TEACHING WITH WRITING

Inside This Issue

OREGON STATE UNIVERSITY

Pre/views

WIC and The Arts

by Vicki Tolar Burton, WIC Director

In this issue we invite you to join us in taking a closer look at how the WIC program functions in the fine and performing arts. We believe the relationship is a mutually beneficial one where creative teaching promotes creative learning. Our lead article explores Theatre Arts Assistant Professor Cathia Pagotto's WIC course and the opportunity she gave her students to publish their research papers in an anthology. Next we focus on the students of Graphic Design Assistant Professor Andrea Marks, and the challenge Marks gave to her WIC students when she asked them to translate their research papers into material graphic design pieces.

We also encourage you to explore the new WIC Survival Guide, a website designed for student writers.

New! Info-Packed WIC Website for Students

WIC SURVIVAL GUIDE

http://wic.oregonstate.edu/survivalguide/

Put a link to this great tool on your course Blackboard site

Putting WIC on Stage

by Wendy Oleson, WIC TA

Last winter the students of Theatre Arts 444/544 did something extraordinary. With the help of Assistant Professor Cathia Pagotto (and a course materials fee of seven dollars per student), these students compiled their final papers and published them in an anthology titled *Western Theatre Theory and Criticism*. Pagotto and her students received enthusiastic support from the Theatre Department and the Theatre Library where a copy of the publication is available for circulation. A copy will also be available at the Valley Library.

Pagotto's plan to publish their papers came as a surprise to these performing artists—actors far more accustomed to using their voices and bodies for coursework than their pens. Pagotto had to make sure the students were as comfortable as possible in this different environment; they started by exploring the written theory and criticism in intimate

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Spring 2005 WIC Luncheon Schedule
*121 Waldo, noon-1

Friday, April 15 – The WIC Survival Guide: A New Tool for Students. Vicki Tolar Burton, WIC

Friday, April 22 – A Study of OSU Student Research Practices. Jeanne Davidson, Valley Library

Friday, April 29 – Writing Across Borders: International Students Learning to Write at OSU. Wayne Robertson, Center for Writing and Learning *Location TBA

Friday, May 6 – Writing for Multi-Media. Dennis Bennett, Center for Writing and Learning

**Friday, May 13** – Blogs for the Classroom. Vicki Tolar Burton, WIC

WIC Students Get Graphic

by Wendy Oleson, WIC TA

Andrea Marks (Art), author of *Graphic Design and Writing: A Student Guide*, has been thinking critically about the role of writing in a graphic design curriculum ever since she took the WIC seminar several years ago. Through a university mandate for the Baccalaureate Core, Marks and her design colleagues had the opportunity to create a 400-level writing intensive course as a requirement for a Graphic Design major. They developed Contemporary Issues in Design, a seminar style course that explores the way culture shapes designers and designers shape culture. In an article Marks published on the American Institute of Graphic Arts website, she describes the value of the course: "For Graphic Design students who are studying letterforms and typography, a writing intensive course brings another level of awareness to words, meanings and narrative structures...the class also questions and discusses ethics and social responsibilities of graphic designers within our society."

Marks noticed that at the beginning of a writing intensive design course, most students have reservations about their ability to write well. But Marks leads them, step by step, through the writing process, demonstrating that it is similar to the graphic design process, even acknowledging the non-linear route both processes often take. During the first week of class, students begin to develop ideas for a research paper on a contemporary design topic. Throughout the term, drafts are peer reviewed and revised, standard WIC procedure. However, during the final week of the term, Marks adds another component to the assignment: she asks students to translate their paper, every last word of it, into a visual piece. Students choose to manifest their writing through posters, multi-paged books, and even interactive web pages. Marks doesn't give the students much time to create the translation; she asserts that as graphic design majors they have been trained to work well and quickly in a graphic format. The students don't disappoint. They finish the term having designed a visual piece using text from their own writing—an invaluable asset to a designer's portfolio.
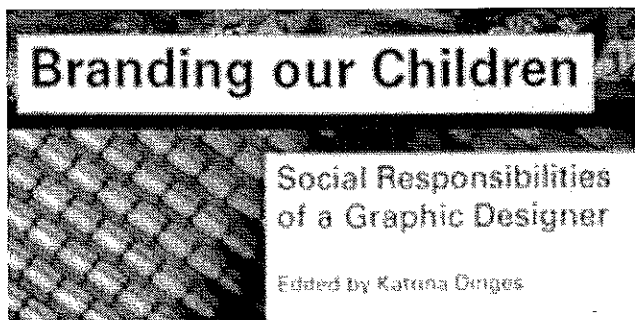

Branding our Children: Social Responsibilities of a Graphic Designer
Project by Katrina Dinges

Grade school aged children and younger are being targeted by large corporations and the media to ensure that these corporations succeed over time. Large business owners and countless other companies hire graphic designers to create their identities as well as develop a design for their products. Through this process of developing a campaign and visual language, graphic designers, in essence, become branders. Branding, as defined by dictionary.com, is "the act of placing a distinctive name or identity on a product, or a manufacturer of a product."
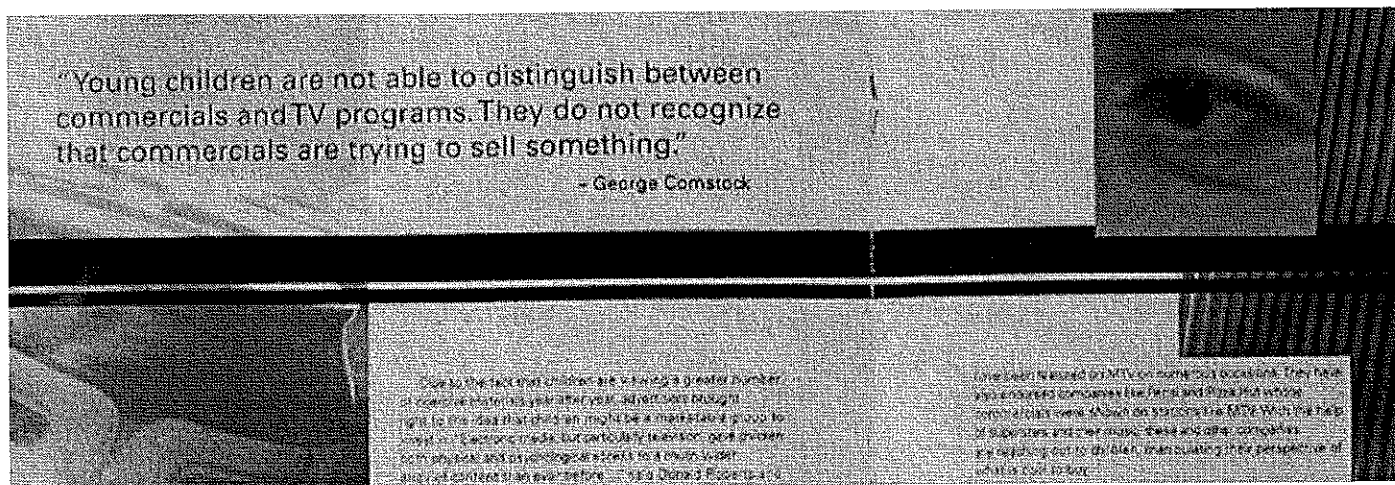

Branding is a form of advertising that began with the "branding" of livestock. Through branding, graphic designers have the ability to positively influence the output of media and visual communication that children pay witness to on a daily basis.

What is a Citizen Designer?
Project by Judy Tan

Most designers are familiar with the quote from successful designer and educator, Milton Glaser, who said: "Good Design is good citizenship." What does it mean to be a citizen designer? When designers take social responsibilities into consideration in practice, it will eventually affect our culture in some way. Graphic design can have a powerful social impact on the world when true ethics are taken into consideration. In his essay, "Step One: Put Money Where Mouth Is," David Sterling expressed the power of graphic design with the following approach: "When we're providing information, hopefully we are enlightening others, when we're giving directions, we are helping people find their way through the world, and even when we're selling things, we are boosting the economy and providing jobs."[1] Graphic design is a powerful tool, capable of informing, publicizing, and propagandizing social, environmental, and political messages.[2]
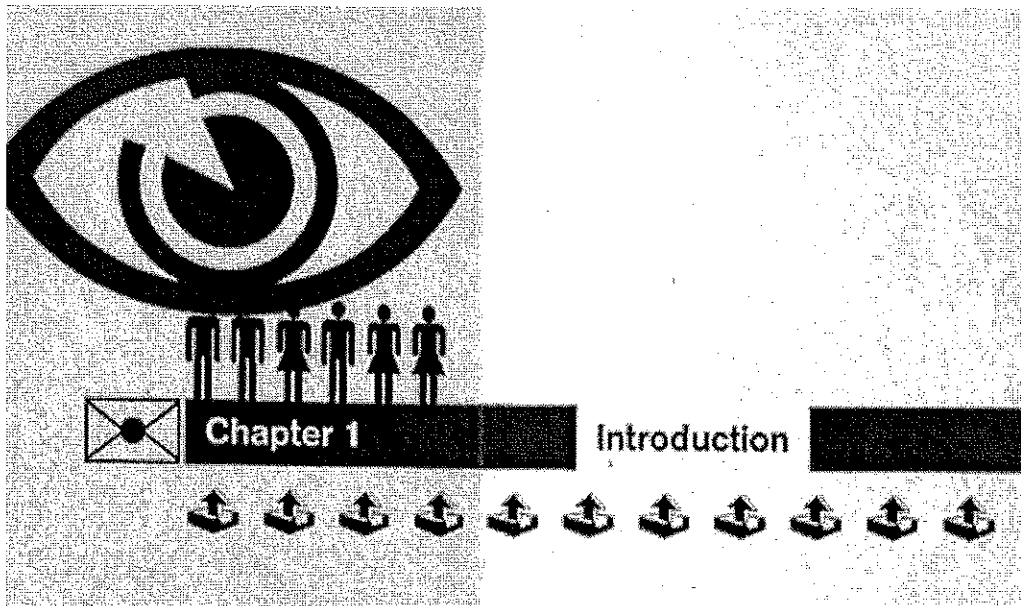
[1] David Sterling, *"Step One: Put Money Where Mouth is"*, Design Issues: How Graphic Design Informs Society" 2001, Allworth Press, New York.

[2] Katherine McCoy, *"Good Citizenship"*, Citizen Designer, 2003, Allworth Press, New York.
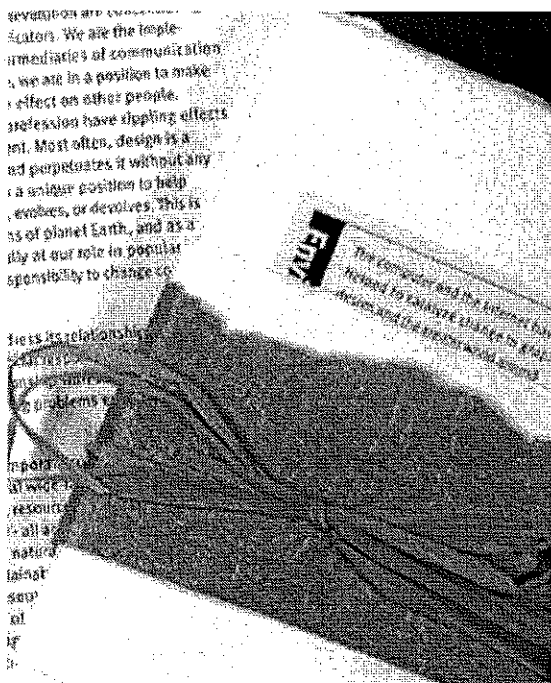
Graphic Design, Social Responsibility, and Environmental Sustainability
Project by Caleb Fegles

As graphic designers, we have a large effect on the environment around us. We must take a critical look at our role in environmental degradation. Environmental sustainability is about providing for the present without dispossessing the future. Achieving sustainability in our lives and practices means drastic changes in lifestyle and acting within the principles of stewardship. When we create products, we need to consider the raw sources and ultimate destination of materials in our design process. Environmentally conscious design is more complex than just using soy-based inks or recycled stock, although that is a start. Sustainability in design requires a vigorous evaluation of impact through all stages of conceptual ideation, production, and distribution.

From the Library Commons
by Anne-Marie Deitering, Valley Library

Today information technologies make it easy for students to present information using tables, graphs, charts, and other visuals. To use information effectively in this digital age, students need to know when to use images, how to find and create them, and how to use them legally and ethically.

Finding images can be challenging. The OSU Libraries' Subject Research Guide created by Loretta Riley *Finding Images: Pictures of People, Places and Things* leads students to images through the OSU Libraries' print collection and the Internet.

Teaching students to use these images ethically and legally can be complicated. Students should start from the assumption that when it comes to intellectual property someone owns almost everything; therefore, their question will be: "how can I use this information legally?"

Students should look for images that have passed into the public domain. As some image creators will explicitly indicate when and how their images can be used by others, teach students to look for statements of permissible use. Encourage students to ask the image creator for permission--some copyright holders simply want to know how and why their work is being used by others. Making a connection with an outside resource will remind students that their own intellectual work can be part of a larger scholarly conversation.

Finally, it is essential students understand that copyright compliance and academic honesty are not the same thing. Even if students use an image with permission, they must recognize their intellectual debt by citing the image creator. Occasionally the student will encounter an explicit statement as to how the image should be cited. Traditional style guides will often explain how to cite images. A few other resources are listed here:

Oregon State University Copyright resources
http://oregonstate.edu/admin/printing/copyright/copyright/htm
Finding Images Subject Research Guide
http://osulibrary.oregonstate.edu/research/srg/images.html

Featured Library Resource: *PROJECT MUSE*
by Loretta Riley, Valley Library

Project Muse is a collection of nearly 259 full-text, peer-reviewed journals in the fields of literature and criticism, history, the visual and performing arts, cultural studies, education, political science, gender studies, economics, and many others. Specific journals can be accessed by title via the library catalog or the e-journal list on the Library's homepage: http://osulibrary.oregonstate.edu/indez2.html. The Project Muse webpage lists all the journals by title and subject and includes options for searching the journals and requesting table of contents alerts:
http://osulibrary.oregonstate.edu/indez2.html.

THEATRE ARTS CONT'D

discussions over tea and cookies. As the students discussed different writers and writing styles, Pagotto thought it a logical step for them to put their thoughts and discussions into practice through their own writing. Growing as writers and critical thinkers, the students reported feeling more aware of and connected to their discipline; they gained a new understanding and appreciation of their craft.

Pagotto believes that students often feel a distance between their writing and professional writing. Pagotto sought to bridge this distance by elevating the students' writing through publication. In all aspects of their education, Pagotto encourages her students and expects great things of them. She understands that once they graduate, encouragement may be harder to come by: "If we don't value them while they are at the University, than who will?"

Pagotto praises the WIC seminar for providing her with new techniques and ideas for teaching. Most of her teaching experience has been in performance courses, making the WIC seminar that she took during her first term at OSU invaluable. Pagotto utilized WIC techniques as she guided her students through the writing process. Freewriting, brainstorming, and peer review helped the students as they wrote their final papers.