

Ways of Thinking

Common feedback and ways forward

The most important things to remember ...

This is a journey, you are not expected to arrive right now!

We learn as we go!

Academic writing is a lifelong skill, we get better, we don't get to finish it.

At level 4 students are expected to pass the module. Marks are not carried forward.

Any mark above 40% is satisfactory, the Exam Board may condone marks just a little below.

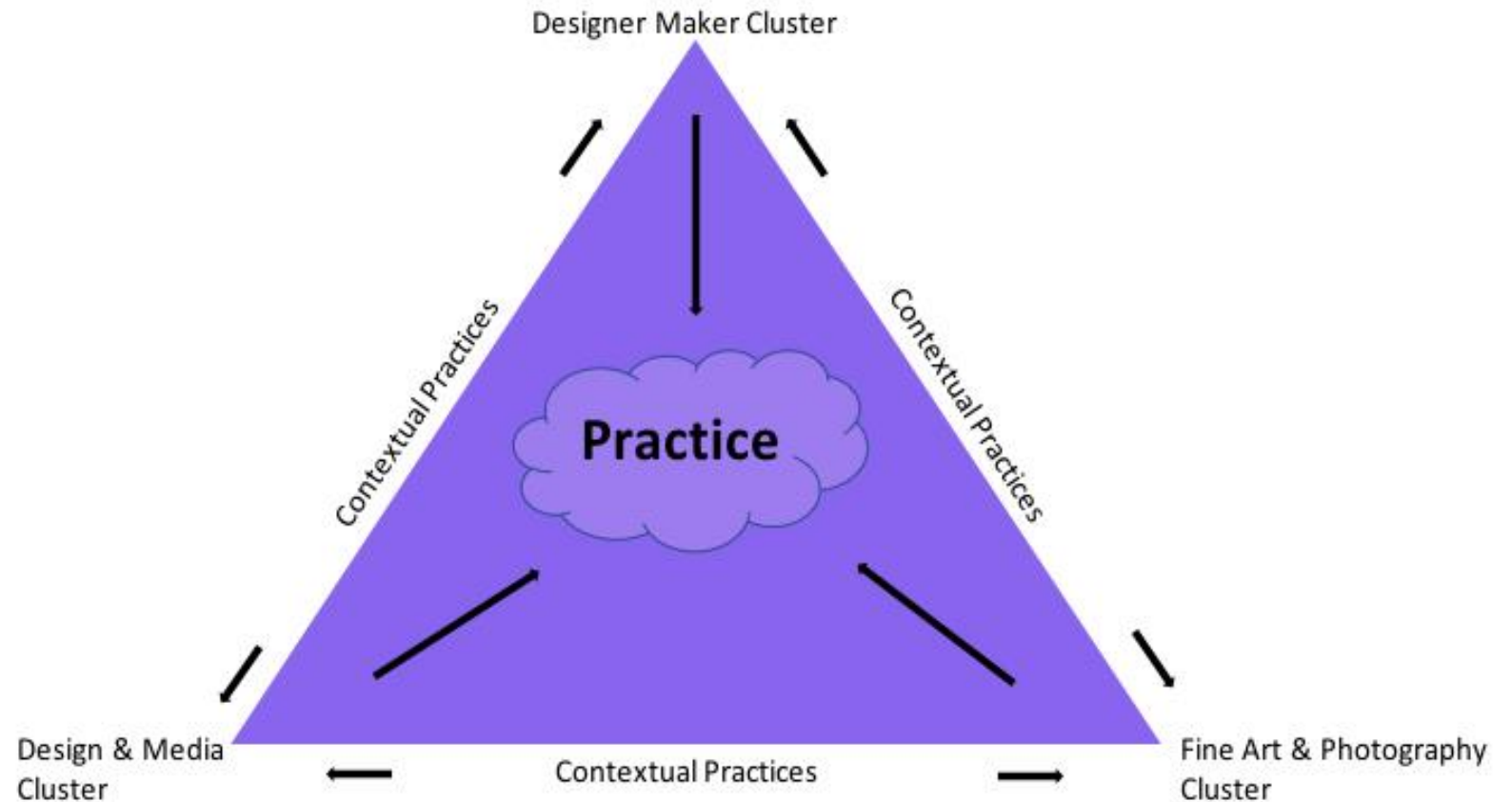
Just like life, build on your successes, and learn from your mistakes.

Follow your passions and choose your content carefully, that way you will enjoy the process much more.

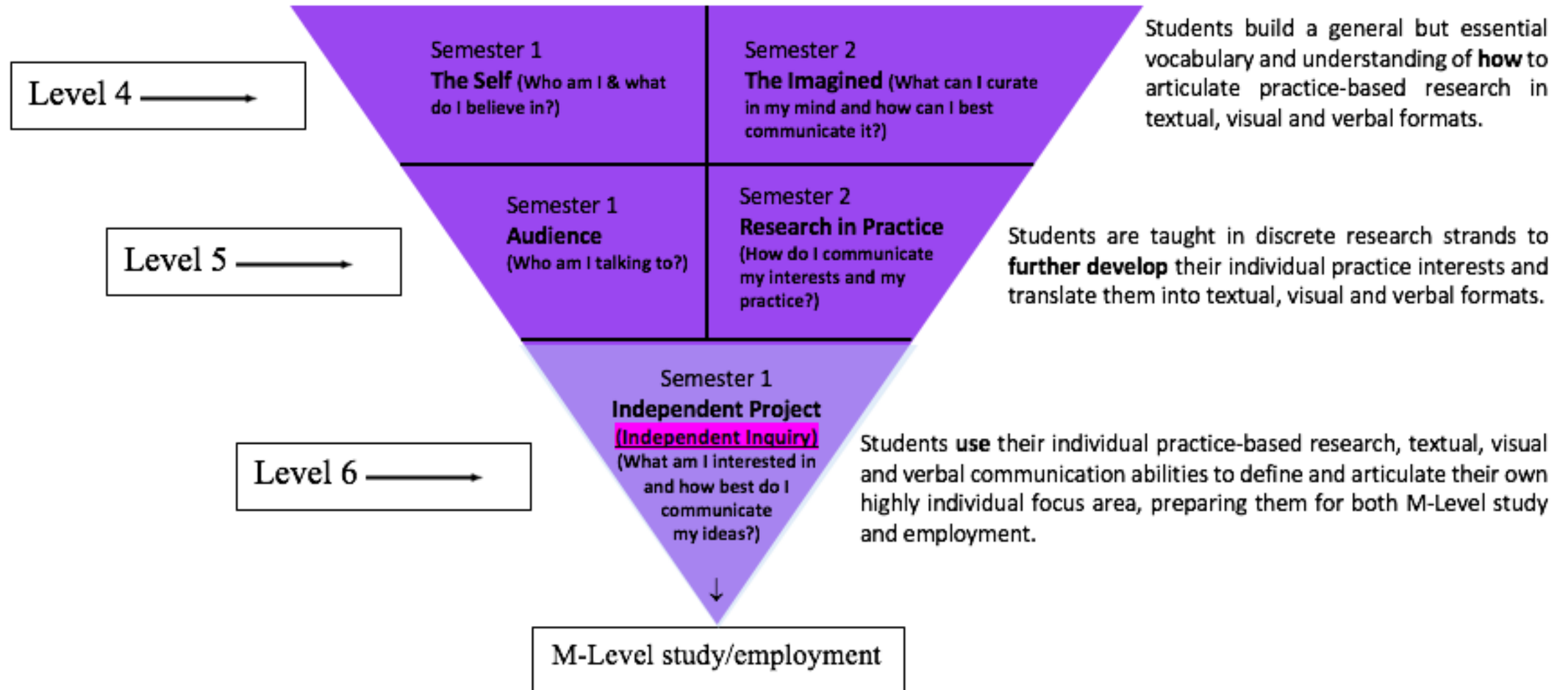
Research is part of the creative process

Contextual Practices is the overarching research strand between three academic areas of practice at SCA; it provides links between the disciplines and develops the language and frameworks through which practice is articulated, discussed and developed, both in written and spoken forms.

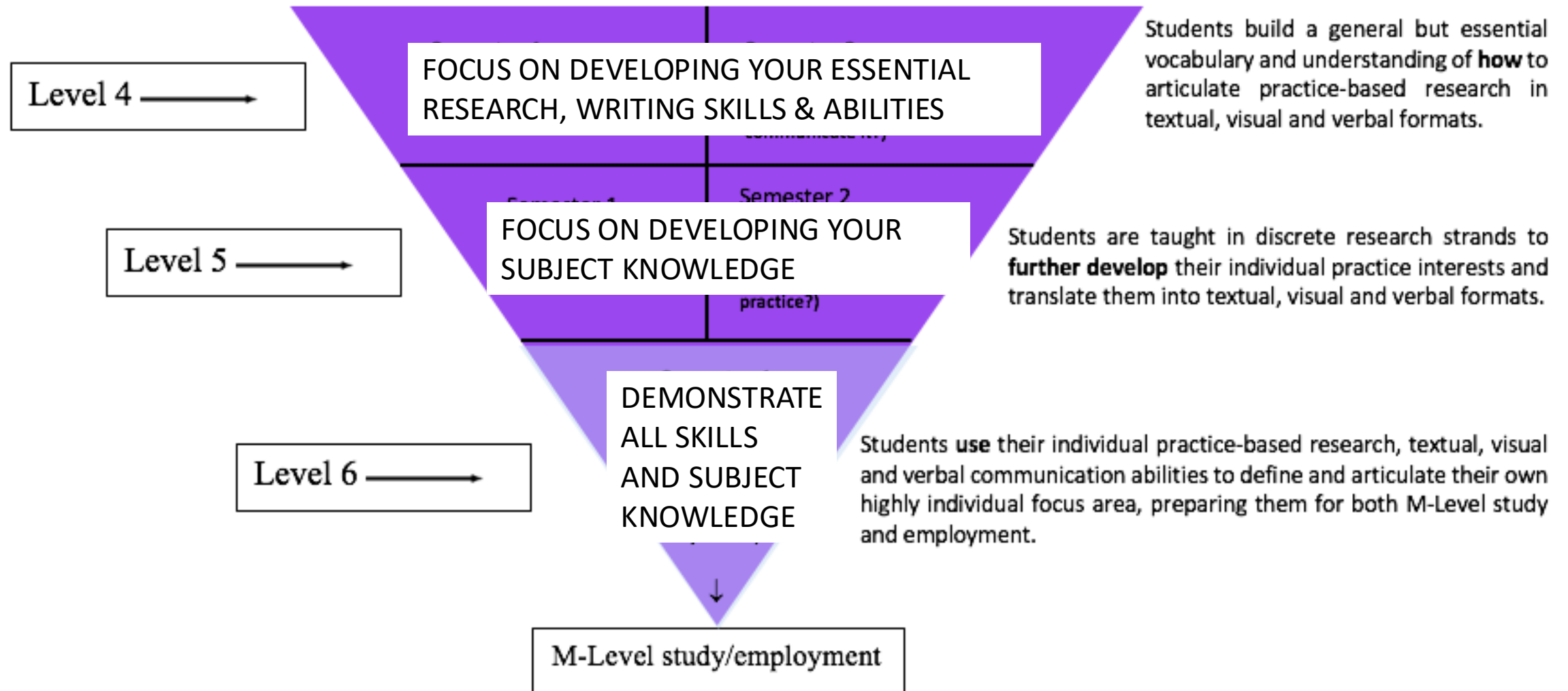
Contextual Practices places practice at the centre of your research.



Learning is an accumulative process



Learning is an accumulative process



Research
is essential.

Let's just say this again ...

Research
is essential.

Some easily fixed, common errors ...

Submissions need to be double spaced.

Self-explanatory

Be careful with phrasing and sentence construction.

Means the reader does not understand.

Full stops and commas are not used appropriately and the phrasing and sentence construction is confusing.

Always write for the reader.

Inclusion of images?

Use these to help communicate meaning. You are visual communication students!

Some easily fixed common errors

Incorrect referencing. See Harvard Referencing booklet.

This is your responsibility, I am not going through every incorrect reference and completing it correctly for you. You need to put in the time and effort.

Be careful with spelling and use of capital letters.

Proof read your work. It is not your tutor's role. English language rules apply. Or get someone else to proof read it.

You have used another authors text without referencing or quotation marks.

This is **plagiarism** and considered unfair practice. You MUST quote and reference other peoples writing. Ensure this is not repeated.

Caption?

Include as much detail as possible or a figure no. (See Harvard Referencing)

Artificial Intelligence

This statement aligns with the module brief with regards to the use of AI. It is your ethical responsibility to meet with the university guidelines with regards academic honesty. Please include it with the submission.

‘For this assessment, I confirm that I have not used Generative AI to support me in structuring my submission, including creating a draft argument structure, identifying parts and headings. I confirm that I have not used Generative AI to create text for my submission. I confirm that I have not used Generative AI for creative materials, such as images.’

PRESENTATION

Did you do
what was
asked?

The following 3 tasks will make up your 1500 word Portfolio of Writing

1 Observational Writing: Identify an image, poster, cover, design, advertisement, or any other single piece of graphic design, and write a semiotic analysis. Choose 3 key aspects of semiotics and use them to simplify and focus your writing. Conclude by assessing how your understanding of your chosen image has changed.

- *Use a minimum of 3 books per task. Additional research sources could be journal/newspaper articles and/or quality online sources.*

Outcome: 500 words and images. Show your research with a bibliography and reference list which is not included in the 500 word count.

Submit this as part of your single portfolio of writing.

2 Manifesto Writing: Write a *manifesto* of 8 short statements regarding your beliefs, principles, and design practice. Please submit these 8 statements, but **do not** count them in your 500 words.

With a particular focus on three of your manifesto statements, write a 500 word overview with images of your beliefs.

- *Use a minimum of 3 books per task. Additional research sources could be journal/newspaper articles and/or quality online sources.*

Outcome: 500 words and images. Show your research with a bibliography and reference list which is not included in the 500 word count.

Submit this as part of your single portfolio of writing.

3 Practice-based writing: Write about a design, object, or artefact you have created yourself. The intention is to explore and discover your thinking through writing. Think reflectively to develop your understanding of your process by analysing your initial reactions, and your individual responses, around the creation of this chosen piece. Use further reading to develop your understanding. Then critically summarise the results of your design process through an analysis of your work.

- *Use a minimum of 3 books per task. Additional research sources could be journal/newspaper articles and/or quality online sources.*

Outcome: 500 words and images. Show your research with a bibliography and reference list which is not included in the 500 word count.

Submit this as part of your single portfolio of writing.

Student Name:

Student Number:

Programme of Study:

Module: ADAD4009

Ways of Thinking

Tasks in the order I received them:

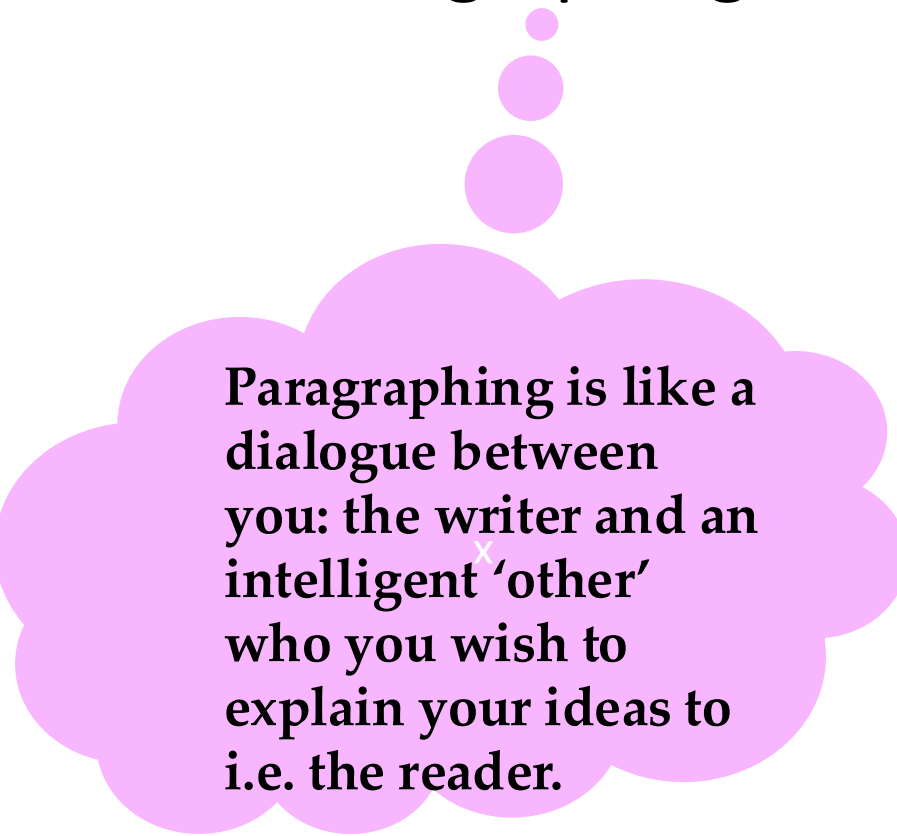
Task One: Observational Writing = 519 words

Task Two: Manifesto = 481 words

Task Three: Reflective Writing = 501 words

PRESENTATION

Paragraphing:



Paragraphing is like a dialogue between you: the writer and an intelligent 'other' who you wish to explain your ideas to i.e. the reader.

- **Introduce** the main idea in the introductory sentence which presents the topic of the paragraph;
- **Explain** the idea in more detail and develop the topic; use supporting evidence or examples to support the idea.
- **Present** supporting evidence, references or examples to give evidence for your idea; this may be a quotation, an expert's opinion, some data or a study;
- **Conclude** the main idea; it is a good idea to link it to the essay title or to the next paragraph.

Writer: *This is my idea...*

Introduce

Reader: *I see. Can you tell me more?*

Writer: *Let me explain...*

Explain

Reader: *I understand. What evidence is this idea based on?*

Writer: *Here's the evidence: this study shows that...*

Present evidence

Reader: *Okay. So what have we learnt from this?*

Writer: *We can therefore say that...*

Conclude

REFERENCING & BIBLIOGRAPHY

REFERENCING & BIBLIOGRAPHY

Analysing a student example

It is clear by this and other portraits of Queen Elizabeth I that semiotics were used prolifically to communicate and manipulate expected behaviours at home and abroad. What I found most intriguing was the hidden negative message of the "colourless rainbow" (Fischlin, 1997 : 198), that I was unaware of before undertaking this research.

Bibliography:

- Berger, J. (2008) *Ways of Seeing*. London: Penguin.
- Barthes, R. and Lavers, A. (1972) *Mythologies*. London: Cape.
- Chandler, D. (2007) *Semiotics: the basics*, 2nd edition. Oxford; New York: Routledge.
- Doran, S. (2003) 'Elizabeth I: Gender, Power & Politics' *History Today*, 53(5) : 29–36.
- Erler, M. C. (1987) 'Sir John Davies and the Rainbow Portrait of Queen Elizabeth', *Modern Philology*, 84 : 359–372.
- Fischlin, D. (1997) 'Political allegory, absolutist ideology, and the "Rainbow Portrait" of Queen Elizabeth I', *Renaissance Quarterly*, 50(1) : 175–206.
- Saussure, F. de., Bally, C., Harris, R., Riedlinger, A. and Sechehaye, A. (1983) *Course in general linguistics*. London: Duckworth.
- Williamson, J. (2003) *Decoding advertisements*. London: Marion Boyars.

Illustrations:

Figure 1 – Anon (Circa 1600) *Rainbow Portrait of Queen Elizabeth I* [oil on canvas]. Hatfield House, Hertfordshire.

WRITING WITH JUST PERSONAL REFLECTION
AND WITHOUT SUBSTANTIATION

Compare the following texts:

A. The basic semiotic model for communication makes distinctions between the 'denoted', or literal reading of a sign, and the 'connoted', its implied meaning. Roland Barthes introduces the concept of Photographic Paradox, which breaks the photographic image into two, on one side, the objective, on the other the symbolic. Beyond this basic level of the 'denoted' and 'connoted', lie further signifying chains. I will use these to talk about a recent Tesco advertising campaign.

B. In Roland Barthes seminal publication, *Image, Music, Text* (1977), Barthes proposes to set out a basic semiotic model for communication. Following on from the founders of semiotics, Barthes makes distinctions between the 'denoted', or literal reading of a sign, and the 'connoted', its implied meaning. He introduces the concept of *Photographic Paradox*, which 'breaks the photographic image into two' (1977, p.88), on one side, the objective, on the other the symbolic. Beyond this basic level of the 'denoted' and 'connoted', lie further signifying chains. In order to discuss these further signifying chains, I will introduce a recent Tesco advertising campaign.

In January 2017, the supermarket Tesco launched, *Food Love Stories brought to you by Tesco*. The campaign focuses on the narratives of 'everyday' people. Whereas our identification of models in advertising campaigns normally relies on glamour to sell a concept of idealisation, as proposed by John Berger in *Ways of Seeing* (1972), here we are confronted with what Barthes terms as 'Naturalism' (1977:67). Naturalism functions on the connection between an audience and a product, and here, the concept of naturalism is compounded by the choice of models, who represent multiple ethnicities and genders. The message is clear that anyone can identify with the models. |



INCLUDE IMAGES!

**AND WRITE ABOUT
YOUR IMAGES**

Judith Williamson

**Decoding Advertisements:
Ideology and Meaning in
Advertising (2010)**

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.



ALWAYS TRY TO DO
SOMETHING INTERESTING
AND IMAGINATIVE
WITH THE BRIEF!

Manifesto statements (Sample)

1. Burn newspapers that propagate anti-Semitic viewpoints.
2. In the so-called era of 'post truth' and 'alt. facts', we must strive to question, subvert and challenge the mediation of images. We reassert the role of deconstruction in understanding the production of false narratives and meanings.
3. Always make an effort to 'be in the world' instead of being somewhere else.
4. The role of art and design in the commodity age is to make things visible. In order to break habitual ways of seeing/~~creativ~~ing/making, we have to give ourselves time to stop 'using' and start 'contemplating' the world and how we inhabit it.
5. Do not use Facebook as a means to ask questions or get answers. Go direct to the source. Rumours fly. Truth prevails.
6. We must recognise that all categories of knowledge can change according to time, place, and use. Meaning oscillates.
7. You don't need prior knowledge when 'reading' an artwork. Emotional response is a valid response.
8. Passivity has no place here.

Did you write
your manifesto
like this, and
then branch off
into more
referenced ideas
in your
paragraphs?

You should
have!

1 I try to respect other's beliefs and opinions whether or not I agree or understand them

2 I endeavour to be compassionate towards

3 I take seriously my responsibilities and am respectful of them and

4 I consider equal

5 There is a need for change in the industry. I strive

6 I am saddened by the fact that my work and practice could be

7 I value authenticity as a spiritual quality and strive for authenticity in others and myself

8 I challenge myself to be the best I can be as a designer and maker of unique art

You were given free reign with your
manifesto you could do anything ...
The manifesto statements did not
count and were not under the
same rules as the main text.

- Did you include a beginning, middle and end structure
- Did you attempt to articulate how your practice informs your thinking?
- Did you use scholarly research to substantiate your points.
- Some students overused 'I', 'I believe', 'I feel', 'I think' etc. (This was useful in Reflective writing, but not so in the Semiotic and Manifesto Tasks.)
- Try rewriting without "I".
- What happens to the writing when you remove it?

MARKING OVERVIEW

0 – 39% (Fail)

- Did not answer the question
- The task was incomplete/ didn't meet the word count
- Presentation was poor - not double line spaced, referenced or with a bibliography
 - Research was poor (or non existent)
 - Tone of the text was far too descriptive
 - Generalisations without substantiation

40 – 49% (3rd)

- Did not answer the question / deviation from the central topic.
- The task was incomplete/ didn't meet the word count
 - Presentation was poor - not double line spaced, referenced or with a bibliography
- Research was poor – overdependence on one or two sources – overdependence on web sources
 - Tone of the text was too descriptive
 - Generalisations without substantiation

50 – 59% (2:2)

- Deviation from the central topic.
- Presentation was poor - not double line spaced, referencing and bibliography incorrect.
- Research was adequate but could be better integrated into your chosen topic.
 - Tone of the text was too descriptive
 - Overdependence on online sources

60 – 69% (2:1)

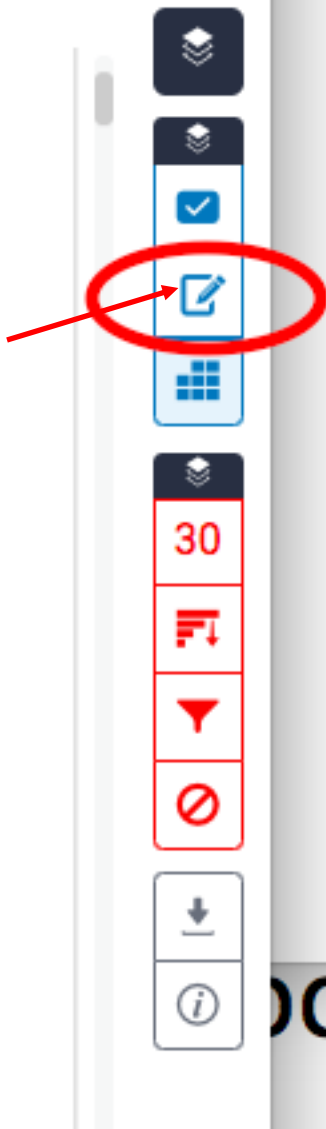
- Presentation had minor omissions
- Research was very good, but could be better integrated into your chosen topic.
 - Tone of the text was descriptive and could be more academic in tone.
- Further reading around the subject would help move your arguments on.
 - Overall, a very good assignment

70 – 100% (1st)

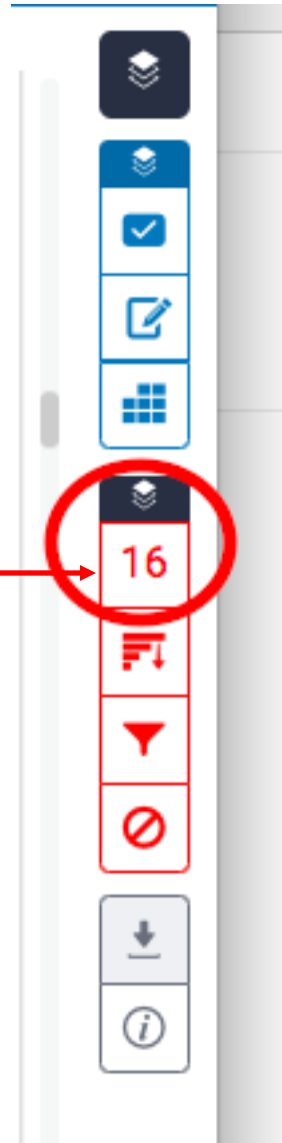
- Presentation was excellent
 - Research was excellent.
 - Using both online and printed publications.
- Tone of the text was academic and research was fully integrated into the text.
- Personal views offered with evidence of research to back up points.
 - Overall, an excellent assignment

FEEDBACK

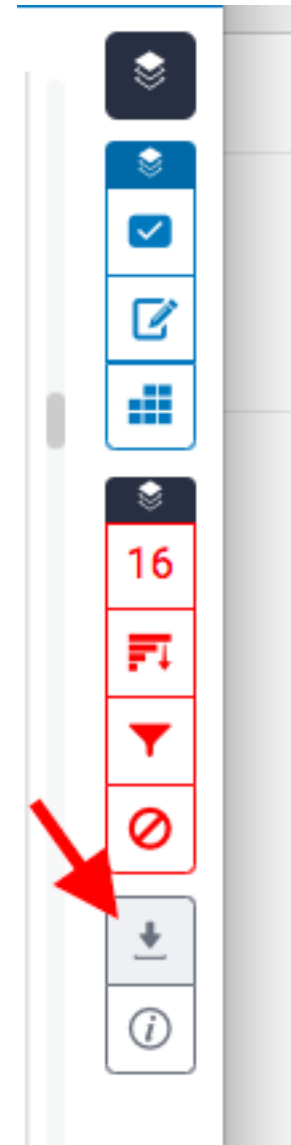
To access your feedback, you click on this button



Then click on this button to show any copying of sources



Finally, click this button to download the 'current view' of your work, with feedback and copying shown in your text



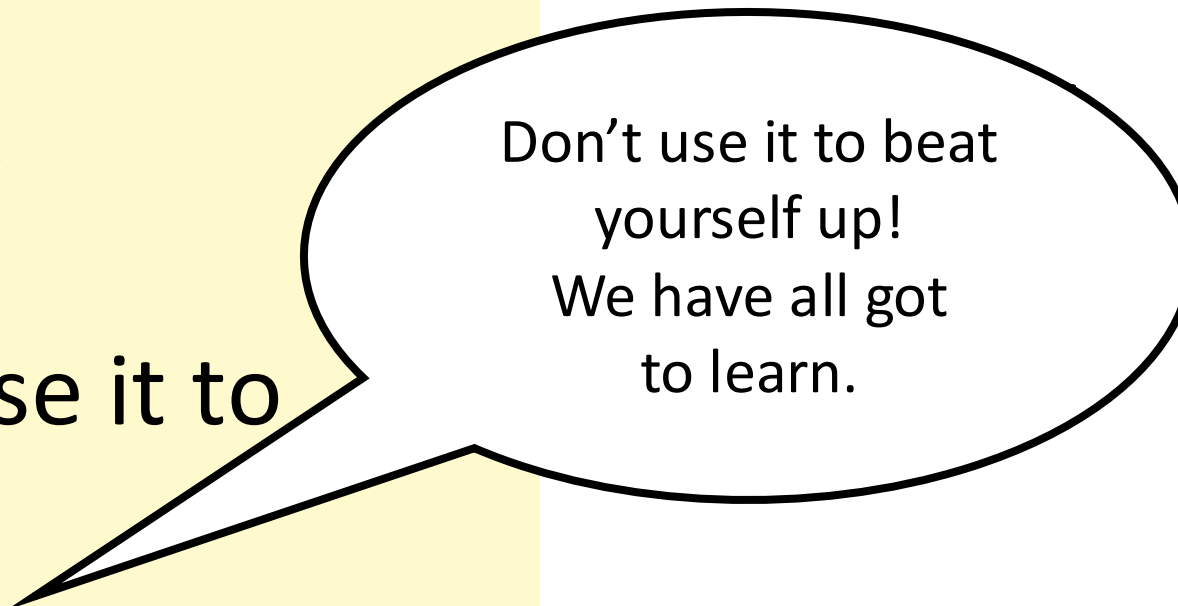
Feedback is about learning!

Accept your feedback and use it to learn how to improve.

Spend time thinking through how you could do things differently.

Rewrite your work for your own use.

See how using different sentences and phrases changes what you have had assessed.



Don't use it to beat yourself up!
We have all got to learn.



**I LIKE
IT.
WHAT
IS IT?**

**I LIKE
IT.
WHAT
IS IT?**

**I LIKE
IT.
WHAT
IS IT?**

**I LIKE
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WHAT
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Learning is like adding layers ... a palimpsest

(freeartdictionary.com)

An object or image that reveals its history, just as a chalkboard sometimes allows us to see partially erased marks. Out of necessity, creating palimpsests was an early method of recycling. For much of history, writing surfaces were so rare that they were often used more than once. When parchment ran short, many a writer would wash or scrape away an old manuscript to remove old marks, so that new marks could be made right over them, usually at right angles to the old lettering. Fortunately for modern scholars erasing was generally ineffective, because original texts can frequently be distinguished under the later writing. Any old objects ? for example: ancient ruins, antique furniture, and battered toys ? that show the effects of their past can be seen as palimpsests, relating information about their histories. A palimpsest then may be anything having diverse layers or aspects apparent beneath its surface.

Questions?

Next week: We start with our WoP Project ...

CURATION