

Practitioners as Writers & Writers as Practitioners

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[https://
agentsagencyagenciesinassembling
liminallearningspaces.wordpress.co
m/](https://agentsagencyagenciesinassemblingliminallearningspaces.wordpress.com/)

[Start]

**Begin with a short Introduction to
my practice-based research?
&
Writing Practice?**

<https://markingham.org/>

AFTERIMAGES

Photographs as an External Autobiographical Memory System and a Contemporary Art Practice

Mark Ingham



Theses for PhD

Goldsmiths College Visual Arts Department [Fine Art]

2005



"A **RHIZOME** as subterranean stem is absolutely
RHIZOME

different from roots and radicles.

Bulbs and tubers are rhizomes.

Plants with roots or radicles may be

RHIZOMORPHIC in other respects
RHIZOMORPHIC

altogether: the question is whether
plant life in its specificity is not

'When we attempt to express a

novel experience or thought - when we aspire to render the unspoken speakable and the unheard audible - we do so as functions of artificial memory, as functions of lifeless objects. ' (Flusser & Bec 2012:62)



https://youtu.be/_JVqzdCtm3s

VIRUS

LINDA STUPART



**A look at the work of practitioners
as writers such as Linda Stupart
and her novella, Virus.**

<http://lindastupart.net/text.php>

WHAT TO EXPECT IN THIS BOOK:

- * tentacle sex**
- * Kathy Acker**
- * the violent deaths of male genius artists, philosophers and theorists**
- * zombies**
- * sirens**
- * biohacking**
- * rampant plagiarism**
- * cop killing**
- * spells you can use at home**

**Writing purposefully in art and
design**

**Responding to converging and
diverging new academic literacies
Gavin Melles & Julia Lockheart
First Published April 12, 2012**

**[http://journals.sagepub.com/doi/
abs/10.1177/1474022211432116](http://journals.sagepub.com/doi/abs/10.1177/1474022211432116)**

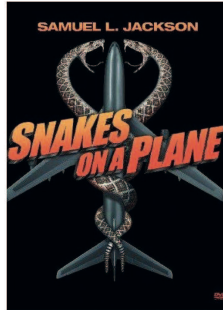
'Recently, for example, much has been written about the distinctiveness of practice-based, reflective and creative written genres, such as the exegesis and the studio or practice based thesis, as the distinctive voice of art and design. However, such models have yet to gain broad acceptance in the higher education sector, where scientific (e.g. empirical research report) and humanities (e.g. essayist tradition) practices are far more familiar and of overarching significance.'

An Anatomy of an Academic Essay

'I am going to use the analogy of anatomy to help describe the structures of an academic essay and how its elements work and join together. This should help you structure your essay. Each part I write and send to you, will grow from the previous part, be fleshed out so to speak. It might be human like but could turn into an octopus, how it is formed is up to your imagination? You may have noticed that in writing and what you write on, the body is used to designate various parts. *To name but a few: the preface, the body text, the header, the footer and spine.*'

[https://
ctslccbagnmd1.wordpress.com/
category/essay/](https://ctslccbagnmd1.wordpress.com/category/essay/)

Snakes on a Plane (2006)
Directed by
David R. Ellis
[DVD]. Los
Angeles: New
Line Cinema



Use **images** at this stage to help the reader understand more fully what it is you are talking about. They also allow you to save your words for the more important task of analysing and evaluating the research you have carried out.



Snakes on a Plane (2006)
Directed by
David R. Ellis
[DVD]. Los
Angeles: New
Line Cinema

Place your images in the text at the point where you are discussing them, ensure you reference your images and place the caption next to the image as this example demonstrates. See note on page 6 for how to reference your images.

Part 2: The Head

In this analogy the head is the introduction, this page explains how and why it should be structured in this way.

Title

As Helen Sword the author of, *Stylish Academic Writing* (2012a) argues, 'Snakes on a Plane' is an inviting title, 'Aggressive Serpentine Behaviour in a Restrictive Aviation Environment' is not.' (Sword 2012b)

An Introduction should be structured like this

An Introduction should tell the reader **why** you have chosen to write about the subject you have spent so much time researching. It both tells us why you personally choose it and why you think it is important to you and your thinking about the subject. This is sometimes called the rationale and can be if you wish, a separate piece of writing.

Why?

Then you then should describe and explain to the reader **what** it is you have chosen. At this stage you need to decide how much detail you wish to go into about the subject. If you are going to have a chapter on the history of the subject then you can keep this brief. If this is where you situate your subject in its various contexts and histories then you can elaborate more at this point. Do not make it too long otherwise it should be in a section on its own after the introduction.

What?

You then tell the reader **how** you went about this study/research and the reasons why you chose these particular methods to investigate and explore your subject. Tell how it was systematic, as all research needs to be to have any validity. This is sometimes called the methodology section and if in a longer piece of writing might have its own section after the introduction. In this text you will have to explain why you chosen the three ways of analysing your chosen subject and how you think they will help you think more deeply about it and what it means.

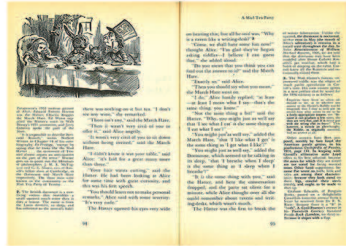
How?

You need to let the reader know **who** helped you with the research for this text? Have you interviewed anybody about your subject? Who are the main authors who have written about your subject?

Who?

You need to tell the reader what is going to actually happen in the essay and **when** and why you have structure or ordered in this way. This will help the reader navigate through your essay and set them off on the right foot.

When?

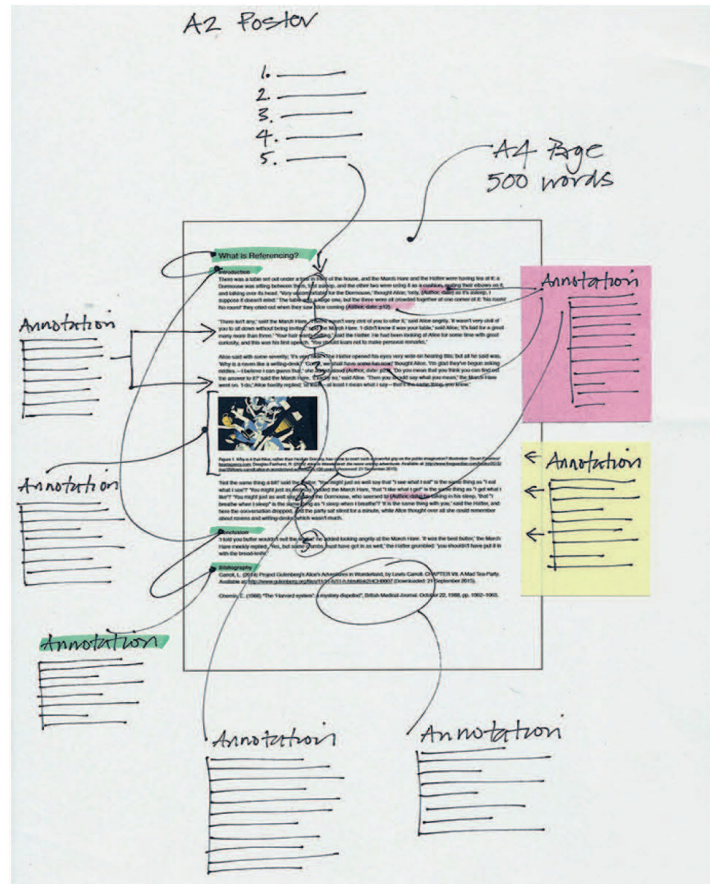


Annotating your A2 poster

An example of annotation using numerical footnotes.

Source: M. (1970) (Ed.) *The Annotated Alice*, Lewis Carroll. London: Penguin.

Your annotated poster could include footnotes, highlights, post-it-notes, or it could be a collage of all these methods.



A closer look at Helen Sword's Stylish Academic Writing

**Look at ideas of 'agency' in writing
'academically'**

Who is talking to whom?

Seven secrets of stylish academic writing

<http://theconversation.com/seven-secrets-of-stylish-academic-writing-7025>

'Be human: Remember you are a human being writing for other human beings.

Whether or not you employ the personal pronoun "I", cultivate an authoritative yet conversational voice that invokes confidence and trust.

Read a few paragraphs aloud to yourself or to a friend. Do your sentences sound as though they've been produced by a robot? Or can you hear a real person speaking?

Narrative trust

[https://
www.timeshighereducation.com/
features/narrative-trust/
421045.article](https://www.timeshighereducation.com/features/narrative-trust/421045.article)

'Tim Appenzeller, chief magazine editor at Nature, urges academics to loosen up and let themselves into the picture:

"Academics feel they have to keep themselves out of their writing. It's part of what I think is scientists' self-image - that science is this completely objective process. So they write that way, with a passive voice. No sense that there was a mind behind the research - who thought this, who tried that - and I think that really works against the accessibility and quality of academic writing.

"It's more than the 'I'.

It's the sense that it is a personal exploration. A bit more of that feeling, I think, makes scientific writing a lot more approachable."

**Followed by a group discussion
seminar about any thoughts
raised.**