



Visual Arts History 2281F

Fall 2017

Modern Art After 1945

Wednesdays, 8:30-11:30

North Campus Building, rm. 114

Professor John Hatch

Office: VAC 200C

Hours: Monday and Wednesdays. 13:30-14:30, or by appointment

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Teaching Assistants:

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Prerequisite: VAH 1040 or two of VAH 1041A/B – VAH 1045A/B, or permission of the Department.

Course Description: This course examines the development of the visual arts after the Second World War, focusing particularly on the European and North American art scenes. The contemporary period presents a fascinating and often innovative mixture of trends and attitudes which at times conflict but, more importantly, bring into question the nature of the visual arts and their specific role. The purpose of this course is not to supply students with a fixed interpretation of the visual arts of our time, for such an interpretation does not exist; rather it familiarizes the student with the major trends and activities from 1945 to about 1990, hopefully supplying a better understanding of the artistic and cultural concerns of our age.

Learning Outcomes:

By the end of this course you'll have a broad understanding of the major artistic trends post World War II up to about 1990, with a specific knowledge of the basic characteristics and motives of each movement and/or artists discussed in the course. You'll also acquire a broad historical and cultural understanding of the context in which the art was produced. In addition to secondary literature on the course subject, you'll be exposed to primary sources, including the art, obviously, and will be taught how to navigate primary sources through a series of assignments revolving around understanding and drawing out the gist of the source material. You'll also be expected to further develop the skills you acquired in the first-year courses by writing a significant research paper where you'll be expected to present and critically examine a key topic or issue of the period. Upon successful

completion of this course you will have developed and/or refined the tools needed to identify and grasp the salient points of an argument whether presented in oral, written or visual form, be able to reiterate them, while drawing connections between sources from different disciplines, genres, and media. Lastly, you will be exposed to a variety of methodological and aesthetic approaches that will encourage creative handling of the topics discussed, while respecting the disciplinary norms of the fields of study addressed in this course.

Evaluation: Marks will be based on the following:

1. 30% assigned to three short half-page (250 words each) reading assessments. You have to take four primary source writings and discuss how the statements in those relate to the chapter in Hopkins that they are assigned under. One is due at the end of each month of the course, excluding December, in other words, one at the end of September, October, and November. These can be submitted through the course website on OWL.
2. 10% for a project proposal for your major assignment (see "3") which has to be at least 250 words long and include an annotated bibliography of at least three "substantial" sources. The annotations must be at least 50 words long each. This assignment is due Oct. 18, 2017.
3. A major assignment worth 30% and due November 29, 2017, that can take the form of either:
 - a) the writing of standard academic essay of around 2500 words (typed, double spaced, approx. 10 pages, Chicago-Style), or something a tad more creative such as a mock interview with an artist or group of artists.
 - b) the curation of an imaginary art show involving at least 10 works. The show must include documentation relevant to each work and an essay that explains the rationale for exhibiting these works together (this must be quite specific) -- the written documentation should add up to at least 1500 words (a bibliography must be included). A layout of how the works would be hung should be supplied as well.
 - c) The production of a website revolving around an artist or an art movement, or even one of the sections or sub-sections of the course. The website should have a well-laid out rationale for its existence, and there should be at least 1500 words worth of original text (and include a bibliography).
 - d) The creation of an art work(s) revolving around a theme, movement, or artist, dealt with in the course with accompanying documentation that explains the piece(s), its rationale, and the process involved in its making totally at least 500 words. You must provide a bibliography as well.
4. 30% final exam scheduled during the examination period in December. Combination of short and long essay answers.

Penalties: any assignment submitted late will be penalized 5% per day and will not be accepted 5 days past its due date. If there are medical grounds, then documentation must

be provided to the Academic Counselling Office of your home Faculty for any missed graded component of the course worth more than 10%; for anything less than 10%, a make-up will simply be arranged.

Course Materials: The course readings listed below are taken from David Hopkins, After Modern Art, 1945-2000 and Kristine Stiles and Peter Selz (eds.), Theories and Documents of Contemporary Art, 2nd expanded ed. These texts are available for purchase at the U.C.C. bookstore: copies are on reserve at the D.B. Weldon library.

Course Topics and Readings (tentative list, subject to change/negotiation):

September 13

OLD WINE IN NEW BOTTLES: ABSTRACT EXPRESSIONISM AND L'ART INFORMEL

Hopkins, chapter 1: The Politics of Modernism: Abstract Expressionism and the European Informel (5)

The Americans:

- Jackson Pollock, Guggenheim Application (24), Interview with William Wright (24)
- Barnett Newman, The Plasmic Image (26)
- Mark Rothko, I Paint Very Large Pictures (28)
- David Smith, Statements, Writings (37)
- Willem de Kooning, Content Is a Glimpse: Interview with David Sylvester (221)

The Europeans:

- Michel Tapie, An Unknown Art (43), Observations (44)
- Wols, Aphorisms (44)
- Henri Michaux, Movements (44)
- Lucio Fontana, Manifesto Blanco (48)
- Emilio Vedova, It's Not So Easy to Paint a Nose (50)
- Antoni Tapies, I am a Catalan (54), Painting the Void (56)
- Jean Fautrier, Preface to the Fautrier Exhibition Catalog, by Andre Malraux (215)
- Jean Dubuffet, Anticultural Positions (216)
- Constant Nieuwenhuys, Manifesto (227)
- Karel Appel, My Paint Is Like a Rocket (231), The Condemned (231)
- Georges Mathieu, Towards a New Convergence of Art, Thought, and Science (824)

September 20

No class

September 27

DADA STRIKES AGAIN! -- AN INTRODUCTION

Hopkins, chapter 2: Duchamp's Legacy: The Rauschenberg-John Axis (37)

- Cy Twombly, Comments by Heiner Bastian (35)
- Alberto Burri, Words Are No Help (52)
- Robert Rauschenberg, Statement (373), Note on Painting (374), Interview with Barbaralee Diamonstein (374)
- Jasper Johns, Statement (375), Interview with G. R. Swenson (375), Sketchbook Notes (376)
- Joseph Cornell, Objects and Apparitions: by Octavio Paz (601)
- Louise Nevelson, Dawns and Dusks (603)
- John Cage, Composition as Process Part II: Indeterminacy (831)
- Marcel Duchamp, The Richard Mutt Case (971), The Creative Act (972), Apropos of "Readymades" (973)

October 4

SOMETHING OLD, SOMETHING NEW, SOMETHING BORROWED, AND SOMETHING BLUE

Hopkins, chapter 3: The Artist in Crisis: From Bacon to Beuys (67)

- Louise Bourgeois, Interview with Donald Kuspit (38)
- Piero Manzoni, For the Discovery of a Zone of Images (109)
- Yves Klein, Ritual for the Relinquishment of the Immaterial Pictorial Sensitivity Zones (111)
- Jean-Paul Sartre, The Search for the Absolute (211)
- Alberto Giacometti, What Interests Me About the Head: Interview with Jacques Dupin (210)
- Francis Bacon, Interviews with David Sylvester (222)
- Lucian Freud, Some Thoughts on Painting (243)
- Pierre Restany, The Nouveaux Realistes Declaration of Intention (352), Forty Degrees Above Dada (353)
- Daniel Spoerri, Trap Pictures (310), Spoerri's Autotheater (310)
- Niki de Saint-Phalle, Dear Mr. Iolas (312)
- Jean Tinguely, Untitled Statement (404)
- Christo, Fact Sheet: Running Fence (547), Wrapping Up Germany: Interview with Sylvere Lotringer (550)
- Joseph Beuys, Untitled Statement (633), An Appeal for an Alternative (634)

October 11

Reading week

October 18

"FOR THE FINEST, TRY POP..."

Hopkins, chapter 4: Blurring Boundaries: Pop Art, Fluxus, and their Effects (95)

- David Hockney and Larry Rivers, Beautiful or Interesting (238)

- Richard Hamilton, Letter to Peter and Alison Smithson (343), Popular Culture and Personal Responsibility (344), Propositions (347)
- George Brecht, Project in Multiple Dimensions (384)
- Claes Oldenburg, I Am for an Art (385)
- Roy Lichtenstein, Interview with G. R. Swenson (388)
- Andy Warhol, Warhol in His Own Words: Statements (390),
- James Rosenquist, The F-III: An Interview with James Rosenquist by G.R. Swenson (396)
- Edward Ruscha, Concerning Various Small Fires: Edward Ruscha Discusses His Perplexing Publications (405)
- Gustav Metzger, Auto-Destructive Art (470), Manifesto Auto-Destructive Art (470), Auto-Destructive Art, Machine Art, Auto-Creative Art (471), MANIFESTO WORLD (472), On Random Activity in Material/Transforming Works of Art (473)
- Nam June Paik, Afterlude to the Explosion of the Experimental Television (494), Cybernated Art (496), Art and Satellite (497)
- Edward Kienholz, The Beanery (609), The State Hospital (609), The Portable War Memorial (610)
- Allan Kaprow, Untitled Guidelines for Happenings (833)
- George Maciunas, Letter to Tomas Schmit (848)
- Dick Higgins, Statement on Intermedia (851), A Something Else Manifesto (852)
- Ben Vautrier, The Happening of BEN (853)
- Robert Filliou, GOOD-FOR-NOTHING-GOOD-AT-EVERYTHING (854), Letters to Allan Kaprow (854)
- Yoko Ono, To the Wesleyan People (858)

October 25

MODERNISM STRIKES BACK! OR THE LAST GASP OF MODERNISM, WHATEVER THAT IS!

Hopkins, chapter 5: Modernism in Retreat: Minimalist Aesthetics and Beyond (131)

Post-Painterly and Minimalist Painting:

- Helen Frankenthaler, Interview with Henry Geldzahler (29)
- Joan Mitchell, Interview with Yves Michaud (32)
- Ad Reinhardt, Twelve Rules for a New Academy (113), 25 Lines of Words in Art: Statement (117), The Black Square Paintings (117)
- Ellsworth Kelly, Notes of 1969 (118)
- Kenneth Noland, Color, Format, and Abstract Art: Interview by Diane Waldman (120)
- Victor Vasarely, Notes for a Manifesto (133)
- Bridget Riley, Statement (136)
- Frank Stella, The Pratt Lecture (136)
- Frank Stella and Donald Judd, Questions to Stella and Judd by Bruce Glaser (140)
- Agnes Martin, The Untroubled Mind (150)
- Brice Marden, Statements, Notes, and Interviews (159)

- Groupe de Recherche d'Art Visuel (GRAV), Manifestos (479)
- Robert Ryman, Statements (720)

Formalist & Minimalist Sculpture:

- Anthony Caro, A Discussion with Peter Fuller (128)
- Tony Smith, Talking with Tony Smith: Conversations with Samuel Wagstaff, Jr. (149)
- Donald Judd, Specific Objects (138)
- Carl Andre, Preface to Stripe Painting (147)
- Dan Flavin, Some Remarks . . . Excerpts from a Spleenish Journal (147)
- Robert Morris, Notes on Sculpture Part III: Notes and Nonsequiturs (700)

November 1

THOUGHT AND TALK ABOUT ART: A SIX PART TRILOGY WHOSE VARIOUS COMPONENTS HAVE BEEN RANDOMLY ARRANGED, BASED ON A SYSTEMATIC REJECTION AND/OR INDIFFERENCE TO MINIMALIST AESTHETICS

Hopkins, chapter 6: The Death of the Object: The Move to Conceptualism (161)

Interlude: Supplemental Notes on Performance

- Laurie Anderson, Interview with Charles Amirkhania (487)
- Jiro Yoshihara, The Gutai Manifesto (821)
- Situationist International, Definitions (827)
- Guy Debord, Report on the Construction of Situations and on the International Situationist Tendency's Conditions of Organization and Action (828)
- Carolee Schneemann, From The Notebooks (840), Woman in the Year 2000 (842)
- Wolf Vostell, Manifesto (846), de-coll/age (847)
- Hermann, Nitsch, The O.M. Theatre (862), The Lamb Manifesto (863)
- Otto Muhl, Materialaktion: Manifesto (865)
- Otto Muhl and the AA Commune, Commune Manifesto (866)
- Gunter Brus, Notes on the Action: Zereissprobe (868) Untitled Statements (869)
- Marina Abramovic and Ulay, Dialogue with Heidi Grundmann (884)
- Vito Acconci, Steps into Performance (And Out) (913), Biography of Work (919)
- Chris Burden, Untitled Statement (899), Border Crossing: Interview with Jim Moisan (903)
- Eleanor Antin, Notes on Transformation (892)

November 8

THOUGHT AND TALK ABOUT ART: A SIX PART TRILOGY WHOSE VARIOUS COMPONENTS HAVE BEEN RANDOMLY ARRANGED, BASED ON A SYSTEMATIC REJECTION AND/OR INDIFFERENCE TO MINIMALIST AESTHETICS

Part 1: Un(in)forming

- Michelangelo Pistoletto, Plexiglass (236)
- Pino Pascali, Untitled Statements (358)
- Robert Irwin, Being and Circumstance: Notes Toward a Conditional Art (647)
- James Turrell, Mapping Spaces (649)

- Eva Hesse, Letter to Ethelyn Honig (704), Untitled Statements (705)
- Richard Serra, Rigging (713)
- Bruce Nauman, Notes and Projects (717)
- Lynda Benglis, Conversations with France Morin (729)
- Barry Flanagan, Untitled Statement (767), Sculpture Made Visible: Discussion with Gene Baro (768)
- Germano Celant, Introduction to Art Povera (771)
- Jannis Kounellis, Structure and Sensibility: Interview with Willoughby Sharp (775)
- Giuseppe Penone, Untitled Statements (782)
- Mario Merz, Untitled Statements (779), Difference between Consciousness and Wisdom (781)

Part 3: Back to Nature!

- Walter de Maria, Meaningless Work (629), On the Importance of Natural Disasters (630), The Lightning Field (630)
- Robert Smithson, The Spiral Jetty (633)
- Michael Heizer, Dennis Oppenheim, Robert Smithson, Discussion (636)
- Nancy Holt, Sun Tunnels (639)
- Alice Aycock, Work (661)
- Charles Simonds, Microcosm to Macrocosm/ Fantasy World to Real World: Interview with Lucy Lippard (658)
- Richard Long, Five Six Pick Up Sticks (626)
- Alan Sonfist, Natural Phenomena as Public Monuments (624)

November 15

THOUGHT AND TALK ABOUT ART: A SIX PART TRILOGY WHOSE VARIOUS COMPONENTS HAVE BEEN RANDOMLY ARRANGED, BASED ON A SYSTEMATIC REJECTION AND/OR INDIFFERENCE TO MINIMALIST AESTHETICS

Part 2: The Thought is Mightier than the Object

Hopkins, chapter 6: The Death of the Object: The Move to Conceptualism (161)

- Daniel Buren, Beware! (161)
- Gordon Matta-Clark, Building Dissections: Interview with Donald Wall (655)
- Barry Le Va, ". . . a continuous flow of fairly aimless movement" (722)
- Jan Dibbets, Statements (763), "DIBBETS": Interview with Liza Bear and Willoughby Sharp (764)
- Henry Flynt, Concept Art (974)
- Sol Lewitt, Paragraphs on Conceptual Art (987), Sentences on Conceptual Art (991)
- Dan Graham, Three Projects for Architecture and Video/Notes (997)
- Mel Bochner, Book Review (992), Walls (997)
- Robert Barry, Untitled Statement (1002)
- Lawrence Weiner, Untitled Statements (839)

- Douglas Huebler, Untitled Statements (1004)
- Joseph Kosuth, Untitled Statement (976), Art After Philosophy (976)
- Art & Language, Letter to Lucy R. Lippard and John Chandler Concerning the Article "The Dematerialization of Art" (982), Introduction to Art-Language (983)
- Victor Burgin, Looking at Photographs (1004)
- Marcel Broodthaers, Ten Thousand Francs Reward (1019)
- Hans Haacke, Untitled Statements (1023), Museum, Managers of Consciousness (1025)
- John Baldessari, What Thinks Me Now (1040), Recalling Ideas: Interview with Jeanne Siegel (1041)

November 22

THOUGHT AND TALK ABOUT ART: A SIX PART TRILOGY WHOSE VARIOUS COMPONENTS HAVE BEEN RANDOMLY ARRANGED, BASED ON A SYSTEMATIC REJECTION AND/OR INDIFFERENCE TO MINIMALIST AESTHETICS

Part 4: Burning Down the Old Boys' Club

- Miriam Schapiro and Melissa Meyer, Waste Not Want Not: An Inquiry into What Women Saved and Assembled-FEMMAGE (173)
- Velerie Jaudon and Joyce Kozloff, Art Hysterical Notions of Progress and Culture (176)
- Nancy Spero, Woman as Protagonist: Interview with Jeanne Siegel (269)
- Judy Chicago, The Dinner Party: A Symbol of Our Heritage (407)
- Faith Ringgold, Interview with Eleanor Munro (411)
- Mary Kelly, Preface to Post-Partum Document (1008)

Interlude: The Revenge/Return of the Figurative

- Alice Neel, Art Is a Form of History: Interview with Patricia Hills (248)
- Romare Bearden, Interview with Henri Ghent (245)
- R.B. Kitaj, Pearldiving (236)
- Philip Pearlstein, Figure Paintings Today Are Not Made In Heaven (250)
- Magdalena Abakanowicz, Statements (274)
- Chuck Close, Interview with Cindy Nemster (253)
- Richard Estes, Interview with Herbert Raymond (257)
- Leon Golub, The Mercenaries: Interview with Matthew Baigell (266)
- Philip Guston, Philip Guston Talking (285)
- Georg Baselitz, Pandemonic Manifesto I, 2d Version (235)
- Susan Rothenberg, When Asked If I'm an Expressionist: An Artist's Symposium (279)

November 29

NOW POST-WHAT!

- Hopkins, chapter 7: Postmodernism: Theory and Practice in the 1980s (197)
- Anselm Kiefer, Structures Are No Longer Valid (67)
- Francesco Clemente, Interview with Robin White (277)

- Eric Fischl, I Don't Think Expressionism Is the Issue (290)
- Julian Schnabel, Statements (281)
- Gerhard Richter, Interview with Rolf Gunter Dienst (359), Interview with Rolf Schon (362)
- Tony Cragg, Statement (446)
- Mike Kelley, Dirty Toys: interview with Ralph Rugoff (371)
- Keith Haring, Untitled Statement (426)
- Barbara Kruger, Pictures and Words: Interview with Jeanne Siegel (435)
- Sherrie Levine, Five Comments (437)
- Jeff Koons, From Full Fathom Five (438)
- Shigeko Kubota, Video Poem (504), Notes for Three Mountains (504)
- Damien Hirst, On the Way to Work: Discussion with Gordon Burn (447)
- Martha Rosler, Video: Shedding the Utopian Moment (512)
- Cindy Sherman, Untitled Statements (926), Interview with Els Barents (927)
- Jimmie Durham, I Think We Will Have to Break Out (936), Tarascan Guitars (937)
- Jenny Holzer, Language Games: Interview with Jeanne Siegel (1036)

December 6

IN CLOSING

Hopkins, chapter 8: Into the 1990s (233)

- Peter Halley, Notes on the Paintings (186), Deployment of the Geometric (186)
- Andres Serrano, Letter to the National Endowment for the Arts (299)
- Annette Messager, Le Repos des Pensionnaires (368)
- Kara Walker, What Obama Means to Me (419)
- David Hammons, Interview with Kellie Jones (417)
- Maurizio Cattelan, interview with Michele Robecchi (442)
- Bill Viola, Video Black – The Mortality of the Image (525)
- Rebecca Horn, The Concert in Reverse: Description of an Installation (761), The Keep: History of a Building (761)
- Mona Hatoum, Interview with John Tusa (674)
- Gabriel Orozco, The Power to Transform: Interview with Robert Storr (678)
- Rachel Whitehead, If Walls Could Talk: Interview with Craig Houser (682)
- Andrea Zittel, A-Z Management and Maintenance Unit: Model 003 (684)
- Pierre Huyghe, Interview with George Baker (685)
- Olafur Eliasson, Interview with Jessica Morgan (786)
- Cai Guo-Qiang, Foolish Man and His Mountain (789)
- Jeff Wall, Gestus (790)
- Matthew Barney, Notes on Hypertrophy (950)

**The University of Western Ontario
Visual Arts Department**

POLICIES

Student Conduct:

All students will conduct themselves in a manner that will be consistent with the maturity and academic integrity expected of university students. Student conduct shall be consistent with the general laws of the community and with University regulations. Students shall show regard and respect for the rights, safety, and property of all members of the University community and are expected to act in a responsible manner within the University and the community at large.

Attendance:

A student who misses more than 15% of the course hours, without written corroboration for health or bereavement, can be debarred from writing final exams, or participation in final studio evaluations. Note that if a student consistently is absent from a 3-hour class for 1 hour, they will exceed the 15% cutoff and can be debarred.

Prerequisites:

You are responsible for ensuring that you have successfully completed all course prerequisites and that you have not taken an antirequisite course. Lack of prerequisites may not be used as basis of appeal. If you are not eligible for a course, you may be removed from it at any time, and you will receive no adjustment to your fees. These decisions cannot be appealed.

Plagiarism:

Plagiarism, which may be defined as "The act or an instance of copying or stealing another's words or ideas and attributing them as one's own," will not be tolerated. (Citation excerpted from *Black's Law Dictionary*, 1999, 7th ed., p.1170). (Refer to <http://www.westerncalendar.uwo.ca/2017/pg113.html> with regards to academic penalties for plagiarism.) This includes presenting the visual or aural work of another creator as your own. Visual or Aural Plagiarism may involve both hand-based media such as drawing, painting, printmaking and sculpture, as well as digital media such as photography, video and sound. It includes work subsequently manipulated or transferred between different media, as well as self-plagiarism – work submitted for assignments previously produced and graded for another course. Similar to textual plagiarism, all student work involving the visual or aural work of others must be appropriately cited/identified whether in print or orally. Failure to do so will lead to similar academic penalties as those identified in Western's Academic Calendar.

Medical Policy:

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. See course outline for specific arrangements regarding less than 10% of assignments.

Mental Wellbeing:

"Students who are in emotional/mental distress should refer to Mental Wellbeing http://www.health.uwo.ca/mental_health/ for a complete list of options about how to obtain help."

Building Access:

The John Labatt Visual Arts Centre will be closed at 10:00pm each night Monday to Friday. There will be no after-hour access for undergraduate students. The Centre is open weekends 12:00pm-5:00pm unless otherwise posted; access by side entrances only. Students should be prepared to vacate the building promptly at 10:00pm and 5:00pm. You must also sign-in with the building monitors when working in the workshop areas outside of regular office hours.

Permission re: Promotion

You grant permission for Western University to reproduce your name, information describing your artwork, representations of your work and any other information you have provided for the purpose of display, promotion and publicity either now or in the future.

By installing your artwork in the John Labatt Visual Arts Centre, you grant Western University an irrevocable, perpetual, royalty-free world-wide licence to photograph your artwork and use such photograph(s) for the promotion of your artwork and/or Western University, including, without limitation, advertising, display, editorial, packaging, promotion, television, social media, the Department of Visual Arts website, flickr, Twitter, Instagram etc.). Students wishing to not have their work photographed should not exhibit it in the Visual Arts Centre, Artlab Gallery or Cohen Commons. As the area is open to the public, students, faculty, staff and other visitors will not be prohibited from photographing your artwork while on exhibit at the John Labatt Visual Arts Centre.

You otherwise retain all ownership in your artwork.

Artwork Installation Liability Release

You understand that the area where your artwork will be hanging or displayed is unsupervised and is in a part of the building that may be open to the public, day and evening, whether or not the building is open. Western University accepts no responsibility for damage to, or loss of, artwork at any time while on display or while being transported to or from the John Labatt Visual Arts Centre. By displaying your artwork in the John Labatt Visual Arts Centre, you accept all risk of loss or damage to your artwork. Western University does not provide insurance for the artwork on exhibition. **If you wish to insure artwork, it is your responsibility to do so.**

Removal

Western University reserves the right to dispose of artwork not picked up by April 15th of each year.

Please remember:

One of the most important resources for course counselling, special permissions, course changes, grade appeals, etc., is the Undergraduate Chair of Visual Arts, Professor C. Barteet (tel. 519-661-3440; vaugc@uwo.ca). Please note, however, that should you encounter any serious difficulties due to illness, family emergency, etc., you should consult the Academic Counselor for your Faculty. Ms. Amanda Green and Mr. Ben Hakala are the academic counselors in the Faculty of Arts and Humanities located in IGA Building, Room 1N20.

The Student Development Centre (WSS room 4111; tel: 519-661-3031; www.sdc.uwo.ca) offers a wide range of useful services including workshops on learning skills, career and employment services, and an effective writing program, amongst many more.

The D.B. Weldon Library offers orientation tours from the first week of classes until Thanksgiving, where you will get acquainted with the numerous research resources available. As well, the University libraries have an extremely useful website where you can search the library system, the databases, view your circulation record, renew materials, access your UWO e-mail account, and much more. Check it out at: www.lib.uwo.ca.

Financial Aid Services is your main source of information for OSAP, bursaries, loans, scholarships, and the work-study program which offer part-time positions on campus for Western students. Tel: 519-661-2100; e-mail, finaid@uwo.ca; or check out their website at http://www.registrar.uwo.ca/student_finances/financial_counselling.html

June 2, 2017

The University of Western Ontario – Department of Visual Arts

Undergraduate Grading Guidelines - Art History

These guidelines are benchmarks that are not to be followed as rigid regulations. They will be adjusted as appropriate to take into account the level of the course and any specific instructions given by a professor. For example, grades in first-year courses are generally lower than in fourth year.

90-100 (Outstanding, A+)

The writing shows significant originality and exhibits a high degree of critical engagement. Sophisticated synthesis and analysis of the theoretical and conceptual dimensions of the topic are demonstrated. Mastery of complex material and ideas is immediately evident. The topic is treated with sensitivity and subtlety of thought. The quality of the background research is exemplary. Regarding research, all major secondary sources pertaining to the topic have been consulted and proper citation has been used.

80-89 (Excellent, A)

The writing shows originality and exhibits a high degree of critical engagement. Writing is probing through the use of comments and/or questions, and is clearly focused and logically organized. The quality of writing immediately engages the reader. Mastery of complex materials and ideas is demonstrated. The writing is of appropriate length, and demonstrates mastery of techniques so that results are meaningful and not simplistic. Regarding research, a majority of the secondary sources pertaining to the topic have been consulted and proper citation has been used.

75-79 (Very Good, B+)

The writing shows above average analysis, critical thinking and independent thought. Written claims are supported by ample evidence and the components of the topic are well-researched and presented. The work is addressed in reasonable depth and/or breadth and covers material appropriate to the course. Written analysis is organized around focal points and the development of the argument is easily followed. The writer demonstrates an above average ability to write in an intelligible style and to condense material meaningfully and with a concern for priorities of that material. Regarding research, a representative selection of secondary sources pertaining to the topic has been consulted and proper citation has been used.

70-74 (Good, B)

The writing shows a satisfactory attempt at analysis and critical thinking. Written claims are supported by reasonable evidence. The work is addressed in some depth and/or breadth, with references to the appropriate literature and course material. Written analysis is organized around focal points. The text is generally well written and well argued. Regarding research, a somewhat limited selection of secondary sources pertaining to the topic has been consulted and proper citation has been used.

60-69 (Competent, C)

The writing demonstrates adequate engagement with the topic. The writing is on topic and is a reasonable response to material covered in the course, but goes no further. Written facts are stated accurately; the quality of writing is sufficiently intelligible with enough elaboration and enough connections made between ideas to permit a reader to understand the point of the text. Regarding research, an insufficient number secondary sources pertaining to the topic has been consulted but proper citation has been used.

50-59 (Marginal, D)

The writing shows less than adequate engagement with the topic and with the material covered by the course. The writing is a less than adequate summary of sources and/or is considerably off-topic. Written facts are stated inaccurately or ambiguously; the writing style is difficult to follow; there is insufficient elaboration to permit reader's comprehension of relations among ideas; little judgment is shown in selecting detail for inclusion in the text. Regarding research, few secondary sources pertaining to the topic have been consulted; proper citation may or may not have been used.

Below 50 (Unacceptable, F)

The writing demonstrates a failure to comprehend the topic. Written material is disorganized and unintelligible. The work clearly does not meet the minimal requirements of the assignment. Regarding research, secondary sources pertaining to the topic have not been consulted and proper citation has not been used.