Student Examples

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Writing Practice

- Structure
- Introductions
- Conclusions
- First paragraphs
- Case studies

Structure

Level 4

SEM1 = 1500 words – Portfolio = 500
+ 500
+ 500

SEM2 = 1500 words – imagined exhibition
Context
+ Exhibition idea
+ Conclusion

Structure

Level 5

SEM1 = 2500 words – Essay

- Introduction: how the question would be framed and answered.
- Research and explanation of ideas (underlying theoretical framework)
- Solutions/conclusion

SEM2 = 2500 words – Upside down essay

- Exploration of 3 keywords
- Leading to research question

Structure

Level 6 - SEM1 = 5000 words

- Introduction: using the underlying research question to show how the writing will be framed and developed.
- Context: Explanation of key research area
- Development of ideas showing the underlying theoretical framework
- Case studies demonstrating possible futures
- Solutions/conclusion

Word count approximation

500 words	Introduction: using the underlying research question to show how the writing will be framed and developed.
1500 words	Context: Explanation of key research area
1500 words	Development of ideas showing the underlying theoretical framework
1500 words	Case studies demonstrating possible futures
500 words	Solutions/conclusion

Word count approximation

500 words	Introduction: using the underlying research question to show how the writing will be framed and developed.
1500 words	Context: Explanation of key research area
1500 words	Development of ideas showing the underlying theoretical framework
1500 words	Case studies demonstrating possible futures
500 words	Solutions/conclusion

Word count approximation

500 words

1500 words

1500 words

1500 words

500 words

You did <u>this</u> in your 1st year

Word count approximation

500 words

1500 words

1500 words

1500 words

500 words

You did *this* in your 2nd year

Word count approximation

500 words

1500 words

1500 words

1500 words

500 words

You did *this* year

TWICE!

Break it down into stages

500 words	Introduction: using the underlying research question to show how the writing will be framed and developed.
1500 words	Context: Explanation of key research area
1500 words	Development of ideas showing the underlying theoretical framework
1500 words	Case studies demonstrating possible futures
500 words	Solutions/conclusion

Timeline

How many words per week?

		(Weds 4th Oct)	(Weds 11th Oct)	(Weds 18th Oct)	(Weds 25th Oct)	30th-3rd Nov)	6th-10th Nov	13th-17th Nov	20th -24th Nov	27th –1st Dec	4th –8th Dec	11th- 13th Dec)				
L6 Weds		Writing/ Research Lectures Online Julia, (10.00-11.00)	Writing/ Research Lectures Alex Reading Room Emily (10.00-11.00)	Writing/ Research Lectures Alex Reading Room Julia (10.00-11.00) 1.During week: Tutorial group meet	Writing/ Research Lectures Online Julia, (10.00-11:00)	Reading week No taught session Students prepare full draft for week 6	No taught sessions 2. one-to-one sessions with supervisor (20 mins) Prep full draft	No taught sessions 3. one-to-one sessions with supervisor (20 mins)	No taught sessions 4. one-to-one sessions with supervisor (20 mins)	No taught sessions 5. one-to-one sessions with supervisor (30 mins)	No taught sessions 6. one-to-one sessions with supervisor (30 mins)	7.Final one-to-one sessions with supervisor (30 mins) Hand-in 13th December 12:00 (noon)	Assessment & Feedback			

First draft
2500 words

Plan your time!

		(Weds 4th Oct)	(Weds 11th Oct)	(Weds 18th Oct)	(Weds 25th Oct)	30th-3rd Nov)	6th-10th Nov	13th-17th Nov	20th -24th Nov	27th –1st Dec	4th –8th Dec	11th- 13th Dec)				
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7.5 weeks from now to submission

Start with …

Write this **last**

what is ready to be written

Write this **last**

Introduction: using the underlying research question to show how the writing will be framed and developed.

Context: Explanation of key research area

Development of ideas showing the underlying theoretical framework

Case studies demonstrating possible futures

Solutions/conclusion

You are all detectives now

"More than just a set of skills, **analysis** is a frame of mind, an attitude toward experience. It is a form of detective work that typically pursues something puzzling, something you are seeking to understand rather than something you are already sure you have the answers to. Analysis finds questions where there seemed not to be any, and it makes connections that might not have been evident at first."
(Rosenwasser and Stephen, 2009, p. 4)

Look for patterns

Ask yourself:

What repeats?
What goes with what?
What is opposed to what?
What doesn't fit?
And for any of these, so what?

(Rosenwasser and Stephen, 2009, p. 37) *Writing Analytically*

Positioning my practice

My positioning, or theoretical stance, strongly adheres to parallel notions of epistemology and ideology that inform my interdisciplinary role and practices. Though my study is situated in design, I seek to assess the use of collaborative writing approaches, practices and tools for teams of designers and to highlight the transformation that occurs through their use, so it is important that my theoretical awareness also bridges academic literacy and pedagogy. Firstly, in terms of epistemology, I position my workshops as relational (Maier & Fadel, 2009), and empowering *social practices*, involving a dialogic approach to knowledge (Lindström and Ståhl, 2012; Bohm, 2004), and in terms of ideology, I focus on my practice as a route of positive transformation. This equates with the academic literacies' ideology of transformation (Lillis and Scott, 2007) and with 'literacy as social practice' (Lillis and Scott, 2007, p.7) and writing as a socially-situated act (Swales, 1990), which in turn mirrors pedagogies of transformation (Freire, 1996; bell hooks, 1994).

👤 Student Examples 👤

There follows student examples (DC “Dark Creativity” and SP&T “Tactile Realities”) of an *introduction* and a *conclusion.*

👥 In small groups, assess the pros and cons of the length and style

Introductions

Creative people can adapt their endeavours to suit their audience, which is a valuable skill. Without it, they are less likely to succeed or be able to adapt to the ever-changing world around them. Some designers and artists express their darker emotions as a way of coping with this. When does this trait become dangerous to themselves or others? What is the 'dark' side to creativity and how does it relate to makers? Michel Foucault says that "madness designates the equinox between the vanity of night's hallucinations and the non-being of light's judgments" (2013, p. 111). There is a thin line between creative genius and madness that needs to be balanced. Striving for perfection can lead to an unravelling of the self. Many artists "had to sell their souls to the devil" to achieve it (Simonton, 2010, p. 229). There are also potentially conflicting interests between a designer's morals and ethics and those of their clients, which can affect the psyche of the designer. Creative people are torn between their desires and those of their audience. This can be detrimental in the long term for mental well-being. Most designers strive for greatness but a successful career may not always be achieved without compromise. Simonton (2010, pp. 221-222) describes the term "creative genius" as someone who makes unique products that are sought after and mimicked by others, gaining respect from their peers. Many artists and designers claim that their work or product will change their target audience's lives, either by enhancing it or by appealing to their sensibility, but this is not always the case. Their products can be destructive. How accountable should artists or designers be held for their work if it is used for unintended purposes? Makers need to have certain characteristics such as determination and adaptability to succeed, but these can lead down a dark path where boundaries are blurred.

👥 In small groups, assess the pros and cons of the length and style

First Paragraphs

Artists and designers have different responsibilities in their creative abilities. Designers have a ‘user’ or ‘consumer’, so their work has constraints, whereas artists have the ‘sense’ of an audience, so can be much freer with the decisions they make (Gamman & Raein, 2010, p. 160). Either way, all groups should be required to act ethically. There should be no need for deceit about the origins of their work or the way that it is being produced. Individual makers should be just as culpable for their actions as designers who work for global brands. Many brands have public and hidden personae: the side that portrays them in a positive light, that they wish us to see and the less ethical side, which is cleverly hidden. An example of this is mobile phone companies, advertising that their product is environmentally innovative. At the same time materials for the batteries are mined from cobalt mines in the Democratic Republic of Congo (Kara, 2018). Baudrillard (1987, p. 63) says that we are bombarded with double–entendres in our lives and it is this overload of meaning that is killing us. Things have lost their purity. No longer can we trust what we see. Designer brands should be held accountable for their actions, as their mass appeal influences millions of consumers.

Conclusion

Creative people need to take responsibility for their actions. Both artists and designers have external and internal influences that can affect their judgement. Optimistic design ideas for the future coincide with subjects that show the opposite, such as anguish and devastation (Fisher, 2019, p. 26). There are always going to be creations that have a malevolent purpose and as a result, there is always going to be an industry trying to protect against this. Weapons are not going to disappear, which

👥 In small groups, assess the pros and cons of the length and style

is why companies like Oakley make PPE. It is harm reduction, the same as art therapy is a way for mental health sufferers to reduce self-harm. In both cases, it is about coping strategies for deadly behaviour. Both weapons and self-harm kill. It is how designers and artists use this information to help their psyche to make informed decisions about their actions that is important. Designers tackling this issue will result in a better society.

👤 Student Example 👤

Very short introduction

Tactile Realities.

Introduction.

This is an extend essay which investigates tactility and how tactile engagement influences one's internal and external perception. I will research the significance of touch in our everyday lives, the creation of physical and mental barriers caused by a lack of tactility, and how touch can change how we distinguish the real from the non-real. In this Independent Project I will explore theories by Juhani Pallasmaa, Rosalyn Driscoll, Tim Ingold and Roland Barthes. Plus, I will support these theories through case studies and analysing artworks by Olafur Eliasson, Ryan Moule, Rene Magritte and Jan Koen Lomans.

👥 In small groups, assess the pros and cons:

First Paragraphs

Tactility.

Tactile or tactility originates from the Latin word 'Tactilis' which means "that may be touched, tangible" (Lewis and Short, 1879, p.151). Tactility or touch "allows us to perceive objects as smooth or rough, as warm or cold, as light or heavy" (Mika and Miika, 2018, p.91). Tactility is often associated with sensations involving just the hand when, in fact, tactility involves the entire body. Martin Grunwald (2004) explains that our entire body is covered in an estimated six million to ten million tactile sensors and tactile awareness can be a passive sense of an external factor such as change in temperature or pressure. Tactility is a "mode of perception and expression wherein all parts of the body commit themselves to, or are drawn to, a relationship with the world" (Barker, 2009, p.3). We are constantly interacting with the world through touch, and this is how we form relationships with people and the world around us. Through tactility, we understand the shape of our favourite coffee mug, how its comfortable sits in our hand and how it fits to our lips when we take a sip. We form a relationship, a tactile understanding of the object. There is an element of reciprocity in touch as "the sensitivity of touch regarding objects is dependent on our complex sensitivity of our own bodies" (Mika and Miika, 2018, p.91) which means that while a person is touching an object, it is important to consider that the object is also being touched. The tactile engagements that we have with objects and how they respond to touch will influence the way in which we understand the object.

👥 In small groups, assess the pros and cons:

Conclusion.

Tactility is a great asset to humans that has been disregarded, especially in Western culture. Technology has pushed us further away from the tangible reality and closer to the digital realm. We put up barriers between ourselves and the real world, this is mirrored by the ropes and glass cabinets separating us from artifacts in a gallery or museum. A tradition that, like Western thoughts on the sense of touch, are steeped in old fashioned mythology. Our physical world disappears as we rely on technology for everything, even designing buildings with CAD which has led to an increase in flat, texture less, 'dead' architecture that looks unreal to the eye.

However, we are still able to connect using tactility. Examples such as Eliasson's 'Ice Watch' and Moule's 'Latent Frequencies' display how tactility can influence perception and allow us to better understand. The external act of touch, it leaves a mark, like that left on the ice or the photograph, which scars our internal reality. This is what allows us to learn, to feel, to understand. To truly understand an object, we need to tacitly know it.

It is also important to consider the reciprocity of touch. As you are feeling the materials, the materials are also being touched. Just as a person will feel a connection between another person when holding hands, the same connection occurs between a person and an object through tactile engagement. When I am hand stitching a thread to a piece of fabric, my hand weaves the needle through the fabric and the fabric responds by becoming distorted by the addition of the thread. Tactility is not a one-person experience, instead it is an exchange.

There is a "magic of the real, of the physical, of substance, of the things around me that I see and touch, that I smell and hear" (Zumthor, 2006, p.83) and "...there is an imitate relationship between our emotions and the things around us" (Zumthor, 2006, p.85). Through the use of our tactile senses, we perceive an object both externally and internally. Our senses are connected to our emotions. But the modernisation of the world has led towards a senseless world of disconnection. The use of thoughtfulness and consideration of tactility can change this. As we progress, it is essential that we consider tactility in not only our everyday lives but also in a wider sense. We must think carefully about tactility as it can be both beautiful and destructive. Tactility is our gateway to finding our way back to reality, our ability to define the real and the unreal, and therefore we must pay attention to it.

Weaving in a Case Study

Breaking the boundary.

Despite the increasing detachme
emotional barriers, these bounda
faced with a material object, ther
Tim Ingold (2013) undertook an
students were to explore some fo
to gather and carefully investig
students were asked to engage
smeared and spread the materia
worn protective gloves…" (Ingol
"on the other hand, the experie
feeling of contact between malle
experiment describes how the w
of them. When inspecting the ob
that there was a feeling of separ
observing a piece of fine china be
hand, when given the opportunit
able to truly experience the mat
touch and how they reacted to t
how they thought of the objects
was now gone.

In recent years, artists have reco
the public in a gallery setting and
pieces of art. One example of th
physical and emotional boundari
exhibition called 'Your Waste of T
for his contribution to climate cha
the exhibition as consisting of
transported to the Berlin galler
refrigerated space. According to
to "bring the visceral reality of hu
through a sensory engagement
Iceland to be viewed and tacitly
the issue of climate change. The
enclosed room where it is now
physical and the emotional dist
change) is diminished.

Fig Four

An important part of the exhibition is the element of touch, visitors of the exhibit were encouraged to touch the ice which would make them see how "the exchange of human warmth is enough to begin to decay the ice…" (Eliasson, 2017). This creates the perfect analogy, ice melting at the hands of humans, both literally and metaphorically. The closeness and intimacy of tactility allow us to connect with the object as "we think of ourselves as separate from what we see. The seen object remains aloof, independent, beyond us. This physical and psychological distance can breed a feeling of disconnection" (Driscoll, 2020, p.18). The tactile nature of the exhibition and how the ice responds to interaction, means that a relationship is created between the object and the person. The ice is personified, something that we sympathise for, something which represents how human hands are destroying the Earth.

Fig Five

Weaving in a Case Study

The term 'material empathy' was coined by textile design artist Kristel Laurits who, as part of her Textile Design Master's Degree, investigated how materiality and sensations relate to emotions. Laurits defines 'material empathy' as "an abstract endeavour of perceiving and signifying the encounter through the materiality connecting us" (Laurits, 2019). In my opinion, 'material empathy' is an important part of any artist process as we need to understand the materials physically and mentally, we need to feel material empathy. I recently took part in a collaborative project between my university (University of Wales Trinity Saint David) and Danish artist Jan Koen Lomans. Lomans mailed scraps of tapestry pieces (See Fig Six and Seven) left over from a previous projects and asked us, the students, to create something new with the materials. It was interesting to see how we reacted to the fabrics, not only as artists but as people. The first week of the project, we spent looking upon the luscious, high-quality fabrics. Cautiously picking up the material to inspect the colours and textures. It seemed as though they were too precious, like art in a gallery. Originally, we were afraid to deface the fabrics, to alter them and potentially ruin them. However, when we finally mustered up the courage to slice through the fabrics, we discovered a whole new life to the fabrics. Cutting through the layers of the tapestrie
hatched white wool, slashes of sil
threads which held everything toge
met wefts and how they intertwine
conveying a narrative and each th
never would have discovered the
between layers of wool and moha
them, to empathise with them. Bu
materials in this way because of th

Fig Six

Fig Seven

Questions?

David Shrigley