

Spring 1-25-2019

# Writing About Art

Ana Marjanovic  
*CUNY City College*

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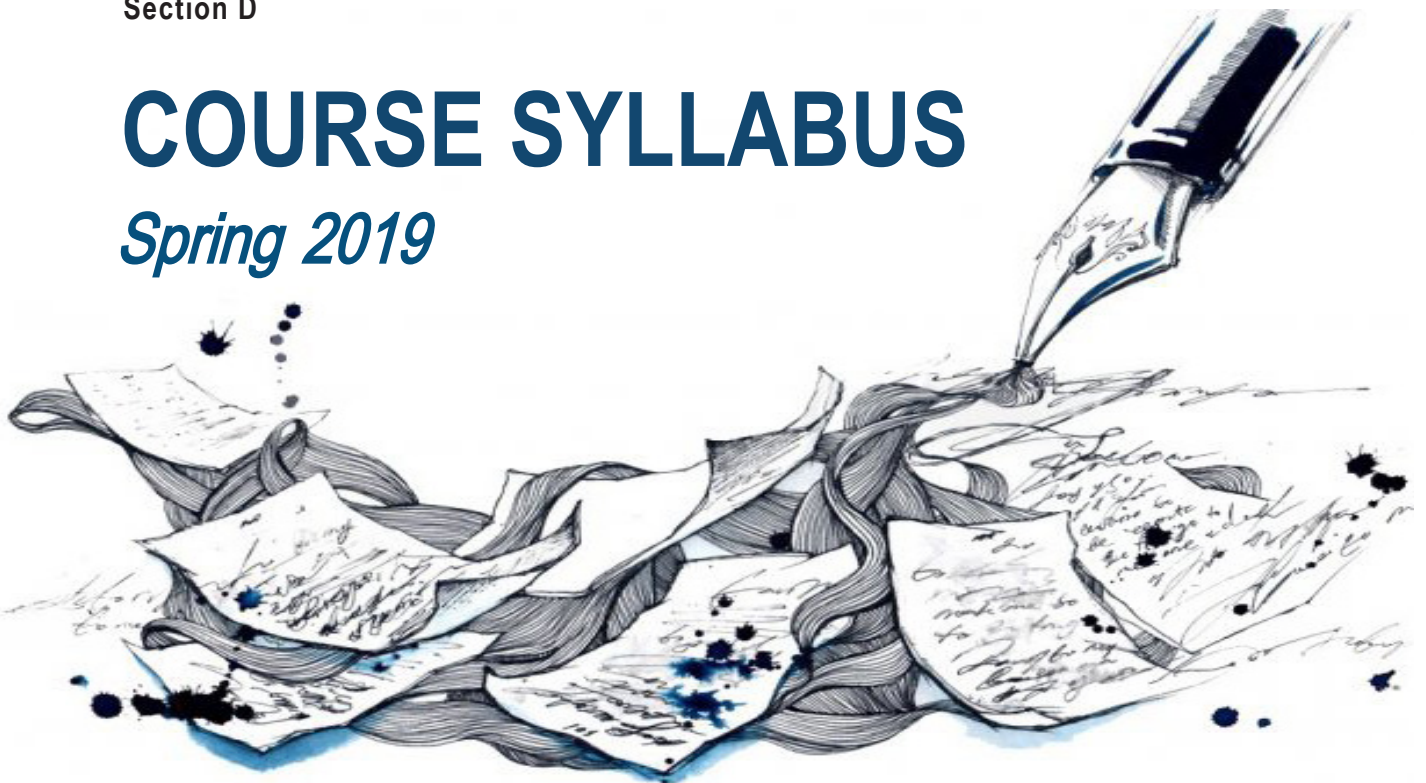
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Comp Goeth CG - 252  
Mondays and Wednesdays, 12:30-1:45 p.m.

Section D

## COURSE SYLLABUS

*Spring 2019*



Instructor: A. Marjanovic  
amarjanovic@ccny.cuny.edu  
Office hours: Mon. and Wed., 3:45-4:45 at CG M152

# COURSE DESCRIPTION, OUTCOMES AND TOPICS

## ***Course Description***

Practice in the styles and forms of expository writing required in the arts. Readings that acquaint students with standards of good writing about the arts. ZTC/OER <https://waba.commonsc.gc.cuny.edu/readings/>

## ***Course Learning Outcomes***

Students who complete the course should gain confidence in:

- writing an articulate, in-depth scholarly analysis of art in formal English language
- understanding and implementing the art-historical methodology
- using printed and online academic sources for art-historical research
- organizing visual observations and historical information into essays with notes and bibliographies

## ***Topics***

### **Argumentative Essay Structure**

This type of writing has a rhetorical purpose; it aims to persuade an audience and influence the way the reader thinks about a given subject, in this case a work of art or a comparison of two or more artworks. This persuasive purpose of writing about art must be evidence-based. Special attention will be paid to organizing 'compare and contrast' essays.

Throughout the semester, you will be acquiring skills in developing clear and logical:

1. thesis statements that indicate your point of view on a subject and
2. body paragraphs in which you defend your stance by integrating and analyzing relevant sources.

### **Methodology**

In academia, developing a point of view is never arbitrary. In the context of this course, methodology is defined as a strategic selection and use of sources in establishing a point of an essay and determining arguments when analyzing works of art. Throughout the semester, students will learn how to use Formalism, Iconography, Feminism, Psychoanalysis, Structuralism, and Deconstruction.

### **Research**

Since academic writing must be evidence-based, researching for relevant evidence and differentiating between scholarly, educational, and popular sources are crucial skills. You will become familiar with and learn how to navigate various library databases developed specifically for art. In addition, you will learn to cite and organize sources gathered through the research using the Chicago Manual of Style.

### **Writing Process**

Writing an in-depth scholarly analysis of art is a process; it is never done on the spur of the moment. You will be guided to plan, compose, edit, and revise your written work.

### **Grammar and Style**

To assure clarity of your ideas, you should choose the appropriate tone and write in clear, complete sentences. You will learn how to identify and correct the most common grammar mistakes, such as the subject-verb agreement, run-on sentences, comma splices, and dangling modifiers. In addition, you will be exposed to the technical vocabulary used in the visual analysis of works of art.

# REQUIRED STATEMENT ON ACADEMIC INTEGRITY

The CUNY Policy on Plagiarism states the following:

Plagiarism is the act of presenting another person's ideas, research or writings as your own. The following are some examples of plagiarism, but by no means is it an exhaustive list:

1. Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source.
2. Presenting another person's ideas or theories in your own words without acknowledging the source.
3. Using information that is not common knowledge without acknowledging the source.
4. Failing to acknowledge collaborators on homework and laboratory assignments.
5. Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and "cutting and pasting" from various sources without proper attribution.<sup>3</sup>

The City College Faculty Senate has approved a procedure for addressing violations of academic integrity.

<sup>3</sup> "Student Guide to Understanding the CCNY Policy on Academic Integrity," The City College of New York, accessed July 30, 2017, <https://www.ccny.cuny.edu/sites/default/files/academicaffairs/upload/BrochurePDFVersion.pdf>.

# LATENESS, ABSENCE, AND WORKLOAD

The CCNY Bulletin states the following Policy on Lateness and Absence:

Students are expected to attend every class session of each course in which they are enrolled and to be on time. A WU grade will be assigned to a student by the instructor for excessive absence. Students are advised to determine the instructor's policy at the first class session. They should note that an instructor may treat lateness as equivalent to absence. No distinction is made between excused and unexcused absences. Each instructor retains the right to establish his or her own policy, but students should be guided by the following general College policy:

In courses designated as clinical, performance, laboratory or field work courses, the limit on absences is established by the individual instructor. For all other courses, **the number of hours absent may not exceed twice the number of contact hours the course meets per week.**<sup>1</sup>

Attendance is mandatory. Lateness will be treated as absence. If you have more than four absences over the course of semester and/or by the tenth week of classes, you will be assigned a grade of "WU" (Withdrew Unofficially) if "attended a minimum of one class, stopped attending, but did not officially withdraw"<sup>2</sup> regardless of whether you submitted the assignments or not.

## ***Workload and Commitment***

This is a writing-intensive course. You are expected to meet the deadlines, come prepared, participate in the in-class student presentations/discussions, and complete the readings. You should engage in a minimum of **6 hours of work preparing for classes per week.**

## ***Class Decorum***

No food or drink is allowed in the classroom except water. All trash including Paper and water bottles must be removed from the room after class.

<sup>1</sup>"Policy on Lateness and Absence," Undergraduate Bulletin, 2018-2019, CCNY, accessed August 5, 2018, <https://whhttp://ccny.smartcatalogiq.com/en/2018-2019/Undergraduate-Bulletin/Academic-Requirements-and-Policies/Policy-on-Lateness-and-Absence>

<sup>2</sup> "Grading System and Glossary," Undergraduate Bulletin, 2018-2019, CCNY, accessed August 5, 2018, <http://ccny.smartcatalogiq.com/en/2018-2019/Undergraduate-Bulletin/Academic-Requirements-and-Policies/Grading-System-and-Glossary>

# ASSIGNMENTS OVERVIEW

All assignments should be submitted via Bb.

## **Assignments**

To help you emerge as a confident writer, a set of assignments outlined below is created to enable you to practice all stages of the writing process and to advance your observing, researching, time-management, and critical thinking skills.

## **Short Papers**

Each of the three Short Paper assignments is broken into two stages and graded separately. These stages include:

Short Paper: Outline (each worth 3.33 % of your final grade) and  
Short Paper: Final Draft (each worth 15% of your final grade).

The purpose of this arrangement is to support your understanding of the writing process and to help you to develop planning, editing, and revising habits. One rewrite of each stage will be allowed. You are expected to write your final drafts based on your graded outlines.

## **Final Paper**

The Final Research Paper is broken down into two stages:

Stage 1 – Working Thesis, Rough Outline, and Annotated Bibliography (10% of your final grade),  
Stage 2 – Final Draft (25% of your final grade).

Stage 1 will prepare you to write the final draft of the larger-scale research paper, meet the deadline, and manage your time. One rewrite of Stage 1 will be allowed. Rewriting Stage 2 - Final Draft will not be permitted. Late submissions of Stage 2 - Final Draft will not be allowed.

## **Class Participation** (10% of your final grade)

You will be required to attend classes and participate in class discussions, review games, and writing labs. Class participation fosters teamwork, boosts your public speaking skills, and teaches you to constructively criticize your classmates' work. It also helps you understand your audience, effectively manage time, and meet the deadlines.

## **Extra Credit** (10% of your final grade)

# GRADING

## **Final Grade**

3 Short Papers*	45% (15% each)
3 Short Paper Outlines*	10% (3.33% each)
Final Research Paper	35% (Stage 1*-10%; Stage 2 -25%)
Class Participation	10%
Extra Credit	10 %

**Total: 110 %**

\*One rewrite will be accepted. The grade for that assignment will be an average of the original grade and the grade on the rewrite.

\*\*3% of the grade per day will be deducted for each assignment submitted after the deadline (this includes weekends).

## **Grading Late Submissions**

To acknowledge the effort of those who do submit their papers on time and discourage students from late submissions, **3% of the grade per day will be deducted for each assignment submitted after the deadline (this includes weekends)**. In other words, if the assignment was 24 hours late, the grade would be 3% lower than it would have been if the assignment was submitted on time. The grade would be 6% less if the assignment was submitted 48 hours after the deadline, and so on. This rule does not apply to students who requested (and received) an extension via email before the assignment due date and to students who gave me a letter issued by the AccessAbility Center/ Student Disability Services (AAC/SDS).

## **Grading Scale**

Quality of Performance	Letter Grade	% Range	GPA
Excellent - work is of exceptional quality	A+	97 - 100	4
	A	94 - 96.9	
	A-	90 - 93.9	3.7
Good - work is of above average quality	B+	87 - 89.9	3.3
	B	84 - 86.9	3
	B-	80 - 83.9	2.7
Satisfactory	C+	77 - 79.9	2.3
	C	73 - 76.9	2
Poor	C-	70 - 72.9	1.7
	D+	67 - 69.9	1
	D	64 - 66.9	
	D-	60 - 63.9	
Failure	F	< 59.9	0

# ASSIGNMENT DUE DATES

## Required

### *February*

Wed. Feb. 6 by 11:59 pm  
Wed. Feb. 20 by 11:59 pm

Paper #1: Formal Analysis OUTLINE  
Paper #1: Formal Analysis Formal Analysis (Final Draft)

### *March*

Wed. Mar. 6 by 11:59 pm  
Wed. Mar. 20 by 11:59 pm

Paper #2: OUTLINE -Iconographic Analysis  
Paper #2: Iconographic Analysis (Final Draft)

### *April*

Mon. Apr. 1 by 11:59 pm  
Wed. Apr. 17 by 11:59 pm

Paper #3 OUTLINE-Comparative Analysis (sculpture)  
Paper #3: Comparative Analysis (sculpture) (Final Draft)

### *May*

Wed. May 1 by 11:59 pm  
Mon. May 20 by 11:59 pm

Final Paper: Stage 1 (Working Thesis; Rough Outline; Annotated Bibliography)  
Final Paper: Stage 2 (Final Draft)

## Rewrites (Optional)

### *February*

Sat. Feb. 16 by 11:59 pm

Rewrite - Paper #1: Formal Analysis OUTLINE

### *March*

Sat. Mar. 2 by 11:59 pm  
Sat. Mar. 16 by 11:59 pm  
Sat. Mar. 30 by 11:59 pm

Rewrite - Paper #1: Formal Analysis Formal Analysis (Final Draft)  
Rewrite - Paper #2: OUTLINE -Iconographic Analysis  
Rewrite - Paper #2: Iconographic Analysis (Final Draft)

### *April*

Sat. Apr 13 by 11:59 pm

Rewrite - Paper #3 OUTLINE-Comparative Analysis (sculpture)

### *May*

Sat. May 4 by 11:59 pm  
Mon. May 13 by 11:59 pm

Rewrite - Paper #3 -Comparative Analysis (sculpture) Final Draft  
Rewrite - Final Paper: Stage 1 (Working Thesis; Rough Outline; Annotated Bibliography)



# Outlines: Student Evaluation Chart

Points Possible: 100

Criteria	Levels of Achievement				
	Failure	Poor	Satisfactory	Competent	Proficient
Working Thesis Statement Weight 30.00%	<b>0 to 59.9 %</b> Thesis statement is inadequate; it does not contain the claim nor announces the arguments.	<b>60 to 72.9 %</b> Thesis statement is in progress; either claim or arguments are missing.	<b>73 to 79.9 %</b> Thesis statement is somewhat acceptable; either claim or arguments need clarification.	<b>80 to 89.9 %</b> Thesis statement needs some refinement; claim and/or arguments need some refinement.	<b>90 to 100 %</b> Thesis statement is precise and clearly stated. Both claim and arguments are clearly stated.
Methodology and Annotated Bibliography Weight 30.00%	<b>0 to 59.9 %</b> Application of methodology is tenuous. Little or no reliable and/or trustworthy sources cited. Poor variety of sources; cites only tertiary sources. All annotations are lacking in completeness, thought, and/or writing quality. There is little or no adherence to CMOS format in the document.	<b>60 to 72.9 %</b> Methodology is insufficiently applied. Few sources cited can be considered reliable and/or trustworthy. Bibliography entries are not reputable and/or consist mainly of tertiary sources. Most annotations lack completeness, thought, and/or writing quality. There are many and/or frequent formatting errors in the document's citations.	<b>73 to 79.9 %</b> Methodology is adequately applied. Some sources can be considered reliable and/or trustworthy. Adequate variety of sources; cites secondary and tertiary sources. Some annotations are well written but some are lacking in completeness, thought, and/or writing quality. There are some formatting errors in the document's citations.	<b>80 to 89.9 %</b> Methodology is sufficiently applied. Most sources cited can be considered reliable and/or trustworthy. Good variety of sources; cites primary and secondary sources. Most annotations are thoughtful, complete, and well written. There are a few formatting errors in the document's citations.	<b>90 to 100 %</b> Methodology is successfully applied. All sources cited can be considered reliable and/or trustworthy. Excellent variety of sources. All annotations are thoughtful, complete, and well written. Citations are formatted correctly in the document.
Sample Body Paragraph Development Weight 15.00%	<b>0 to 59.9 %</b> Body paragraph is incoherent and is not organized around one main idea.	<b>60 to 72.9 %</b> Body paragraph contains evidence and/or analysis but has more than one main idea.	<b>73 to 79.9 %</b> Body paragraph develops one main idea, but analysis somewhat relates to the evidence.	<b>80 to 89.9 %</b> Body paragraph develops one idea, but either evidence or analysis needs some improvement.	<b>90 to 100 %</b> Body paragraph clearly develops a single main idea and demonstrates adequate use of evidence.
Essay Outline Structure Weight 20.00%	<b>0 to 59.9 %</b> Essay Outline does not map out the essay.	<b>60 to 72.9 %</b> A list of body paragraphs' main ideas does not relate to thesis.	<b>73 to 79.9 %</b> Body paragraphs' main ideas are not in logical order and somewhat relate to the thesis.	<b>80 to 89.9 %</b> Paragraphs are outlined in a logical order and they mostly relate to the thesis.	<b>90 to 100 %</b> The order of paragraphs is logical; paragraphs' main ideas relate to the thesis.
Grammar and Style Weight 5.00%	<b>0 to 59.9 %</b> Numerous grammatical errors seriously distract from the argument. Lack of ability to distinguish parts of speech. Capitalization, punctuation, and spelling errors are serious; word choice is inadequate. Point of view and tone are unacceptable.	<b>60 to 72.9 %</b> Sentence structure errors (sentence fragments, comma splice, and/or run-on sentences) are numerous and hinder meaning. Other major grammatical errors (subject-verb agreement, dangling modifiers, and/or verb tense errors) are persistent. Capitalization, italicization, and spelling errors are numerous; word choice is somewhat adequate. Point of view and tone are somewhat appropriate.	<b>73 to 79.9 %</b> Sentence structure is mostly correct; one or two major grammatical errors (subject-verb agreement, comma splice, and/or faulty parallelism) are persistent. Wordiness is frequent; the essay contains several unclear or awkward sentences; imprecise use of words or over-reliance on passive voice is present; word choice is mostly adequate.	<b>80 to 89.9 %</b> Sentence structure is mostly correct; few minor or grammatical errors are present. Word choice is mostly adequate. Point of view and tone are inconsistent.	<b>90 to 100 %</b> Sentence structure is correct and varied. There are no errors in grammar, punctuation, and usage. Word choice is thoughtful and concise. Point of view and tone are appropriate and consistent.

# Final Drafts: Student Evaluation Chart

Points Possible: 100

Criteria	Levels of Achievement				
	Failure	Poor	Satisfactory	Competent	Proficient
Thesis Statement Weight 16.00%	0 to 59.9 % Thesis statement is inadequate; it does not contain the claim nor announces the arguments.	60 to 72.9 % Thesis statement is in progress; either claim or arguments are missing.	73 to 79.9 % Thesis statement is somewhat acceptable; either claim or arguments need clarification.	80 to 89.9 % Thesis statement needs some refinement.	90 to 100 % Both claim and arguments are clearly stated.
Methodology Weight 16.00%	0 to 59.9 % Application of methodology is tenuous. Paper does not suggest any type of analysis. It either lacks any reputable evidence/sources or presents only evidence completely omitting analysis.	60 to 72.9 % Methodology is insufficiently applied. The sense of authorship is missing; the tone is mostly descriptive rather than analytical. Few sources cited can be considered reliable and/or trustworthy. Poor variety of sources; cites only tertiary sources.	73 to 79.9 % Methodology is adequately applied. Analysis is mostly based on formal elements, but not on a particular theoretical approach. The capability of analyzing, questioning, or comparing the interpretations of others or re-evaluating the evidence presented by others needs improvement. Some sources can be considered reliable and/or trustworthy. Adequate variety of sources; cites secondary and tertiary sources.	80 to 89.9 % Methodology is sufficiently applied. The analysis is mostly based on formal elements and a particular theory. The capability of analyzing, questioning, or comparing the interpretations of others or re-evaluating the evidence presented by others needs minor refinement. Most sources cited can be considered reliable and/or trustworthy. Good variety of sources; cites primary and secondary sources.	90 to 100 % Methodology is successfully applied. A strong sense of authorship is present. The artwork is interpreted using formal elements and through a particular theoretical lens. The writer exhibits a superb capability of analyzing, questioning, or comparing the interpretations of others or re-evaluating the evidence presented by others. All sources cited can be considered reliable and/or trustworthy. Excellent variety of sources; cites mostly primary and secondary sources.
Body Paragraph Development Weight 16.00%	0 to 59.9% Body paragraphs are incoherent and are not organized around one main idea.	60 to 72.9 % Body paragraphs contain evidence and/or analysis but have more than one main idea.	73 to 79.9 % Body paragraphs develop one main idea, but analysis somewhat relate to the evidence.	80 to 89.9 % Body paragraphs develop one idea, but either evidence or analysis needs some improvement.	90 to 100 % Body paragraphs clearly develop a single main idea and demonstrate adequate use of evidence.
Essay Structure Weight 16.00%	0 to 59.9% Essay does not contain an introduction, body paragraphs and a concluding paragraph. Body paragraphs do not relate to the thesis and are not in a logical order.	60 to 72.9 % Paragraphs somewhat relate to the thesis. Introduction and conclusion are in process of development.	73 to 79.9 % Paragraphs are in logical order and somewhat relate to the thesis. Introduction and/or conclusion are somewhat developed.	80 to 89.9 % Paragraphs are in logical order and mostly relate to the thesis. Introduction and conclusion are mostly developed.	90 to 100 % Essay contains an introduction, body paragraphs and a concluding paragraph. All paragraphs clearly relate to and support the thesis. The order of paragraphs is logical.
Mechanic and Style Weight 16.00%	0 to 60 % Capitalization, punctuation, and spelling errors are serious; word choice is inadequate. Point of view and tone are unacceptable.	60 to 72.9 % Capitalization, italicization, and spelling errors are numerous; word choice is somewhat adequate. Point of view and tone are somewhat appropriate.	73 to 79.9 % Wordiness is frequent; the essay contains several unclear or awkward sentences; imprecise use of words or over-reliance on passive voice is present; word choice is mostly adequate.	80 to 89.9 % Word choice is mostly adequate. Point of view and tone are inconsistent.	90 to 100 % Word choice is thoughtful and concise. Point of view and tone are appropriate and consistent.
Chicago Manual of Style Weight 15.00%	0 to 60 % There is little or no adherence to CMOS format in the document.	60 to 72.9 % There are many and/or frequent formatting errors in the document's citations.	73 to 79.9 % There are some formatting errors in the document's citations.	80 to 89.9 % There are a few formatting errors in the document's citations.	90 to 100 % Citations are formatted correctly in the document.
Grammar Weight 5.00%	0 to 59.9 % Numerous grammatical errors seriously distract from the argument. Lack of ability to distinguish parts of speech.	60 to 72.9 % Sentence structure errors (sentence fragments, comma splice, and/or run-on sentences) are numerous and hinder meaning. Other major grammatical errors (subject-verb agreement, dangling modifiers, and/or verb tense errors) are persistent.	73 to 79.9 % Sentence structure is mostly correct; one or two major grammatical errors (subject-verb agreement, comma splice, and/or faulty parallelism) are persistent.	80 to 89.9 % Sentence structure is mostly correct; few minor or grammatical errors are present.	90 to 100 % Sentence structure is correct and varied. There are no errors in grammar, punctuation, and usage.

## Attendance and Participation Student Evaluation Chart

### Levels of Achievement

	<b>Poor</b>	<b>Satisfactory</b>	<b>Competent</b>	<b>Proficient</b>
<p>0 to 59.9 % Has more than 10 absences.</p>	<p>60 to 72.9 % Often late and/or has between 6 and 9 absences and/or sleeps during the class. Does not offer to contribute to the discussion. Somewhat familiar with course readings. Demonstrates sporadic involvement.</p>	<p>73 to 79.9 % Attends classes sporadically (has between 5 and 8 absences). Demonstrates no or sporadic involvement in the discussion.</p>	<p>80 to 89.9 % Attends classes regularly (has no more than 4 absences). Responds to other students' points, thinks through own points, questions others in a constructive way, offers and supports suggestions that may be counter to the majority opinion. Contributes to the discussion to a moderate degree.</p>	<p>90 to 100 % Attends classes regularly. Demonstrates excellent preparation; familiar with course readings. Offers interpretations and analysis of course material (more than just facts) to class. Contributes well to discussion in an ongoing way; responds to other students' points, thinks through own points, questions others in a constructive way, offers and supports suggestions that may be counter to the majority opinion. Demonstrates consistent and ongoing involvement.</p>

# CLASS SCHEDULE: JANUARY- FEBRUARY

January			
Date	Topic	Assignments	Readings
Mon. 1/28:	<b>Introduction</b>		Abrams, Elizabeth. "Topic Sentences and Signposting." Writing Center at Harvard University. Accessed July 10, 2018. <a href="https://writingcenter.fas.harvard.edu/pages/topic-sentences-and-signposting">https://writingcenter.fas.harvard.edu/pages/topic-sentences-and-signposting</a>
Wed. 1/30:	<b>Visual Elements I</b> (line, shape, mass, light, color); <b>Thesis Statement;</b> <b>Paragraph Development;</b> <b>Essay Outline Review</b>		Guptill, Amy. "Constructing the Thesis and Argument—From the Ground Up." In <i>Writing in College: From Competence to Excellence</i> . College at Brockport, SUNY: Open SUNY Textbooks.  Guptill, Amy. "Back to Basics: The Perfect Paragraph." In <i>Writing in College: From Competence to Excellence</i> . College at Brockport, SUNY: Open SUNY Textbooks. Accessed August 6, 2018. <a href="https://mlnepublishing.geneseo.edu/writing-in-college-from-competence-to-excellence/chapter/back-to-basics-the-perfect-paragraph/">https://mlnepublishing.geneseo.edu/writing-in-college-from-competence-to-excellence/chapter/back-to-basics-the-perfect-paragraph/</a>  Getlein, Mark. "Visual Elements." In <i>Living with Art</i> , 81-104. New York: McGraw-Hill Humanities, 2009. (available on Blackboard under Readings)  Jeffrey, Robin. "Test Your Thesis." In <i>About Writing: A Guide</i> . Open Oregon Educational Resources, 2016. Accessed June 7, 2018. <a href="https://openoregon.pressbooks.pub/aboutwriting/chapter/test-your-thesis/">https://openoregon.pressbooks.pub/aboutwriting/chapter/test-your-thesis/</a> .  Marjanovic, A. "Body Paragraph." The Writing Center at The Samuel Rudin Academic Resource Center, CCNY. Accessed June 7, 2018. <a href="http://www.cuny.cuny.edu/sites/default/files/writing/upload/BodyParagraph.pdf">http://www.cuny.cuny.edu/sites/default/files/writing/upload/BodyParagraph.pdf</a>  Marjanovic, A. "Thesis Statement." <a href="https://waba.commons.gc.cuny.edu/wp-content/blogs.dir/3982/files/2018/08/thesis-formalism-.pdf">https://waba.commons.gc.cuny.edu/wp-content/blogs.dir/3982/files/2018/08/thesis-formalism-.pdf</a>
February			
Date	Topic	Assignments	Readings
Mon. 2/4:	<b>-Visual Elements II</b> (texture, space, time/motion); <b>-Visual Elements III</b> (unity/variety, emphasis/subordination, scale/proportion, balance); <b>-Thesis Statement;</b> <b>Paragraph Development;</b> <b>Essay Outline</b>		Getlein, Mark. "Visual Elements." In <i>Living with Art</i> , 104-119. New York: McGraw-Hill Humanities, 2009. (available on Blackboard under Readings)  Getlein, Mark. "Principles of Design." In <i>Living with Art</i> , 113-137. New York: McGraw-Hill Humanities, 2009. (available on Blackboard under Readings)  Khan Academy. "Linear perspective interactive." Accessed August 9, 2018. <a href="https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/beginners-renaissance-florence/a/linear-perspective-interactive">https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/beginners-renaissance-florence/a/linear-perspective-interactive</a>  Purdue Owl. "Color Theory Presentation." Accessed August 29, 2018. <a href="https://owl.purdue.edu/owl/general_writing/visual_rhetoric/color_theory_presentation.html">https://owl.purdue.edu/owl/general_writing/visual_rhetoric/color_theory_presentation.html</a>  The Paul Getty Museum. "Elements of Art." Accessed June 7, 2018. <a href="http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html">http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html</a>
Wed. 2/6:	Writing Lab	<b>Paper #1: Formal Analysis OUTLINE due. Bb. upload by 11:59 pm.</b>	
Mon. 2/11:	<b>Methodology: Formalism</b>		Mustenberg, Marjorie. "Stylistic Analysis." In <i>Writing About Art</i> . Accessed June 7, 2018. <a href="http://writingaboutart.org/pages/stylisticanalysis.html">http://writingaboutart.org/pages/stylisticanalysis.html</a>  The Art Story. "Formalism in Modern Art." Accessed June 7, 2018. <a href="http://www.theartstory.org/definition-formalism.htm">http://www.theartstory.org/definition-formalism.htm</a>  Tate. "Formalism." Accessed June 7, 2018. <a href="http://www.tate.org.uk/art/art-terms/f/formalism">http://www.tate.org.uk/art/art-terms/f/formalism</a>  Zucker, Steven and Beth Harris. "How to do visual (formal) analysis in art." Smartarthistory.org. YouTube video, 9:52. September 18, 2017. <a href="https://www.youtube.com/user/smarthistoryvideos/videos">https://www.youtube.com/user/smarthistoryvideos/videos</a>
Wed. 2/13:	Writing Center Orientation; Incorporating and analyzing sources; The Chicago Manual of Style		Stacks, Geoff, Erin Karper, Dana Bisignani, and Allen Brizee. "Annotated Bibliography Samples." Last modified June 6, 2018. <a href="https://owl.english.purdue.edu/owl/resource/614/03/">https://owl.english.purdue.edu/owl/resource/614/03/</a>  The Chicago Manual of Style Online. "Notes and Bibliography: Sample Citations." Accessed July 3, 2018. <a href="http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html">http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html</a>  Purdue Owl Online Writing Lab. "CMOS NB Sample Paper." Accessed July 10, 2018. <a href="https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/cmos_formatting_and_style_guide/cmos_nb_sample_paper.html">https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/cmos_formatting_and_style_guide/cmos_nb_sample_paper.html</a>
Sat. 2/16:		<b>*Paper #1: Formal Analysis OUTLINE REWRITE due (optional). Bb upload by 11:59 pm.</b>	
Mon. 2/18:	NO CLASSES SCHEDULED		
Wed. 2/20:	Writing Lab	<b>Paper #1 Formal Analysis due. Bb upload by 11:59 pm.</b>	
Mon. 2/25:	Library Orientation at Cohen Library STC3.		
Wed. 2/27:	<b>Methodology: Iconography;</b> Review sample paper		Lee, Rensselaer W. "Erwin Panofsky." <i>Art Journal</i> 27, no. 4 (1968): 368-70. <a href="http://www.jstor.org/stable/775134">http://www.jstor.org/stable/775134</a> .  Mustenberg, Marjorie. "Iconographic Analysis." In <i>Writing About Art</i> . Accessed June 7, 2018. <a href="http://writingaboutart.org/pages/iconographicanalysis.html">http://writingaboutart.org/pages/iconographicanalysis.html</a>  Pigler, Andrew. "The Importance of Iconographical Exactitude." <i>The Art Bulletin</i> 21, no. 3 (1939): 228-37. <a href="http://www.jstor.org/stable/3046640">www.jstor.org/stable/3046640</a>

# CLASS SCHEDULE: MARCH

March			
Date	Topic	Assignments	Readings
Sat. 3/2		*Paper #1: Formal Analysis - Final Draft REWRITE due (optional). Bb upload by 11:59 pm.	
Mon. 3/4:	Review Sample Outline		
Wed. 3/6:	Writing Lab	Paper #2: OUTLINE- Iconographic Analysis due. Bb upload by 11:59 pm.	
Mon. 3/11:	<b>Sculpture</b>		Getlein, Mark. "Three-dimensional Media – Sculpture and Installation." In <i>Living with Art</i> , 237-269. New York: McGraw-Hill Humanities, 2009. (available on Blackboard)  Encyclopedia of Art. "The Art of Sculpture." Accessed November 27, 2018. <a href="http://www.visual-arts-cork.com/sculpture.htm#theory">http://www.visual-arts-cork.com/sculpture.htm#theory</a>
Wed. 3/13:	<b>Methodology: Biography</b>		Mustenberg, Marjorie. "The Biography." In <i>Writing About Art</i> . Accessed June 8, 2018. <a href="http://writingaboutart.org/pages/biography.html">http://writingaboutart.org/pages/biography.html</a>
Sat. 3/16		*Paper #2: OUTLINE - Iconographic Analysis REWRITE due (optional). Bb upload by 11:59 pm.	
Mon. 3/18:	<b>Methodology: Marxism</b>		Purdue Online Writing Lab. "Marxist Criticism (1930s-present)." Accessed August 18, 2018. <a href="https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/marxist_criticism.html">https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/marxist_criticism.html</a>
Wed. 3/20:	Writing Lab	Paper #2 Iconographic Analysis due. Bb upload by 11:59 pm.	
Mon. 3/25:	<b>Methodology: Feminism</b>		Purdue Online Writing Lab. "Feminist Criticism (1960s present)." Accessed August 18, 2018. <a href="https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/feminist_criticism.html">https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/feminist_criticism.html</a>  Purdue Online Writing Lab. "Gender Studies and Queer Theory (1970s-present)." <a href="https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/gender_studies_and_queer_theory.html">https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/gender_studies_and_queer_theory.html</a>  Pasque, Penny A. and Brenton Wimmer. "An Introduction: Feminist Perspectives." American College Personnel Association (ACPA)-College Student Educators International. Accessed July 12, 2018. <a href="http://www.myacpa.org/sites/default/files/Feminist_Theoretical_Perspectives_pasque_wimmer_REV.pdf">http://www.myacpa.org/sites/default/files/Feminist_Theoretical_Perspectives_pasque_wimmer_REV.pdf</a>  Rando, Flavia. "The Essential Representation of Woman." <i>Art Journal</i> 50, no. 2 (1991): 48-52. <a href="http://www.jstor.org/stable/777162">www.jstor.org/stable/777162</a>
Wed. 3/27:	Review sample outline		
Sat. 3/30		*Paper #2: Iconographic Analysis REWRITE due (optional). Bb upload by 11:59 pm.	

# CLASS SCHEDULE: APRIL-MAY

April			
Date	Topic	Assignments	Readings
Mon. 4/1:	Writing Lab	<u>Paper #3 OUTLINE- Comparative Analysis (sculpture) due. Bb upload by 11:59 pm</u>	
Wed. 4/3:	<b>Methodology: Psychoanalysis I</b>		Purdue Online Writing Lab. "Psychoanalytic Criticism (1930s-present)." Accessed August 18, 2018. <a href="https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/psychoanalytic_criticism.html">https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/psychoanalytic_criticism.html</a> Freudfile. "What Is Psychoanalysis." Accessed October 9, 2017. <a href="http://www.freudfile.org/psychoanalysis/definition.html">http://www.freudfile.org/psychoanalysis/definition.html</a> . Freudfile. "Glossary of Psychoanalytic Terms and Concepts." Accessed October 9, 2017. <a href="http://www.freudfile.org/psychoanalysis/glossary.html">http://www.freudfile.org/psychoanalysis/glossary.html</a>
Mon. 4/8:	<b>Methodology: Psychoanalysis II</b>		Honigman, Ana Finel. "Web sights: On the virtual couch with Lacan." Art & Design Blog. The Guardian, August 31, 2007. <a href="https://www.theguardian.com/artanddesign/artblog/2007/aug/31/websightsonthevirtualcouch">https://www.theguardian.com/artanddesign/artblog/2007/aug/31/websightsonthevirtualcouch</a> Stanford Encyclopedia of Philosophy, s.v. "Jacques Lacan," accessed October 19, 2007, <a href="https://plato.stanford.edu/entries/lacan/">https://plato.stanford.edu/entries/lacan/</a> . The School of Life. "PSYCHOTHERAPY – Jacques Lacan." YouTube video, 8:13. June 10, 2016. <a href="https://www.youtube.com/watch?v=5OnhOXq7m4w">https://www.youtube.com/watch?v=5OnhOXq7m4w</a>
Wed. 4/10:	<b>Methodology: Structuralism</b>		Purdue Online Writing Lab. "Structuralism and Semiotics (1920s-present)." Accessed August 18, 2018. <a href="https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/structuralism_and_semiotics.html">https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/structuralism_and_semiotics.html</a>
Sat. 4/13		<u>Paper #3 OUTLINE- Comparative Analysis (sculpture) REWRITE due (optional). Bb upload by 11:59 pm</u>	
Mon. 4/15:	<b>Methodology: Postmodern theories</b>		Purdue Online Writing Lab. "Post-Structuralism, Deconstruction, Postmodernism (1966-present)." Accessed August 19, 2018. <a href="https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/postmodern_criticism.html">https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/postmodern_criticism.html</a>
Wed. 4/17:	Writing Lab	<u>Paper #3: Comparative Analysis (sculpture) Final Draft due. Bb upload by 11:59 pm</u>	
Mon. 4/22:	SPRING RECESS		
Wed. 4/24:	SPRING RECESS		
Mon. 4/29:	Review sample final papers		
May			
Date	Topic	Assignments	Readings
Wed. 5/1:	Writing Lab	<u>Final Paper: Stage 1 (Working Thesis; Rough Outline; Annotated Bibliography) due. Bb upload by 11:59 pm.</u>	
Sat. 5/4		<u>Paper #3 -Comparative Analysis (sculpture) Final Draft REWRITE due (optional). Bb upload by 11:59 pm</u>	
Mon. 5/6:	Writing Lab	<u>Extra Credit due via Bb.</u>	
Wed. 5/8:	Writing Lab		
Mon. 5/13:	<b>Last Day of classes</b>	<u>Final Paper: Stage 1 REWRITE due (optional) (Working Thesis; Rough Outline; Annotated Bibliography) . Bb upload by 11:59 pm.</u>	
Wed. 5/20:	<b>Final Paper: Stage 2 due. Bb upload by 11:59 pm. Late submissions will not be accepted.</b>		

# SHORT PAPER #1 INSTRUCTIONS

## Paper #1: Outline

Read the Paper #1: Final Draft instructions below. For the Paper #1: Outline, submit via Blackboard:

- a thesis statement responding to the assignment
- a properly captioned image of the artwork following this model: Figure #. Author, *Title of the work in italics*, year. Medium, dimensions. Collection.
- a bullet-point list of your body paragraphs' main ideas
- one fully developed persuasive body paragraph

\*you must follow the structure and the style guide, particularly italicizing and captioning, explained in the Paper #1: Final Draft instructions.

## Paper #1: Final Draft

The purpose of this assignment is to help you **analyze art using formalism**. Write an in-depth, **2-3 page long, typed, and double-spaced visual analysis** of your favorite work of art (submit via Blackboard). Your essay should be persuasive. In this case, the art object should be a painting, photograph, print, or any other kind of **two-dimensional media**. In your paper, explain how the visual elements, such as color, light, and/or line help to emphasize the mood, the subject matter, or a larger social or political issue.

### **Methodology**

Formalism

Formalism stresses the significance of form over content. This method utilizes discussion of formal elements that include: line, shape, space, color, light, and dark; balance, order, proportion, pattern, and rhythm; the final arrangement made by the artist is called the composition.

### **Research**

You do not have to do any research for this paper since you will rely solely on observing visual elements. However, if you take information from any source or if you provide any factual information, you must write in your own words and provide notes and a bibliography.

### **Structure**

This essay should convince a reader in your interpretation of the work.

#### **Introduction**

You should start your introductory paragraph by providing basic information about the work of art in a narrative form (include the full title (italicized), the name of the author, the year and place of creation, and other relevant details, such as medium and style). Then, introduce the context within which you place the work of art you plan to analyze. Finish with the thesis statement that contains a claim and a list of arguments discussed in the body of your essay.

# SHORT PAPER #1 INSTRUCTIONS: CONTINUED

## Body

Make sure that each body paragraph develops only one idea! For this essay, the first body paragraph should be descriptive (provide a detailed visual description of the chosen work of art (use the terms that you learned in class)); the remaining body paragraphs should be persuasive. Persuasive paragraphs help you develop your arguments. A persuasive paragraph has the following layout:

A TOPIC SENTENCE communicates the main idea of the paragraph. EVIDENCE refers to factual information relevant to the paragraph's main idea. EVALUATION explains how the main idea of this paragraph relates to the claim stated in your thesis. A CONCLUDING SENTENCE clearly states your point about the idea you are developing in the context of your thesis.

### Body Paragraphs Order

Body paragraph #1 [descriptive]

Body paragraph #2 [persuasive]

Body paragraph #3 [persuasive]

Body paragraph #4 [persuasive]

## Conclusion

Restate your thesis and summarize your points made in concluding sentences in your body paragraphs.

## Style

- Always italicize titles of works of art!
- Use Simple Past tense to describe artist's actions. The art object is usually discussed in Simple Present tense.

Leonardo da Vinci painted the *Mona Lisa* in the early 1500s.

The painting shows a half-length portrait of a mysterious woman.

- Include images of art objects and capture them properly following this model:

Figure #. Author, *Title of the work in italics*, year. Medium, dimensions. Collection.

Figure 1. Nancy Graves, *Dingbat*, 1988. Cast, patinated bronze with painted elements, 8' 5" x 34" x 6' 2" (243.8 x 86.3 x 188 cm). Private collection.

## Readings

Butler, Maureen and Phil Freshman, eds. "Association of Art Editors Style Guide." Accessed July 9, 2018. <http://www.artedit.org/style-guide.php>

Getlein, Mark. "Visual Elements." In *Living with Art*, 81-119. New York: McGraw-Hill Humanities, 2009.

Getlein, Mark. "Principles of Design." In *Living with Art*, 113-137. New York: McGraw-Hill Humanities, 2009.

Marjanovic, A. "Thesis Statement." <https://waba.commons.gc.cuny.edu/wp-content/blogs.dir/3982/files/2018/08/thesis-formalism-.pdf>

Mustemberg, Marjorie. "Visual Description." In *Writing About Art*. Accessed June 7, 2018. <http://writingaboutart.org/pages/visualdesc.html>



# SHORT PAPER #1 INSTRUCTIONS: CONTINUED

Mustenberg, Marjorie. "Stylistic Analysis." In *Writing About Art*. Accessed June 7, 2018. <http://writingaboutart.org/pages/stylisticanalysis.html>

The Paul Getty Museum. "Elements of Art." Accessed June 7, 2018. [http://www.getty.edu/education/teachers/building\\_lessons/formal\\_analysis.html](http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html)

The Art Story. "Formalism in Modern Art." Accessed June 7, 2018. <http://www.theartstory.org/definition-formalism.htm>

Tate. "Formalism." Accessed June 7, 2018. <http://www.tate.org.uk/art/art-terms/f/formalism>

Zucker, Steven and Beth Harris. "How to do visual (formal) analysis in art history." Smartarthistory.org. YouTube video, 9:52. September 18, 2017. <https://www.youtube.com/user/smarthistoryvideos/videos>

# SHORT PAPER #2 INSTRUCTIONS

## Paper #2: Outline

Read the Paper #2: Final Draft instructions below and submit via Blackboard:

- a captioned image of the selected work of art following this format: Figure #. Author, Title of the work in italics, year. Medium, dimensions. Collection.
- working thesis
- a rough outline of the main ideas of your body paragraphs
- one fully developed persuasive paragraph
- annotated bibliography

Make sure to research and outline your essay simultaneously!

\*you must follow the structure and the style guide, particularly italicizing and captioning, explained in the Paper #2: Final Draft instructions.

## Paper #2: Final Draft

The purpose of this assignment is to help you analyze art using Iconography. Select any work from the list below and write a 3-5 page paper applying Panofsky's 3 step iconographical analysis (submit via Blackboard). This paper must be based on your graded Paper #2: Outline. Feel free to select a work of art by yourself, but make sure you can apply Iconographic analysis and find reliable sources.

Abu'l Qasim Firdausi, *Bahram Gur Pins the Coupling Onagers*, ca. 1530–35. Folio 568r from the Shahnama (Book of Kings) of Shah Tahmasp. The Metropolitan Museum of Art, New York (Gallery 462)

Nicolas Poussin, *Midas Washing at the Source of the Pactolus*, ca. 1627. Oil on Canvas. The Metropolitan Museum of Art, New York (Gallery 617)

Charles Cromwell Ingham, *The Flower Girl*, 1846. Oil on canvas, 36 x 28 3/8 in. The Metropolitan Museum of Art, New York (Gallery 756)

Perugino (Pietro di Cristoforo Vannucci), *The Resurrection*, c. 1499. Tempera on wood, 10 5/8 x 18 in. (27 x 45.7 cm). The Metropolitan Museum of Art, New York (Gallery 603).

## Methodology

Iconography

Methodology refers to a strategic selection and use of sources in establishing a point of an essay and determining arguments when analyzing works of art. Primary sources include works of art, diary entries, letters or other sources of information that were created at the time under study. Secondary sources are usually scholarly books or articles that were created by authors who did not have an immediate experience of events or other information under study. Tertiary sources refer to indexes of secondary and/or primary sources.

Iconography is a method that focuses on content (the meaning of the subject matter) rather than on its form. It interprets the function and purpose of the selected artwork (such as the meanings of motifs, signs, and symbols used in the work). Erwin Panofsky championed the method and devised three stages of its application:

# PAPER #2 INSTRUCTIONS: CONTINUED

- describing the work of art using formal elements
- identifying the described elements using sources (usually texts)
- interpreting the symbolism of identified elements using more sources

## **Research**

This paper requires research. You need to look up books, articles, and/or reliable websites and select at least six reputable sources. You will then compile them all into a bibliography. You should examine the Metropolitan Museum of Art's website. You should also search for information using the CCNY library databases including CUNY+, JSTOR, Art Full Text, etc. You may also search through Google Scholar. To properly select sources for your paper, please consult – Guptill, Amy. "Secondary Sources in Their Natural Habitats." In *Writing in College: From Competence to Excellence*. College at Brockport, SUNY: Open SUNY Textbooks. Accessed July 3, 2018. <https://milnepublishing.geneseo.edu/writing-in-college-from-competence-to-excellence/chapter/secondary-sources-in-their-natural-habitats/>

\*You cannot use Wikipedia or non-academic websites.

## **Structure**

This essay should convince a reader of your interpretation of the work.

## **Introduction**

You should start your introductory paragraph by providing basic information about the work of art (include the full title (italicized), the name of the author, the year and place of creation, and other relevant details, such as medium and style). Then, introduce the context within which you place the chosen artwork. Finish with the thesis statement that contains a claim and a list of arguments discussed in the body of your essay.

## **Body**

Make sure that each body paragraph develops only one idea! For this essay, the first body paragraph will be descriptive (provide a detailed visual description of the chosen work of art (use the terms that you learned in class) and the rest will be persuasive. Persuasive paragraphs will help you develop your arguments. A persuasive paragraph has the following layout:

A TOPIC SENTENCE communicates the main idea of the paragraph. EVIDENCE refers to factual information relevant to the paragraph's main idea (it must be cited). EVALUATION explains how the main idea of this paragraph relates to the main point of your essay or the frame of reference stated in your thesis. A CONCLUDING SENTENCE clearly states your point about the idea you are developing in the context of your thesis.

## **Body Paragraphs Order**

Body paragraph #1 [descriptive]

Body paragraph #2 [persuasive]

Body paragraph #3 [persuasive]

Body paragraph #4 [persuasive]

## **Conclusion**

Restate your thesis and summarize your points made in concluding sentences in your body paragraphs.

# PAPER #2 INSTRUCTIONS: CONTINUED

## Style

- Always italicize titles of works of art!
- Use Simple Past tense to describe artist's actions. The art object is usually discussed in Simple Present tense.

Leonardo da Vinci painted the *Mona Lisa* in the early 1500s  
The painting shows a half-length portrait of a mysterious woman.

- Include images of art objects and capture them properly following this model:

Figure #. Author, *Title of the work in italics*, year. Medium, dimensions. Collection.

Figure 1. Nancy Graves, *Dingbat*, 1988. Cast, patinated bronze with painted elements, 8' 5" x 34" x 6' 2" (243.8 x 86.3 x 188 cm). Private collection.

## Notes and Bibliography

You must use proper footnotes or endnotes, following the Chicago Manual of Style. On a separate sheet of paper, you must also write a bibliography. Failure to cite or name your sources is plagiarism and will result in a failing grade. For the proper style of notes and bibliography, visit [https://docs.google.com/viewerng/viewer?url=https://owl.english.purdue.edu/media/pdf/20180216124500\\_717\\_11.pdf](https://docs.google.com/viewerng/viewer?url=https://owl.english.purdue.edu/media/pdf/20180216124500_717_11.pdf)

Be aware that The Chicago Manual of Style does not provide explicit guidelines for citing information from **museum labels**, yet, this type of information must be cited. Below is a sample for you to follow:

### Note

<sup>1</sup>Museum label for Vincent van Gogh, *Olive Trees*, 1889, New York, Metropolitan Museum of Art, 28 January 2011.

### Bibliography

Metropolitan Museum of Art. Museum label for Vincent van Gogh. *Olive Trees*, 1889. New York, 28 January 2011.

\*Information on museum labels changes, so it is often a good idea to provide the date when you accessed the information.

## Readings

Lee, Rensselaer W. "Erwin Panofsky." *Art Journal* 27, no. 4 (1968): 368-70. <http://www.jstor.org/stable/775134>.

Mustemberg, Marjorie. "Iconographic Analysis." In *Writing About Art*. Accessed June 7, 2018. <http://writingaboutart.org/pages/iconographicanalysis.html>

Pigler, Andrew. "The Importance of Iconographical Exactitude." *The Art Bulletin* 21, no. 3 (1939): 228-37. [www.jstor.org/stable/3046640](http://www.jstor.org/stable/3046640)

# SHORT PAPER #3 INSTRUCTIONS

## Paper #3: Outline

Read the Paper #3: Final Draft instructions below and submit via Blackboard:

- captioned images of the selected works of art,
- a working thesis,
- a rough outline of the main ideas of your body paragraphs and arrange them either point-by-point or block-by-block,
- one fully developed section of the body of your essay,
- annotated bibliography.

\*you must follow the structure and the style guide, particularly italicizing and captioning, explained in the Paper #3: Final Draft instructions.

## Paper #3: Final Draft

The purpose of this assignment is to help you organize a focused compare and contrast essay. You will practice analyzing sculpture through a particular frame of reference or the context; it can be an idea, theme, question, problem, theory, etc.

You will need to write **a comparative analysis of two sculptures in a 3-5 page long, typed, and double-spaced essay**. You may choose from the pairings I provided below. I paired the sculptures to help you with the frame of reference, but it will be your job to define it. If you do not feel inspired by the suggested choices, feel free to come up with a pairing of your own. **This paper must be based on your graded Paper #3: Outline.**

1.

Figure 1. Isamu Noguchi, *Kouros*, 1945. Marble 117 x 297 3/16 in. (297.2 x 754.9 cm). © 2018 Artists Rights Society (ARS), New York. [On view at The Met Fifth Avenue in Gallery 920]

Figure 2. *Marble Statue of a Kouros (Youth)*, 590–580 B.C. Marble, 76 5/8 × 20 5/16 × 24 7/8 in. (194.6 × 51.6 × 63.2 cm). Fletcher Fund, 1932. [On view at The Met Fifth Avenue in Gallery 154]

2.

Figure 1. Kiki Smith, *Lilith*, 1994. Bronze with glass eyes, 31 1/2 x 27 x 17 1/2 in. (80 x 68.6 x 44.5cm). Purchase, Roy R., and Marie S. Neuberger Foundation Inc. Gift, 1996. [On view at The Met Fifth Avenue in Gallery 920]

Figure 2. *Enthroned Virgin*, ca. 1175–1200. Poplar with paint, 33 15/16 x 8 x 7 in. (86.2 x 20.3 x 17.8 cm). Gift of J. Pierpont Morgan. [On view at The Met Fifth Avenue in Gallery 304]

3.

Figure 1. Balthasar Permoser, *Marsyas*, ca. 1680–85. Marble, H. 27 x W. 17 3/8 x D. 11 1/8 in. (68.6 x 44.1 x 28.3 cm). Rogers Fund and Harris Brisbane Dick Fund, 2002. [On view at The Met Fifth Avenue in Gallery 548]

Figure 2. *Head of Christ*, late 15th–early 16th century. Limestone, traces of wood thorns, 9 9/16 x 10 1/2 x 9 1/8 in. (24.3 x 26.7 x 23.2cm). Purchase, Rogers Fund; Gifts of J. Pierpont Morgan, George Blumenthal and Duveen Brothers, by exchange; Bequests of George Blumenthal, Michael Dreicer, Theodore M. Davis and Anne D. Thomson, by exchange; and Mr. and Mrs. Maxime L. Hermanos Gift, 1983. [On view at The Met Fifth Avenue in Gallery 306]

# PAPER #3 INSTRUCTIONS: CONTINUED

## **Methodology**

Formalism, Iconography

Formalism – stresses the significance of form over content. This method utilizes discussion of formal elements that include: line, shape, space, color, light, and dark; balance, order, proportion, pattern, and rhythm; the final arrangement made by the artist is called the composition.

Iconography – focuses on content (the meaning of the subject matter) rather than on form. It interprets the function and purpose of the selected pieces (such as the meanings of motifs, signs, and symbols used in the work). This method includes three stages:

- describing the work of art using formal elements
- identifying the described elements using sources (usually texts)
- interpreting the symbolism of identified elements using more sources

## **Research**

This paper requires research. You need to look up books, articles, and/or reliable websites and select at least six reputable sources. You will then compile them all into a bibliography. You should examine the Metropolitan Museum of Art's website. You should also search for information using the CCNY library databases including CUNY+, JSTOR, Art Full Text, etc. You may also search through Google Scholar. To properly select sources for your paper, please consult – Guptill, Amy. "Secondary Sources in Their Natural Habitats." In *Writing in College: From Competence to Excellence*. College at Brockport, SUNY: Open SUNY Textbooks. Accessed July 3, 2018. <https://milnepublishing.geneseo.edu/writing-in-college-from-competence-to-excellence/chapter/secondary-sources-in-their-natural-habitats/>

\*You cannot use Wikipedia or non-academic websites.

## **Structure**

Kerry Walk from Writing Center at Harvard University pointed out that a compare and contrast essay is not just a mechanical exercise in which you first state all the features that A and B have in common, and then state all the ways in which A and B are different. She continued that the compare and contrast essay should make a point or serve a purpose. This is the context within which you place the two artworks you plan to compare and contrast; "it is the umbrella under which you have grouped them."<sup>1</sup> In class, we referred to such a point as a claim (or a frame of reference). It should be clearly stated in your thesis.

## **Introduction**

You should start your introductory paragraph by providing basic information about each work of art (include the full title (italicized), the name of the author, the year and place of creation, and other relevant details, such as medium and style). Then, introduce the context within which you place the two sculptures you plan to analyze. Finish with the thesis statement that contains a claim and a list of arguments discussed in the body of your essay.

## **Body**

Make sure that each body paragraph develops only one idea! For this essay, the first two body

<sup>4</sup>Kerry Walk, "How to Write a Comparative Analysis," the Writing Center at Harvard University, accessed July 18, 2017, <https://writingcenter.fas.harvard.edu/pages/how-write-comparative-analysis>.

# PAPER #3 INSTRUCTIONS: CONTINUED

paragraphs will be descriptive and the rest will be expository. Expository paragraphs will help you develop your arguments. An expository paragraph has the following layout:

A **TOPIC SENTENCE** communicates the main idea of the paragraph. **EVIDENCE** refers to factual information relevant to the paragraph's main idea (it must be cited). **EVALUATION** explains how the main idea of this paragraph relates to the main point of your essay or the frame of reference stated in your thesis. A **CONCLUDING SENTENCE** clearly states your point about the idea you are developing in the context of your thesis.

Since you are writing a compare and contrast essay, you need to arrange your expository paragraphs in **sections or groups of paragraphs with similar main ideas**. There are two basic ways to organize the body of your paper:

-In block-by-block you discuss all of A, then all of B

-In point-by-point, you alternate points about A with comparable points about B

The point-by-point method is used in the outline below:

**Body paragraph #1** [descriptive]: Provide a detailed visual description of the first sculpture. Use terms, such as mass, volume, balance, symmetry/asymmetry, proportions, and/or scale.

**Body paragraph #2** [descriptive]: Provide a detailed visual description of the second sculpture.

**Section 1** contains body paragraphs #3 and #4 and develops argument 1 [Each argument should be a detail (or a visual element) seen in the artworks]. Write persuasive body paragraphs for each argument that you announced in your thesis. Make sure that you discuss each argument in relation to both works of art.

**Body paragraph #3** [expository] – main idea: argument 1, e.g., posture in relation to the 1st work of art

Topic sentence: \_\_\_\_\_ [introduce the main idea of this paragraph].

Evidence 1: \_\_\_\_\_ [describe the visual element as seen in the work of art].

Evidence 2: \_\_\_\_\_ [Use appropriate evidence and cite it].

Analysis: \_\_\_\_\_ [explain how the main idea of this paragraph relates to your claim].

Concluding sentence: \_\_\_\_\_ [summarize the analysis].

**Body paragraph #4** [expository] – main idea: argument 1, e.g., posture in relation to the 2nd work of art

Topic sentence: \_\_\_\_\_ [introduce the main idea of this paragraph].

Evidence 1: \_\_\_\_\_ [describe the visual element as seen in the work of art].

Evidence 2: \_\_\_\_\_ [Use appropriate evidence and cite it].

Analysis \_\_\_\_\_ [explain how the evidence stated above relate to your claim and explain how the main idea of this paragraph relates to your thesis; compare it to the result of your analysis from the previous paragraph. Write as many sentences as you need to answer all these questions].

Concluding sentence: \_\_\_\_\_ [summarize your discussion].

**Section 2** contains body paragraphs #3 and #4 and develops argument 2 [see above]

**Section 3** contains body paragraphs #5 and #6 and develops argument 3 [see above]

## Conclusion

Restate your thesis and summarize your points made in concluding sentences in your body paragraphs.

# PAPER #3 INSTRUCTIONS: CONTINUED

## Style

- Always italicize titles of works of art!
- Use Simple Past tense to describe artist's actions. The art object is usually discussed in Simple Present tense.

Leonardo da Vinci painted the *Mona Lisa* in the early 1500s

The painting shows a half-length portrait of a mysterious woman.

- Include images of art objects and capture them properly following this model:

Figure #. Author, *Title of the work in italics*, year. Medium, dimensions. Collection.

Figure 1. Nancy Graves, *Dingbat*, 1988. Cast, patinated bronze with painted elements, 8' 5" x 34" x 6' 2" (243.8 x 86.3 x 188 cm). Private collection.

## Notes and Bibliography

You must use proper footnotes or endnotes, following the Chicago Manual of Style. On a separate sheet of paper, you must also write a bibliography. Failure to cite or name your sources is plagiarism and will result in a failing grade. For the proper style of notes and bibliography, visit [https://docs.google.com/viewerng/viewer?url=https://owl.english.purdue.edu/media/pdf/20180216124500\\_717\\_11.pdf](https://docs.google.com/viewerng/viewer?url=https://owl.english.purdue.edu/media/pdf/20180216124500_717_11.pdf)

Be aware that The Chicago Manual of Style does not provide explicit guidelines for citing information from **museum labels**, yet, this type of information must be cited. Below is a sample for you to follow:

### Note

<sup>1</sup>Museum label for Vincent van Gogh, *Olive Trees*, 1889, New York, Metropolitan Museum of Art, 28 January 2011.

### Bibliography

Metropolitan Museum of Art. Museum label for Vincent van Gogh. *Olive Trees*, 1889. New York, 28 January 2011.

\*Information on museum labels changes, so it is often a good idea to provide the date when you accessed the information.

## Readings

Kerry Walk, "How to Write a Comparative Analysis," the Writing Center at Harvard University, accessed July 18, 2017, <https://writingcenter.fas.harvard.edu/pages/how-write-comparative-analysis>

Getlein, Mark. "Three-dimensional Media – Sculpture and Installation." In *Living with Art*, 237-269. New York: McGraw-Hill Humanities, 2009. (available on Blackboard)



# FINAL PAPER INSTRUCTIONS

## Step 1 Working Thesis, Rough Outline, and Annotated Bibliography

Select two works of art and submit an outline for a 7-10 page compare and contrast essay. The outline should contain:

- captioned images of the selected works of art
- two methodologies you plan to use (you must apply Formalism to your analysis and at least one other method that we covered in class)
- a working thesis for a compare and contrast essay
- a rough outline of the main ideas of your body paragraphs and arrange them either block-by-block or point-by-point
- one fully developed section of the body of your essay containing at least two related expository paragraphs
- annotated bibliography of at least 6 reputable sources (tertiary sources should not be included)

## Step 2 Final Research Paper: Final Draft

Select two works of art and write a 7 – 10 page compare and contrast essay. You can visit any museum(s) or select works from their online collection. Apply Formalism and at least one other method that we covered in class to your analysis.

### ***Methodology***

Art historians use different methods to help them select a particular frame of reference or to determine their arguments when analyzing works of art. In short, your frame of reference should be determined by a specific method or a meaningful combination of methods. For this paper, you should use Formalism in conjunction with at least one other method. It is up to you, but you may want to use Formalism to determine your arguments and any other method from the list to establish your claim.

We covered the following methods:

**Formalism** – stresses the significance of form over content. That method utilizes discussion of formal elements that include: line, shape, space, color, light, and dark; balance, order, proportion, pattern, and rhythm; the final arrangement made by the artist is called the composition.

**Biography** – approaches works of art in relation to the artist's life and personality. We covered the following ideas when we utilized this method in analyzing art: authorship and issues relating to the artist's self-image.

**Iconography** – focuses on content (the meaning of the subject matter) rather than on form. It interprets the function and purpose of the selected pieces (such as the meanings of motifs, signs, and symbols used in the work). T

**Marxism** – considers the economic, cultural, and social context of art. We covered the following ideas when we utilized this method in analyzing art: alienation, social class, and division of labor.

**Feminism** – predicates that gender is an essential element in understanding the creation, content, and evaluation of art. We covered the following ideas when we utilized this method in analyzing art: issues relating to gender equality, social norms in relation to gender, motherhood, reproductive rights...

# FINAL PAPER INSTRUCTIONS: CONTINUED

**Psychoanalysis** – a method based on Freud’s study of mental disorders and their physical manifestations. We discussed: the Oedipal Phase; the Primal Scene, and the oral phase in a child’s psychosexual development. In addition, we also discussed Lacan’s Mirror Stage.

**Structuralism** – an approach to the human sciences (emerged in the late 1960s) based on semiotic, which studies language as a sign system. Saussure’s ‘theory of the sign’ defined a sign as a relationship between the signifier (word, image, gesture..) and the signified (idea). We discussed the issues in relation to understanding and representing reality; constructing gender, and de-contextualizing existing signs.

## **Research**

This paper requires research. You need to look up books, articles, and/or reliable websites and select at least six reputable sources. You will then compile them all into a bibliography. You should examine the Metropolitan Museum of Art’s website. You should also search for information using the CCNY library databases including CUNY+, JSTOR, Art Full Text, etc. You may also search through Google Scholar. To properly select sources for your paper, please consult – Guptill, Amy. “Secondary Sources in Their Natural Habitats.” In *Writing in College: From Competence to Excellence*. College at Brockport, SUNY: Open SUNY Textbooks. Accessed July 3, 2018. <https://milnepublishing.geneseo.edu/writing-in-college-from-competence-to-excellence/chapter/secondary-sources-in-their-natural-habitats/>

\*You cannot use Wikipedia or non-academic websites.

## **Structure**

Kerry Walk from Writing Center at Harvard University pointed out that a compare and contrast essay is not just a mechanical exercise in which you first state all the features that A and B have in common, and then state all the ways in which A and B are different. She continued that the compare and contrast essay should make a point or serve a purpose. This is the context within which you place the two artworks you plan to compare and contrast; “it is the umbrella under which you have grouped them.”<sup>1</sup> In class, we referred to such a point as a claim (or a frame of reference). It should be clearly stated in your thesis.

## **Introduction**

You should start your introductory paragraph by providing basic information about each work of art (include the full title (italicized), the name of the author, the year and place of creation, and other relevant details, such as medium and style). Then, introduce the context within which you place the two artworks you plan to analyze. Finish with the thesis statement that contains a claim and a list of arguments discussed in the body of your essay.

## **Body**

Make sure that each body paragraph develops only one idea! For this essay, the first two body paragraphs will be descriptive and the rest will be expository. Expository paragraphs will help you develop your arguments. An expository paragraph has the following layout:

<sup>1</sup>Kerry Walk, “How to Write a Comparative Analysis,” the Writing Center at Harvard University, accessed July 18, 2017, <https://writingcenter.fas.harvard.edu/pages/how-write-comparative-analysis>.

# FINAL PAPER INSTRUCTIONS: CONTINUED

A TOPIC SENTENCE communicates the main idea of the paragraph. EVIDENCE refers to factual information relevant to the paragraph's main idea (it must be cited). EVALUATION explains how the main idea of this paragraph relates to the main point of your essay or the frame of reference stated in your thesis. A CONCLUDING SENTENCE clearly states your point about the idea you are developing in the context of your thesis.

Since you are writing a compare and contrast essay, you need to arrange your expository paragraphs in **sections or groups of paragraphs with similar main ideas**. There are two basic ways to organize the body of your paper:

- In block-by-block you discuss all of A, then all of B
- In point-by-point, you alternate points about A with comparable points about B

## Conclusion

Restate your thesis and summarize your points made in concluding sentences in your body paragraphs.

## Style

- Always italicize titles of works of art!
- Use Simple Past tense to describe artist's actions. The art object is usually discussed in Simple Present.  
Leonardo da Vinci painted the *Mona Lisa* in the early 1500s  
The painting shows a half-length portrait of a mysterious woman.
- Include images of art objects and capture them properly following this model:  
Figure #. Author, *Title of the work in italics*, year. Medium, dimensions. Collection.  
Figure 1. Nancy Graves, *Dingbat*, 1988. Cast, patinated bronze with painted elements, 8' 5" x 34" x 6' 2" (243.8 x 86.3 x 188 cm). Private collection.

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\*Information on museum labels changes, so it is often a good idea to provide the date when you accessed the information.

# FINAL PAPER INSTRUCTIONS: CONTINUED

## **Readings**

CCNY Libraries. "Art: References." Accessed June 7, 2018. <http://libguides.ccnycuny.edu/art>

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The Art Story, Modern Art Insight. "Art Theory and Art Critics." Accessed July 12, 2018. [https://www.theartstory.org/section\\_critics.htm](https://www.theartstory.org/section_critics.htm)

The Metropolitan Museum of Art. "The Met's Heilbrunn Timeline of Art History." Accessed July 12, 2018. <https://www.metmuseum.org/toah/>