# The New School of Northern Virginia Senior Exhibition Handbook

# Table of Contents

# *Preface*

The purpose of this handbook is to explain how the Senior Exhibition fits within The New School curriculum and to guide students through the Senior Exhibition process. In particular, this handbook seeks to help students (1) turn an interest into a question that an audience or research community would find significant and (2) answer that question in a formal research paper and public presentation.

The *Table of Contents* reflects the principal steps in this two-part process. *Part I* defines the Senior Exhibition as a graduation requirement and discusses quality expectations. *Part II* discusses the research process and describes in detail each of the required research paper benchmarks. In particular, *Part II* explains how to develop a research question and addresses the importance of the research community. The section also looks at organizing and drafting the research paper and includes a research paper evaluation rubric. *Part III* discusses the final exhibition, emphasizes the importance of "giving back" to the school community, and offers presentation strategies and possibilities for presentation formats.

A student's Senior Exhibition is based on his or her unique interest, and no one document may realistically address the complete list of possibilities for topics, acceptable research questions, or presentation formats. Collaboration with your teacher – in this case your Senior Exhibition Content Advisor – is ultimately the best way to achieve your academic goals and create a quality Senior Exhibition.

The New School Faculty
June 2010

# I. Introduction

*The New School Curriculum*
*The Senior Exhibition*

## *The New School Curriculum*

To graduate, a student at The New School must complete her departmental credits, a Junior Portfolio, and a Senior Exhibition.

### *Departmental Credits*

By completing a department's credit requirement, a student demonstrates a proficient understanding of a body of knowledge, or discipline, and its principal skills. For example, a student who has successfully completed her English credits has demonstrated that she understands character analysis, can successfully complete an in-class essay, and can read and write on literature critically, among other skills.

The New School is unique in its approach to credit requirements because its courses focus on the skills of the department rather than the traditional, textbook content of the department. Such an approach makes it possible for students to choose their classes and thus, to an extent, shape their academic lives.

> *For example:*
> With regard to the English department, the goal is not "all graduates must know the plot of *The Scarlet Letter*," but rather "all graduates must be able to annotate, discuss, and write on novels critically."

### *The Junior Portfolio*

Prior to advancing to the senior year – and the Senior Exhibition – each junior must demonstrate, in a portfolio, proficiency in the Essential Skills. These are the skills The New School believes are critical to succeed in college and the professional world.

The Essential Skills are incorporated into New School classes, particularly the morning modules, as "focus skills." For an individual course, a teacher will concentrate on one or two Essential Skills, making those skills the basis of assignments and how course information is presented. The teacher will use an authentic assessment tool (an exhibition, research paper, portfolio,

etc.) to evaluate how well the student understands and is able to apply the course's focus skill(s).

Importantly, the Essential Skills are interdisciplinary and do not necessarily correspond to specific assignments, and thus each student's Junior Portfolio is unique.

> ***For example:***
> The skill of *solving problems* is not solely demonstrated in a mathematics exam, but may be seen in a student's essay explanation for the cause precipitating the outbreak of World War I or in another student's plan to create a solution to two clubs' conflicting claims to the Black Box during Essential Time.

By successfully completing the Junior Portfolio, a student demonstrates that she is ready for her Senior Exhibition.

## *The Senior Exhibition*

Simply put, the Senior Exhibition is a demonstration of student ownership. Each senior must choose an exhibition topic, master a body of knowledge, develop a research question to give shape and significance to her topic, and communicate her response to her question in a formal research paper and public presentation. While each senior works with a faculty member (i.e., content advisor), it is ultimately the student's responsibility to manage her Senior Exhibition and guarantee its quality.

### *Overview*

The final requirement for a New School diploma is the Senior Exhibition, an independent project based on a written work and presentation. Rising seniors who pass their Junior Portfolio begin the Senior Exhibition process during the fourth quarter of their junior year, followed by research and organizational work over the summer. Students decide which of two tracks they will pursue: (1) a project-first exhibition or (2) a paper-first exhibition. For project-first exhibitions, students create an original work, e.g., a science experiment, a work of art, etc. Students on project-first track present their original work in the winter, and then write a paper in the spring analyzing their creation in the context of the broader field. For paper-first exhibitions, students complete a series of research steps resulting in a research paper due in the winter, and then take the thesis from that paper and bring it to life in an exhibition in the spring. Importantly, the final Senior Exhibition grade appear on the student's New School transcript.

### *The Content Advisor*

Once a senior decides on a project, he or she chooses a Content Advisor to establish exhibition benchmarks and act as the subject area expert. Importantly, the Content Advisor must approve all completed benchmarks and a student may not advance to the next benchmark until approval is given. Thus it is imperative that the student and the Content Advisor establish consistent communication regarding expectations and standards. Along with guidance from their Content Advisor, seniors work closely with the Senior Program Director.

### The Research Paper

In either track, the Research Paper relates the students' original ideas to the ideas of experts in the field. For paper-first exhibitions, the students' thesis evolves in response to deep reading and immersion. For project-first exhibitions, the students' work takes the role of the thesis, and the student must relate that work to their contemporaries, reflecting on the creative process. In both cases, the paper must be a scholarly work 10-15 pages in length.

### *Final Presentation*

Each presentation should be a living example of the student's original ideas. Whether an auditorium translation of a thesis from a paper-first exhibition or the culmination of labor spent on a creative work in a project-first exhibition, the presentation should be accessible and engaging. Each presentation should be 55 minutes long, including at least ten minutes for question and answer. In special cases, students may have the opportunity to do an additional presentation to a broader audience in a different format. For example, a student whose Senior Exhibition is on playwriting may wish to stage an original play in the evening, and students who are interested may choose to shorten their presentation for participation in our Ed Talks, which are broadcast on the Internet.

### *If the Student Fails*

If a student fails the Senior Exhibition – if the research paper portfolio is incomplete or the presentation is unsatisfactory – he or she must still complete a ten- to fifteen-page research paper and defend the thesis in a regular fifty-five minute presentation. However, this "make up" exhibition is graded C (Satisfactory) / F (Unsatisfactory). If the senior fails, he or she will have to enroll in (and pass) a three-week summer course to complete the Senior Exhibition and receive her diploma. ***Note that a senior may not participate in the graduation ceremony without a successful Senior Exhibition.***

# *II. The Research Paper*

*Overview of the Research Process*
*The Research Paper Benchmarks*
*Organizing and Drafting the Research Paper*
*Evaluating the Final Research Paper*

## *Overview of the Research Process*

Beginning such an extended project as the Senior Exhibition can be daunting. Students will spend roughly six months working on their research papers and an additional two months preparing their final presentations, and, understandably, students are often anxious about choosing the *right* topic.

The good news is: all topics are potentially right for a Senior Exhibition. Cars, algebra, Bertolt Brecht, Irish fiddle, antibiotics – all may be the initial interest or starting topic for a Senior Exhibition. Of course, as-is, these topics are too broad and would result in a random, and thus meaningless, assemblage of facts. To become appropriate for a research paper, such topics would have to be narrowed and phrased as viable – i.e., answerable – research questions. Indeed, the importance of the research question to the ultimate success of a student's Senior Exhibition research paper cannot be overestimated.

The research process is a *thinking* process, and students may expect their ideas and the direction of their projects to change as they explore their topics. Often students are nervous about such changes, because they are deadlocked on a particular idea or vision of the final product, and so they see change as starting over. However, as a student familiarizes herself with her sources – what we call the literature on her topic – she will encounter new ideas and will continually reassess her own thoughts on her topic. Indeed, if a student's ideas do not change, particularly in the period leading up to the final research question benchmark, it is likely that she has not engaged her sources or thought deeply about her topic.

Finally, through the research process, the student should feel that she has become part of a community – one based on shared interests and an exchange of ideas – and she should regard her final paper as a contribution to that community's body of knowledge, its literature.

> *Note on Finding a Topic*
> For your Senior Exhibition, you should choose a topic that you are both interested in and have *existing* knowledge of (based on a previous course, internship, personal reading, etc.). You do not want to discover halfway through the process that you do not like your topic.

## *The Research Paper Benchmarks*

In this section, we describe and provide examples of the research paper benchmarks. These benchmarks are mandatory and are intended to guide the student through the research process.

### *1. Working Bibliography*

Once the student settles on a topic, she must propose a reading plan, i.e., a working bibliography. The working bibliography is an open document, and the student is expected to add sources to her bibliography throughout the research phase of her project. Again, the working bibliography is a reading proposal; it is assumed that the student has not, yet, read the sources.

The sources of the working bibliography must be listed in MLA (Modern Language Association) or APA (American Psychological Association) format. Traditionally, MLA is used in the humanities and APA is used in the sciences. Ask your content advisor which format you should use for your bibliography.

For guidance on format styles, students should refer to each association's official website or handbook:

- MLA:
    - Joseph Gibaldi*, MLA Handbook for Writers of Research Papers,* Sixth Edition.
    - www.mla.org.

- APA:
    - *Publication Manual of the American Psychological Association,* Sixth Edition.
    - www.apastyle.org.

***Working Bibliography in MLA Format***
The following bibliography is in MLA format. The bibliography lists (1) a book with two editors, (2) a book with one author, (3) a work in an anthology with an editor, (4) an internet citation for an article from an online journal.

Brunschwig, Jacques and Geoffrey E. R. Lloyd. <u>A Guide to Greek Thought</u>. Cambridge: Belknap, 2000.

Freeman, Charles. <u>The Closing of the Western Mind: The Rise of Faith and the Fall of Reason.</u> New York: Vintage, 2002.

Pellegran, Pierre. "Aristotle." <u>A Guide to Greek Thought</u>. Cambridge: Belknap, 2000. 32-53.

Russell, James. "Greek Philosophy." 9 Feb. 2001. <u>Journal of Greek Thought</u> 10 Oct. 2009 <http://www.greekthought.org/2001/02/0209_philosophy.html>.

## 2. Annotated Bibliography

Once the student has read the works of her working bibliography, she should have a good understanding of the major themes and arguments of the literature surrounding her topic. As such, she is now able to develop a draft research question and assess the relevance and quality of her sources.[1]

In an annotated bibliography, each work is followed by a paragraph (about 150 words) that summarizes and evaluates the central argument of the source and assesses its relevance to not only others' works, but your own project, too.[2] Thus, the great value of an annotated bibliography is that it requires you to (1) engage your sources critically to understand what others are saying about your topic and (2) develop your own perspective on your topic.

An annotation, then, should answer the following:

- What is the central argument of the source?
- How does the source compare to other sources in terms of argument, bias/objectivity, reliability?

---

[1] For clarity, we discuss only the annotated bibliography here; the research question is explained in detail in the next section, p.12.

[2] Michael Engle, Amy Blumenthal, and Tony Cosgrave. "How to Prepare an Annotated Bibliography." Feb. 2010. Olin Reference, Research, and Learning Services. June 25, 2010 <http://library.cornell.edu/olinuris/ref/research/skill28.htm>.

- How is the source of value to your own project?

*Annotated Bibliography*

Working Research Question: What is the essence of the "punk impulse," and how is this impulse evident in the designs of Seditionaries clothing?

Marcus, Greil. Lipstick Traces: A Secret History of the 20th Century. Cambridge:
    Harvard University Press, 1989.

Written by ex-sociology professor Greil Marcus, this 500-page book represents a detailed, scholarly work.  The author attempts to explain the "negationist" impulse that made the Sex Pistols and their records so powerful. Marcus argues that "hippy" was an extension of a tradition of Enlightenment-style liberal reformism; therefore, "punk" must also be the inheritor of a tradition. This book represents Marcus's efforts to find that "secret" tradition.

*Lipstick Traces* does not discuss Malcolm McLaren or the Seditionaries clothing in great detail. However, the book provides valuable background information and an in-depth analysis of the Letterist and Situationist art movements, which figure prominently in my research paper.

Stevenson, Nils. Vacant: A Diary of the Punk Years. London: Thames and Hudson,
    1999.

This book is a collaboration between Nils Stevenson and his brother, photographer Ray Stevenson. Nils Stevenson was the Sex Pistols's tour manager until mid-1977, and he went on to manage Siouxsie & the Banshees. He was a key presence in the punk scene from 1976-1979.

Nils Stevenson was an employee of Malcolm McLaran and had direct contact with all the central characters of my research paper. These relationships are described in great detail in *Vacant*, and so the book is a valuable source for gaining a thorough perspective of the punk scene. The candid photographs also provide helpful information on (1) which Seditionaries pieces were most frequently worn outside of the closed context of the shop and photo-shoots, (2) who wore the clothes and with what regularity, (3) how great a part of the punk image they actually were and how much is posthumous embellishment.

Marshall, Bertie. Berlin Bromley. London: SAF Publishing, 2006.

This is a memoir. Bertie Marshall, "Berlin" as he was known in the 1970s, was a key member of the Bromley Contingent, who were clothes-connoisseurs obsessed with the 430 Kings Road shop. They were the Sex Pistols's earliest cult following. Berlin was a close friend of Siouxsie Sioux, Seditionaries shop model Jordan, and hosted landmark events of the early punk scene.

Berlin writes about his experiences wearing Seditionaries clothing in 1970s London, his reasons for doing so, descriptions of the shop, the clothes and the people, and the reactions produced.

### 3. The Research Question[3]

Perhaps the most important benchmark in a research project is the research question. The research question gives meaning and organization to your data, and without a research question, you run the risk of producing a meaningless assemblage of facts in your final paper.

Not all questions make effective research questions, however. A good research question has four main characteristics:

- Its scope is appropriate to the length of the paper (in this case 10 to 15 pages).
- It is answerable, whereby there are sufficient sources to allow the student to support her thesis with evidence.
- It has more than one answer.
- It is meaningful to readers.

#### a. Scope
Because you are expected to master a body of knowledge within a fixed timeframe and to express your argument within 10 to 15 pages, your research question cannot be too broad. For example, *What is the history of children's literature?* is unworkable as a research question because it would take thousands of pages to answer. Better, more focused questions would be:

- *How do contemporary American children's stories reinforce gender stereotypes?*
- *What role does reading to children during the first three years of life play in their future language development?*

#### b. Answerable
When you began your Senior Exhibition, you proposed a topic and did preliminary research to make sure there was a sufficient body of literature on that topic. Indeed, it would be pointless to commit yourself to a topic that has no sources. Similarly, you need to know that there are analytical works you may draw from in your response to your research question. For example, *How did Plato's personal life influence his philosophical ideas?*

---

[3] The best source for guidance on developing research questions is Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. Third Edition. Chicago: University of Chicago Press, 2008. See in particular Chapter 3, "From Topics to Questions."

cannot be answered because we know very little about Plato's life, outside of his writings. If your topic is Plato, you will have to concentrate on his writings, therefore. A more answerable question would be:

- *How did Plato's philosophy of Forms influence early Christian theology?*

## c. Multiple Answers

If there is only one answer to your question, then your paper will be purely informational and of no value to your reader. For example, *What are Newton's laws of motion and how are they expressed mathematically?* has, really, only one answer, and thus there is no argument or meaningful application of information. A reader could simply type such a question into Google and *get* the answer. Why, then, should she read your paper? A more open-ended and engaging question would be:

- *How may Newton's laws of motion help us understand, and thus improve, fuel efficiency of cars?*

## d. Meaningful

When we begin a research project, we rightly choose topics that interest us. Nevertheless, we are not free to write wholly for ourselves, and we need to consider our readers as we develop our research questions. In other words, we need to pose research questions that others would find meaningful.

In their book, *The Craft of Research*, Booth, Colomb and Williams offer a useful way to test the meaningfulness, what they call the significance, of a research question. "Think of it like this," they write. "What will be lost if you *don't* answer your question? How will *not* answering it keep us from understanding something better than we do?"[4] In other words, to test the value of your research question, imagine someone asking you to defend why its answer matters.

Let's look at two of the examples from above:

- *How did Plato's philosophy of Forms influence early Christian theology?*

---

[4] Booth, Colomb, Williams 45.

Question*: Why should I care?*
Answer*: We often assume that religions are based on divine truth. However, to some extent, all religions adopt elements from other religions or human ideas. An examination of the influence of Plato's ideas on Christian theology allows us to understand how religions inevitably draw on outside ideas or traditions to express their versions of Truth. No religion, then, may be said to be free from human ideas.*

- *How may Newton's laws of motion help us understand, and thus improve, fuel efficiency of cars?*

Question*: Why should I care?*
Answer*: If we have a better understanding of science, we have a better chance to develop sustainable energy technologies. Cars are objects of motion, and the science behind their sustainable energy technologies must take the laws of motion into account. We all recognize transportation pollution as a major cause of global warming. We need more fuel-efficient cars to slow or stop global warming to make the world better for later generations.*

## 4. Thesis Statement

Simply put, the thesis statement is your answer to your research question. As such, you will need a good research question before you will be able to develop an effective thesis.

Note that the thesis statement is just that – a statement – without the details of your supporting argument. However, your thesis statement, if phrased well, should indicate that you have a supporting argument.

For example, *Stars convert hydrogen into helium* is an ineffective thesis because, really, there is no subsequent argument, only a factual description of how stars convert hydrogen into helium. Note too that such a thesis statement can only be in response to a poorly constructed research question, such as *What do stars do*?

Finally, remember that the thesis statement represents *your* interpretation of your research data, and that others may disagree with your claim. Whatever thesis you propose, therefore, you need to be certain that you have evidence to support it.

> **Example 1: Research Question with Thesis Statement**
>
> Research Question: *How did the Moog synthesizer change popular music?*
> Thesis Statement: *The Moog was the first affordable, easy to program, and performance-worthy synthesizer. These factors allowed the Moog to become available for a new class of musicians, which in turn allowed electronically generated sounds to be used in popular music for the first time.*

> **Example 2: Research Question with Thesis Statement**
>
> Research Question: *Why does American society no longer practice post-mortem photography as part of the bereavement process?*
> Thesis Statement: *The major factors that contributed to post-mortem photography's decline were the professionalization of death, demystification of the camera, and the gradual transformation of death from a natural to an unnatural occurrence.*

## 5. Outline

Because others may dispute your thesis, you have to defend it in the form of a research argument. The outline is the blueprint of your research argument, encompassing: (1) your thesis; (2) the reasons you believe your thesis; and (3) the evidence that support your reasons.[5]

As you construct your outline, you should keep in mind this tiered model: at the top is your thesis, followed by your reasons, each of which must be supported by evidence. Importantly, *nothing* may be included in the outline that does not relate to the thesis.

**Research Question**
**Thesis (Response to Research Question)**

    I.      **Reason 1.**
           A.  **Evidence 1.**
           B.  **Evidence 2.**
    II.     **Reason 2.**
           A.  **Evidence 1.**
           B.  **Evidence 2.**

---

[5] Booth, Colomb, Williams 130-131.

**III.     Reason 3.**
    **A.  Evidence 1.**
    **B.  Evidence 2.**

Finally, remember that a research argument is not the same as a typical argument, where two people fight over who is right and who is wrong. Rather, a research argument is a *contribution* to a research community's understanding of its topic. You are addressing your argument to colleagues, not adversaries, and you should seek a collegiate tone as you outline your argument and draft your final paper.[6]

---

*Outline*

Research Question: What are the origins of lycanthropy in mythology and literature, and, based on Jungian psychology, what causes people to be drawn to these stories?

Thesis Statement: The lycanthropy myth originates in the collective unconscious, and thus has become a universal theme. People are drawn to stories of lycanthropy because they are an expression of the shadow archetype, which we feel an urge to address in order to ultimately complete the process of individuation.

Defense Outline:

I.  The collective unconscious is shared by everyone.
    A.   The collective unconscious is not individual, but universal.
        1.   Its contents are essentially the same in all individuals.
        2.   It is a "common psychic substrate of a suprapersonal nature that is present in every one of us."
    B.   It differs from the personal unconscious in that it has nothing to do with personal experience.
        1.   The personal unconscious is made up of things that were once conscious but have been forgotten or repressed.
        2.   The contents of the collective unconscious have never been conscious.
    C.   The collective unconscious also has to do with things that all people have in common.
        1.   Things like sexual instinct and the urge for self-assertion.
        2.   The concept of the collective unconscious is similar to the concept of instincts, which all humans possess and experience.
II.  The contents of the collective unconscious are archetypes.
    A.   Archetypes can be simply defined as patterns of behavior that are manifested in the collective unconscious.
    B.   We are born with these archetypes.
    C.   The main archetypes in the Jungian model of the psyche are the persona, shadow, and anima/animus.
III.  Mythology is an expression of archetypes.
    A.   Myths have always been highly significant in societies along with spiritual beliefs and religion.

---

[6] Booth, Colomb, Williams 105-106.

B.  Jung asserts that these symbols and myths come up all the time in modern life.
C.  Myths, on the other hand, come directly from the collective unconscious, from archetypes.
    1.  Myths are said to be the "first and foremost psychic phenomena that reveal the nature of the soul."
D.  The Psyche is necessary to explain myths – the psyche "contains all the images that have ever given rise to myths, and that our unconscious is an acting and suffering subject with an inner drama that primitive man rediscovers, by means of an analogy, in the process of nature both great and small."

IV. The werewolf myth.
    A.  The mythological origins.
        1.  Roman poet Virgil (70-19 BCE) wrote in his eighth Eclogue about men changing into wolves.
        2.  Herodotus (484-424 BCE) wrote in his Pomponius Mela about men changing into wolves.
        3.  Werewolf myths in the north.
            a.  Voelundar Kvoeda.
            b.  The Volsung Saga.
            c.  Hrolf's Saga

V.  The werewolf myth is an expression of the shadow archetype.
    A.  The shadow archetype is essentially the negative or "dark" side of the psyche.
        1.  Closely linked to the image of wilderness.
        2.  Said to manifest our animal nature.
        3.  The shadow is denied from the personal unconscious – instead it is projected onto others.
        4.  Opposite of the persona archetype.
    B.  Man/Wolf is a parallel to Persona/Shadow.

VI.  Coming to terms with the shadow archetype is necessary for completing the process of individuation.
    A.  Individuation is the process in which all components of the personality and items from all corners of the unconscious are integrated into consciousness.
    B.  Realization of the shadow takes place mainly in dreams.

VII. Reading stories about the werewolf/shadow archetype allows the reader to relate to his/her own need to recognize their shadow.
    A.  Individuation in fairy tales.
        1.  Often in fairy tales and myths there are strong symbols and motifs that Jung and others have said to be a representation of the theme of individuation.
        2.  In many stories this is represented by a bird or jewel.
    B.  The werewolf myths.
        1.  The werewolf myths and stories are not meant to be a representation of individuation in full, like the aforementioned fairy tales.
        2.  Since confronting the shadow is a necessary thing for everyone, it is easy and appealing to be able to relate to a story that illustrates this process.

## *Organizing and Drafting the Research Paper*

We described the research process as a thinking process, and we emphasized that students should expect their ideas to change, however slightly, as they work through each benchmark. Unfortunately, the end result of this truism is another truism: it is impossible for your benchmarks to be perfect. Your bibliography may always be more comprehensive, your research question more meaningful, your thesis better phrased, your outline more detailed, etc. You do the best you can, given the time constraints, and move on to the next step.

You should think of the research paper as part of the research process. You do not simply amass your benchmarks and "write up" your paper – as though it were simply a question of data entry – but must, again, work through your data and construct your argument with care.  Still, having completed your benchmarks honestly and truly owned your work to this point, you should feel confident as you begin to draft your paper.

A research paper has four main sections:

- Introduction
- Background
- Body
- Conclusion

Let's look at each of these sections in turn.

### *1. Introduction*
The purpose of your introduction is to (1) establish the context of your research question and to (2) state your thesis and supporting points. You are not expected, nor encouraged, to state your research question directly. Rather, your research question should be implied by your thesis.

Importantly, your thesis must be clear to your reader, because you want her to read on and understand why you believe that thesis. If your thesis is unclear, then you have already lost your reader.

Finally, remember that your introduction is effectively a statement – not a discussion – of your thesis and supporting points. You do not begin the details of your argument in your introduction, and, as such, your introduction should be only one or two paragraphs in length. For now, you seek to make your point of view clear and to inspire the reader to think, *Really? You'll have to convince me.*

---

### One-Paragraph Introduction

The dynamics of family trials and tribulations are pervasive in literature, with dysfunctional families inspiring countless stories from Aeschylus's classic dramas of *The Oresteia* to the postmodern novel *The Piano Teacher* by 2004 Nobel Prize recipient Elfriede Jelinek. Yet ever since Freud's notoriously provocative *Interpretation of Dreams,* wherein he elucidates his theories of the Oedipus complex in response to Sophocles's play, audiences and readers have been particularly fascinated with the psychological intricacies of mother-son relationships. In modern literature, Franz Kafka and Albert Camus present two compelling studies of a son's relationship to his mother in their celebrated works *The Metamorphosis* and *The Outsider,* respectively. In both works, the mother's frailty imposes the role of the provider onto the son, especially since the father is either ineffectual or dead. This imposition carries with it both a crippling sense of guilt and an implicit notion of obligation for the respective sons to become an *ersatz*-husband tending to the mother's well being. The son is no longer the child, but rather, the caretaker of a mother whose weaknesses render her dependent and tragically ineffectual.

---

### Two-Paragraph Introduction

In his essay *The Painter of Modern Life,* poet and theorist Charles Baudelaire maintains that dandyism is "the burning desire to create a personal form of originality, within the external limits of social conventions" (Baudelaire 322). Dandiacal pioneer and renowned arbiter of fashion in Regency England, Beau Brummell was the first to cultivate the hedonistic philosophy against the backdrop of austere British society in the 18th century and paved the way for his Victorian successors. The era of Victorian England was frequently paradoxical – decadence often collided with poverty, and moral prudery disguised illicit endeavors. The Victorian upper class enforced a rigorous code of conduct, and imposed judgment on those who refused to act in compliance (Raby 189). In contrast to the strident moral precepts of "good society", the *un*married and *un*employed dandy depicts the embodiment of societal rebellion, thus manifesting himself as a pivotal literary medium through which to convey social critique. The dandy's pursuit of narcissistic self-fulfillment and individuality prevent him from becoming a slave to conformity and allow him to challenge restrictive and puritanical values of the Victorian bourgeoisie (Kohl 215). An aesthete, the dandy is characterized by his sense of fashion and style. Arrogant and eccentric, but all the while retaining wit and charm, the dandy's social value lies in his skilled art of conversation (Kohl 215). Ironically, the dandy transgresses societal norms through brutal honesty, not often found

amongst the self-anointed moralists who espouse honesty, yet often hide their truths behind the social veneer of propriety (Kohl 206). Unfettered by such constraints, the dandy feels no need to conceal weakness nor vice, and is free to make the quest for pleasure his priority. Although he strives to convey an aura of aristocratic apathy, the dandy cannot entirely suppress emotional vulnerability, alluding to a depth of character the dandy would typically assign to "vulgar mortals" (Baudelaire 422). The dichotomy between intellectual aloofness and human feeling reveals the dandy's duality and heightens his ability to reflect human complexity. Oscar Wilde, the heir to Baudelaire and Brummell's dandiacal avant-garde, was perhaps the most prominent innovator of converting dandyism's ideologies into literary practice. In his works *The Importance of Being Earnest, An Ideal Husband*, and *Lady Windermere's Fan,* Wilde employs his dandies in order to address the hypocritical morality and societal confinement of the Victorian bourgeoisie through wit, charm and an unprecedented sense of literary style.

The unique flavour of Oscar Wilde's comedies is essentially derived from the provocative and intoxicating voice he endows his dandiacal figures with. The Wildean dandies Lord Darlington (*Lady Windermere's Fan*), Algernon (*The Importance of Being Earnest*) and Lord Goring (*An Ideal Husband*) are well-dressed philosophers who exploit the vigour of language by formulating hypothetical and frequently improbable aphorisms, lavished with irony and paradox (Raby 146). The farcical nature of Wilde's expression releases his dandies from distinct philosophical commitment and establishes their role as entertainers (Kohl 216). An appreciation for upper class decorum and a satirical sense of humour allows the dandy to offer cynical social commentary and provoke his audience through unorthodox behaviour, but elude societal expulsion. Amidst epitomes of upper-class societal stereotypes, including the puritan "good woman", the scandalous "fallen woman" and society's eagle-eyed authoritarian dowager, the dandy inhabits the role of the *raisonneur*, the character who voices the central theme or philosophy of the work. Through the dandy's disregard for proper moral conduct and societal responsibility, Wilde condemns human dependence on societal dictation of right and wrong, and encourages the individual to follow a self-determined outline of how to live. Despite his societal classification as a dissolute "good-for-nothing", the dandy pledges honesty and defies hypocritical ethical constraints. Cynicism and mockery, identified by society as a lack of moral responsibility, serve as a façade behind which the "unemployed Hercules" (Baudelaire 362) harbors conventional sentiment, revealing him to be the secret hero of the play. Wilde treats the dandies in his works *Lady Windermere's Fan, The Importance of Being Earnest* and *An Ideal Husband* as vehicles through which to highlight the societal conflict between conformity and rebellion (Kohl 211). Through the dandies' perpetual violation of social norms, Wilde criticizes Victorian society's suppression of individuality and its desire for conformity as well as holds up a mirror to a society he believed to be hypocritical.

## *2. Background*

A good research paper engages the reader and asks her to consider a problem from the author's point of view. To be effective, therefore, an author must anticipate her reader's questions and provide the information the reader needs to appreciate her argument and follow her discussion.

The background section contains very little (if any) analysis. Your objective in the background section is to establish the context of your argument and the vocabulary you will draw on throughout your paper; as such, the information you provide must be directly relevant to your thesis and supporting points.

The background section should represent no more that 25% of your overall paper, because it is largely informational and amounts to, in effect, "easy work." Rather, your paper should be dominated by a defense of your argument – the "hard work" – which is presented in detail in the body section of the paper.

## *3. Body*

As stated earlier, a research argument is made up of (1) a thesis, (2) the reasons that support that thesis, and (3) the evidence that support those reasons. In your introduction, you stated your thesis and supporting reasons. Now, in the body section of your paper, you must support your reasons with evidence. In other words, you made a promise to the reader when you stated your thesis, and now you must deliver on that promise by presenting your evidence.

The types of evidence you use (i.e., statistical data, expert testimony, visuals, etc.) will depend on the nature of your thesis and supporting reasons. In short, there must be a logical connection between your claims and corresponding evidence.

> *For example*
> If you want to argue that *Mayor A's zero-tolerance policy has led to a decrease in crime*, you will need statistical data to back up your claim.
>
> Similarly, if you write that *Painter A was greatly influenced by Painter B*, you will need a supporting quote from Painter A to that effect or a comparative analysis of Painter A's work with Painter B's.

In addition to the types of evidence you use to support your claims, you must also consider the plan of action, or organization, for presenting your argument. The plan of action you chose will depend on the nature of your thesis. In general, there are four types of plans:

- **Chronological**
  In the Chronological Plan, you discuss a process or historical sequence in order, one major event, decision, or action after another.

  > *For example*
  > A student's research paper on the rise of anti-semitism in post-World War I Germany might take the following shape:
  >
  > - The student begins with an examination of the origins of anti-semitism in Medieval Europe, highlighting the practice of segregating Jews and establishment of anti-Jewish laws.
  > - The student discusses the rise of nation-states and nationalism in the 19th century and the subsequent transformation of anti-semitism from a religiously-based to a politically-based discrimination.
  > - Next, the student looks at the development of racial theory and how it transformed the meaning of the nation from a cultural-linguistic group to a racial group.
  > - The student discusses the post-World War I economic collapse of Germany and how it exacerbated anti-semitic sentiment.

- **Problem-Solution**
  In the Problem-Solution Plan, you first describe in detail the problem, which may include sub-problems. Once you have established the problem, you then discuss the possible solutions.

  > *For example*
  > A student's research paper on the rebuilding of New Orleans after Hurricane Katrina might take the following shape:
  >
  > - The student first describes the extent of the devastation of New Orleans after Hurricane Katrina.
  > - The student argues that the three principal challenges now facing New Orleans are housing, education, and jobs.
  > - Next, the student describes each problem in detail.
  > - The student proposes specific, research-based solutions to each problem.

- **Cause and Effect**
  In the Cause and Effect Plan, you offer an explanation for why a certain event has occurred. Thus, the plan consists of two parts: you first discuss the event, reaction, etc. (i.e., the effect), then the reasons, forces, etc. that caused the event.

  > *For example:*
  > A student's research paper on the neuro-chemical explanation of violence may take the following shape.
  >
  >   - The student begins with an explanation of impulsive vs. premeditated aggression.
  >   - The student explains the link between serotonin and aggression.
  >   - The student discusses the brain and how it disperses serotonin.
  >   - The student cites studies linking aggression to defects in the normal dispersal of serotonin in the brain.

- **Main Ideas**
  In the Main Ideas Plan, you present a list of ideas that answers your research question.

  > *For example:*
  > A student's research paper on contemporary Vienna may take the following shape:
  >
  >   - Thesis: Contemporary Vienna is rooted in nostalgia for the imperial past of the Hapsburg monarchy, rendering it a quaint capitol city, but one with a greatly reduced cultural or political import compared with its illustrious past.
  >   - Main Point 1: Vienna was the seat of a significant world power prior to WWI, which remains a point of great pride for the Viennese.
  >   - Main Point 2: Vienna is culturally defined by traditions whose origins are primarily pre-20th century, from its coffeehouse society to its musical and art legacies.
  >   - Main Point 3: Following WWI, Austria lost most of its lands to other countries, reducing its size dramatically, and as a result, its import both culturally and politically.

Finally, think of each body paragraph as a mini-essay:

1. Introduction. You begin the paragraph with a topic sentence that introduces a supporting point.
2. Body. You explain the significance of the supporting point – i.e., how it supports your thesis – and you defend your supporting point with sound evidence.
3. Conclusion. You conclude the paragraph with a statement that reinforces the connection between the supporting point and thesis.

---

**Body Paragraph**

Topic: The Cinematic Representation of Voyeurism in Alfred Hitchcock's *Psycho*.

One of the ways in which Hitchcock heightens the sense of voyeurism is through his implementation of windows into the film's most crucial scenes. More than mere elements of *Psycho*'s set design, windows evoke a notion of secrecy as the viewer becomes privy to an intimate world. At the outset of *Psycho*, the camera pans across the buildings of the Phoenix skyline. The simulated "flight" of the camera into a window introduces the film's first of many voyeuristic elements. By means of the window, the viewer is made to feel as if she is intruding into a private space, vicariously experiencing the happenings as the camera reveals them. In this particular scene, the window itself is covered by Venetian blinds, heightening the sense of secrecy and intensifying the viewer's curiosity as he/she anticipates what is being concealed. Just underneath the semi-opened blinds, the camera is able to enter a hotel room, making the spectator aware of observing a private space that the public of *Psycho*'s cinematic world is not able to view. Windows are not just critical in heightening a sense of secrecy, but also denote constant surveillance. For example, when Marion arrives at the Bates Motel and looks up at the Victorian villa, "a giant skull with lighted windows" (Winters 115), Hitchcock skillfully uses the windows to symbolize eyes; to the viewer, it seems as if Mrs. Bates herself were watching from her perch in the house. Through the windows, Mrs. Bates is not only implicitly watching Marion and the subsequent hotel visitors, but she is constantly observing Norman. Norman cannot escape her gaze and this reflects his mental state; the windows become synonymous with his mother voyeuristically entering not only into the privacy of her son's world, but shaping his psychology as a whole.

---

## *4. Conclusion*

The conclusion is your chance to redirect your reader back to your overall argument and provide a final statement for why your paper is significant. You should write with the confidence that the reader has understood and

appreciated your argument, and, as such you should not restate your thesis or provide further discussion of your supporting points. Again, you seek to provide a closing argument on the value of your thesis and its importance to the reader's understanding of not only your specific topic, but similar topics as well.

## Evaluating the Final Research Paper

The following rubric summarizes each of the discussion points of the previous sections. You may expect your final research paper to be evaluated based on this rubric.

*Overall Impression*
The author has a clear, meaningful thesis and sound supporting evidence. The author's discussion follows a logical order: body paragraphs are relevant to the author's thesis and supporting points, and she uses consistent language throughout her paper. The author demonstrates a full understanding of her sources and the body of knowledge on her topic. The author uses careful and specific wording, and her work impresses the reader as fair, competent, and honest.

*Introduction (1 to 2 Paragraphs)*
The author establishes the context, or problem, of her paper. The author directly states her thesis and supporting points – *without* providing a detailed discussion. The author's introduction inspires the reader to read on and understand how/why she believes as she does.

*Background (1 to 7 Paragraphs)*
The author provides the background information the reader needs to appreciate her argument and follow her discussion. The background section is directly relevant to her thesis and supporting points: no extraneous information is given. The author effectively establishes the context of her argument and the vocabulary she will draw on throughout her paper.

*Body (8 to 20 Paragraphs)*
Each body paragraph begins with a topic sentence that introduces a supporting point previously stated in the introduction. The significance of the supporting point – i.e., how it supports her thesis – is made evident to the reader. The author effectively defends her supporting point with sound evidence, and her treatment of her evidence – and counter evidence – is fair. The author's language is consistent with the terminology and vocabulary she established in her introduction and background paragraphs. The author concludes each body paragraph with a statement that reinforces the connection between her supporting point and thesis.

*Conclusion (1 to 2 Paragraphs)*
The author summarizes her argument with the confidence that the reader has understood and appreciated her argument. As such, there is no discussion of her thesis or supporting points. The author provides a final statement on the significance of her thesis and its importance to the reader's understanding of her specific topic and similar topics.

# III. The Exhibition

*Choosing an Exhibition Format*
*Organizing the Exhibition*
*A Final Note: The Role of the Audience*

## *Choosing an Exhibition Format*

The word "exhibition" implicitly denotes a visual display or demonstration. Your Senior Exhibition should convey the contents of your research paper in a visual, compelling, and engaging way. Importantly, your exhibition must demonstrate your authentic, real understanding of the contents of your research paper.

Every exhibition, regardless of format, must engage the audience. The audience is a participant and you are responsible for designing an exhibition that will ensure their participation.

You need to consider the format of your exhibition carefully and choose one that you feel will best serve as an application of your research. In effect, you want to choose a format that will bring your subject to life for your audience.

The most common exhibition formats are described below. However, these formats do not represent a final, definitive list. The subject matter or the thesis of the research paper may suggest an intriguing variation, or perhaps something truly different. Students should use their creativity to be open to new ideas and discuss them with their Content Advisor as they move forward with their exhibition.

### *1. The Speech and Visual Display Exhibition*

The Speech and Visual Display Exhibition involves the student standing before an audience and making a speech with visual displays to support the argument. This format highlights the student's research, organization, and presentation skills.

Possible visual aids include:

- Charts and graphs
- Posters
- Artwork
- Interactive materials
- Experiments
- Demonstrations

- Handouts
- Audio and/or visual clips
- Web pages
- Slide shows
- Computer animation or graphics

---

*Note on Visual Aids*

Visual displays are an integral part of this particular exhibition format and an important part of most exhibitions. Regardless of whether you choose to use posters, video, computer graphics or overheads, they should:

- **Create impact.** A good visual aid presents information clearly and dynamically and is relevant to the particular point the student is making. Visuals that are specific and focused create the most impact.

- **Be legible from any location in the room.** Fonts and pictures must be enlarged if they are to be seen or read from across the room.

- **Be neat and well organized.** Different elements for the display must be chosen as a result of thought and care. An effective display is thematically cohesive and follows artistic principles for design and layout.

---

*Exhibition in a Speech and Visual Display Format*

Guiding Question: How has the archetype of the femme fatale presented in classic films noir of the 1940s and 1950s influenced the depiction of women in film today?

Because the topic is film and therefore inherently visual, it is particularly important to design an Exhibition that fully utilizes the potential of visual aids.

Exhibition: The Exhibition space contains six large posters of iconic femmes fatales. Each poster is devoted to one portrait and can be seen from any place in the room. There is a large screen at the front of the room for the projection of film clips during the presentation portion of the Exhibition. On the tables are small booklets assembled by the presenter that contain examples of film publicity posters from the films that will be discussed. Each features a femme fatale. The booklets are available for the audience to reference throughout the exhibition.

The Exhibition begins with the presenter welcoming the audience into the space where the lighting has been appropriately dimmed for the topic. From the speakers the audience hears audio clips of film dialogue featuring femmes fatales from the films referenced in the Exhibition. As audience members enter the room, they are immediately introduced to the theme and tone of the presentation without the presenter having to say anything. The audio clips of dialogue will also help create interest in the topic by engaging the audience directly.

After the audience is seated, the audio clips fade out. The presenter begins the Exhibition by asking audience members to look at the various posters around the room and to identify the qualities that appear depicted in the femme fatale portraits. There is an active exchange between

presenter and audience, which leads organically to the introduction and contextualization of the topic.

Following the introduction, the presentation transitions to the body of the Exhibition with the presenter asserting the main points of the argument and providing substantiation and analysis. There is regular reference to examples from films, which are projected onto the screen. Visual examples include both clips from specific film scenes as well as film stills. In addition, short clips of film scholars discussing particular points are also employed in order to substantiate the presenter's assertions.

The Exhibition concludes with a discussion of the increasing psychological complexity of the femme fatale archetype in modern cinema and the implications thereof on the stories produced in Hollywood today.

The Exhibition then transitions to a session of Q&A.

## 2. The Dramatic Exhibition

In a dramatic format exhibition, the subject matter and argument are presented through drama, where one or more students take on dramatic personae. It can include live or taped productions, or even a combination of both. Students should be aware that most dramatic productions require a greater time commitment and involvement than other formats.

Students are also expected to provide a real-time introduction and conclusion and field questions from the audience.

*Exhibition in Dramatic Format*

Guiding Question: How were Rousseau's *The Social Contract, Emile,* and *Confessions* revolutionary?

Exhibition: The Exhibition space contains a desk with three jurors (students) and a podium manned by Rousseau (the exhibitor). The student first addresses the audience directly and provides an introduction to his exhibition. He explains that his exhibition will consist of three mock trials in which he, as Rousseau, will be asked to defend specific passages from his works *The Social Contract, Emile,* and *Confessions.* The student notes that, while the jurors will be working from a script, which he composed, he will deliver his responses extemporaneously.

The three performances are delivered with a minute-break between them and no Q&A.

The student concludes his exhibition with a discussion of the three mock trials and the points he attempted to make in each performance.

The Exhibition then transitions to a session of Q&A.

### 3. The Roundtable Exhibition

In a roundtable exhibition, the student hosts a panel discussion created around the subject matter. Typically, one exhibitor acts as moderator while other students present specific viewpoints or defend their own arguments.

It may be designed as a debate, a roundtable discussion, a "peace talks" format, or some other variation. Students choosing a discussion-style format should know that a high level of participation during the exhibition is critical to their success.

Students are also expected to provide an introduction for the audience that places the discussion in the context of their research papers, and provide a conclusion at the end.

---

**Exhibition in Roundtable Format**

Guiding Question: In what ways have the popular print and film media influenced the social behavior and psychology of teen girls?

A Roundtable Exhibition requires the active participation in discussion of all those attending. For this reason, it is required that the audience read the research paper prior to the exhibition in order to fully participate in the event.

Exhibition: The room is set up with a circle of chairs either on its own or at tables. It is important that each member of the roundtable be able to see the other participants. At one end of the room is a screen upon which media footage and stills will be projected as well as interview footage from noted psychologists, psychiatrists, and sociologists whose areas of specialty are adolescent girls and modern popular culture.

The exhibition begins with the presenter introducing the topic and providing a context and background for the subject. After the introduction is completed, the presenter begins with a visual/audio prompt from the footage prepared that serves as a main point substantiating the thesis, followed by a discussion from those participating in the round table. The exhibition alternates between media footage and expert assertions and personal feedback from the roundtable.

When the body of the exhibition is completed, the presenter states concluding remarks.

---

### 4. The Magazine Exhibition

In a magazine exhibition, the student creates and presents a polished, final publication. The magazine can consist of any subject or format, including:

- A poetry anthology
- A collection of stories
- Photo essays
- Science reports
- Etc.

Students may enhance a magazine exhibition with art, photos, computer graphics, or some other form of creative work. Along with the traditional binding methods, students may use digital technology to create a web-based e-magazine with links from a personal page or the school home page.

Students should still expect to provide a presentation discussing their work, its relationship to the subject matter and argument of their research paper, and the process involved in creating their publication.

---

***Exhibition in Magazine Format***

Guiding Question: How may violence and aggression be explained by the neuro-chemical makeup of the brain?

The completed magazine will be given to exhibition audience members a few days prior to the exhibition and will be discussed as a Q&A at the time of the exhibition.

The exhibitor chooses a specific magazine as a model and employs the model as a guide for separating content into distinctive individual sections. If the presenter chooses to follow a traditional magazine format, then all content from the research paper, broken down into specific subject areas, must be augmented and complemented with strong visuals, either in the form of photography, illustrations, graphs, etc.

In the case of the above exhibition topic, the magazine chosen is Scientific American and the individual sub-sections of the research paper form content in the following areas: letters to the editor; letter from the editor; feature articles on particular aspects of the violent mind; profiles of noted psychiatrists and medical researchers working in the field of neuro-science; interviews with violent individuals; interviews with sociologists. Each section of the magazine reflects information presented in the initial research paper.

The audience participants assemble in the exhibition room and, having already previously read the magazine, engage the presenter in provocative questions based on the magazine's content and the subject matter's implications.

---

## *5. The Museum Exhibition*

In a museum exhibition, the student creates self-explanatory information displays. These exhibitions are similar in design to museum exhibits, science fairs, and art gallery shows. They can incorporate hands-on, interactive displays and audio/video accompaniment.

Although the exhibition should be completely comprehensible without additional input from the student, a student presentation that explains their work, guides the audience through the exhibit, and answers questions is typically required.

***Exhibition in Museum Format***

Guiding Question: How have the principles of the environmental movement impacted the contemporary fashion industry?

Exhibition: The exhibition space contains 6 to 8 individual displays of contemporary fashion that incorporate an eco-consciousness. Each display of clothing is accompanied by a narrative description of the specific design label's transition into environmentally responsible clothing. The narratives respond directly to the guiding question of how contemporary fashion designers have been affected by the green movement. In addition to the displays, computer stations are set up around the room with two chairs each. Each computer station contains a video library of interview footage of various designers discussing their new eco-lines as well as an array of runway shows featuring environmental fashion.

The exhibition begins with the presenter welcoming the audience and introducing the topic and its contextualization and background. After the introduction, the audience is free to interact with the exhibit on its own, with the presenter and ushers on hand to answer specific questions.

After audience members have fully explored the exhibit, they take their seats again for the presenter's concluding comments and the Q&A session

## *6. The Workshop Exhibition*

In a workshop exhibition, the student presents her subject matter and main argument as a hands-on workshop for the audience. The student acts as instructor and plans activities that engage the audience's direct participation.

Activities must be instructional and clearly demonstrate the depth and breadth of the student's subject focus.

Again, students will be expected to provide an introduction with the context of the workshop and a conclusion. In addition, time for audience questions must be incorporated.

---

***Exhibition in Workshop Format***

Guiding Question: What are the principal techniques of documentary film-making, and how does one construct meaning through film?

Exhibition: The audience assembles in a room with computer stations that accommodate all the participants in the exhibition. Prior to the exhibition, the presenter has downloaded 15 thematically-linked documentary clips onto the computers. In addition, the computers are equipped with iMovie, the editing program that will be used as the basis upon which documentary filmmaking and editing will be taught.

The exhibition begins with an introduction to the subject matter of documentary filmmaking, with the presenter projecting specific film clips from classic documentaries. Each example elucidates a particular point the presenter makes and forms the creative basis of the workshop activity. The definition, as well as the aesthetic parameters of documentary filmmaking, is addressed in the introduction.

After a brief introduction to the genre, import, and aesthetics of documentary filmmaking, the exhibition transitions to the workshop activity. With each participant at a computer station, the presenter, using the projector as a visual guide, takes the audience through the basic technical steps of editing film footage to produce a visually compelling narrative. Importantly, each aspect of editing is accompanied by a brief discussion of its purpose and effect. When, for example, creating title sequences is addressed, participants view various examples of documentary title sequences projected onto the screen, followed by a demonstration of how to create simple title sequences in iMovie. Participants then work by themselves to design their own titles with the presenter available for questions. The exhibition progresses through the main stages of film assembly.

When participants have completed assembling their clips into a film narrative, a few of the films are projected for audience feedback and discussion. The effect of editing choices on the conveyance of meaning is addressed. This way, not only the technical decisions, but those of arrangement as well, are examined, teaching the audience about the many ways film constructs meaning.

The workshop concludes with the final thoughts of the presenter and then a Q&A session.

*Whatever style of Exhibition you choose, explore representations of that format to provide inspiration and guidance. If, for example, you choose a museum-style presentation, explore compelling exhibits in the Washington, DC area. Each professional example of your Exhibition format is an invaluable resource and will undoubtedly generate creative and unique ideas.*

## *Organizing the Exhibition*

After you have chosen which exhibition format you would like to use to present the content of your research paper, you should allocate a significant amount of time to its organization. It is imperative that your exhibition not be simply an oral recounting of the information in your research paper. You must create an entirely new format in which to convey your topic, although the essential components of your exhibition may be those of your research paper, i.e.:

- Introduction and contextualization of topic
- Background, if necessary
- Body
- Conclusion
- Questions and Answers

### *1. Introduction*
Regardless which exhibition format you have chosen, your audience will require an introduction to your topic and research question. Your introduction should aim to do the following:

- Engage the audience's interest from the outset
- Articulate your research topic and its context
- Specify your Exhibition's central argument or thesis
- Provide the overall structure of your Exhibition

You may wish to present the background of your topic in either the introduction or the body of your exhibition, depending on the degree of detail required. The background serves to establish a clear context for your topic and is information the audience will need in order to fully understand the content of your exhibition.

Please bear in mind that your introduction must reflect the exhibition format you have chosen. Be creative!

> *For example*
> An introduction to a museum-style exhibition might have a visual display set up that articulates the focus and context of your subject. This display could be traditional poster boards assembled throughout the room or interactive multi-media stations set up at different tables in the room. In either case, the audience is free to wander throughout your display, actively engaging with the information of your introduction. You could also choose to use tour guides to lead your audience throughout the display if you decide that the introductory information you are presenting should be viewed in a particular manner.

## 2. The Body: Argument and Evidence

Most of your exhibition will be concentrated in the body, which must contain:

- Clear, specific main points or ideas
- Examples or evidence to support your points
- Analysis of your examples

As with your introduction, the structure you choose for your body is dependent on your exhibition format and your creativity.

> *For example*
> If you choose a Speech and Visual Display Exhibition, the body of your exhibition could consist of your articulating a main point orally to the audience, followed by the audience referring to examples from a multimedia display set up at each table in the room. An interactive display will heighten audience engagement and, therefore, their interest and understanding of your topic.

Again, it is imperative that you spend extensive time developing the structure of your exhibition. The form is as important as content. Appropriate techniques you discover from representations of your format!

## 3. Conclusion

Your conclusion should reflect the greater implication of your argument and information. You should not restate the main points of your body, but rather, offer compelling insights that stimulate audience reflection. Your conclusion should be dramatic in its import. If it is not, how have you communicated the relevance of your topic?

Effective components of a conclusion might include:

- Philosophical reflections on the implications of your argument
- Rhetorical questions that encourage continued thought
- Effective and/or provocative quotes by people of note associated with your topic
- Linking your exhibition argument to the experience of the audience members specifically, thereby underscoring the universality of your topic

### *4. Questions and Answers*

This final part of your exhibition will indicate to what extent you have communicated your information and the level of your audience's engagement. An interesting and stimulating exhibition will invariably lead to a lively question and answer period. It is your responsibility to conduct an exhibition that will lead to an active dialogue between you and your audience. The question and answer session is another opportunity to display your expertise as well as expound further upon details mentioned in the body of your exhibition. In addition, you will be able to tailor the discussion to the specific interests of your audience, which also serves to enhance your intellectual relationship with those in the room. It will be a testament to your success if audience members desire to linger after your exhibition has ended in order to further engage you in your topic.

## *A Final Note: The Role of the Audience*

Please remember: your job is not simply to demonstrate how much you know about your particular topic. Your job is to *create an experience* for your audience that actively and effectively conveys your subject. You must establish a dynamic relationship between you and those who attend your exhibition.

Recalling that an exhibit is a display or show, it is impossible to create an effective exhibition that does not include the audience as critical to the experience.