

Term Information

Effective Term Autumn 2017

General Information

Course Bulletin Listing/Subject Area Art Education
Fiscal Unit/Academic Org Arts Admin, Education & Policy - D0225
College/Academic Group Arts and Sciences
Level/Career Graduate
Course Number/Catalog 7725
Course Title Re-imagining Research Writing Through Creative Inquiry
Transcript Abbreviation Re-Imagining
Course Description This transdisciplinary writing seminar encourages graduate researchers to develop a philosophy and practice of writing that reflects a full range of scholarly expression. Beginning with a review of expository writing, students engage with the theory and practice of shaping new ways to conceive of and write scholarly research in their respective disciplines.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Seminar
Grade Roster Component Seminar
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 13.1302
Subsidy Level Masters Course
Intended Rank Masters, Doctoral

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- 1. Understand the writing process as a pivotal forum for thought and feeling;
- 2. Understand research writing as both performance and refined product;
- 3. Understand the significance of interacting with the discourse surrounding their research;
- 4. Understand the potential of intertwining expository and expressive writing modes within arts-based practice;
- 5. Identify, analyze, and evaluate the form and function of various traditional and innovated modalities of textual expression;
- 6. Manipulate and modify various experimental writing conventions to produce written expressions in response to readings and to the process and products of personal art;
- 7. Understand and practice the responsibilities involved in ethical, moral
- inquiry for researcher, research participants, and research readers/audiences;
- 8. Demonstrate fluency with compositional conventions of grammar, sentence and paragraph construction, thesis development, thematic and narrative structure, and citation
- of sources;
- 9. Construct a portfolio of "texts" that synthesize a distinctive, personal writing voice; knowledge of discipline and disciplinary writing conventions; coherence and clarity of purpose; and creative, aesthetic design;
- 10. Understand the reasons and methods of liberating scholarly writing, transitioning from the singularity of argumentation and case-making to the complementary goals of creating openings for both reader and writer's critical and creative thought;
- 11. Demonstrate fluency with compositional conventions of grammar, sentence and paragraph construction, thesis development, thematic and narrative structure, and citation of sources;
- 12. Produce a portfolio of "texts" that synthesize a distinctive,
- personal writing voice, knowledge of disciplinary writing conventions, clarity of purpose, and creative, aesthetic design.

Content Topic List

- The immediate and long term value of developing a portfolio of "texts" that synthesize a distinctive, personal writing voice; knowledge of disciplinary writing conventions; clarity of purpose; and creative, aesthetic design
- necessity of developing a personal philosophy of research writing
- concepts and practice of multimodal composing
- research writing as both performance and refined product
- significance and practice of interacting and writing with relevant research discourse
- form and function of both traditional and innovative modalities of textual expression
- the researcher's practice and responsibility in ensuring ethical, moral inquiry for research participants, audiences and stakeholders
- fluency in compositional conventions of grammar, sentence and paragraph construction, thesis development, thematic and narrative structure, and citation of sources

Attachments

- Design FinSyl_Au16.pdf: Syllabus
(Syllabus. Owner: Pace,Lauren Kate)
- Design FinSyl_Dec_16.docx: Updated Syllabus
(Syllabus. Owner: Pace,Lauren Kate)

Comments

- Updated syllabus is attached *(by Pace,Lauren Kate on 12/20/2016 08:24 AM)*
- The boilerplate language for disabilities and academic misconduct are not correct, please revise. *(by Heysel,Garett Robert on 12/15/2016 06:47 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Pace,Lauren Kate	12/12/2016 01:27 PM	Submitted for Approval
Approved	Savage,Shari L	12/12/2016 01:35 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	12/15/2016 06:47 PM	College Approval
Submitted	Pace,Lauren Kate	12/20/2016 08:24 AM	Submitted for Approval
Approved	Hutzel,Karen Elizabeth	12/20/2016 08:26 AM	Unit Approval
Approved	Heysel,Garett Robert	12/28/2016 09:33 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	12/28/2016 09:33 PM	ASCCAO Approval

Professor Candace J. Stout
Autumn 2016

Re-imagining Research Writing Through Creative Inquiry

Professor Candace J. Stout



C. J. Stout, 2014

It occurs at the point where blindness and light meet. Painting is trying to paint what you cannot paint and writing is writing what you cannot know before you have written: it is pre-knowing and not knowing, blindly, with words.

~Helene Cixous, Three Steps on the Ladder of Writing (1993)

This transdisciplinary course is recommended for graduate researchers in a variety of disciplines in arts & humanities, education, and social sciences; in particular, the Departments of Design Research & Development (DRD) & Digital Animation & Interactive Media (DAIM)] and the Department of Arts Administration, Education, & Policy.

ARTEDUC: 7795(G)

Credit hours: 3

Meetings: M 5:00-7:45

Classroom: Hayes 012

Office: 245K Sullivant

E-mail: stout.127@osu.edu/No office phones

Office hours: M: 2:00-4:30; W: 11:30- 12:30 & appointment

No human activity can sap the strength from body and life from spirit as much as writing in which one doesn't believe. ~William Germano, *Why We Write*, 2006

Required Texts: [ALL on Fine Arts Library Reserve/2 hour duration flexible]

- 1) Wolcott, H. (2009). *Writing up qualitative research*. 3rd ed. Thousand Oaks, CA: Sage.
- 2) Doty, M. (2010). *The art of description: World into word*. Minneapolis, MN: Graywolf.
- 3) Amorose, V. (2013). *Art-write: The writing guide for visual artists*. Oregon: Luminare.
- 4) Website: San Francisco Art Institute: <http://www.sfai.edu/artist-statement>
- 5) <https://owl.english.purdue.edu/owl/>

Note: Additional Required Readings: See OSU Canvas Learning Management System

Suggested Research Foundations

- 1) Creswell, J. (2013). *Qualitative inquiry and research design*. Thousand Oaks, CA: Sage.
- 2) Schwandt, T. (2007). *The Sage dictionary of qualitative inquiry*, 3rd ed. Thousand Oaks, CA: Sage Publications.
- 3) Locke, L., Spirduso, W., & Silverman, S. (2014). *Proposals that work*. Thousand Oaks, CA: Sage Publications.
- 4) *Graduate School Handbook* (see OSU Graduate School website).
- 5) *Publication Manual of the American Psychological Association* (APA Manual). (free on-line). Washington, DC: American Psychological Association.
- 6) Stout, C. (2012). *Teaching and learning emergent research methodologies in art education*. Reston, VA: National Education Association.
- 7) Goodall, H. L. (2008). *Writing qualitative inquiry: Self, stories, & academic life*. CA: Left Coast Press.
- 8) Leavy, P. (2015). *Method meets art: Arts-based Research Practice*. NY: Guilford.

Available on loan from instructor:

- 1) Creswell, J. (2013). *Qualitative inquiry and research design*. Thousand Oaks, CA: Sage.
- 2) Stout, C. (2012). *Teaching and learning emergent research methodologies in art education*. Reston, VA: National Education Association.
- 3) Denzin, N. & Lincoln, Y. (Eds). (2011). *Handbook of qualitative research*, 3rd ed. Thousand Oaks, CA: Sage Publications.
- 4) Clandinin, D. J. (Ed.) (2007). *Handbook of narrative inquiry: Mapping a methodology*. Thousand Oaks, CA: Sage Publications.
- 5) Leavy, P. (2015). *Method meets art: Arts-based Research Practice*. NY: Guilford.

There are times in life when the question of knowing if one can think differently than one thinks, and perceive differently than one sees, is absolutely necessary if one is to go on looking and reflecting at all.
~Foucault (1984/1985 in *The History of Sexuality*, vol.2: *The Use of Pleasure*)

Creation takes place in bottlenecks ... A creator who isn't grabbed around the throat by a set of impossibilities is no creator. A creator's someone who creates their own impossibilities, and thereby creates possibilities ... it's by banging your head on the wall that you find a way through. You have to work on the wall, because without a set of impossibilities, you won't have the line of flight, the exit that is creation, the power of falsity that is truth. Your writing has to be liquid or gaseous simply because normal perception and opinion are solid, geometric ... You have to open up words, break things open, to free earth's vectors.
 ~Gilles Deleuze, 1990, *Negotiations*, pp. 133-134

Course Description and Overview

Located within constructivist and postmodern intellectual tradition, this transdisciplinary seminar is intended to breathe new life into conceptualizing and composing theses, dissertations, artists' statements, and scholarly publications. Integrating arts-based and narrative epistemologies within the tradition of scholarly writing, graduate research writers are encouraged to develop a philosophy and practice of writing that reflects a full range of scholarly expression. Integrating informal, first person, expressive writing with the writing and expectations embedded in rigorous scholarly research, students will come to understand and conceive of scholarship as grounded in two sense-making arenas: one that is located within the methodological and scholarly rigor in the academy and one situated in the credibility, honesty and integrity of lived experience. In shaping new ways to conceive of and write scholarly research in their respective disciplines, students will integrate reading—theoretical, applied, and literary—with extended reflection, discussion, and workshopping of writing in progress. The goal is to move the foundations of research writing away from the abstract and often dry, impersonalized texts of tradition to the reality of productive, satisfying processes that can lead to more resonant, evocative, trustworthy and generative research texts for writers and readers as well. Guest speakers, writing workshops, portfolio development, and research performances will facilitate deep engagement with the course material.

Overarching Course Questions

- 1) What lies at the intersection of creative activity in the arts and rigorous graduate research and writing? What is the benefit of conceiving of research writing as a creative and critical practice?
- 2) What does it mean when we say that research writing is a *performance* integrating thinking, feeling, and acting, bringing our own subjectivity in contact with the experience of others?
- 3) How do we write research texts that are focused on practice and results, while at the same time being writerly texts, as Barthes² names them, that are complex, yet comprehensible, critically engaging, significant, ethical, and inspiring to the reader and to the welfare of the on-going discourse?

Specified Course Goals

Students will

- 1) understand the writing process as a pivotal forum for thought and feeling;
- 2) understand research writing as both performance and refined product;
- 3) understand the significance of interacting with the discourse surrounding their research;
- 4) understand the potential of intertwining expository and expressive writing modes within arts-based practice;
- 5) identify, analyze, and evaluate the form and function of various traditional and innovative

- modalities of textual expression;
- 6) manipulate and modify various experimental writing conventions to produce written expressions in response to readings and to the process and products of personal art;
 - 7) understand and practice the responsibilities involved in ethical, moral inquiry for researcher, research participants, and research readers/audiences;
 - 8) demonstrate fluency with compositional conventions of grammar, sentence and paragraph construction, thesis development, thematic and narrative structure, and citation of sources;
 - 9) construct a portfolio of “texts” that synthesize a distinctive, personal writing voice; knowledge of disciplinary and disciplinary writing conventions; coherence and clarity of purpose; and creative, aesthetic design;
 - 10) understand the reasons and methods of liberating scholarly writing, transitioning from the singularity of argumentation and case-making to the complementary goals of creating openings for both reader and writer’s critical and creative thought;
 - 11) demonstrate fluency with compositional conventions of grammar, sentence and paragraph construction, thesis development, thematic and narrative structure, and citation of sources;
 - 12) produce a portfolio of “texts” that synthesize a distinctive, personal writing voice, knowledge of disciplinary writing conventions, clarity of purpose, and creative, aesthetic design.

I’d conveniently forgotten that research is more than just a skill; it’s a calling and an obsession that often takes on a life of its own, much like the writing process itself.
~Catherine Wald, novelist (2000)

Teaching Philosophy

I conceive of teaching as a moral endeavor. It is a caring act of responsibility and reciprocity, at the heart of which lie the nurturance and development of the thinking, feeling, and acting of our students. Throughout our studies in this course, please keep this in mind:

A good conversation is neither a fight nor a contest. Circular in form, cooperative in manner, and constructive in intent, it is an interchange of ideas by those who see themselves not as adversaries but as human beings coming together to talk and listen and learn from one another.

~Jane R. Martin, *Reclaiming a Conversation* (1985)

Seminar Organization and Learning Activities

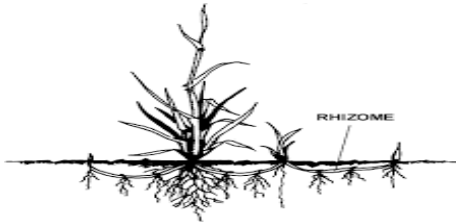
Students are expected to find and explore connections between their personal creative/scholarly practices and the topics and methods of inquiry covered in this course. While producing *rhizomes* and nodes of new insight, the “texts” that students develop in this course should critically interrogate past or current arts practices as well as on-going research [see Deleuze & Guattari]

Confined by writing? Read on!



Course Assignments

Consider Deleuze and Guattari's *A Thousand Plateaus* (rhizomatic thinking, knowing, learning)



Rhizomatic learning takes its name from the [rhizome](#), a type of plant which Deleuze and Guattari believed provided an interesting contrast with rooted plants. In her work *Deleuze, Education, and Becoming* Inna Semetsky summarizes the pertinent differences of the rhizome: The underground sprout of a rhizome does not have a traditional root. There is a stem there, the oldest part of which dies off while simultaneously rejuvenating itself at the tip. The rhizome's renewal of itself proceeds auto-poetically: the new relations generated via rhizomatic connections are not copies, but each and every time a new map, a cartography. A rhizome does not consist of units, but of dimensions and directions. For Deleuze and Guattari the rhizome formed a model for an epistemological alternative to Western rationalism. [Genosko, G. (Ed.) (2001). *Deleuze and Guattari: Critical Assessments of Leading Philosophers*. 1st Edition, NY:Taylor & Francis.

Weekly reading response: Weekly readings will be assigned from required textbooks, articles/chapters posted on Canvas. For each reading, bring typed responses to the following. [Responses not to exceed 3 pages, will be submitted in hard copy for each session.] Respond informally as follows:

- How do these ideas apply to the development of my own thinking, understanding, and ultimate practice of my own writing/creative work/research?
- For my work, what terms, recommendations, concepts, passages should be most strongly interrogated, analyzed, explicated, or pointedly emphasized? Why?
- Coffee shop comments about these readings

Writing Assignments

1. Warm-up writing: Expressing essences: *kiru* (cutting ideas to a comparative essence). A Japanese **Haiku** (17 syllables, 3 lines of 5, 7, & 5) is a type of poetry that can be written on many themes, from love, nature, life. They are meditations on an essence. Practice in reading and writing haiku pushes writer and reader to seek the core of meaning and significance in relationships, to impart essential qualities with words that picture, resonate, encapsulate, producing overtones moving up and up. (<https://en.wikipedia.org/wiki/Haiku>)

Assignment: Create 2 to 3 Haiku. Illustrate them if you wish. Write a meta-note explaining your thinking about language and writing in this exercise. [Workshopped]

2. Complicating the Writer with Multiple Characters

Preparatory reading on Canvas:

- Pelias, R. (2005). *Performative writing as scholarship: An apology, an argument, an anecdote. Cultural Studies: Critical Methodologies*, (5) 4, 415-423.
- Love, M. (2007). Composing through the performative screen: Translating performance studies into writing pedagogy. *Composition Studies*, (35) 2, 11-30.

Consideration: Love (2007) talks about a *tension* between academic literature, the scholarly writing that draws from and contributes to academic conversations in your field versus your own thinking, feeling, hopes, insights emerging from your own life and working experience in

your field. In responding to or interacting with scholarly literature, what do you present in print? What might you repress in print?

Composition Assignment

Compose a paper wherein you reflect on and enact those pivotal aspects of the multiple characters you perform in your writing life. How might you construct a text that exhibits the tension between scholarly writing and your own expressive perspective? Identify the roles that you play, making sure to include your self as student in your respective discipline, along with researcher, artist, designer, dancer, drummer, etc.—any of those central roles that you perform in your writing life. And how do we separate the personal from the professional, the creative, the academic, the political, etc. ? The directives in style/voice/tone/layout in this assignment are left intentionally open. Please return to the assignment in the box on p. 20 of the Love article, *Composing Through the Performative Screen*. Though Love's recommended assignment is different from yours, she includes some suggestions that may be of help. Feel free to experiment with formatting, fonts, inclusion of imagery, links to your digital life and its influences. For example, in using a scholarly voice (your own and those from the literature) you might use a different font. You are the composer of this text. What might be the nature of the conversation that you open with an indispensable collaborator? Go a little crazy!

Additionally, include a meta-note: Hand written at the close of an assignment, this is an informal note disclosing your thinking and feeling about your engagement in this writing. What were those streaming thoughts, hesitations, stutters, ambivalences, moments of clarity, epiphanies, swerves, pockets of thoughts running through your mind as you wrote? In re-reading the final draft, reflect on your writing performance. What do you think the writer in you really needs?

Workshopping

Drafts of this composition will be peer workshopped in class.

Alternate Assignment: Choose between the two assignments [see above]

Portrait of the Writer/Artist/Researcher in Progress (with Meta-note) Expository-practice

This writing assignment has two intertwined parts. The first part involves your *personal stance*; the second involves your *researcher stance*. In the *personal stance*, the reader wants to know about your personal, social, and professional values and convictions. Who *are* you? What motivates you to get up each morning and keep going? Who are the people and what are those life experiences that underlie your path? The second part of your paper concerns your creative and/or research stance. How did you come to your commitment to your discipline, artistic choices, research topic, questions, strategies, goals? How about your theoretical position as a researcher, the paradigm/methodology, pioneers whom you admire and follow? At this stage in life, where do you want to go? Using the structure of your choice, intertwine these two layers into one paper. Experiment with your writing, your way of telling this complex, messy and on-going story. Use of expressive conventions like stories, quotes, dialogue, incidents, descriptive details as well as references to scholarly discourse will give credence, strength and resonance to your voice, as well as to the trustworthiness of your story. Do use formal referencing and citations. Spacing = 1.5, proof and polish. Images, hyperlinks, etc. are welcome. Length approximately 2-3 pages. [Workshopped]

Additionally, include a meta-note: Hand written at the close of an assignment, this is an informal note disclosing your thinking and feeling about your engagement in this writing. What were those streaming thoughts, hesitations, stutters, ambivalences, moments of clarity, epiphanies, swerves, pockets of thoughts running through your mind as you wrote? In re-

reading the final draft, reflect on your writing performance. What do you think the writer in you really needs?

3. A Letter to My Research: A la Midgelow's *Dear Practice and Sensualities* [see Canvas for both]

Write a letter to your research. The letter should be 1 page. Remember, this letter is all about the connections between you and your research and creative activity. Consider the confidences that Midgelow shares as she uses the personal letter genre as a "field of play," as Laurel Richardson (1997)³ might call it. Conceive of this letter as a place for "difficult articulations" where you can be yourself, "at ease," as Anais Nin (1966)⁴ describes it. [Workshopped]

4. Reviewing the literature (with asides): You will craft an on-going paper & presentation due at various checkpoints throughout the semester and in final form at semester's end. The assignment is an informal review of the literature that you are finding to be relevant to your research. We will review models of literature reviews throughout the semester toward offering options and demonstrating the real flexibility of what interaction with the literature (or existing discourse) might mean, what it might be and what it might look like. Your review will offer an introduction, a body of in-progress reviews (organized via specific formats), and a conclusion.

What will be different about this literature review is that you will complement it with *asides* (rhizomatic commentary, digressions, whispered, incidental remarks, frustrations, dead-ends, or great *ah! ha's!*) that occur to you as you strive to conceive of, compose, structure and articulate the insights that you are gaining. Images, audio, websites are welcome as *asides*, pockets, swerves and diversions along what initially appears to the reader's eye to be a coherent, linear composition. Beginning with a prescribed structure for a review of the literature, you might place your *asides* to either side of your text, at the end of the text, stuffed in the middle, that is, in some manner of your own creation. [Drafts workshopped periodically throughout semester]

aside: noun

1 a remark or passage by a character in a play that is intended to be heard by the audience but unheard by the other characters in the play.

• a remark not intended to be heard by everyone present: "Does that make him a murderer?" whispered Alice in an aside to Fred.

2 a remark that is not directly related to the main topic of discussion: *the recipe book has little asides about the importance of home and family*. Source: Oxford American Writer's Thesaurus

5. Writing the Artist/Research Statement

Through class presentation (form is up to you) and commensurately in writing, you will craft either a research statement or an artist statement. Crafting your artist or research statement will be a rewarding, introspective process, while at the same time painstaking. It will be a text of immediacy. It will be a necessary text within your career, a text that is already always morphing into something else. [See textbook Amorose's *Art-Write* for artist statement & Creswell Chpt. 6/Canvas readings for research statement.]

6. Extra (not required) See Canvas readings: **Vittoria Daiello's *Writing Prompts... for the Journal and Beyond***

Choose one of those assignments to complete.

Workshopping Our Writing

Just FYI: *Conversation Drives the Workshop* for Researchers, Readers, & Writers [see Canvas: R. Straub: *Responding—Really Responding to Writing*]

What happens to our writing once it leaves our hands?
What happens when we read?
How does the awareness of reader receptivity affect our writing process?
What happens to a painting, poem, piano sonata, dance performance once the audience engages?

At various junctures during the term, students will engage in discussion of their own and or peers' writing. The focus of these workshops is on meaningful conversation and peer feedback as it relates to writing process and product. Conversations will emphasize a range of relevant topics from choice and capacities of various genres of expression, to strategies and tactics for orienting audiences to/through a text. Workshop sessions will engender response and questions but no directives. Grappling with multi-perspectival feedback and the absence of definitive answers will be a focal challenge. In groups of 2-4 students each, peer conversations will proceed as follows:

1. student orients peers to the project
2. student reads/shows the work
3. student responds to the following:
 - a. What gave you trouble in writing this text?
 - b. Where might you use this text in your future work?
 - c. What issue(s) did the writing of this text compel you to investigate?
4. student solicits descriptions and interpretations of the work
5. student solicits "success" comments
6. student specifies problematic areas in need of feedback
7. student solicits other ideas for strengthening the work (general & specific)
8. student discusses plans for improvement/revision

Each student will have the opportunity to lead/present during the semester. The professor will visit groups on a revolving basis.

Things are not as easily understood nor as expressible as people usually would like us to believe. Most happenings are beyond expression; they exist where a word has never intruded. Even more inexpressible are works of art; mysterious entities they are, whose lives, compared to our fleeting ones, endure. ~Rainer Maria Rilke, Paris, 17 February 1903

Grading

Expect to be called on. Because I am assigning a grade for participation, please be courteous in giving your colleagues in the seminar an opportunity to make thoughtful responses. Your participation grade will reflect your oral responses as well as the quality and thoughtfulness of your weekly written questions. Be there! Please e-mail if you must miss a class. Barring illness, accident, etc., grades will be reduced for assignments submitted after deadlines. Consider: One class missed = 1 week of missed opportunity.

Progress in this course will be evaluated according to the following:

- 1) class participation and preparedness in weekly presentations;
- 2) attendance: more than 1 unexcused absence yields 1 letter grade reduction; more than 2 unexcused tardies yield 1 letter grade reduction;
- 3) quality and timeliness of assigned papers;

- 4) quality and timeliness of presentations;
- 5) quality and timeliness of final term paper.

Academic Misconduct

All students should become familiar with the rules governing alleged academic misconduct (University Rule 3335-23-04A). All students should be familiar with what constitutes academic misconduct, especially as it applies to plagiarism and test taking. Ignorance of the rules governing academic misconduct or ignorance of what constitutes academic misconduct is not an acceptable defense. Alleged cases of academic misconduct are referred to the Committee on Academic Misconduct.

STUDENTS WITH DISABILITIES ARE RESPONSIBLE FOR MAKING THEIR NEEDS KNOWN TO THE INSTRUCTOR AS SOON AS THE QUARTER BEGINS, AND ARE RESPONSIBLE FOR SEEKING AVAILABLE ASSISTANCE FROM THE OFFICE FOR DISABILITY SERVICES (292-3307), PRIOR TO OR AT THE BEGINNING OF THE QUARTER.

Student Safety: Escort Information: Spring/Summer/Fall Semesters

Target times: 7:30 pm to 2:40 am: Our mission is to provide safe passage to and from University activities for members of the University community, as well as assisting the University Police Division in the protection of life and property, the prevention and detection of criminal activity, and reporting health, safety, and environmental hazards. **Phone Number: 614-292-3322**

Mental Health Services:

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-- 292--5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614--292--5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1--800--273--TALK or at suicidepreventionlifeline.org.

[Acknowledgement & Thanks: In conceiving of this course and crafting this syllabus, I gratefully acknowledge the scholarship and practice of Professor Vittoria Daiello, School of Art, University of Cincinnati. Over the past two years, Dr. Daiello has taught a unique and intensely successful graduate writing course, *The Art of Words: Writing Visual Culture*. I have enjoyed reading excerpts from her students' writing and have benefitted from so many inspiring conversations that Vicki and I have had about research, writing, and teaching in higher education.]

Course Supplements

Structuring an *Almost Foolproof Essay*: Sandwich Essay and Sandwich Paragraphs

Paragraph 1: Introductory paragraph with *controlling idea or thesis statement* and *preview of the main points*

Paragraphs: Multiple supporting paragraphs with logically organized support
Topic Sentence _____

Support _____

Sub-support _____

Sub-support _____

Clincher _____

--Repeat every paragraph with this structure until you have supported your premise.

--Final paragraph: **Concluding/Summarizing paragraph:** Repeat premise; summarize main points, concluding thoughts

--Essential: Introduction might be a funnel or inverted funnel, meaning the thesis statement or controlling idea or central argument might come at the beginning or end of the introductory paragraph. Thesis statement should be one or two concisely worded sentences. It should be interesting and to the point—precise and clear.

--Essential: Transitional devices and connectors

--Essential: What serves as *support*? Facts, data, examples, illustrations, anecdotes, quotations, descriptive details, narratives, etc. They must be adequate and appropriate.

Revision: What is it? It's *not just editing*!

Revision is a process of rethinking your writing with your readers' needs in mind. When you revise, you take responsibility for seeing your paper through your readers' eyes and changing content, organization, and/or evidence and explanations to make your ideas easily understood by your audience. Revision focuses on what might be called global concerns, choices that affect the whole paper.

What Revision is *not*...

Revision is not editing. When you edit your paper, you attend to issues like grammar and punctuation. Editing focuses on what might be called local concerns, choices that affect particular sentences, phrases, or clauses.

Questions to Guide Revision

--What is the central point of my paper? Can I state that central idea in a sentence or two?

--Have I clearly stated the central point in the first paragraph of my paper? Could I underline my central point if someone asked me to?

--Does each paragraph of my paper have a distinct and clearly stated central idea? Could I underline the central idea of each paragraph?

--Is each paragraph of my paper logically related to the central purpose stated in the first paragraph? How?

--Are the paragraphs in my paper arranged in a logical sequence? Have I made that sequence clear to my reader by supplying adequate transitions? If I summarized each paragraph of my paper in a sentence, would the list of sentences make sense to someone who hadn't read the whole paper?

--Have I provided sufficient evidence/support for the claim I make in each paragraph of my paper? Is the evidence I have chosen the best and most convincing evidence available to me? Have I clearly explained how the evidence presented supports my assertions? Have I considered my readers' expectations and knowledge base and tailored my explanations to fit my audience?

--Do I understand what counts as evidence or support? [descriptive details; examples and illustrations; explanations; anecdotes; narratives; facts, statistics data; quotations; definitions; incidents; reasons; etc.

--Have I used the most precise, resonant and expressive language possible? Have I carefully chosen words and phrases or merely used the language that first occurred to me?

--Does my punctuation help or hinder the reader? Have I checked my spelling?

--When I read my paper aloud, do I have difficulty with particular sentences or paragraphs? What might I change to make my paper easier to read?

Remember the Reader! What you know as a reader will help you as a writer. As a reader, you accept the role of collaborator with the text that the writer offers to you. You want writing that is finished, informative, interesting, **interactive**, and importantly purposeful and committed. You read toward understanding, collaboration, and openings. You see yourself as a participant in the meaning-making process. You don't want a page of instructions, but a body of coherent, well supported and developed texts—texts full of expressive variety, texts that invite you into new ways of thinking, feeling...and maybe acting. On the nitty-gritty side, you avoid **MONSTER SENTENCES**, written thoughts that say everything all at once, that never end! You also know that you don't want an author to talk down to you, to preach at you, to confuse you, or to speak over your head. And you don't want writers to be too long-winded or too brief. Remember *The Three Bears of Writing*: "This article is too short. This article is too long. This article is juuuuuuuust right!"

Here are some general requirements for a well-crafted expository paper:

1. **Establishes a thesis statement.** The paper has a premise or a thesis statement. In short, the paper has taken an angle or position or made a generalization about the work of art, and this angle, position, or generalization becomes the controlling idea of the paper. Each example, fact, or detail supports, explains, or relates to this controlling idea.
2. **Provides strong and logical support.** The paper will provide specifically relevant and plentiful support for the established thesis. Support should consist of examples, facts, descriptive details, quotes, explanation, anecdotes, etc.
3. **Has logical organization.** The paper will have an introduction with a thesis; paragraphs with topic sentences; effective transitions between and within paragraphs; and a concluding paragraph that extends or enhances the controlling idea of the paper.
4. **Has interest.** An elusive category at best, but among other things, the most interesting papers do the following:
 - reveal a voice--a real person speaking with conviction in a straightforward fashion
 - use language carefully, precisely, and maturely (appropriate word choice and effective sentence variety)
 - maintain the reader's attention because of careful and thoughtful attention to specific details of the artwork
5. **Is grammatically and mechanically correct.** The paper shows a mastery of the conventions of language, i. e., is free of mechanical and grammatical mistakes that distract or hinder an understanding of the text
6. **Has clarity of thought.** Ideas in the paper are lucid and presented in an efficient manner, moving logically from one point to the next.

Notes: Refer to *Reader-Response Theory & Criticism*

1. Roland Barthes: The Death of the Author

https://en.wikipedia.org/wiki/The_Death_of_the_Author

2. Reader-Response Theory & Criticism

https://en.wikipedia.org/wiki/Reader-response_criticism

3. Stanley Fish: Interpretive Community of Minds: 4.

4. Tompkins, Jane P. (ed.) (1980). *Reader-response Criticism: From Formalism to Post-structuralism*. Johns Hopkins University Press. ISBN 0-8018-2401-X.

5. Tyson, Lois (2006). *Critical theory today: a user-friendly guide*, 2nd edn. Routledge, New York and London.

Optional Assignments

1. The Dialogue Journal [optional assignment]

As a seedbed that cultivates the thinking, reading, writing and creative activity of your research and thesis/dissertation development, your digital dialogue journal may sit at the core of this course. It is a “field of play,” as Laurel Richardson (1997)³ might call it, each **entry being dated** on the day of its performance. It is a place for “difficult articulations” where you can be yourself, “at ease,” as Anais Nin (1966)⁴ describes it. In this informal narrative forum, you are required to make one or more weekly multi-modal entries; e. g., writing, images, animation—links to your research wherein you grapple with issues raised in the context of our course and, importantly, in your research. Consider experience and reflection on your own writing, workshop experiences, formal, informal conversations as they intertwine with your research/scholarly and creative work. You might also enjoy creating your own single author blog as a journal complement. Be prepared to share journals in class. Be prepared to open your journal periodically for the instructor’s evaluation. Before submission, you will prepare a *meta-note*, an informal guide that provides a meta-commentary identifying points of emerging significance that you are noticing in your journal work to date. In short, via this *meta-note*, you will be generating and experiencing little epiphanies, raising questions and impressions about your progress. Highlighting will be a part of this meta-analysis, wherein you emphasize those healthy kernels of thought that you are beginning to cultivate in your seedbed—kernels promising to germinate into research/writing/creative significance. Each journal entry must be dated, length and modes of each entry up to you. Commentaries on your profit and experience from writing workshops will enrich the connections that you are making to our writing community and should be a part of your meta-analysis. At the end of the term, this journal will culminate in a final self-assessment of your scholarly growth during your semester of study. [See calendar for check-point dates.] **In sum**, let this be your field of play where performance (dubious or daring) is realized in multiple dimensions, twisting and turning, moving forward, sideways and back, a place of pockets and swerves with all those maneuvers contributing to your development as artist/researcher/writer/thinker. Said asserts, The way to the beginning is “... to write in and as an act of discovery rather than out of respectful obedience to established ‘truth’” (1985, p. 379).

Journal Example: Mallory Spicer: 2015 MFA Design, OSU, currently ‘web designer’ for the VA Medical Center in Kalamazoo, MI
https://docs.google.com/document/d/16TZB6YCek2naA5BI6GCUUGOIS0amaijG_DWYbNlvWQ/edit?usp=sharing
 [Thanks to Mallory for her willingness to share!]

2. Annotated bibliography (on-going & may replicate work in other classes): In collaboration with a peer or alone, begin an annotated bibliography focused on the role of writing in your discipline. Articles/books/editorials, etc. might be included. Feel free to include certain texts focused on the effectiveness of their writing style. Your annotation on each bibliographic entry should be a short, pointed paragraph. What is it about? What is its significance? What is the connection to your work?