

Appendix 1

Writing in different disciplines is different.

Let's think about this statement...

Writing into the Day

- Do you agree and/or disagree? How? Why? Examples? Experiences?
- What questions, concerns, images, people, places, or ideas come into your mind as you are thinking about this statement? How may they relate? Or why do you think they popped into your mind?

Exploring Writing in Our Disciplines

Take a few minutes to think through and respond to these three questions:

1. What are the questions or kinds of problems your discipline takes up?
2. What kind of evidence counts and is valued in your discipline?
3. What are the genres or types of writing your discipline uses to make knowledge?

Remixing Writing in Our Disciplines

Doodle, sketch, collage, or create some other representation of your response to these questions. Ideas to consider can include key words/concepts, common methodologies, your own research and/or writing process(es), your knowledge of others' processes, common tools and resources, locations or places, time, big picture, smaller aspects...

Use shapes, images, words, cut outs, black outs, and any other resources or materials that you think will help convey your ideas about writing in your discipline.

Take your time. It's not a race, and we promise not to judge artistic abilities. 😊

Articulation Statement and Tags

Artifacts and art in museums are often accompanied with some additional information about the piece in order to create a more meaningful experience for their audiences. For your remix project, we will be doing the same. After you have completed your piece, craft an **articulation statement** that includes several key pieces of information in a maximum of four sentences:

- Contextualize the artifact,

- Explain what it is,
- Describe how it is used to teach writing, and
- Provide evidence for how it is theoretically/pedagogically sound.

In addition to the statement, the participant will also determine up to four tags to go along with the artifact. These tags could include key words from the articulation statement along with other pertinent information, such as intended audience or the discipline the artifact relates to.

Please find a space in the room to hang your remix product along with its articulation statement.

Remix Artifacts Gallery Walk

- What interesting things do you notice as you looked at each piece and its articulation statement?
- What images, terms, ideas, or items were included in more than one piece?
- What was something that you expected or didn't expect?
- What were some apparent patterns?
- What is a statement you could make about all these pieces?
- What questions do you have for an individual or the whole group?

Mapping Our Museum of Disciplinary Writing

Now we are going to shift perspectives and act as museum curators. While curators do many different things, one key task is conceptualization. One art museum can contain a broad range of pieces that differ greatly in style, medium, function, historic time period, or content. For one exhibit, a curator must conceptualize an overall theme, identifying a common thread that pulls the pieces together to create a cohesive exhibit. To consider just a few, themes for an art exhibit could include chronology, geography, culture, medium, style, content, time of year, or intended audience. Once these decisions are made, the curator crafts a mission statement for the exhibit that articulates the purpose and theme of the show. (Is it a survey show? A showcase of some sort? A cross-cultural exchange? An illustration of a topical issue?)

For our small museum, we are going consider some of the possible exhibits it could contain and our curation of them. As a group, we will create a **curation statement** that

1. Conceptualizes by identifying theme(s) for the

2. Rationalizes the selection artifacts in the exhibit(s),
3. Explains the arrangement of the pieces in the exhibit(s), and
4. Connects the exhibit(s) to the writing outcomes along with the theory and/or research in which it is based.

Curation Ideas to Consider

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| <ul style="list-style-type: none"> • How could we organize or group the various representations of writing? • What pieces fit together? How? Why? • How may the artifacts speak to each other? What values do they have in common? In what ways do their values differ? • What may be some intriguing juxtapositions and connections among pieces? • If you consider a different perspective or frame for considering the pieces, how are the organization, groupings, individual pieces affected? Why? • How may different audiences make sense of the museum and its exhibit(s)? What would affect their experience and understanding? How? Why? • Visualize walking through the museum and exhibit(s) space(s) and experiencing the flow of the pieces. |
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Reflective Discussion

- If we shifted perspectives to one of the frames listed below, how would that affect our exhibit(s), museum, and audience's experience? Explain.
- What could student writers learn from all of this? What writing knowledge do student writers need to do a better job writing?
- What could teachers of writing learn from all of this? What could we learn about the writing knowledge we need in order to be a better teacher of writing?
- What could the Habits of Mind included in the Framework for Success in Postsecondary Writing contribute to this conversation?
- What could the university writing outcomes contribute to this conversation?
- What could ideas from teaching for transfer (TFT) contribute to this conversation? How could this conversation contribute to TFT?

Possible Frames for Artifact and Exhibit Arrangement
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| <ul style="list-style-type: none"> • Methodologies • Expression • Mode or genre |
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- Construction of ethos
- Voice
- Evidence type
- Location of knowledge building
- Location of authority
- Others?

