

ARTH 317

TOPICS IN TWENTIETH-CENTURY ART



Cindy Sherman, *Untitled, # 153*, 1985. Colour photograph, 171 x 126 cm

ART HISTORY

**School of Art History, Classics & Religious Studies
Victoria University of Wellington**

Trimester 1, 2009

KEY DATES

LECTURE PROGRAMME

Wk	Date	TUESDAY	Date	FRIDAY	Tutorials
1	3/3	Introduction	6/3	Modernism and its Discontent	
2	10/3	Duchamp	13/3	Pop Art	1 Modernist Painting
3	17/3	Warhol's Cinema	20/3	Sculpture in the 1960s	2 Warhol's Film
4	24/3	The Minimal Object	27/3	Post-Object Art	3 Fried & Theatre
5	31/3	Europe in the 1960s	3/4	1968	4 Minimalism and after
6	7/4	Adam Art Gallery Visit: Billy Apple	10/4	<i>Good Friday</i>	

Mid-trimester break (April 10 –26)

7	28/4	Feminism and the Critique of Art	1/5	The Art of Performance	5 Feminism
8	5/5	Institutional Critique	8/5	Picturing the Mass Media	6 Reproduction
9	12/5	Postmodernism and its Discontent	15/5	Painting Revival of the 1980s	7 Postmodernism
10	19/5	Exhibiting the Other	22/5	Politics of the Body	8 Primitivism
11	26/5	Disgusting Bodies	29/5	Relational Aesthetics	9 Formless
12	2/6	Art from Aotearoa New Zealand	5/6	Last Words	

Trimester dates: 2 March – 1 July (includes examination period 12 June – 1 July)

ASSESSMENT

Presentation & Paper	35%	date tba
Research Essay	35%	April 8 or June 3
Exam	30%	date tba

ARTH 317
TOPICS IN TWENTIETH-CENTURY ART
Trimester 1, 2009

Course coordinator: Raymond Spiteri
Office Location: Old Kirk 316
Telephone: 463 6769
Email: raymond.spiteri@vuw.ac.nz

Office Hours: Monday 1.00–3.00 pm

Lectures: Murphy LT 101 Tuesday & Friday 9.00-9.50 am
Tutorials: Tuesday 3.10 pm
Wednesday. 9.00 am
Wednesday. 1.10 pm
All tutorials are held in OK 319

Art History is on level 3 (ground floor) of the Old Kirk building. Pippa Wisheart, Art History's Administrator, has her office in OK 306 (463-5800). Notices regarding the course will be posted on the board adjacent to her office. Course information will also be posted on the course Blackboard site (<http://blackboard.vuw.ac.nz>). For general information about Art History see: www.victoria.ac.nz/art-history

COURSE OUTLINE

ARTH 317 investigates 20th-century art through a range of debated issues such as the relationship between art and power, notions of 'primitivism' and the 'other', and representations of sexuality and the body. In 2009 the course will focus on the theoretical and historical context for the emergence of contemporary art practice since the 1960s.

This course assumes a basic knowledge of the history of art during the twentieth century. If you do not feel confident about your knowledge, you will have to make an extra effort to cover more general background reading.

The lecture programme does not cover the entire course content. Lectures and tutorials are important, since they will guide you through the course and provide insight into current opinion about topics covered. However, they must be viewed as *complementary* to your own reading in the field and viewing of images (and, whenever possible, actual works of art). It is very important that you make time to read alongside the formal part of the programme.

LEARNING OBJECTIVES

The course aims of ARTH 317 are:

- to ensure you are familiar with the chronology and key artists in this period of art history;
- to introduce you to some major themes and currents in the writing about art of the 20th century;
- to develop your ability to analyse and interpret art within the relevant social, political and theoretical contexts;
- to develop your skills in visual analysis and, where applicable, to the materials and techniques used in the art of the period;
- to develop your ability to gather and organise relevant information and evidence from published material (that is, secondary sources) and to further your ability to construct an argument using this material;
- to develop further your ability to present material which is coherent and well-written and which demonstrates an understanding and application of the conventions of academic writing (appropriate citation, referencing and documentation);
- to develop your skills in reading art history and to make you aware of the range of available library resources;
- to develop your ability to contribute to group discussions.

COURSE DELIVERY

ARTH 317 is taught through lectures and tutorials.

Attendance at lectures is strongly recommended. Lectures provide you with exposure to key visual images and the opportunity to hear an analysis of various ideas relating to the topic in question. You cannot 'catch up' on lectures by reading the texts, although you will be directed to various pertinent references at each lecture.

Tutorials are held weekly and it is mandatory to attend 7 out the 9 sessions – a positive contribution in tutorials will make a difference to your final mark, particularly if it is on the borderline between grades. Tutorials deal with topics that complement the lecture programme and they provide an opportunity to discuss aspects of the course in a small group and develop your ability to contribute to discussions.

The ARTH 317 *Handbook of Readings* contains a variety of articles, concentrating in particular on those required to prepare for tutorial discussions. It is compulsory for all enrolled students to buy this handbook, which is available from the Student Notes Office.

There is no textbook for ARTH 317.

LECTURE AND TUTORIAL TOPICS

This section contains information on the lecture topics and tutorial questions for each week. It also contains a brief reading list for each week, listing relevant material for the topic.

Lectures are scheduled for Tuesday and Friday mornings at 9.00–9.50 am in MYLT 101. There are nine tutorials during weeks 2-11. There are no tutorials in weeks 1, 6 and 12.

Tutorial Presentations

Each student must give a 10-15 minute tutorial presentation during the semester. You are also required to submit a 2000 word **paper** (with bibliography), due at the time of the presentation. Topics will be assigned during the first tutorial held during week 2. The tutorial presentation and paper is worth 35% of your final assessment.

Tutorials are a mandatory part of ARTH 317. Preparation for these and group discussion of the topics they cover will ensure you gain more from the course, and an energetic contribution in tutorials will make a positive difference to your final mark, particularly if it is on the borderline between grades.

Reading List

The reading lists for each week are divided into two sections.

The **Essential Reading** represents the absolute minimum preparation expected for each tutorial. You should allow sufficient time to read and understand the reading, so do not leave your reading to the last minute. These readings are found in the *ARTH 317 Handbook of Readings*.

The **Recommend Reading** directs you to other reading directly relevant to the week's lecture or tutorial. This represents background reading for understanding the themes of ARTH 317 and to respond adequately to the final exam. I have requested that the library place these books on three-day loan (or closed reserve).

- ❖ This symbol indicates that the reading is included in the *ARTH 317 Handbook of Readings*.

LECTURES

Tuesday	3/3	Introduction to ARTH 317
Friday	6/3	Modernism and its Discontent
Tuesday	10/3	Marcel Duchamp, American Artist
Friday	13/3	Pop Art and Mass Culture
Tuesday	17/3	Warhol's Cinema
Friday	20/3	Sculpture in the 1960s
Tuesday	24/3	The Minimal Object
Friday	27/3	Post-Object Art
Tuesday	31/3	The Other Side of the Pond: Europe in the 1960s
Friday	3/4	1968

Mid-Trimester Break

Tuesday	28/4	Feminism and the Critique of Art
Friday	1/5	The Art of Performance
Tuesday	5/5	Institutional Critique
Friday	8/5	Picturing the Mass Media
Tuesday	12/5	Postmodernism and its Discontent
Friday	15/5	The Painting Revival of the 1980s
Tuesday	19/4	Exhibiting the Other
Friday	22/5	Politics of the Body
Tuesday	26/5	Disgusting Bodies
Friday	29/5	Relational Aesthetics
Tuesday	2/6	Beyond the Long White Cloud: Art from Aotearoa New Zealand (Guest lecture by Tina Barton)
Friday	5/6	Last Words

ASSESSMENT

ARTH 317 is assessed by means of a **class presentation and written paper** (2000 words), a **research essay** (2000 words), and a 2 hour **final exam**.

The relative weight of the course assessment is 70% in-term, and 30% final exam.

The percentage weight of the different assignments is as follows:

- | | | |
|-------------------------|-----|----------------------------------|
| a) Presentation & Paper | 35% | date tbc |
| b) Research Essay | 35% | April 8 or June 3 |
| c) Final Exam (2 hrs) | 30% | date tbc (June 12 –July 1, 2009) |

The date for the tutorial presentations will be set during the first tutorial meeting. The date for the research essay depends on when you give your tutorial presentation: for those with tutorial presentations before the mid-trimester break, your essay is due on **June 3**. For those with tutorial presentations after the mid-trimester break, your essay is due on **April 8**.

These assignments are designed to fulfil the teaching objectives outlined earlier in the course outline:

- The **tutorial presentation** requires you to present a response to a set question to your tutorial group. The presentation should consist of a 10–15 minute oral presentation using appropriate visual aids (i.e., powerpoint or Artstor presentation). You are also required to submit a 2000 word paper based on your presentation, using appropriate scholarly conventions (i.e., acknowledge sources and bibliography of works consulted).
- The **research essay** requires you to read relevant art historical and critical literature, testing your ability to organise this and to construct an argument. It provides an opportunity for you to investigate an aspect of the history of art in the light of the social, political and theoretical context afforded by the art history and critical commentary relating to the period. The essay topics are framed in such a way that you will develop your analytical and observational ability as well as your research, writing and presentation skills. All written work must cite sources in footnotes, and include a bibliography of all works consulted during the research process, using appropriate scholarly conventions.
- The **exam** will consist of short essay questions, and will provide an opportunity to demonstrate your understanding of the topics addressed in lectures, tutorials and course readings.

If you require an extension you must contact the course coordinator and complete an *ARTH 317 request for extension form*, which must be signed by the course coordinator and then submitted with the assignment. Assignments received without this form will be penalized by 2% per day.

Students are required to attend tutorials. It is mandatory to attend 7 out the 9 sessions. Preparation for these ensures that you gain more from the course. An energetic

and positive contribution to tutorial discussions will make a difference if your final mark is on the borderline between grades.

All written work must acknowledge sources in footnotes and include a bibliography using appropriate scholarly conventions.

Ensure that you are presenting a point of view in your essay and that the points you make support that view. Plan your essay thoroughly, organising your thoughts clearly and logically so that the argument you develop is understood by the reader. You may discuss progress on your essay with your tutor at any stage, but the tutor cannot comment on a draft prior to the final date.

You must pay attention to setting out, correct grammar, spelling and punctuation. By 300-level you should be familiar with and apply the conventions of academic art history writing. Please refer to the departmental handbook, *Researching and Writing Art History Essays* for guidance (available on Blackboard).

All written work must be typed. Leave a generous margin on the left-hand side for the marker's comments. If writing is not your strength, ask someone to check your work – many an essay with good ideas is marred by poor presentation. More information on essay writing is available on the course Blackboard site.

Please ensure you keep a hard copy of what you submit. If using a computer, please include a word count at the end.

Essays will be marked by the course coordinator. A second opinion may be requested in the final assessment of any piece of written work.

Workload: The University recommends that you spend approximately 18 hours per week, inclusive of lectures and tutorials, on a 300-level course in order to maintain satisfactory progress. Please ensure that you are able to set aside at least this amount of time throughout the course – it is not worth taking on a greater workload than you can manage.

Mandatory course requirements for ARTH 317 will be satisfied with 70% tutorial attendance (i.e., at least 7 tutorials), completion of one research essay, one class presentation and written paper, and one exam. All internal assessment must be met by Friday, June 5, 2009.

It is essential that all pieces of work are received from each student completing ARTH 317. All requirements are strictly enforced.

GENERAL INFORMATION

GENERAL UNIVERSITY STATUTES AND POLICIES

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

This website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates.

TAPING OF LECTURES

All students in the School of Art History, Classics and Religious Studies are welcome to use their own audio-tapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>