

Kansas City Art Institute: Fall 2008
DADA AND SURREALISM
Monday/Wednesday, 4:00-5:20pm

Professor: Dr. Maria Elena Buszek
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M/W 11:00am-12:30pm, or anytime by appointment

Helpsite: <http://www.mariabuszek.com/kcai>
(go to "Dada and Surrealism" to enter our class' primary site)

Course description and objectives: Dada and Surrealism represent a turning point in the evolution of modern art history. Both movements are fundamental to the understanding of both Modernism and postmodernism. In this course we will study, and students will be graded on their understanding of the art, literature, philosophies and film of international Dada and Surrealist artists from World War I to the years immediately following World War II. Since the course deals as much with *history* as with *art*, we will be exploring the different historical events, artistic media and philosophical theories that inform the artworks presented in the class.

Evaluation and grading: Your grade will be based on two exams, two short research papers, and class participation, and evaluated based on the above objectives and specific tenets to be articulated in the assignments/examinations to come. All these grades hold equal weight in determining your grade, which means your final grade will be based on the average of these five grades. Because the exams will be slide intensive, resulting in the impossibility of giving examinations anywhere outside of our class period/classroom, **there can be no make-ups of either examination.** Because you will have plenty of lead-time to research and compose your papers, **late papers will not be accepted under any circumstances.**

Attendance and absence policy: Attendance in class is mandatory, because much of the lecture material will not necessarily be directly or extensively addressed in your textbook readings. Information from lectures will be used to make up the exams, so one's success in the course will be entirely dependent upon one's presence and participation in the classroom each day.

Each student will be allowed THREE unexcused absences from class over the course of the semester. Absences will only be excused when accompanied by official documentation from the Academic Resource Center confirming one's illness or extreme/unusual personal crisis, which must be presented to the professor within a reasonable amount of time. **In any case, unless I am presented with the proper and timely documentation for a student's absence/s, upon the fourth unexcused absence, the student will automatically receive a failing grade ("F") in the class.** Remember that it is *the student's* responsibility to contact me and deal with absences as soon as possible! Please keep this attendance policy in mind when mulling over your use of the "free" absences—I can assure you that you will regret those two days you skipped the day a flat tire/broken alarm/change in your work schedule occurs after you've used up your freebies.

A note on class readings: Your textbook for this class is: **Matthew Gale, *Dada and Surrealism*.** You will also be assigned "reserve" readings that will be linked to our website as they come up on our schedule. The required readings are listed in our course schedule with specific chapters/pages/authors following each day's lecture theme. I expect students to read ahead for each day's lecture, as our readings will be directly addressed in that day's class discussion, and students' participation grade will largely be based on their ability to address/ask questions about that day's readings.

Class participation and conduct: Active participation on the part of each student is essential to the success of this class. Indeed, dialogue will be a crucial part of the way this class addresses the information at hand, and students will be graded on their participation in our class discussions. 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!**

That said: while I try to foster a 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. Students are required to observe the code of conduct articulated in the KCAI Student Handbook, which includes an anti-discrimination statement and no harassment policy.

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. The KCAI Student Handbook clearly defines academic dishonesty as follows:

- A) The copying of another student's work or the use of unauthorized notes and materials during examinations,
- B) Plagiarism, or the presentation of either the written or visual work of others (including that of other students), as one's own
- C) Plagiarism is a serious offense in the academy, as well as illegal in the context of our nation's copyright law. As such, it is important to know what plagiarism is in both one's studio- and liberal arts work. According to the Modern Language Association, plagiarism is "the wrongful act of taking the product of another person's mind, and presenting it as one's own." In other words, plagiarism is the use of not just words but ideas borrowed from someone else without crediting the source. *Students are required to learn the arts-standard, Chicago Manual of Style guidelines for citing sources referenced in their own work, and must follow them carefully in their research and writing projects.*

Any dishonest student caught cheating or plagiarizing will receive an automatic "zero" on the exam/project at hand and be penalized to the fullest extent of KCAI's Academic Dishonesty policy:

All academic dishonesty is taken as an offense against the Institute and may result in penalties assessed by the faculty member teaching the course in which the offense has occurred and the Judicial Board, up to and including expulsion.

When a faculty member has reason to believe that an act of academic dishonesty has occurred, s/he will inform the student/s involved, the head of the department (or director/dean, if applicable) in which the course is offered, and the head of the department (or director/dean, if applicable) in which the student is majoring. The faculty member will forward a report in writing to the Dean of Student Life for presentation before the KCAI Judicial Board. The Judicial Board will interview and/or receive written statements from the student accused of academic dishonesty prior to making any determination.

Once a determination has been made that an offense did occur, faculty members maintain the right to assign a failing grade to the student. [...] Additional penalties, up to and including expulsion, will be determined by the Judicial Board working in tandem with the faculty member who reported the offense.

Disabilities: Students who have documented disabilities and are eligible for accommodations must provide documentation of the disability to Kathy Keller, Disabilities Coordinator [kkeller@kcai.edu] in the Academic Resource Center before accommodations can be provided. Students can get further information through the ARC at (phone) 816/802.3371 or (e-mail) arc@kcai.edu. Please find a way to let me know as soon as possible if you have a disability that may hinder your performance in this class, so that accommodations may be made to satisfy course requirements. Trust me: you will find that I am willing to be extremely accommodating when it comes to student success, and would like to assure just about any student with any disability that they can not only take but do well in my classes when I work in tandem with the ARC.

Questions? Problems? Frustrations? These, my friends, are what your professors are here to help you deal with! I place a priority upon making myself accessible to students, and do my best to be extremely flexible when it comes to meeting and talking with students who would like help. My crucial numbers (phone, e-mail, office) are located above, and I am always willing to answer questions, discuss problems, and ease anxiety.

COURSE SCHEDULE: FALL 2008

AUGUST

- 25: **Introductions, syllabus, questions**
- 27: **Setting up Dada: Expressionism and Cubism**

SEPTEMBER

- 1: **Labor Day: NO CLASS!**
- 3: **Setting up Dada: Futurism, World War I, and Constructivism**
(Gale, Ch. 1,
Website: Filippo Tommaso Marinetti, "The Founding and Manifesto of Futurism" [1909]
and Luigi Russolo, "The Art of Noises" [1913])
- 8-10: **Dada's roots: Zurich**
(Gale, Ch. 2,
Website: Hugo Ball, "Dada Fragments" [1916-17], Tristan Tzara, "Dada Manifesto" [1918])
- 15-17: **Coming to America: Dada in the "New World"**
(Gale, Ch. 3,
Website: Marcel Duchamp, "The Richard Mutt Case" [1917])
- 22: **Dada in the United States and Central Europe**
(Gale, Ch. 4, Dada collective, "Dada Excites Everything" [1921])
- 24-29: **German Dada**
(Website: Richard Huelsenbeck and Raoul Hausmann, "What is Dadaism and what does it want in Germany?" [1919], Hannah Höch, "The Painter" [1920] and George Grosz, "Art is in Danger" [1925])

OCTOBER

- 1-6: **Dada in Paris: Toward Surrealism**
(Gale, Ch. 5, Francis Picabia, "DADA Manifesto" [1920] and "Francis Picabia is an Imbecile..." [1921])
- 8: **Catch-up/discussion: First papers due October 8th at the beginning of class!**
- 13: **Midterm Exam: Dada**
- 15-20: **Beginnings of Surrealism: Affinities**
(Gale, Ch. 6, Website: Sigmund Freud, "On Dreams" [1901], André Breton and Philippe Soupault, "The Magnetic Fields" [1920] and André Breton, "The First Manifesto of Surrealism" [1924])
- 22: **Automatism v. Dislocated realism**
(Website: Salvador Dali, "Photography, Pure Creation of the Mind" [1927])
- 27-29: **Rifts within Surrealism**
(Gale, Ch. 7, Website: André Breton, "The Second Manifesto of Surrealism" [1929])

NOVEMBER

- 3-5: **Identity/Politics: The Surrealist International**
(Gale, Ch. 8, Website: Joan Riviere, "Womanliness as Masquerade" [1927])
- 10-12: **Surrealism and Popular Culture (Movie week!)**
- 17: **Catch-up/discussion: Second papers due November 17th at the beginning of class!**
- 19-24: **Surrealism, War, and Exile**
(Gale, Ch. 9, and Website: Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" [1936])
- 26: **Thanksgiving Break: NO CLASS!**

DECEMBER

- 1-3: **Surrealism's legacy**
(Gale, Ch. 10 and Epilogue)
- 8: **Final Exam: Surrealism**