INTRODUCTION:
WAYS OF THINKING

Estéfani Bouza: e.bouza-arnoso@uwtsd.ac.uk/ September 2026

OVERVIEW FOR TODAY

-Introductions.

-Housekeeping and classroom environment.

-Assignment brief and criteria.

-What is this module about?

-Schedule.

-Resources: list of artists and books.

INTRODUCTIONS

-SIT DOWN NEXT TO A STUDENT THAT YOU DON’T KNOW.

HOUSEKEEPING

LECTURES HAPPEN EVERY TUESDAY AT 10AM. STUDIO 3. ATTENDANCE IS MANDATORY.

IF YOU CANNOT ATTEND THE SESSIONS EMAIL BEFOREHAND.

USE OF MOBILE PHONES ONLY FOR NOTE-TAKING PURPOSES.

CLASSROOM ENVIRONMENT

-This is a safe space, you are welcome and encouraged to express and share your opinions about the topics explored in the class.

-There are no stupid questions or comments and nobody would be criticised or judged based on your opinions.

-Formative feedback, when provided, will be constructive and aimed towards improving your skills.

-Always treat your colleagues with kindness, respect and care.

MODULE LEARNING OUTCOMES

After the completion of this module, you should be able to:

-Identify and discuss the diversity of approaches to understanding elements of **cultural endeavour**.

-Apply a range of **critical theories** to the analysis of any given cultural product.

-Make reference to academic sources by employing appropriate **citation** and **referencing conventions**.

SESSIONS

To help you achieve your learning outcomes we will have a series of sessions consisting of a formal presentation giving information relevant to the module accompanied by visuals, and followed by a screening and/or group discussion/ activity.

In this module we will use a range of critical theories related to the Anthropocene/Capitalocene and the Postcolonial condition. To do that we will touch upon visual culture, and the history of art and photography to think through the implications of different types of art practices. This would help you to unpack how meaning is generated in a range of art practices and cultural artefacts.

I want you to consider how **thinking** and **making** are both practices. In this sense this module is an opportunity to learn new tools that you can apply to your practice and vice versa.

WHY IS IT IMPORTANT TO KNOW HOW MEANING IS GENERATED AND WHAT IMAGES ARE TRYING TO SAY?

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ROLE AND PLACE OF IMAGES IN OUR EVERYDAY LIFE - EXPLOSION OF IMAGES AND TEXT.

EMERGENCE OF AI. Critical thinking.

WHY IS IT IMPORTANT TO KNOW HOW MEANING IS GENERATED AND WHAT IMAGES ARE TRYING TO SAY?

Because visual and photographic images are pervasive in today's culture. The urgency of thinking about those images not in terms of quantity but rather about their impact in every aspect of our lives.

In this sense images shape the way we think and understand the world around us.

Images function within a set of cultural practices. They have a tendency to accumulate, circulate, and transform through different times, geographies, and institutions. In that way, images have many 'lives'.

The impact of AI in our everyday lives, including the use that we make of images.

Erik Kessels/ *24 Hrs in Photos. 350.000 images, uploaded in a 24 hour period* / 2011/

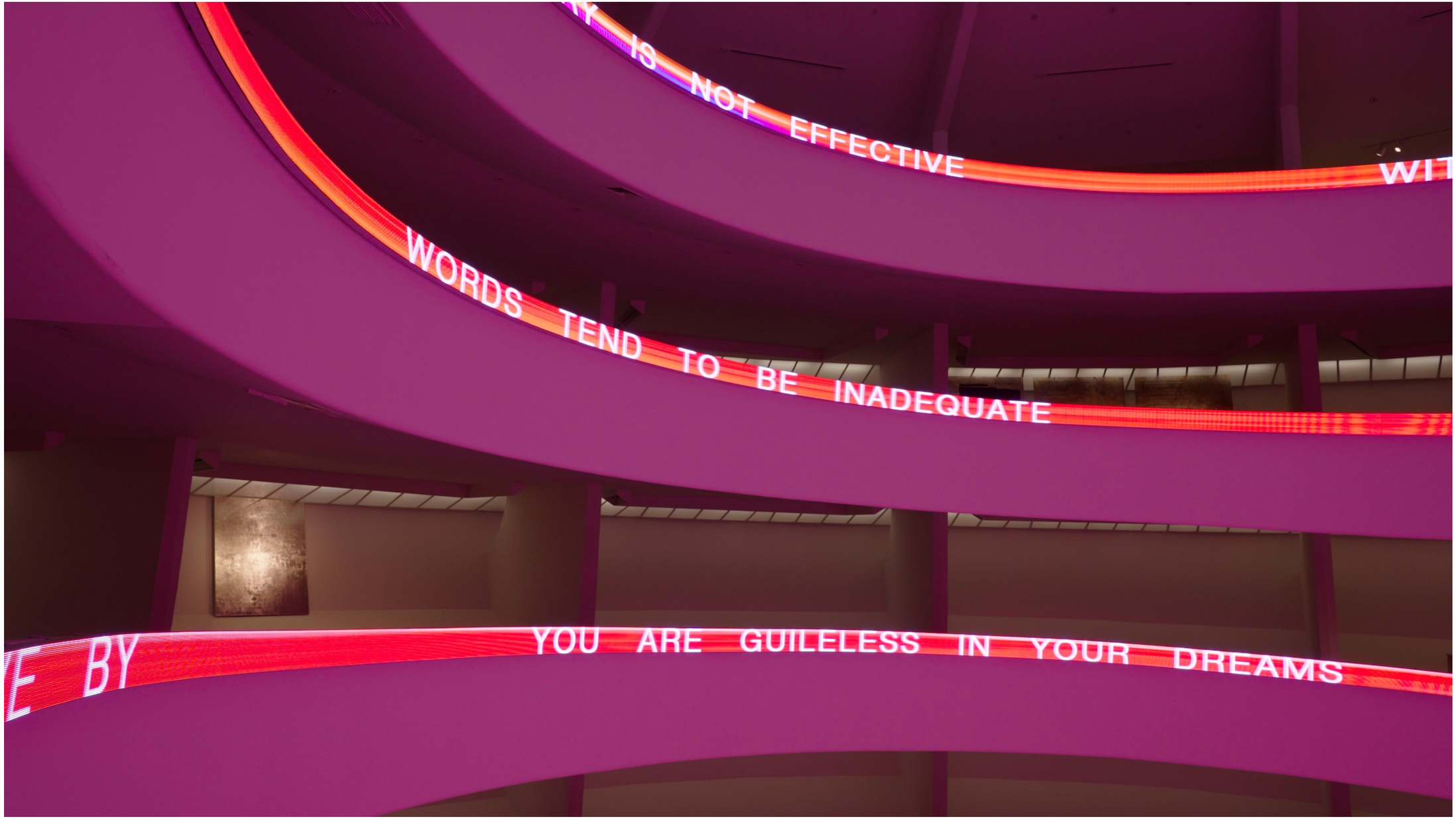




Jenny Holzer/ *Light Line,* May 17 - September 29, Solomon R, Guggenheim Museum, New York/ 2024/



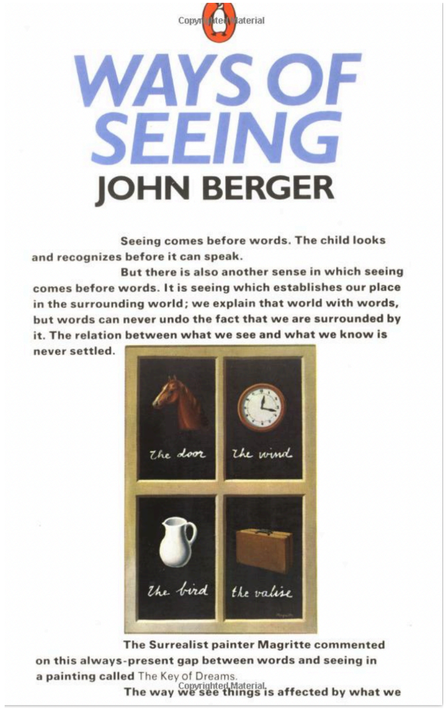
Jenny Holzer/ *Light Line,* May 17 - September 29, Solomon R, Guggenheim Museum, New York/ 2024/



WAYS OF THINKING?

Anyone has an idea of why this module is called ways of thinking?





First Edition 1972.

WHAT RANGE OF TOPICS ARE WE GOING TO BE COVERING IN THE SESSIONS?

Session 2 - Tue 6 Oct 2026

10:00 - 11:00 - Introduction to visual culture. Mediation

11:00-12:00 - Gwenllian Beynon - Introduction to art and photography in Wales. Gwen is the Welsh tutor for anyone interested in writing their essay in Welsh.

Session 3 - Tue 13 Oct 2026

10:00 - 11:00 - Follow up from introduction to visual culture. How we construct meaning as artists?

11:00 - 12:00 - Emily Wild - Introduction to Library resources

WHAT RANGE OF TOPICS ARE WE GOING TO BE COVERING IN THE SESSIONS?

Session 4 - Tue 20 Oct 2026

10:00 - 11:00 - ANTHROPOCENE - Theory basics and examples.

11:00 - 12:00 - PRACTICE: Finding resources to write your essays. Anthropocene and Post-colonial condition.

Session 5 - Tue 27 Oct 2026

10:00 - 11:00 -ANTHROPOCENE- A more in-depth view on the topic.

11:00 - 12:00 - PRACTICE: The essay structure.

WHAT RANGE OF TOPICS ARE WE GOING TO BE COVERING IN THE SESSIONS?

Session 6 - Tue 3 Nov 2026

10:00 - 11:00 - POSTCOLONIAL CONDITION - Theory basics and examples.

11:00 - 12:00 - PRACTICE: Marking essays from previous students.

Session 7 - Tue 19 Nov 2026

10:00 - 11:00 - POSTCOLONIAL CONDITION - A more in-depth view on the topic.

11:00 - 12:00 - PRACTICE: How to write an introduction. Create your own.

WHAT RANGE OF TOPICS ARE WE GOING TO BE COVERING IN THE SESSIONS?

Session 8 - Tue 17 Nov 2025
10:00 - 11:00 - Recap: main points related to the Anthropocene and the Postcolonial condition.
11:00 - 12:00 - PRACTICE: How to write a body of an essay and conclusion. Create an initial draft.

Session 9 - Tue 24 Nov 2025
SUBMIT YOUR DRAFT
10:00 - 11:00 - Group Q&A - about your drafts. Examples from previous students.
11:00-12:00 - Working in groups providing feedback areas that need extra support and work.

WHAT RANGE OF TOPICS ARE WE GOING TO BE COVERING IN THE SESSIONS?

Session 10 - Tue 1 Dec 2026
10:00 - 12:00 - Depending on the material submitted this session will be individual tutorials or we can go into further content in relation to our essay topics the Anthropocene and the Postcolonial condition.

Session 11 - Tue 8 Dec 2026
No session. Final Submission.

Feedback - 26 January 2027

ANTROPOCENE - EXAMPLES - ANA MENDIETA





Ana Mendieta, *Siluetas Series*, (1973-1978).

ANTROPOCENE - EXAMPLES - ZOE LEONARD



Zoe Leonard, Excerpts from *Al Río / To the River* (2006-2012).

ANTROPOCENE - EXAMPLES - ZOE LEONARD



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ANTROPOCENE - EXAMPLES - ZOE LEONARD



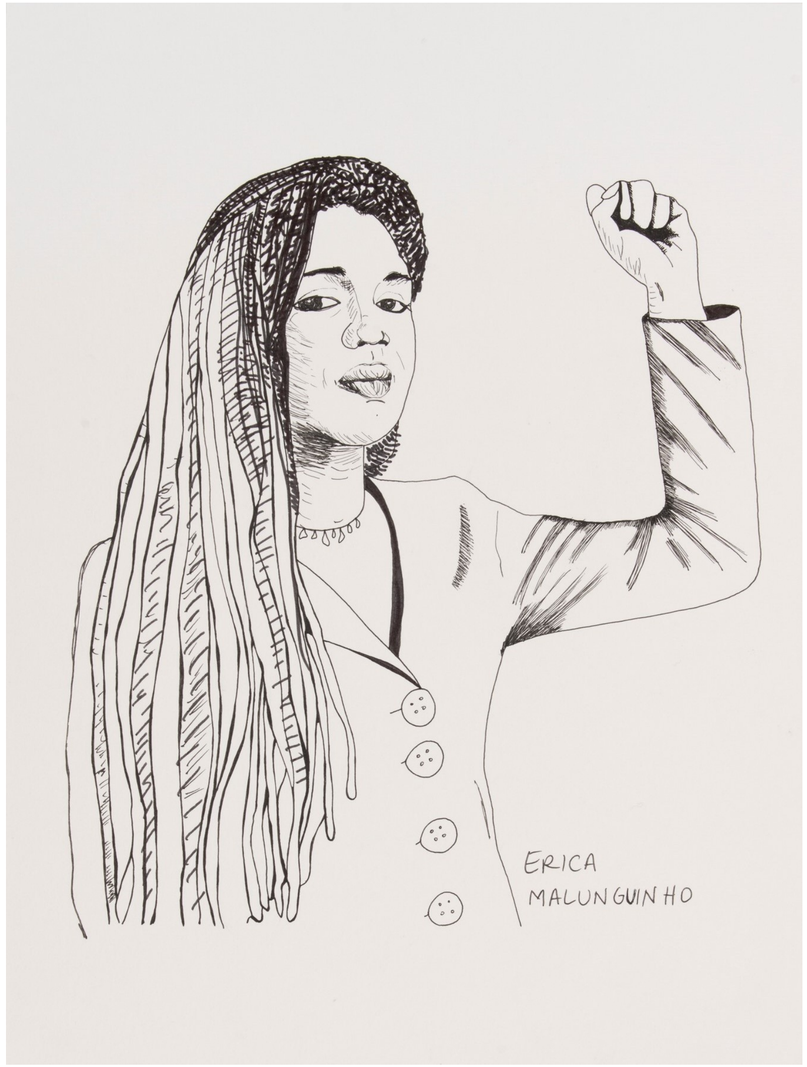
Zoe Leonard, Excerpts from *Al Río / To the River* (2006-2012).

ANTROPOCENE - EXAMPLES - CAROLYNA CAYCEDO



Carolina Caycedo, *Genealogy of Struggle*, (2018-2019).

ANTROPOCENE - EXAMPLES - CAROLYNA CAYCEDO



Carolina Caycedo, *Genealogy of Struggle*, (2018-2019).

POSTCOLONIAL CONDITION - EXAMPLES - GORDON PARKS



Gordon Parks, *Segregation in the South,* (1956).



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POSTCOLONIAL CONDITION - EXAMPLES - GORDON PARKS



MR. AND MRS. ALBERT THORNTON, married in 1906, sit beneath a picture made shortly after their marriage by splicing two earlier photographs made in 1903. The old picture shows them at 29 and 17; now they are 82 and 70.

IN HIS BACKYARD Albert Thornton moves his Jersey cows to a new grazing spot. He also raises vegetables and chickens to augment his income from Social Security, from which he and his wife together draw a total of about $120 a month.

ON SUNDAY 18 FAMILY MEMBERS REPRESENTING FOUR GENERATIONS GATHER ON THORNTONS' PORCH

THE RESTRAINTS: OPEN AND HIDDEN

Both are seen in the study of one Negro family

Text by ROBERT WALLACE Photographed for LIFE by GORDON PARKS

At the center of the storm over segregation stand the 10 million Negroes of the South. Since 1865 the Negro has seen his lot improve, then worsen, then in recent years grow slightly better again. But he is still surrounded by restraints. His attitude toward these restraints is simple enough: he wants them removed.

How these restraints affect the Negro can be seen in a study of some members of one family—that of Mr. and Mrs. Albert Thornton Sr. (opposite page) of Mobile, Ala. The Thorntons have nine children and 19 grandchildren. Among them may be found various occupations—mechanic, farmer, teacher and college professor—in localities ranging north to Nashville, Tenn. The effect of the restraints, in pride, education, job opportunity, recreation and housing are shown on the following pages. In the matter of housing many white Southerners are as badly off as the Negroes, but have one great advantage: if they can, they may move wherever they please. Negroes may move only to another segregated neighborhood.

Although the Thorntons are thoughtful and, in private, articulate, they do not make many direct statements about segregation. This is because they face yet another restraint—the constant fear of publicly speaking their minds.

PART IV
BACKGROUND OF SEGREGATION

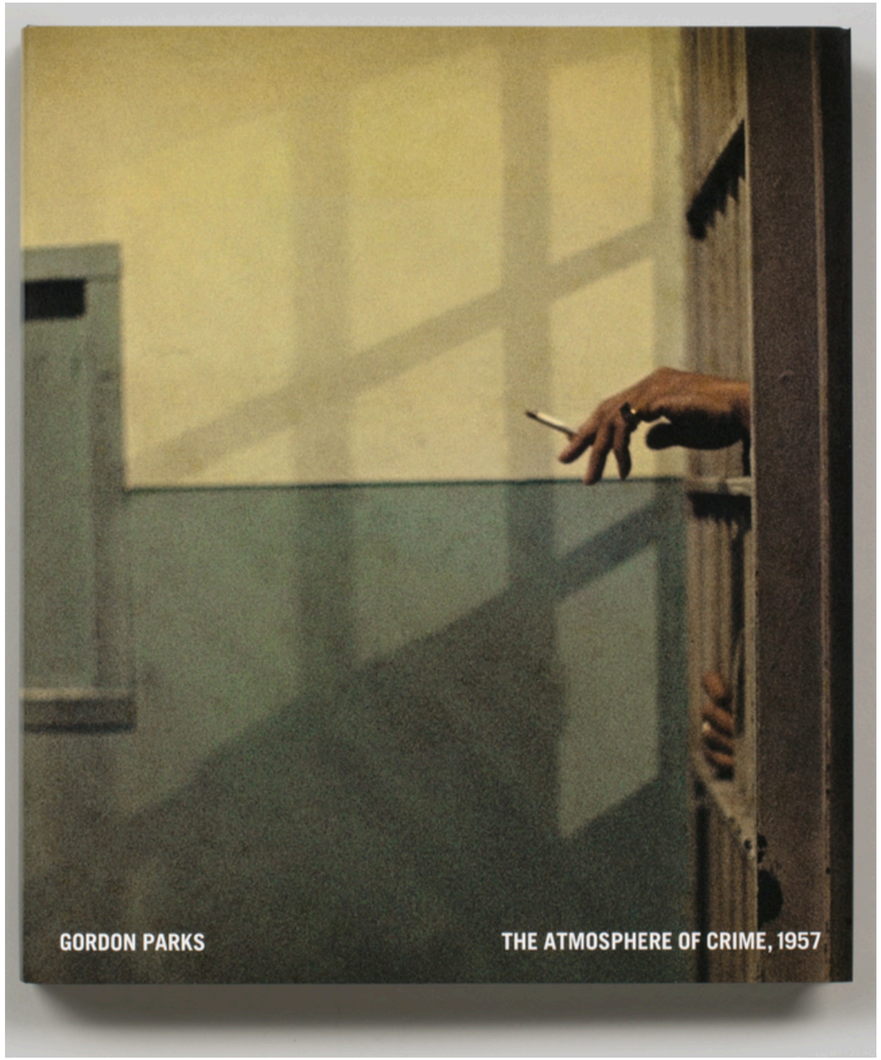
WITH A GREAT-GRANDCHILD, Mrs. Thornton sits solemnly on her porch. Passive, illiterate and devout, she hopes new laws will end segregation.

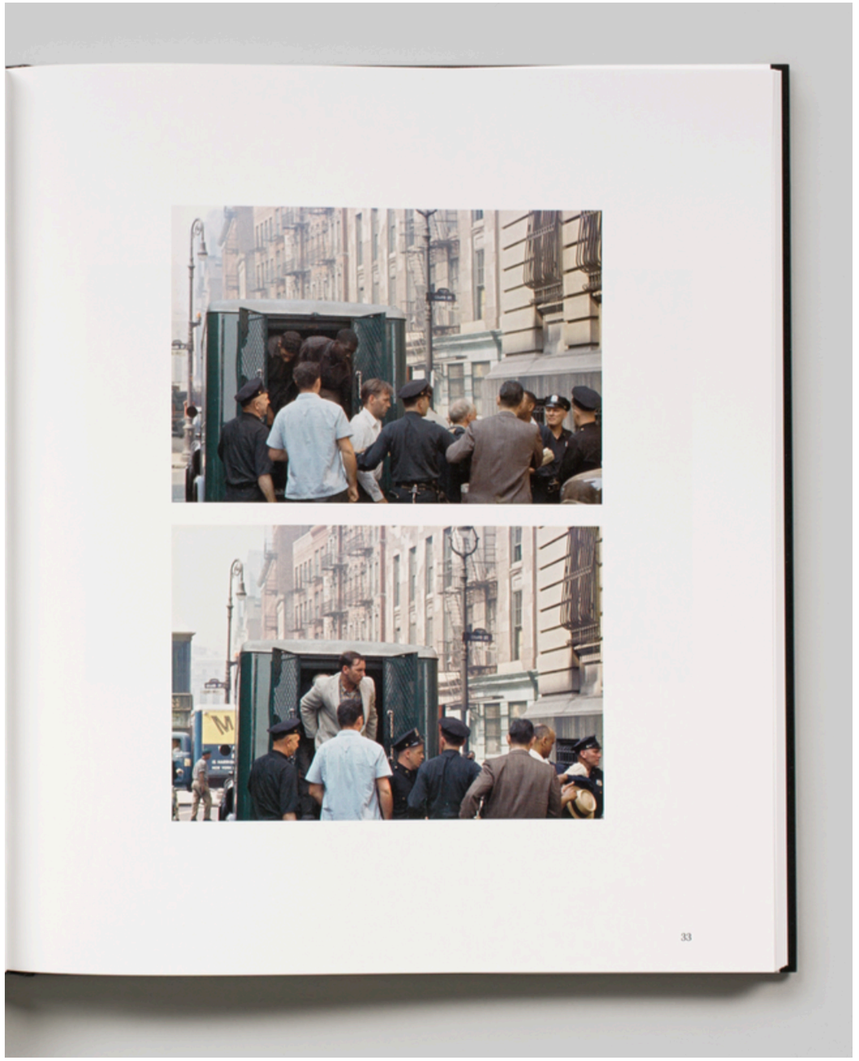
IN HOME BARBERSHOP Thornton is shaved by adopted son Aaron. Granddaughter (*foreground*) tore hair from Negro doll "to see how it would look."

CONTINUED

Gordon Parks, 'Life' magazine spread published September 24, (1956).

POSTCOLONIAL CONDITION - EXAMPLES - GORDON PARKS





Gordon Parks, *The Atmosphere of Crime,* (1957).

POSTCOLONIAL CONDITION - EXAMPLES - ZANELE MUHOLI



Zanele Muholi, *Phases and Faces,* (2016-ongoing).



Zanele Muholi, *Debora Dlamini, KwaThema Community Hall, Springs, Johannesburg,* (2011).

Another real life example is the work of Zanele Muholi where they use their practice to think about gender and to talk about the continuous fight of the LGTBIQA+ community for their rights.

POSTCOLONIAL CONDITION - EXAMPLES - WILLIAM KENTRIDGE



William Kentridge, *Arc/Procession: Develop, Catch Up, Even Surpass,* (1990).

POSTCOLONIAL CONDITION - EXAMPLES - WILLIAM KENTRIDGE



William Kentridge, *I am not me, the horse is not mine,* (2008).

POSTCOLONIAL CONDITION - EXAMPLES - MICHAEL ARMITAGE



Michael Armitage, *The Flaying of Marsyas*, (2017).



Vecellio Di Gregorio Tiziano, *The Flaying of Marsyas*, (1488–1576).

POSTCOLONIAL CONDITION - EXAMPLES - MICHAEL ARMITAGE



Michael Armitage, *The Promised Land*, (2019).

TASK DESCRIPTION

Essay writing: Write a 1,500-word essay on the following question.

1. Analyse and evaluate an artwork introduced in the class using critical theories related to the **Anthropocene** or the **Postcolonial condition.**

IMPORTANT NOTE: All essays need to be fully referenced using Harvard Referencing and must include a reference list with a minimum of 3-5 written academic sources used in your research such as books/ journals/ articles. Your chosen artwork needs to be from the examples introduced in the class.

WHAT CAN YOU DO TO IMPROVE AND WRITE A GOOD ESSAY?

-To improve your writing skills you need to practice, practice and more practice. You can see how your writing improves. Especially if this is your weaker area do not leave it until the end because it won’t work you will only be able to produce something of poor quality.

-Good writing starts with good reading.

USE OF GENERATIVE AI

RESEARCH	For this assessment, you can use Generative AI to support you in research and data analysis.	Yes ☒ No ☐
STRUCTURE	For this assessment, you can use Generative AI to support you in structuring your submission, including creating a draft argument structure, identifying parts and headings, etc.	Yes ☐ No ☒
PROOFREADING	For this assessment, you can use Generative AI to check your own text/creation for grammatical and syntactical mistakes, including getting suggestions to rephrase your work.	Yes ☒ No ☐
WRITING	For this assessment, you can use Generative AI to create text for submission.	Yes ☐ No ☒
CREATIVE	For this assessment, you can use Generative AI to create creative materials, such as images.	Yes ☐ No ☒
PROGRAMING	For this assessment, you can use Generative AI to create and check code.	Yes ☐ No ☒
NONE	For this assessment, you are not allowed to use **any** type of Generative AI support. This includes research support, structure support, writing/proofreading support and creative support.	☐

ASSESSMENT CRITERIA

Module 1: Ways of Thinking

1. Engagement with Literature Skills 40%
2. Knowledge and Understanding Skills 30%
5. Transferrable Skills for Life and Professional Practice 30%

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ASSESSMENT CRITERIA

Module 1: Ways of Thinking

1. **Engagement with Literature Skills 40%**

· Show you can engage with a range of relevant literature, using a minimum of 3-5 written academic sources.

· Use discussion and referencing to demonstrate your awareness of key theories and concepts.

· Apply your referencing skills clearly and consistently. Provide a list of references at the end of your essay.

ASSESSMENT CRITERIA

Module 1: Ways of Thinking

2. Knowledge and Understanding Skills 30%

· Manage and organise your essay into a clear structure. Providing a clear introduction, development and conclusion.

· Show your knowledge and understanding of the basic principles and theories related to your topic.

·Use analysis, discussion, and bibliographic referencing to show your knowledge of relevant research and scholarship.

· Critically evaluate the relevant theoretical and practice-based discourse.

ASSESSMENT CRITERIA

Module 1: Ways of Thinking

5. Transferrable Skills for Life and Professional Practice 30%

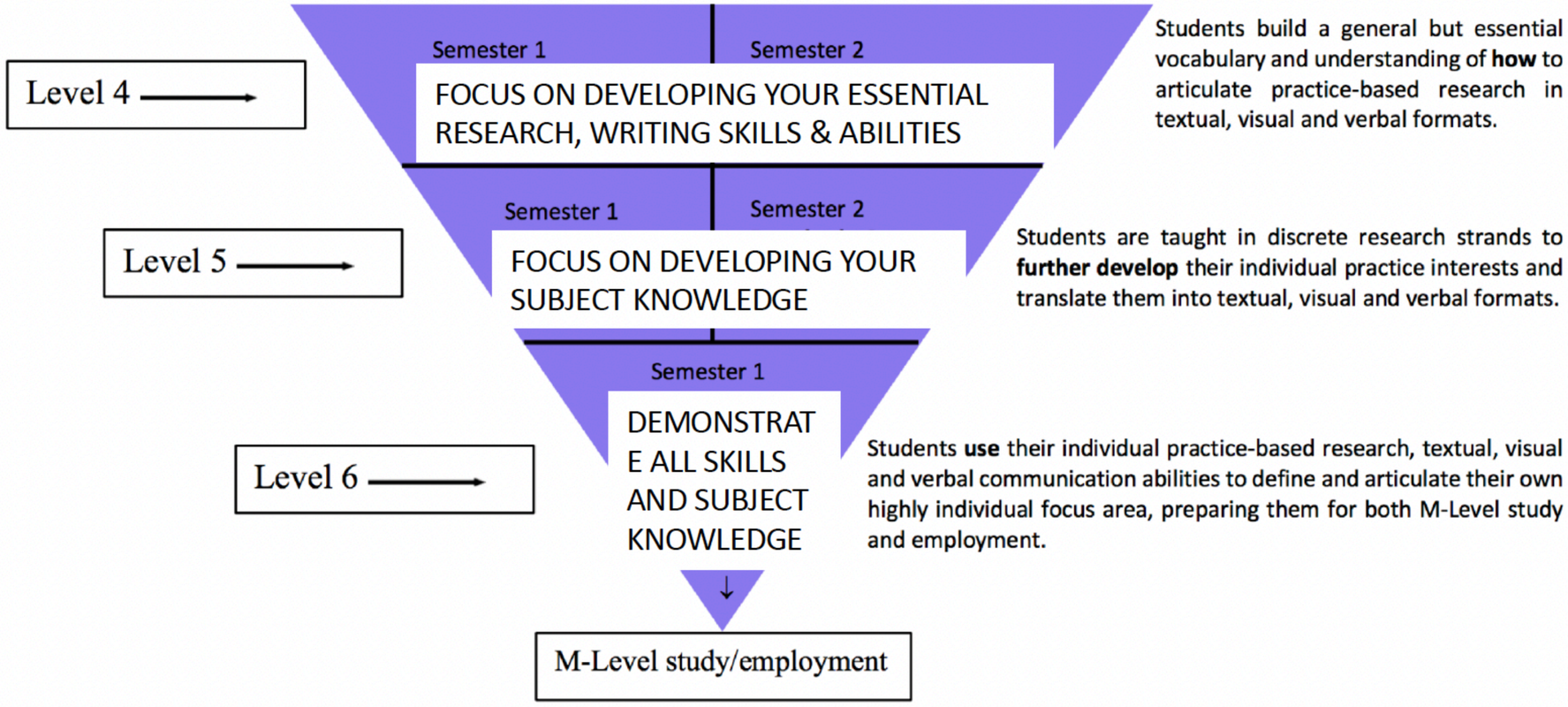
·Assimilate and apply the rules and criteria of the required format to your essay, making use of visual material to enhance communication.

·Present your text with attention to the conventions of English language and grammar.

·Communicate your ideas in a coherent and consistent style with due consideration to the reader.

·Organise information into a coherent framework.

·Demonstrate engagement by participating in class, tutorials and discussions.


Level 4
Semester 1
Semester 2
FOCUS ON DEVELOPING YOUR ESSENTIAL RESEARCH, WRITING SKILLS & ABILITIES
Students build a general but essential vocabulary and understanding of **how** to articulate practice-based research in textual, visual and verbal formats.
Level 5
Semester 1
Semester 2
FOCUS ON DEVELOPING YOUR SUBJECT KNOWLEDGE
Students are taught in discrete research strands to **further develop** their individual practice interests and translate them into textual, visual and verbal formats.
Level 6
Semester 1
DEMONSTRAT E ALL SKILLS AND SUBJECT KNOWLEDGE
Students **use** their individual practice-based research, textual, visual and verbal communication abilities to define and articulate their own highly individual focus area, preparing them for both M-Level study and employment.
M-Level study/employment

SUBMISSION DATE- IMPORTANT NOTE

Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 40%. Over one week late 0%. Only the extenuating circumstances panel may approve a change to submission dates.

INDEPENDENT RESEARCHER

You will be given a lot of information in each lecture, but it is crucial that you independently research to support your studies.

Make choices based on your understanding of the task. Most importantly, know why you are doing what you are doing. Try to understand how the content from the session relates to the things that you already know.

Also it is important to keep in mind that we all have our own cultural, ideological and belief systems. Do not take things for granted.

REMINDER

Make sure you use Moodle (Ways of Thinking).

There are digital handouts on the page that you will find useful.

REMINDER

Please attend all sessions.

JOHN BERGER. WAYS OF SEEING. EPISODE 1: DISCUSSION QUESTIONS

-Does the act of seeing function as an objective truth, or is it a subjective process shaped by our habits, culture, and technology?

-How did the invention of the camera and mechanical reproduction change our perception around art and removed its "silence and stillness"?

-In what ways do digital images and social media today mirror Berger’s critique of oil paintings as a medium to display private property and status?

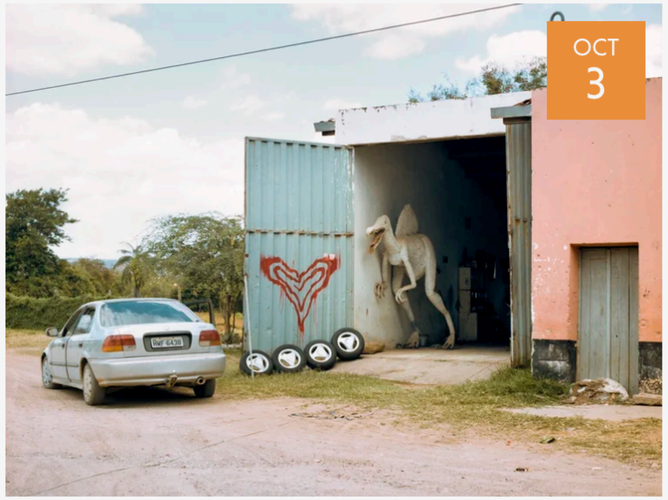
JOHN BERGER. WAYS OF SEEING. EPISODE 1:



ANY QUESTIONS?

LIST OF RESOURCES

ACTIVITIES - FFOTO CYMRU THIS FRIDAY



3 October 2026 – 31 October 2026 · Ffoto Cymru 2026, Exhibition

Paula Pedrosa: The Living Nature of the Stone-Dead

Elysium, Swansea



3 October 2026 – 31 October 2026 · Ffoto Cymru 2026, Exhibition

Richard Billingham: Public Spaces

GS Artists, Swansea



3 October 2026 – 13 December 2026 · Ffoto Cymru 2026, Exhibition

Foto Féminas Mobile Library

Elysium Gallery, Swansea

NEXT SESSION - 6TH OCTOBER

THANK YOU

Estéfani Bouza: e.bouza-arnoso@uwtsd.ac.uk/ September 2026