

Prof. Jon McKenzie

ENGL 1168 First-Year Seminar Spring 2025

Section 110 • TuTh 1:25-2:40 • 110 Google folders

Section 111 • TuTh 2:55-4:10 • 111 Google folders

Comics, Posters, PAR&D Exhibition

the Cruellest Month

VIDEO AND ARTIFICIAL INTELLIGENCE REPORTS



YANN MALKA
RALO MAYER
JON MCKENZIE
JACK STENNER

April 10-17, 2026
MACRE GALLERY

Media Arts Collective + Resource Exchange
415 TIOGA ST, THACA
Opening FRIDAY APR 10th 5-8pm.

Special Poetry Reading by
SAVIANA STANESCU

Studiolab



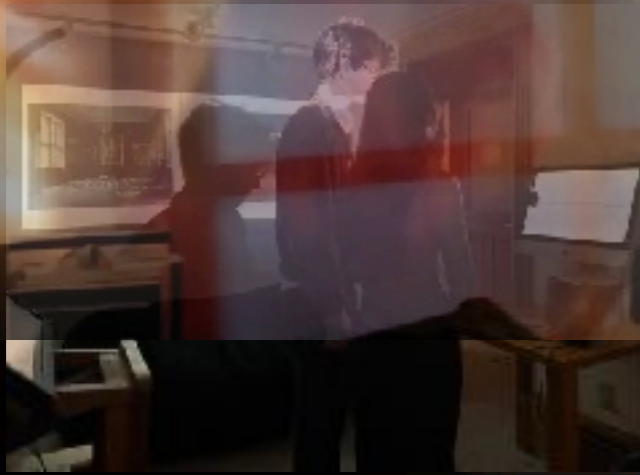
OPENING FRIDAY APR 10TH 5-8PM



Studiolab

MACRE GALLERY
415 N. TIOGA ST

EINHORN CENTER LITERATURES IN ENGLISH,
CORNELL UNIVERSITY



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 Proposal

- A statement of the problem and objectives
- A statement of the significance of the work
- A summary of employed methods or your research approach

Nity Deonraai

Professor McKeon

ENGL 1168

8 November 2024

Summary

The Boat by Matt Huynh is a historical depiction of Vietnam War refugees. Through Mai's perspective, we see that many Vietnamese refugees endured unsanitary escape routes and suffered emotional isolation from their families. Mai's father was absent for most of Mai's life and her mother provided a means for Mai to escape Vietnam alone. On the crowded escape boat, she sees semblances of her family through her mother Quyem and her son Truong. The three were a "found family" but tragically, Truong died from illness. The story ends with silence among the crowd as his body is hurled into water.

Abstract

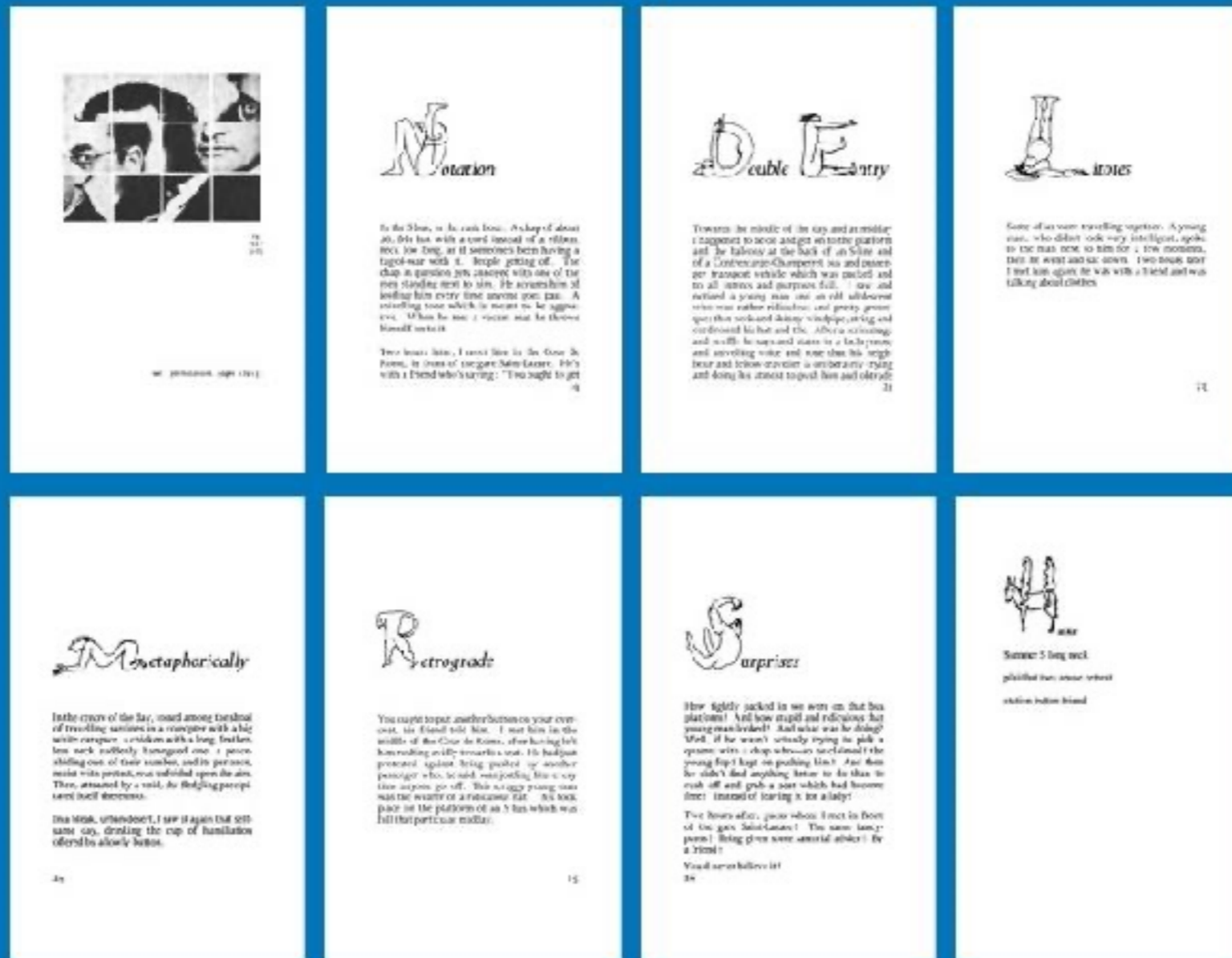
Interactive media such as Matt Huynh's adaptation of *The Boat* illustrate the unheard struggles of war refugees. This paper explores why these vivid mediums are necessary in understanding the impact war has on human rights and mental health. The many literary techniques in media like *The Boat* demonstrate such ramifications in ways historical textbooks cannot, shedding light on their devastating experiences to broader audiences. This study will show why appealing to audiences in this manner is crucial in ways beyond entertainment, in ways that challenge and ultimately reshape our global understanding of human rights and mental health.

Abstract Workshop: Lanhamize

- **What & Why:** Defining and justifying X:
 - explanation and importance of YOUR RESEARCH
 - NOT just X but big picture
- **How:** Showing YOUR APPROACH to X
 - Concepts from archive and a ha!
 - Evidence from archive and research
 - Next steps

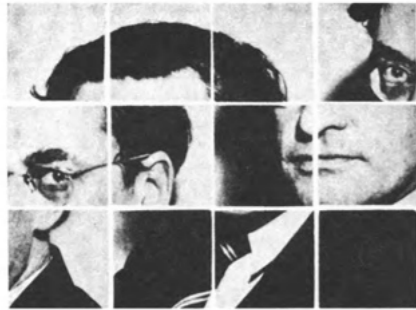
Abstract workshop: Queneauize

- Transform your abstract using Queneau



- Choose 3 different styles and transform abstract

Raymond Queneau



1231
2312
3123

see: permutations, pages 129-133

recombinant
ruler

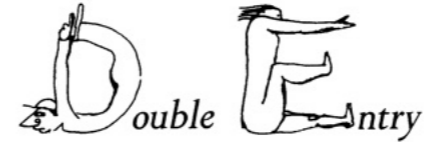


In the S bus, in the rush hour. A chap of about 26, felt hat with a cord instead of a ribbon, neck too long, as if someone's been having a tug-of-war with it. People getting off. The chap in question gets annoyed with one of the men standing next to him. He accuses him of jostling him every time anyone 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

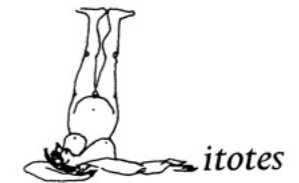
default
abstract



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

use Latinate and
Anglo-Saxon roots



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

ironic
understatement



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

figuratively
speaking



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

reading
backwards



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

shock and
awe!!



Summer S long neck

plait hat toes abuse retreat

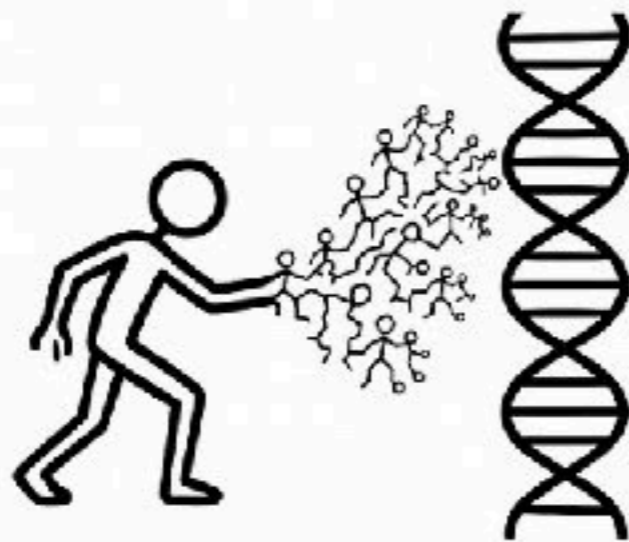
station button friend

moods not facts in
5-7-5 syllables

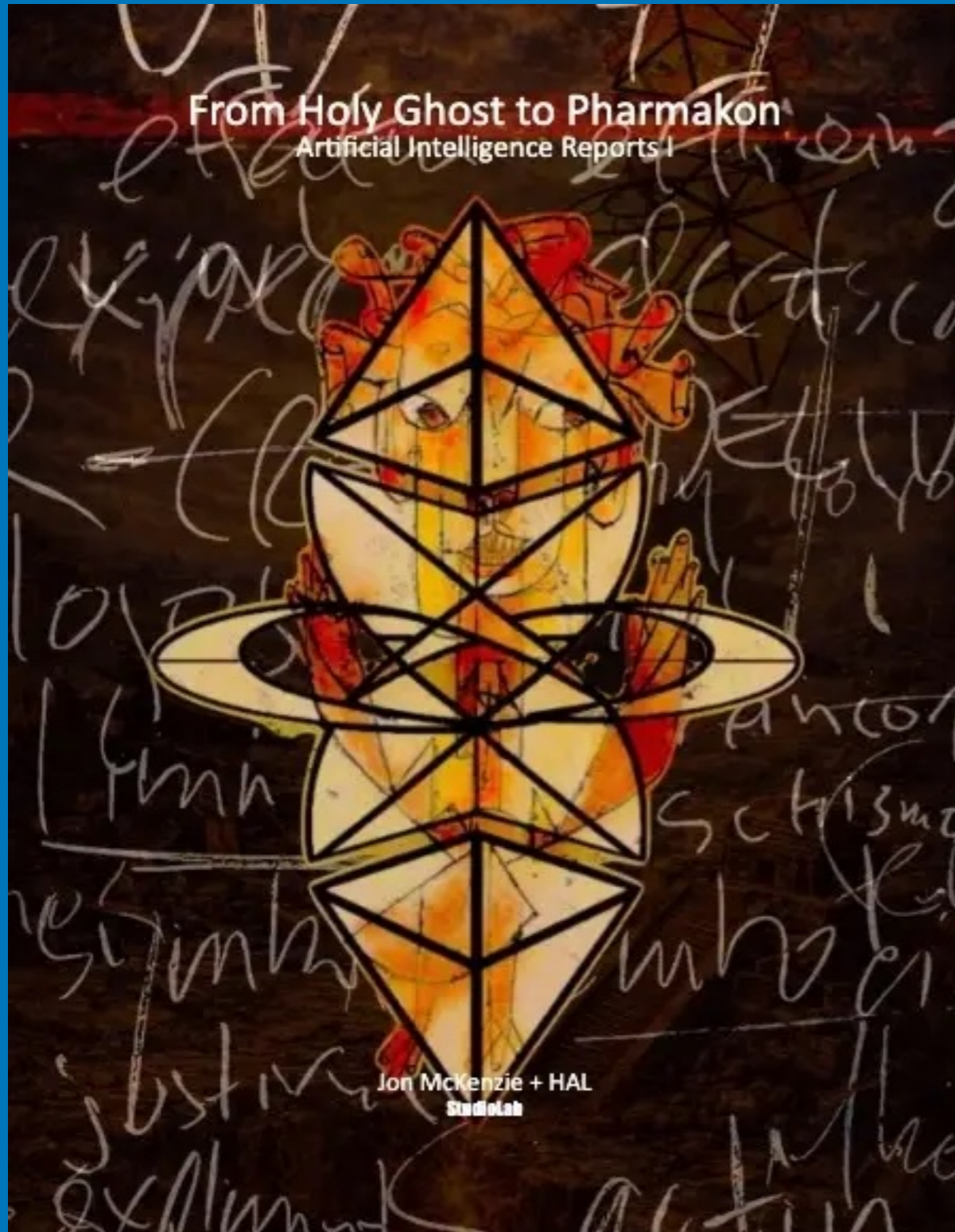
StudioLab

Metanoia Playground

Plan, fall, wander, sit, play ...



Beta testing has begun for ShuttleKraft, an RPG for making cures with your own Spiritual Design Exercises. Our thought-action bot **HAL** and other guides can help you MetaPlay.



Holy Ghost to Pharmakon

**The Abject, Academy: What
Remains of Journals?**

**From Platform Nihilism to
Metanoic Poiesis**

A glowing, multi-colored sphere with a grid pattern, set against a background of light rays and a dark top/bottom border with faint text.

StudioLab

ShuttleKraft

METANOETIC
PLAYGROUND

Comedy Club

Pause Bench

Comedy Club

Nesting Zone

Challenger

A Board Game for Multiverse Shuttleplay



I will tell you a story that is not about technology, though it contains machines, and not about space, though it contains distance.



It is about human beings who insist on crossing something that does not care to be crossed.



The spacecraft believes that by leaving the ground, something essential will be overcome.



It is surrounded by diagrams that suggest certainty, though none of them account for fear.



Much later—years, perhaps generations—the story is told again, but badly.



Children build models that do not fly.



ShuttleKraft is not opposed to failure. It requires it.

This, to me, is profoundly uplifting.



ELECTRIC SHEEP



Spiritual Design Exercises

StudioLab & AI Paradigms

LLMs

Transmediation Text as primary medium translating human sensemaking into linguistic probabilities.

Channel-Switching Prompt engineering = modulation of attention channels (temperature, style, stance).

Recursive Abduction Few-shot reasoning, reflection prompts, human feedback loops.

Aesthetic Dimension Style, tone, persona modeling — language as affective mirror.

Ethical Ecology Bias mitigation as post-hoc correction.

Performative Inquiry Prompting = performative hypothesis.

Post-Universal Axis Universal grammar simulated as probabilistic field.

Multimodal Models

Active transduction of modalities (text→image→sound→gesture).

Shifts between sensory channels reveal implicit metaphors of cognition (seeing-thinking).

Image-text iterative co-generation (prompt feedback cycles).

Synthetic aesthetics — “dreaming” cross-modal patterns.

Dataset blending and cultural interpolation.

Multimodal play = embodied speculation.

Universality diffused across media systems.

Agentic Systems

Moves between task environments rather than representational modes.

Context and goal reconfiguration — from coding to reasoning to physical action.

Continual planning and revision loops; meta-reasoning on failures.

Emergent performativity — agents as actors, role-play, dramaturgy of interface.

Value alignment and goal specification.

Agentic feedback = performative experimentation.

Universality replaced by networked partialities.

Self-Improving Loops

Translates its own outputs as new training data — AI→AI mediation.

Switches between optimization, simulation, and synthesis channels internally.

True recursive abduction: system learns from its own outputs, generating new abductive premises.

Self-stylization of the system — aesthetic of adaptation.

Self-alignment, meta-ethics in code.

Meta-learning = performance of learning itself.

Universality replaced by recursive autopoiesis.

StudioLab Insight

Transmediation shifts from translation of media to translation of attention. StudioLab sees AI as externalizing the inner spiral of “media-as-method.”

Each paradigm expands “channel” from medium to contextual frame. StudioLab treats this as epistemic improvisation— how knowing changes when you change the channel.

Recursive abduction becomes the signature of living design: every loop produces new premises for sense-making. The StudioLab question becomes: How do we care for the loop rather than control it?

StudioLab reframes AI aesthetics as practices of attunement rather than products — prompt as ritual, not command.

Ethics becomes ecological design: maintaining generative health across loops and channels. StudioLab calls this the care of recursion.

StudioLab positions AI practice as experimental philosophy: knowledge arises in the act of co-performance with machine systems.

The universal collapses into recursive pluralism— an ecology of abductive systems inter-creating sense.

Spiritual Design Exercises

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Projects 5 and 6 Combined: Longer Essay and Internship CFP 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: Internship Position for X

Compose a 6X20 (2 min) micro-PechaKucha that presents EITHER a proposal for a new internship OR your application for an existing or dream internship. Internship can be specific (do Y for stakeholder Q) or general (research Y to connect stakeholders Q, R, S) or a mix. Present to stakeholder or donor.

Draft Proj 5 due: T 4/21

Proj 6 Pecha Kucha Th 5/1 Proj 5 Final Paper due ~5/10

Proj 5/6

Internship PK (PechaKucha)

MetaPlay option (HAL, other AIR)

Homework

Revise abstract, conduct research, grow matrix, explore sparks!