

Ways of Thinking Common Feedback & Ways Forward



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 YOUR FINAL DRAFT HERE.

 FINAL Submission HERE

Submit your **FINAL DRAFT HERE**.

 Sample Portfolio Task

Did you do
what was
required?

PRESENTATION

Student Name:

Student Number:

Programme of Study:

Module: ADAD4009

Ways of Thinking

Tasks in the order I received them:

Task One: Reflexive Thinking (Scott's task) = 501 words

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

Task Three: Manifesto (Julia's task)= 481 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

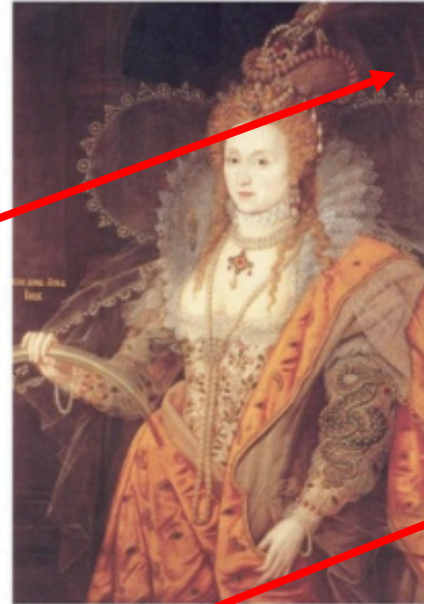
to an outline of Semiotics

What is denoted

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

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PRESENTATION

Did you write in paragraphs?

Clear references



Leading to a conclusion

‘signifiers’ ‘signified’ ‘myths’

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

(different last year)

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PRESENTATION

Figures:

Did you consider where you would position 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**

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The title of the portrait suggests.....

~~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

After going through the beginning of the text, what do you notice in the following section? How could it be improved?

The lavish headdress and crown signifies royalty and perpetuates the myth that Queen Elizabeth I had a divine right to rule the country (Doran, 2003 : 31). The eyes of the sitter appear to look straight at the viewer (even though this would not have been seemly for any other woman at the time) and signifies power and authority, giving the impression the Queen can see right into the soul of the onlooker (myth).

Linking...

The eyes and ears embroidered onto the satin dress signify wisdom and knowledge, as does the serpent on the sleeve (Fischlin, 1997 : 181). These symbols propagate the myth that the Queen sees and hears all and that her subjects cannot hide anything from her.

Linking...

The rainbow is a sign of hope, tranquility, wisdom and faith (Fischlin, 1997 : 197) and spreads the myth that the Queen firmly holds the peace of the land in her hands. There is a linguistic sign (Saussure et al., 1972 : 65), an inscription in Latin "Non sine, sole Iris" which translated means "No rainbow without the sun" (Fischlin, 1997 : 192). On one level this could mean that the painter is likening the Queen to the Goddess Iris, giving her the qualities of the Sun (myth) (Erier, 1987 : 363). On another level, however, not everyone is of the opinion that this portrait was a complete success as a public relations exercise:

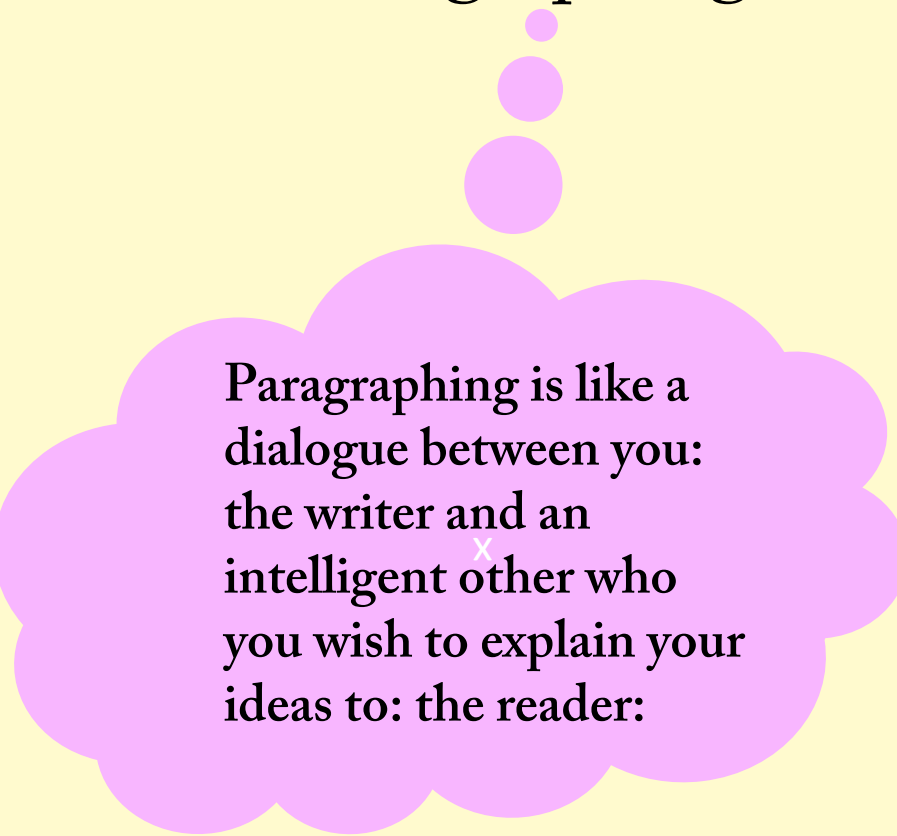
Linking...

"The lack of rainbow colours may well be a subversive undercutting of Elizabeth's symbolic magnificence, the anonymous painter figuratively undermining Elizabeth by showing her in a situation where no rainbow shines because there is no sun - that is, because Elizabeth's magnificence is false or in decline" (Fischlin, 1997 : 198).

+ comment...

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=sXJ8tKRIW3E>

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.
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- 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.

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, 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

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.



WRITE ABOUT YOUR IMAGES (student example)

A Semiotic Analysis

Semiology, created by F. De Saussure is said to come from the Greek word semeion meaning 'sign' and is "a science which studies the role of signs as part of social life" (Saussure 2000:15). The image I have chosen to deconstruct has been taken from the December 2017 edition of 'Interiors' magazine. It is a double page spread.



The ad denotation signifies a smart oven set in a snowy winter scene in the forefront of a mansion. Deeper consideration of the content (Rose, 2007:57) shows the oven to be unusually attractive in a gold colour (Rose, 2007:57) with

a beautiful house lit up in gold for Christmas with decorations around the front entrance. The house is set in glorious grounds and the snowy scene is the colour blue which speaks 'cold'. The *spatial organisation* (Rose, 2007:57) shows the house in the background and the oven in main forefront of the right hand page. The *light* (Rose, 2007:57) has been set at twilight and the *expressive content* (Rose, 2007:57) or feel is one of warmth on a cold day.

The anchorage text tells us that's it's made using the best technology but handcrafted with a high standard of style in collaboration with Italian blacksmiths.

The signified colours of cool blue, golden oven, warm lighting and expensive property leads us to the connotation is that this oven is only to be seen in the best homes, people, not only with a sense of style but also wealth. It says I can afford the best house and therefore this is the oven that I would naturally choose. This type of advertising explodes the myth that "we can rise or fall in society by what we are able to buy" (Williamson, 1978:13) because this ad is showing us that this oven would only sit comfortably in a home belonging to someone already at a certain social standing – this is not the average size of home and garden. The Italian connection reinforces the sense of style. The winter weather say that whilst it's cold outside, inside this house it's warm and comfortable and the welcoming lighting gives a feeling of family. Further, this

substantial lighting gives the thought of a big party and fun, suggesting that the golden oven is capable of a large volumes of food and would warm even the largest of kitchens.

The combination of these signifiers and connotations creates the myth that this oven will reproduce a happy family Christmas by being positioned in the heart of the home. It would be a natural choice given your social position, befitting a large house in expansive grounds.

This is a typical ad that hopes that its "image is changed according to what one sees immediately beside it or what comes immediately after it, such authority as it retains, is distributed over the whole context in which it appears." (Berger, 1972:29) and as such, the advertiser specifically targeted its inclusion within this upmarket magazine.

My first impression of this was positive enjoying the blue hue and snowy scene and a beautiful house. I ignored the oven. Having deconstructed this ad, it hasn't changed my initial view that I would not be interested in an oven from this midrange brand.

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What do you think about this example?

DO SOMETHING INTERESTING
AND IMAGINATIVE
WITH THE BRIEF!

Manifesto statements (Sample)

Task Two: Manifesto (Julia's Task)

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/~~creativizing~~/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.

Manifesto statements (Student)

- 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 my fellow human beings
- 3 I take seriously my responsibility to all creatures and chose to be humane and respectful of them and their environment
- 4 I consider equality as a right and a responsibility and should be practiced alongside respect, compassion and social justice
- 5 There is a fine balance between nature, the environment and progressive industry. I strive to maintain natural harmony in my creativity
- 6 I am saddened by social injustice and seek to reduce the negative impact my work and practice could have on those less fortunate
- 7 I value authenticity as a spiritual quality and appreciate unique creativity in others and myself
- 8 I challenge myself to be the best I can be as a designer and maker of unique art

Reflexive Thinking

- Some students did not include the creative practice required by the brief, or it did not format properly so the marker could see it.
- Some students did not attempt to articulate how their practice informed their thinking.
- Some students did not use scholarly research to substantiate their views.

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

Next time...

How will you organise yourself
to improve?



Emily is giving a research talk
(if anyone missed it last semester)
in LT1 from 12-1pm today.