GENERAL INSTRUCTIONS FOR THE PAPER ASSIGNMENT

Select one of the works of art listed below as the subject of your paper. All works are on display at the Art Institute of Chicago, located at Michigan Avenue and Adams Street in the Loop. Pick up a copy of the museum map at the entrance to the museum and use the gallery number and accession number listed below with each work to locate them. Gallery numbers are posted at the entrance to each gallery; accession numbers are printed on labels beside the art works. The museum’s current hours are: Monday through Wednesday, and Friday through Sunday, 10:30-5:00; Thursday 10:30-8:00. The admission fee for students is $14.00-$16.00; on Thursdays after 5:00, there is no admission charge. For additional information call (312) 443-3600 or log onto www.artic.edu. For public transportation information call 1-888-YOUR-CTA or log onto www.transitchicago.com.

1. Carlo Crivelli, Italian, *Crucifixion*, c. 1487, Tempera on panel, Room 204, 1929.862.


Your paper should be a detailed account of how the style and subject matter of the work are interrelated to coherently convey a sense of meaning or content. Begin your analysis by taking note of your first, general impression of the piece. Try to determine its original patron, artist, function, and audience. Consider the subject matter of the work, taking into account the literary and/or anecdotal elements, if any. Then analyze the specific visual form in which the subject matter is presented to the viewer. Consider the degree of naturalism or abstraction and then the qualities of the composition and style. Do a systematic analysis that includes the following elements (as appropriate): medium, size, technique, surface texture, line, color, light, and space.

Include at least five sections in your paper. First, an introductory paragraph with your thesis statement, basic information on the work (artist’s name, title, date, dimensions, medium, etc.), and any relevant background information on the artist or period. Second, a short account of the subject matter of the work. Third, a brief, general description of the work as a whole. Fourth, your analysis of the interrelationship between the style and subject matter of the work. This fourth section should be the major component of your paper. Fifth, a conclusion with your interpretation of the meaning of the work and any final comments or insights.

Remember: you must be able to justify your conclusions by citing specific aspects of the painting or sculpture. If you feel you cannot write a solid five pages on the work alone, you may compare your piece to a work of art or an historical period from the textbook.

All papers should be five to six pages typed, double-spaced, with one-inch margins, and twelve-point fonts. You must submit a hard copy of the paper; submissions via e-mail will not be accepted. Please do not place your paper in a plastic binder; a single staple in the upper left-hand corner will suffice. Please note: Late papers will be penalized one-third of a letter grade per day, and no papers will be accepted after the final examination.


Please note: Plagiarism, like other forms of academic dishonesty, is always a serious matter. This course adheres to the University’s policies on plagiarism as stated in the current University Student Conduct Code. According to the Code, plagiarism includes: 1) the paraphrasing of another’s ideas or conclusions without acknowledgement; 2) the use of entire sentences, paragraphs, chapters, etc. from another’s work without acknowledgement; 3) the submission as one’s own work of any work prepared by another person. For further information, see the Student Conduct Code. Consult the following manuals for instructions about proper citations or acknowledgements of the works of others in class assignments: Kate L. Turabian. A Student’s Guide for Writing College Papers. 3rd ed. Chicago, 1976 (Ronald Williams Library reference room: Ref. LB2369 T82 1976); and Walter S. Achert. The M.L.A. Style Manual. New York, 1985 (R.W.L. reference room: Ref. PN147 A28 1985).

Your paper will be evaluated according to the following criteria. Form: presentation and elaboration of the thesis; logical organization of the contents; correct grammar, punctuation, and usage; correct usage of the descriptive and critical vocabulary of art history. Content: understanding of the general historical context of the object; grasp of its subject matter; depth and precision of the stylistic analysis; persuasiveness of the account of the content of the work.