CRN: 15791  
Class Meeting Times: Mondays / Wednesdays, 10:30 – 11:50 a.m.  
Classroom: Fox Fine Arts A458 (4th floor)  
Professor: Dr. Warak  
Email: mcwarak@utep.edu  
Office Hours: M, 12:00 – 2:00; W, 12:00 – 1:00; and by appointment  
Office: Fox Fine Arts A455  
Office Phone: (915) 747-5150 (during office hours)

ABOUT YOUR PROFESSOR  
Dr. Melissa Warak is Assistant Professor of Contemporary Art and specializes in the relationship of music and sound to art of the twentieth and twenty-first centuries. Dr. Warak earned a B.A. in English literature and art history from Vanderbilt University, an M.A. in art history from the University of Texas at Austin, and a Ph.D. in art history from the University of Texas at Austin. Her current research focuses on the ways that visual artists from the mid-fifties to late sixties employed musical models in their work. Aside from musical and sound art, her research interests include the history of abstraction, spirituality in modern and contemporary art, science and technology in modern and contemporary art, and astronomy in art. Her research has been supported by grants and fellowships from the National Portrait Gallery of the Smithsonian Institution, the Getty Research Institute, the Royal Music Association of the United Kingdom, the Menil Collection in Houston, the Crystal Bridges Museum of American Art, the Kress Foundation, and the Yale University Art Galleries, among others.

COURSE DESCRIPTION  
This course is a history of performance art from the early twentieth century to the present. We will cover roughly one hundred years of the history of performance from the first public reading of the Italian Futurist manifesto to the present. Because the term “performance art” was not in use in the art world until the late 1960s, we will think of the first fifty years of the course as an experimental period that we will follow mostly chronologically to look at the foundations (in performances in visual art, music, film, theatre, etc.) for later performance. The second part of the course will then explore particular themes of performance art from the 1960s to the present.

COURSE OBJECTIVES  
This course is deeply infused with a politics of feminism, queer studies, and critical race studies as part of art historical study. We will seriously consider art that deals frankly with bodies, sexuality, race, and violence. Further, some of the art we will study was created with the intention of challenging the comfort levels of the viewer. In that sense, we should all strive to create a classroom environment that is a safe place for ideas but that is also respectful to difference of opinion. It is not expected that you should enjoy – in a conventional sense – or agree with the ideological premises of all of the art explored in this course. Please come see me in the first week of class if you would like to discuss any concerns about this.

During this course, students will develop their understanding of the history of performance art and acquire skills essential to the professional art historian. These include the following:
1. Developing writing skills, oral presentation competencies, and points of view needed by professional art historians.
2. Learning to find and use resources for answering research questions and problems.
3. Analyzing and critically evaluating ideas and arguments.
4. Gaining knowledge of the terminology, trends, and methodologies used to study modern and contemporary art.
TEXTS / RESOURCES
Our required textbook is RoseLee Goldberg’s *Performance Art: From Futurism to the Present*. We will use the third edition from 2011, which has the ISBN number 0500204047. Readings are designated under the tentative course schedule below. Entries for the Goldberg text will be indicated in the course schedule as “Goldberg, pp. <designated pages for that day>.” Selected scholarly articles—marked with a ([PDF](#)) in bold—will also be posted to the course’s related Blackboard page (see schedule). Students are responsible for downloading these from Blackboard. All readings need to be completed before the class period for the day.


GRADING POLICY
This course will have **three exams**. Exams will be essay questions (you will have a choice). Because we will look at many videos and other forms of time-based media, we will not have specific image lists for each exam. Instead, students will decide on appropriate examples from class for their essay exams. Exams will be OPEN NOTE, so make sure to take notes extensively. The exams are not cumulative. See me for ways to improve your note-taking skills.

Students will write **one paper** with a research component. An assignment sheet for the paper will be posted to Blackboard; make sure to read it thoroughly. Each student will also be responsible for teaching / presenting on an artist on a given class day. Students will also be graded on discussion participation in class. A good rule of thumb is to try to contribute at least once per class (via ideas, questions, or responses to other students). Lastly, we will have eleven **reading quizzes** (worth 10 points each) throughout the semester; students will take these at the beginning of class. There are no makeup quizzes, but the lowest quiz grade will be dropped.

This course will be graded on a **scale of 500 points**.

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<thead>
<tr>
<th>Component</th>
<th>Points</th>
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<tbody>
<tr>
<td>Reading Quizzes (11)</td>
<td>100</td>
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<tr>
<td>Participation</td>
<td>25</td>
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<td>Artist Presentation</td>
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<td>Exam 1</td>
<td>50</td>
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<td>Exam 2</td>
<td>75</td>
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<td>Exam 3</td>
<td>75</td>
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<tr>
<td>Research Paper</td>
<td>150</td>
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Therefore, here is the point breakdown for final course grades:

- 448 – 500 points: A
- 397 – 447 points: B
- 347 – 396 points: C
- 297 – 346 points: D
- 000 – 296 points: F

ATTENDANCE POLICY (MANDATORY ATTENDANCE)

Policy in short:
- Allowed absences (including illness) without penalty = 3 absences
- Tardies = ½ absence
- Automatic failure = 6 absences
- Attendance bonus = 10 points

Policy in detail:
Class attendance is a requirement and use of the full class period is expected. An attendance sheet will be passed around at the beginning of each lecture; make sure you (and only you) sign it every day. Students should never sign the attendance sheet for anyone else or ask anyone to sign for them.

You will be **allowed three absences** for any reason without grading consequences. It is up to your discretion how you use these, including for illness, and you do not need to notify me in advance except in the case of a religious holy day (see below). More than three absences from class will result in a lowering of your overall grade by **twenty points per absence** (remember that this class is graded on a scale of 500 points). Students who are more than **five minutes late** or who leave early without permission will be given half credit for attendance. **Tardies / half credits** will figure into the absence count. **Six absences will result in an automatic failure of the course; this includes tardies.** That said, you will receive an **attendance bonus** of ten points to your final grade if you have perfect attendance and no tardies (no exceptions; attendance must be 100%).

Students are responsible for acquiring notes and announcements made during missed classes, so I encourage you to make a friend and exchange contact information. Your professor will not provide notes for any student.

**READING QUizzes**
Students will take the daily ten-minute reading quizzes at the beginning of class. Be sure to arrive to class on time. There are no makeup quizzes. The quizzes may be on one or all of the readings assigned for a given day and will likely be short answer, fill-in-the-blank, and true/false questions. To prepare for these, you should make sure to read the texts carefully and take notes on them in your notebook (this will also help with the exams). You may find it useful to skim the readings once for the larger issues at stake and then take notes during a second more careful reading. Be sure that you can identify the author’s arguments and the primary evidence used to support them. As you read, think critically about what might be useful about the texts for our course topic.

**TAKING NOTES IN CLASS**
Exam material will come from ideas discussed in class; the readings supplement lectures and discussions. Completing the readings will not take the place of attendance and participation in class. It is critical that students take notes in class. Think of the exams as a way to show off what you have learned in class. I recommend bringing a notebook designated just for this course. Using bullet points will help you write down more information. Vocabulary and important terms will be written on the Powerpoint presentation slides and you should pay special attention to these terms and the works of art where they may be applicable. Basic identifying information for each work will also be provided on the Powerpoints (artist name, title, date).

***COURSE POLICIES***

**EMAIL POLICY**
All course correspondence from me will take place via Blackboard’s email function. Make sure that you are receiving emails through Blackboard and that you have a current email address on file. Please note that, due to FERPA regulations, I will not email with students about grades. If you have a question or concern about a grade, please visit office hours or make an appointment. Additionally, if you have a question that requires a long answer, you may be asked to come see me in person to save time. Lastly, please remember that emails are considered a form of professional correspondence and a little courtesy goes a long way.

**LAPTOPS, TABLETS, AND PHONES**
Students may not use computers and other electronic devices (including recording devices) **during class.** It is important that students focus their attention on the lectures and projected images without distractions and that they take careful and detailed notes. Cell phones and tablets should be silent and kept out of sight (I can see you text under your desk).
Their bright lights are very distracting in a dark classroom. **Leave the room if you absolutely must use your phone.** You will be reprimanded and marked absent if you are caught using your phone in the classroom. Repeat offenses will result in disciplinary action. If a cell phone is in any way visible during an examination, that student will automatically fail the exam.

**CLASSROOM ETIQUETTE**
Please be respectful of other students in the classroom. Inappropriate behavior includes coming late or leaving early, using phones for any reason, passing notes, excessive whispering with friends, packing bags before class is over. Use the restroom BEFORE class. Inappropriate behavior in the classroom may result in a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with university policy.

**MAKE-UP POLICY**
The paper assignment sheet explains a late work policy. There are no makeup exams or quizzes. Plan your semester accordingly.

**PAPER FORMATTING AND WRITING HELP**
All papers must be uploaded to Turnitin. For all questions pertaining to grammar, syntax, footnoting and style, see the latest edition of the *Chicago Manual of Style*. For an excellent tutorial on how to document sources properly, see the following webpage: [http://bcs.bedfordstmartins.com/resdoc5e/RES5e_ch10_s1-0001.html](http://bcs.bedfordstmartins.com/resdoc5e/RES5e_ch10_s1-0001.html)

Students who are concerned about the quality of their writing should contact the Writing Center and make an appointment well before the deadline: [http://academics.utep.edu/writingcenter/](http://academics.utep.edu/writingcenter/)

**ACADEMIC DISHONESTY AND PLAGIARISM**
Academic dishonesty or cheating will result in failure in this course. All students are expected to engage in all academic pursuits in a professional manner and to maintain honesty and integrity. All students are responsible for knowing the requirements of academic honesty set forth by UTEP. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to the following: cheating on an examination or other academic work which is to be submitted, plagiarism, forgery of signatures, and the abuse of resource materials. See the UTEP policy on academic integrity and scholastic dishonesty: [http://sa.utep.edu/osccr/academic-integrity/](http://sa.utep.edu/osccr/academic-integrity/)

**POLICY FOR STUDENTS WITH DISABILITIES**
Reasonable accommodations will be made for students with limitations due to disabilities provided that they are registered with the Center for Accommodations and Support Services (CASS) and procure the proper documentation: [http://sa.utep.edu/cass](http://sa.utep.edu/cass) (telephone: (915) 747-5148). Students with documented disabilities must meet with the instructor within the first two weeks of class, with CASS documentation in hand, in order to inform him of any special needs. If particular accommodations are required for the exams, the instructor must be informed and presented with the appropriate CASS documentation at least ten days before each scheduled test or no accommodations will be permitted.

**POLICY FOR STUDENT ABSENCES ON RELIGIOUS HOLY DAYS**
Section 51.911(b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. Section 51.911 (a) (2) defines a religious holy day as: “a holy day observed by a religion whose places of worship are exempt from property taxation under Section 11.20....” See your professor at least a week in advance if you intend to miss class or an examination in observance of a religious holy day and accommodations will be made.
***TENTATIVE COURSE SCHEDULE (subject to change)***

**M, Aug. 24**
Topic: Introduction and definitions of performance

**W, Aug. 26**
**READING QUIZ #1**
Topic: Self-Portraiture as Performance of Self? I
Reading: W. Ray Crozier and Paul Greenhalgh, “Self-Portraits as Presentations of Self” (PDF)

**M, Aug. 31**
Topic: Self-Portraiture as Performance of Self? II
Student Presentations: Vik Muniz / Evan Penny

**W, Sept. 2**
**READING QUIZ #2**
Topic: Futurism and European Drama
Reading: F.T. Marinetti, “Futurist Manifesto” (PDF); Luigi Russolo, “The Art of Noises – Futurist Manifesto” (PDF); Goldberg, pp. 11-30
Student Presentation: Umberto Boccioni

**M, Sept. 7**
NO CLASS / Labor Day Holiday

**W, Sept. 9**
**READING QUIZ #3**
Topic: Dada, the Russian Avant-Garde, and Sound Poetry
Reading: Goldberg, pp. 31-43; 55-65; Debbie Lewer, “Hugo Ball, Iconoclasm, and the Origins of Dada in Zurich” (PDF); Kazimir Malevich, “Suprematism” (PDF)
Student Presentation: Aleksei Kruchenykh

**M, Sept. 14**
Topic: Dance, Bauhaus, and Performance
Reading: Goldberg, pp. 97-120
Student Presentations: Martha Graham / Loïe Fuller

**W, Sept. 16**
Topic: Surrealism and Early Film History
Reading: Goldberg, pp. 75-78; 85-96
Student Presentations: Joseph Cornell / Maya Deren

**FRIDAY, Sept. 18 (optional)**
Akio Suzuki and Aki Onda lecture / performance at UTEP
Saturday, Sept. 19 (optional)
Akio Suzuki and Aki Onda performance at James Magee’s The Hill (Cornudas Mountains); student tickets $25

M, Sept. 21
READING QUIZ #4
Topic: Abstract Expressionism, Jazz, and Beat Poetry
Reading: Harold Rosenberg, “The American Action Painters” (PDF); Alan Watts, “Beat Zen, Square Zen, and Zen” (PDF); Allen Ginsberg, “Howl” (PDF); PennSound site (listening)
Student Presentations: Gary Snyder / Charlie Parker

W, Sept. 23
Topic: Black Mountain College and Gutai / Exam Review
Reading: John Cage, liner notes to Indeterminacy (PDF); Goldberg, pp. 121-127
Student Presentation: Robert Rauschenberg

M, Sept. 28
***EXAM 1*** (bring your notebook)

W, Sept. 30
READING QUIZ #5
Topic: Happenings
Reading: Allan Kaprow, “18 Happenings in 6 Parts / The Production” (PDF); Jim Dine, “A Statement” (PDF); Goldberg, pp. 128-132
Student Presentation: Al Hansen

M, Oct. 5
Topic: Fluxus I
Reading: Goldberg, pp. 133-134
Student Presentation: Alison Knowles

W, Oct. 7
READING QUIZ #6
Topic: Fluxus II
Reading: La Monte Young, “Lecture 1960” (PDF); Henry Flynt, “Mutations of the Vanguard: Pre-Fluxus, During Fluxus, Late Fluxus” (PDF)
Student Presentation: Geoffrey Hendricks

Oct. 9-11
Optional: Chinati Open House Weekend, Marfa, TX

M, Oct. 12
Topic: Dance and Judson Theatre
Reading: Carrie Lambert-Beatty, "Moving Still: Mediating Yvonne Rainer's Trio A" (PDF); Goldberg, pp. 134-144, 159-162
Student Presentation: Anna Halprin
T, Oct. 13
**extra credit: Dr. Warak lecture for the Tom Lea Institute, Rubin Center auditorium, 6:00 p.m.**

W, Oct. 14
Topic: European Performance in the 1960s
Reading: Goldberg, pp. 144-151
Student Presentations: Robert Filliou / Bas Jan Ader

M, Oct. 19
READING QUIZ #7
Topic: Women in Performance I
Reading: Goldberg, pp. 175-177; Julia Bryan-Wilson, “Remembering Yoko Ono’s Cut Piece” (PDF); Lucy Lippard, “The Pains and Pleasures of Rebirth: European and American Women’s Body Art” (PDF)
Student Presentation: Valie Export

W, Oct. 21
Topic: Women in Performance II / Exam 2 Review
Student Presentation: Gina Pane

M, Oct. 26
***EXAM 2*** (bring your notebook)

W, Oct. 28
Topic: Body Art I
Reading: Goldberg, pp.163-167
Student Presentation: Jana Sterbak

M, Nov. 2
READING QUIZ #8
Topic: Body Art II
Reading: Richard Mullis, “The Violent Aesthetic: A Reconsideration of Transgressive Body Art” (PDF); Lea Vergine, “The Body as Language, Body Art and Like Stories,” from Body Art and Performance (PDF)
Student Presentation: Mao Sugiyama

W, Nov. 4
Topic: Conceptual Performance and Early New Media
Reading: Goldberg, pp. 172-174, 190-192
Student Presentation: The Kitchen and Performance Space (P.S.) 122

M, Nov. 9
READING QUIZ #9
Topic: Performance and Politics of Race I
Reading: Cherise Smith, introduction to Enacting Others: Politics of Identity in Eleanor Antin, Nikki S. Lee, Adrian Piper, and Anna Deavere Smith (PDF)
Student Presentation: Anna Deavere Smith

**W, Nov. 11**

***Paper outlines and bibliographies due***

Topic: Performance and Politics of Race II
Reading: Goldberg, pp. 210-215
Student Presentations: William Pope.L / Saya Woolfalk

**M, Nov. 16**

**READING QUIZ #10**
Topic: Queer and Gendered Performance I
Reading: Goldberg, pp. 167-169; Richard Meyer, “The Red Envelope: On Censorship and Homosexuality” (PDF)
Student Presentation: Michel Journiac

**W, Nov. 18**

Topic: Queer and Gendered Performance II
Reading: Karen Finley, “It’s Only Art” (PDF); Holly Hughes and Richard Elovich, “Homophobia at the N.E.A.” (PDF); Tim Miller, “Statement” (PDF)
Student Presentation: Dark Matter

**M, Nov. 23**

**READING QUIZ #11**
Topic: Contemporary Performance I
Reading: Goldberg, pp. 226-243; Valerie Casey, “Staging Meaning: Performance in the Modern Museum” (PDF)
Student Presentations: Javier Pérez / Steven Cohen

**W, Nov. 25**

Topic: Marina Abramović and The Artist Is Present (documentary film, 2012)

**M, Nov. 30**

Topic: Contemporary Performance II

**W, Dec. 2**

Course Wrap-up/ Exam Review

***Papers due by 11:59 p.m.***

**EXAM 3** will take place during the designated final exam time for the course:
Friday, December 11, 10:00 a.m. in our classroom
SOME RULES AND HINTS FOR STUDENTS AND TEACHERS OR ANYONE ELSE
BY JOHN CAGE

RULE 1 Find a place you trust and then, try trusting it for a while.

RULE 2 General Duties of a Student
Pull everything out of your teacher.
Pull everything out of your fellow students.

RULE 3 General Duties of a Teacher
Pull everything out of your students.

RULE 4 Consider everything an experiment.

RULE 5 Be self-disciplined. This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self-disciplined is to follow in a better way.

RULE 6 Follow the leader. Nothing is a mistake. There is no win and no fail. There is only make.

RULE 7 The only rule is work. If you work it will lead to something. It is the people who do all of the work all of the time who eventually catch on to things. You can fool the fans, but not the players.

RULE 8 Do not try to create and analyze at the same time. They are different processes.

RULE 9 Be happy whenever you can manage. Enjoy yourself. It is lighter than you think.

RULE 10 We are breaking all the rules, even our own rules, and how do we do that? By leaving plenty of room for X qualities.