



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

Week 12	<p>4/15 Read <i>Queneau, Exercises in Style</i></p> <p><i>McKenzie, Transmedia Knowledge, Ch 1</i></p>	<p>4/17 Outline/Sparkline Workshop <i>Outline/Sparkline worksheet</i></p>
Week 13	<p>4/22 Pecha Kucha workshop <i>Make Media! resources</i></p> <p><i>Slide deck of tools</i></p>	4/24 Workshop
Week 14	4/29 Draft due of Project 6	5/1 Project 5 Presentations
Week 15	5/6 Evaluations	
Finals Week	5/14 Final paper due in Google Folder	

- Name
-  Proj 5.6 pecha kucha
 -  Proj 5.6 x final papers
 -  Proj 5.6 y draft papers
 -  Proj 5.6 revised outline/sparkline
 -  Proj 5.6 revised abstracts

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

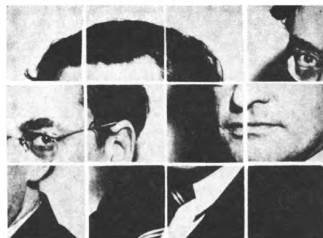
8. Writing the First Draft

9. Revising the First Draft

10.Editing the Final Draft

Abstract Transformation Workshop

1. Revise your abstract using Lanham: focus on **X**
2. Revise your abstract using *topics/perspectives/struggles* from your conceptual matrix
3. Revise your abstract by rearranging **STRUGGLE (X)** and **EVIDENCE** (bibliography, proposal, and info comic)
4. Transform your abstract using Queneau: choose 3 styles and transform abstract: haiku



1231
2312
3123

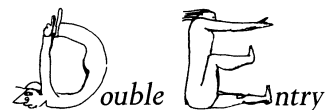
sec: permutations. pages 129-133



In the S bus, in the rush hour. A chap of about 26, felt hat with a cord instead of a ribbon, neck too long, as if someone's been having a tug-of-war with it. People getting off. The chap in question gets annoyed with one of the men standing next to him. He accuses him of jostling him every time anyone goes past. A snivelling tone which is meant to be aggressive. When he sees a vacant seat he throws himself on to it.

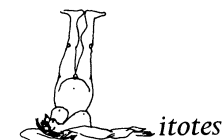
Two hours later, I meet him in the Cour de Rome, in front of the gare Saint-Lazare. He's with a friend who's saying: "You ought to get

19



Towards the middle of the day and at midday I happened to be on and got on to the platform and the balcony at the back of an S-line and of a Contrescarpe-Champerret bus and passenger transport vehicle which was packed and to all intents and purposes full. I saw and noticed a young man and an old adolescent who was rather ridiculous and pretty grotesque; thin neck and skinny windpipe, string and cord round his hat and tile. After a scrimmage and scuffle he says and states in a lachrymose and snivelling voice and tone that his neighbour and fellow-traveller is deliberately trying and doing his utmost to push him and obtrude

21



Some of us were travelling together. A young man, who didn't look very intelligent, spoke to the man next to him for a few moments, then he went and sat down. Two hours later I met him again; he was with a friend and was talking about clothes.

23



In the centre of the day, tossed among the shoal of travelling sardines in a coleopter with a big white carapace, a chicken with a long, featherless neck suddenly harangued one, a peace-abiding one, of their number, and its parlance, moist with protest, was unfolded upon the airs. Then, attracted by a void, the fledgling precipitated itself thereunto.

In a bleak, urban desert, I saw it again that self-same day, drinking the cup of humiliation offered by a lowly button.

24



You ought to put another button on your overcoat, his friend told him. I met him in the middle of the Cour de Rome, after having left him rushing avidly towards a seat. He had just protested against being pushed by another passenger who, he said, was jostling him every time anyone got off. This scraggy young man was the wearer of a ridiculous hat. This took place on the platform of an S bus which was full that particular midday.

25



How tightly packed in we were on that bus platform! And how stupid and ridiculous that young man looked! And what was he doing? Well, if he wasn't actually trying to pick a quarrel with a chap who—so he claimed! the young fop! kept on pushing him! And then he didn't find anything better to do than to rush off and grab a seat which had become free! Instead of leaving it for a lady!

Two hours after, guess whom I met in front of the gare Saint-Lazare! The same fancy-pants! Being given some sartorial advice! By a friend!

You'd never believe it!
26



Summer S long neck

plait hat toes abuse retreat

station button friend

Wrestling with Plato's Fight Club



Fig. 1.1 Cornell entomologist Michael Hoffmann speaks at the March for Science rally, Ithaca Commons, Ithaca, New York, April 22, 2017. (Photo by author)

© The Author(s) 2019
J. McKenzie, *Transmedia Knowledge for Liberal Arts and Community Engagement*, Digital Education and Learning,
https://doi.org/10.1007/978-3-030-20574-4_1

1



Fig. 1.2 Proposed reCLAIM Café for Renne's Corner in the Wisconsin Institute for Discovery by the KAMG group, 2016. (Image by Keegan Hasbrook)

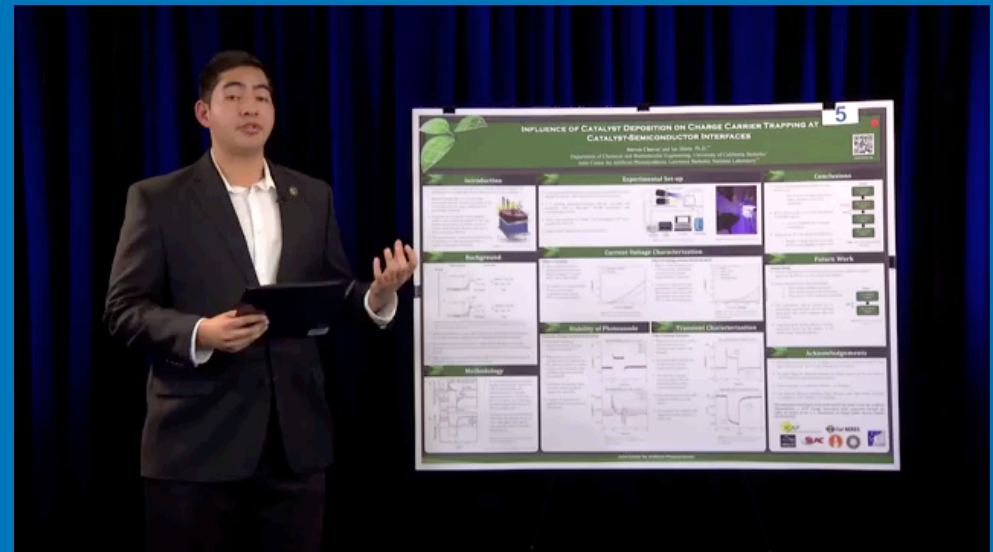
ON THE USE AND ABUSE OF THIS BOOK

To revitalize the liberal arts, we must transform Plato's Fight Club at the levels of space and media, habits and curricula, values and institutions. Given the social, political, and economic pressures on higher education, we cannot rely solely on expert disciplinary knowledge and traditional media genres of expository essays, journal articles, and academic books, as

Transmedia Knowledge

The Space Between Technology and Disability

emerging scholarly genres



T R A N S M E D I A



YOUR

PROJECT

K N O W L E D G E

Info Comics

THE TRACK TO SUCCESS BASED ON PAPERWORKS 2012 BY ELENA GUPTA

4:00 PM. Track practice at Fairmount Public High School...



Alright, girls, great work today. Let's line up and do our cool down stretches.



Don't forget, for those of you who signed up for Fairmount's new peer mentorship program, the first meeting will be at 5 PM.

What a workout! Love this group of girls and can't wait for our homework study session together tonight.



I just don't know what to do. I'm thinking of joining some extracurriculars in high school, but I'm afraid my grades will go down.

Later that evening...



Actually, I used to not be the best student.



And cheerleading...



And musical theater...



Woah, slow down there... Most people don't have a problem with over scheduling, but make sure you don't end up being one of the few who do. Make sure you're doing all of this for the right reasons, and that you don't do too much, too fast.



And chess club...



You're right... At this rate, extracurriculars are going to start seeming more important than school, and it's going to be so hard to juggle it all!

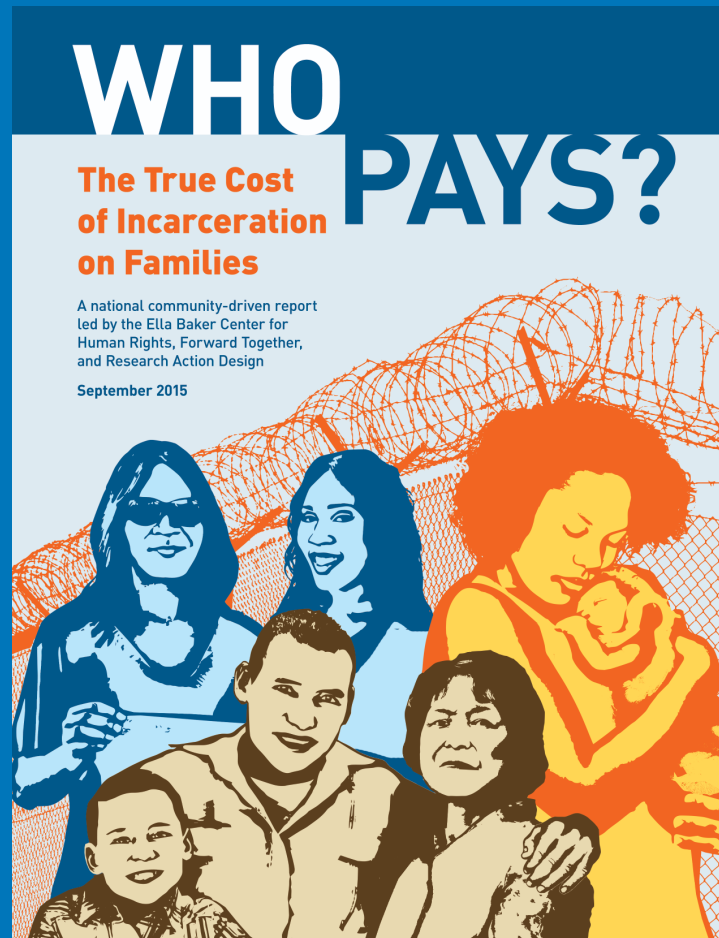


Maybe I'll start with track and go from there...



Dr. Jen Agans and student Elena Gupta, Cornell University

Community Installation



Ella Baker Center for Human Rights, Forward Together, and Research Action Design
Thanks to Megan Comfort, Research Triangle Institute

Transmedia Knowledge

expert knowledge	common knowledge
episteme	doxa
eidos (ideas)	imagos (images)
logos (logic)	mythos (stories)
dialectics (method)	mimesis (ritual)
West	other
university	popular culture
scholar	rhapsodist

rap dissertation

C An Activist Defends His Dissert... x Jon

www.chronicle.com/article/An-Activist-Defends-His/239335


THE CHRONICLE OF HIGHER EDUCATION NEWS OPINION DATA ADVICE JOBS

YOU HAVE PREMIUM ACCESS

SECTION: GRADUATE STUDENTS

An Activist Defends His Dissertation in Rap

By Fernanda Zamudio-Suaréz | FEBRUARY 27, 2017



Ken Scar, Clemson U.

A.D. Carson in his studio. A doctoral student in rhetorics, communication, and information design at Clemson U., Mr. Carson successfully defended his unusual dissertation project on Friday.

"And if I'm scaring you brothers, if I'm scaring you. Just tell 'em I came to do the talking. You just came to listen."**"**

That's an opening line in A.D. Carson's Ph.D. dissertation at Clemson University. Mr. Carson, a doctoral student in rhetorics, communication, and information design, successfully defended his

TRENDING NOW

The Trends Report 2017
INFORMATION LITERACY
ACTIVIST ATHLETES

SPECIAL REPORTS
The 2017 Trends Report

RESEARCH
Meet the Math Professor Who's Fighting Gerrymandering With Geometry

SPECIAL REPORTS
Defending Diversity
PREMIUM

Get Academe Today
The Chronicle's free daily newsletter

Excerpt from dissertation and interview

Science Rap Academy

Science With Tom

Jon

Secure | <https://www.sciencewithtom.com/#new-vids>



[HOME](#)

[CLASSROOM](#)

[FOR HIRE](#)

[ABOUT](#)

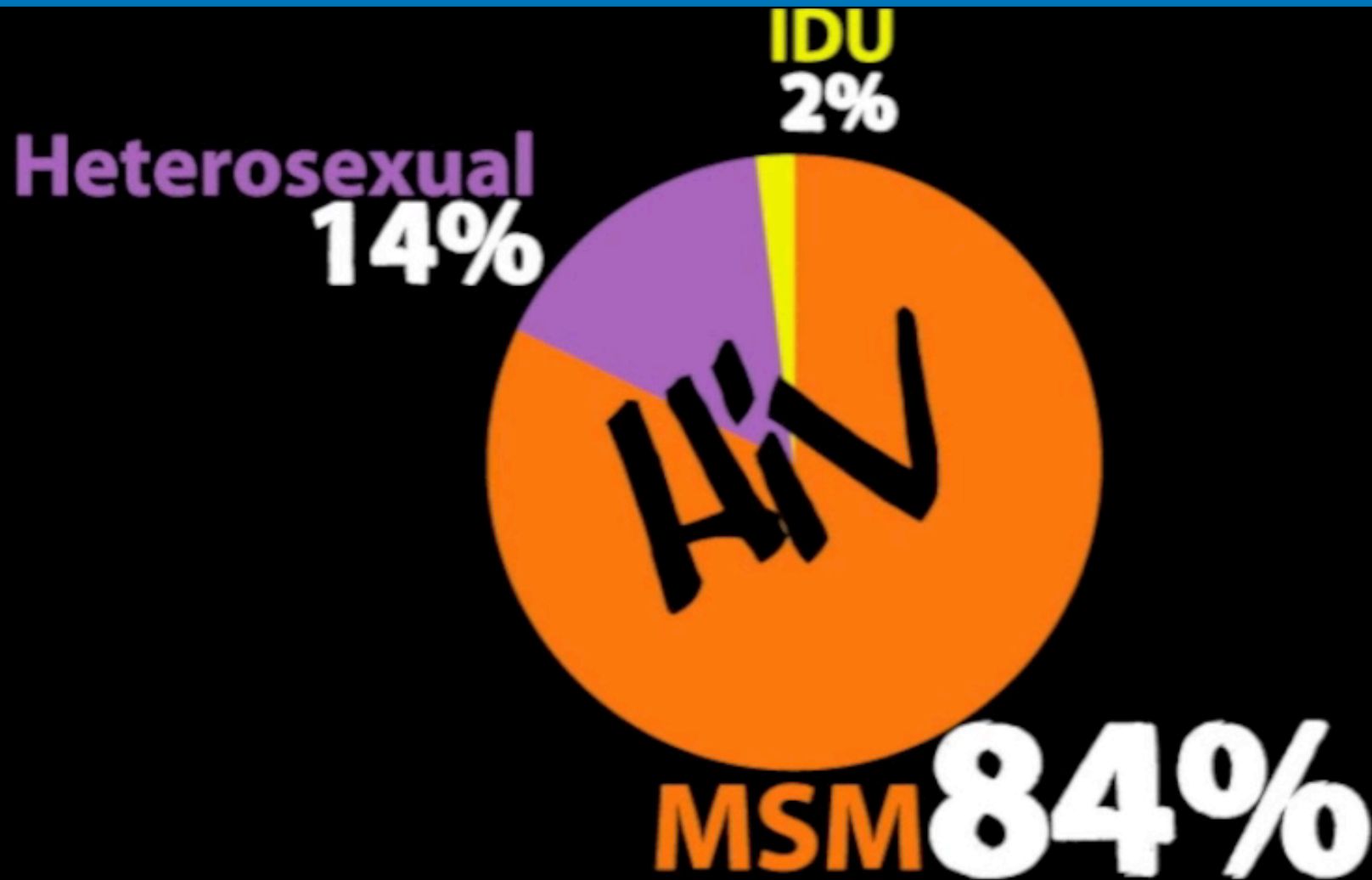
[SCIENTISTS](#)

[CONTACT](#)

NEW
VIDEOS

[SUBSCRIBE ON YOUTUBE →](#)

Video essay



resonate

Report

Documentation of facts and figures

Topical, hierarchical

Survey, collect, evaluate

Findings, evidence

Plain, direct style

Presentation

Oral delivery to explain & persuade

Facts and storytelling

Illuminate, interpret

Motivation, engagement

Believable, engaging

Story

Artistic presentation of emotion & experience

Dramatic/narrative plot

Experience, express, sense

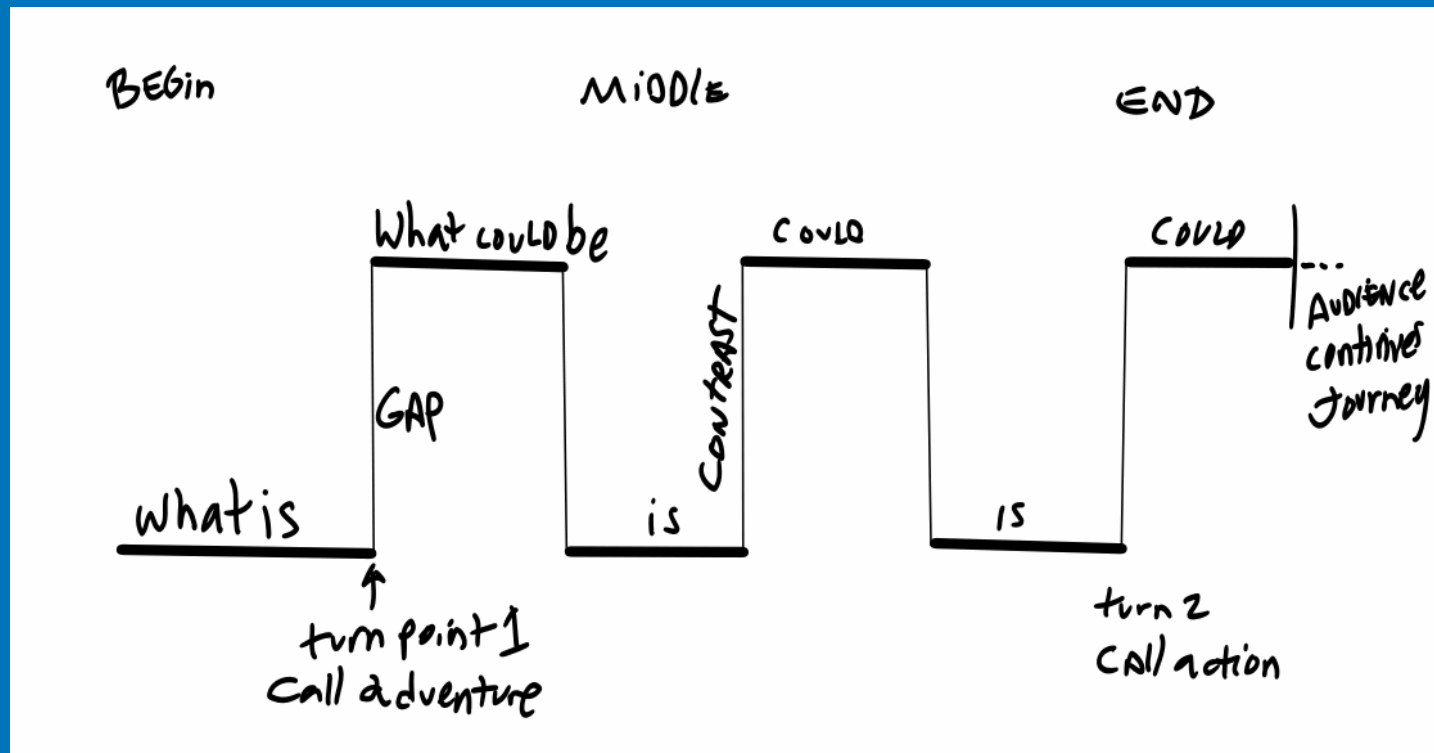
Memories, associations

Expressive, theatrical

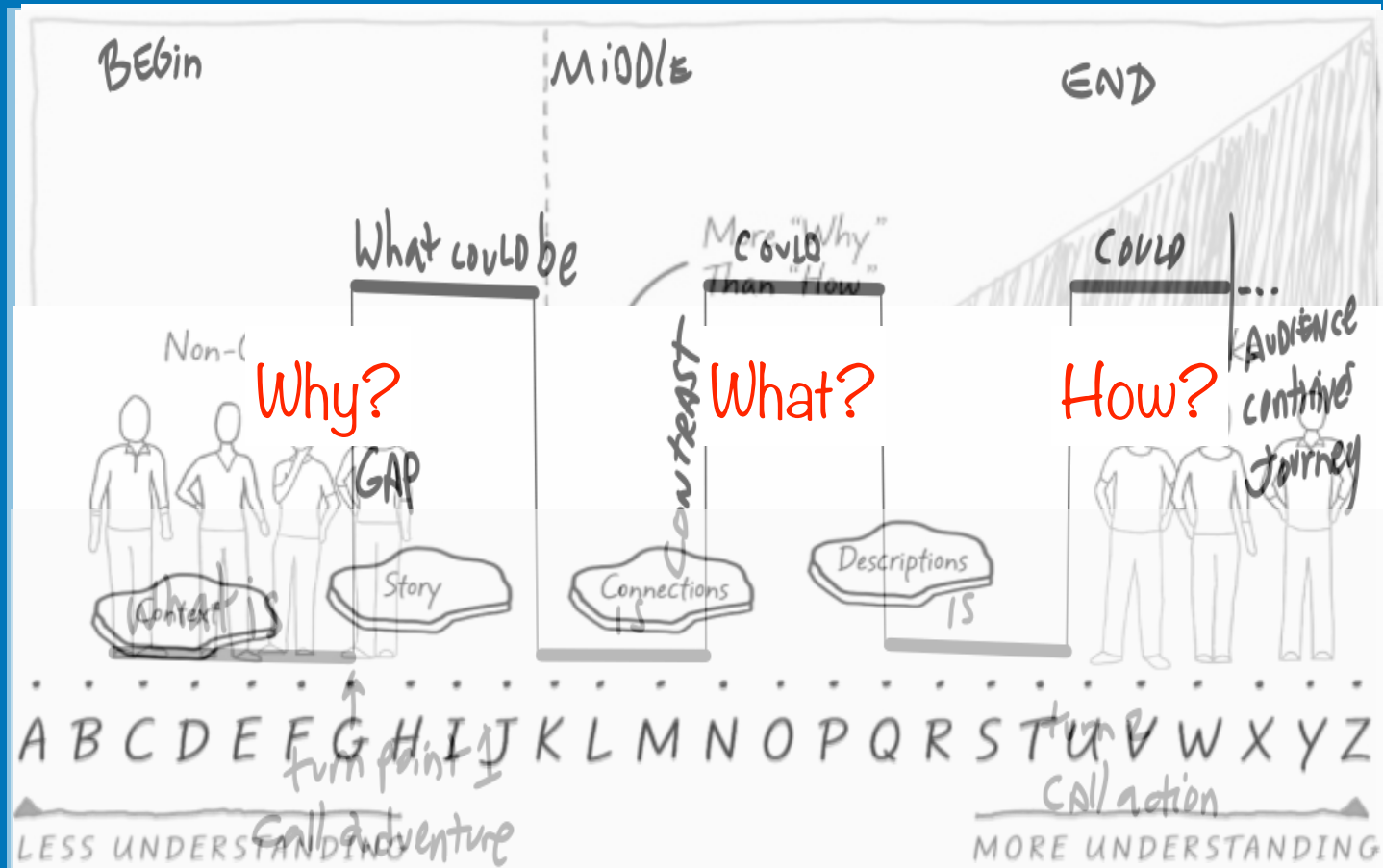
PRESENT
STORIES
THAT
TRANSFORM
AUDIENCES

Nancy Duarte

A narrative “sparkline” by Nancy Duarte

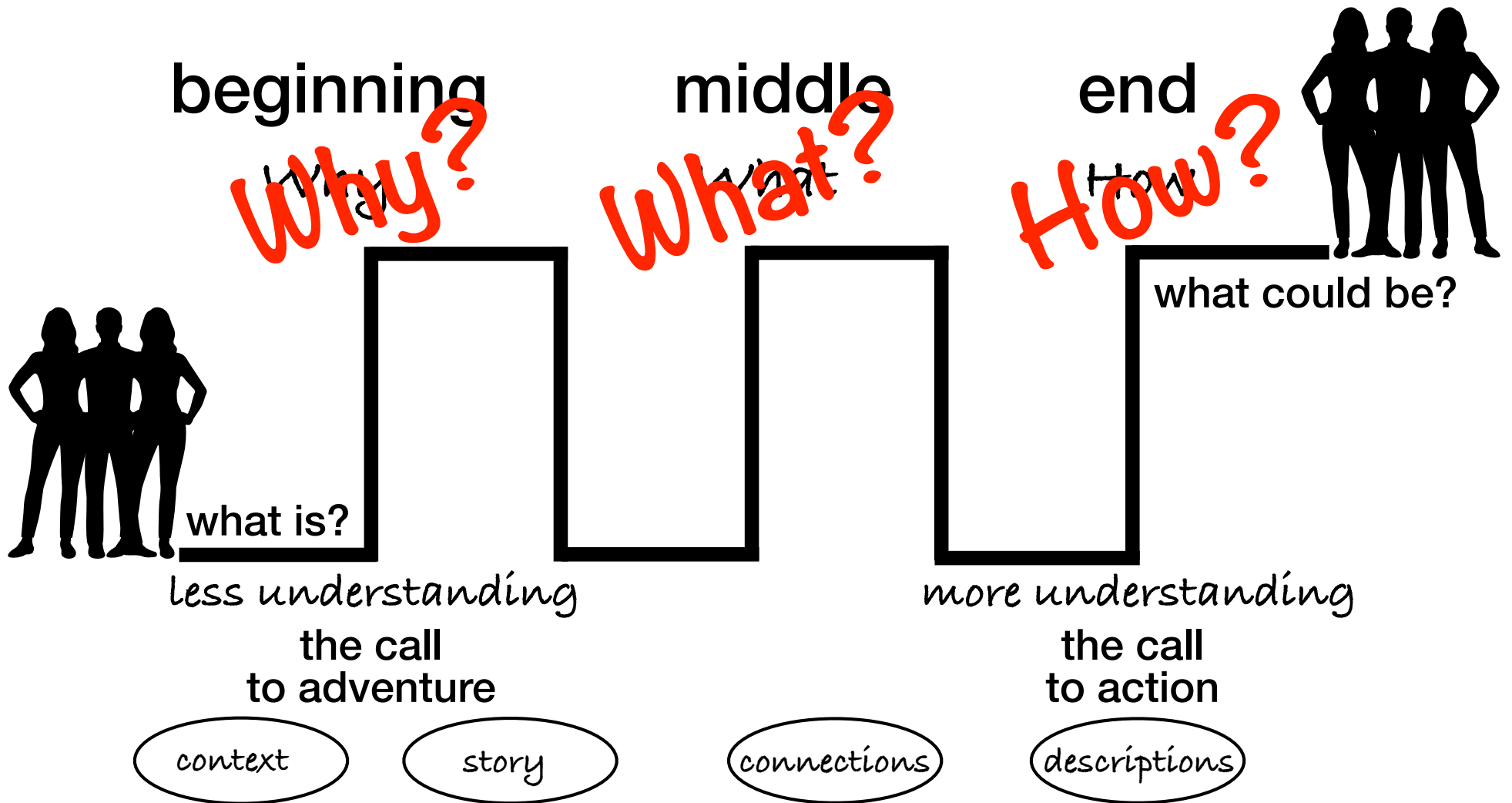


The Art of Explanation by Lee LeFever



A narrative "sparkline" by Nancy Duarte

WhyWhyHow Sparkline



Why?

is your X/issue/concept important?

What?

are key questions/solutions for stakeholders?

How?

to get other stakeholders involved?

Scientific Poster

MY CATCHY TITLE (~100pt)

My Technical Subtitle (~70pt)

Author^{1*}, Author^{2*} (~70)

Needs a little something?
Use geometric shapes in the background

Layout Basics (Heading, ~50pt)

- Intro and rationale on the left (Bullets 36 pt)
- Diagrams in the middle
- Results and conclusions on the right

Make Skimming Easy

- Use ample blank space
- Use 3 - 5 bullets at a time
- Highlight key terms

Background (Subheading, ~40 pt)



Caption and photo credit

Paragraph text (~24 pt). Put less important information in this lower left corner because people are unlikely to read it. Even when they're interested, they'll take only a few minutes to read the small print. Keep it short.

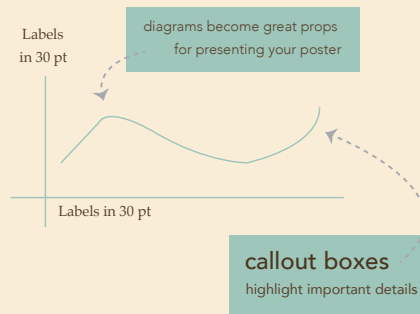
Consider your audience as you narrow down what you want on your poster. They may be distracted or they may not understand how your work is relevant to them. Your poster should invite them to come closer to ask questions and get to know your poster well. Be on view without you, and it will be a waste. Consider you need more paragraph text on your poster to explain your project.

And Back! What do you see?

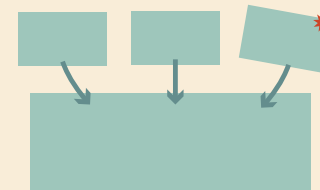
Place a large, subtle image in the background or on the side. This provides an accent visible from across the room.

Diagrams as centerpieces

Draw your audience in from a distance



Make diagrams big enough to read



Diagrams aren't hard to make
Color, arrows, boxes, and labels go a long way

Headings tell your story best

Abstract

Substitute standard headings like "Conclusions" with phrases that make your idea, argument, or discovery stand out. Clear headings make it harder to find out what a poster is about.

Color vision and feather genes linked in dinosaurs

A ground poster with people looking at the film and from a few feet away. Good headings will give you material to ask questions about if people they are interested.

Background

Flight vs display: The dino feather controversy

Methods

Studying feather structure in fossils

Conclusions

Insulating feathers evolved from colorful feathers, then into flight feathers

Outline

1. Introduction

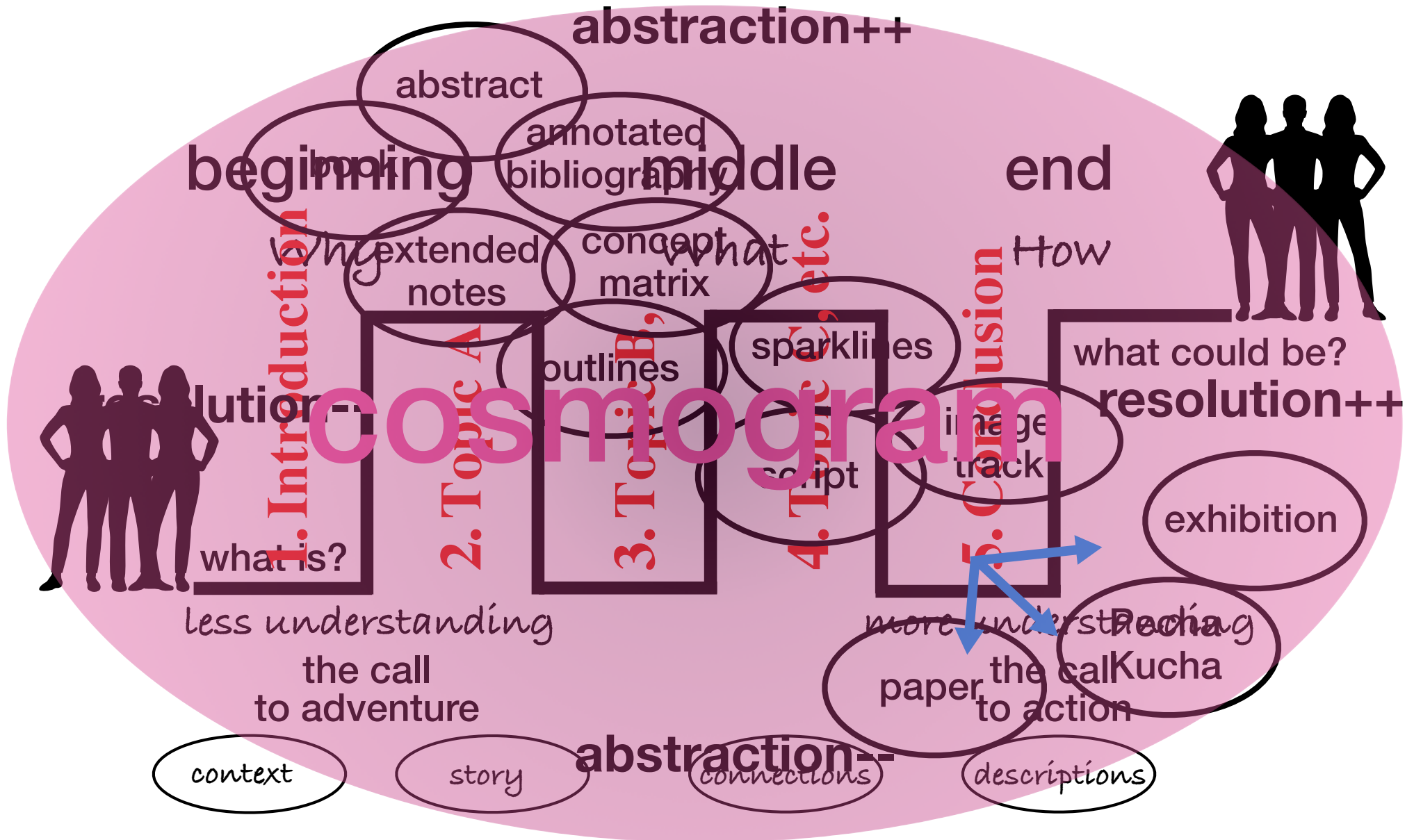
2. Topic A

3. Topic B,

4. Topic C, etc.

5. Conclusion

WhyWhyHow Sparkline



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**

Homework

1. **Work on revised abstract**
2. **Work on revised outline/sparkline**
3. **Research more!**