



Writing Seminar





Projects 5 and 6 Combined: Longer Essay and Pecha Kucha

Project 5: The Longer Essay: Strategic Storytelling

Compose a 2,500-word essay that extends research begun in Project 2, theorizing your concept more in depth and/or from additional perspectives. Your goal is to theorize (struggle into thought, argue with concepts) X, a yet to be determined thesis concerning your concept's what (its meaning, significance for different groups), as well as its why (its value for different groups) and how (its applicability for different groups). Your X is your BIG IDEA OR PROBLEM SET that you will share with others.

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 and utilize appropriate citation style..

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 researching your concept 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 continue researching your concept, taking notes to help you describe and understand their concepts and arguments, in order to develop different perspectives, arguments, and concepts and 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, value, and applicability (or lack)*. Why should your target audience care about your concept 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 concept's "why", "what" and "how." Shuttle between your theory and other theories, between different fields, and between your audience and your subject matter.

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? 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.

Project 6: Micro-PechaKucha: Presenting your Ideas about your X

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

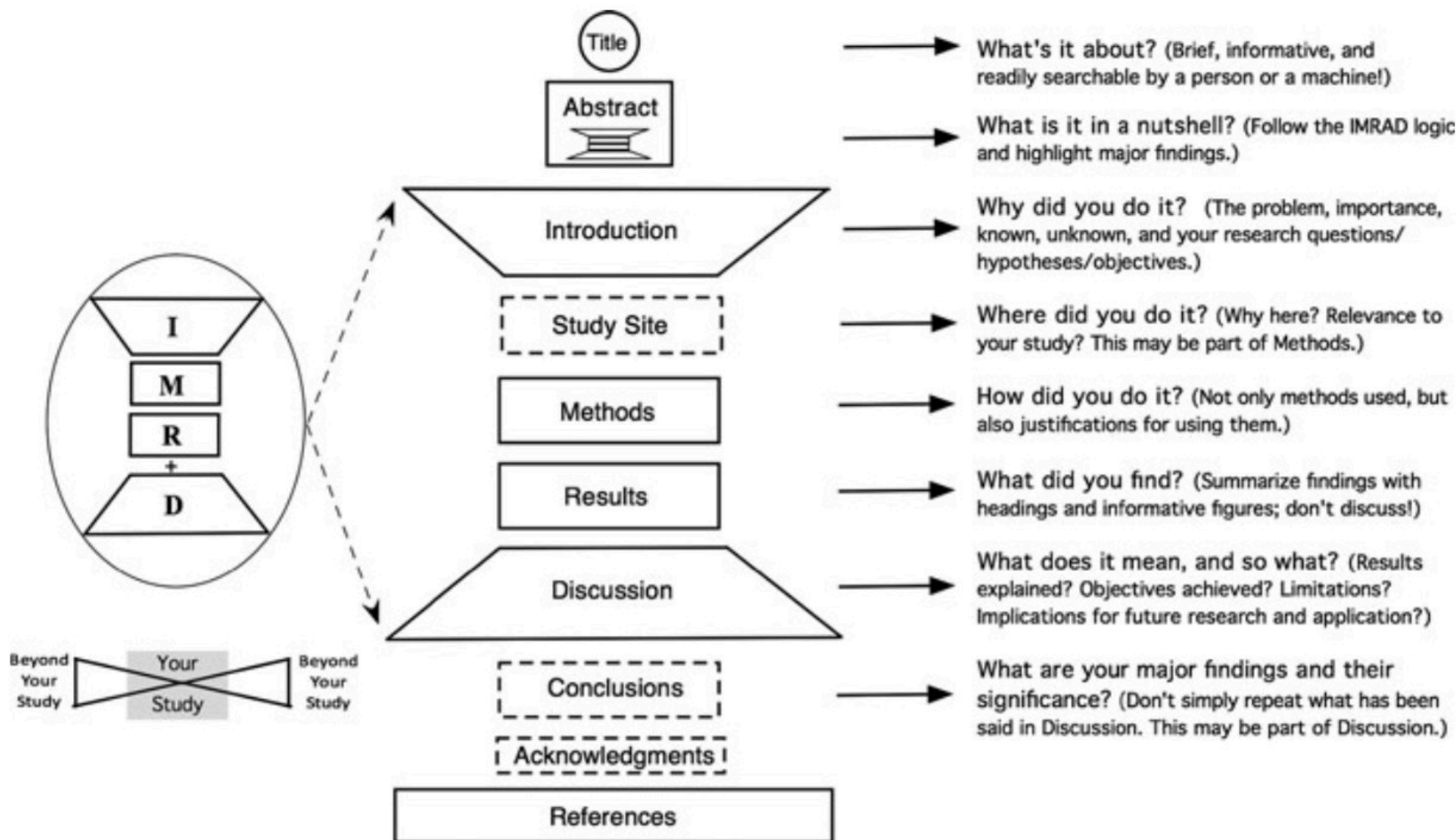
Draft Proj 5 due: T Apr 29 **Proj 6 Pecha Kucha Presentation:** Th May 1 **Proj 5 Final Paper due** T May 14

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**

Outline/Sparkline Workshop

- 1. Revise your outline based on revised abstract**
- 2. Revise your outline using *topics/perspectives/struggles* from your conceptual matrix**
- 3. Revise your outline by rearranging STRUGGLE (X) and EVIDENCE (bibliography, proposal, and info comic)**
- 4. Transform your outline into a WhyWhat How sparkline**
- 5. Transform your sparkline into IMRAD format (Intro, Methodology, Research and Discussion)**
- 6. Transform your sparkline into TOP JOURNAL format.**
- 7. “Matriculate” sparkline with EXTENDED NOTES**
- 8. “Matriculate” sparkline with more DATABASE RESEARCH**



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5	<div><div></div><div><div>Mathematical Programming</div><div>0025-5610 , Monthly</div></div></div>	89	181	5.80

EXTENDED NOTES

7

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!

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Sounds of the Contemporary: Listening to the Present in Richard McGuire's *Here*.


By: Manis, Karl • In: Critique, 2023 • Literary Reference Source

This essay suggests that the sounds in Richard McGuire's *graphic novel Here* provide a readerly experience of the challenges of the contemporary. The difficulties of talking about the present – especially amidst literary inquiry's pressure to periodize – oft... [Show more](#)

Subjects: *Here* (Book : McGuire); McGuire, Richard; Philosophy of time; Vocabulary; [+1 more](#)

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'Inside this membrane is Us. Beyond the membrane, Them': Spatiality in Amruta Patil and Devdutt Pattanaik's *Aranyaka: Book of the Forest*.


By: Mohan, Amrutha; Chandrasekharan, Nair Anup • In: Studies in Comics, Oct2023 • Art & Architecture Source

Forests have always occupied a significant position as places of exile, transformation and retreat in the epics, myths and folklores that are popular in India. A journey into the forest, as depicted in most of these narratives, is often deployed as a metaphor fo... [Show more](#)

Subjects: Comic book writers; *Graphic novels*; Sage; Joint ventures; [+2 more](#)

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Peer reviewed | Academic Journal

Don Quixote Unbound: Intertextuality, Interpictoriality, and Transculturality in Flix's German *Graphic Novel* Adaptation (2012).

By: Altenberg, Tilmann • In: European Comic Art, Spring2023 • Art & Architecture Source

Comics adaptations of literary classics often struggle to step out of the shadow of their model. This article explores how the recent adaptation of Miguel de Cervantes's Don Quixote by German comics artist Flix transposes the Golden Age classic to a con... [Show more](#)

Subjects: *Graphic novels*; Comic books, strips, etc.; Film adaptations; Germany; [+7 more](#)

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Workshop and homework

- Revise abstract and outline/sparkline
 - using IMRaD, Journal, Notes, Database
- Prep for Pecha Kucha workshop
 - 6 slides: images? words? table? calls?

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