

Literature Review

Art

Architecture & Design

Media & Communication

Activity 1: Writer's voice

- Read the slides from recent RMIT theses.
- In each, identify the writer's voice and their critical approach.
- Notice the sentences and linking words that direct the reader towards the research topic.
- After each activity, an answer slide will help you to confirm or build your understanding.



Image source: <https://pixabay.com/en/hero-human-superhero-woman-costume-152842/> CCO

a. Activity: Art and Art practice

Identify the sentences that indicate the researcher's critical evaluation.

Established debates about participatory and relational art practice question the value of the autonomous art object by emphasising a direct engagement by the viewer. Relational and participatory art projects often engage deconstructive strategies of specific social systems. The challenging assumption put forward by these practices would seem to suggest that critical practice in visual art has turned increasingly toward the production of experience over that of the production of autonomous art objects. However, this is not to imply that all artists associated with aspects of relational and participatory aesthetics operate strictly within the limits of social contexts and experience.

On the contrary, many recent developments in the works of artist such as Amelie von Wulffen (Germany), Carol Bove (Switzerland), Katie Paterson (UK), Trish Donnelly (USA), Andro Wekua (Georgia), Rudolf Stingel (USA) and Sophie Calle (France) use constructed scenes in their transdisciplinary installations to build and deploy elaborate fictions overlayed with real situations. Through their practices these artists demonstrate a keen interest in contemporary fields of participatory and relational engagement. Their approach is contextualised through the examination of subjective performativity, relational causality and open delineations of material ontology which are particularly well illustrated in the work of artists such as Lucy Mackenzie (UK) and, in particular, Mirosław Balka (Poland).

Adapted from Mangion, 2016

a. Activity: Art and Art practice

Answer

Established debates about participatory and relational art practice question the value of the autonomous art object by emphasising a direct engagement by the viewer. Relational and participatory art projects often engage deconstructive strategies of specific social systems.

The challenging assumption is that critical practice in visual art privileges the production of experience over the production of autonomous art objects. This is not to imply, however, that all artists associated with aspects of relational and participatory aesthetics operate strictly within the limits of social contexts and experience.

On the contrary, many recent developments in the works of artists such as Amelie von Wulffen (Germany), Carol Bove (Switzerland), Katie Paterson (UK), Trish Donnelly (USA), Andro Wekua (Georgia), Rudolf Stingel (USA) and Sophie Calle (France) use constructed scenes in their transdisciplinary installations to build and deploy elaborate fictions overlaid with real situations. Through their practices these artists demonstrate a keen interest in contemporary fields of participatory and relational engagement. Their approach is contextualised through the examination of subjective performativity, relational causality and open delineations of material ontology, which are particularly well illustrated in the work of artists such as Lucy Mackenzie (UK) and, in particular, Mirosław Balka (Poland).

Adapted from Mangion, 2016

b. Activity: Architecture and Design

Identify the sentences that indicate the researcher's voice.

This work is more interested in the role of what Feyerabend terms violations, 'the realisation that events and developments, such as the invention of atomism in antiquity, the Copernican Revolution, the rise of modern atomism (kinetic theory; dispersion theory; stereochemistry; quantum theory), the gradual emergence of the wave theory of light, occurred only because some thinkers either decided not to be bound by certain "obvious" methodological rules, or because they unwittingly broke them' (Feyerabend, 1975, p14). In this conception, the introduction of elements that appear antithetical to the mode of production, for example mistakes or incorrect correlations, could result in the evolution of ideas. In this research the notion of violation is analogous to the role of instability.

Source: Keane, (2016)

b. Activity: Architecture and Design

Answer

This work is more interested in the role of what Feyerabend terms **violations**, 'the realisation that events and developments, such as the invention of atomism in antiquity, the Copernican Revolution, the rise of modern atomism (kinetic theory; dispersion theory; stereochemistry; quantum theory), the gradual emergence of the wave theory of light, occurred only because some thinkers either decided not to be bound by certain "obvious" methodological rules, or because they unwittingly broke them' (1975, p14). **In this conception, the introduction of elements that appear antithetical to the mode of production, for example mistakes or incorrect correlations, could result in the evolution of ideas. In this research the notion of violation is analogous to the role of instability.**

Source: Keane (2016)

c. Activity: Architecture and Design

Identify the sentences that indicate the researcher's voice.

Melbourne designers, Crowd Productions, use narrative and spatial sequence in a different way. They use a method of body storming, from “‘low resolution’ mock up spaces through to careful and detailed ‘theatre set’ spaces to test detailed process and technology usability.”¹⁰ This method of spatial analysis privileges the programmatic and operation behaviours of retail and commercial businesses. It acknowledges the systematic, relational and temporal conditions.

10. See “Crowd Productions” accessed 12 July 2015 <http://crowd.com.au/how-we-do-it/>

c. Activity: Architecture and Design

Answer

Melbourne designers, Crowd Productions, use narrative and spatial sequence in a different way. They use a method of body storming, from “‘low resolution’ mock up spaces through to careful and detailed ‘theatre set’ spaces to test detailed process and technology usability.”¹⁰ This method of spatial analysis privileges the programmatic and operation behaviours of retail and commercial businesses. It acknowledges the systematic, relational and temporal conditions.

10. See “Crowd Productions” accessed 12 July 2015 <http://crowd.com.au/how-we-do-it/>

d. Activity: Media & Communications (Media)

Identify the sentences that indicate the researcher's voice or authority.

The use of gamification for innovative problem-solving is still a long way from revolutionising the enterprise approach to innovation. This is not unique to gamification. Research in the neighbouring domains of management research and IS indicates that the majority of their models and tools are more inclined towards performance improvement rather than transformational change. This is largely due to organisational inertia, switching costs and structural limitations (Antons and Piller 2014; Polites and Karahanna 2012), organisational culture and business model restrictions (Chesbrough and Rosenbloom 2002), and organisational cognitive biases (Chesbrough 2005). Management scholars such as Schon maintain that organisations are characterised by “dynamic conservatism” (Schon 1983 p.30), which is the tendency to simultaneously embrace change but work towards a conservative stable state. It is this very essence that makes it difficult for organisations to transform themselves. Thus, it would be unrealistic to expect or assert that gamification is capable of driving enterprise innovation on its own in the face of these known obstacles.

d. Activity: Media & Communications (Media)

Answer

The use of gamification for innovative problem-solving is still a long way from revolutionising the enterprise approach to innovation. This is not unique to gamification. Research in the neighbouring domains of management research and IS indicates that the majority of their models and tools are more inclined towards performance improvement rather than transformational change. This is largely due to organisational inertia, switching costs and structural limitations (Antons and Piller 2014; Polites and Karahanna 2012), organisational culture and business model restrictions (Chesbrough and Rosenbloom 2002), and organisational cognitive biases (Chesbrough 2005). Management scholars such as Schon maintain that organisations are characterised by “dynamic conservatism” (Schon 1983 p.30), which is the tendency to simultaneously embrace change but work towards a conservative stable state. It is this very essence that makes it difficult for organisations to transform themselves. Thus, it would be unrealistic to expect or assert that gamification is capable of driving enterprise innovation on its own in the face of these known obstacles.

Source: Raftopoulos, M. (2016). *How organisations play: creating stakeholder value and enterprise gamification*. PhD thesis. School of Media and Communication: RMIT University.

e. Activity: Media & Communications (Creative Writing)

Identify the sentences that indicate the researcher's voice or authority.

In order to write about shyness so that readers would identify with my own experiences, I began to weave together the results of my investigations of the work of shyness experts with episodes from my own life as a self-identified shy person. In the process I began finding new connections between what Elizabeth Colbert (2009, pp4-5) describes as 'explicit' and 'tacit' knowledge of my subject matter (shyness/social anxiety), connections that helped me to re-trace the process of identity formation, and of identity narrative-making, as a shy person. Colbert argues that the task of the practice-led researcher in creative writing is to merge two different ways of knowing: the presentational (emerging from experience) and the propositional (knowing through ideas and theories) (p. 5). In order to try and achieve the merger Colbert describes, I kept a self-reflexive journal of the critical and reflective thinking that accompanied the ongoing reading and writing process. In this journal I noted the questions that were raised when information gleaned from the experts seemed to relate to my own experiences, and when my memories sparked questions that might be answered by reading what the relevant experts had written. I also noted in this journal the shyness-related revelations that occurred to me when those two elements – memory and new information – came together.

Source: Prior, 2016, p.196

e. Activity: Media & Communications (Creative Writing)

Answer

In order to write about shyness so that readers would identify with my own experiences, I began to weave together the results of my investigations of the work of shyness experts with episodes from my own life as a self-identified shy person. In the process I began finding new connections between what Elizabeth Colbert (2009, pp.4-5) describes as 'explicit' and 'tacit' knowledge of my subject matter (shyness/social anxiety), connections that helped me to re-trace the process of identity formation, and of identity narrative-making, as a shy person. Colbert argues that the task of the practice-led researcher in creative writing is to merge two different ways of knowing: the presentational (emerging from experience) and the propositional (knowing through ideas and theories) (p. 5). In order to try and achieve the merger Colbert describes, I kept a self-reflexive journal of the critical and reflective thinking that accompanied the ongoing reading and writing process. In this journal I noted the questions that were raised when information gleaned from the experts seemed to relate to my own experiences, and when my memories sparked questions that might be answered by reading what the relevant experts had written. I also noted in this journal the shyness-related revelations that occurred to me when those two elements – memory and new information – came together.

Activity 2: Citations

1. Identify **TWO** referencing styles in the five extracts above (get familiar with referencing styles at the Library's Referencing Guides <http://www1.rmit.edu.au/browse?ID=8rwjnkcmfoeez>)

What reference style will you use in **your thesis**? Why?

2. Look at the **citations** in the extracts. Are they **author-prominent** or **information-prominent, strong or weak**? Can you explain the citation choices?

Answers

1. Referencing styles

- a. references artists and their approach without need for citation.
- b. and e. use **APA** author-date style, most often used in the social sciences and education.
- c. uses **Chicago** style with notes and bibliography (for literature, history, art & design).
- d. uses **Harvard** author-date style (used across disciplines).

2. Citations

- a. **lists** artists whose approach focuses on participation, similar to the researcher's project.
- b. is **author-prominent** because the writer is key to the way the thesis has been framed.
- c. is **author-prominent** because this design approach is particularly interesting for the researcher.
- d. uses **information-prominent** citations to summarise reasons why gamification does not contribute to transformational change in organisations. It switches to an **author-prominent** citation for an important definition.
- e. Uses an **author-prominent citation** because Colbert's work finds resonance in the researcher-writer's experience: "I began finding new connections between what Elizabeth Colbert (2009, pp4-5) describes as..."

Activity 3: Reporting verbs used with author-prominent citations

1. Scan four literature review extracts (b-e) for reporting verbs.
Suggest alternative verbs.

Note: a reporting verb is an “action word” that follows the name of the author and interprets their writing intention.

	Reporting verb used	Alternatives
b. Keane	Feyerabend terms ...	Feyerabend _____
c. Kemp	Crowd Productions use ...	Crowd Productions _____
d. Raftopoulos	Scholars such as Schon maintain ...	Scholars such as Schon _____
e. Prior	...what Colbert describes as...	...what Colbert _____
	Colbert argues that...	Colbert _____

Activity 3: Reporting verbs used with author-prominent citations

Answer

	Reporting verb used	Alternatives
b. Keane	Feyerabend terms ...	Feyerabend calls .../ refers to X as...
c. Kemp	Crowd Productions use ...	Crowd Productions apply ...
d. Raftopoulos	Scholars such as Schon maintain ...	Scholars such as Schon claim/argue/suggest that ...
e. Prior	...what Colbert describes as...	...what Colbert refers to as...
	Colbert argues that...	Colbert suggests that/maintains that/identifies two ...

References

- Ivanic, R. (1998). *Writing and identity: the discursal construction of identity in academic writing*. Amsterdam: John Benjamins.
- Kamler, B. & Thomson, P. (2006). *Helping doctoral students write: pedagogies for supervision*. Milton Park: Routledge.
- Keane, B.U. (2016). *Instability and Landscape*. PhD Thesis. School of Architecture and Design: RMIT University.
- Kemp, R. (2016). *Negotiation space: a relational approach to interior design*. PhD thesis. School of Architecture and Design: RMIT University.
- Mangion, R. (2016). *Between art object, situation and performativity: investigating performativity as an ontological and psychoanalytic process with transdisciplinary art practices*. PhD thesis. School of Art: RMIT University
- Prior, S. (2014). *Writing 'The Shyness Lists': an autoethnography of social anxiety*. PhD thesis. School of Media & Communication: RMIT University.
- Raftopoulos, M. (2016). *How organisations play: creating stakeholder value and enterprise gamification*. PhD thesis. School of Media and Communication: RMIT University.
- Swales, J.M. & Feak, C. B. (2004). *Academic writing for graduate students: essential tasks and skills*. Ann Arbor: University of Michigan Press.
- Zamel, V. & Spack, R. (1998). *Negotiating academic literacies: Teaching and learning across languages and cultures*. New Jersey: Lawrence Erlbaum Associates.
- Image Title page: Storey Hall, Abstract detail : <https://equella.rmit.edu.au/rmit/items/ea397465-09aa-44be-aec9-d9ba411a4cbf/1/>