

THE TERM PAPER (See also the class website www.andrew.cmu.edu/course/48-340 for resources)

A major skill developed in college is the ability to carry out a research project. A research project is a multi-level process that involves formulating a question, finding information, sifting out the irrelevant information, formulating an argument, drafting it up, and polishing it into a final piece of clear, persuasive communication that is reinforced by keyed illustrations, properly formatted notes, and an annotated bibliography.

Students will have the choice EITHER of writing a standard 10-12 page **research paper**, OR of writing a similar-length proposal for a small **one-room exhibition** about your topic, complete with all texts, captions, visual objects, reference books, bibliography, etc.

The semester-long work for the research project will be divided into discrete, REQUIRED, phased sub-sections in order to help you produce a first rate project as follows:

I) Pick a Comparative Topic: Pick a SMALL COMPARATIVE TOPIC on any aspect of *non-American modern architecture (not primarily urbanism)*, 1900-1945, and do a preliminary search of sources about your idea. Ask yourself a good, thought-provoking question, and develop it into an interesting, original thesis idea (or main point) about your subject. You may want to do research on a topic related to your book or article reports! Remember, you are doing a *research paper* and not a *report*. There is no way you can research everything there is to know about any topic in 10-12 pages or a small exhibit; you can, however, write perceptively about or exhibit one aspect of a subject. When framing your topic, think about what *specifically* you want to learn.

Some (Non-Comparative) Topics researched by CMU students in the past years:

* Women at the Bauhaus * German Expressionism: Mies vs. Höger * Nietzsche & Modern Arch. * Evolution of Cubist Space in Architecture * Expressionism vs. De Stijl Space * Painting into Architecture in De Stijl and Le Corbusier * Mass Production Housing: Törten vs. Pessac * Nazi Architecture: Munich vs. Nuremberg * Giuseppe Terragni: Genius or Copyist? * Stilts in Le Corbusier * Housing Individualism in Pessac and Kiefhoek * Futurism, Mendelsohn and Rietveld: Concepts into Architecture * Aalto's Humanism in the Villa Mairea * Theory vs. Experience in Mies' Houses * What makes the Rietveld House 'Dutch'? * Austrian Modernism: Wagner vs. Loos * Le Corbusier vs. Sant'Elia's Ideas of Space * Craftsmanship in Morris vs. Gropius * P. Behrens and the Villa Savoye * Idea of the Mask in Le Corbusier and Loos * Aalto vs. Chareau * Fascist Ideal Forms *

If you're stuck, try flipping through the Curtis textbook and starting with a favorite building, or architect, or housing project... Then think about which ideas or aspects of the work interest you the most (materials, space, color, siting, landscape, economy, etc.)... And then find some other some other building, architect, or housing project to *compare* to your main topic. Avoid papers addressing only one well researched topic such as Bauhaus, Gaudi, etc. Try instead comparing these to other, very different things. You should consider using the required book by Sylvan Barnett, *A Short Guide to Writing About Art*, for help on formulating a comparative topic and a thesis, formatting the bibliography, and how to go about writing a college level research paper.

Make an appointment to discuss and OK your topic with me (during office hours or by appointment) in order to insure a viable topic as soon as possible. Fill out the "Paper Topic" form, **due Sept. 2**. Revise your ideas and write a ½-page typed summary of your topic with beginning bibliography, **due Sept. 14**.

II) Research Bibliography: Do extensive RESEARCH to find *sources* from which to write your project. Try to find *good, reputable, current* sources. Avoid coffee-table or out of date books or overly general magazine articles. In looking for sources, try to find them with many different finding aides. Start with CAMEO to find some appropriate books. Then look in the bibliography and footnotes in those books for more specific and on-target sources. Try to find those sources as well as more sources in CAMEO, or AVERY INDEX, or WORLDCAT or RILA or READER'S GUIDE or NEW YORK TIMES INDEX... Don't just look in recent magazine indexes, consider looking through old ones from the time period you are studying.

Prepare a thorough bibliography of AT LEAST 10 GOOD sources for your that includes at least one "primary source" (i.e. a source from the time period) and two journal articles (at least one must be from the last 10 years). The properly formatted bibliography, along with e 3rd revision of the topic statement, will be **due Sept. 28**. There will be an in-class help session on finding materials.

III) Write the First Three Pages and Annotated Bibliography: Write the first three pages of your project, including an introduction and *summary* of the topic, some of the *questions* you hope to answer as well as the *argument* you will make, along with a PAPER TITLE, and an ANNOTATED BIBLIOGRAPHY. These fully formatted first pages will be **due Oct. 19**, and give me further opportunity to help direct your research effort.

IV) Final Project Due: Do more research as needed, then write an 10-12 page term paper on your topic, OR propose an small exhibit. There will be an in-class help session on paper formatting and writing in class. The paper will be **due Fri. Nov. 13**. It must be neatly presented, formatted correctly, and contain a fully developed thesis argument. I will be grading the paper and offer substantive feedback on your thesis, the evidence, the conclusion, and your writing skills. If you are satisfied with your first grade, you're DONE!

V) Rewrite and Revise: If not, you will have a chance to revise and write the paper or exhibit based on my comments. The final rewrites will be **due Fri. Dec. 4**, the last day of classes.

RESEARCH PROJECT / WRITING GUIDE

ASSIGNMENT

Re-read the syllabus and other handouts for instructions. The assignment is not just about writing a paper, it is also about learning the multiple skills required to write a good research paper. Your project should reflect your ability to formulate a research question, recast it into a thesis, initiate research to answer that question, find information and sift out what is relevant to your research specifically, draft and polish a paper that presents what you have found while also making a point. Explanation, not description, is the goal.

GOALS

- * **Argue & Research:** Your paper should present your OWN innovative argument, idea or thesis, and be backed up by good research. The paper should be MORE than a mere *report* of already known facts or ideas.
- * **Existing Scholarship:** Every paper should communicate how it relates to existing scholarship—this is the purpose of doing research. After the introduction you should be sure to discuss briefly the existing literature on your subject, including books and articles, and then specify how your paper (which includes both researched facts AND your own ideas) will add to or differ from this existing research.
- * **Instructive Comparisons:** When comparing or showing the influence of one thing on another be sure to do so in DETAIL. Do not describe one, then the other; rather weave your comparison into one flowing paper. Compare buildings in plan, elevation, materials, structure, etc. Provide side-by-side illustrations for easy comparisons. Showing DIFFERENCES between two buildings, architects, or traditions can often be just as illuminating as SIMILARITIES. Do not just show how things are similar, be critical and point out how they are different, how the model or comparison does not work.

ORGANIZATION --Research papers have three basic components:

- (1) the **INTRO** to the paper where you state your subject and point; this includes the **THESIS** statement, your “big idea”, “main point” or point you hope to prove.
 - (2) your **DISCUSSION** of the evidence and **ANALYSIS** or **ARGUMENT** leading to the **PROOF** of the thesis
 - (3) a **CONCLUSION** that sums up what you have found and argued, and raises some future issues.
- Paragraphs are like miniature papers, and should follow the same tripartite strategy (thus there is usually a 3-sentence minimum per paragraph). Use topic sentences to introduce the point of each paragraph. Then present evidence or analysis that relates to that topic--and only that topic. Then come to a mini-conclusion. Then start again on the next paragraph. Avoid run-on paragraphs and topic-less paragraphs that are simply sentences following sentences without any internal organization to the paragraph. It can be helpful to think of your topic sentences as the headers in an outline of your paper.

DRAFTS -- Write multiple drafts. Much like design, the writing process often includes at least three drafts:

- (1) **Rough Draft.** The rough draft is your chance to push your ideas out, writing as quickly as possible, not looking back, not worrying about grammar or spelling or repeating yourself. This gives you a document to refine both your research and your writing.
- (2) **Second draft** for general organization and completeness. The second draft builds on the first by reorganizing, adding, and removing sections of the rough draft. At the end of this stage, the paper should be conceptually complete in its argument and substantively solid in its evidence.
- (3) **Final draft** for polished prose. Finally, when most parts of the paper are roughly in shape, the writer can focus on style and presentation. This is your chance to sharpen your choice of words, to add more vigorous verbs, to catch spelling errors, to correct grammatical mistakes and awkward passages. This is the stage that often separates the conscientious writer from the sloppy one.

GRADING: -- You will be graded on the following:

- * A clear **THESIS** to the paper
- * How well the thesis is supported by **ARGUMENT** and properly footnoted research **EVIDENCE**
- * The **QUALITY** of research **EVIDENCE** (recent works are usually better than older ones, at least one scholarly journal article, at least one primary source, visual evidence)
- * The **CLARITY** of writing (includes paper and paragraph organization, use of topic sentences, grammar)
- * **Correct FORMAT** -- such as correct footnotes and annotated bibliographies, proofreading, grammar

DECIPHERING MY COMMENTS

- W.C. "Word Choice": the word you selected is awkward or not quite accurate. Select a better word; perhaps use your thesaurus
- awk. "Awkward": word, phrase, sentences or section is awkward or vague. Reword, rethink and make more accurate and to the point.
- this is "Vague": word, phrase, sentence or section is vague, or awkward. Reword, rethink and make more accurate and to the point.
- ¶ "Paragraph": break paragraph here. Make sure your paper is structured into a series of coherent paragraphs, each with begin-middle-end, about 1/3 - 1/2 p. long
- cf. "Compare": "see also"... (from the Latin *confere*)
- e.g. "For Example": (from the Latin *exempli gratia*)
- i.e. "That is": "also"... (from the Latin *id est*)
- w/ "With"
- (all of) "Word/letter Order": switch order of words or letters for correct grammar and spelling
- to really be "Split Infinitive": avoid split infinitives, put adverbs before or after infinitive
- P.V. "Passive Voice": avoid passive voice. Make sure your verbs have agents, and that inanimate objects avoid too much agency
- ref.? "Referent?": avoid too many direct and indirect objects ("it" "they"...) Make sure each object has a clear referent. When in doubt, write it out.
- Sp.? "Spelling": check spelling
- tense "Tense": Make sure your verb tenses are correct. History is usually written in the past tense. Le Corbusier is dead and does not "DO" anything anymore...
- rec.? "Necessary":
- collog. "Colloquial": avoid colloquial phrases or tone of voice. Use academic, professional prose.
- ~~was so~~ "Delete": delete these words...
- is
it not
^ "Insert": insert letters or words at this point
- was great.* "Footnote": all direct quotes must be footnoted, as well as all ideas and interpretations taken from any source other than your own imagination.
- expl. "Explain": Interesting idea, but needs more explanation, a bit vague or unclear as you have it.
- ↪ "Transition": the transition from one sentence to another, or one paragraph to another seems rough or not continuous. Make sure your paper and argument flow logically and continuously into each other. Avoid abrupt changes of topic or ideas!
- ↕ "Spaces" or "Margins": avoid extra spaces in your paper, especially between paragraphs. Close up all unnecessary spaces. Margins should be no larger than 1" on any side!

FOOTNOTES & BIBLIOGRAPHY

CITATIONS: EVERY paper (and proposals) must have many correctly formatted humanities-format footnotes (or endnotes). Cite all your sources for all ideas and quotes. They are proof that you did research. Footnotes or endnotes are not just for quotes, but are signs of acknowledgment to those who influenced your thinking. You do NOT need to cite uncontested facts such as dates or names, but you DO need to cite sources of evidence and interpretations. Failure to cite your intellectual as well as factual debts is PLAGIARISM.

QUOTES: Put all direct quotes in quotation marks, followed by a footnote.

Even when you properly give credit for a quotation, you are not off the hook for thinking and writing. That is no substitute for reading, analyzing, figuring it out, synthesizing, and recasting the ideas to fit your particular "thesis." You should never quote an author unless it is absolutely necessary for the point you are making. Keep quotes to a minimum: quote only important sources such as primary sources. Reserve quotes for primary sources of evidence. If the client, architect, or contemporary observer had something to say about the building, which you see as a piece of evidence supporting your point, then quote it.

Rather than quoting the interpretations of historians and critics, learn what they say, integrate it into your own thinking, and if it's particularly unique to those authors cite them as an influence. But do not use their words--you're the historian now. As a general rule, try not to quote secondary sources, especially general surveys like Curtis (paraphrase instead!)

Be sure to EXPLAIN all quotes: do not let them stand alone and think they are self-explanatory. Use quotes to reinforce your argument, not make the argument.

For all quotes over three lines please single-space and block-indent the whole quote.

Be sure to preface a quote with the basic information needed for the reader to understand who is saying this and what their authority is: "The architectural historian, William Curtis maintained that ..." or "William Morris, the nineteenth-century social critic, wrote that..."

Full names only need to be written out once, after that use LAST NAMES only.

FOOTNOTE FORMAT: Historians (you!) use an established system of citation called the "Chicago Style" (or sometime "Turabian") for notes (footnotes at the bottom of the page or endnotes at the end of the paper, the choice is yours). Consult the required book by Barnet (avail. in bookstore!) and earlier handouts for details.¹

Basic formats for cites are as follows: book², chapter in an edited book³, journal article⁴, book review⁵ (note EXACT punctuation!!!)...

All footnotes must cite SPECIFIC PAGE #'s where you found the exact information you are referencing.

After the first full citation to a book or article, you should abbreviate all subsequent references!⁶

All cites should be at the end of a sentence, following the period and the quotation mark, written in superscript Arabic numerals.⁷ If using footnotes, the cite and note must be on the same page (some school computers have trouble with this).

Never have more than one footnote at any one place: a single footnote can refer to several different quotes or ideas within a single sentence. If you are citing multiple sources that influenced a particular section of your paper--not quoting their work but acknowledging it--you may combine cites into a single block footnote at the end of a paragraph. E.g. If you are citing a bunch of biographical facts about an architect, put a footnote after the first sentence of the facts and let the reader know where you found the evidence, and where s/he can find out more info. If you use someone else's interpretation or idea, you must give them credit.

Do NOT use MLA format or "scientific notation": (~~Barnet~~, 40)

¹ Sylvan Barnet, A Short Guide to Writing About Art 7th ed. (New York: Longman, 2003) pp.284-290.

² Book Author, Book Title (Place: Publisher, Date) pages.

³ Chapter Author, "Chapter Title," in Book Title ed. Book Editor (Place: Publisher, Date) pages.

⁴ Article Author, "Article Title," Journal Title vol.#, no.# (Date): pages.

⁵ Review Author, review of Book Title by Book Author, in Journal Title vol.#, no.# (Journal Date): pages.

⁶ Barnet, pp.284-290.

⁷ Arabic numerals are the numbers 1,2,3,4... NOT i, ii, iii, iv... (that's Roman)

ANNOTATED BIBLIOGRAPHY: EVERY term paper must have a correctly formatted *annotated* bibliography, indicating all the sources you used in your paper, (even if not cited in your notes), listed *alphabetically* by author's last name. A good bibliography lets the reader know where to go for more information on the topic of your paper. *Annotate* your bibliography with one to three sentences on the merits of the source for your project.

For this class it must include at least 10 (TEN) separate items. Every paper must include at least one recent journal article (cf. Avery Index, RILA, Art Index, etc) and one primary source.

Bibliographies are formatted slightly differently than footnotes! For correct formatting see Barnet book.⁸

Book Format: Author, Book Title. Place: Publisher, Date.

Curtis, William. Modern Architecture Since 1900. New York: Prentice-Hall, 1996

Edited Book: Author, ed. Book Title. Place: Publisher, Date.

Conrads, Ulrich, ed. Programs & Manifestoes. Cambridge, MA: MIT, 1960.

Chapter: Chapter Author, "Chapter Title," in Book Title, ed. Book Editor. Place: Publisher, Date, pp#.

Scharf, Aaron. "Constructivism," in Concepts of Modern Art, ed. N. Stangos. London: Thames & Hudson, 1974, pp.138-140.

Journal Article: Author, "Article Title," Journal Name vol.# (Date): pages.

Bletter, R.H. "Expressionism & New Objectivity," Art Journal 43:2 (1983): 18-19.

ABSOLUTE & UNBENDING FORMAT REQUIREMENTS

COVER PAGE: Format a separate title page. The title page should include the title of your paper in the middle, and then lower down, set off, your name, the name of the class, and the date.

PAPER TITLE: The TITLE is your first chance to sparkle, to show some creativity as well as to let the reader know immediately the general gist of your topic. Often titles have two parts: first a catchy phrase, then a colon (:), then a subtitle that is more explanatory.

NEATNESS: All papers should be typed, *double spaced* (except footnotes & bibliography, which are single spaced), printed *single-sided*, *10-12 point* simple font, *white* paper, *1" margins* max. If you used lots of whiteout, hand in a clean xerox. Indent paragraphs 0.5", no extra lines between paragraphs. Sticking out does not help; this is not a graphic design project, but a college-level research paper.

STAPLE: Just staple your paper in upper left corner. Do not bind your work by folding over the corners, using a paper clip, plastic cover, folder, binders, etc. All these invite lost pages.

PAGE #'s: Place page numbers on every page, except title page and first page

LENGTH: Follow the assignment, not much more, definitely no less. Endnotes, footnotes, bibliography, illustrations, cover page are EXTRA, and are not part of the official paper length.

SPELLCHECK / PROOFREAD / GRAMMAR: Run the spell check, put the paper through a computer grammar check, and read the hard copy out loud to yourself (even on rough drafts!!). If English is your second language consider having a friend proof-read it for you or use the CMU writing help center.

KEYED ILLUSTRATIONS: Most papers can be made stronger through a judicious use of illustrations to reinforce your argument. Diagrams, photos, maps are usually invaluable parts to understanding the built environment and should be included in your paper. They may be appended at the back of the paper or integrated into the body of the text. If you talk about a building or plan in your paper, provide an illustration to help the reader. Add an informative caption to the picture. Key the illustrations into your text (e.g. [Fig. 1]). Provide a list of illustrations with the books or sources from which you got them.

⁸ Barnet, pp.290-292.

Modern Architecture & Theory 1900-1945

CMU, Arch 48-340, website: www.andrew.cmu.edu/course/48-340

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7/12/07

SAMPLE COMMENTS

PROVIDE NAME
DATE
CLASS →

STAPLE!!!
ACC WORK...

Frank Lloyd Wright and Le Corbusier

Different Architects of Similar Thought

MAKE CREATIVE
TITLE? MENTION
MAKING?

As the two most important and influential architects of the
Twentieth century, Frank Lloyd Wright and Le Corbusier ^{P.V.} ~~are seen as~~ ^{AVOID PASSIVE}
expressing ^{ed.} two very different views on Architecture. They are often
misconstrued as being from two very different backgrounds and
viewpoints; however, they were both a part of modernism and a machine-
age born out of a period of historical discontinuity. One of them ^{was} ~~being~~ at
the forefront of the machine movement, the other playing ^{ed.} ~~ing~~ more of a
subdued role. Regardless of the first impressions one may have from
looking at their work, ^t they had many of the same ideals and thoughts on
architecture. They both have ^{for} a reverence of simplicity and geometry.
Their work shows ^{vague} ~~thoughts~~ toward earlier architectural precedents that
were resolved with their own ideals to create something unique. They
agreed on many issues of their time involving ^a Art, the machine, nature,

BOTH ARE
DEAD. THEY
DON'T HAVE
ANYTHING IN
THE PRESENT.
HISTORY IS
USUALLY WRITTEN
IN PAST TENSE.

ALL TRUE
BUT VERY
VAGUE...
CAN YOU BE
A BIT MORE
PUNCHY/SPECIFIC
EVEN IN INTRO.
?

COPY

Kai Gutschow

Frank Lloyd Wright

3-18-99

The Great Kanto Earthquake: Reverberations in Japan

↳ A BIT MORE 'DESCRIPTIVE'?!
MENTION F.L.W.?

In 1868, under the direction of the Meiji Emperor, Japan opened its doors to the West. Abandoning a long-standing isolation policy, Japan began a process of rapid modernization, inviting foreign architects and educators to train the new generation:

↳ INTRODUCE YOUR QUOTE!

It was clear to the Japanese that if they wanted to become a partner and eventually an equal member of Western society, they had to catch up with their western counterparts in nearly every respect . . . And so, just as they had borrowed from Chinese culture throughout a significant period of their history, the Japanese now had to adopt elements of Western civilization. Once again, a massive and purposeful borrowing became a matter of survival.

QUOTE ONLY
PRIMARY SOURCE
AT LENGTH!

↳ WHAT OTHER OR EARLIER U.S. INFLUENCES WERE THERE?
Frank Lloyd Wright acted as the main proponent of a US influence, training a number of disciples by allowing them to apprentice in the United States and to accompany him during his period of occupation in Japan. These apprentices went on to develop their own practices faithful to Wright, but at the same time extend an adherence to his teachings and architectural philosophies outside that sphere to non-conformist architectural groups of the time.

GOOD!
CLARIFY.

of Japanese culture/history

The Tokugawa Era (1602-1868) was marked by an intentional isolation of Japan from the rest of the world, an ending of centuries of borrowing from Chinese and Korean civilizations, the beginning of a period of cultural, political, and technological insulation.

Notes

¹Botond Bogner, The New Japanese Architecture (New York: Rizzoli International Publications, 1990), p. 11.

²Botond Bogner, The Japan Guide (New York: Princeton Architectural Press, 1995), p. 12-13.

³Ibid., p. 12.

⁴Frank Lloyd Wright, An Autobiography (New York: Barnes and Noble Books, 1998), p. 213.

⁵Hideto Kisida, Japanese Architecture, 3d ed. (N.p.: Board of Tourist Industry: Japanese Government Railways, 1940), p. 26.

⁶Wright An Autobiography, p. 213.

1868 to the Present (Tokyo: