

Influences of Study and Reflection on Conceptualization of Writing



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Abstract:

This study explored the theoretical principles which define the nature of writing from an individual 21st century perspective. The process was a result of reading, analysis, reflection, and synthesis of hypotheses postulated by rhetors throughout history. The investigation was exceptionally unconventional, as evidenced by the stylistic variances utilized in the production of the report. An introductory understanding that the written word is a tool with immensely practical applications proved integral to the framework of the study; the essential functions include cognitive retention, preservation of records, purposeful instruction, and organization of thought. Important background to the analysis is the idea that writing is inextricably wound with the workings of society, as it shifts dynamically alongside history, politics, economics, and social circumstances. The methods employed to compose written works span a wide range of mediums, with co-construction as an inherent property of the procedure. Resultant rhetoric may therefore be academic in essence as primarily expected, or thoroughly creative as a means of experiential expression – both to engage with circumstances and in an attempt to communicate them. These outcomes also highlight that “writers, readers, listeners, and speakers have the ability to create and define meaning for themselves” (Gaertner 2020). Lastly, the project facilitated a discussion with respect to the multiplicity of writerly identities, which mirror the vast assortment of manners in which writing may be defined.

Introduction:

ANOTHER MEMORY FAILURE?

Don't let it happen again. Use the linguistic power which grants your words permanence and give tangibility to your thoughts!*

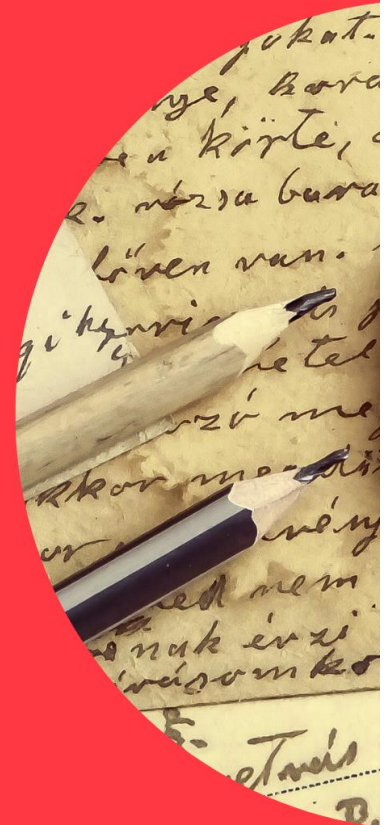
**HUGE
SALE**

**WRITING: IT'S ALWAYS
BEEN PRACTICAL.**

Purchase your computer, typewriter, pens, paper or clay tablets today! Shop for more mediums at www.writershub.com!

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*Ong, 2013; Gaertner, 2020



Background:

The quest to produce a comprehensive conceptualization of writing dates back nearly as far as the practice itself. For centuries rhetors have composed, syncretized, revised, and argued about theoretical properties of the written practice. As new innovations, new voices, and new ideas emerge, the applications and opinions of writing transform. Therefore, the nature and discipline of writing evolves alongside society, as it is inextricably woven into humanity's existence.

Writing is a key component of human history. Not only is writing the primary vehicle for historical preservation, but it is also “a practice closely aligned with politics, economics, and trends of the times” (Gaertner 2020). Rhetoric's ambiguity manifests in its dynamic nature, as it is inherently subject to human activity. For example, Sumerian inscriptions from 3500 BCE record land sales, tax accounts, and business transactions (Baron 1999) which suggests that writing was primarily a tool to facilitate the growth of commerce in this context. A vastly contrasting scenario is that of the Chicane murals in Lincoln Park, which are multimodal compositions that depict cultural, historical, and personal stories; each one serves to recognize Mexican and Mexican American heritage in El Paso (Rivera 2020). Another example is the texts produced during and after great tragedies, such as World War II. The intense horror of the international conflict yielded countless narrative and historical fiction pieces to convey the associated events and emotions. Like people, writing is “subject to worldly pressures, strives to be improved, and impacts the world” (Gaertner 2020). Moreover, rhetorical situations are shaped by events, relationships, interactions, movements, and processes. These “ecologies” of writing are constantly in flux, as an open network rather than discrete elements

(Edbauer 2005). In essence, there exists a relationship between writing and contextual components in which each influences the other; people have created and molded writing, and writing has fundamentally shaped society.

Writing in itself is a technology, and similarly to most inventions, has experienced a number of novel innovations that have induced significant transformations. The shift from purely oral communication to that which includes the written word fundamentally alters the mechanics of human thought; this is due largely to author detachment, lack of auditory input, reduced need for memory, and the status of writing as technology in association with intellect (Ong 2013). The earliest writings were engraved into stone and eventually inscribed on clay tablets. The laborious nature of these simple technologies hindered the capacity to produce text and spread the written word, though it still served as a revolutionary asset to ancient human life. Moreover, these basic methods paved the way for the development of paper and ink pens, which expanded the potential applications and accessibility. The typewriter and printing press allowed for rapid composition and widespread dissemination of written works, which reshaped the practice further. Perhaps the most transformative (and controversial) technologies in the sphere of writing are the computer and, ergo, the internet. The act of writing is now nearly instantaneous, more convenient than ever before, and able to be distributed worldwide. With each new development in written technologies comes an increase in efficiency and capability, though not without uncertainty, resistance, and nuances (Baron 1999). As society progresses, so too does writing.

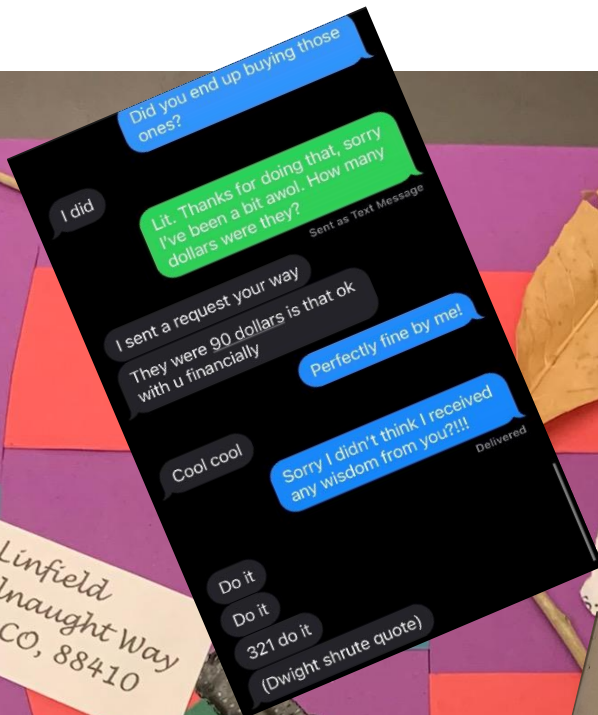
The concept of writing has been in existence nearly as long as humanity. People have created, modified, and utilized writing in an immense variety of ways over the course of time. Writing has received countless definitions, seen a number of transformations, and continues to be a dynamic practice in the 21st century. The narrative of the human race and the narrative of the written word have been intertwined throughout history and will continue to be interwoven with the passing of centuries.

Methods:

The writing procedure spans a nearly infinite number of mediums which include handwriting, typed words, images, videos, and objects (see below) – each of which have various ways in which they appear. There exists a nearly infinite number of methods in which ideas and experiences may be expressed. Compositions can be multimodal and are co-constructed. In other words, writing does not occur in a vacuum but is influenced from contexts spanning a variety of sources. These sources include authors, media, cultures, teachers, situations, histories, studies, relationships, experiences, locations and identities, for example. In the process of writing, the elements of the context (and often use of mediums too) are woven together to create meaning.

these times

Carl Linfield
2156 W. Beelnaught Way
Belle Acre, CO, 88410



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Denver



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3 -7 4 0
-1 5 -4 0
0 -8 5 0
1 -3 2 0
0 2 -2 0
0 2 -2 0
0 -8 5
2x2=0, x3=0, no

Greg called Quinn
Quinn filled car w/ gas
greg ~~was~~ dead when back
Quinn hate job
Mena/th sketchy

PROGRESSIVE

ASSATA
OUR QUOTE
It is our duty to fight for our freedom.
It is our duty to win.
We must love each other and support each other.
We have nothing to lose but our chains.

26 kg 1st
26 kg 2nd
16 work

the only edu

Results:

Exploratory data was collected with regard to creativity and expression in written works. The figure below depicts the results of this investigation away from academia toward communication of experience and interpretive meaning.

Figure 1: A LONE HIKE. (*a Writer's Journey*)

Green mountains stand humbly
above the city.
A trail for thinking weaves in and out
of their valleys.
Grasses hum with insects,
Butterflies flutter in loops and dives.

A girl wanders without lust among wildflowers.

She counts the clouds
significant, they shield the sun
and share when they're about to cry.

She is alone but not lonely.

She dances with dragonflies
sings with songbirds
creates with crickets
reasons with rattlesnakes.

Talks with herself, only.

Trees creak as the wind jostles them
A ground squirrel chips at a fallen log.

Her soul purpose to listen.

She tilts her head and closes her eyes
As black-capped chickadee does the same.
The girl's boots pad softly on pine needles
And the soles of her feet roll gently over rocks.

The trail stretches its limbs,
the sky sighs a breath
to make the grasses wave.

She stops.

Drinks in what's around her
lets her lungs fill with living air
picks up the peace freely given
knows
she is meant
to be
here
now.

Discussion:

I.

Eagerly, I walked from Mrs. Misgen's first grade classroom to the Publishing Center which was located in the library. This esteemed site of production in reality consisted of a parent volunteer supervising a station with a comb binder and laminating machine. I clutched my manuscript in sweaty fingers, debating which color stationary I should request for the cover pages. The story was about an ocean community and was saturated with information about creatures living in its depths. Mrs. Knowlan told me she loved my illustrations; I told her thank you very much and confessed that I had to trace some of them because I was not an artist, although I may be a writer. She said she was impressed by my knowledge of the sea and I informed her that I would be a marine biologist someday, so I needed to know a lot of facts.

II.

On a snowy November evening I sat idle on my mother's threadbare couch, the one my father hated but wasn't permitted to dispose of. My grandmother had said that we nine grandchildren would all fit on that couch, but that was before any of us reached the eighth grade, which was where I then found myself. The windowpane held my squinted gaze, my head pulsed with the effort of forced thought. I glanced back at the blindingly blank computer screen in front of me, hoping more than anything that streams of words would suddenly appear – ones that synthesized Huck Finn's thematic

character development or something of that nature. Irritably, (and perhaps with some drama), I declared to my English teacher of a mother that I would never be able to compose anything, that writer's block had eternally won and that there couldn't be anything ever that I could hate more than writing. She replied, "Now is the time to work this out, you have a lot more essays to complete in the next nine years of your education." I said there was no use for writing because I would never pursue a career for anything related to English, like she had.

III.

In the village of Jambiani on Zanzibar's largest island I recorded interviews in Kiswahili and scribbled observations in my lab notebook. Over my shoulder the tide crept inward, concealing the vast expanse of flat sand which distinguishes the island's eastern coast. A gentle breeze dried dripping *kangas* that stuck to our skin after an arduous day of work. I was there to study sponge and coral farming - or aquaculture, scientifically speaking - as well as the influence of this blossoming industry on the community. As we conversed, we snacked on home-fried fish and white rice, our fingers adding extra salt from the ocean. I didn't know at the time that the passion for this project would generate a research paper of fifty pages, or that it would be submitted for publication simply because I desired so strongly to share what I had learned. I felt I could finally call myself a "real" scientist, one who conducts independent research and writes all about it. My first-grade self would have been over the moon - and certainly my twenty-year-old self was too.

IV.

Today at my kitchen table I sip a cup of peppermint tea as I compose a poem about the dead squirrel in my neighbor's inflatable pool. I don't imagine many folks will ever read it. However, I find myself with an overwhelming sense of duty to properly eulogize the furry fellow. In a world slowed down by the invasion of a virus, I'd taken time to acquaint myself with this particular individual; we often breakfasted together (he always ate my orange peels off the compost pile) and once I could have sworn we shared a conversation. I know I shouldn't be upset and so moved by the incident, but the comedic sadness of the situation demands to be expressed. I try to imagine telling my younger self that she would eventually enjoy writing and that she'd discover the thrilling freedom of creative composition. I chuckle as I reflect on my "writing journey," in particular the convergence of my artistic and analytical identities. I shake my head in bewilderment at my consistent attempts to compartmentalize myself as a writer, while not fully believing I belonged in the writing community. What I've come to recognize is that just as writing has a near infinite number of definitions which can overlap in some places and not in others, so too can writers have multifaceted writerly identities.

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