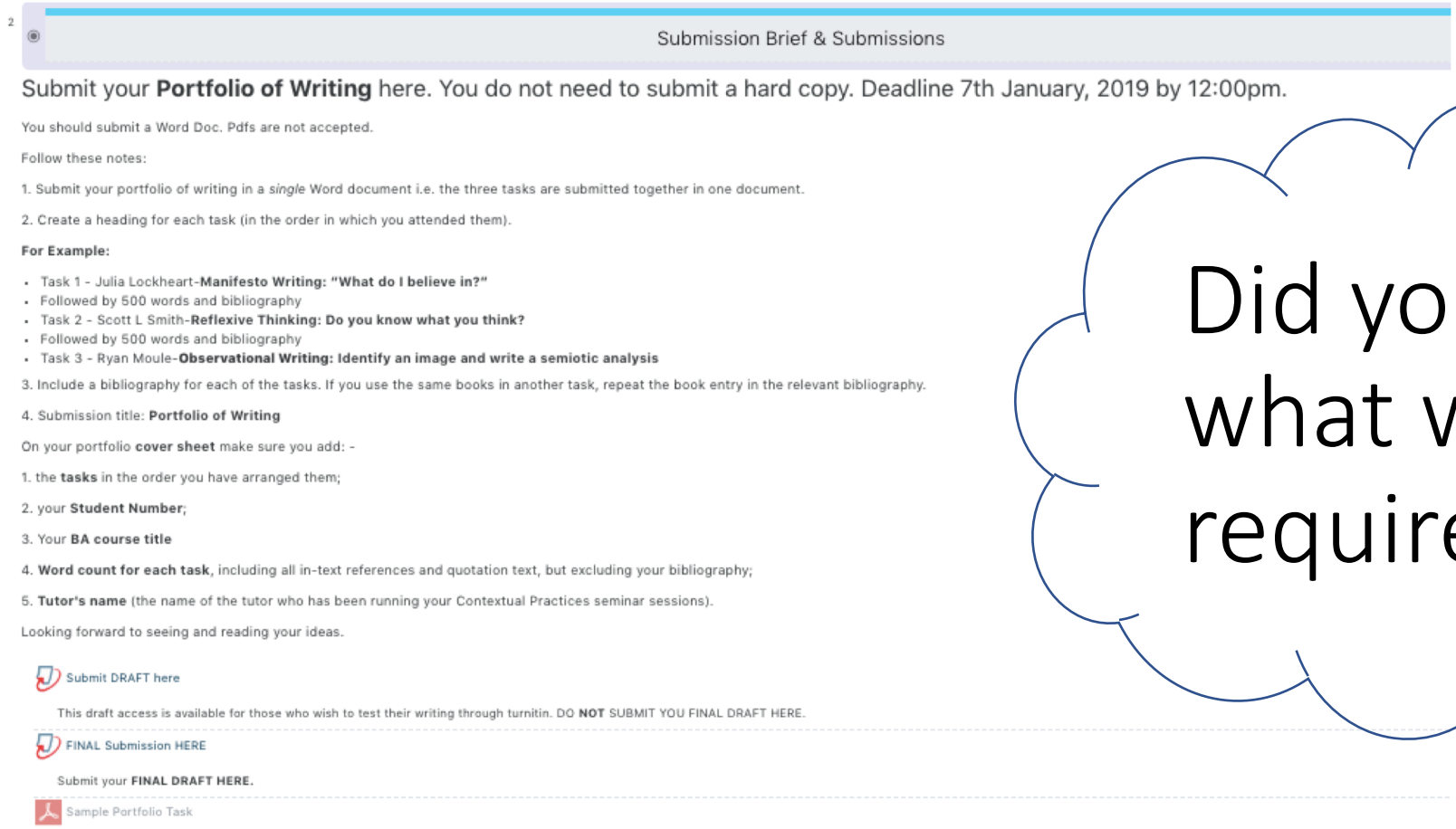
Ways of Thinking

Common Feedback

Did you read the requirements?



2

Submission Brief & Submissions

Submit your **Portfolio of Writing** here. You do not need to submit a hard copy. Deadline 7th January, 2019 by 12:00pm.

You should submit a Word Doc. Pdfs are not accepted.

Follow these notes:

1. Submit your portfolio of writing in a *single* Word document i.e. the three tasks are submitted together in one document.

2. Create a heading for each task (in the order in which you attended them).

For Example:

- Task 1 - Julia Lockheart-**Manifesto Writing: "What do I believe in?"**
- Followed by 500 words and bibliography
- Task 2 - Scott L Smith-**Reflexive Thinking: Do you know what you think?**
- Followed by 500 words and bibliography
- Task 3 - Ryan Moule-**Observational Writing: Identify an image and write a semiotic analysis**

3. Include a bibliography for each of the tasks. If you use the same books in another task, repeat the book entry in the relevant bibliography.

4. Submission title: **Portfolio of Writing**

On your portfolio **cover sheet** make sure you add: -

1. the **tasks** in the order you have arranged them;

2. your **Student Number**;

3. Your **BA course title**

4. **Word count for each task**, including all in-text references and quotation text, but excluding your bibliography;

5. **Tutor's name** (the name of the tutor who has been running your Contextual Practices seminar sessions).

Looking forward to seeing and reading your ideas.

Submit DRAFT here

This draft access is available for those who wish to test their writing through turnitin. DO **NOT** SUBMIT YOU FINAL DRAFT HERE.

FINAL Submission HERE

Submit your **FINAL DRAFT HERE.**

Sample Portfolio Task

Did you do what was required?

PRESENTATION

Student Name:

P Number:

Programme of Study:

Module: M4X01560

Tasks in the order I received them:

Task One: Semiotic Analysis (Ryan's task) = 519 words

Task Two: Manifesto (Julia's Task) = 481 words

Task Three. (Timi's Task) = 482 words

PRESENTATION

Analysing a student example

Semiotic Analysis of Rainbow Portrait of Queen Elizabeth I

Figure 1: Rainbow Portrait of Queen Elizabeth I



This picture is a digital photograph of an oil painting. The original painting is on public display at Hatfield House in Hertfordshire. What is denoted is that the subject is a young woman, richly dressed, wearing a crown and jewellery, holding a rainbow shaped object.

We are advised, by the title of the portrait, that it is a representation of Queen Elizabeth I. Erler explains that it was painted around 1600, possibly by Isaac Oliver or Marcus Gheeraerts (1987 : 359-371). The painting was an unashamed attempt at public relations and is full of symbolism to give a clear message. Although she was in her late sixties by this date and close to the end of her life, the painting portrays Elizabeth I as youthful, healthy, beautiful, prosperous, and powerful. Using the principles of Williamson (2003 : 18-30) I hereby show the "*signifiers*", the "*signified*" and resulting "*myths*" emulated by this painting.

PRESENTATION

Did you write clearly and consistently and lead your reader through the text?

Context = what & where

This picture is…..
It is at ……

to an outline of Semiotics

What is denoted ….

***Note 'denoted' should be referenced**

Semiotic Analysis of Rainbow Portrait of Queen Elizabeth I

Figure 1: Rainbow Portrait of Queen Elizabeth I



This picture is a digital photograph of an oil painting. The original painting is on public display at Hatfield House in Hertfordshire. What is denoted is that the subject is a young woman, richly dressed, wearing a crown and jewellery, holding a rainbow shaped object.

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PRESENTATION

Did you write in paragraphs?

Clear references

Leading to a conclusion

***Note 'signifiers' 'signified' 'myths' should be referenced**

UWTSD Referencing
= (1987, p. 359-371)

(different last year)

Semiotic Analysis of Rainbow Portrait of Queen Elizabeth I

Figure 1: Rainbow Portrait of Queen Elizabeth I



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PRESENTATION

Figures:
Did you consider where you would positions your images?

Did you write about the images in your main text?

Did you use Figures and create a list at the end?

***Note *Figure & Title* should be situated beneath the image**

Semiotic Analysis of Rainbow Portrait of Queen Elizabeth I

Figure 1: Rainbow Portrait of Queen Elizabeth I



This picture is a digital photograph of an oil painting. The original painting is on public display at Hatfield House in Hertfordshire. What is denoted is that the subject is a young woman, richly dressed, wearing a crown and jewellery, holding a rainbow shaped object.

We are advised, by the title of the portrait, that it is a representation of Queen Elizabeth I. Erler explains that it was painted around 1600, possibly by Isaac Oliver or Marcus Gheeraerts (1987 : 359-371). The painting was an unashamed attempt at public relations and is full of symbolism to give a clear message. Although she was in her late sixties by this date and close to the end of her life, the painting portrays Elizabeth I as youthful, healthy, beautiful, prosperous, and powerful. Using the principles of Williamson (2003 : 18-30) I hereby show the "*signifiers*", the "*signified*" and resulting "*myths*" emulated by this painting.

PRESENTATION

Paragraphing:

Paragraphing is like a dialogue between you: the writer and an intelligent other who you wish to explain your ideas to: 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**

PRESENTATION

Paragraphing:

When you present supporting evidence, its like you bring in multiple, specialist voices to discuss, critique and prove your points.



https://www.youtube.com/watch?v=sXJ8tKRlW3E

REFERENCING & BIBLIOGRAPHY

Bibliography

Barthes, Roland (1977) *Image, Music, Text*. Fontana Press, London.

Berger, John (1972) *Ways of Seeing*. Penguin, London.

Peirce, Charles Sanders (1931): *Collected Writings* (8 Vols.). (Ed. Charles Hartshorne, Paul Weiss & Arthur W Burks). Cambridge, MA: Harvard University Press.

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.

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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.

REFERENCING & BIBLIOGRAPHY

Bibliography:

Benjamin, W. (1969) 'The Work of Art in the Mechanical Age of Reproduction', in Arendt, H. (ed) *Illuminations: Essays and Reflections.* New York: Schocken Books : 217-252

Case, S. and Chavez, E. (2017) 'Guiding Lights for Morally Responsible Sustainability in Organizations: Revisiting Sacred Texts of Judaism, Christianity, and Islam', *Journal of Organizational Psychology*, 17(2) : 35–49

Cazalet, M. (2015) 'Walking Man: The Art of Thomas Denny', *Image Journal,* 86 : 75

Cumming, E. 'The Arts and Crafts Movement', *British Heritage,* 22 (4) : 34-41

Carelli, F. (2014) 'Painting with scissors: Matisse and creativity in illness', *London Journal of Primary Care*, 6(4) : 93

REFERENCING & BIBLIOGRAPHY

Illustrations:

Figure 1: Whall, C. (1880) *Adam naming the animals* [stained glass]. William Morris Gallery, Walthamstow.

Figure 2: Denny, T. (2010) *Transfiguration Window* [stained glass]. Durham Cathedral.

Figure 3: Carone, W. (1950) *Matisse draws a head for the decoration of Chapelle du Rosaire in Vence in his studio/room in the Hotel Regina, in Nice-Cimiez* [online]. Available at: http://www.henri-matisse.net/photographs.html. (Accessed 5 November 2017)

PERSONAL REFELECTION 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’ (1977:88), 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.

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

DO SOMETHING INTERESTING
AND IMAGINATIVE
WITH THE BRIEF!