EXPANDED COURSE DESCRIPTION
ART HISTORY
School of the Arts, Media, Performance and Design
Department of Visual Art Art History
FA / ARTH 3680E3.0 SECTION A
1960S ART IN THE USA AND EUROPE
FALL 2017 / WINTER 2018

Last Modified Date: 09/08/2017

COURSE CALENDAR DESCRIPTION

Examines the work, processes and context of artists who emerged in Europe and the United States immediately after the Abstract Expressionists and their European counterparts. These may include: Post-painterly Abstraction, proto-Pop, Pop Art, Cubist-Constructivist sculpture, Minimalism, photo-realism, earth art, kinetic art, the El Paso group in Madrid, Joseph Beuys, the beginning of post-modern architecture, and early performance art. Course requirements: Individually chosen mix of essays and tests. Prerequisite: FA/VISA 2620 6.00

INSTRUCTOR(S)

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SPECIAL FEATURES

We will consider “art” as one part of the transformations occurring during the 1960s within the U.S., Europe (including England, France, Netherlands, Germany and Austria) and Canada. Although our topics are loosely structured around particular art movements of the time period, we will focus our analysis on the ways in which different art forms (like painting, sound, performance, video and film) blurred the boundaries of their mediums while intersecting with the radical social and cultural changes occurring across the West.

You will note that this is a blended course, and there is a very good reason for this. Because we will consider a good deal of experimental video and film, some of which will need to be screened during and outside of our class meetings, some of your class participation will need to take place “online” (there will be detailed requirements to follow as needed). This approach will allow you the opportunity to pursue your individual interests and analysis in light of our class topics and give us time to properly view the diverse works that we will encounter over the course of the semester.

TOPICS AND CONCEPTS

Course Schedule
*Instructor reserves the right to make changes to the schedule if the need arises*
Week 1: Sept. 7: Intro: Starting with the 1950s; art works, context
In Class Viewings
Post Class: Look at syllabus in detail; post any questions/concerns to Moodle Forum
Week 2: Sept. 14: Engaging the Audience/Pushing Boundaries/Process
Readings: Twentieth Century Performance Reader 3rd Edition (online through library) – Ch. 36 (Kaprow) and ch. 41 (Macinus)
Pre-class Viewings: Variations 5 (1965) – John Cage et al
Pre-class Writing: A. React to this piece; B. Discuss this piece in light of one of our readings
In Class Viewings
Recommended: Store Days – look at whatever is of interest (reserve)
Week 3: Sept. 21: Pop Art
Readings: Kozloff, Max. “‘Pop' Culture, Metaphysical Disgust, and the New Vulgarians,” Art International March 1962. (on Moodle)
Glueck, “Pop Food” and “Pop Art launch” (on Moodle)
Rublowsky, “The New Movement Arises” Pop art (and any other photos/sections that you want to look at) (on Reserve)
The Pop Revolution: ch. 4 (on Reserve)
Pre-Class Writing: Post one “pop artist,” from any time period. In 3-4 sentences, describe why you chose this example as a representative of the genre (post on Moodle).
In class viewing
Further Reading, if interested: “Survey,” Pop! (reserve)
Week 4: Sept. 28: Pop Art/Europe Revolution
Readings: Glueck: “Americans Abroad” (Moodle)
Crow, ch. 2 (reserve)
Vienet in Guy Debord and the Situationist International: pgs. 181-185 (Reserve or on Moodle)
“Clean Up Your Act” (Viennese Actionists) (Moodle)
Website: British Library, “Provo”
Pre-Class Writing: Choose something from one of the works in Pop! (on reserve in library): react to it, with reference to one outside reference (post on Moodle).
In Class Viewings
Week 5: Oct. 5th: New Cinema Week
Readings: Renan, An Introduction to American Underground Film, ch. 1 (reserve)
Pre-Class Viewing Assignment: NFB clips (Moodle)
In Class Viewings
Further Reading, if interested: Making Waves: ch. 1 and 6 (reserve)
Week 6: Oct. 12: Midterm/Intro to 2nd half
In-class essay (choose one of the questions: write for 60 minutes; details to follow)
In Class Viewings
Week 7: Oct. 19: Psychedelic #1 – NYC/Intro – Start time/end time TBA
Readings: Summer of Love: ch. 3; ch.11 (reserve)
Pre-class Writing: List one adjective (or phrase) to describe the psychedelic (to public forum)
In Class Viewing
Post-Class Writing: by 11 pm on Wednesday, Oct. 25: Discuss this film as part of the Psychedelic:
1. formally and 2. conceptually.
Week 8: Oct. 26: Reading Week – No class meeting
Week 9: Nov. 2: Psychedelic #2 – Canada; London
Reading: Psychedelic, “Eternal Moments” by Morgan (reserve)  
Summer of Love: ch. 2 (on reserve)  
OR  
Links on Moodle  
Web: Michael Snow bio  
Pre-Class Viewing: Jean Beaudin, Vertige, 1969.  
Pre-Class Writing: Respond to Vertige. (one small paragraph)  
In-Class Viewings  
Week 10: Nov. 9: Psychedelic #3 – West Coast  
Reading: Summer of Love: ch. 15 (reserve) OR Vanity Fair article on Moodle  
Wolf, “The Bus” Electric Kool-aid Acid Test (reserve)  
Pre-Class Writing: Pick one thing/person discussed in the readings for today; describe it in light of an outside link (url also posted to Moodle) (public forum) – try not to choose the same thing as another person!  
In Class: Hear about your findings  
In-Class Viewings  
*Last Day to drop course without receiving a grade: Nov. 10, 2017*  
Week 11: Nov. 16: French avant garde in Film – Agnes Varda – ONLINE ONLY (No Face-to-face meeting)  
Watch: Le Bonheur (streaming)  
Cleo 5 a 7 (streaming)  
Reading: Queenan, “We’ll Always Have Paris” (Moodle)  
Ebert review (Cleo) (Moodle)  
La Bonheur review (criterion) (Moodle)  
Writing, part 1, 300-500 words per part (by 1:30 PM Thursday, the 16th): A. Pick one scene from Le Bonheur. React to it (post to Moodle; private link).  
B. Pick one scene from Cleo 5 a 7. React to it (post to Moodle; private link).  
Part 2 (the completion of both of these parts will count towards one of your “pre-class writing” assignments): A (by 1:30 PM Thursday, the 16th): Considering these two films, how do you think Varda views the situation of women in France during this time period? Why? Use at least one scene from at least one of the films to direct your response. (public forum)  
B. (by 11:59 pm Thursday, the 16th): Choose one of your classmate’s responses to question 2. Respond respectfully to them, including one web source to back up your response.  
Recommended: Sontag and Varda video (Moodle)  
Week 12: Nov. 23: Women making Art, part 1  
Readings: Oliveros (moodle)  
Articles linked through Moodle  
Pre-Class Viewing: Wieland, Rat Life and Diet in North America 1968 (online)  
Pre-Class Writing: React to Wieland’s film (one small paragraph): what is she critiquing, and how is she employing experimental techniques?  
In Class Viewing  
Week 13: Nov. 30: Women making Art, part 2 – Start/End Time TBA  
Readings: Articles linked through Moodle
In Class Viewing
Post Class Writing: In your opinion, does Shirley Clarke’s position as a white woman influence the work Portrait of Jason? Use one scene to back up your discussion. (Due by Dec. 4th, 11:59 PM)
Final Paper due during Finals week (date TBA; will be decided as a class)

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Course and Learning Objectives
The purpose of this course is to explore the intersection of art and culture in the 1960s USA, Europe, and Canada within a larger historical context that is identified in part through rapid social, cultural, and economic change.
By the end of this course, students should be able to:
1. Analyze the relationship between different kinds of art forms in a given time period (the 1960s) and produced in particular geographic regions (North America; Europe);
2. Observe the connections between art and other kinds of artifacts produced in the same decade;
3. Engage with writings, both scholarly and non-scholarly, about different forms of art;
4. Express their interpretations of art in both written and verbal forms, in traditional and online formats.

GRADED ASSESSMENT

Textbooks
Articles on Reserve in Library
Articles on Moodle
Websites (like NFB; Ubuweb)
Out-of-class viewings (available online)
In-Class Viewings (list on Moodle)
Evaluation (descriptions after Course Schedule)
Pre-Class Writings (8 in total): 15%
Post-Class Writings (2 in total): 10%
Midterm: 20%
Agnes Varda Assignment: 10%
Final Paper: 35%
Participation/Attendance: 10%

Assignment Breakdown
Pre-Class Writings (8 in total): 15%
These writings are meant to consider the readings/viewings that are assigned for a given week. These short assignments are meant to prep you for the upcoming class discussion as well as to consider the material both independently and in light of the views of your peers.
Post-Class Writings (2 in total): 10%
These writings are meant to reflect upon our in class screenings in light of the readings and other texts assigned for that day. 2 pages, double-spaced (approximately 500 words); must engage with the readings and the film of the day in a meaningful way, i.e. include analysis and not just plot and article summaries.
Midterm: 20%
Our midterm will be an in-class essay in response to one of three questions. You will know the questions and requirements ahead of time so that you can choose what you want to write about and to organize your material before arriving to class. The essay should be as organized as possible (pre-planned before the class session starts), as there is a strict time limit (60 minutes) to direct your writing.

Agnes Varda Assignment: 10%

On Nov. 16th, we will not meet in our regular classroom. Instead, all of the work for that day will be completed online. After watching two films by Agnes Varda and reading some articles, there are three questions that you will need to answer. These questions are meant to consider the films themselves in light of the larger context of the 1960s, and one of these questions is a response to your peers. Note the sliding deadlines for the three questions so that you don’t lose points for late submission.

Final Paper: 35%

This final paper should answer the following question: How does art of the 1960s reflect its social and cultural context? This is a very general question that can be used to really explore your interests. However, there are a few requirements:
- Your response can centre on anything that we discussed after the in-class Midterm.
- *Note: you can also draw connections to topics discussed earlier in the semester, just make sure to have some kind of sustained discussion on something from the latter part of the semester as well.*
- *Also Note: You can explore art from other countries than those discussed in this class, but you have to make a connection, in some way, to our course material in the second half of the semester*
- You need to discuss at least three artistic works in your analysis.
- You need to discuss at least one historical aspect of the 1960s in order to analyze how an artwork might be connected to its time period.
- You need to include 5 sources. At least one of them has to be a scholarly source that was not assigned as one of our course readings. Conversely, if you decide to include a lot of outside sources, you still need to include at least one of the readings that was assigned after the Midterm.
- Use whatever in-text citation and works cited style that you like – just be consistent.
- Page limit: 5-7 pages (2500-3500 words), 12 point font, times new roman, double spaced.

DUE DATE: December 2017 – as a class, we will decide due date later in the semester

Participation/Attendance: 10%

This course demands full attendance and full mental participation. I encourage you to use your phones and laptops to supplement our class discussions, but not to subvert them. You will lose points from your participation grade if you Facebook, text, etc. during class. And I will not always give you a warning (p.s. it is pretty easy to tell the difference between people chatting with friends online and using their phones/laptops for legitimate purposes)!

Discussion during class is STRONGLY encouraged. This doesn’t mean that you need to participate every minute of every class, but your take on things is important and should be shared with the class. *No side conversations, please*

Because we only meet once a week, I do not allow for unexcused absences. However, if you
know that you will miss class because of a legitimate reason, let me know ASAP so that you can make up the work.

ADDITIONAL INFORMATION

Course, Faculty, and University Policies
Grading, Assignment Submission, and Lateness Penalties
Grading: The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests* will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.)

(For a full description of York grading system see the York University Undergraduate Calendar – http://calendars.registrar.yorku.ca/2015-2016/academic/grades/index.htm)

Students may take a limited number of courses for degree credit on an ungraded (pass/fail) basis. For full information on this option see Alternative Grading Option in the AMPD section of the Undergraduate Calendar - http://calendars.registrar.yorku.ca/2015-2016/faculty_rules/FA/grading.htm

*Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.*

Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment. Assignments are to be handed in on Moodle; instructions will be given for each assignment as we approach the due date.

Lateness Penalty: Late assignments may be given a penalty. If you are struggling to meet a specific deadline, please come see me BEFORE the due date so that we can discuss your situation. Further exceptions to the lateness penalty may be given for valid reasons such as illness, compassionate grounds, etc. but will require supporting documentation (e.g., a doctor’s letter).

Missed Test: Students with a documented reason for missing the midterm exam, such as illness, compassionate grounds, etc. which is confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation from the Course Instructor, which will most likely require a more formal essay to be handed in shortly after receiving the accommodation request. Further extensions or accommodation will require students to submit a formal petition to AMPD.

University Grading Scheme and Feedback Policy
The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

"20% Rule"
No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

Drop Deadlines -- 2017/2018 Academic Year
Last date to drop a fall term (F) course without receiving a grade: November 10, 2017
Last date to drop a winter term (W) course without receiving a grade: March 9, 2018
Last date to drop a full year (Y) course without receiving a grade: February 9, 2018

IMPORTANT COURSE INFORMATION FOR STUDENTS: Academic Policies
All students are expected to familiarize themselves with the following information, available on the Senate Committee on Curriculum & Academic Standards webpage (see Reports, Initiatives, Documents)
http://www.yorku.ca/secretariat/senate_cte_main_pages/ccas.htm

• York’s Academic Honesty Policy and Procedures/Academic Integrity Website
  1. Ethics Review Process for research involving human participants
  2. Course requirement accommodation for students with disabilities, including physical, medical, systemic, learning and psychiatric disabilities
  3. Student Conduct Standards
  4. Religious Observance Accommodation

Academic Honesty and Integrity
York students are required to maintain high standards of academic integrity and are subject to the Senate Policy on Academic Honesty (http://secretariat-policies.info.yorku.ca/policies/academichonesty-senate-policy-on/)
There is also an academic integrity website with complete information about academic honesty. Students are expected to review the materials on the Academic Integrity website (http://www.yorku.ca/academicintegrity).

Access/Disability
York provides services for students with disabilities (including physical, medical, learning and psychiatric disabilities) needing accommodation related to teaching and evaluation methods/materials. These services are made available to students in all Faculties and programs at York University.
Students in need of these services are asked to register with disability services as early as possible to ensure that appropriate academic accommodation can be provided with advance notice. You are encouraged to schedule a time early in the term to meet with each professor to discuss your accommodation needs. Please note that registering with disabilities services and discussing your needs with your professors is necessary to avoid any impediment to receiving the necessary academic accommodations to meet your needs.
Additional information is available through Counselling & Disability Services at www.cds.info.yorku.ca/ or from disability service providers:
  • Personal Counselling and Learning Skills Services: N110 BCSS, 416-736-5297
  • Mental Health Disability Services: N110 BCSS, 416-736-5350
  • Learning Disability Services: W128 BCSS, 416-736-5383
  • Physical, Sensory and Medical Disability Services: N108 Ross, 416-736-5140, TTY: 416-736-5263
Deaf and Hard of Hearing students can also contact psmds@yorku.ca
Glendon students - Counselling & Disability Services, Glendon Site: Glendon Hall E103, 416-487-6709

Ethics Review Process
York students are subject to the York University Policy for the Ethics Review Process for Research Involving Human Participants. In particular, students proposing to undertake research involving human
participants (e.g., interviewing the director of a company or government agency, having students complete a questionnaire, etc.) are required to submit an Application for Ethical Approval of Research Involving Human Participants at least one month before you plan to begin the research. If you are in doubt as to whether this requirement applies to you, contact your Course Director immediately.

Religious Observance Accommodation
York University is committed to respecting the religious beliefs and practices of all members of the community, and making accommodations for observances of special significance to adherents. Should any of the dates specified in this syllabus for an in-class test or examination pose such a conflict for you, contact the TA within the first three weeks of class. Similarly, should an assignment to be completed in a lab, practicum placement, workshop, etc., scheduled later in the term pose such a conflict, contact the TA immediately. Please note that to arrange an alternative date or time for an examination scheduled in the formal examination periods (December and April/May), students must complete an Examination Accommodation Form, which can be obtained from Student Client Services, Bennett Student Services Centre or online at http://www.registrar.yorku.ca/pdf/exam_accommodation.pdf (PDF)

Student Conduct
Students and instructors are expected to maintain a professional relationship characterized by courtesy and mutual respect and to refrain from actions disruptive to such a relationship. Moreover, it is the responsibility of the instructor to maintain an appropriate academic atmosphere in the classroom, and the responsibility of the student to cooperate in that endeavour. Further, the instructor is the best person to decide, in the first instance, whether such an atmosphere is present in the class. A statement of the policy and procedures involving disruptive and/or harassing behaviour by students in academic situations is available on the York website http://www.yorku.ca/univsec/policies/document.php?document=82

Please note that this information is subject to periodic update. For the most current information, please go to the CCAS webpage (see Reports, Initiatives, Documents): http://secretariat.info.yorku.ca/senate/

Additional Information can be found at the following links:
* Alternate Exam and Test Scheduling
* Important University Sessional Dates (you will find classes and exams start/end dates, reading/cocurricular week, add/drop deadlines, holidays, University closings and more.
http://www.registrar.yorku.ca/enrol/dates/index.htm
* Manage my Academic record
http://myacademicrecord.students.yorku.ca/

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.
Moodle @ York University