ART 399 Venetian Art and the Venice Biennale  
Spring 2019  

**Final Research Paper**

An 8-10 page art historical analysis will be due to MyClasses on **July 15, 2019**. “A” papers will have a well-articulated thesis statement – an assertion your paper will prove – and will incorporate formal analyses of relevant works of art as well as primary and secondary source material. This assignment will require research: at least six sources outside of your textbook are required, including at least ONE primary source. Late papers will be marked down FIVE POINTS for every day late and will not be accepted more than a week late.

**Deadlines:**  
Students will work on the paper in stages, according to the following schedule:

<table>
<thead>
<tr>
<th>Term Paper Topic</th>
<th>Due March 13th</th>
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<tbody>
<tr>
<td>Outline AND Annotated Bibliography</td>
<td>Due April 17th</td>
</tr>
<tr>
<td>Paper Draft</td>
<td>Due May 15th</td>
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The grade you receive for completing these assignments on time and in a satisfactory manner will count towards your assignments grade (10% of your final grade). The paper itself will count as **20%** of your final course grade.

**Final Paper**  
Due July 15th

**Historical Paper Topics**

- Portraiture and identity: examine portrait of a Venetian doge or other wealthy Venetian patron (or even Mehmed II), considering the ways in which the portrait constructs the identity of the sitter. You might consider contrasting a male and female portrait, as well, and discuss gendered identity in portraiture.
- The scope of humanism: 16th c. Venetian works of art incorporate greater antique influence. Consider works by Titian, Giorgione, and the Bellini family, etc. [Giovanni Bellini and Titian’s *Feast of the Gods*, Titian’s *Bacchanal of the Andrians* or *Worship of Venus*, Palma Vecchio’s *Bathing Nymphs*, Titian’s narratives of Diana the huntress or of the loves of Jupiter…]
- The Venetian female nude – Giorgione’s *Sleeping Venus*, Titian’s *Venus of Urbino* or *Pastoral Concert*, Giovanni Bellini’s *Lady with a Mirror*
- Codes of dress in Renaissance Venice as seen in works of art
- The image of the courtesan in Venetian art
- Controversy: choose a work of intense controversy and argue for a particular interpretation. (Titian’s *Venus of Urbino* or *Pastoral Concert*, Giorgione’s *Tempest*, etc.)
- Religious: consider a Venetian altarpiece or religious work of art like Titian’s *Pesaro Altarpiece* or *Assunta*, Giovanni Bellini’s *Pieta* or *Madonna Greca*, Tintoretto’s *Last Supper*, Veronese’s *Feast in the House of Levi*. Think about audience, patronage, texts incorporated, historic moment suggested.
• The myth of Venice – select one or more of the myths of Venice and discuss how it’s seen in the art of the republic
• Art for the Scuole
• Art and public procession
• Diversity and Venetian Art

Citations and Sources
• At least six sources in addition to your textbook are required for this assignment, including at least ONE primary source. Students should consult JSTOR and Art and Architecture Complete for useful journal articles.
• When searching for texts, consider monographs (books about one artist) as well as texts that deal with your topic thematically.
• Book reviews are not acceptable sources for a research paper.
• Oxford Art Online and the museum where your image(s) is located may be used as sources but they do NOT count as one of your six required sources.
• All resources must be cited with properly formatted footnotes, along with a complete bibliography, in order to avoid plagiarism.
  o Footnotes and bibliography must follow the Chicago Manual of Style format – the standard art historical citation format. Parenthetical notations [i.e., (Smith, 279)] will not be accepted for this assignment.
  o If you have questions regarding footnote usage, consult The Chicago Manual of Style, which is available in most campus libraries. A short handout on the Chicago style format is also available in .pdf form on MyClasses
  o Papers without bibliographies and footnotes, or papers using a different method of citation will be marked down 10 points.
• Remember, whenever you directly quote, paraphrase or use the ideas of another, you must cite your source properly. Otherwise, it’s considered plagiarism. When in doubt, cite it.
• Use economical quotations from your research to support your argument, but be sure you frame them properly within your writing. Quotations must be integrated with your words, not just dropped into the text. Look to Barnet’s Writing on Art for any questions you have regarding how to effectively cite from the work of others and other matters of style writing this kind of paper.

Website Usage
• Students may use the JSTOR and Art and Architecture Complete online article databases to conduct research. No other online sources are acceptable for this assignment unless approved by me. Papers which cite non-approved websites as sources will be subject to a five point deduction for EACH offense.

Format
• This assignment must be typed, double-spaced, printed in regular 12-point font, and formatted with one-inch margins.
• You must include copies of the images you are discussing, labeled with title, artist, medium and date. They do not need to be color images.
Writing an Annotated Bibliography:
An annotated bibliography is an organized list of sources, each of which is followed by a brief note or "annotation." These annotations should:

- Each annotation must be at least half a page long!
- Describe the content and focus of the book or article
- Suggest the source's usefulness to your research
- Evaluate its method, conclusions, or reliability
- Record your reactions to the source

Grading Scheme: out of 100 points

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<thead>
<tr>
<th>Points</th>
<th>Description</th>
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<tbody>
<tr>
<td>10</td>
<td>Clear and strong thesis statement</td>
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<tr>
<td>10</td>
<td>Properly formatted footnotes, bibliography, paper</td>
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<tr>
<td>10</td>
<td>Formal analysis</td>
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<tr>
<td>15</td>
<td>Strong use of visual evidence</td>
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<tr>
<td>10</td>
<td>Thoughtful incorporation of primary source material as evidence</td>
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<tr>
<td>20</td>
<td>Strong use of secondary sources as evidence (especially for content and historic contextualization)</td>
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<tr>
<td>5</td>
<td>Effective use of material from class</td>
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<tr>
<td>10</td>
<td>Essay structure (effective use of the introduction and conclusion, and transitions)</td>
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<tr>
<td>10</td>
<td>Essay style (effective use of language to describe what you are seeing, grammar, etc…)</td>
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