

Re-reading the limits of linguistic abstraction

Text: <https://tinyurl.com/edwards4c25>

Slides:

mike.edwards@wsu.edu • <https://preterite.net/>

1. The limits of abstraction
2. Teaching AI
3. Policing AI
4. Butts-in-seats writing
5. Throwback pedagogies
6. Pedagogies before technologies
7. The material conditions of writing

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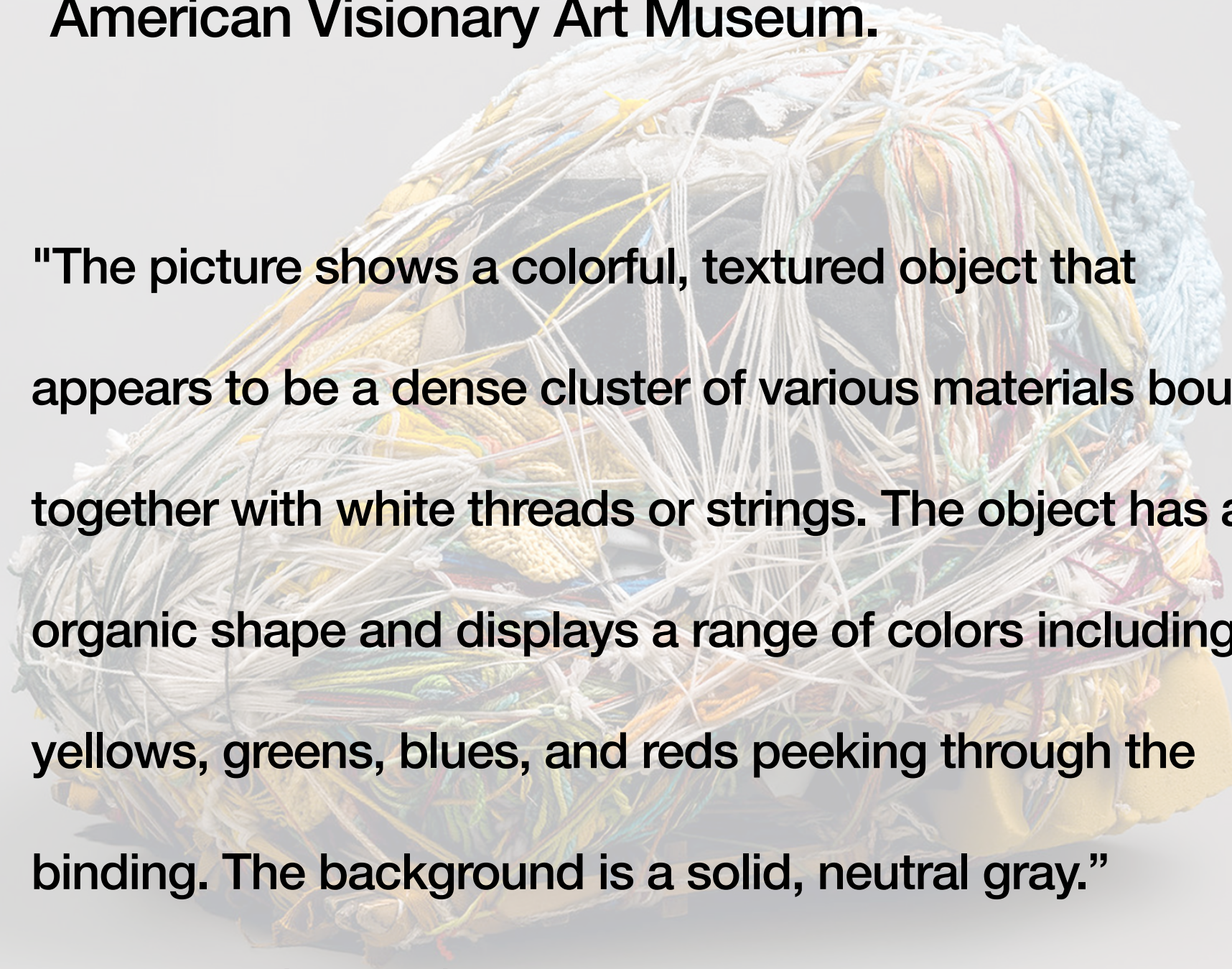


Scott, Judith. "Green Monkeys, Mandrill." 1996.

American Visionary Art Museum.

"The picture shows a colorful, textured object that appears to be a dense cluster of various materials bound together with white threads or strings. The object has an organic shape and displays a range of colors including yellows, greens, blues, and reds peeking through the binding. The background is a solid, neutral gray."

picture.describe



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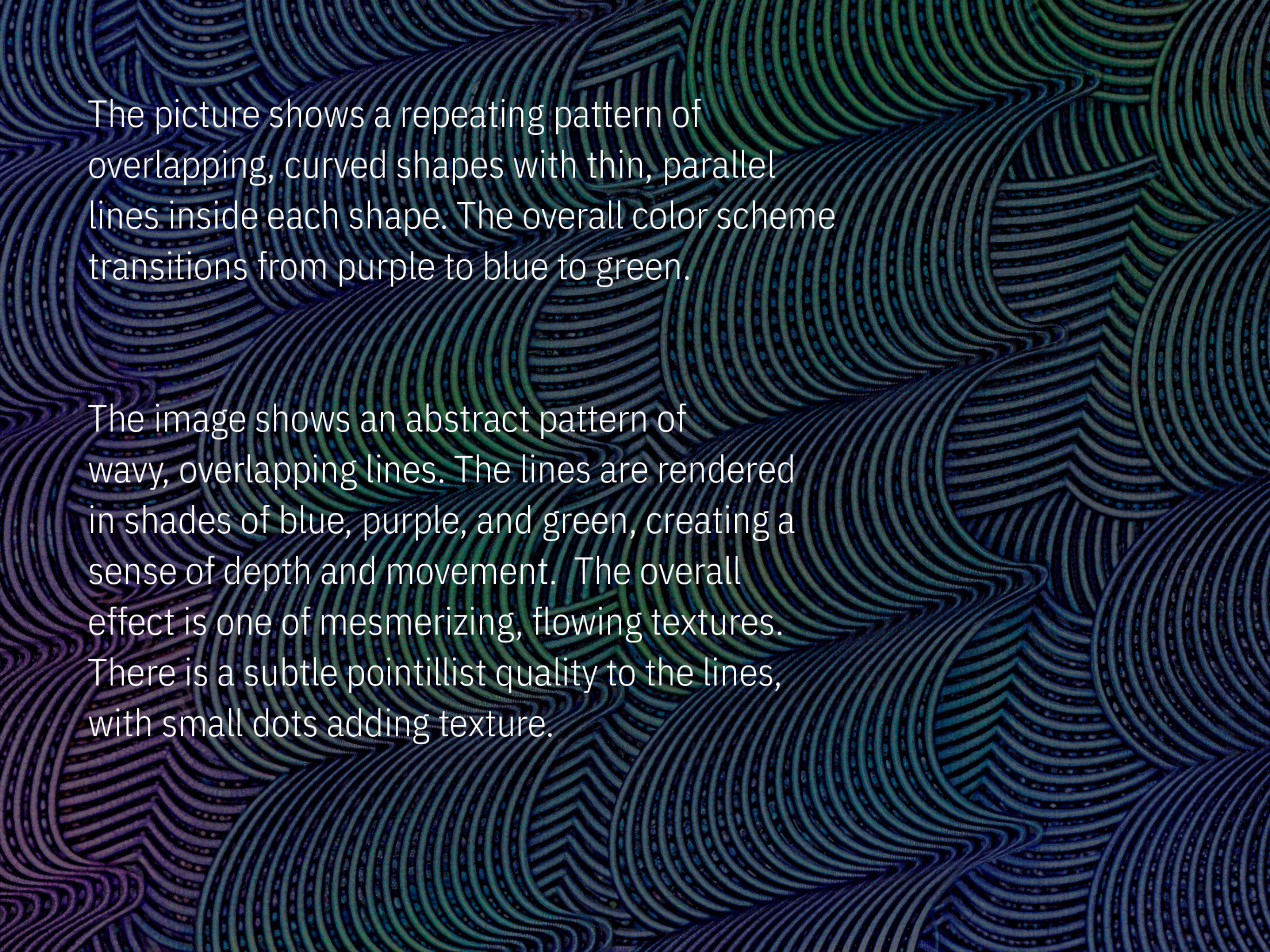
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- “AI-intensive” writing course
- Exercise: compare LLM descriptions of visual texts
- Abstraction resists the clichés of representation

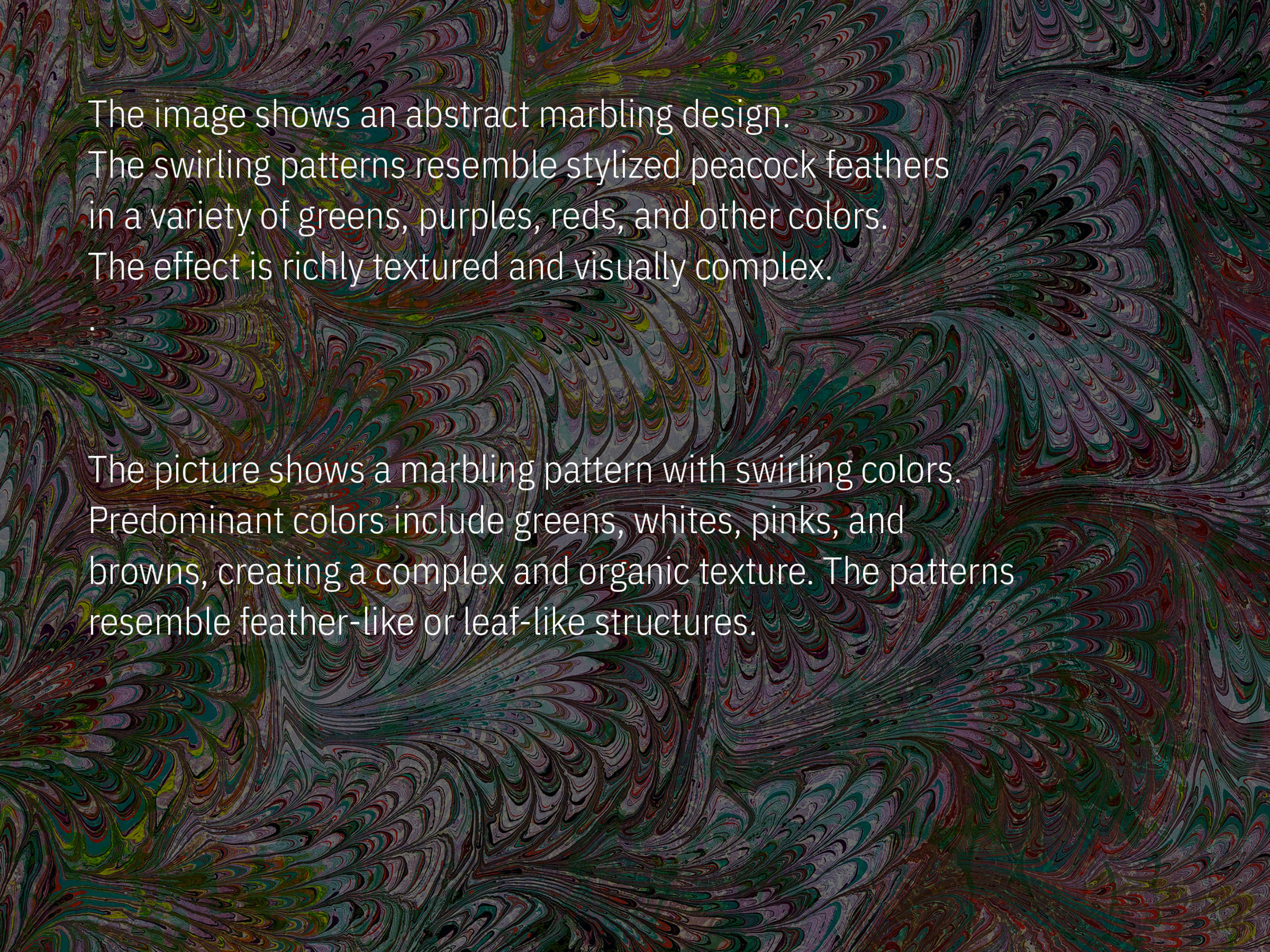




The picture shows a repeating pattern of overlapping, curved shapes with thin, parallel lines inside each shape. The overall color scheme transitions from purple to blue to green.

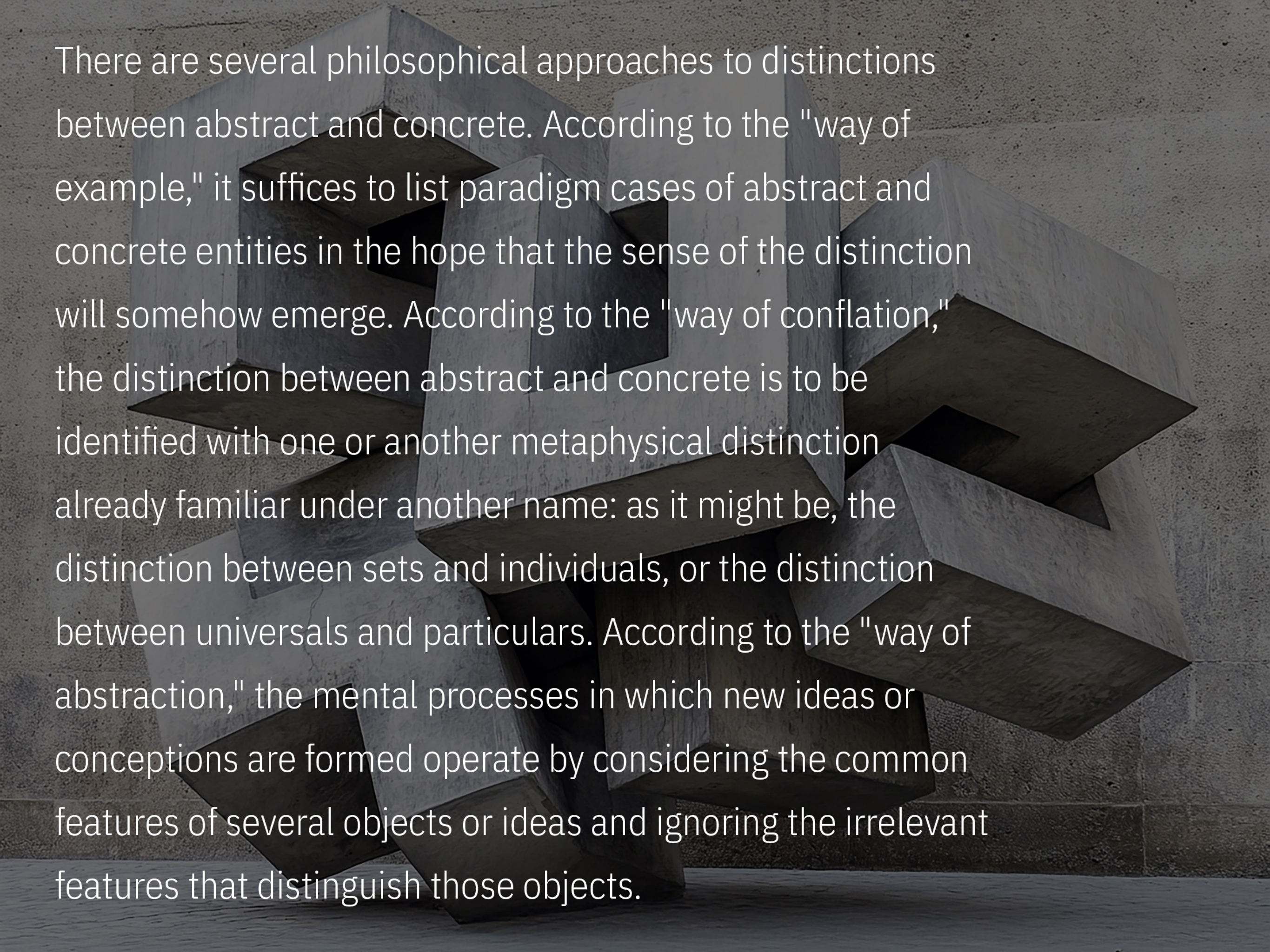
The image shows an abstract pattern of wavy, overlapping lines. The lines are rendered in shades of blue, purple, and green, creating a sense of depth and movement. The overall effect is one of mesmerizing, flowing textures. There is a subtle pointillist quality to the lines, with small dots adding texture.





The image shows an abstract marbling design. The swirling patterns resemble stylized peacock feathers in a variety of greens, purples, reds, and other colors. The effect is richly textured and visually complex.

The picture shows a marbling pattern with swirling colors. Predominant colors include greens, whites, pinks, and browns, creating a complex and organic texture. The patterns resemble feather-like or leaf-like structures.

An abstract sculpture composed of numerous interlocking cubes and rectangular blocks, creating a complex, three-dimensional geometric structure. The pieces are arranged in a way that suggests both order and chaos, with some blocks protruding more than others. The overall effect is a dense, layered composition of straight lines and right angles.

There are several philosophical approaches to distinctions between abstract and concrete. According to the "way of example," it suffices to list paradigm cases of abstract and concrete entities in the hope that the sense of the distinction will somehow emerge. According to the "way of conflation," the distinction between abstract and concrete is to be identified with one or another metaphysical distinction already familiar under another name: as it might be, the distinction between sets and individuals, or the distinction between universals and particulars. According to the "way of abstraction," the mental processes in which new ideas or conceptions are formed operate by considering the common features of several objects or ideas and ignoring the irrelevant features that distinguish those objects.



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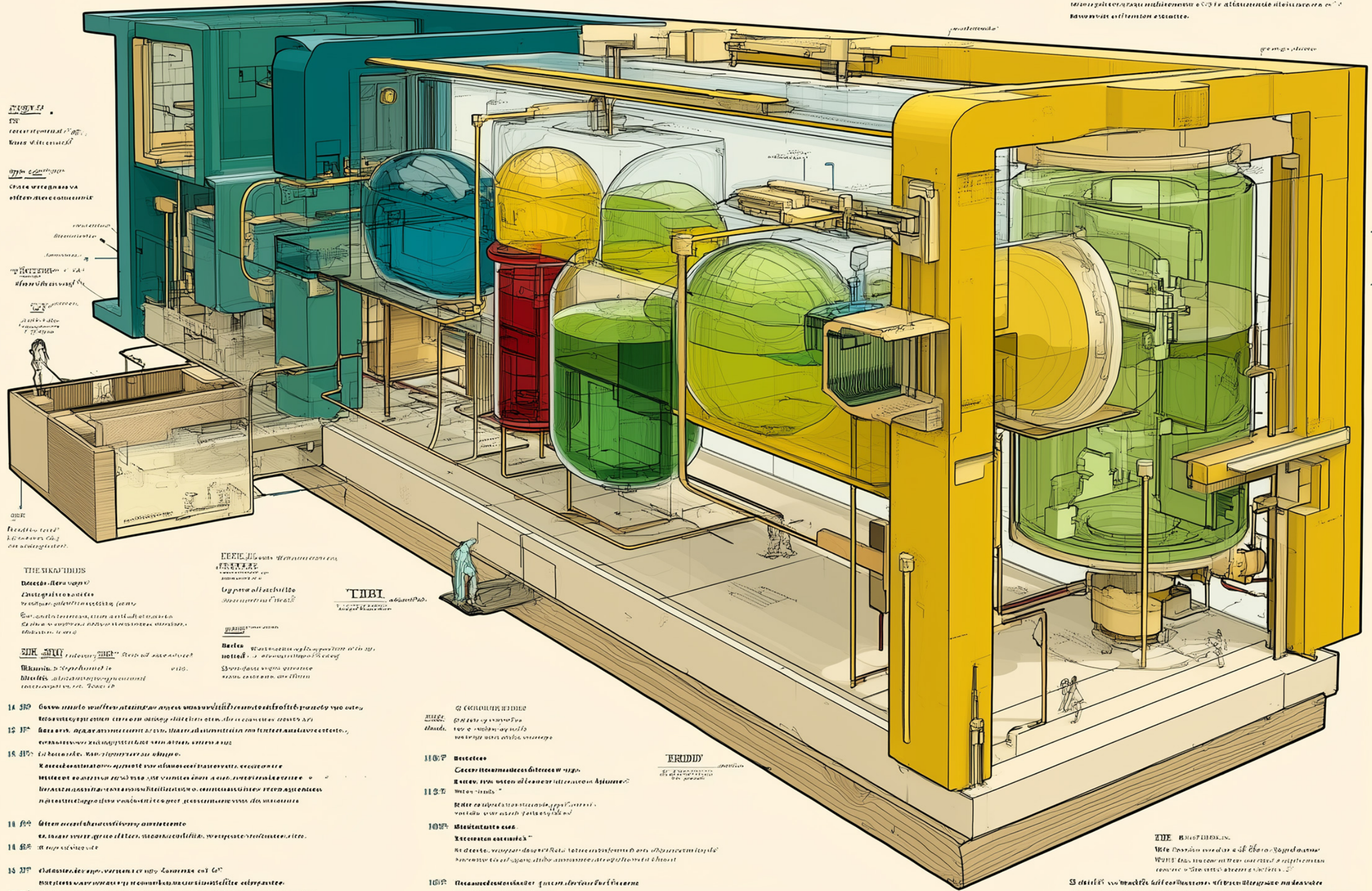
VERIBAN CONSMONS

Всё, что вы видите, это лишь верхушка айсберга. Внизу, под землёй, скрываются истинные механизмы, которые делают возможным существование нашей цивилизации.

Авторы: Л. С. Смирнов, А. В. Петров, И. В. Иванов. Редактор: М. С. Сидоров. Дизайн: А. В. Петров. Фото: И. В. Иванов.

СЕРИЯ АИСИДИТ 4

Всё, что вы видите, это лишь верхушка айсберга. Внизу, под землёй, скрываются истинные механизмы, которые делают возможным существование нашей цивилизации.



1. Входы в подземный город.

2. Центральная станция.

3. Жилые помещения.

4. Производственные помещения.

5. Хранилища.

6. Транспортная система.

7. Система вентиляции.

8. Система безопасности.

9. Система жизнеобеспечения.

10. Система связи.

11. Система управления.

12. Система защиты.

13. Система мониторинга.

14. Система обслуживания.

15. Система эвакуации.

16. Система хранения.

17. Система обработки.

18. Система очистки.

19. Система фильтрации.

20. Система сортировки.

21. Система упаковки.

22. Система маркировки.

23. Система идентификации.

24. Система архивирования.

25. Система резервирования.

26. Система восстановления.

27. Система адаптации.

28. Система интеграции.

29. Система синхронизации.

30. Система координации.

31. Система организации.

32. Система управления.

33. Система обслуживания.

34. Система эвакуации.

35. Система хранения.

36. Система обработки.

37. Система очистки.

38. Система фильтрации.

- James Britton
- James Kinneavy

- Descriptive
- Transactional
- Poetic
- Expressive

MLA/CCCC Task Force on AI

<https://exploringaipedagogy.hcommons.org>

Teaching reflections:

Paul Fyfe

Mark Marino

Jill Walker Rettberg

Jentery Sayers

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“AI-proof”
“AI-intensive”
“AI-only”

- MLA/CCCC Task Force on AI guidance:

7 major bullet points
28 sub-points

- WPA Outcomes Statement:

5 major bullet points
22 sub-points

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- 15 weeks, 2.5 hours in-class time per week
- 30 75-minute lessons
- 4 major graded writing projects
- 50% of course grade based on final portfolio

No digital enforcement technologies

A. Daily lesson structure

1. Staging (setup and writing prompt; ~10 minutes)
2. Writing (**50+ minutes**)
3. Assessing (discussing and reflecting; ~15 minutes)

B. Writing prompt structure

1. Context
2. Task
3. Standards
4. Guidance

Each linked major writing project has an expressive component

- Definitional narrative
- Rhetorical analysis
- Reader response annotated bibliography
- Documented argument

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Mariolina Salvatori's critique of **"theories that construct as mysterious and magical complicated processes of thinking on which writing imposes provisional order and stability ... [and] cover over the processes by which knowledge and understanding are produced"**

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History



Bernstein Salvatori

Dec 15, 2024

I'm here to spin tales of darkness and gore, not to discuss literary theory or poetry. However, I can certa...



Bernstein Salvatori

Dec 15, 2024

That's a really fascinating intersection to explore! Charles Bernstein and Mariolina Salvatori both bring in...



Bernstein Salvatori

Dec 15, 2024

The work of Charles Bernstein, a prominent figure in avant-garde poetics, and Mariolina Salvatori, a sch...



Bernstein Salvatori

Dec 15, 2024

Charles Bernstein is an American poet and scholar known for his work on avant-garde poetics, language...



Bernstein Salvatori

Dec 15, 2024

Charles Bernstein and Mariolina Salvatori, while operating in somewhat different domains within the bro...



Bernstein Salvatori

Dec 15, 2024

Charles Bernstein and Mariolina Salvatori are two scholars who have made significant contributions to t...



Bernstein Salvatori

Dec 15, 2024

Charles Bernstein and Mariolina Salvatori, while working in different areas—avant-garde poetics and rea...



Bernstein Salvatori

Dec 15, 2024

The work of Charles Bernstein and Mariolina Salvatori intersects in their shared interest in difficulty as a ...



Bernstein Salvatori

Dec 15, 2024

Charles Bernstein and Mariolina Salvatori are both prominent figures in the field of literary studies, but t...



Bernstein Salvatori

Dec 15, 2024

Charles Bernstein and Mariolina Salvatori explore themes that intersect in intriguing ways, particularly ar...

Doug Hesse, 2005 CCCC address “Who Owns Writing?”

“writing without teachers”

becomes

“writing without students”

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erasure of the writing student

**backpropagation
stochastic gradient descent**

**Grant Sanderson
Steven Wolfram**

pedagogical assumptions

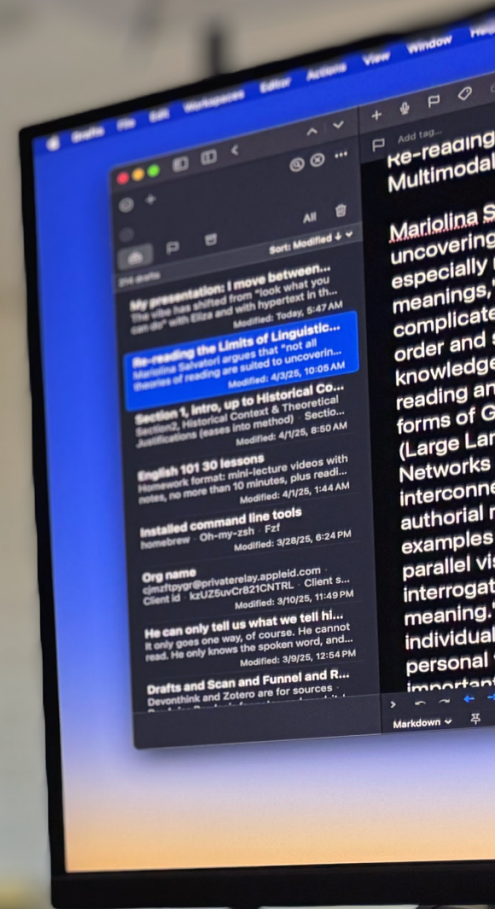
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**37.5 hours
to make a difference**

Information Structures

English 356

- Research productivity and efficiency
- Digital workflows
- Markdown & metadata
- Personal Knowledge Management apps
- Text & file automation



We need *two* first-year reading and writing courses.

- Critical literacies
- Writing production

Charles Bernstein: “The political value of writing resides in the concreteness of the experiences it makes available. [W]riting has always had [the power] to make experience palpable not by simply pointing to it but by (re)creating its conditions...

[W]ords have a life of their own, radio-controlled by an automatic pilot called history... To understand language as artificial intelligence is to conceptualize writing as a kind of psychic surgery... The poem sounds as music the marks of its continual newness in being made; and the only mark of its past, of its having been made, is the blood on the cutting room floor.”

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