

To: Dr. Blalock and Interested Classmates

From: Raven Yoder

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RE: Response to What is Writing, Metaconcept, and Threshold Concepts

Saying

“What is Writing”

Lindemann concludes that writers must constantly consider their message, their audience, the code in which they’re communicating and their own writing style/presentation as well. Writers must also consider culture and realize how culture can/is affecting the way a message is relayed and received. Overall, “writing is successful if the real reader responds to it in ways the writer intended” (Lindemann 13). So, by working through cultural differences, audience/demographic concerns, and alternative ways to present similar messages, writers can effectively convey their message and inspire the appropriate/desired reaction.

“Metaconcept”

Wardle and Adler-Kassner offer that writing is seen as a rigid, solitary, “learn it once and you’re through” kind of activity. However, they deny writing’s reputation and ask us to further examine the writing process. Writing, being a form of communication, is social and should be examined as a social event with questions about its history and approaches to the production of writing-- just as one would research the history of any other concept.

“Threshold Concepts”

Writing’s importance emerges in a wide variety of situations and applications. A core idea: all disciplines would benefit from studying writing.

Doing

“What is Writing”

Lindemann invites us to consider writing in all its forms. We, as students and writers, must recognize writing whenever it is present/could be incorporated into a situation. For instance, since teaching is communication and writing is also communication, could teaching be looked upon as an indirect form of writing? Where does the writing process meet the teaching process? These are the kinds of questions Lindemann wants us to pose--not just in interaction with this article but in our daily lives as well.

“Metaconcept”

Wardle and Adler-Kassner want us to dive into writing’s history and interpret the production, technological advancements, and perceptions revolving around the craft. We may understand the basics of writing--its versatility for example-- but must employ and manipulate it further to understand all being a “writer” entails. We are pushed to realize that writing encompasses the past and the future not just our present.

“Threshold Concepts”

We are called to acknowledge that writing studies are not only beneficial for writers and English majors--they can help in all disciplines.

Changes and Expands

“What is Writing”

- You said that Jakobson’s model and The Communication Triangle are lacking in that they don’t explore/explain the writer’s process for communicating and instilling meaning. Is there a diagram that does this--that goes into the basic processes of writing and communicating to further highlight the writer’s intentions?
- You offered a dictionary as example of code and ensured the reader that “an emphasis on one element doesn’t deny the presence of the others” (19). So, are there any recommendations of texts/resources that a writer can go to to explore the meaning of code, audience, message, context, etc. like one can reference a dictionary for code?

“Metaconcept”

- You mention that writing is perceived as a rigid and solitary discipline. When did this perception begin-- was it written word itself that forged this general consensus?

“Threshold Concepts”

- Can the consequences of teachers’ “assessments of composed knowledge”(2) be reversed? How does a student undo/unlearn a practice that’s been invoked for 15 years?

Connects

“What is Writing”

Lindemann suggests the question that Blalock has offered numerous times: what do you want your writing to do? Personally, this makes me realize I must form a career from writing--what are the real-life applications of it? Writing without specific purpose cannot meet specific goals, influence specific lives, or effect certain outcomes. Thus, we must be able to use language to address all possible receptions of our message--how can I meet the reader where he is to see what I wish him to see? And how can I find a “reader” in every situation?

“Metaconcept”

In this course, we are expected to interact with writing in ways we previously haven’t--recognize its history, realize the opportunity to instill it and use it in future situations. The authors begin to help us understand that there is so much more to writing and the written word than we may realize; they have started the process of making us more conscious in/of writing situations.

“Threshold Concepts”

Honestly, I didn’t take away as much from this reading as I did when reading the other selections. I suppose if more of the selection was offered, I would more thoroughly understand specific threshold concepts not just their overview/importance. However, I appreciate how the consequences of assessed knowledge are addressed--it makes me realize I’ve never actually

studied/applied writing in real-world situations as we are being asked to do in this course. I have only ever responded to specific situations teachers have presented to me.