

## **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**

- Concurrence Letter.docx: Concurrence Letter  
*(Concurrence. Owner: Pace,Lauren Kate)*
- ARTEDUC 7725 Syllabus Updated 3-9-17.pdf: 7725 Syllabus  
*(Syllabus. Owner: Pace,Lauren Kate)*
- Proposed Calendar.pdf: Proposed Calendar  
*(Other Supporting Documentation. Owner: Pace,Lauren Kate)*

**Comments**

- The boilerplate language for disabilities and academic misconduct are not correct, please revise.  
The updated syllabus still is missing the correct boilerplate language for misconduct and disability services. Please revise and resubmit. *(by Heysel,Garett Robert on 03/06/2017 07:16 PM)*
- See 1-25-17 e-mail to J. Acuff and L. Pace. *(by Vankeerbergen,Bernadette Chantal on 01/25/2017 01:03 PM)*
- Updated syllabus is attached *(by Pace,Lauren Kate on 12/20/2016 08:24 AM)*

**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
Revision Requested	Vankeerbergen,Bernadette Chantal	01/25/2017 01:03 PM	ASCCAO Approval
Submitted	Pace,Lauren Kate	03/03/2017 08:19 AM	Submitted for Approval
Approved	Savage,Shari L	03/06/2017 01:07 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	03/06/2017 07:16 PM	College Approval
Submitted	Pace,Lauren Kate	03/09/2017 02:05 PM	Submitted for Approval
Approved	Savage,Shari L	03/09/2017 03:19 PM	Unit Approval
Approved	Heysel,Garett Robert	03/09/2017 09:34 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	03/09/2017 09:34 PM	ASCCAO Approval

Professor Candace J. Stout

## Re-imagining Academic Writing

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: Graduate Level

Credit hours: 3

*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*. 3<sup>rd</sup> ed. Thousand Oaks, CA: Sage.
- 2) Doty, M. (2010). *The art of description: World into word*. Minneapolis, MN: Graywolf.
- 3) <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*, 3<sup>rd</sup> 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*, 3<sup>rd</sup> 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, 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 and writing workshops will facilitate deep engagement with the course material.

## Overarching Course Questions

- 1) What lies at the intersection of narrative and creative writing 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 Barthes<sup>2</sup> 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 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.

*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**

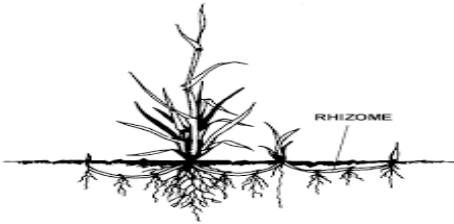
Students are expected to find and explore connections between their personal creative/scholarly practices and the topics and methods of inquiry covered in this course.

**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 and 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] **Credit: 10%**

### 2. Portrait of the Writer/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] **Credit: 20%**

**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)<sup>3</sup> might call it. Conceive of this letter as a place for "difficult articulations" where you can be yourself, "at ease," as Anais Nin (1966)<sup>4</sup> describes it. [Workshopped]

**Credit: 20%**

**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]

**Credit: 20%**

**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 Research Statement: Credit 10%**

Through class presentation (form is up to you) and commensurately in writing, you will craft either a research statement. Crafting your 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 Creswell Chpt. 6/Canvas readings for research statement.]

## 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, preparedness, attendance | = 20% |
| 3) quality and timeliness of assigned papers     | = 80% |
|                                                  | 100%  |

**Academic Misconduct**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

**STUDENTS WITH DISABILITIES**

Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, [slds@osu.edu](mailto:slds@osu.edu); [slds.osu.edu](http://slds.osu.edu).

**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](http://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](http://suicidepreventionlifeline.org).

Thanks for your patience Candace,

The Department of Art grants concurrence for the proposed course from the Department Arts Administration, Education & Policy, ***Re-imagining Academic Writing*** which focuses on writing about qualitative research.

The department has looked at the syllabus and determined that while the course will not be applicable to our graduate students it also does not replicate our required writing course ***ART 7208: Research and Writing for Artists*** which focuses on research and writing strategies that artists may undertake, including thesis writing.

Best,

RH

**Rebecca Harvey**

Chair, Professor

The Ohio State University

Department of Art

College of Arts and Sciences

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## Proposed Course Calendar: *Re-imagining Academic Writing*

Sept. 12:

Topic: Writing and Discourse Diversity

-- Textbook reading: Wolcott: Preface, Chs. 1 & 2

-- Canvas: Bridwell Bowles: *Discourse & Diversity: Experimental Writing within the Academy*

--Canvas: Jackson S.: *So Close: Writing that touches/respond* syll. p. 5

Responding to EACH assigned reading: Follow the directions in your SYLLABUS on p. 5

Sept. 19

Topic: Economy and Expression

-- Canvas: *Haiku: Issa*

--Due: Writing assignment # 1, syllabus, p. 5: *Expressing Essences: Japanese Haiku*.

Additionally, include a *meta-note*. Definition of meta-note—see syllabus p. 6 (top paragraph)

--Read textbook: Wolcott: Ch. 3

--Read textbook: Doty: *World into Word* pp. 3-31 (easy reading/deep thought)

Sept. 26:

Topic: Writing as a Method of Inquiry

--Read textbook: Wolcott: Chs. 4 & 5

--Read textbook: Doty: pp. 33-51

--Read Canvas: Ely: *Informing Re-presentations*

--Read Canvas: Richardson: *Writing as Method of Inquiry*

October 3:

Topic: Performance Writing as Scholarship

--Read Canvas x 2: Pelias, R.: *Performance Writing as Scholarship AND Love, M. Composing Through the Performative Screen*

--Wolcott: Chs. 6 & 7 (completes Wolcott)

--Doty: 53-74

October 10:

Sensualities of practice

--Doty: 75-104

--Read Canvas x 2: Midgelow's *Dear Practice AND Sensualities* [*Letter to My Research* due next week]

--Read Canvas: Diversi: *Glimpses of Street Life*

October 17:

Research writing personalized

--*A Letter to My Research: A la Midgelow's Dear*

--*Practice & Sensualities* [In-class *Workshopping Our Writing* (see syllabus, p. 7)]

--Canvas: Coxwell-Teague: *Research Writing Revisited: Editing*

October 24:

Performing meaning

--Canvas: Denzin: Two-Stepping in The 90s

--Canvas: Cixous: *Coming to Writing: The Last Portrait of God*

--Doty: 105-end

October 31

Texture of words

--Canvas: Jackson: *So Close: Writing That Touches*

--Canvas: Sommers: *I Stand Here Writing*

--Canvas: Anzaldua: *The Path of the Red and Black*

November 7:

--Canvas: Discussion/models/possibilities of literature reviews

November 14:

--Canvas: For qual. researchers: *Creswell, Ch. 6: Purpose Statement (130-134)* and <http://postdocs.cornell.edu/research-statement>. Other readings/examples?

November 28:

--*Research Statement* due to be workshopped

--Assignment #4 due to be: *Reviewing the Literature with Asides* to be workshopped

December 5: Last Day:

Two papers due in final draft and shared in class

--*Literature Review With Asides*

--*Artist/Research Statement*