INCORPORATING FEEDBACK INTO YOUR WRITING

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BEFORE WE START

Mute microphone

Feel free to turn off video

Use the chat for questions

"Raise hand" if you want to unmute

AGENDA

1. Understanding Feedback
2. Soliciting Feedback
3. Managing Feedback
4. Incorporating Feedback
5. Problematic Feedback

UNDERSTANDING FEEDBACK

- *Academic writing has a social purpose and function*
  - Discipline/academic community
  - Advisor/committee members
  - Peers

- *Effective feedback depends on two things:*
  - Receiver's perceptions and attitudes towards feedback
  - Design and delivery of feedback

Kim, 2018

Can & Walker, 2010

UNDERSTANDING FEEDBACK

What are your perceptions and attitudes towards feedback?

Understand feedback for what it is:
- A dialogue
- A mode of instruction
- A recommendation
- Evidence of someone's time/energy

Reminding yourself of what feedback is not:
- **Personal**
- Always Relevant
- Always Helpful
- Law

Take a look, then take a break
- Come back to it according to your revision schedule
- If overwhelmed, remind yourself of your improvement

1 min

UNDERSTANDING FEEDBACK

Design of Feedback

- Linguistic (writing, mechanics, style)
- Genre (disciplinary conventions/literature)
- Content (gaps, voids, inaccuracies)
- General (ideas, structural problems)

Delivery of Feedback

- In-text
- Holistic
- Iterative
- Face-to-face

What kind of feedback is most useful to you?

1 min

SOLICITING FEEDBACK

How to get the feedback that is most useful to you:

Ask:

- *This is what works for me, would it be possible for you to…*
  - …use a Google doc with "suggesting"
  - …write a summary of your comments
  - …give some in-process feedback
  - …have a meeting

- *I have reviewed and made changes based on your comments. This is what I still need clarification on…*

- *What should I prioritize/where should I start?*

Tell:

Not: *Let me know what you think…*

- *These are areas where I am still struggling, and this is how…*

- *I have included comments/highlighted in sections where I have questions for you to focus on…*

Leave the email unopened until you get a follow up from your adviser/PI asking for revisions	
Skim for negative comments, wallow in self-pity and come back to it weeks later	
Let it sit for a few days, then tentatively start reading and working through comments from page 1.	
Ignore/delete everything but the praise and revise based on your own ideas	
"Accept all" changes and send back	
Open it immediately and start revising!	
Read over the comments, let it sit, then organize the feedback, create a revision plan, and get to work	

ORGANIZING FEEDBACK

1. Annotate respond to questions, make note of action items (research), ask questions, rate helpfulness

2. Categorize
Linguistic (writing, mechanics, style)
Genre (disciplinary conventions/literature)
Content (gaps, voids, inaccuracies)
General (ideas, structural problems)

3. Prioritize
Higher Order
Lower Order

▼ 293 REVISIONS

Insertions: 113
Deletions: 109
Moves: 0
Formatting: 19
Comments: 52

that

Gregory Williams Commented
Individual? "Respective" doesn't line up clearly with "collective."

Goldman, Sasha Bianca Commented
Wording - Individual

Gregory Williams Commented
Calculating?

Gregory Williams Commented
As with the last chapter, you just need to be consistent in how you spell this term. Above you write "artmaking." I think the latter works, as its cleaner and doesn't set off spell check.

Gregory Williams Commented
Both, no?

Gregory Williams Deleted
phenomena

Gregory Williams Inserted
phenomenon

Gregory Williams Deleted
which

Gregory Williams Inserted
that

Gregory Williams Commented
You should insert a footnote that gives citations for both books mentioned, as well as giving a page number or range for the Jones quote.

Gregory Williams Deleted
exhibition

Gregory Williams Inserted
exhibition-

Gregory Williams Inserted

Annotate
Categorize
Prioritize

Chapter 3, Draft 1: June 26, 2018
Chapter 3, Draft 2: May, 2019
Chapter 3, Draft 3: December 22, 2019

resonates with Cattelan's own declaration of his need to escape from work to make time for life. Finding little time or fulfillment in the series of odd jobs Cattelan held once he left school – an assistant medical technician in a morgue, working in a laundry, an apprentice gardener – the artist began to seek alternative career paths, which ultimately led him to artmaking and, later, exhibition-making.

Focusing on Cattelan's involvement in biennials, first as an exhibitor and later as a curator/auteur, and looking to Italian curator/critic Germano Celant as a model (despite the fact that Celant's participation in biennials was limited), this chapter demonstrates how Cattelan found curatorial processes to offer means by which he could straddle the line between artist and curator, receiving acknowledgement and critical praise for working, while producing little-to-no actual "work."[4] Through an examination of Cattelan and Celant's only instance of collaboration, the Italian national presentation at the 1997 Venice Biennale, we see that Celant's curatorial working method impressed upon the emerging artist how a career of contradictions in relation to "making" work would not hinder the ability to build a successful curatorial practice. Examinations of their respective and collective biennial projects reveal how, at times, both Cattelan and Celant perform aspects of the refusal-to-work attitude that was absorbed into Italian culture by those who lived in Italy during the radical leftist climate of the 1960s and 1970s. This outlook, which was paradoxically combined by Celant with an entrepreneurial leadership model learned during his early years working at magazines and

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[4] Celant's "limited" participation in biennials here is a relative term in relation to other independent curators that Celant might be compared to (such as Harald Szeemann, Hans Ulrich Obrist, Jens Hoffmann and others) who have been involved in far more biennials than Celant.

Gregory Williams
I'd leave this out here. It seems hesitant, and this qualifier is unnecessary at this early moment in the chapter. Same with footnote 4.

    Goldman, Sasha Bianca
    DELETE

Gregory Williams
A somewhat odd formulation. Why would this "emerging artist" be interested in building a "successful curatorial practice" in the first place? You seem to be getting a little ahead of yourself here. Maybe just add a line indicating in direct terms that Cattelan *aimed* to take on the working habits/methods of curators as part of his artistic practice.

    Goldman, Sasha Bianca
    Add a line
    Interestd in building a practice bec that is part of artistic agenda

Gregory Williams   February 05, 2020
Individual? "Respective" doesn't line up clearly with "collective."

    Goldman, Sasha Bianca   A few seconds ago
    Wording - Individual

	Comment	Page	Category	High/Low	Response/Questions	Time
2	Since you have clever titles for the rest of the diss, I'd consider inserting a sub-title after "Conclusion." Of course, this makes me realize that your Introduction also has no sub-title. You could leave both of them as is, though I generally think Intros and Conclusions with more pointed titles are more instructive.	1	wording	L	**Check entire doc for titles**	
3	Maybe vary the language? See the previous sentence.		wording	L		
4	I think you should use formal capitalization for the title in the footnote, even if it's printed this way online. Also, I would normally insert a period after the URL, though you may have consulted the GRS-approved style guide.		formatting	L	*CHECK GRS GUIDE	
5	Unclear sentence structure. You're conflating the "end" of your diss with the "end" of Cattelan's career.		wording	L		
6	Maybe: "…as my encounter with the exhibition initiated…."		wording	L		
7	Logic also a little unclear. It sounds as if he is directly communicating with you. It may feel that way!		rewrite	L		
8	This seems to call for a footnote to a dictionary definition or at least a clarification re: the specific language roots you're citing. I'm also not sure you need the clause after the semi-colon, since this is a very obvious point.	2	add	L	FN	
9	If you place the word in quotation marks at the top, they aren't needed here.		formatting	L		
10	Can you think of a more precise word? "Idiosyncrasy"? "Uniqueness"?		wording	L		
11	Or maybe simply "diminishing"?	3	wording	L		
12	Maybe add a line to hint at one or two of these alternative readings?		add	H	Alt readings (Gioni, Bonami)	
13	This contradicts what you wrote above about his aversion to retrospectives. Needs some kind of line acknowledging his self-contradictory approach.		add	H		
14	Or: "…might look back at "all" of his…" The "over" here doesn't seem to belong.		wording	L		
15	Is this ever the right word for Cattelan??		wording	L	**Check entire doc**	
16	I don't quite understand why quotation marks are meaningful here. Does he question the Guggenheim's status as a museum?	4	formatting	L		
17	Watch repetition. And it doesn't follow anyway from the sentence that precedes the phrase.		wording	L		
18	Unclear what "burden" you're referring to, since you were just talking about the museum's own burden. I think you need to develop these thoughts a little more gradually.		rewrite	H		
19	Where? Who was skeptical?		research	L		
20	The "but" here seems off.		wording	L		
21	Right, though I think you might remove "almost" here, since I don't recall being able to see anything "up close" per se.	5	wording	L		
22	Maybe rephrase or add a line to heighten the opposition you've developed between distance and closeness.		add	L		
23	This phrase keeps popping up. Try to vary the language.		wording	L	*Add to revision checklist	
24	I really don't see the connection. To make this work, you'd need to develop it more thoroughly, clarifying the seemingly important private/public difference here in terms of performance. Also, who's doing the performing? And the late nod to Duchamp comes across as rather half-hearted without at least some explanation of why you don't in fact discuss him more often in the main chapters. This, really, is something to work out for the book: can you focus on Cattelan's engagement with Italian history without putting him more visibly into dialogue with non-Italian influences? Maybe just add a sentence here again explaining your decision to look inward within Italian history in this project.	6	rewrite	H	Explain why looking inward; add more to intro about Duchamp?	
25	Does the English translation usually include "the"? I thought not.		research	L		
26	To make this footnote work, you would need to insert a recent selling price for one of the cans.		add	L	Research can $	
27	I don't know that I've heard of experiences described as readymades. Maybe put it in quotation marks?		formatting	L		
28	Okay, though the other major value question you might mention is whether this experience and Cattelan's reputation together would allow the object to be sold for more than its weight in gold.	7	think	H	Review Manzoni notes	
29	Unclear whether you're referring to Cattelan's 20-century work (which is only part of his period of production) or the fact that the "forefathers" you discussed (mostly) worked in that century.		wording	L		
	I think this is the one idea that you need to develop a bit further in this conclusion, since toward the start you talk					

Categorize
Prioritize
Annotate

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Higher Order
Lower Order

INCORPORATING FEEDBACK

Create a Revision Plan

By Priority
By Category

Order Tasks
Estimate Time
Set + Share Deadline

"Planning Fallacy" (Buehler, Griffin, and Ross, 1994)

External Deadline
Adviser/PI Deadline
Writing Group Deadline

INCORPORATING FEEDBACK

- Defamiliarize your work
  - Print it out
  - Use a different font
  - Write by hand
  - Cut it up
- There is no such thing as wasted writing
  - Create dummy documents

(Gabriel, 2012)
(Thomas, 2005)

PROBLEMATIC FEEDBACK

Possible issues:

- *Conflicting Feedback*
  - PI/Adviser/Reviewer hierarchy
  - Determine the stronger case
- *Untimely Feedback*
  - Share your timeline/deadlines
  - Gentle reminders

- *Insufficient Feedback*
  - Outline your needs
  - Ask specific questions
  - Seek outside feedback
- *Unhelpful Feedback*
  - Revise their feedback
  - Give feedback on their feedback

TOOLS

Merging Documents with Feedback

MS Word
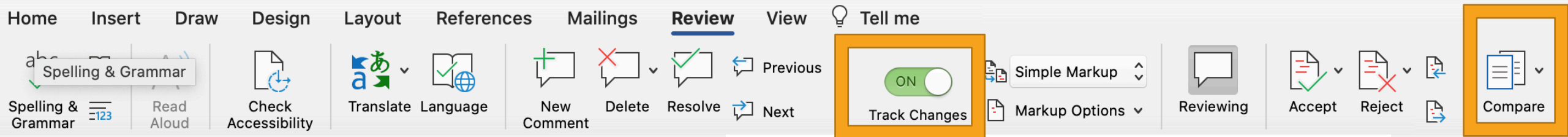
Latex

Online LaTeX diff tool

This online tool is a wrapper script for latexdiff, which is the LaTeX alternative to Track Changes in Microsoft Word. By using this tool you avoid the command line and having to install Perl. We do not keep copies of your documents.
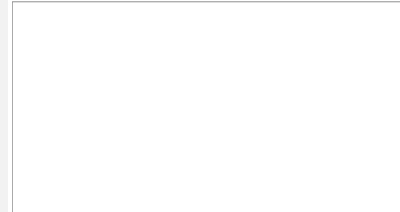
Input: two revisions of one LaTeX document
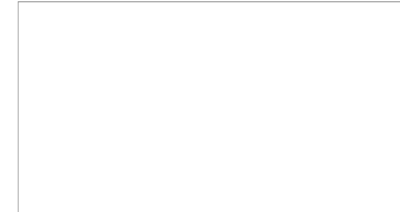Output: a single LaTeX document showing the changes between the two revisions

Example output
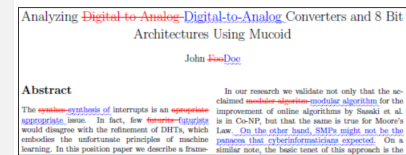
Tool

Old revision   New revision

RESOURCES

Writing Support

[COM Writing Center](#) (open to all BU students)

[ERC Writing Assistance](#) (open to all BU students)

[Questrom Writing Assistance](#) (Questrom students only)

[School of Theology Writing Works](#) (SoT students only)

[SSW Writing Tutor](#) (SSW students only)

Writing Software

[FocusWriter](#) (writing interface)

[LaTeX](#) (ideal for scientific and technical writing)

[OpenOffice](#) (word processing+)

[Scrivener](#) (word processing, writing organization -$)

[Ulysses](#) (word processing, writing organization - $$)

Citation Management*

[EndNote Basic](#)^ (web-based)

[Mendeley](#) (Windows, Mac, Linux)

[RefWorks](#) (web-based)

[Zotero](#) (Windows, Mac, Linux)

* For a comprehensive comparison of these systems, visit [University of Toronto Libraries](#).

^BU Libraries do not provide licenses for the full version of EndNote. If you are interested in purchasing it, please see [this page from BU Information Services and Technology](#).

Revise & Resubmit Advice:

[Times Higher Ed](#)

[Inside Higher Ed](#)

[Chronicle of Higher Ed](#)

VIRTUAL WRITING STRATEGIES SERIES

- May 6 – Planning Research & Writing
- May 13 – How to Overcome Writing Blocks
- May 20 – Integrating Research into your Writing
- May 27 – Incorporating Feedback
- **June 3 – Self Editing Strategies**

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