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2018

Research Paper Assignment for Modern Art in Latin America

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CUNY City College

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Final Paper Assignment: 8-10 pages

Due Dates

October 9: Choice of Topic and Preliminary Image list
October 23: Preliminary Bibliography (properly formatted)
November 13: Thesis statement
November 27: First draft
December 11: Final draft

Please attach your first draft with my comments to your final draft. Your final paper will not be considered complete without it. **NO late papers; any time after the start of class is considered late. NO emailed papers. Paper copies only.**

Choose any **one** of the following iconographic elements, genres, or themes:

Music/Dance	Labor
Women/Femininity	Pre-Columbian culture and/or designs
Bathers/Nudes	African culture/identity
Men/Masculinity	<i>Tipos</i> (types)
Folk/Political/or Historical Heroes	Abstraction
Technology	Rural culture
Landscape/Nature	Fantasy
Still life	Crisis/War
Urban imagery/architecture	Portraiture/Self-Portraiture

**You can come up with your own theme, but you must have it approved by me.

Trace how that element or theme is represented in one work by **THREE distinct artists** that pertain to this course. (You must consult with me if you choose an artist not already discussed in this course to confirm that the artist is appropriate for this assignment.) Ideally you should choose artists from different countries and you should not discuss more than three works of art. **You must analyze in detail the three works that you choose, specifically discussing how they represent the theme you have chosen.**

Some questions you may consider: How do the representations reflect artists' different stylistic and thematic concerns? What do the differences in these images say about the artists' ideologies or social beliefs? How do these images contribute to the construction of national identities in Latin America? What is the relationship between the national and the international in the distinct contexts you have chosen? What are the socio-historical and political contexts in which the works were made? **You can briefly refer to images discussed in class for comparison or reference, but your paper must focus on the three images you found.**

The paper must include:

- **a properly formatted bibliography** (sources you actually consulted)
- **properly formatted footnotes** (not endnotes—see below)
- You must cite or refer to at least **FIVE references** (articles or books) not on the syllabus. Websites and textbooks **DO NOT COUNT** toward the five references.

In order to write a critically objective historical analysis, avoid the use of “I” and the first person. This is not a diary entry or personal reflection.

FORMATTING:

You must include scans of images along with captions at the end of your paper. The images should not be interspersed with the text. Make sure to place figure numbers in the text that refer to the images. For example:

“Diego Rivera’s *Detroit Industry* murals (Fig. 1) celebrate technology and the industrial laborer.”

At the end of the paper, you should include an image of Rivera’s mural and a caption below that provides the artist’s name, the title of the work, the date, medium, and location if known.

CAPTION SAMPLE: Fig. 1
Diego Rivera
Detroit Industry, 1933
Fresco
Detroit Institute of Arts

Papers must be double spaced with standard margins (1- 1 ½ in.) and standard (12-point Times New Roman) font. **Pages must be numbered.** Put a cover page with a clear title specific to your theme, and student and course name. Do not use plastic or cardboard folders. Do not repeat your title or student name on the first page of the paper. The cover page is not page 1.

ITALICIZATION & CAPITALIZATION

Titles of works of art are capitalized and should be *italicized*. Book and exhibition titles are *italicized*. Use quotation marks for article and essay titles.

ORGANIZATION:

Begin with a **thesis statement (which should be underlined)** and a strong introductory paragraph.

“Get to the point.” Avoid long and drawn out introductions. Directly address the theme of analysis.

AVOID BROAD GENERALIZATIONS:

“Mexican art tells the story of its creators. Through studying the details and nuances of modern art in Mexico, we gain valuable insight into the nuances of the social, political, and economic culture of its time.”

AVOID MATTER OF FACT STATEMENTS:

“The topic of my paper is the laborer.”

BETTER:

“Although associated primarily with Marxism, the figure of the laborer features prominently in works by artists as stylistically and politically diverse as Fermín Revueltas, David Alfaro Siqueiros, and Maria Izquierdo.”

Make sure to clearly describe your chosen works before you analyze them. Develop your essay into cogently formed paragraphs, **each with a topic sentence that supports your thesis statement**. Pay close attention to how you order your essay and that you provide evidence for your thesis. Finish up with a **strong conclusion**. Reiterate the main points of your argument and how they all come together to form your thesis.

DOCUMENTING YOUR SOURCES:

Correct citation format using proper footnotes (*not* endnotes) is mandatory. Points will be deducted for incorrect formatting. The department follows the *Chicago Manual of Style* (<http://libguides.ccnycunyu.edu/c.php?g=580344&p=4005106>) and uses Barnet, *Writing About Art* as a guideline for developing term papers and footnote and bibliography format. Please refer to these texts for any further questions concerning formatting.

See also: https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html

FOOTNOTES: You **MUST** cite ideas and information taken from other authors in either footnotes. **If you use the exact words from an author you must put quotation marks around those words, phrases or sentences. Furthermore, if you use someone else’s exact words you must acknowledge them by name within the text.** For example:

According to Adriana Zavala, O’Gorman’s painting is “an allegory in which the artist invites the viewer to meditate on the revolutionary social contract and its imminent betrayal.”¹

Even when you do not use someone else’s exact words, but you borrow their ideas and put them into your own words, then you must acknowledge the author with a footnote. For example:

O’Gorman’s allegorical painting reflects on revolutionary social ideas and their demise.² (Since I borrowed this idea from Adriana Zavala, even though I do not use her exact words, I still must acknowledge her.)

In general, try to put information you glean from other authors into your own words. Use quotations sparingly and only when the exact wording is essential for the reader to have. When

¹ Adriana Zavala, “Mexico City in Juan O’Gorman’s Imagination,” *Hispanic Research Journal* 8, No. 5 (December 2007): 504.

² *Ibid.*, 504.

you do quote someone verbatim, make sure to introduce the quote and to analyze the quote. A quote should NEVER stand on its own. You need to highlight your own thoughts and

conclusions after you have presented the findings of your research. Do NOT string a series of quotations together and consider that to be a paper.

FORMATTING BIBLIOGRAPHIES

Sources should be listed in alphabetical order by author's name, and with "hanging" indentation (in MS Word use Format/ Paragraph/ Indentation/ Special: Hanging). For more than one title by the same author in sequence, the author's name can be replaced with _____ as shown in the below sample bibliography including various works cited.

Frobenius, Leo. *The Voice of Africa: Being an Account of the Travels of the German Inner African Exploration Expedition in the Years 1910-1912*. London: Hutchinson & Co., 1913.

_____. "Ancient and Recent African Art [1912]." Translated by Claudia Heide. *Art in Translation* 1, no. 2 (July 2009): 189-97.

Ita, Jean M. "Frobenius in West African History." *The Journal of African History* 13, no. 4 (1972): 673-88.

Marchand, Suzanne. "Leo Frobenius and the Revolt against the West." *Journal of Contemporary History* 32, no. 2 (April 1997): 153-70.

Senghor, Léopold Sédar. "The Revolution of 1889 and Leo Frobenius." In *Africa and the West: The Legacies of Empire*, ed. Isaac James Mowoe and Richard Bjornson, 77-88. New York: Greenwood Press, 1986.

FORMATTING FOOTNOTES

Insert footnotes at the end of the sentence where a source is referenced or quoted (in MS Word use Insert/Footnotes/Location: Footnotes). Below are general examples of footnote entries. Cite only the page(s) quoted or referenced, unless you wish to cite the full article. The same source cited in successive footnotes should be indicated with "Ibid" beginning with the first instance of repetition. A source referenced a second time, but not in sequence, should be indicated with last name and abbreviated title. See examples below.

FOOTNOTED JOURNAL ARTICLE:

1. Jean M. Ita, "Frobenius in West African History," *The Journal of African History* 13, no. 4 (1972): 685.

FOOTNOTED ARTICLE/CHAPTER IN EDITED VOLUME:

2. Léopold Sédar Senghor, "The Revolution of 1889 and Leo Frobenius," in *Africa and the West: The Legacies of Empire*, ed. Isaac James Mowoe and Richard Bjornson (New York: Greenwood Press, 1986), 77-88.

FOOTNOTED BOOK:

3. Leo Frobenius, *The Voice of Africa: Being an Account of the Travels of the German Inner African Exploration Expedition in the Years 1910-1912* (London: Hutchinson & Co., 1913), 84.

PROPER FOOTNOTING IN SEQUENCE:

1. Jean M. Ita, "Frobenius in West African History," *The Journal of African History* 13, no. 4 (1972): 685.

2. Ibid., 686.

3. Ibid.

4. Leo Frobenius, *The Voice of Africa: Being an Account of the Travels of the German Inner African Exploration Expedition in the Years 1910-1912* (London: Hutchinson & Co., 1913), 84.

5. Ita, "Frobenius," 685.

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6. Ezio Bassani, "The Art of Western Africa in the Age of Exploration," in *Circa 1492: Art in the Age of Exploration*, ed. Jay A. Levenson (Washington; New Haven: National Gallery of Art; Yale University Press, 1991), 65-66.

7. Frobenius, *The Voice of Africa*, 89.

8. Bassani, "The Art of Western Africa," 65.

9. Ibid.

10. Ita, "Frobenius," 686.

PLAGIARISM: Copying or using the work of others without proper citation is cheating. Plagiarism will not be tolerated. If you turn in work other than your own you will receive an automatic F and possible academic discipline at the college level.

Grammar, organization, spelling, writing style, and formatting count as part of your grade!

****Points will be deducted for failure to follow any of these instructions.**

****Part of the assignment is understanding the assignment and following directions.**

Check off each of the following before turning in your essay:

I wrote an outline to organize my ideas.

My essay has a **thesis that is underlined**.

My essay is coherent, has sensibly organized developmental paragraphs and a strong conclusion.

My essay is written in the third person. I have not used I, we, or you.

I have translated my personal feelings and reactions into clearly organized and convincing scholarly arguments.

I have analyzed THREE works of art (not more).

I have strong topic sentences and developed paragraphs that support my thesis.

I have proofread my paper (reading out loud to catch mistakes)

I have not used contractions.

All of my statements have a purpose. They are clearly stated and defended.

I have not assumed that the reader knows what I am talking about.

I have avoided colloquial/informal language.

I have *italicized* the titles of the works of art.

I have avoided using "piece of art" & "art piece" (use the word "painting" or "work of art" or "print" or "drawing")

I have clearly described and analyzed the formal elements of the works of art I discuss.

I have included a cover page, numbered the pages of my paper, and stapled them together.

I have included figure numbers in the text.

I have included images with captions at the end of my paper.

I have properly formatted footnotes and a bibliography.

I have not used any unauthorized sources or passed off another's work as my own