

# Portrait Lecture Forum

## Research and Timeline for Presentations

Portraits/ spring 2008 / I. sweet

This assignment involves doing (1) substantive art historical research, (2) selecting and creating visual support (slides), (3) writing a paper, and (4) presenting your findings in a formal lecture to the class. This work, and a satisfactory score on the art final exam, will generate 3 of the 6 credits awarded in Art Appreciation and Theory.

The presentations you and your peers create will form the art history lecture series in the program. The handouts you create will be used by your peers as study guides, along with notes taken during the lectures, to study for the final exam. A research paper by each student will be made available on the program website (<http://academic.evergreen.edu/curricular/portraits>). An exam will be given Tuesday June 3, 9 - 12 p.m. in which you will demonstrate your understanding of the material presented throughout the quarter.

To support your research, workshops will be offered to help you do library research and scan images. Two small group mentoring meetings will also help you focus your research and presentation skills.

### On Teaching

The objective of this research project is two-fold: (1) for you to learn basic research skills and demonstrate your understanding of your topic (2) equally important, for you to communicate your findings and the key concepts in your research to your peers; in essence to *teach* your topic to others.

This requires you to think differently about how you will (1) organize your findings, your lecture, your paper and your handout. (2) It requires you to shift your presentation from demonstrating your learning to helping other become engaged in, and learn, the material you are providing.

As you develop your research, consider the ways in which you learn best. What kinds of handouts help you learn? What kinds of lectures do you learn best from? What styles of oration help you hear and understand material effectively?

### Research

Begin by developing a general understanding of your topic, and, as you gain familiarity with the general aspects, move toward more specific, detailed information. The web can be a decent source of *general* information, but in no way should it be considered 100% credible, peer-reviewed, scholarly information or accurate (and you are interested in accurate information). Understand that *anyone* can write *anything and publish it on the WWW*, and many, many sites publish inaccurate information. Your job as a researcher is to provide your peers with the best, most accurate information available. The most accurate, credible information will come from books and articles.

As you develop your research, focus on the artist's work and artistic development. Biographical information such as where and when s/he was born is generally not germane to artistic achievement and should be limited to a paragraph (or less) in your paper.

Look at the sources listed in the bibliographies of books or articles you find. These will give you additional helpful leads in your research.

You'll need to do a lot of reading and scanning initially to quickly collect as much information (visual and textual) as possible. Then winnow down your information to what is most useful to your project.

### Annotated Bibliography

Your annotated bibliography may include art historical articles and text books; any source that is verifiably researched and appears in a publication that is scholarly. List your sources in your bibliography alphabetically, by author's last name, thus:

Author Last Name, First Name, (article title in quotations) *Book (or magazine) title in italics or underlined*, publication date, publisher.

Annotations: a brief sentence or two about the scope of the book. For instance of *Portraiture*, by Shearer West, you might write:

“This text provides a survey of the artistic genre of portraiture from its earliest forms to contemporary portraiture. Shearer also classifies portraiture in a variety of ways including the function of portraiture, the forms of portraiture, and issues of identity. The book includes numerous high-quality color images of the works discussed.”

**Note on plagiarism: It is a grave academic infraction to present the work of another as your own. This can include copying/pasting whole text from websites, or including ideas originated by other authors without proper citation of the author who originally published the idea. Students found to be plagiarizing may be in jeopardy of losing all credit and possible expulsion from college.**

## **Research and Presentation Timeline**

<b>Week One</b>	Tues., April 1, 1 - 3 p.m. Thurs. April 3, 12 - 1	Digital Imaging Workshop Library Research Methods Workshop
-----------------	--	---

### **Two weeks before your presentation:**

Minimum expectation:

- (1) Your project has been researched, texts selected and skimmed if not read entirely. You are able to discuss your topic generally.
- (2) You have a 'draft' collection of slides or have scanned a number of images (though, perhaps not taken them to photo services to have slides made).
- (3) You have developed a draft outline of your topic/presentation/paper.
- (4) In this meeting, we'll discuss your research and make suggestions about further research or image collection.

**Bring to Meeting 1:**      **A typed annotated bibliography**  
   **A typed outline of your lecture**  
   **Books or slides with images**

### **One week before your presentation:**

Minimum expectation:

- (1) Your lecture is 90% prepared for presentation.
- (2) Your paper 75% complete.
- (3) You have a draft handout for students.
- (4) You present your lecture to faculty and other students in the history critique core.

**Bring to Meeting 2:**      **Slides for your lecture**  
   **A draft handout (one page) for everyone in your small group**  
   **Be prepared to deliver your lecture at the meeting**

### **Presentation Day**

- (1) You arrive 20 - 30 minutes *prior* to class to load your slides into a carousel
- (2) you have copies of your handout ready to distribute.
- (3) your lecture notes are in order

**Hand in final paper**  
**Hand out list of works to be discussed with identification information (artist, title of work, medium, date executed).**  
**Present your lecture**

## Expectations and (some of the) Evaluation Criteria

### Presentations

- Are 20 minutes in length; begin on time, end in a timely manner.
- Will utilize slide format only. **No computers, no data projectors, period.**
- Are to be formal presentations about your research, designed to teach the material to others, not merely repeat what you learned.
- Must include good slides for projection, and a handout for students with identifying information about the images and ideas covered in your lecture

### Papers

- Typed, double spaced, 5 – 7 pages **due the day of the presentation**. No e-mail submissions.
- Include an annotated bibliography of five or more sources. *No websites in the bibliography*
- Include headings for sections of the paper
- Citations should follow this format: **(author's last name, pg #)** following the idea cited.
- You may be asked to revise aspects of your paper after you submit the final version. If so, make revisions at your earliest convenience and when the paper is approved, e-mail Lisa a copy (in Microsoft Word) for conversion to a PDF for the program website.

### Handouts

- Should be typed, 11- 12 point font / a single sheet of paper (may be two-sided)
- All works of art shown/discussed in the lecture should be clearly identified in the handout, in the order the images appear in your lecture, with the following information: Artist's name, title of piece, year piece was made, medium
- Should include a clear outline of the ideas you'll be addressing in the lecture and the order in which you'll discuss them
- Should include terms that are important to know with respect to your subject (students addressing techniques may have far more terms than works of art on their hand-outs, and the reverse may be true of students focusing on an artist)
- The most helpful handouts will be visually clean and provide some space for students to write notes as they listen to your lecture.
- Handouts should be photocopied at least a day in advance for distribution to 26 people. **DO NOT EXPECT TO PHOTOCOPY 15 MINUTES BEFORE CLASS.** The photocopiers on campus are wired to recognize that your presentation is "today" and they will malfunction. All of them. Everywhere on campus. You'll be late for your presentation. You'll hate it.

### Slides

- Some slides are available through the Library's Sound and Image Library (SAIL / Jane Fisher is the SAIL librarian) or from Lisa's slides collection. You may also need to or choose to make slides of works you want to discuss that are in neither of these collections.
- Slides cost \$1.50 per slide to be processed by Photo Services (there is a minimum charge of about \$15.00). The program will pay for up to 10 slides (which will revert to the teaching slide collection after the program). You may need up to 18 slides to cover your subject adequately. When possible, pool two slide orders together as film rolls are 36 frames each. At the end of your presentation, provide Lisa with your CD of images for publication on the program website. These will assist others in studying your research for the final exam.

### Final Exam Questions

- Each student should provide 3 questions for inclusion on a study guide and the final exam. Two questions should be short answer questions and can include asking students to identify a piece (title, artist, medium, date of execution) or a question that can be answered correctly in a sentence or two, briefly, i.e., "what is contraposto?"
- A third question should be appropriate for answering with an essay. Such questions ask about more conceptual or contextual issues that need to be explained. Such as: "Explain Kathe Kollwitz subject matter in terms of her social-political views"
- ANY question you submit for use on the exam must be supported by a clear, accurate answer present in both the lecture and research paper.

Week 4 Greek portrait sculpture

Week 4 Sarcophagus paintings of Fayum

Week 4 Hans Memling

Week 4 Hans Holbein

Week 5 Rembrandt

Week 5 Jacques Louis David

Week 5 John Singer Sargent

Week 5 Theodore Gericault

Week 5 Vincent Van Gogh

Week 6 Gwen John

Week 6 Mary Cassatt

Week 6 Kathe Kollwitz

Week 6 Egon Schiele

Week 7 Picasso

Week 7 Frida Kahlo

Week 7 Norman Rockwell

Week 7 Alice Neel

Week 7 Andy Warhol

Week 8 Gregory Gillespie

Week 8 Chuck Close

Week 8 Marlene Dumas

Week 8 Lucien Freud

Week 8 Sally Mann