)

Read: Books	SL	Dossier	Read: Readings
<i>Maniac Eyeball</i> , 149—152; 163—169	<i>The Secret Life</i> , 235—324		Salvador Dalí, "The Rotting Donkey" (1930)
			Salvador Dalí, Excerpts from: <i>The Tragic Myth of Millet's Angelus</i> (1933/63)

## Week 7

### 2/21, Tuesday – The Great Breakthrough: Critical Paranoia (1936—40)

Read: Books	SL	Dossier	Read: Readings
<i>Maniac Eyeball</i> , 149—152; 163—169	<i>The Secret Life</i> , 235—324		

**2/23, Thursday – College Art Association (no class); watch *L'Âge d'Or* (1930)**

Read: Books	Dossier	Read: Readings
		Salvador Dalí, “L'Âge d'Or” (1930)
		Elliott King, “L'Âge d'Or” (2007), 28—36.

**Week 8**

**2/28, Tuesday – Exam 2**

**3/1, Thursday – War and flight (1935—40)**

Read: Books	SL	Dossier	Read: Readings
<i>Maniac Eyeball</i> , 119—135	<i>The Secret Life</i> , 325—368		Salvador Dalí, “Rêverie” (1931)
			Salvador Dalí, “Cher Breton” (1933)
			Salvador Dalí, “I Defy Aragon” (1937)

**Week 9**

**3/6, Tuesday – Surrealist International**

Read: Books	Dossier	Read: Readings
André Breton, “Prolegomena to a Third Surrealist Manifesto or Not” (1942) in Breton, <i>Manifestos of Surrealism</i> (281—294)	New Superstitions	

**3/8, Thursday – America (1940—44)**

Read: Books	SL	Dossier	Read: Readings
<i>Maniac Eyeball</i> , 183—216	<i>The Secret Life</i> , 369—400		Salvador Dalí, “Declaration of the Independence of the Imagination and the Right of a Man to His Own Madness” (1939)
			Salvador Dalí, “The Last Scandal of Salvador Dalí” (1941)

**Research abstract and annotated bibliography due.**

## Week 10

Spring Break

## Week 11

**3/20, Tuesday – *The Secret Life***

Read: Books	Dossier	Read: Readings
Salvador Dalí, <i>The Secret Life of Salvador Dalí</i> (full)		
Relate one artwork of your choice to a passage in <i>The Secret Life</i>		

**3/22, Thursday – The Most Fortunate Things That Can Happen to an Ex-Surrealist: Dalí in Hollywood (1944—50)**

## Week 12

**3/27, Tuesday – Exam 3**

**3/29, Thursday – Nuclear Mysticism I (1950—1960)**

Read: Books	Dossier	Read: Readings
<i>Maniac Eyeball</i> , 229—238; 244—248		Salvador Dalí, <i>Mystical Manifesto</i> (1951)
		Breton, et.al., “Expose the Physicists, Empty the Laboratories!” (1958)
		Salvador Dalí, “Anti-Matter Manifesto” (1958)

## Week 13

**4/3, Tuesday – Nuclear Mysticism II (1950-1960)**

**4/5, Thursday – Easter (no class)**

## Week 14

### 4/10, Tuesday – Dalí Against Modern Art

Read: Books	Dossier	Read: Readings
<i>Maniac Eyeball</i> , 251—259; 273—278		Extracts from <i>Dalí on modern art: the Cuckolds of antiquated modern art</i> (1958)
		Salvador Dalí, “The Secret Number of Velasquez Revealed” (1961)
		Salvador Dalí, “Resumé of History of Painting” (1965)

### 4/12, Thursday – Po(m)pism: The Dalí ‘60s

Read: Books	Dossier	Read: Readings
<i>Maniac Eyeball</i> , 171—182		Salvador Dalí, “Preface” to <i>Gaudí’s Artistic and Religious Vision</i> (1969)
		Salvador Dalí, “The Railway Station at Perpignan” (1977)
<b>Research papers due</b>		

## Week 15

### 4/17, Tuesday – Impressions of Upper Mongolia

Read: Books	Dossier	Read: Readings
		Elliott King, “ <i>Impressions of Upper Mongolia</i> ” (2007), 167—176.

### 4/19 Thursday – 1970s Optical experiments

Read: Books	Dossier	Read: Readings
<i>Maniac Eyeball</i> , 293—301		

## Week 16

4/24 – Tuesday – The Fall and the Rise

Read: Books	Dossier	Read: Readings
		Jean Schuster, <i>The Fourth Canto</i> (1969)
		Salvador Dalí, 'Ode to Spanish Monarchy' (1987)
Magazine group project due		

**4/26, Thursday – Exam 4**



# Projects

---

You will divide into surrealist groups during the third week of class. These groups will be used to facilitate conversations and group projects, including:

## Final Magazine Group Project

The final project for this course will be the group submission of a surrealist 'magazine' titled *Le Noir et rouge* (named after Rhodes' school colours). The magazine is a collaborative group project consisting of all in-class assignments and special projects you have worked on throughout the course. It contains elements indicative of your overall engagement with the course and is due by class time on **April 24**. The magazine will include all group members':

- In-class dossier projects (see below), including but not limited to:
  - Dadaist poems
  - Exquisite corpse drawings
  - Exquisite corpse writings
  - Answers to "New Superstitions"
- Individual answers to QODs (see below)
- Evidence/experience of *dérive* (see below)
- One dream chosen from each group member's dream journal (see below)
- Any other material you consider interesting or relevant (e.g., collages, drawings, photographs, frottages)

I will provide additional details regarding the final magazine project in class. It is assessed jointly on the basis of completeness (60%) and presentation (organization, creativity, etc.) (40%). Each group will share one final grade. If you feel you are pulling more weight than other members of your group, please speak with me.

## In-Class Dossier Projects

Students are required to keep a dossier (def: 'a file containing detailed records on a particular person or subject') of surrealist projects and inquiries that will constitute the primary content of the magazine project. Anticipated in-class projects include, but are not limited to:

- Dadaist poem
- Exquisite corpse (drawing)
- Exquisite corpse (writing)
- New Superstitions

If you are absent for an in-class project, please get the instructions from me and work with the members of your group to complete the exercise. Be sure to add the finished product to your dossier towards the final group magazine project.

I will also pose **Questions of the Day** (QODs) at various times throughout the course. These are questions based on actual inquiries that the surrealists posed to one another during their daily meetings. Students will quickly write their answer and then share with the class; speed is key to accessing the subconscious. Please note that I am not after a "correct" or somehow "impressive" answer: rather, I want the first thing that comes into your head since this is your automatic response and the one that says the most about how you think when "freed from aesthetic or moral concerns". Be sure to add your answers to the dossier towards the final magazine project.

If you are absent during QOD, please get the question from me or a classmate so that the response may be added to your dossier.

## Dérive

One of the basic 1960s Situationist practices was the *dérive* (literally "drift" or "drifting"), a technique of rapid passage through varied ambiances. Although more politically driven than the surrealists' wanderings, it was nonetheless very similar to activities undertaken by the surrealists in the 1920s and 1930s. You are required to conduct at least one *dérive*, the first taking place over the weekend of February 2—7 (others may be done throughout the course at your leisure; *dérives* tend to be addictive...). Although formats will vary, I recommend taking about twenty digital photographs of your experiences as a "drifter". We will

discuss experiences on **February 7**. Material evidence of each person's *dérive* must be included as part of the final magazine group project.

### **Dream Journal**

You are required to keep a dream journal throughout the course to encourage you to pay attention to your dreams and consider how they reflect your subconscious. The dream journal does not require analysing your dreams (though you are welcome to do so if this is your proclivity!) – only that you transcribe them as accurately as possible. You may consider drawing pictures in your dream journal as well.

I recognise that dreams are personal and often private. To discourage you from censoring yourself out of concern for my or others' opinions, *I will not be collecting or grading dream journals; they are wholly for your benefit, though I believe they add an important personal element to the course.* That said, I require that you select one dream narrative of your choice to include in the final magazine group project. *Begin the dream journal immediately; do not wait until the last week of class to begin keeping the dream journal!*

# Requirements

---

## Required books:

- André Breton, *Manifestos of Surrealism*, trans. Richard Seaver and Helen R. Lane, Ann Arbor Paperbacks, 1972.
- Salvador Dalí, *The Secret Life of Salvador Dalí* (New York: Dial Press, 1942)
- Salvador Dalí with Andre Parinaud, *Maniac Eyeball: The Unspeakable Confessions of Salvador Dalí* (1973/2008)

## Class Meetings:

The class meets Tuesdays and Thursdays, 11—12:15 in Frajel C (FJC)

## Policies:

### Readings:

Please complete all required readings for each day prior to class.

### Attendance and make-up work:

Punctual attendance of class is mandatory. Repeated absences or a pattern of tardiness will result in penalization of your grade.

Unexcused absences occur when you do not notify me in a timely manner that you must miss class.

Unexcused absences will normally result in penalization of your **final grade** at the rate of **1/3 of a grade per absence**; more than three unexcused absences may result in a failing grade for the class. Excused absences for matters other than illness (e.g., religious observances, college-sanctioned academic or athletic travel) need to be cleared with me – in person, by phone, or by e-mail – as early as possible. In the event of illness, please do not wait until *after* class to notify me of your absence. In the case of repeated absences due to health, a doctor's note may be required for the absence to be excused.

Under usual circumstances, you cannot make up missed exams. **I will drop your lowest exam grade, so if you are absent for an exam, that will be the grade that I drop.** If you have a special circumstance that requires you to miss more than one exam, please see me as soon as possible to make special arrangements.

There are a few preparatory assignments that relate to your research paper (see below). These assignments are intended to help you and ensure that you are on track for a successful research paper, both in terms of content and timing. It is imperative that you work on your research paper throughout the semester so that you are not pressed for time at the end. As such, late assignments will be penalized one letter grade per day late (again, in case of emergency, please talk to me as soon as possible). Except in the case of extraordinary circumstances at my discretion, late research papers will not be accepted.

If you are absent for an in-class dossier project or QOD, please get the instructions from me or a classmate and work with the members of your group. Be sure to add the result to your dossier towards the magazine project.

### Academic Integrity:

Upholding academic integrity is a very serious issue. You are expected to be familiar with the Rhodes College Honor Code, to follow it, and to work to achieve the community of trust and the atmosphere of intellectual integrity that it aims to create. Using sources without documentation – including borrowing work and ideas from fellow students without citation – is intellectual theft. Not only is this a violation of Rhodes

College Academic Honor Code, but, more globally, intellectual theft encourages a distrustful academic environment that readily impairs the progression of the intellectual discourse.

*You must always cite information that is not considered common knowledge, regardless of whether you quote directly from a source or paraphrase. No matter how much you rewrite the original source, downloading a paper from the internet (or any other form of cutting and pasting) is plagiarism if the material is not cited. Most of the recent cases before the Honor Council have involved plagiarism. According to the Rhodes College Student Handbook, 'ignorance is not an excuse for these violations' ([www.rhodes.edu/images/content/CampusLife/Honor\\_Constitution.pdf](http://www.rhodes.edu/images/content/CampusLife/Honor_Constitution.pdf)). If you are unclear about plagiarism, please consult the link referenced and see me before you turn in your work. Plagiarized work receives a grade of '0'.*

#### **ADA Questions:**

Any students with exceptional needs or concerns (including 'invisible' difficulties such as chronic diseases, learning disabilities, or psychiatric complications) are encouraged to make an appointment with me to discuss these issues as early in the semester as possible, preferably by the end of the second week of the term so that appropriate accommodations can be arranged. If you have not already done so, you must meet with the Office of Disability Services to discuss your situation and obtain appropriate paperwork.

#### **Grading:**

You will receive one grade for the course based on the following criteria: three of the four exams/quizzes (25%), research paper (25%), 'magazine' group project (20%), abstract and annotated bibliography (10%), a brief analysis paper concerning *The Secret Life of Salvador Dalí* (10%), reading-response forum posts (5%), and preparatory assignments for the research paper (5%).

Each of these is assessed on the following criteria:

#### **Quizzes/Exams (25%)**

Quizzes will consist of such things as image identifications (single and comparison), factual questions, short answer questions, brief essays, etc.. For image identifications, you should be able to identify a work's artist, title, and year of execution within a certain time-span in addition to any other pertinent information.

Please note that quizzes cannot be made up except in extraordinary circumstances (at my discretion). However, I will drop the lowest of your four quiz grades. **If you are satisfied with your first three quiz grades, you are not required to sit for a fourth quiz.**

#### **Research paper (25%)**

Please begin thinking about a subject for your research paper as soon as possible. The research paper should ideally be cross-disciplinary, joining Surrealism and/or Dalí to an *outside* interest (e.g., specific topics might concern issues relevant to Surrealism and science; Surrealism and psychology; Surrealism and poetry; Surrealism and food; etc.). You are required to propose a topic in one to two sentences by February 9 as part of your research preparation grade (see below). An abstract and annotated bibliography is due March 8, and the paper is due April 12.

I do not require you to submit a draft of your paper though you are welcome to submit writing to me for suggestions as often as you like, and I encourage you to meet with me outside class about your progress. You are more likely to do well on your research paper if you meet with me to discuss your ideas.

NOTE: Give yourself twice as much time as you think you need for research and writing.

Papers must:

- be 5—7 pages of text (not counting cover page, bibliography, etc.)
- have 1.5 spacing except block quotations (which are indented and single-spaced)
- be written in 11 pt font
- have 1" margins
- include proper footnotes (see below) – **not parenthetical citations!**
- include page numbers
- include images. Note: Images should be included at the end of the paper (black and white or color are equally acceptable). Please caption the images – e.g., Salvador Dalí, *The Lugubrious Game*, 1929. Oil and collage on cardboard. Private collection.
- Include a bibliography.

For citations, use quotation marks and footnotes for all information that is not general knowledge, including information that you paraphrase. Please use the following format as a guide for footnoting (Chicago style):

1. Rudolf Kuenzli, "Surrealism and Misogyny", in Mary Ann Caws, Rudolf Kuenzli, and Gwen Raaberg (eds.), *Surrealism and Women* (Cambridge: MIT Press, 1991), 17.
2. Ibid.
3. Jean Clair, "Surrealism and the Demoralization of the West", [http://watch.windsofchange.net/themes\\_39.htm](http://watch.windsofchange.net/themes_39.htm) (accessed 9 January 2012). Originally published in French as "Le surréalisme et la démoralisation de l'Occident", *Le Monde* (Paris), 21 November 2001.
4. Kuenzli, 45.
5. Ibid., 34.

Except in the case of extraordinary circumstances at my discretion, late research papers will not be accepted.

### **Final magazine group project (20%)**

The 'magazine' is a collaborative group project consisting of all in-class assignments and special projects you have worked on throughout the course presented in the form of a magazine. It contains elements indicative of your overall engagement with the course.

At its most basic, the magazine must include the individual elements delineated under "Projects". Completeness is 60% of the final project's grade, and the remaining 40% is based on presentation (organization, creativity, etc.). Each group will share one final grade. If you feel you are pulling more weight than other members of your group, please speak with me.

### **Research paper abstract and annotated bibliography (10%)**

An abstract consisting of about 200 to 400 words summarizing your topic along with a working annotated bibliography is due March 8. This is chiefly to give you sufficient time to consider your subject and meet with me again if you are encountering obstacles as you write your paper.

An Annotated Bibliography entry includes not only the publication information of the source you have consulted but also a critical synopsis of that source. Annotated bibliographies provide researchers with a succinct critical overview of the articles, book chapters, or books an author cites; effectively, you are offering scholars who refer to your bibliography a more detailed description of the **focus** and **argument** of a book or an article than its title alone can provide.

Some annotated bibliography entries go beyond a synopsis of focus and argument to discuss the **critical uses** of the material surveyed. Your annotated entries should **include all three levels of critical description**. (See below for further discussion of each of these concepts.) Each entry should be **200-400 words** long. Remember, 400 words is not much space; be judicious.

- **Focus: What subject is the author writing about?** Be sure to describe this as specifically as possible. What you include will vary depending on the focus of the text. Is it historical, literary, political, sociological, anthropological, scientific, etc. in nature? Include any of the following information that is pertinent: specific dates/time period; geographical region(s); historical figure(s); communities surveyed; texts discussed. You should be able to cover this ground through a very brief description (100 words or less).
- **Argument: What point is the author making about his or her subject?** What do we learn from this article, chapter, book? If pertinent to our assessment of the argument, what kind of theoretical approach does the author take to his or her material? Don't try to give a point by point, sub-point by sub-point synopsis of the argument. Explain the essential concepts and ideas, how they relate to each other and to the author's main idea (100-150 words).
- **Critical Uses: Was the article, chapter, or book useful for your work? Why or why not?** This section of your annotated bibliography entry can include a discussion of whether or not the information is dated, an assessment of the article's particular critical slant, a discussion of possible applications to the author you are focusing on. You may even want to contrast the article to your own particular slant; use it as a form for identifying and exploring your particular approach to your main author's work.

Your Annotated Bibliography should include **a minimum of five academic/scholarly entries**. Cite books, journal articles, periodicals, etc.; avoid Internet sources. The internet is a good way to begin your research, but websites (such as Wikipedia) are not considered 'scholarly'. If you believe that websites are the only sources available for your subject, please consult with me.

### **Secret Life analysis paper (10%)**

By March 20, you should have completed reading Dalí's 1942 autobiography, *The Secret Life of Salvador Dalí*. Please come prepared to discuss the book in class. To help facilitate discussion, please prepare a 2—3-page paper discussing one art work by Dalí that is in some way (aesthetically, biographically, historically, etc.) informed by passages in *The Secret Life*. Although brief, these papers should offer *thesis-driven arguments* and comply with the following guidelines:

- be 2—3 pages of text
- have 1.5 spacing except block quotations (which are indented are single-spaced)
- be written in 11 pt font
- have 1" margins
- include proper footnotes – *not parenthetical citations!*
- include page numbers
- include images. Note: Images should be included at the end of the paper (black and white or color are equally acceptable). Please caption the images – e.g., Salvador Dalí, *The Lugubrious Game*, 1929. Oil and collage on cardboard. Private collection.

### **Reading response blog (5%)**

There are two major 'discussion days' regarding Surrealist manifestos, each of which will be facilitated by a forum on our Moodle page. You must post a question or response, as appropriate, for each discussion day; failing to do so will result in a '0' for that day and will impact your grade substantially.

### **Research preparation (5%)**

The "research preparation" grade is intended to ensure you are on track with writing your research paper. If you submit the required materials to me on time and attend your meeting(s) with me, you will get full credit. Conversely, late assignments will be penalized at the rate of one letter grade per day late. Failing to submit a preparatory assignment, or missing a scheduled meeting without making alternative arrangements, will impact your grade. While I will do my best to work with your schedule and arrange a convenient meeting time, it is your responsibility to meet with me about your research paper. *Failing to arrange a meeting with me or not attending a meeting without prior notice to reschedule will result in "0"-credit for that element of research preparation.*

You must submit a topic for your research paper on February 9. This does not need to be much more than a sentence or two. I will meet with you to discuss your idea. *Meeting with me is part of this preparation grade and is required.*

An abstract consisting of about 200 to 400 words along with an annotated bibliography is due on March 8. This is graded separately, though I may meet with you again to discuss your idea in which case meeting with me is part of this preparation grade and is required..

You do not need to submit a full draft of your paper to fulfill the requirements of "research preparation", though you are welcome to submit writing to me for suggestions, and I encourage you to meet with me outside class about your progress.

### **Class participation**

Class participation is based on individual performance in class discussions and other contributions, including arranging auxiliary meetings with me outside class, if applicable. Although there is no set participation grade, I will take participation into account during final grading, especially for those whose final letter grade is on the "borderline". Please remember that participation is not only important for your grade but is also a key part of our class: come to class ready to contribute, argue, critique, compare ideas, disagree with each other, etc. *Be an engaged audience for your peers!* Also remember that quiet students often make the most important contributions.

### **Grading standard:**

**A range:** Excellent. "A" work is truly exceptional. It achieves a very high degree of originality and insight and shows intellectual sophistication and mastery of the course material. "A" papers take into account required readings and may include additional materials as well. They are technically perfect and written with elegance and style.

Lower "A" range work demonstrates that the student is capable of independent, creative, and critical thought, can synthesize their knowledge well, and can produce a finely wrought product. This level of work contains significant insights and ideas deriving from the student's own research and understanding of the course materials. In addition to the "B" qualities listed below, an "A-" paper is also very well written.

**B range:** Very good. "B" work indicates the student demonstrates sound knowledge of all the facts and information given concerning the object or issue in question. "B" projects will show the student thinking clearly and with rigor about issues and ideas. The student also has the ability to articulate his or her knowledge in the form of a clearly written essay.

Upper and lower ends of this range will indicate, for the former, a higher degree of performance, or, for the latter, a corresponding loss of clarity, insight, sophistication, and/or writing ability.

**C range:** Adequate. "C" work demonstrates the student's basic understanding of the material, with some mistakes or gaps in knowledge of relatively minor import. There may be flaws in written ability or expression (e.g. lack of coherence and organization, spelling and word choice issues, and inability to clearly express ideas or opinions) which detract from the student's ability to demonstrate his or her knowledge.

**D range:** Poor. "D" work displays meager comprehension of the basic course material and major gaps and flaws in the amount and quality of the student's knowledge. "D" papers and exams have serious flaws in factual information or written expression.

**F:** Failure. Failing work shows no knowledge or that the student cannot pull together the few things he or she does know into any synthetic understanding of the material of the class. "F" work will have serious flaws in writing, grammar, spelling, and structure.

**How you can reach me:**

Do you feel lost or have any questions at all about the course? Remember that I am here to help you. *Please* ask for help anytime! It's a cliché but it's true: **The only bad question is the one you don't ask!**

I will be in my office during specified office hours (TBA), though I am usually in my office most of the day and welcome you to come by any time the door is open. You can also e-mail me at [kinge@rhodes.edu](mailto:kinge@rhodes.edu) or, better still, XXXXX; the latter is my personal email address and the one to which I will have faster access. You may also call or text me *any time* at XXX.XXX.XXXX (personal mobile).