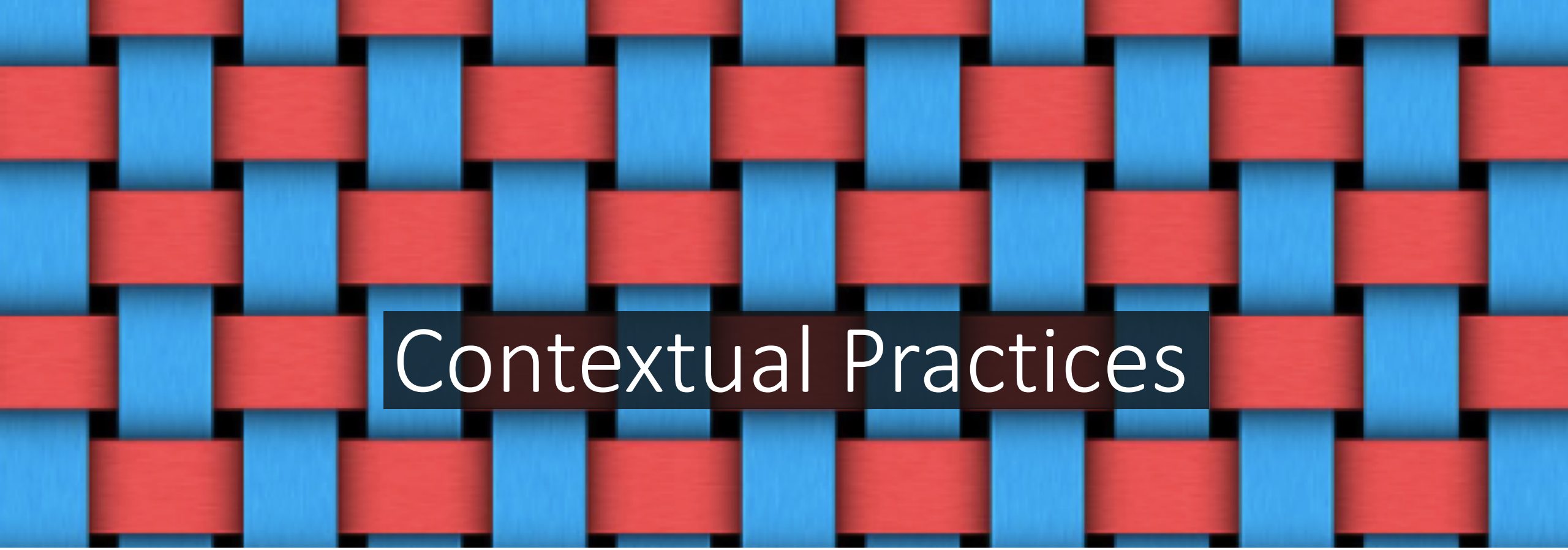


Theoretical Framework

Dr Julia Lockheart

Swansea College of Art, UWTSD

2018

What is a Theoretical Framework?

Introduce the idea

Thinker's Idea

Your discussion of the idea

Thinker's Idea

Your discussion of the idea

Your discussion making a point

The system of signs from which the product draws its image is a *referent system* in that the sign lifted out of it and placed in the ad (in this case, Catherine Deneuve's face) *refers back to it*. It is not enough simply to know who Catherine Deneuve is: this will not help you to understand the ad. Someone from another culture who knew that Catherine Deneuve was a model and film star would still not understand the significance of her image here, because they would not have access to the referent system as a whole. And it is only by referring back to this system as a system of *differences* that the sign can function: it is hollow of meaning in itself, its signified is only a distinction rather than a 'content'. Only the form and structure of the referent system are appropriated by the advertisement system; it is the relationship and distinction between parts, rather than the parts themselves, that make an already-structured external system so valuable to advertising. The links made between elements from a referent system and products arise from the *place* these elements have in the whole system rather than from their inherent qualities. Thus Catherine Deneuve has significance only in that she is not, for example, Margaux Hemingway.



Paragraph Structure

Topic sentence=frame or introduce the idea (claim)
Support your claim through evidence
Provide a quotation or paraphrase
provide references

Discuss the quotation or paraphrase
really explaining what it means in your own words

Lead to a main point or result claim

Introduce the idea

Thinker's Idea

Your discussion of the idea

Thinker's Idea

Your discussion of the idea

Your discussion making a point

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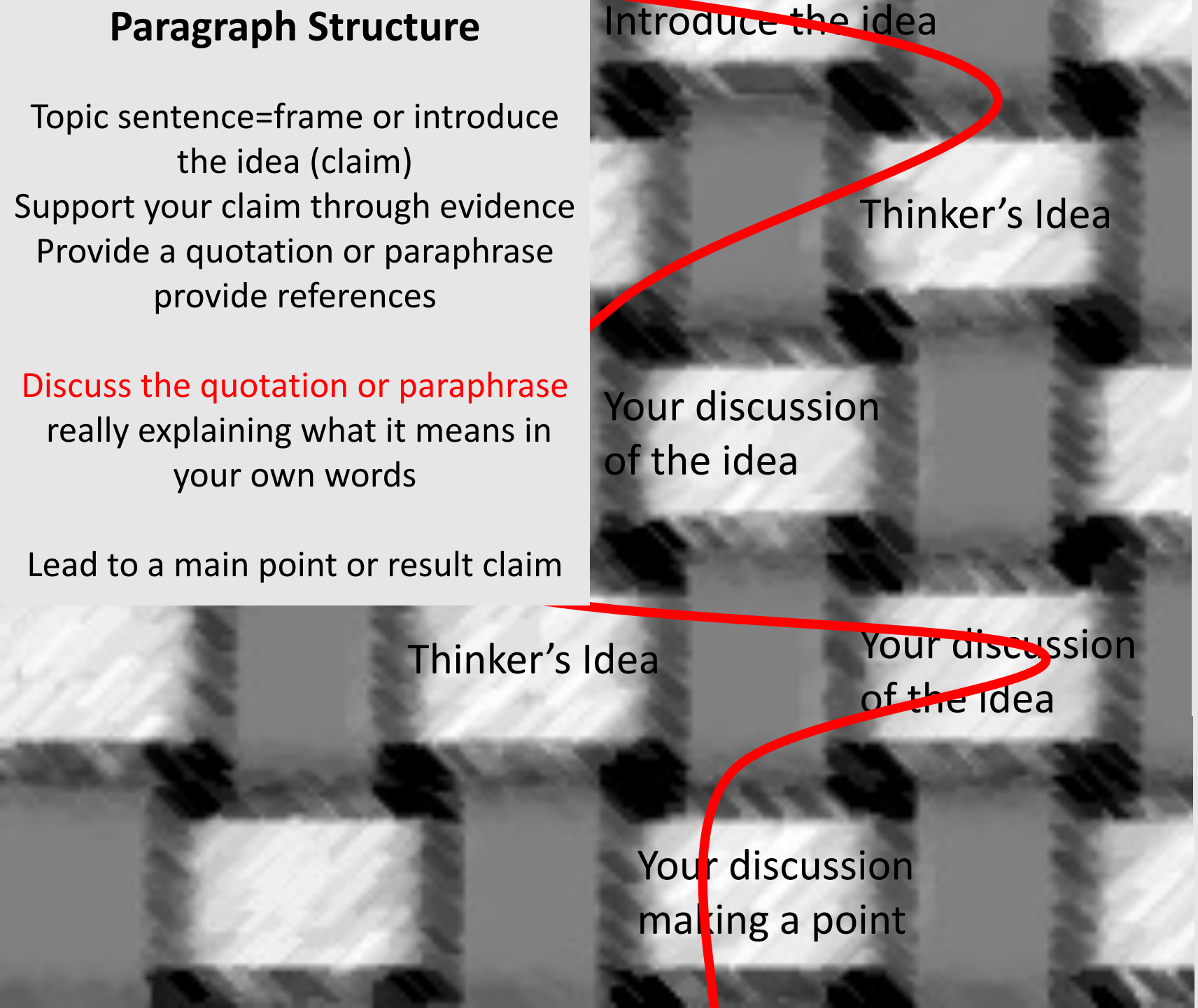


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Lead to a main point or result claim



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Paragraph

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Paragraph

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provide references

Discuss the quotation or paraphrase
really explaining what it means in your own words

Lead to a main point or result claim

Introduction

Main body paragraphs

Conclusion

Paragraph

Paragraph

Paragraph

Paragraph

Paragraph

Topic sentence=frame or introduce the idea (claim)
Support your claim through evidence
Provide a quotation or paraphrase
provide references

Discuss the quotation or paraphrase
really explaining what it means in your own words

Lead to a main point or result claim

Theoretical framework =

All the paragraphs being constructed to develop a set of points that lead to a clear framework of thought.

Paragraph

Paragraph

Paragraph

Paragraph

Paragraph

Topic sentence=frame or introduce the idea (claim)
Support your claim through evidence
Provide a quotation or paraphrase
provide references

Discuss the quotation or paraphrase
really explaining what it means in your own words

Lead to a main point or result claim

What are Keywords and how do we find them and use them?

Culture

Culture from Chambers Dictionary 13th Edition 2014
London: Chambers Harrap Publishing

culture /kulˈchər/

ORIGIN: L *cultūra*, from *colere*

noun

1.Cultivation

2.The result of cultivation

3.The state of being cultivated

4.Refinement in manners, thought, taste, etc

5.Loosely, the arts

culture /kulˈchər/

6. A type of civilization

7. The attitudes and values which inform a society

8. A crop of micro-organisms, eg bacteria, grown in a solid or liquid medium in a laboratory

transitive verb

1.To cultivate

2.To grow (living organisms or cells) in a culture medium

Culture from Chambers Dictionary 13th Edition 2014
London: Chambers Harrap Publishing

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London: Chambers Harrap Publishing

culture /kulˈchər/

culˈturable adjective
culˈtural adjective
culˈturally adverb
culˈtured adjective

1.Cultivated

2.Well-educated, *esp* in the arts and humanities

3.Refined

CULTURE

Chambers Dictionary (2014) defines culture as *cultivation, the result of cultivation, or the state of being cultivated*. It also links culture with *civilization*.

What are Keywords and how do we find them and use them?

Williams, R. (1983) *Keywords*
[Rev. Ed.] New York: Oxford University Press

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Colin MacCabe

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Excerpts from Raymond Williams, *Keywords* (Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93) Definitions for "Culture"

CULTURE

Culture is one of the two or three most complicated words in the English language. This is so partly because of its intricate historical development, in several European languages, but mainly because it has now come to be used for important concepts in several distinct intellectual disciplines and in several distinct and incompatible systems of thought.

The fw is *cultura,* L(*atin*), from *colere,* L. *Colere* had a range of meanings: inhabit, cultivate, protect, honor with worship. Some of these meanings eventually separated, though still with occasional overlapping, in the derived nouns. Thus 'inhabit developed through *colonus,* L to *colony.* 'Honor with worship developed through *cultus,* L to *cult.*

Excerpts from Raymond Williams, *Keywords* (Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93) Definitions for "Culture"

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Excerpts from Raymond Williams, *Keywords*
(Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93)
Definitions for "Culture"

Cultura took on the main meaning of cultivation or tending, including, as in Cicero, *cultura animi,* though with subsidiary medieval meanings of honor and worship (cf. in English culture as 'worship in Caxton (1483)). The French forms of *cultura* were *couture,* OF, which has since developed its own specialized meaning, and later *culture,* which by eC15 had passed into English. The primary meaning was then in husbandry, the tending of natural growth.

Culture in all its early uses was a noun of process: the tending *of* something, basically crops or animals. The subsidiary *coulter* -- ploughshare, had travelled by a different linguistic route, from *culter,* L -- ploughshare,*culter,* OE, to the variant English spellings *culter, colter, coulter* and as late as eCl7 culture.

CULTURE

According to Raymond Williams (1983, p. 87), culture is a highly nuanced and complicated word to use due to its historical development across European languages, its application to particular intellectual concepts and “in several distinct and incompatible systems of thought”. Williams links culture in an active sense to cultivation or the process of tending (1983, p. 87) and linguistically links its French roots to *couture,* the art of dressmaking or dress designing (Chambers, 2014).

Excerpts from Raymond Williams, *Keywords* (Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93) Definitions for "Culture"

This provided a further basis for the important next stage of meaning, by metaphor. From eCl6 the tending of natural growth was extended to process of human development, and this, alongside the original meaning in husbandry, was the main sense until lC18 and eC19. Thus More: 'to the culture and profit of their minds; Bacon: 'the culture and manurance of minds (1605); Hobbes: 'a culture of their minds (1651); Johnson: 'she neglected the culture of her understanding (1759). At various points in this development two crucial changes occurred: first, a degree of habituation to the metaphor, which made the sense of human tending direct; second, an extension of particular processes to a general process, which the word could abstractly carry.

Excerpts from Raymond Williams, *Keywords* (Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93) Definitions for "Culture"

It is of course from the latter development that the independent noun culture began its complicated modern history, but the process of change is so intricate, and the latencies of meaning are at times so close, that it is not possible to give any definite date. Culture as an independent noun, an abstract process or the product of such a process, is not important before 1C18 and is not common before mCl9. But the early stages of this development were not sudden. There is an interesting use in Milton, in the second (revised) edition of *The Readie and Easie Way to Establish a Free Commonwealth* (1660): 'spread much more Knowledg and Civility, yea, Religion, through all parts of the Land, by communicating the natural heat of Government and Culture more distributively to all extreme parts, which now lie num and neglected.

Excerpts from Raymond Williams, *Keywords*
(Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93)
Definitions for "Culture"

Here the metaphorical sense ('natural heat) still appears to be present, and *civility* (cf. CIVILIZATION) is still written where in C19 we would normally expect culture. Yet we can also read 'government and culture in a quite modern sense. Milton, from the tenor of his whole argument, is writing about a general social process, and this is a definite stage of development. In C15 England this general process acquired definite class associations though cultivation and cultivated were more commonly used for this. But there is a letter of 1730 (Bishop of Killala, to Mrs Clayton; cit. Plumb, *England in the Eighteenth Century*)which has this clear sense: 'it has not been customary for persons of either birth or culture to breed up their children to the Church. Akenside (*Pleasures of Imagination,* 1744) wrote: '... nor purple state nor culture can bestow.

CULTURE

According to Raymond Williams (1983, p. 87), culture is a highly nuanced and complicated word to use due to its historical development across European languages, its application to particular intellectual concepts and "in several distinct and incompatible systems of thought". Williams links culture in an active sense to cultivation or the process of tending (1983, p. 87) and linguistically links its French roots to *couture,* the art of dressmaking or dress designing (Chambers, 2014). The underlying metaphor identified by Williams is that culture exists in the mind and is cultivated there as a social process for the good of society or the wider community.

Excerpts from Raymond Williams, *Keywords*
(Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93)
Definitions for "Culture"

Wordsworth wrote 'where grace of culture hath been utterly unknown (1805), and Jane Austen (*Emma,* 1816) 'every advantage of discipline and culture.

It is thus clear that culture was developing in English towards some of its modern senses before the decisive effects of a new social and intellectual movement. But to follow the development through this movement, in lC18 and eC19, we have to look also at developments in other languages and especially in German. In French, until C18, culture was always accompanied by a grammatical form indicating the matter being cultivated, as in the English usage already noted. Its occasional use as an independent noun dates from mC18, rather later than similar occasional uses in English.

Excerpts from Raymond Williams, *Keywords*
(Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93)
Definitions for "Culture"

The independent noun *civilization* also emerged in mC18; its relationship to culture has since been very complicated. There was at this point an important development in German: the word was borrowed from French, spelled first (lC18) *Cultur* and from C19 *Kultur.* Its main use was still as a synonym for *civilization*: first in the abstract sense of a general process of becoming 'civilized or 'cultivated; second, in the sense which had already been established for *civilization* by the historians of the Enlightenment, in the popular C18 form of the universal histories, as a description of the secular process of human development. There was then a decisive change of use in Herder.

Excerpts from Raymond Williams, *Keywords*
(Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93)
Definitions for "Culture"

In his unfinished *Ideas on the Philosophy of the History of Mankind* (1784--9 1) he wrote of *Cultur:* 'nothing is more indeterminate than this word, and nothing more deceptive than its application to all nations and periods. He attacked the assumption of the universal histories that 'civilization or culture -- the historical self-development of humanity -- was what we would now call a unilinear process, leading to the high and dominant point of C18 European culture. Indeed he attacked what be called European subjugation and domination of the four quarters of the globe, and wrote:

Excerpts from Raymond Williams, *Keywords*
(Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93)
Definitions for "Culture"

Men of all the quarters of the globe, who have perished over the ages, you have not lived solely to manure the earth with your ashes, so that at the end of time your posterity should be made happy by European culture. The very thought of a superior European culture is a blatant insult to the majesty of Nature.

It is then necessary, he argued, in a decisive innovation, to speak of 'cultures in the plural: the specific and variable cultures of different nations and periods, but also the specific and variable cultures of social and economic groups within a nation. This sense was widely developed, in the Romantic movement, as an alternative to the orthodox and dominant 'civilization. It was first used to emphasize national and traditional cultures, including the new concept of folk-culture (cf. FOLK).

Excerpts from Raymond Williams, *Keywords* (Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93) Definitions for "Culture"

It was later used to attack what was seen as the MECHANICAL (q.v.) character of the new civilization then emerging: both for its abstract rationalism and for the 'inhumanity of current Industrial development. It was used to distinguish between 'human and 'material development. Politically, as so often in this period, it veered between radicalism and reaction and very often, in the confusion of major social change, fused elements of both. (It should also be noted, though it adds to the real complication, that the same kind of distinction, especially between 'material and 'spiritual development, was made by von Humboldt and others, until as late as 1900, with a reversal of the terms, culture being material and *civilization* spiritual. In general, however, the opposite distinction was dominant.)

Excerpts from Raymond Williams, *Keywords*
(Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93)
Definitions for "Culture"

On the other hand, from the 1840s in Germany, *Kultur* was being used in very much the sense in which *civilization* had been used in C18 universal histories. The decisive innovation is G. F. Klemms *Allgemeine Kulturgeschichte der Menschheit* -- 'General Cultural History of Mankind (1843-52)-- which traced human development from savagery through domestication to freedom. Although the American anthropologist Morgan, tracing comparable stages, used 'Ancient *Society,* with a culmination in *Civilization,* Klemms sense was sustained, and was directly followed in English by Tylor in *Primitive Culture* (1870). It is along this line of reference that the dominant sense in modern social sciences has to be traced.

Excerpts from Raymond Williams, *Keywords* (Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93) Definitions for "Culture"

The complexity of the modern development of the word, and of its modern usage, can then be appreciated. We can easily distinguish the sense which depends on a literal continuity of physical process as now in 'sugar-beet culture or, in the specialized physical application in bacteriology since the 1880s, 'germ culture. But once we go beyond the physical reference, we have to recognize three broad active categories of usage. The sources of two of these we have already discussed: (i) the independent and abstract noun which describes a general process of intellectual, spiritual and aesthetic development, from C18; (ii) the independent noun, whether used generally or specifically, which indicates a particular way of life, whether of a people, a period, a group, or humanity in general, from Herder and Klemm.

Excerpts from Raymond Williams, *Keywords*
(Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93)
Definitions for "Culture"

But we have also to recognize (iii) the independent and abstract noun which describes the works and practices of intellectual and especially artistic activity. This seems often now the most widespread use: culture is music, literature, painting and sculpture, theater and film. A Ministry of Culture refers to these specific activities, sometimes with the addition of philosophy, scholarship, history. This use, (iii), is in fact relatively late. It is difficult to date precisely because it is in origin an applied form of sense (i): the idea of a general process of intellectual, spiritual and aesthetic development was applied and effectively transferred to the works and practices which represent and sustain it. But it also developed from the earlier sense of process; cf. 'progressive culture of fine arts, Millar, *Historical View of the English Government,* IV, 314 (1812).

Excerpts from Raymond Williams, *Keywords*
(Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93)
Definitions for "Culture"

In English (i) and (iii) are still close; at times, for internal reasons, they are indistinguishable as in Arnold, *Culture and Anarchy* (1867); while sense (ii) was decisively introduced into English by Tylor, *Primitive Culture* (1870), following Klemm. The decisive development of sense (iii) in English was in lC19 and eC2O.

Faced by this complex and still active history of the word, it is easy to react by selecting one 'true or 'proper or 'scientific sense and dismissing other senses as loose or confused. There is evidence of this reaction even in the excellent study by Kroeber and Kluckhohn, *Culture: a Critical Review of Concepts and Definitions,* where usage in North American anthropology is in effect taken as a norm. It is clear that, within a discipline, conceptual usage has to be clarified.

Excerpts from Raymond Williams, *Keywords* (Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93) Definitions for "Culture"

But in general it is the range and overlap of meanings that is significant. The complex of senses indicates a complex argument about the relations between general human development and a particular way of life, and between both and the works and practices of art and intelligence. It is especially interesting that in archaeology and in *cultural anthropology* the reference to culture or a culture is primarily to *material* production, while in history and *cultural studies* the reference is primarily to *signifying* or *symbolic* systems. This often confuses but even more often conceals the central question of the relations between 'material and 'symbolic production, which in some recent argument -- cf. my own *Culture* -- have always to be related rather than contrasted.

Excerpts from Raymond Williams, *Keywords* (Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93)
Definitions for "Culture"

Within this complex argument there are fundamentally opposed as well as effectively overlapping positions; there are also, understandably, many unresolved questions and confused answers. But these arguments and questions cannot be resolved by reducing the complexity of actual usage. This point is relevant also to uses of forms of the word in languages other than English, where there is considerable variation. The anthropological use is common in the German, Scandinavian and Slavonic language groups, but it is distinctly subordinate to the senses of art and learning, or of a general process of human development, in Italian and French. Between languages as within a language, the range and complexity of sense and reference indicate both difference of intellectual position and some blurring or overlapping.

Excerpts from Raymond Williams, *Keywords*
(Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93)
Definitions for "Culture"

These variations, of whatever kind, necessarily involve alternative views of the activities, relationships and processes which this complex word indicates. The complexity, that is to say, is not finally in the word but in the problems which its variations of use significantly indicate.

It is necessary to look also at some associated and derived words. Cultivation and cultivated went through the same metaphorical extension from a physical to a social or educational sense in C17, and were especially significant words in C18. Coleridge, making a classical eC19 distinction between civilization and culture, wrote (1830): 'the permanent distinction, and occasional contrast, between cultivation and civilization.

Excerpts from Raymond Williams, *Keywords* (Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93) Definitions for "Culture"

The noun in this sense has effectively disappeared but the adjective is still quite common, especially in relation to manners and tastes. The important adjective cultural appears to date from the 1870s; it became common by the 1890s. The word is only available, in its modern sense, when the independent noun, in the artistic and intellectual or anthropological senses, has become familiar. Hostility to the word culture in English appears to date from the controversy around Arnolds views. It gathered force in lC19 and eC20, in association with a comparable hostility to *aesthete* and AESTHETIC (q.v.). Its association with class distinction produced the mime-word *culchah.* There was also an area of hostility associated with anti-German feeling, during and after the 1914-18 War, in relation to propaganda about *Kultur.* .

Excerpts from Raymond Williams, *Keywords* (Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93) Definitions for "Culture"

The central area of hostility has lasted, and one element of it has been emphasized by the recent American phrase culture-vulture. It is significant that virtually all the hostility (with the sole exception of the temporary anti-German association) has been connected with uses involving claims to superior knowledge, refinement *(culchah)* and distinctions between 'high art (culture) and popular art and entertainment. It thus records a real social history and a very difficult and confused phase of social and cultural development. It is interesting that the steadily extending social and anthropological use of culture and cultural and such formations as sub-culture (the culture of a distinguishable smaller group) has, except in certain areas (notably popular entertainment), either bypassed

Excerpts from Raymond Williams, *Keywords*
(Rev. Ed., New York: Oxford University Press, 1983, pp. 87-93)
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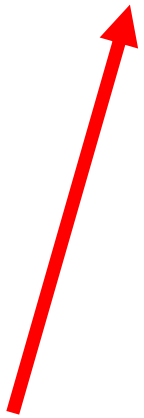
or effectively diminished the hostility and its associated unease and embarrassment. The recent use of *culturalism,* to indicate a methodological contrast with *structuralism* in social analysis, retains many of the earlier difficulties, and does not always bypass the hostility.

Building up sources

CULTURE

Chambers Dictionary (2014) defines culture as *cultivation, the result of cultivation, or the state of being cultivated*. It also links culture with *civilization*.

CULTURE



Chambers Dictionary (2014)

According to Raymond Williams (1983, p. 87), culture is a highly nuanced and complicated word to use due to its historical development across European languages, its application to particular intellectual concepts and “in several distinct and incompatible systems of thought”. Williams links culture in an active sense to cultivation or the process of tending (1983, p. 87) and linguistically links its French roots to *couture,* the art of dressmaking or dress designing (Chambers, 2014). The underlying metaphor identified by Williams is that culture exists in the mind and is cultivated there as a social process for the good of society or the wider community.

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Hall, S. and T. Jefferson (Ed.). (1976). Resistance through rituals: Youth subcultures in post-war Britain. London: Hutchinson.

“Culture in an industrial society is never a homogeneous structure. Rather, it is multifaceted, reflecting different methods of coping with peculiar constellations of social and material life experiences. Though these cultures are differentially ranked according to the social group to which they are related (elite cultures will be ranked higher than poverty cultures), even the “dominant culture” is in truth fragmented and negotiated: “Almost always it requires an alliance of ruling-class fractions—a ‘historical bloc’” (Hall 1976, p. 39).

Hall, S. (2013). The Work of Representation. London: Sage Publishing.

https://uk.sagepub.com/sites/default/files/upm-binaries/66880_The_Work_of_Representation.pdf

CHAPTER ONE

THE WORK OF REPRESENTATION

Stuart Hall

1 REPRESENTATION, MEANING AND LANGUAGE

In this chapter we will be concentrating on one of the key processes in the 'cultural circuit' (see Du Gay et al., 1997, and the Introduction to this volume) – the practices of *representation*. The aim of this chapter is to introduce you to this topic, and to explain what it is about and why we give it such importance in cultural studies.

The concept of representation has come to occupy a new and important place in the study of culture. Representation connects meaning and language to culture. But what exactly do people mean by it? What does representation have to do with culture and meaning? One common-sense usage of the term is as follows: 'Representation means using language to say something meaningful about, or to represent, the world meaningfully, to other people.' You may well ask, 'Is that all?' Well, yes and no. Representation *is* an essential part of the process by which meaning is produced and exchanged between members of a culture. It *does* involve the use of language, of signs and images which stand for or represent things. But this is a far from simple or straightforward process, as you will soon discover.

How does the concept of representation connect meaning and language to culture? In order to explore this connection further, we will look at a number of different theories about how language is used to represent the world. Here we will be drawing a distinction between three different accounts or theories: the *reflective*, the *intentional* and the *constructionist* approaches to representation. Does language simply reflect a meaning which already exists out there in the world of objects, people and events (*reflective*)? Does language express only what the speaker or writer or painter wants to say, his or her personally intended meaning (*intentional*)? Or is meaning constructed in and through language (*constructionist*)? You will learn more in a moment about these three approaches.

Most of the chapter will be spent exploring the *constructionist* approach, because it is this perspective which has had the most significant impact on cultural studies in recent years. This

CULTURE

Chambers Dictionary (2014) defines culture as *cultivation, the result of cultivation, or the state of being cultivated*. It also links culture with *civilization*. The cultural theorist Raymond Williams similarly draws links between the civilizing nature of culture and the active process of tending and cultivating (1983, p. 87). According to Williams (1983, p. 87-93), culture is a highly nuanced and complicated word to use due to its historical development across European languages, its application to particular intellectual concepts and "in several distinct and incompatible systems of thought" (1983, p.87). Williams links culture through its linguistic French roots to *couture,* the art of dressmaking or dress designing (Chambers, 2014). The underlying metaphor identified by Williams is that culture exists in the mind and is cultivated there as a social process for the good of society or the wider community. Further, Stuart Hall (1976) identifies interweaving rankings and hierarchies in culture which he connects to meaning and language as core components of culture (2013).

http://www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage/

United Nations Educational, Scientific and Cultural Organization

UNESCO OFFICE IN CAIRO

Areas of Action

Education

Culture

- Unite4Heritage
- Intangible Cultural Heritage
- Tangible Cultural Heritage

Natural Sciences

Social and Human Sciences

Communication and Information

Special Themes & Flagship Projects

Tangible Cultural Heritage

Cultural heritage is the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations.

Tangible heritage includes buildings and historic places, monuments, artifacts, etc., which are considered worthy of preservation for the future. These include objects significant to the archaeology, architecture, science or technology of a specific culture.

Objects are important to the study of human history because they provide a concrete basis for ideas, and can validate them. Their preservation demonstrates recognition of the necessity of the past and of the things that tell its story. Preserved objects also validate memories; and the actuality of the object, as opposed to a reproduction or surrogate, draws people in and gives them a literal way of touching the past. This unfortunately poses a danger as



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As-Sawda Site in Yemen

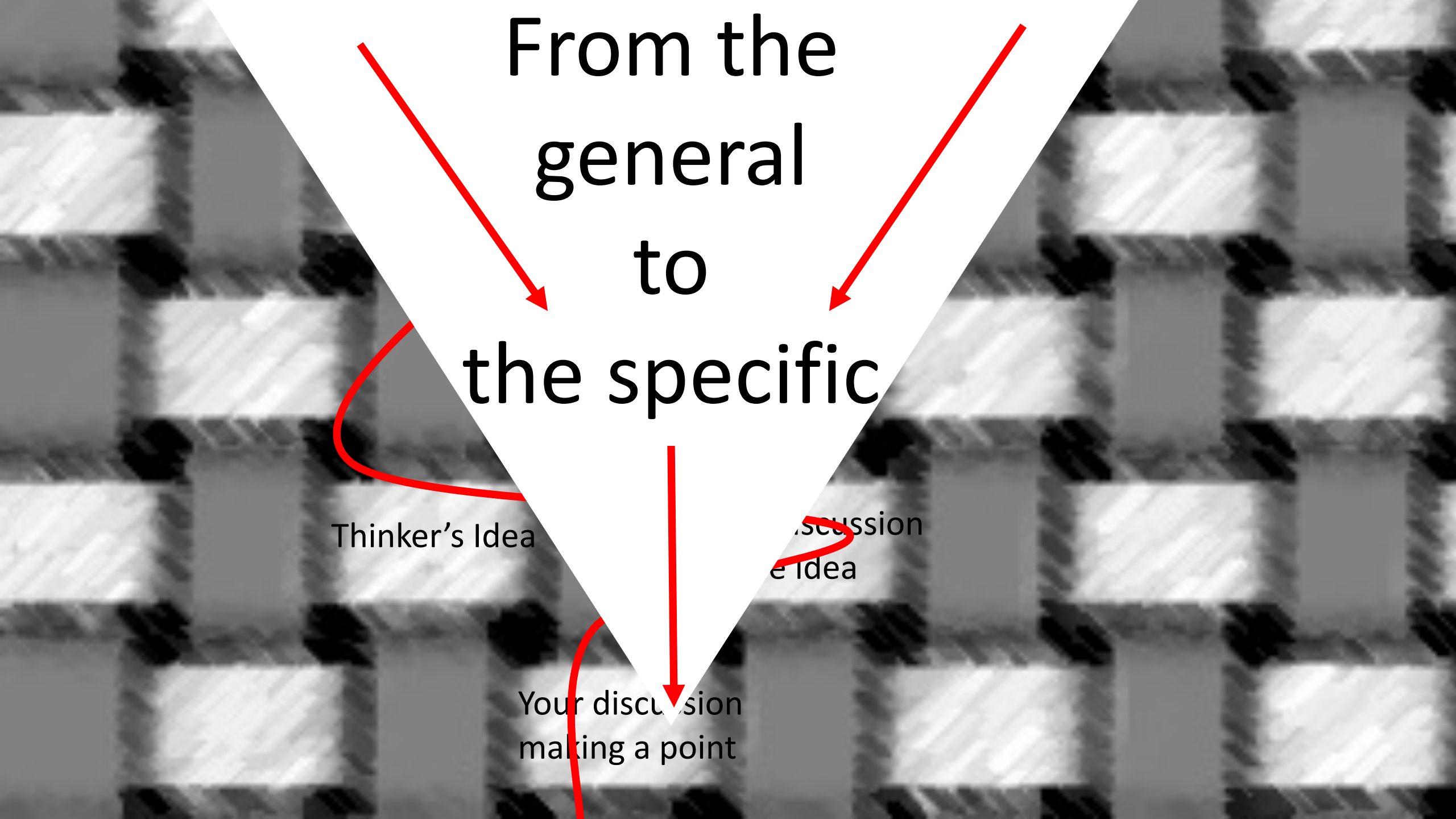
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Your point

Drafting and rejigging

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From the general to the specific
Thinker’s Idea
Your discussion making a point

Weaving a set of relationships only you could find is your theoretical framework.


Go out and weave!



The 4am mystery

4am in the morning

How to create a TED talk through feedback research (6 mins)

(https://www.ted.com/talks/lies_damned_lies_and_statistics_about_tedtalks)