

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

Conceptual Matrix from research

	Life on Earth is an individual, Margarida Hermida	The Character of Physical Law, R Feynman	Mineral–organic interfacial processes: Potential roles in the origins of life, Cleaves II et al.,	A third transition in science? Kauffman and Roli	YOU
Key concepts					
Key metaphors					
Key images					
Key citations					
Mix of ethos/ pathos/logos					
Other significant traits/patterns/ differences					
Annotation summary					

Matrix Workshop

- **Matrix as seedbed: agri/cultural creativity**
matrices key to linear algebra: re/birthing of X
- **10-15 min: apply Extended notes to 5 key texts**
bibliography: whywhathow/ what is/could be etc
- **5 min Use categories of ext notes as column**
headings/ROWS? of conceptual matrix: make the
bed
- **10-15 min Use ext notes of book and key articles to**
populate matrix: seed the bed!
- **10 min Look for conceptual patterns, blank spots,**
alliances, battlelines: grow the bed
- **5 min Extract key concepts as possible topics,**
organizing structures, etc: harvest the bed
- **5-10- min Use key concepts to create more powerful**
matrix: consult cosmogram and remake the bed

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

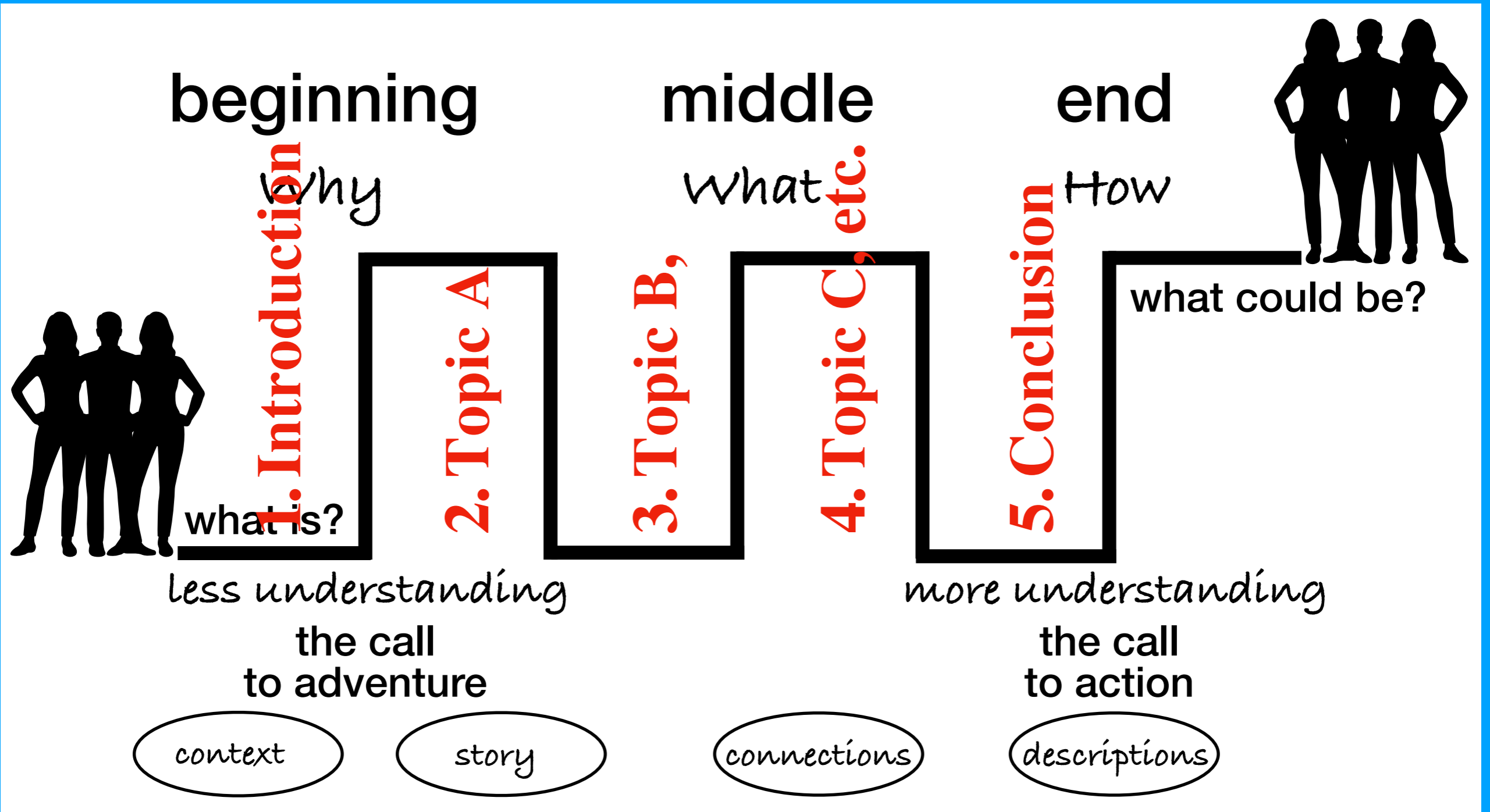
5. Cycle around, zoom in/out, reframe, etc.

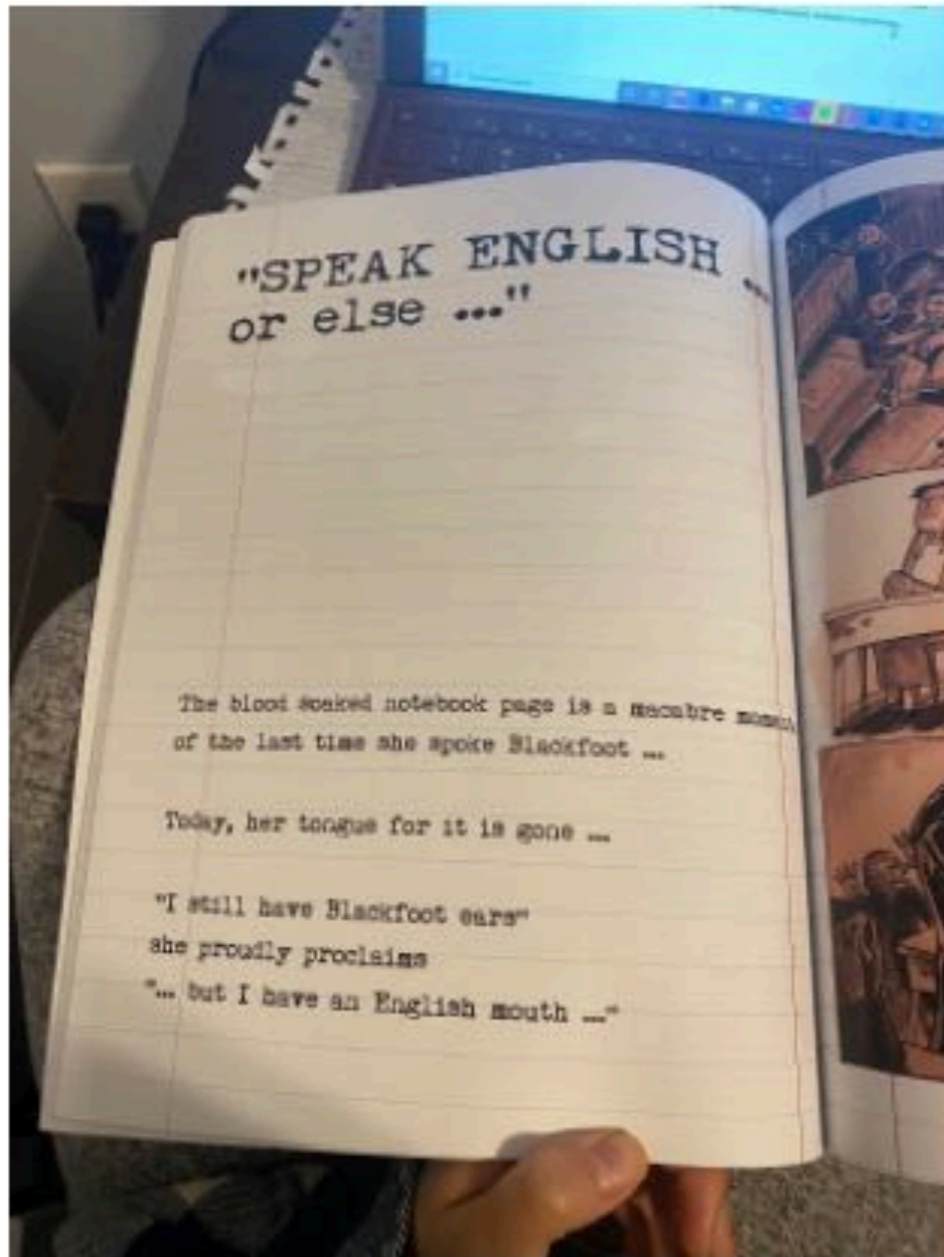
6. Look for patterns, flashes of future

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



WhyWhyHow Sparkline





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

Hook

The Oscar-winning movie *Argo* (2010). How the west portrays Iran and Iranians: anti-US, brainwashed, violent... BUT IS THIS THE MOST ACCURATE DEPICTION OF IRAN?



Introduction:

When the western world reports and discusses news events about an authoritarian state like Iran, we usually treat the nation itself, its government, religious powers, and the citizens as a whole, homogenous entity. Additionally, we tend to assume that all Iranians share a set of common culture, values, and political opinions, which is often distinctive from or even on the opposite side of western norms. However, through Marjane's candid observations and reflections of her country Iran, *Persepolis* offers a new perspective on understanding a foreign, 'enemy' state.

Body paragraphs

1. The government, the religious powers and the people of Iran are tightly interconnected entities; it is impossible to isolate one from the others.
 - a. Western media's arbitrarily-constructed message that "only blame the government, the people are innocent" is therefore intrinsically naive.
 - b. Even though one could argue that some Iranian citizens are victims of brainwashing, they are still the power foundation of their oppressive government (army, spies, etc.).
 - c. How the government and the people are inseparable: government exercises top-down control: ruling class brainwashes teachers; teachers brainwash students. Also shows that people might not have a choice because they are brainwashed from a young age.
 - i. Dad: "God did not choose the king."
 - ii. Marjane: "He did so! It's written on the first page of our schoolbook."



3. With insights I and II in mind, our media should study, interview, and report Iran or any other authoritarian states with as little preconceived notion as possible. We should
 - a. Fully dissect the diverse groups that constitute the Iranian population before forming any opinions, and strive to display as many different scenes, stories, opinions and voices from these groups as possible.
 - b. Criticize the government and their supporters, while understanding the reason that certain people support their government (and sympathize with them).
 - c. Read more books and stories like *Persepolis*.
 - d. These would provide the western world access to a true Iran, while reducing existing misconception and discrimination.
4. Iranians who are not brainwashed/ Iranians living abroad also have responsibilities.
 - a. It is also equally significant and necessary to speak out their own experiences and opinions. Eliminating asymmetric information between nations requires a mutual effort. In addition to western media, Iranians themselves should learn from Marjane, for true history involves both third- and first-person perspectives.
 - b. This would help build a better image of Iran in the global stage.



Essay Outline

Introduction

- a. Hook: With the bombing of Pearl Harbor on December 7, 1941, the United States declared war on Japan. In just 35 minutes, Japan became the enemy, but what did that mean for Japanese-Americans?
- b. George Takei gives a voice to the 120,000 Japanese Americans who were unconstitutionally detained during World War II in his graphic memoir, *They Called Us Enemy*.
- c. Thesis: Takei tells his story in the form of a graphic novel to easily show the different perspectives of Japanese Americans: child, parent, and patriot.

Body 1

- a. Takei shows his story mainly through the eyes of his five-year-old self. He didn't understand why there were two soldiers at the doorstep, ordering his family to leave their home so abruptly. He thought they were going on an adventure to an interesting place called Arkansas.
- b. By using panels, Takei is also able to show his parents' perspective of the situation juxtaposed in his. His parents had lost their property, bank accounts, and their constitutional rights.



c.



- iv.
- v. Anger and pain of being evicted without any charges
- vi. Makes reader understand how unethical it really was

Body 2

- a. Comparison to other documents of the Japanese-American internment camps
- b. Graphic novel vs photographs:



- i. Japanese-American Soldier, Ted I. Miyata, helping his mother prepare to go to an internment camp., c.1942. Artstor.
[Library.artstor.org/asset/ARTSTOR_103_41822001761897](https://www.artstor.org/asset/ARTSTOR_103_41822001761897)
- ii. Graphic novel art is able to capture the emotions in the people better

Body 4

Media Cascade through Project

Beginning

->

Middle

->

End

Scoping/Research/Ideation

Composing/Drafting/Prototyping

Revising/Finalizing/Delivering

abstraction++

abstract

book

annotated
bibliography

why
extended
notes

concept
matrix

what

How



what could be?

resolution--



what is?

less
the call

outlines

sparklines

script

image
track

resolution++

more
time

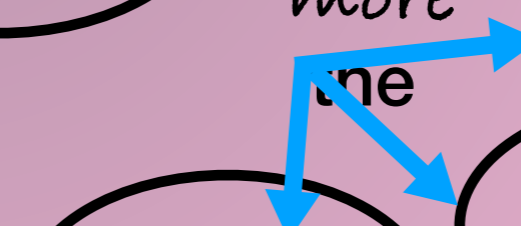
exhibition

paper

Pecha
Kucha

abstraction--

Cosmogram



Project 5/6

- **Select and summarize books**
- **Gather articles and perspectives**
- **Strengthen your abstracts**
 - Concepts from course readings
 - Concepts from external research
- **Draft your essay for peer editing**
- **Draft your Pecha Kucha**