Seminar Paper Requirements

Although students enrolled in 4383 must attend all meetings of ARTH 3353, the primary focus of the art history seminar is a seminar paper, which is a research project of circa 3,000 to 4,000 words. The goal of this project is to practice several different skill sets in art history, including conducting art historical research, creating bibliographies, giving an oral presentation, and crafting a project from a single methodology. Students will need to meet with Ms. Perry every two weeks to discuss progress on the seminar paper. The project will be completed in different stages. Components will include an annotated bibliography, an outline, a first draft, a fifteen-minute research presentation in class, and a final paper. Students will submit drafts of each section for feedback from the professor. Students will then revise these for the combined final submission at the end of the semester. Students will submit everything as hard copy and receive editorial suggestions from Ms. Perry.

Key Due Dates:

Monday, February 8th: seminar paper topic due
Monday, March 7th: annotated bibliography due
Friday, March 18th: outline of seminar paper due
Friday, April 8th: first draft of paper due in class
Monday, May 2nd: 15-minute presentation in class
Wednesday, May 4th: final paper due in class
Seminar Paper Topic

You have a lot of freedom in the topic of your investigation, but choose wisely. You will want to choose a topic about which you can form an argument or thesis (not a fact, but something that can be argued another way as well). Your research will then focus on supporting your thesis. Your paper will use images to illustrate your ideas. You will want to choose an angle of interpretation and a methodology for your research; these include investigations of style, formal elements, social history, cultural history, artist’s biography and / or psychology, iconography, or even a theoretical basis.

Conducting Research

You will need to devise some keyword searches to find the sources for your project. WorldCat is a good place to search for books about your topic. Some of the most useful article databases include JSTOR, Art Source, Grove Encyclopedia of Art, and the Bibliography of the History of Art (BHA), which is available for free at http://library.getty.edu:7108/vwebv/searchBasic?sk=en_US_getty.

One of your challenges will be to find quality reputable scholarship. Wikipedia is not peer-reviewed and is thus not reputable, but some entries have bibliographies at the end and those may be useful. Major peer-reviewed research journals for art history include The Art Bulletin, Art Journal, Leonardo, The Burlington Magazine, Art News, ArtForum, American Art, Winterthur Portfolio, Art International, Studio International, October, Grey Room, Flash Art, and Art History (published in the UK). These are good places to search for scholarly articles in English, but there are many other good journals as well. Sacramento State University Library’s guide to research in Latin
American and Latino art history is also a great resource:

http://csus.libguides.com/content.php?pid=141756&sid=1210489

You should be able to use Interlibrary Loan (ILL) for books and articles that we do not have at UTEP’s library and that are not available from its databases. Note that it takes a couple of weeks to receive items from ILL.

**Annotated Bibliography**

In the course of doing your research, you should create a Chicago style bibliography (a list of books, articles, etc.) with annotations, which are evaluations of each of those sources. You annotations should include both the author’s focus or argument and an analysis of what is useful to your project. Each annotation should be a minimum of five sentences. Each entry of your annotated bibliography should include a Chicago style bibliographic entry followed by its annotation. Your bibliography should include ten to fifteen sources, which include books, museum catalogs, scholarly articles, newspaper articles, and web sources. You should discuss the distribution of sources necessary for your project with Ms. Perry.

An **annotation** is a (minimum five-sentence) description of the source and / or what information from it may be useful to your project. I can provide examples. For all questions pertaining to grammar, syntax, footnoting and style, see the latest edition of the *Chicago Manual of Style*. For basic information about creating footnotes and bibliography, see the following page on the UTEP library website:

http://libguides.utep.edu/content.php?pid=86727&sid=645225
Outline

This is where you will create a map of the paper you will write. Make this as detailed as possible with roman numerals for each section (including introduction and conclusion). You should include your thesis statement and works of art that you want to discuss as well (artist last name, *title*, date).

First Draft

The more polished you make this, the better your edits from Ms. Perry will be. There might be slight deviations from your outline; in this case, adjust your outline as well. You can add in questions for me inside [brackets]. It’s also good to highlight these in another color. You should include images in your rough draft. Label your images Figure 1, Figure 2, and so forth, in both your text and on the images. The images do not have to be in color. They should go in order at the end of your paper. It is best practice to create an image list with the artist’s full name, title, date, dimensions, medium, and owning institution of each work.

Your paper should include **Chicago style footnotes** citing the research you reference. This is the standard citation style for the humanities; we generally do not use parenthetical citations. Scholars use footnotes so that readers know exactly where they got their information and where to go for more information. Every single quotation taken directly from a source needs its own footnote and you should make sure to introduce every quote in your paper (ex. According to John Doe, “The sky is blue.”<insert Chicago style footnote of where Doe wrote this>).

Your introduction should indicate the issues at hand with your topic and should explicitly state your thesis. Your conclusion should tie together the different sections of your paper and address lines of inquiry that you would make for future research.
Research Presentation

At the end of the course, each student will make a fifteen-minute oral presentation on their research project and findings. The presentations should have a script to keep you on track and be accompanied by a Powerpoint (or Keynote or Prezi) presentation with visual aids. A fifteen-minute presentation will be about seven double-spaced pages of script. A good guideline for the Powerpoint presentation is to show a slide for a minute or more each, so you probably don’t want more than fifteen slides total. Make sure to practice your presentation out loud, time it with your images, and speak slowly! Public speaking is, of course, a major fear for many of us. FEAR NOT. You will be the expert on your topic. Not only will you shine, but you will do it with style and sophistication. Each student will receive a high five, handshake, or hug afterward (student’s choice). You will not turn in anything for the oral presentation.

Final Paper

After receiving feedback from Ms. Perry on your draft, you should work on editing your paper toward the final version. The seminar paper will be **3,000-4,000 words** (about twelve to fifteen pages) of text, exclusive of footnotes, bibliography, etc. The UTEP Writing Center (at the library) can help finesse your grammar, style, and syntax.

What to Compile for Your Seminar Paper Project

Your final submission should include the following in this order:

1) your final seminar paper with Chicago style footnotes, image list, images labeled Figure 1 and so forth, and bibliography
2) your outline

3) your annotated bibliography

Every part of your project should be typed, double-spaced, have one-inch margins, have page numbers, and use Times New Roman 12-point font. Your paper itself should have a title page with your paper title, your name, the course name, and the date; you do not need to repeat this information again in the paper. Each annotation for your bibliography should begin with a Chicago style citation of the source, but the annotations themselves may be single-spaced.

To Do Before Submitting Your Paper:

• Make sure that you have covered all required parts of the paper and that you stay within the word count range.

• Make sure that your combined final document includes all required parts. You will not receive credit for parts that are not submitted, even though you wrote drafts of them earlier in the semester.

• PROOFREAD your paper. Check for spelling and grammatical errors and do not rely only on your spellchecking function. For most art historians, it is easiest to mark up a paper draft rather than edit on a computer screen.

• Read your paper out loud at least once after you have written it to make sure that the sentences make sense and seem to flow.

• Check the format of your Chicago style footnotes and bibliography entries.
• **Cut out flowery or hyperbolic language** (e.g. “amazing,” “beautiful,” “genius,” “masterpiece,” etc.), which detracts from a sophisticated argument.

• Titles of works of art should go in *italics*.

• **Paragraphs** should be half a page to two-thirds of a page.

• **Numbers** under 100 are written out fully (ex. ninety-seven); over 100, they are written numerically (ex. 1,000).

• Make sure your **formatting** is correct.

• Make sure your **images** show up in the PDF.

• Check for **plagiarism** in citing all research materials in your paper. Any paper that plagiarizes material will receive a zero and an automatic F in the course. **Writers have to reference or cite any idea that is not their own. This is what goes in footnotes.** To plagiarize means to take someone else’s ideas or words and not give them credit. This includes not only cutting and pasting something from the internet, but also taking an idea and putting it in your own words without saying where you got the information. It’s not enough just to say who wrote something; you have to give the source information in footnotes. When in doubt, use a footnote. It’s always better to cover your bases. Be diligent about this. Ask questions if you are unsure what constitutes plagiarism. See the UTEP policy on academic integrity and scholastic dishonesty: http://sa.utep.edu/osccr/academic-integrity/
## GRADING RUBRIC (300 points total)*

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<th>Component</th>
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<tr>
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<td>Powerpoint or visual aid</td>
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<td>Presentation Style</td>
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<tr>
<td>Clarity of ideas</td>
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<tr>
<td><strong>Annotated Bibliography</strong></td>
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<tr>
<td>Chicago style entries</td>
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<td>Annotations</td>
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270-300 points = A  
240-269 points = B  
210-239 points = C

* Rubric and syllabus for the Senior Seminar devised by Dr. Melissa Warak and adopted for use by UTEP art history faculty spring semester, 2015.
COURSE SCHEDULE
ARTH 3353 PRE-COLUMBIAN ART & ARCHITECTURE

Note: Students enrolled in 4383 Senior Seminar are required to attend all class meetings, but are NOT required to take exams if they have already completed this course.

WEEK ONE (1/18-1/22)
(W/20) FIRST CLASS MEETING
Syllabus overview; Introduction to Pre-Columbian art
Read Stone, Chapters 1 and 2
(F) Introduction to the ancient Andean Culture area and Chavin Culture

WEEK TWO (1/25-1/29)
(M) Chavin de Huantar
Read Stone, Chapter 3
(W) Paracas Textiles
(F) Paracas Textiles continued

WEEK THREE (2/1-2/5)
(M) Nazca Ceramics
Read Stone, Chapter 4
(W) Nazca Ceramics and Geoglyphs;
Moche Ceramics: Anthropomorphic Portrait Vessels
(F) Moche Ceramics: Portrait Heads
Begin essay for Exam 1 (essay is available on Blackboard)

WEEK FOUR (2/8-2/12)
(M) Moche: Erotic themes; War and Sacrifice
Read Stone, Chapter 5
(W) Moche War and Sacrifice continued
(F) EXAM 1 Essay Due in Class
Tiwanaku
Read Stone, Chapter 7
Read Carolyn Dean, The Inka Married the Earth…available on Blackboard

WEEK FIVE (2/15-2/19)
(M) Inca Culture and Architecture
(W) Quiz on Carolyn Dean article; DVD: Lost City of the Incas
(F) EXAM 1 (South America)
Read Miller, Chapters 1 and 2
WEEK SIX (2/22-2/26)
(M) Pre-Classic Olmec Culture and Style
(W) Olmec La Venta: City Planning and Buried Treasures
   Read Miller, Chapter 3 to p. 64
(F) Pre-Classic Writing and Calendrics at Zapotec Monte Alban: Danzantes

WEEK SEVEN (2/29-3/4)
(M) Writing at Monte Alban: Mound J Conquest Slabs
   Read Miller Chapter 3 pp.64-68
(W) Pre-Classic West Mexican Ceramic styles
(F) West Mexican Ceramics continued
   Read Miller, Chapter 4

WEEK Eight (3/7-3/11)
SPRING BREAK – NO CLASSES

WEEK NINE (3/14-3/18)
(M) Pre-Classic Teotihuacan: City Planning and Monumental Pyramids
(W) Teotihuacan: Feathered Serpent Pyramid
(F) Classic Teotihuacan: Painted Walls in Palaces and Suburban Dwellings
   Essay for Exam 2 available on Blackboard

WEEK TEN (3/21-3/25)
(M) Classic Teotihuacan: Murals, Ceramics and Masks
   Read Miller, Chapter 5 to p. 116
(W) Classic Zapotec Monte Alban: Architecture & Sculpture - Main Plaza
(F) NO CLASSES – Spring Study Day

WEEK ELEVEN (3/28-4/1)
(M) Monte Alban: Tomb Murals and Funerary Urns
   Read Miller, Chapter 5 pp. 116-122
(W) The Ballgame and Classic Veracruz Style
(F) EXAM 2 (Pre-Classic and Classic Mexican Cultures)
   Drop deadline – last day to drop a course with a “W”
   Read Coe, Chapters 1&4 (skim 2 & 3) and Miller, Chapter 6

WEEK TWELVE (4/4-4/8)
(M) Introduction to Classic Maya civilization
(W) Classic Tikal and Maya Ceramics
   Read Coe, Chapter 5 to p. 131
(F) Tikal continued; Copan: Easternmost City of the Maya Realm
   Read Miller, Chapter 7
WEEK THIRTEEN (4/11-4/15)
(M) Palenque: Western Jewel of the Maya Realm
(W) Palenque continued
(F) Sculpture of Piedras Negras and Yaxchilan

WEEK FOURTEEN (4/18-4/22)
(M) Painted Walls of Bonampak and Courtly Figurines from Jaina
   Read Coe, Chapter 6 to p. 178
(W) Puuc Style of Uxmal and the Yucatán
   Read Miller, Chapter 8 to p. 205
(F) Epi-classic Cacaxtla and Xochicalco
   Read Coe, Chapter 7 to p. 200 and Miller, Chapter 8 pp. 208-230

WEEK FIFTEEN (4/25-4/29)
(M) Postclassic Tula and Chichen Itza
(W) Tula and Chichen continued; Aztec History and Myth
   Read Miller, Chapter 9
(F) Late Postclassic Aztec Sculpture
   Read Miller, Chapter 8 pp. 205-207
   Final Exam Essay Topic available on Blackboard

WEEK SIXTEEN (5/2-5/6)
(M) Alex-Seminar paper presentation
   Late Post-Classic Zapotec Culture: Mitla
   Read Miller, Chapter 9 pp. 267-272
(W) Late Post-Classic Mixtec Culture and History in the Mixtec Codices
(F) NO CLASSES – DEAD DAY

FINAL EXAM (Classic Maya, Epi-Classic and Postclassic Cultures)
MONDAY, May 9
10:00 AM – 12:45 PM
Regular Classroom

Essay will be written during exam – topic is available on Blackboard