



Syllabus

Toolkit: Being Stylish

These texts give some basic guidelines to good writing. We will be using and referring to them throughout the studio course.

Week 1

(3 Feb)

Strunk WJ and White EB (1979) *An Approach to Style. The Elements of Style*. London, Boston, Toronto: Allan and Bacon.

Camp, Lindsay (2007) *Understanding your reader. Can I Change Your Mind?: The Craft and Art of Persuasive Writing*. AC Black, London.

Toolkit: Peer Critique

This toolkit will develop your skills in critical reading and writing. How to read and analyse different kinds of writing, from online news to journal articles; how to give clear and constructive criticism; what are the politics performed by different writing choices.

Week 2

(10 Feb)

Bunn, Mike (2011) *How to Read Like a Writer. Writing spaces: readings on writing. Volume 1* (Eds) Charles Lowe and Pavel Zemliansky. Open source textbook <http://writingspaces.org/essays>

Dumit, Joseph (2012) *How I Read: Notes on reading modes sent to a grad class*. Available from: <http://dumit.net/how-i-read>

Orwell, George (2000) *Politics and the English Language*, in *Essays*. New Ed edition. London: Penguin Classics. (First published in 1946).

Week 3

(17 Feb)

Studio (No Reading)

Toolkit: Visual Communication

Persuasive and clear writing is not just about the words you use, but also the visual language. This toolkit will combine your skills in critical writing with visual media, to produce a document that is the essence of brevity and precision in communication.

Week 4

(24 Feb)

Calvillo N, Jiménez AC, Dias H, et al. (2010) *infra(proto)types In The Air & what gets prototyped. PROTOTYPING PROTOTYPING*. Anthropological

Research on the Contemporary (ARC). Available from:
<http://core.kmi.open.ac.uk/download/pdf/1446360.pdf>

Ulmer JB and Koro-Ljungberg M (2015) Writing Visually Through (Methodological) Events and Cartography. *Qualitative Inquiry* 21(2): 138–152.

Williams, H. R. and Harkum, D. (2003) *Editing Visual Media in Beer DF (ed.) Writing and Speaking in the Technology Professions: A Practical Guide*. New York: Wiley-IEEE Press.

Week 5
(3 Mar) Studio (No Reading)

Toolkit: Making Facts

What counts as good data, and how to use it in constructing accounts for the press and news. What is the difference between Fact/Fiction and how are they entangled in practice; how facts are made; what counts as empirical 'good' data; what is truth in terms of scientific fact making; how to reference and cite, and why we reference and cite.

Week 6
(10 Mar) Mellor F (2003) Between Fact and Fiction: Demarcating Science from Non-Science in Popular Physics Books. *Social Studies of Science* 33(4): 509–538.

Orr, J., (2006) 'Falling Objects' [an account of Orson Wells' radio broadcast of The War of the Worlds] in *Panic Diaries: A Genealogy of Panic Disorder*. Duke University Press Books, Durham N.C.

Guin, U.K.L., (2004) *Fact and/or/plus Fiction, The Wave in the Mind: Talks and Essays on the Writer, the Reader, and the Imagination*. Shambhala Publications Inc.

Week 7
(17 Mar) Studio (No Reading)

Toolkit: Executive Clarity

Many people you will write for will have little time to read. We focus on the role of texts in workplaces, and examine ways of analysing them. What constitutes a succinct and clear argument, for an intelligent audience who may know nothing about what you are trying to convey? We focus on writing for high-level, executive management audiences, and the skill of writing effectively at speed or in collaboration.

Week 8
(24 Mar) Law, John (2007) Pinboards and books: Juxtaposing, learning, and materiality, in: *Education and Technology: Critical Perspectives, Possible Futures*. Lexington Books, pp. 125–149.

Bloomfield, Brian and Theo Vurdubakis (1994) Re-presenting Technology: IT Consultancy Reports as Textual Reality Constructions. *Sociology* 28(2): 455-477.

Strathern M (2006) *Bulletproofing: A Tale from the United Kingdom*. In: Riles A, Biagioli M, Brenneis D, et al. (eds), *Documents: Artifacts of Modern Knowledge*, Ann Arbor: University of Michigan Press.

Week 9
(31 Mar) Studio (No Reading)

Toolkit: Storytelling

What makes a both compelling argument, and a compelling story? Using techniques from creative writers and authors to construct more compelling arguments for a public audience, this toolkit will provide a framework for writing both good empirical arguments and good stories.

Week 10
(7 Apr)

Sagan, C., Druyan, A. (1997) *The Baloney Detection Kit, The Demon-Haunted World: Science as a Candle in the Dark*. Ballantine Books, London.

Hart, Jack. (2012) *Story Narratives. Storycraft: The Complete Guide to Writing Narrative Nonfiction*. University of Chicago Press, Chicago; London.

Tsing, A., Ebron, P. (2015) Writing and rhythm: call and response with Anna Tsing and Paula Ebron. *Journal of Royal Anthropology Institute* 21, 683–687.

EASTER

Week 11
(21 Apr)

Studio (No Reading)

Toolkit: Publication Ready- Form & Function

Develop your editorial skills to refine and sharpen your writing so that it is ready for publication and to 'go live'. How to make choices about writing formats and functions that can alter its effects in the world; philosophy of scientific writing and identifying its effects on all empirical writing practices in academia and industry.

Week 12
(28 Apr)

Publication Ready- Form

Watts, L (2014) *Liminal Futures: A Poem for Islands at the Edge*, in: *Subversion, Conversion, Development: Cross-Cultural Knowledge Exchange and the Politics of Design*. MIT Press, Cambridge MA.

Marshall J (2000) *Finding Form in Writing for Action Research* In: Reason P and Bradbury-Huang H (eds), *Handbook of Action Research: Participative Inquiry and Practice*, London ; Thousand Oaks, Calif: SAGE Publications Ltd.

King S (2000) *On Writing: A Memoir of the Craft*. London: Hodder and Stoughton.

Week 13
(5 May)

Publication Ready- Function

Shapin, Steven. (1984) 'Pump and Circumstance: Robert Boyle's Literary Technology', *Social Studies of Science* 14: 481-520.

Balsamo A (1999) *Reading cyborgs, writing feminism*. In: Wolmark J (ed.), *Cybersexualities: A Reader in Feminist Theory, Cyborgs and Cyberspace*, Edinburgh: Edinburgh University Press.

Le Guin, Ursula K. (2004) *Unquestioned Assumptions. The Wave in the Mind: Talks and Essays on the Writer, the Reader, and the Imagination*. Shambhala Publications, Boston MA.