



COURSE INFORMATION

course name: ART 4391 & 5391 (Graduate) Topics in Art History: History of Performance Art

meeting days, time, and location: Monday & Wednesday, 11:00 am – 12:25 pm, ARC 114

INSTRUCTOR INFORMATION

name: Dr. Joanna Matuszak

office location: ARC 117

office telephone number: 903-566-7398

e-mail address: jmatuszak@uttyler.edu

office hours: Monday and Wednesday, 12:30 pm – 2:00 pm and by appointment.

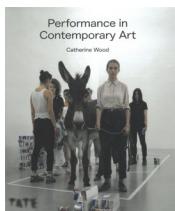
COURSE DESCRIPTION from the Course Catalog

Advanced studies in art history to include topics from ancient to contemporary art. The course may be repeated when content varies with consent of instructor.

COURSE DESCRIPTION for The History of Performance Art

The course traces the emergence and development of performance art in the twentieth and twenty-first century. It focuses on North American as well as West and East European history of performance art with additional case studies from regions around the world. In the course of the semester students will examine documentary photographs and watch video and audio recordings of various kinds of live art, such as happenings, events, actions, and performances. Analysis of compositional elements of performance art will be combined with its contextualization: the “where,” “when,” “who,” and “why” will be discussed to arrive at well-grounded interpretation of a given performance piece. Underlying inquiry will focus on how such an ephemeral genre as performance art is affected by politics (both international and internal) and overall socio-political and cultural climate and how it reflects them in return. There is a course-related trip being planned to [Fusebox Festival: April 15-19, 2026 \(TBC\)](#)

REQUIRED READINGS for Undergraduate and Graduate Students



Catherine Wood.
Performance in Contemporary Art.
Tate, 2018.
ISBN 9781849768238



Additional readings and/or links to documentaries will be posted in Canvas.

RECOMMENDED READINGS for Undergraduate & Graduate Students writing a research paper



Karen Gocsik and Elizabeth Adan. *Writing About Art*.
Thames & Hudson, 2019. ISBN 978-0-500-84181-5

UNDERGRADUATE STUDENT LEARNING OUTCOMES:

HISTORICAL IDENTIFICATION:

Students will be able to identify historical periods and stylistic development of significant artworks from the canon of historical periods customary in Western or Non-Western traditions.

INTERPRETATION OF ARTWORKS:

Students will be able to interpret works of art from formal or conceptual perspectives.

ANALYSIS USING ART HISTORICAL THEORY:

Students will be able to apply art historical theory to an analysis of works of art.

SYNTHESIZE KNOWLEDGE:

Students will be able to synthesize historical knowledge to incorporate different perspectives into their scholarship.

SCHOLARLY RESEARCH METHODS: Students will be able to conduct basic scholarly research utilizing standards and methods of the discipline.

GRADUATE STUDENT LEARNING OUTCOMES:

HISTORICAL IDENTIFICATION:

Students will be able to demonstrate a mastery of historical identification, including major art styles, personal artistic styles of key artists, significant movements, and important trends throughout various historical periods of American, European, or non-Western art.

EVALUATE SCHOLARSHIP: Students will be able to analyze and compare theoretical methodologies and scholarly perspectives when evaluating the literature of the discipline.

ANALYSIS USING ART HISTORICAL THEORY:

Students will be able to analyze works of art works from multiple theoretical perspectives.

SCHOLARLY RESEARCH METHODS:

Students will be able to conduct advanced scholarly research utilizing standards and methods of the discipline.

ORIGINAL SCHOLARLY RESEARCH: Students will be able to construct inquiry-based theories that build upon existing research of the discipline to create original research.

GRADE CATEGORIES AND THEIR PERCENTAGE WEIGHT IN THE FINAL GRADE

1.	Class attendance	10%
2.	Class participation (all students) and presentations (graduate students)	30%
3.	Homework: reading assigned texts, watching video/documentaries, and writing a reflection essay about Fusebox Festival performances (the latter to be confirmed).	30%
4.	Scholarly research paper or a creation of a performance art piece accompanied by an essay that contextualizes it.	30%

GRADING SCALE

A 90-100%	B 80-89%	C 70-79%	D 60-69%	F 0-59%
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COURSE ACTIVITIES AND ASSIGNMENTS

Participation in class discussions is graded after each class session. To ensure active participation in the discussions, students need to read all assigned texts and watch assigned video/documentaries. The course is taught in a seminar-style with students contributing to discussions during every class meeting. **Graduate students:** Their participation grade requires a class presentation and leading a class discussion on a scholarly article of their choice related to the course and approved by the instructor. The presentations/discussions will take place during the last week of classes.

Homework: Students are required to watch assigned video recordings/documentaries and read assigned readings at home. They should come prepared to discuss the video and texts in class and answer the instructor's questions. Students should bring the assigned articles printed in hard copy, marked on the margins with their comments and/or observations. They should also bring their copy of a textbook to class. Having hard copies of the assigned texts will allow us to do close readings and analyze the texts in depth. Students should write down answers to questions related to the readings, if such were given. All students will be required to write a reflection essay about attending Fusebox Festival provided we can travel to Austin for two or three days on April 15–19, 2026.

Scholarly Research Paper or Creation of a Performance Art Piece: Students have an option:

1/ Scholarly Research Paper: Choose a performance art piece (approved by the instructor), preferably *not* discussed in class, which you analyze i.e., write its visual analysis, contextualize it comparing it to other works of performance art, interpret its historical meaning, and propose a novel convincing argument supported by rich evidence.

or

2/ Performance Art Piece: design your own performance, write visual analysis, “place” it within the history of global performance art (e.g., who you are in conversation with), and contextualize it within the present time (i.e., offer your interpretation, that is your thesis, and proposed impact on a viewer). For this option we would have a pop-up performance art ‘festival’ during the last week of classes or Finals Week, but there is no pressure on any student to choose this option.

Graduate students must demonstrate a master's level quality of writing that integrates history, analysis, and contemporary scholarship into their own assessment of art and art history. Originality of thought is required.

All writing produced for the course needs to follow [the Chicago Manual of Style](#) (CMOS), 18th edition. More guidance about CMOS can be found at the [Muntz Library webpage](#) and the hard copy of *The Chicago Manual of Style, 18th Edition* is at the reference desk. For help with writing, consult the [Writing Center](#) services.

COURSE REQUIREMENTS AND POLICIES

No late submission of any of the assignments is accepted.

No extensions on any assignment will be offered in this course.

Attendance: Regular attendance is required at all class meetings. Frequent absences will lower the class participation grade.

If a student missed a class, it is their responsibility to find out what was covered and announced during the missed class—not by asking the instructor but through their own means—including but not limited to checking the class schedule in the syllabus, consulting other students, watching assigned films, reviewing the PowerPoint presentation, and reading the assigned material.

- 1 class absence will be dropped from your grade. This 1 absence can be used for personal emergencies.

Canvas: Students are required to check Canvas course site's Announcements daily before coming to class.

Classroom Etiquette: The class period lasts 85 minutes. Please plan accordingly as most days there will be no break.

Electronic devices must not be used in class for reasons other than related to the class.

College Email Etiquette: Email correspondence with the instructor is professional correspondence and needs to adhere to certain standards.

<https://www.insidehighered.com/views/2015/04/16/advice-students-so-they-dont-sound-silly-emails-essay>

To receive the instructor's response, please adhere to the following:

1. send an email to the instructor via Inbox on Canvas,
2. include a clear subject line,
3. use formal salutation such as, "Dear Dr. Matuszak" or "Dear Professor Matuszak,"
4. identify yourself and your course. Include specific information, such as the name of the assignment, and give details pertaining to your question.
5. write in complete and coherent sentences. Make sure there are no grammatical and spelling errors. Be clear and succinct.
6. follow common courtesy and sign off with a "Thank you" and your full name.

Individual study time: After each class, plan on spending about three hours to review notes and do the assigned homework. One “credit hour” is approximately an equivalent of one hour of classroom instruction and a minimum of two hours out of class student work each week. Useful resources are listed at the [Library Research Guide for Art](#). Credible sources of information on the Internet include, for example, art museum websites, auction houses’ videos, and [smartarthistory](#) website.

Academic Integrity: All cheating and/or plagiarism will be treated with the utmost severity as per UT Tyler policy. Using artificial intelligence (A.I.), such as CHAT GPT (or any other AI chatbot), is considered plagiarism as it is not your own work. DO NOT USE A.I. THIS COURSE IS INTENDED TO DEVELOP CRITICAL THINKING AND RESEARCH SKILLS – THEREFORE YOU NEED TO DO THE WORK YOURSELF! Please consult [Manual of Policies and Procedures for Student Affairs](#), Chapter 8. “Student Conduct and Discipline” for university regulations regarding academic dishonesty. Subchapter 8-800.

It is unacceptable to copy something out of a book, newspaper, journal, Internet site or any printed source without citing your source. The most blatant example of this is directly copying something word for word. It does not matter if it is only a phrase. If it is not yours, you must either not use it or place it in quotes and reference it.

If you paraphrase another person’s words or ideas, you still must cite them as a source. Do not put a paraphrase in quotes, but be sure to give the author’s name, the text, and the page where you found the idea. For citing sources in this course use [The Chicago Manual of Style: Notes and Bibliography system](#).

Student Resources and University Policies: Please see the “Student Resources and Universities Policies Module” on our Canvas course site for links to the full list of student resources and university policies.

Information contained in this syllabus, other than the grading, late assignments, makeup work, and attendance policies, may be subject to change with advance notice, as deemed appropriate by the instructor.