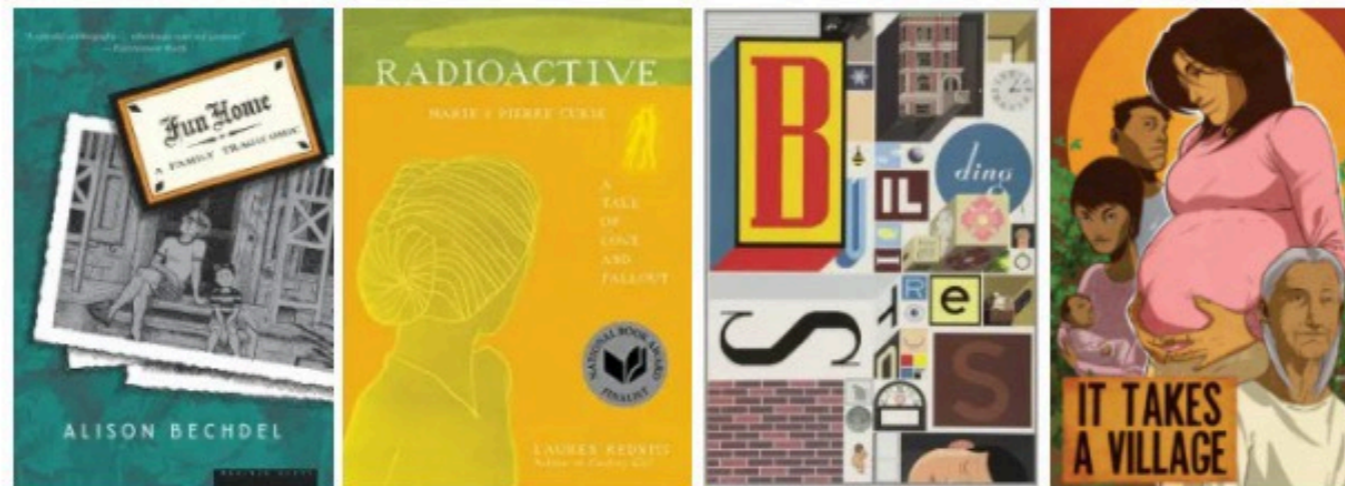




## Writing Seminar



**GRAPHIC NOVELS! INFO COMICS! TRANSMEDIA KNOWLEDGE!**

ENGL 1168-106 • TuTh 1:25-2:40 • Rockefeller 102 Prof. Jon McKenzie • [jvm62@cornell.edu](mailto:jvm62@cornell.edu) • Office: Tues 3:00-4:00 • TBD

[Google folder link](#) [Cornell Library Catalogue](#) [OWL MLA citation guide](#) [Zoom link](#)



## Projects 5 and 6 Combined: Longer Essay and Pecha Kucha

### Project 5: The Longer Essay: Strategic Storytelling

Compose a 2,500-word essay that analyzes an info comic/graphic novel/theory comic in order to theorize (struggle into thought) how and why it uses images and text, arguments and stories, characters and ideas to reveal X (your/its BIG IDEA). Use at least seven external references, three from our readings and four from your own research, using the online Library Catalogue's Articles and Full Text search function to find scholarly articles. You must use at least three images, diagrams, and other visuals within your text to demonstrate, illustrate, or explain your theorization. Target specialists in the relevant field in your paper. Utilize the MLA citation style, however.

Over the semester you'll write abstracts and short descriptive and analytical essays, as well as your own info comic. In the last part of the class, you'll combine your skills to create a sustained argument or reflection based on an *insight-vision-hunch-revelation-pattern-Eureka-leap-a ha-surprise-flash-idea about X* that you have while studying your info comic and its place in the world. The power of writing is ideation and strategic storytelling, and this is your chance to produce and share ideas sparked by your text.

You will need to read your chosen text very closely and take notes to help you describe and understand its form and functions. At the same time, you'll need to use different perspectives, arguments, and concepts from readings to articulate your own *theory or new way of seeing-knowing-doing X* revealed by your information comic (or whatever term you think works best) and arguing for its *significance*. Why should your target audience care about the text and your argument?

Continue using Horton as a guide, contrasting old ways and your new way of seeing *comics*, *specialized knowledge*, *knowledge in general*, *education*, *life*—and/or some other way of framing X, the text's significance, its "why" and "what." Shuttle between your info comic and your theory, your theory and other theories, your info comic and traditional articles in your field, your audience and your subject matter, etc.

To generate your thesis (the form your revelation takes in language), carry a notebook or create a Google folder to collect notes, ideas, and other generative materials; try experimenting with Horton's old school note-card method of composition or new school methods, such as *Post-its* and *Sketchnotes* to spatialize ideas on a table or wall in order to define terms, discover relationships, organize arguments, and generate minor and major insights. How do these visual methods connect to others we will learn, such as *battle lines* of oppositions an author uses to make arguments, or *conceptual spreadsheets* gathering and distinguishing different authors' ideas, or *schematic and narrative outlines*, or *sparklines* that embed arguments within an overarching rhetorical narrative, or the *Paramedic Method* of reshaping long, weak, meandering sentences? How might these methods connect to info comics themselves? Is Horton right that having and communicating a *ha!* moments comes down to order? Can this be done in other ways?

Horton describes writing the longer essay as a combination of *mess* (research) and *mystery* (insight), but I add a third process: *massage* (transmediating or shaping your idea in appropriate media). This project requires you to transmediate your idea into a written essay for specialists and a short presentation for non-specialists. Your idea will take slightly different shapes in these media, and you should draw on all materials as tutor texts to create the most professional work you can.

**Drafts due:** T Nov 28    **Final Paper due** T Dec 5

### Project 6: Micro-PechaKucha: Presenting your Ideas about your Info Comic

Compose a 6X20 (2 min) micro-PechaKucha that presents a condensed version of your Project 5 longer essay for an educated general audience.

**Presentation:** Th Nov 30

# Horton's 10 Stages of Longer Essay

**1. Beginning before Beginning**

**2. Listening Habit**

**3. Generating Materials**

**4. Note-taking**

**5. Organizing Notes**

**6. Incubation Stage**

**7. Forming the Hypothesis**

**8. Writing the First Draft**

**9. Revising the First Draft**

**10.Editing the Final Draft**

# Media Cascade through Project

**Beginning**

->

**Middle**

->

**End**

Scoping/Research/Ideation

Composing/Drafting/Prototyping

Revising/Finalizing/Delivering

**abstraction++**

abstract

book

annotated  
bibliography

extended  
notes

concept  
matrix

sparklines

outlines

resolution--

**cosmogram**

resolution++

script

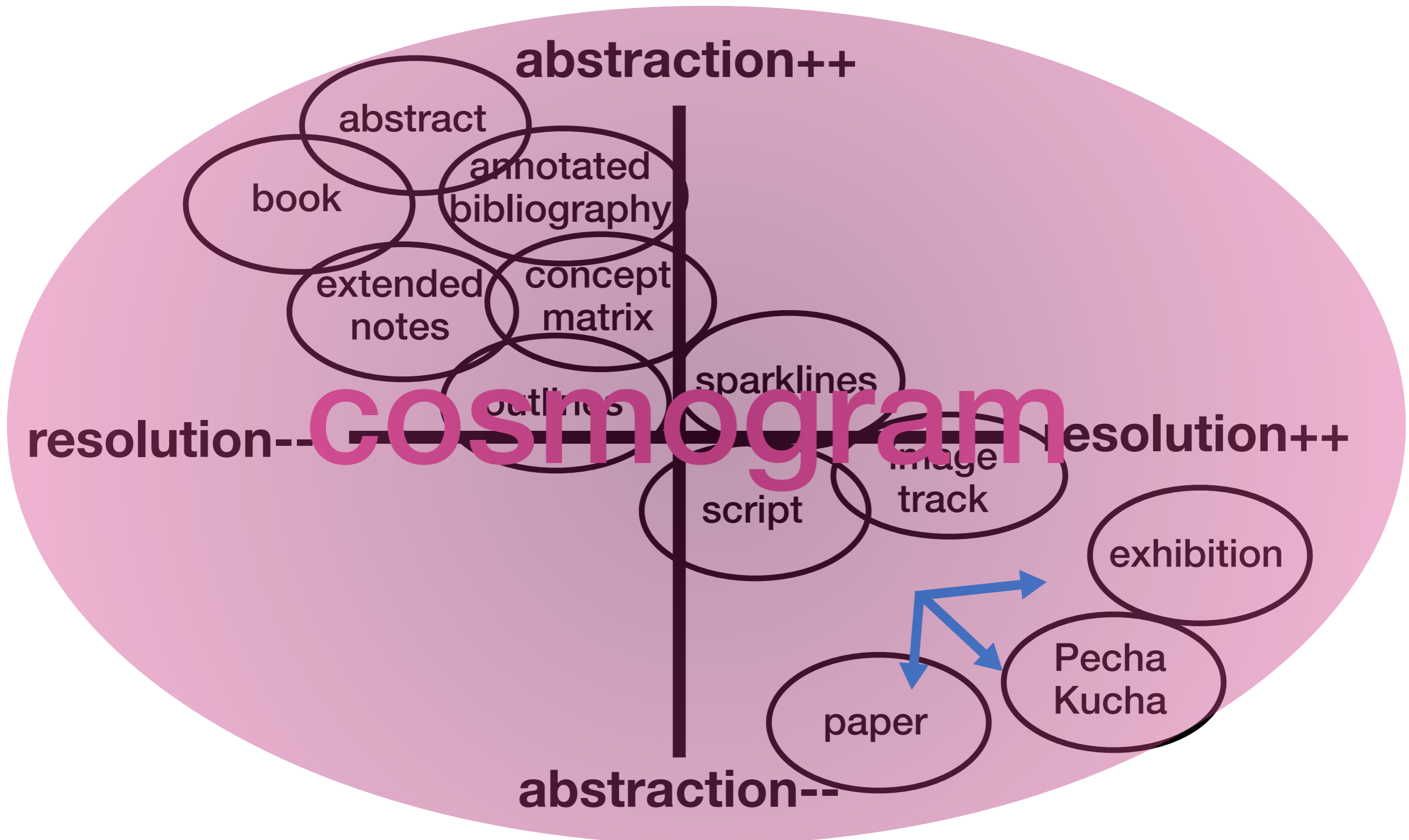
image  
track

exhibition

paper

Pecha  
Kucha

**abstraction--**





## Homework: Notes toward Your Long Essay

Use your info comic/graphic novel and your notes to generate 7 more note pages for your project.

### 1. STRUGGLES OF THOUGHT

List of 5-10 issues/problems/questions that your info comic/graphic novel struggles over.

- a. If it seems to be only 1, break it up into smaller bits
- b. Try zooming out and framing core issue in different contexts

### 2. WHAT IS? and WHAT COULD BE?

List of Old Ways and New Ways of Seeing that your paper could address around topics:

- a. raised by your info comic/graphic novel
- b. connected to its field of study or practice
- c. connected to info comics/graphic novels, knowledge, research education, society ...

### 3. WHY? and HOW?

Focus on main stakeholders of your paper (field) and PK (general audience)

- a. WHY: what perspectives/contexts/values do stakeholders bring, what's at stake for them?
- b. HOW: what actions/next steps/questions might you move them toward?

### 4. CALLS TO ADVENTURE and CALLS TO ACTION

For each stakeholder, brainstorm:

- a. specific possible adventure calls using different mixes of logos, pathos, ethos
- b. specific possible action calls using different mixes of logos, pathos, ethos

### 5. STAR MOMENTS

From your info comic/graphic novel:

- a. select several of your favorite parts or features
- b. how could contribute to your struggle to thought?

### 6. KEY CONCEPTUAL POINTS AND MOVES

Return to you spreadsheets and extract

- a. key concepts that you can use to build your theory
- b. specific argumentative moves (invention, definition, comparison, discrimination, opposition, analogy, inversion, surprise, summation) you can emulate

### 7. EUREKAS!

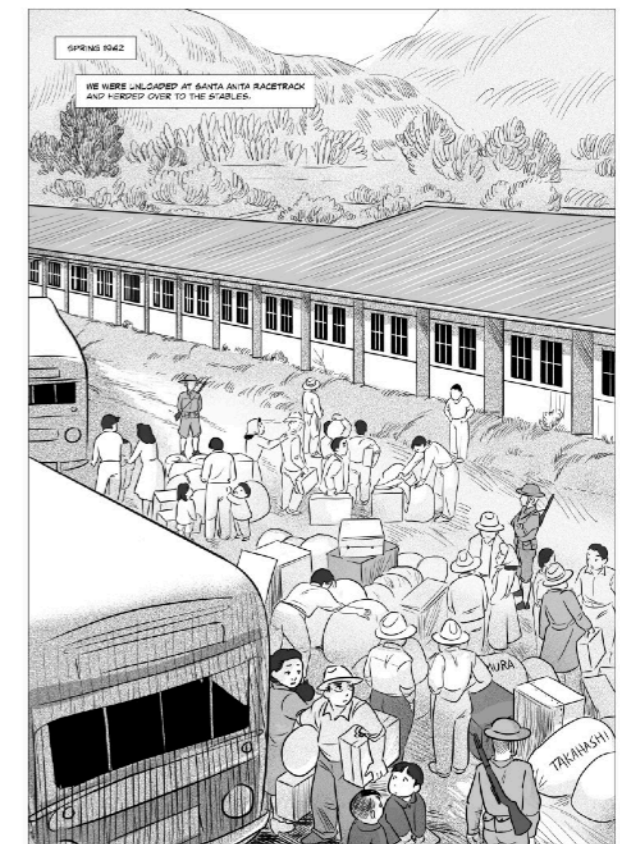
Mary Eng  
ENGL 1168  
4/9/2020

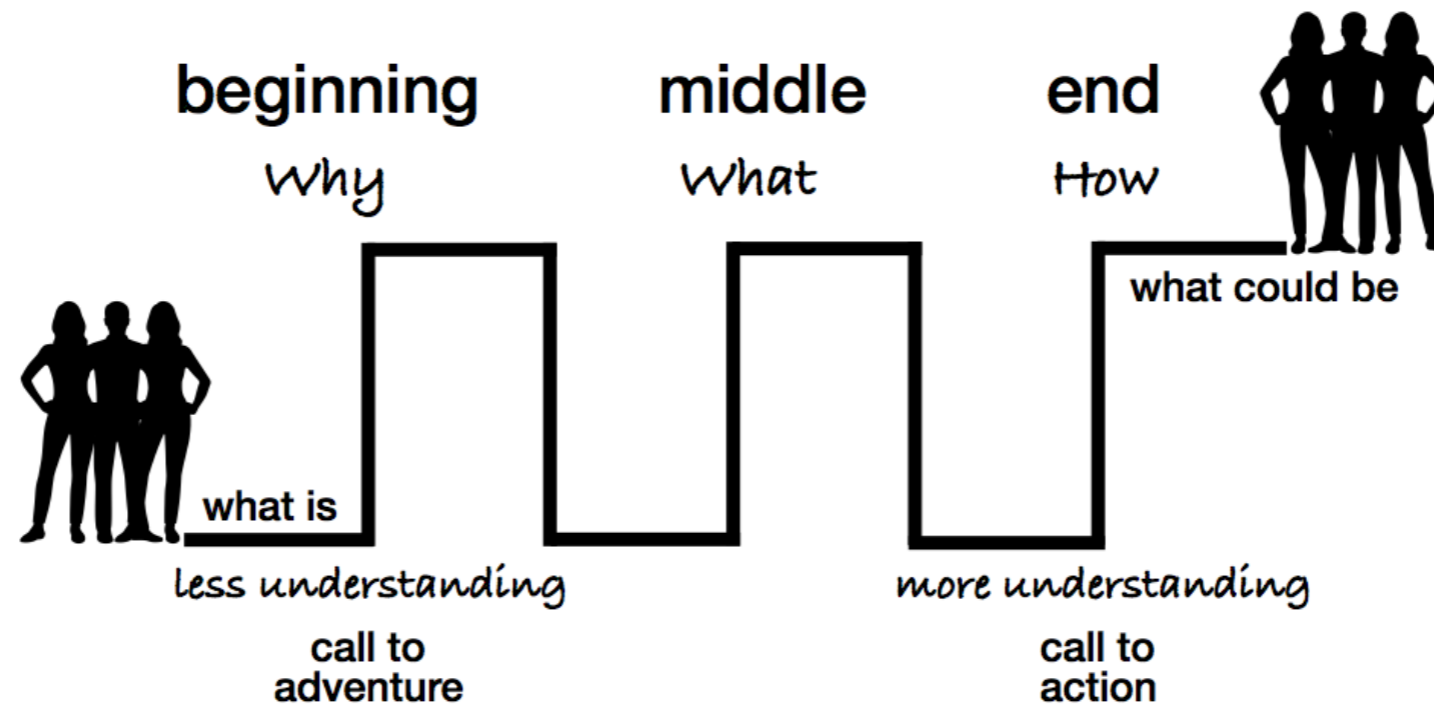
Notes on *They Called Us Enemy*

1. Struggles of thought
  - a. Racism
  - b. Immigration
  - c. Identity
  - d. Sexual orientation
  - e. Cultural diffusion
  - f. View of Japanese Americans during WW2
    - i. Loyalty to Japan or the USA?
  - g. Deprived of rights
    - i. Deportation
  - h. Power of democracy
2. What is? And what could be?
  - a. Showed a new side of WW2
  - b. Old way: war time detention/relocation of Japanese Americans
  - c. New way: US gov't was wronged, and surviving Japanese Americans were issued a check years later
3. Why? And How? - stakeholders of paper
  - a. Immigrants - shows how US can turn on them in advent of viewing their ethnic country as the enemy
  - b. "White" Americans - give them a perspective of Americans of different ethnicity
  - c. Policy makers - show consequences of their actions
  - d. How: keep an open mind
4. Calls to Adventure and Calls to Action
  - a. Immigrants
    - i. Being in a situation where US is at war with your mother country
  - b. Policy makers
    - i. Think about how people would be affected
5. Star moments
  - a. George seeing their relocation as an adventure, while his parents were deeply upset and humiliated
    - i. Contrast between parents and children's perspectives
  - b. George's mom and dad refusing to pledge unconditional loyalty to US
    - i. Hypocrisy of pledging loyalty to a country that is detaining you

- c. George's father saying that US still has the best government because of the powers of democracy
- d. President Reagen issuing an apology to detainment of Japanese-Americans during WW2
  - i. Shows that democracy does change

6. Key conceptual points and moves
  - a. Immigrants' identity conundrum
  - b. It's not that easy to just "say no" when the government is evicting you
  - c. Adapting and adjusting
  - d. Racism against people who look like the enemy
  - e. Building a new reputation for Asian-Americans
7. Eureka!
  - a. George Takei paving the way for new generation of Asian-Americans in film and social issues

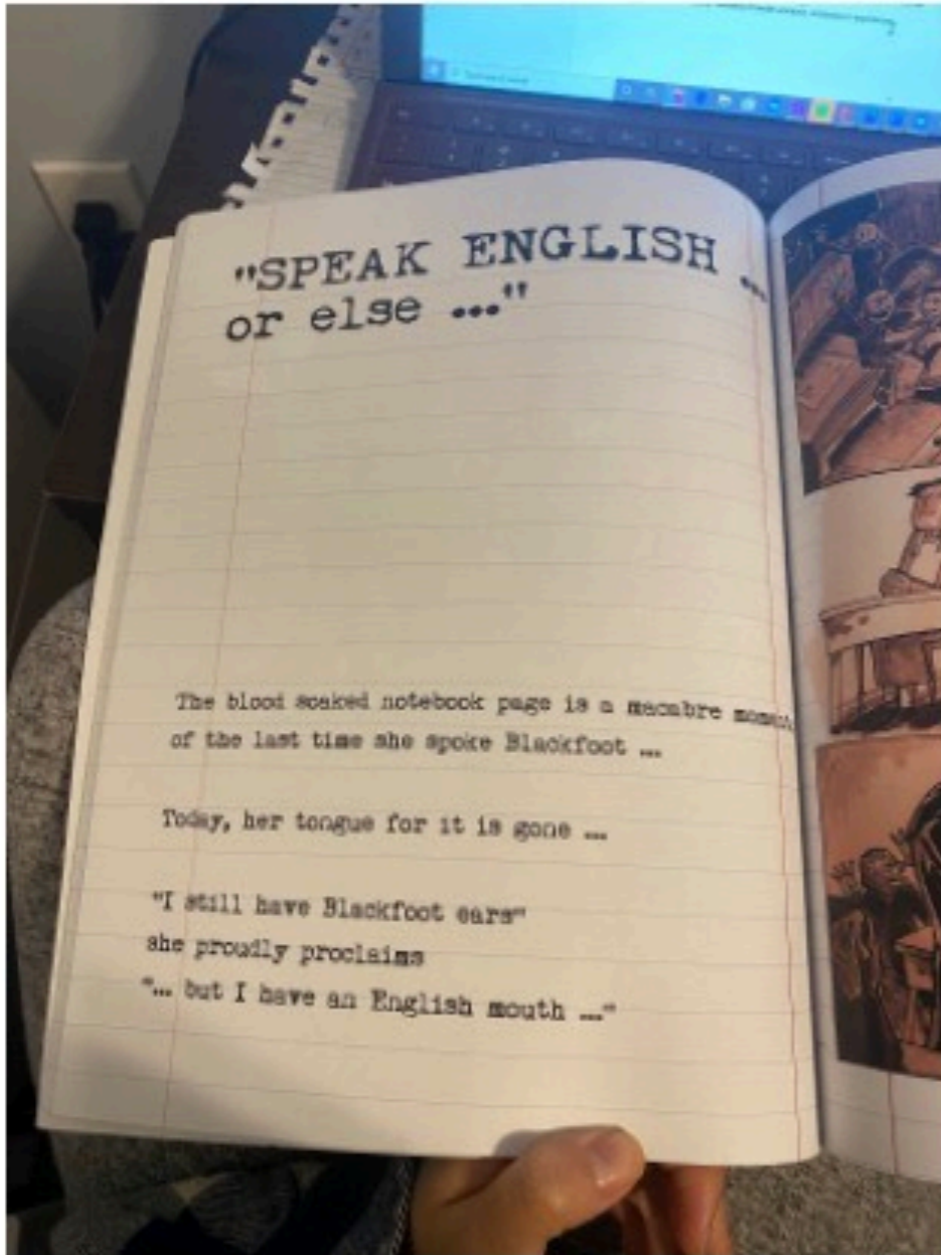




Use your paper and presentation to present arguments, stories, and images that create resonances between your theory and your target audience or stakeholder: try to transport them from *what is* to *what could be*.

<p><b>Beginning: What Is?</b> Who are your stakeholders?</p>	<p><b>Middle: Contrast of What Is/Could Be</b> What makes the concept distinctive?</p>	<p><b>End: What Could Be?</b> How can project best succeed?</p>
<p><b>Why</b> is your concept important to each stakeholder?</p>	<p><b>What</b> are the core issues and potential solutions?</p>	<p><b>How</b> does your concept engage each stakeholder?</p>
<p>What is the <b>adventure</b>, what's at stake for each stakeholder?</p>	<p>What are the key <b>perspectives</b> and <b>challenges</b>?</p>	<p>What <b>action</b> can your stakeholders take?</p>





Beginning: What Is?	Middle: Contrast of What Is/Could Be	End: What Could Be?
<p>Who are your stakeholders?</p> <ol style="list-style-type: none"> <li>1. Native American survivors of residential schools</li> <li>2. Descendants of Native American survivors of residential schools</li> <li>3. Non-Native Americans</li> <li>4. All Indigenous People</li> <li>5. Political Leaders</li> <li>6. Religious Leaders</li> <li>7. Teachers</li> <li>8. Law enforcement</li> <li>9. Doctors</li> <li>10. Historians</li> </ol>	<p><b>What makes the concept distinctive? Old vs New</b></p> <ul style="list-style-type: none"> <li>• We should only look at statistics/data in history, to take action that leads to change</li> </ul> <p>-&gt; The real, raw stories of people who experienced history are just as, if not more, valuable than data</p> <ul style="list-style-type: none"> <li>• Residential schools were a thing of the past (History is not relevant now)</li> </ul> <p>-&gt; The last residential school only closed in 1996 and the effects can still be felt today (understanding history is important in understanding how we got to where we are now and point to directions/answers on how to solve current issues)</p> <ul style="list-style-type: none"> <li>• Schools teach everything students need to know, no new changes to education are needed</li> </ul> <p>-&gt; With the case of residential schools, there are significant gaps that need to be filled. Changes are needed to increase information shared</p>	<p>How can project best succeed?</p> <ul style="list-style-type: none"> <li>- Show how info comic can help answer these problems <ul style="list-style-type: none"> <li>- Info comic allows for multiple people to share their stories</li> <li>- Allows them to be more personable</li> <li>- Allows for showing timelines of events</li> <li>- Allows for knowledge to be shared</li> </ul> </li> </ul>
<p>Why is your concept important to each stakeholder</p> <ol style="list-style-type: none"> <li>1. They experienced the horrors of residential school <ol style="list-style-type: none"> <li>a. They are trying to recover from trauma</li> </ol> </li> <li>2. They are affected by members who deal with trauma in negative ways</li> <li>3. They are the majority but are unaware of what happened <ol style="list-style-type: none"> <li>a. They have power to prevent it from happening again</li> </ol> </li> <li>4. Residential schools reflect a broader idea of wanting to suppress indigenous culture</li> <li>5. The leaders before them</li> </ol>	<p>What are the core issues and potential solutions?</p> <ul style="list-style-type: none"> <li>• Stereotypes cause bias that leads to people not listening <ul style="list-style-type: none"> <li>o Increase availability and exposure to real stories</li> <li>o Educate about issues</li> </ul> </li> <li>• Personal, real stories are not seen as valuable or convincing as data <ul style="list-style-type: none"> <li>o Show importance of stories</li> </ul> </li> <li>• Gaps in education <ul style="list-style-type: none"> <li>o Increase resources and access to ways to create new supplies and resources for learning</li> </ul> </li> </ul>	<p>How does your concept engage each stakeholder?</p> <ol style="list-style-type: none"> <li>11. Native American survivors of residential schools <ol style="list-style-type: none"> <li>a. Their stories are important in teaching the history of residential schools and preventing it from happening again</li> <li>b. Way for others to understand their struggle</li> </ol> </li> </ol> <p>Descendants of Native American survivors of residential schools</p> <ol style="list-style-type: none"> <li>c. Their stories are</li> </ol>



# Sample Argument Outline

The following is a basic outline of an argument essay. Keep in mind that there are many possible organizations; there are several ways to structure an effective argument that vary in the amount of detail. Always check with your instructor in regard to the organization of your essay. (Disclaimer: the following argument is not intended to represent the views of the UWC.)

## Introductory Section

**Thesis** (claim and reason): The American government should lift economic sanctions against Iraq, because this policy does more harm than good for both countries.

## Body Sections

### Section I

**Claim:** The sanctions have not accomplished their goal.

**Evidence:** logical appeal (facts, expert authority)

- Saddam Hussein is still in power
- other dictators have withstood sanctions (Fidel Castro)

### Section II

**Claim:** Rather than hurting Saddam, the sanctions only make life worse for the people of Iraq

**Evidence:** logical appeal (statistics), ethical appeal (fair and humane), emotional appeal

- goes against American ideal of helping other people
- thousands of Iraqi children die each month sanctions continue
- restrictions on medicine and food hurt the poorest people first

### Section III

**Claim:** Lifting sanctions would benefit the American economy by increasing oil production

**Evidence:** logical appeal (facts), emotional appeal

- would cut down on gas and oil prices

### Section IV -- Dealing with the Opposition

**1st Opposing View:** Sanctions are necessary to prevent Iraq from supporting terrorism and becoming a regional problem again

**Strategy for Response:** Concede that we want to prevent more conflict and stop terrorism...but we should lift sanctions gradually, and maintain a military presence in the area (compromise)

**2nd Opposing View:** Lifting sanctions would make the U.S. look weak

**Strategy for Response:** It is the humane and fair action to take; also, it is in the best interest of the United States and encourages a terrorist sentiment (rebuttal)

### Conclusion

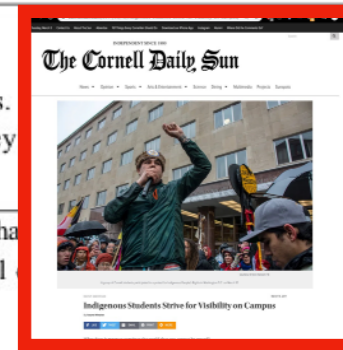
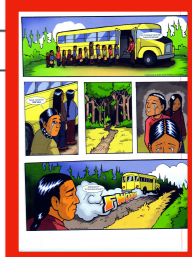
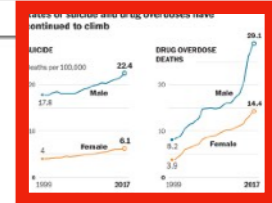
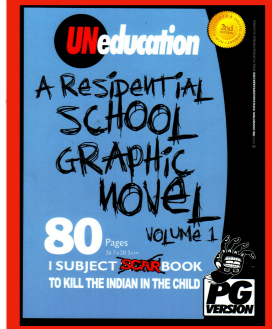
End with a conclusion that suggests the larger importance of this issue. Create a final statement that is powerful and memorable.



## Essay outline

Title: Genetically Modified Food should be banned

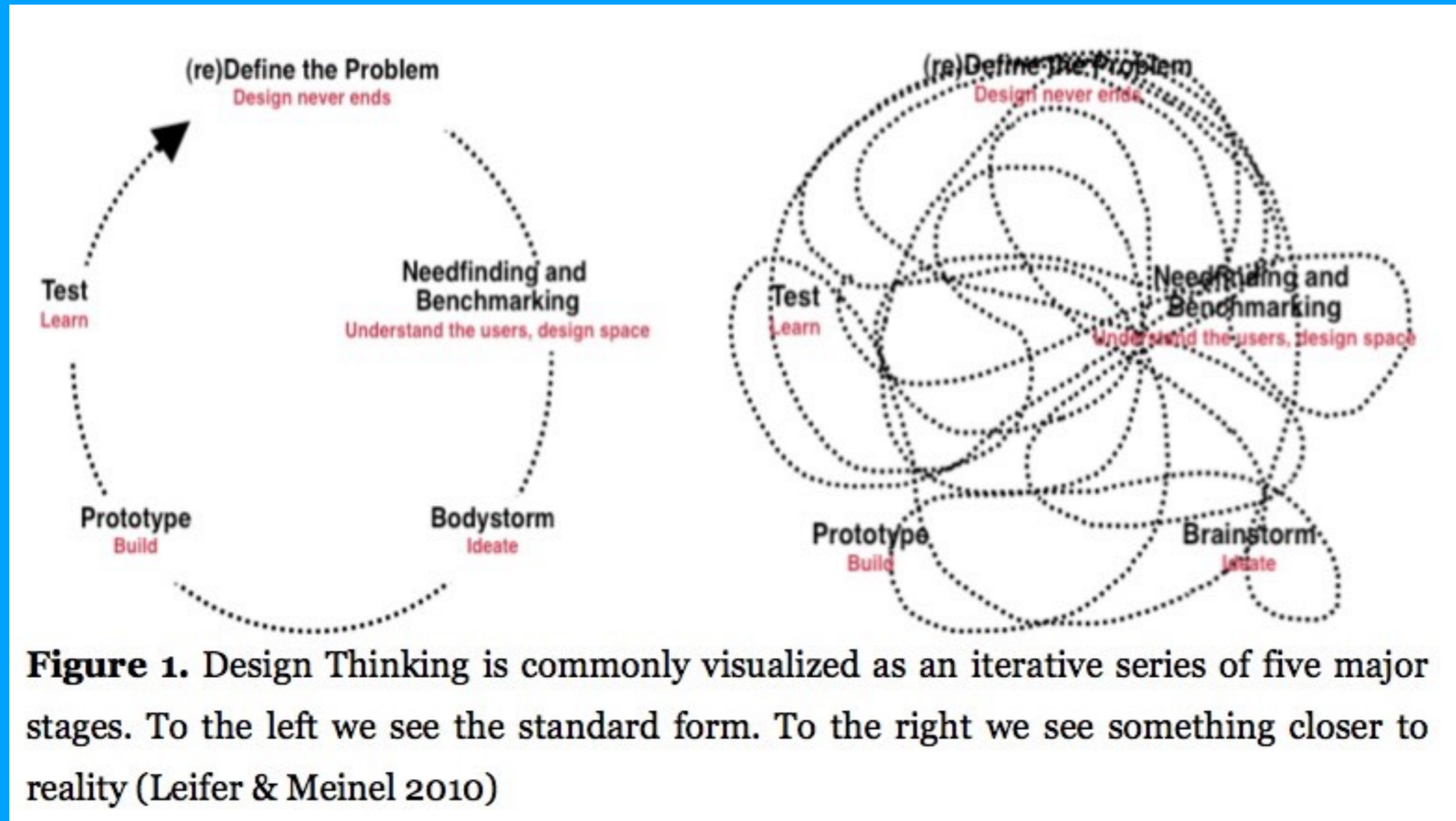
Introduction Paragraph	
Hook	Do you know the food you are eating how it plant? Have you ever wondered whether these food are safe?
Thesis statement	The government should regulate Genetically Modified Food
Controlling Idea 1	GM food is not safe.
Controlling Idea 2	GM food is harmful to the environment.
Controlling Idea 3	GM food market cause economic inequality.
Body Paragraph 1	
Topic Sentence	GM food brings potential risk to human's health.
Support:	A: The pesticide which is built by GM plant is toxic. B: Cause disease or create new disease. C: Unknown effects on human health.
Body Paragraph 2	
Topic Sentence	GM crops plantings damaging on environment.
Support:	A: Harm to other organisms or species. B: Harm to soil.
Body Paragraph 3	
Topic Sentence	Bringing GM food to market cause impact on food price and global imbalance.
Support:	A: The patents of GM food create new type monopoly. B: Rich countries can get more profits than poor countries.
Body Paragraph 4	
Counter argument	GM food helps the hunger of third world nations.
Refutation:	A: GM crops have high social and environmental costs. B: Poor people in third world nations have no money
Conclusion	Genetically modified food cause potential risk and harm the environment. Moreover, it brings the impact on global economy. GM food should be banned.



Why?  
What is?  
How?  
What could be?



# Design Thinking Process



**Writing is also Non-Linear**



# Horton's 10 Stages of Longer Essay

**1. Beginning before Beginning**

**2. Listening Habit**

**3. Generating Materials**

**4. Note-taking**

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**6. Incubation Stage**

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**8. Writing the First Draft**

**9. Revising the First Draft**

**10.Editing the Final Draft**



**StudioLab**

**Popular  
Culture**

**School/  
Career**

**Family**

**Community/  
History**





# Cosmogram

**Ulmer's EPS: Existential Positioning System**



- **Clarify Core Interests**
- **Connect Memories and Hopes**
- **Map Important Life Terrains**
- **Identify Value and Power Sources**
- **Model Micro and Macro**
- **Find Guidance for Life**



# Cosmogram

The diagram is a 2x2 grid with a vertical line and a horizontal line intersecting at the center. The title 'Cosmogram' is positioned at the top center. The four quadrants are labeled as follows: top-left is 'Popular Culture', top-right is 'School/Career', bottom-left is 'Family', and bottom-right is 'Community/History'.

**Popular  
Culture**

**School/  
Career**

**Family**

**Community/  
History**

# Cosmogram

## Ulmer's EPS: Existential Positioning System

1. Identify a key/enigmatic event in each quadrant\*
2. Describe key features or context
3. Note the hopes shaping each quad
4. Explore any tension or paradox
5. Cycle around, zoom in/out, reframe, etc.
6. Look for patterns, flashes of future

\* Feel free to substitute in 'Religion,' 'Street,' etc.



# Design Challenge



**Compose a story across your three ecologies**



rock & roll  
JIMI HENDRIX  
solo + band  
counter-culture

LAW & ART  
critical thinking  
creativity  
performance studies

Brother & me  
care & competition  
expectations  
memories

NASA space race  
science exploration  
NATION PATRIOTISM  
challenger disaster



# StudioLab



STORY, DESIGN, ACTION | GLOBAL DEVELOPMENT | LITERATURES IN ENGLISH | HOSPITALITY | INFORMATION SCIENCE | MAKE MEDIA | RESOURCES | DOWNLOADS

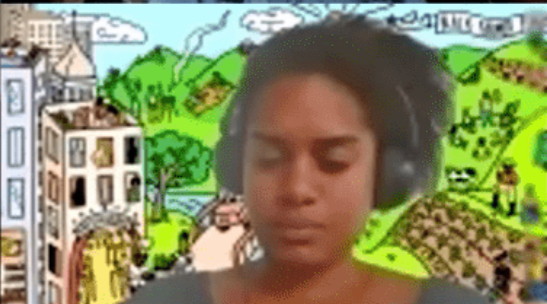
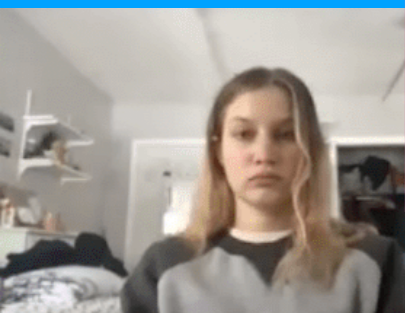
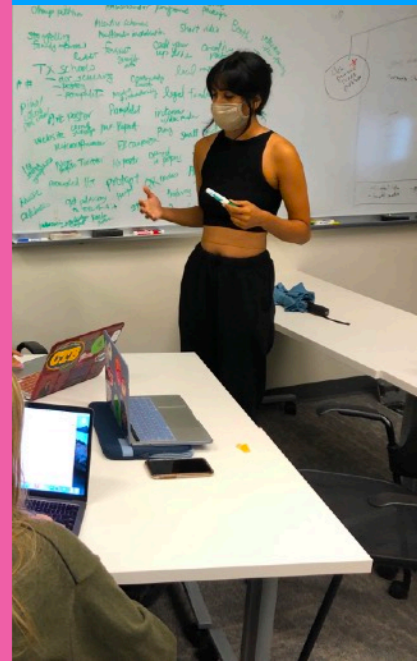


NEW YORK STATE 4-H, JUNE 27-29, 2023, CORNELL UNIV.

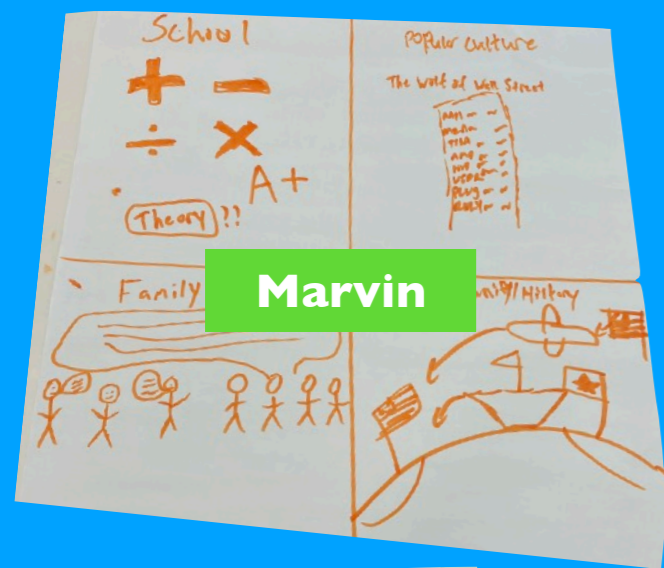


The three-day workshop "Story, Design, Action" focuses on careers paths in Humanities, Global Development, Hospitality, and Information Sciences, showcasing projects by Cornell undergraduates working in StudioLab design teams. Through demos and hands-on exercises, youth from across New York State explore different programs and quads, collecting images and information for their own path-breaking performances of worldmaking.

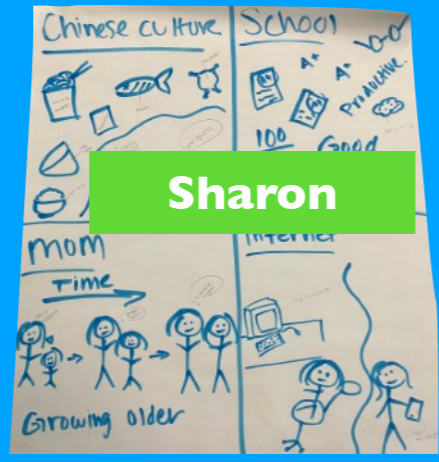
DESIGN PROJECT: CAREER PATHS IN WORLDMAKING



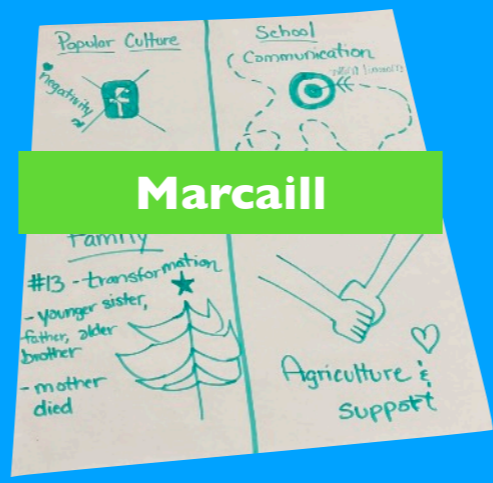




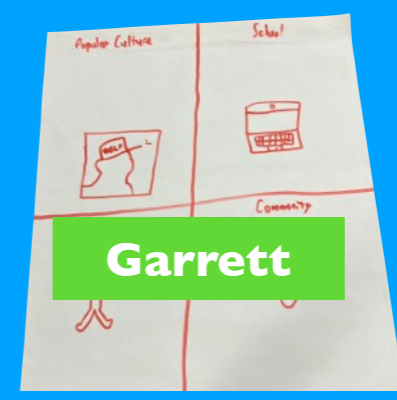
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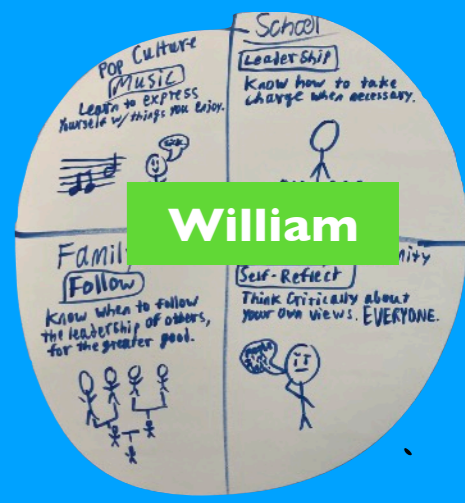
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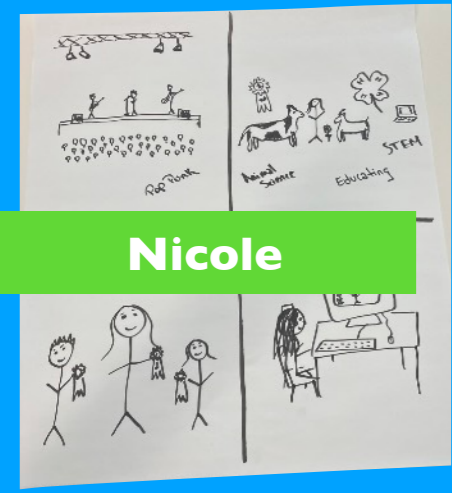
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**Garrett**



**William**



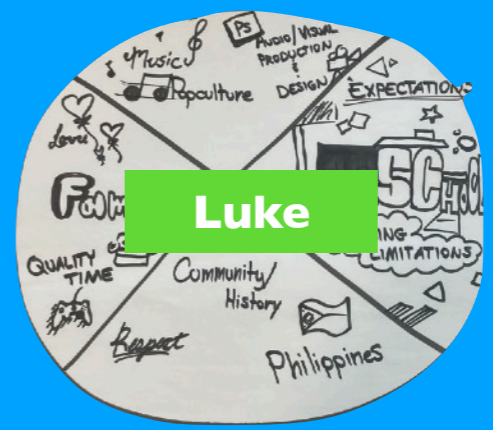
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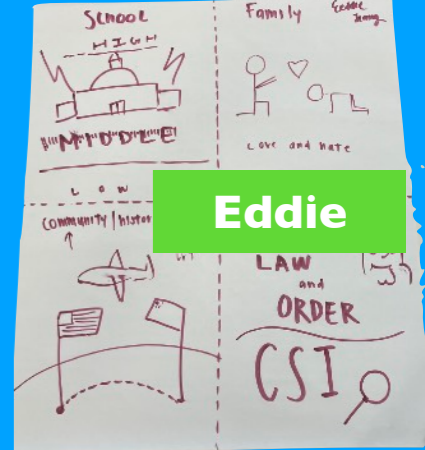
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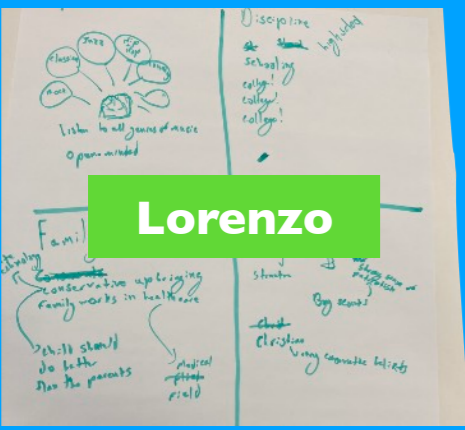
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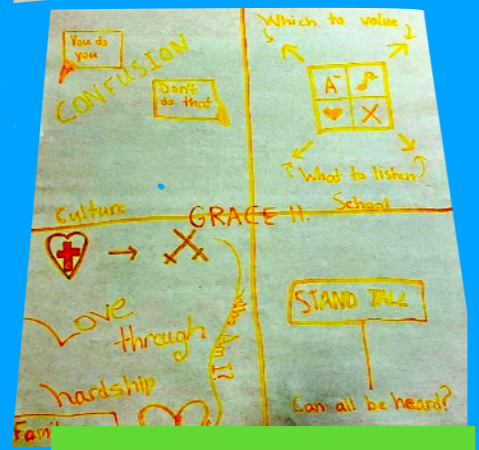
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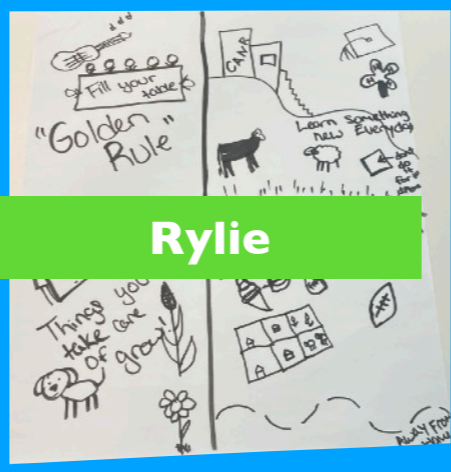
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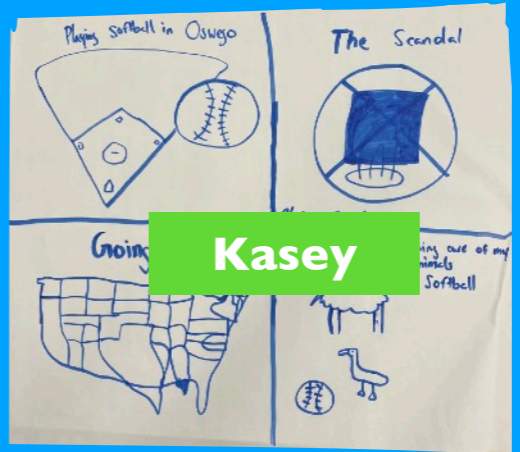
**Lorenzo**



**Grace**



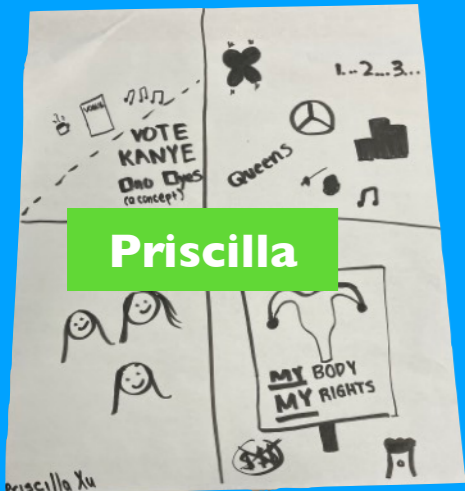
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**Kasey**



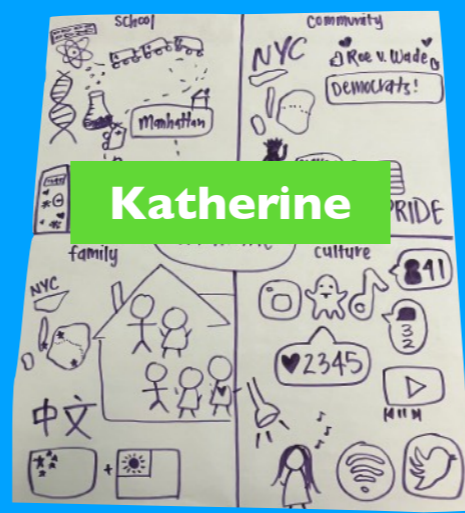
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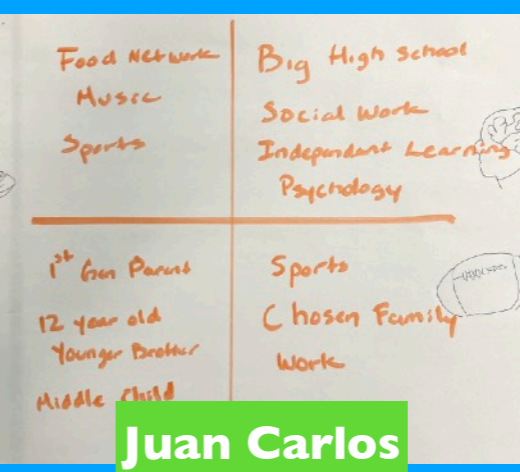
**Priscilla**



**MacKenzie**



**Katherine**



**Juan Carlos**





# Cosmogram

## Ulmer's EPS: Existential Positioning System

**1. Identify a key/enigmatic event in each quadrant\***

**2. Describe key features or context**

**3. Note the hopes shaping each quad**

**4. Explore any tension or paradox**

**5. Cycle around, zoom in/out, reframe, etc.**

**6. Look for patterns, flashes of future**

**\* Feel free to substitute in 'Religion,' 'Street,' etc.**

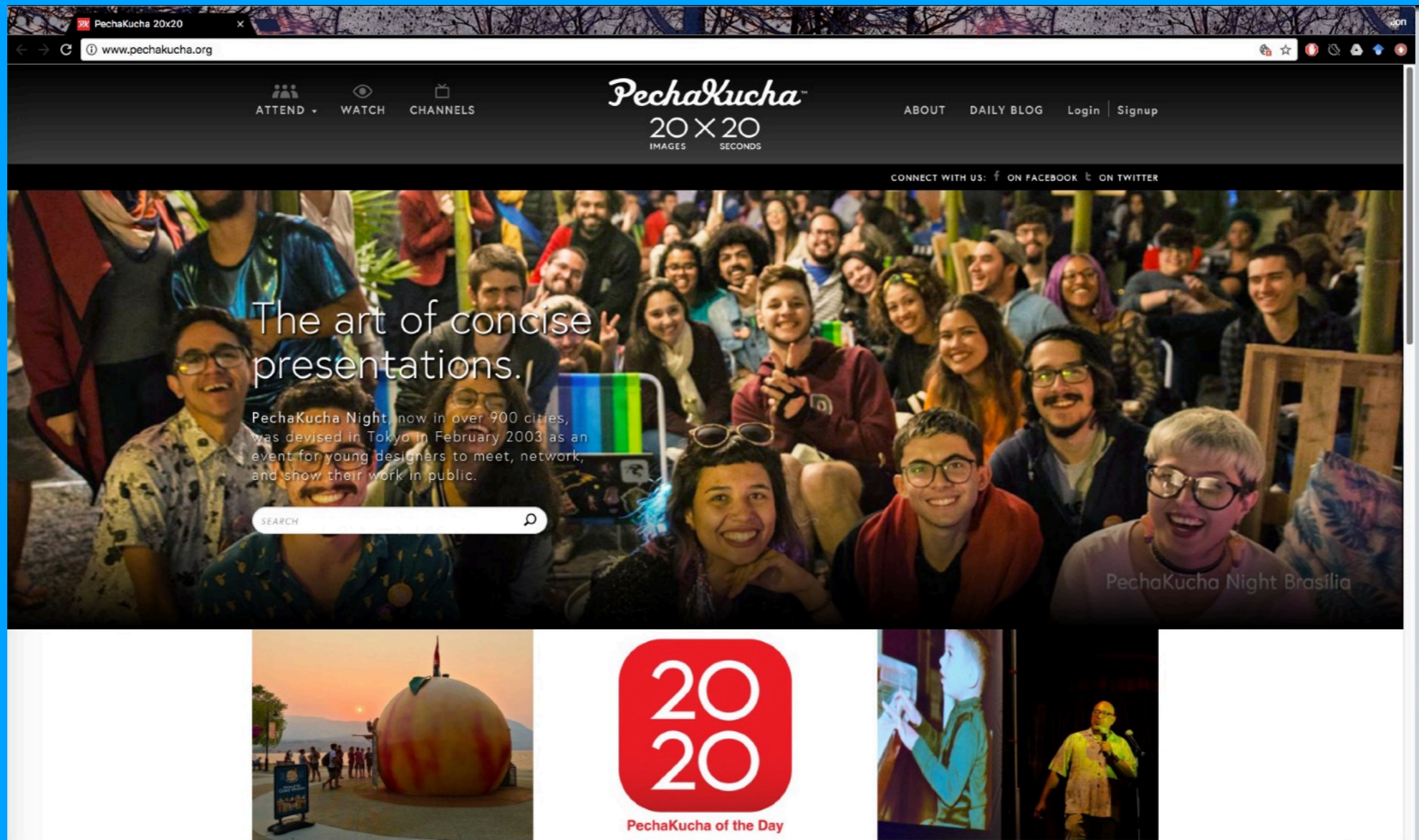




# Homework

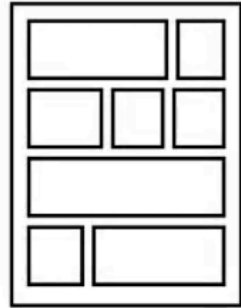
- Read/reread book using **cosmogram**
- Generate **extended notes**
- Build **conceptual matrix** from bibliography and readings
  - extract **key concepts**
  - use rows and columns to find **patterns**
- Revise **abstract** to sharpen thinking

# PechaKucha



# 20x20





# Information Comic CAT Analysis

By Benjamin Yeo

## Dictionary

Search for a word



**com·ic strip**

*/'kämik ,strip/*

*noun*

a sequence of drawings in boxes that tell an amusing story, typically printed in a newspaper or comic book.

"a continuing story in comic-strip form"