

INTRODUCTION:
WAYS OF THINKING

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INTRODUCTIONS

Sit next to a student that you don't know

CLASSROOM ENVIRONMENT

WHAT IS THIS MODULE ABOUT?

ASSIGNMENT BRIEF AND ASSIGNMENT CRITERIA

GLYNN VIVIAN GALLERY VISIT

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.

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.

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 different methods taken from semiotics, 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?

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

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'.

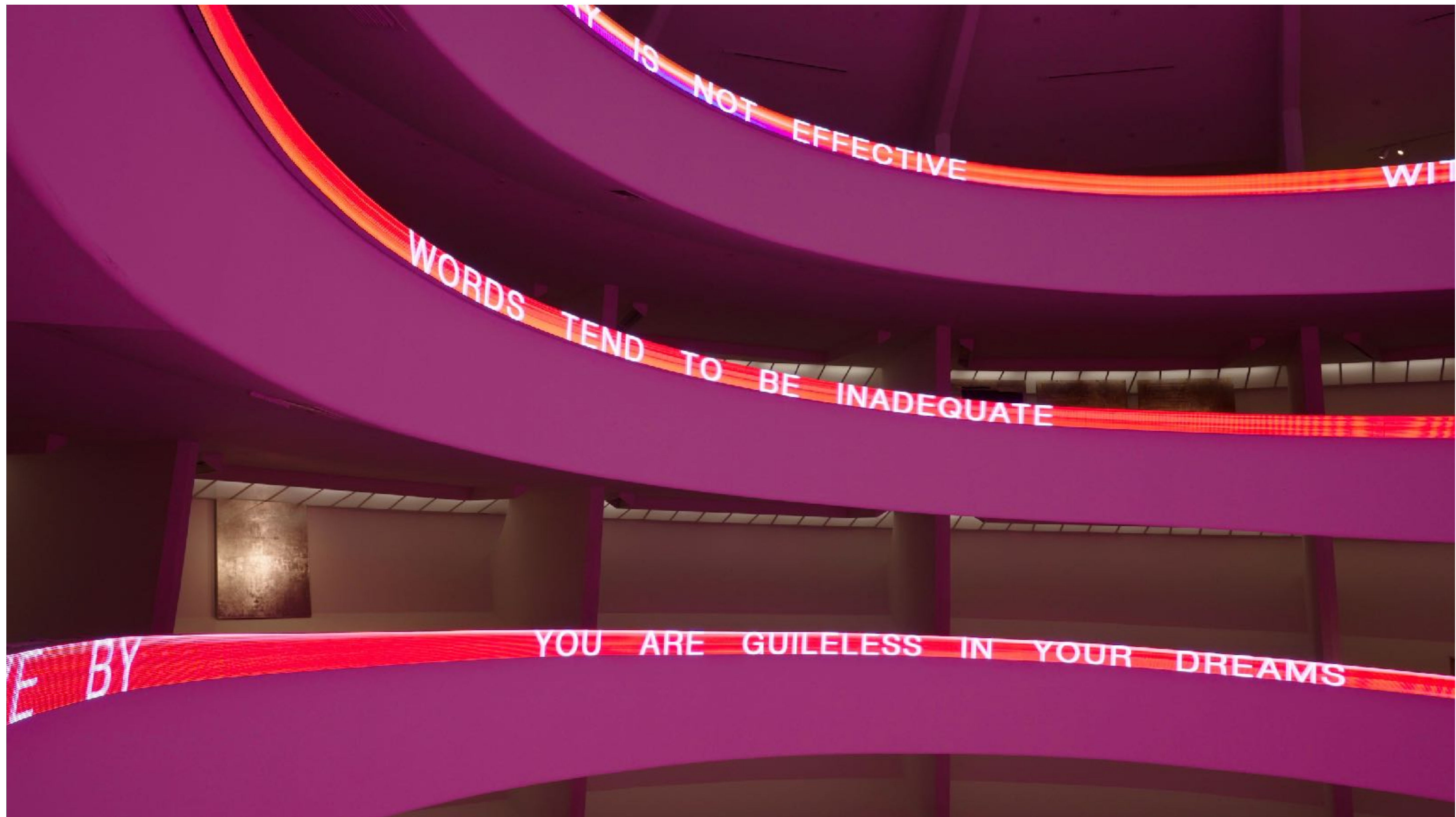
Erik Kessels/ *24 Hrs in Photos*. 350.000 images, uploaded in a 24 hour period / 2011/



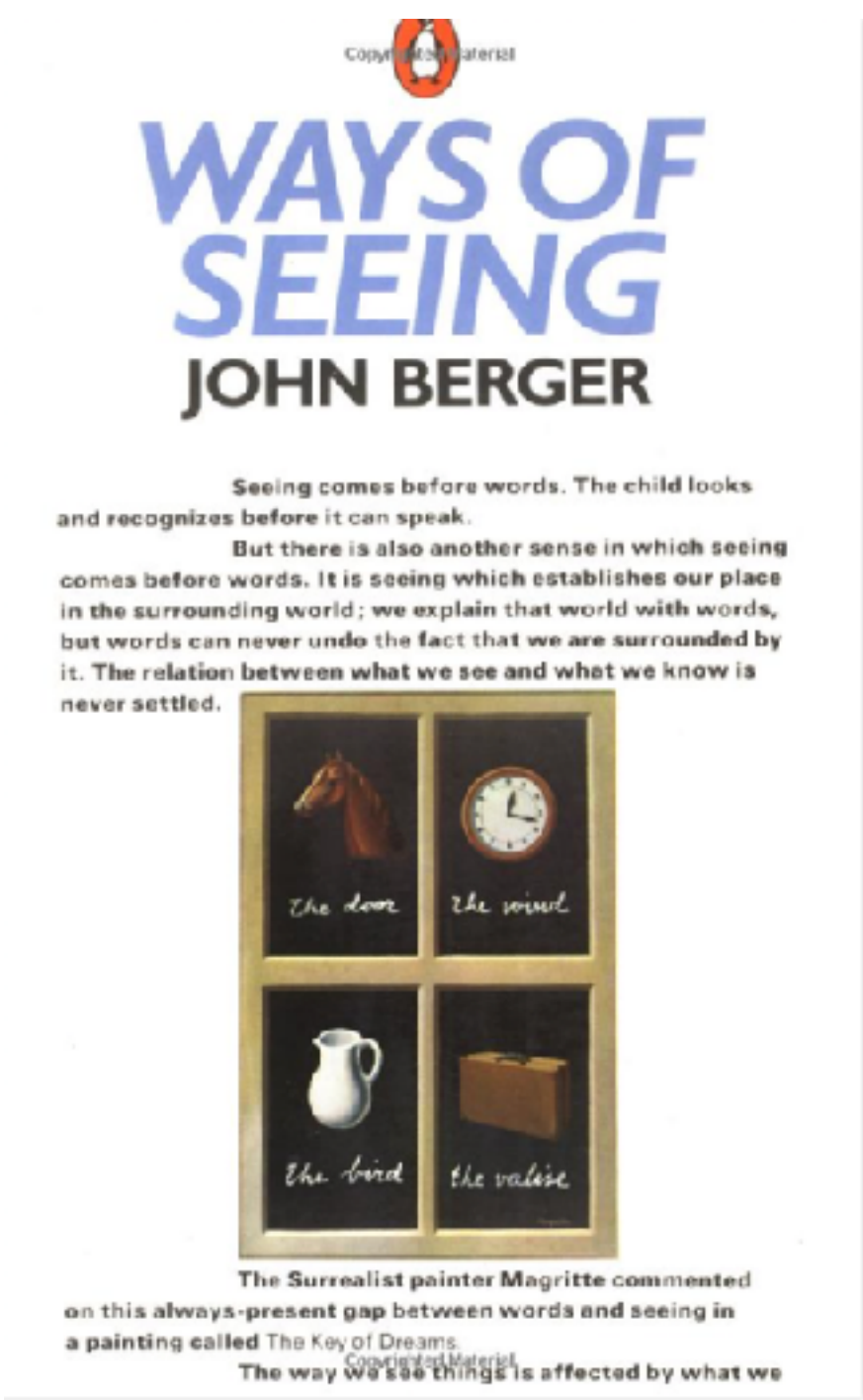
Jenny Holzer/ *Light Line*, May 17 - September 29, Solomon R, Guggenheim Museum, New York/ 2024/



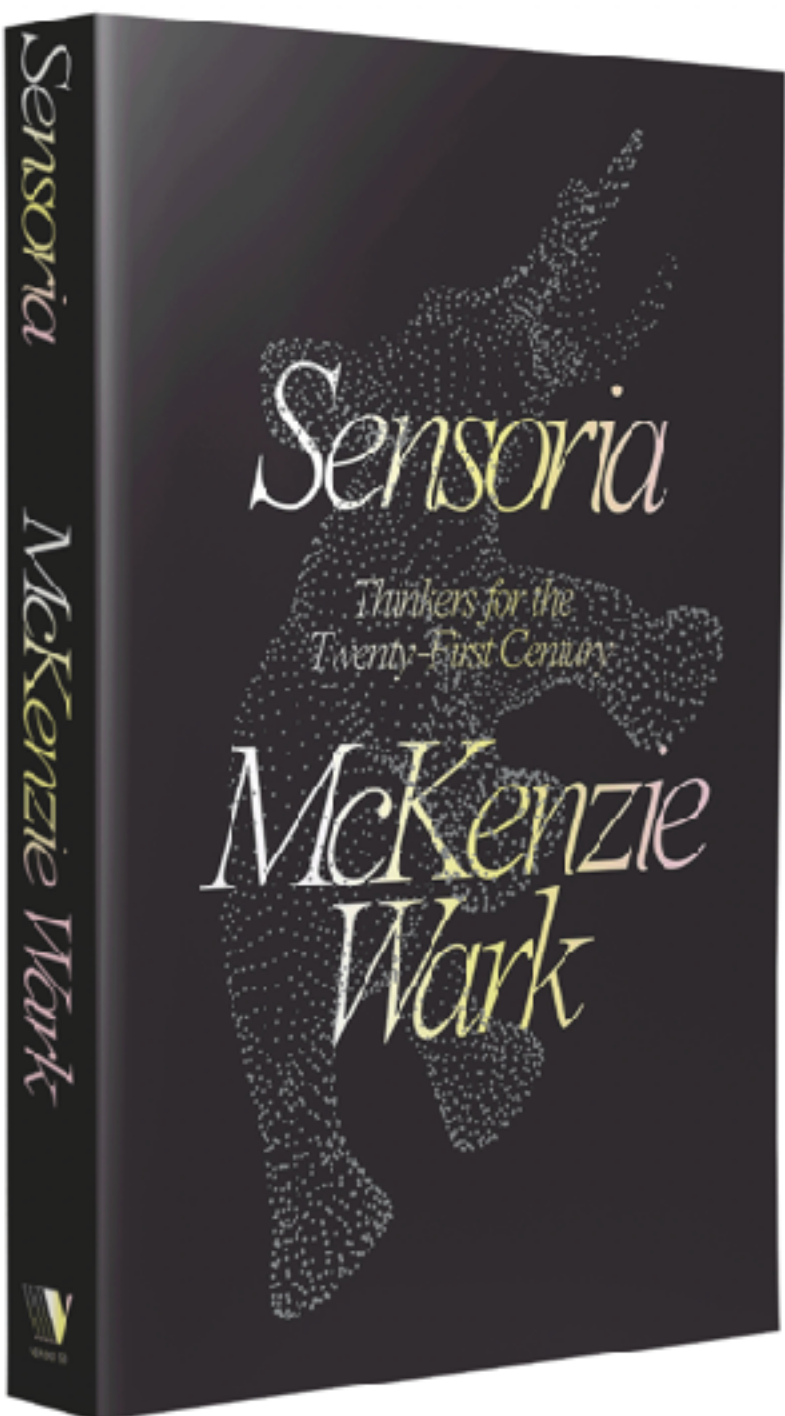
Jenny Holzer/ *Light Line*, May 17 - September 29, Solomon R,
Guggenheim Museum, New York/ 2024/



SOME OF THE MATERIAL THAT WE WILL BE USING IN THE SESSIONS



First Edition 1972.



First Edition 2020.

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

Session 2 - Tue 7 Oct 2025

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

11:00-12:00 - Gwenllian Beynon - Introduction to art and photography in Wales.

Session 3 - Tue 14 Oct 2025

10:00 - 11:00 - Follow up from introduction to visual culture.

11:00 - 12:00 - How we construct meaning as artists?

Session 4 - Tue 21 Oct 2025

10:00 - 11:00 - Emily Wild - Introduction to Library resources

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

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

Session 5 - Tue 28 Oct 2025

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

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

Session 6 - Tue 4 Nov 2025

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

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

Session 7 - Tue 11 Nov 2025

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 18 Nov 2025

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

11:00 - 12:00 - PRACTICE: How to write a body of an essay and conclusion.
Create an initial draft.

Session 9 - Tue 25 Nov 2025

SUBMIT YOUR DRAFT

10:00 - 11:00 - Group Q&A - about your drafts.

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 2 Dec 2025

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 9 Dec 2025

Submission.

ZOE LEONARD - GATHERING IN ANALOGUE



FERDINAND DE SAUSSURE

LANGUAGE AS A SIGN-SYSTEM

For Saussure, language is a system of signs.
The sign is composed of two components:

The **signifier**

Material aspect of the sign (a picture, written word or verbal sound).

‘Cat’

‘Gato’

‘Chat’

To communicate clearly, the reader must know the **signifier** and **signified**.



Eva and Franco Mattes, *Ceiling Cat*, (2016).

The **signified**

Mental image referred to, the idea of concept of a cat. Their meaning.

Small, furry animal.

FERDINAND DE SAUSSURE - MEANING IS RELATIONAL



Pedro Almodóvar, *All about My Mother*, film still, (1999).

POSTCOLONIAL CONDITION - EXAMPLES - GORDON PARKS



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



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

POSTCOLONIAL CONDITION - EXAMPLES - GORDON PARKS



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 LGTBQA+ 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: Choose one of the following questions and write a 1,500-word essay.

1. Analyse, evaluate and reflect about an artwork introduced in the class using critical theories related to the **Anthropocene**.
2. Analyse, evaluate and reflect about an artwork introduced in the class using critical theories related to 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.

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 10%
3. Cognitive and Intellectual Skills 10%
4. Practical Application Skills 30%
5. Transferrable Skills for Life and Professional Practice 10%

Module 2: Ways of Perceiving

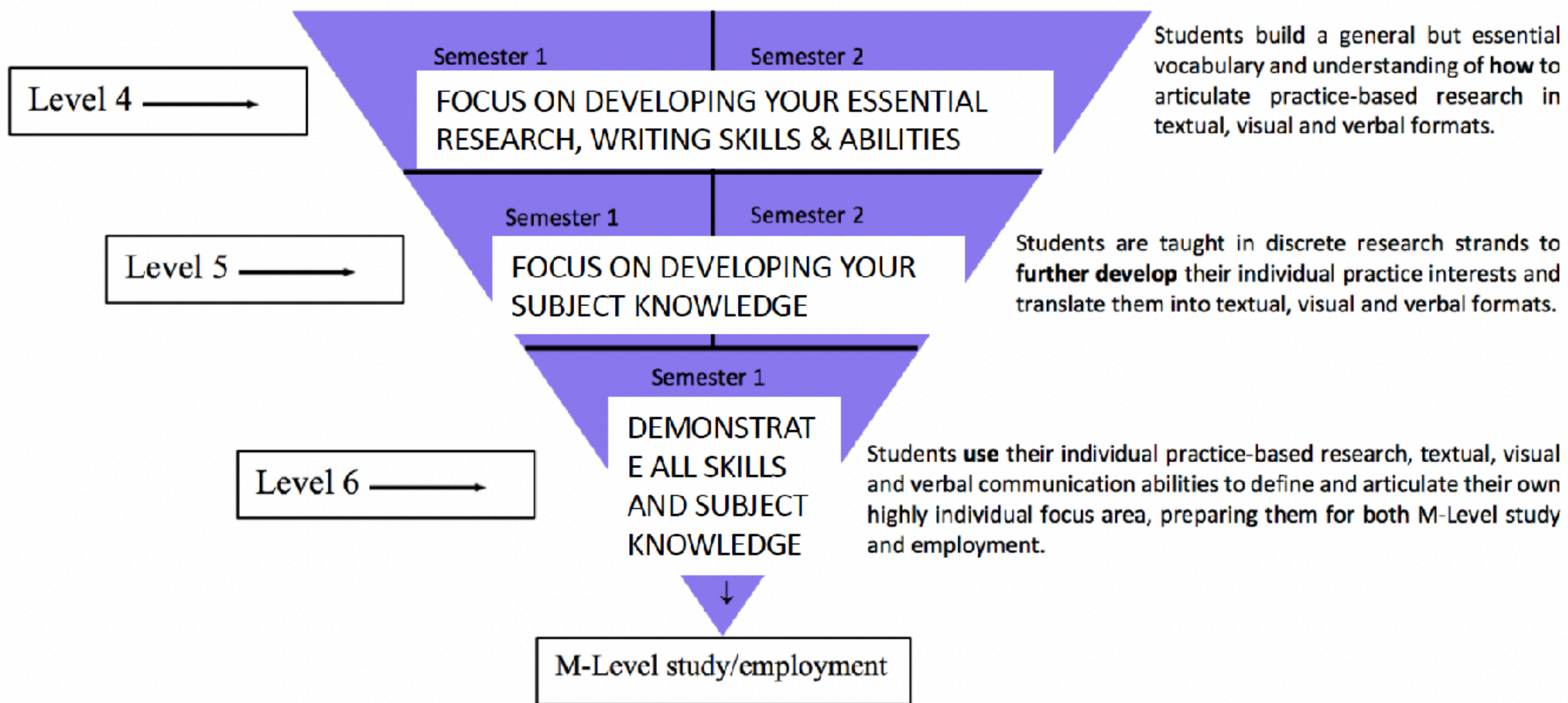
1. Engagement with Literature Skills 40%
2. Knowledge and Understanding Skills 10%
3. Cognitive and Intellectual Skills 10%
4. Practical Application Skills 20%
5. Transferrable Skills for Life and Professional Practice 20%

WHAT DO WE NEED YOU TO DO?

In week **two** I will introduce in more detail the two essay questions, you will have to choose one and write 1,500 word text using a range of theories and materials from the lectures. Additionally you will need to produce a bibliography of the books/journals/articles you've looked at. Emily from the library will be delivering a session on finding research on.

In week **nine** (25th November) you will submit a draft 500 words for feedback.

In week **eleven** (9th December) you will submit your 1,500 word text.



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:



THANK YOU

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