

Physics of Writing *Dream-Writing* Chaos to Creativity
Wake Up! your powerful Natural Intuitive Creative Potential

THE CYBORG MATRIX®



[\[http://www.puzzlemuseum.com/puzzles/ivory/puzzleball.htm\]](http://www.puzzlemuseum.com/puzzles/ivory/puzzleball.htm)

Interdisciplinary Writing WorkShop

**Learning and Mastering a WordSmith's
Natural Interdisciplinary Tools of the Trade**

WordShop Publications
Physics of Writing, Inc.
[\[www.Dream-Writing.com\]](http://www.Dream-Writing.com)

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Acknowledgement

We acknowledge and honor Dr. Theresa M. Ranne (1941-2012) for her vision, scholarship and uncompromising commitment to excellence in the education and 'practical preparation' of the nurses fortunate to have learned their profession under Dr. Ranne's 20-plus year stewardship of the SUNY Erie Community College [three campus] nursing program. A nursing program 'second to none', which Terry and her dedicated team of nursing educators, practicing professionals and support staff were responsible for developing, expanding and sustaining.

We especially acknowledge Terry for her belief in and commitment to the development of this state-of-the-art Creative Interdisciplinary Learning and Writing Environment based on The Literature Equation and The Cyborg Matrix.

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§1.00 The **MATRIX** Skill Level Options and Learning Dynamics

Novice, Apprentice, Journeyman and Master are terms used in the trades, arts and professions to indicate a person's level of *knowledge* and *experience* in a *specific field* e.g.:

[1.10] Novice - a beginner, one who begins something, an inexperienced person;

[1.20] Apprentice - one who is learning by practical experience under skilled workers a trade, art, or a calling in an apprenticeship program, the military and/or college;

[1.30] Journeyman - an experienced reliable worker, artist, or performer, but not yet fully knowledgeable of everything in their chosen field and, perhaps, working with or 'under the supervision', of a master, mentor or in advanced study or degree program;

[1.40] Master - a person who has demonstrated great skill, craftsmanship and mastery in their field, who is 'qualified' to mentor novices, apprentices and journeymen.

Considering these simplified descriptions, or definitions, consider where you 'fit' with regard to the task(s) going forward in this WordShop.

§2.00 Defining and Explicating the **MATRIX**

The **MATRIX** is based on the *synergetic* dynamic of [2.10] science, [2.20] literature, [2.30] engineering, and [2.40] art.

Synergy, or *synergism* from the Greek *sunergos* (working together), is the interaction of multiple agents [read as: '*dynamic systems*'], so that their combined effect is greater than the *sum* of their individual effects.

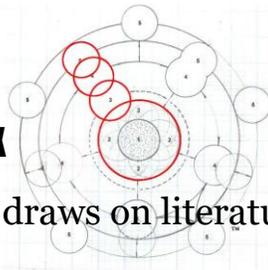
This concept, or 'theory', may be traced back $\approx 2,300$ years to Aristotle's *Metaphysics*. The interdisciplinary '*cooperative interaction*' of ideas, objects, organisms or dynamic systems is relevant in many fields e.g.:

[2.50] business - 'cooperation' of subsidiaries and other 'parts' of a corporation result in an enhanced combined effect;

[2.60] theology - combination of divine grace and human will through which individual salvation is achieved;

[2.70] physiology - 'cooperation' between muscles that produce coordinated movement;

[2.80] education - 'cooperation' between disciplines, resulting in the true 'education' of 'complete beings', capable of becoming greater than the sum of their combining parts.



§3.00 Building the **MATRIX**

The **CYBORG MATRIX** draws on literature and film for its metaphorical construct(s) e.g.:

[3.10] *Frankenstein: or The Modern Prometheus* (novel and film);

[3.20] *Metropolis* (novel and film);

[3.30] *Star Trek - First Contact* (film);

[3.40] the android Data and **BORG QUEEN** (*Star Trek - First Contact*) to critically examine the ethics and the potential consequences associated with the medical science and technology of cybernetics;

[3.50] the art and craft of filmmaking, to illustrate the dynamics of synergy in the 'collaboration' between science, literature, engineering and art, to 'create' a commercial feature-length film.

§4.00 Acquiring Knowledge ↔ Laying the Foundation

The interdisciplinarity of this Creative Learning ↔ Writing Environment involves, but is by design not limited to, reading and analyzing 'communications' media and mediums, in whole and in part, from domains across the disciplines e.g. [<http://bit.ly/2l3ZKDj>].

§5.00 Creative Interdisciplinary Learning ↔ Writing Challenge

Design and build a WordShop Project based on one of the below-noted Thematic Project Designs, to either *affirm* or *disprove* the **MATRIX** hypothesis [**§1.00 - §3.00**].

[5.10] The Monster in Us All

By giving Dr. Victor Frankenstein's 'creation' the nameless name 'monster', instead of a personalized name, readers of Mary Shelley's 1818 novel, *Frankenstein; or, The Modern Prometheus*, might question what, if anything, is Shelley trying to say? In other words, how does the word 'monster', which appears 41 times in the novel, relate to or does not relate to, the synergistic relationship between science, literature, engineering and art, therefore, to the **CYBORG MATRIX**? One might also wonder and try to explain: [.1] what, if anything, is the term 'monster' referring to; [.2] what is Shelley trying to say, if anything, about mankind and society (then and now); [.3] is the 'monster' simply a monstrous being or more than that, and if so [.4] could 'monster' mean something different, depending on how the term is used each time in the story?

[5.20] What Went Wrong ↔ What Went Right

Created by a woman [author] and by 'virgin birth', the 'monster' in Mary Shelley's novel may, arguably, be viewed as the first cyborg in popular literature. [.1] By titling her novel '*Or, The Modern Prometheus*', is

Shelley alerting readers to the presence of a sub-text --- or multiple sub-texts --- and the presence of thematic threads or messages woven into her innovative and, some say, 'seminal' work of literature? [.2] And by invoking the Prometheus myth from Greek mythology, is Shelley inviting readers to examine other creation myths, both metaphorical and those claimed to be literal or 'true'? [.3] What, if anything, is Shelley trying to say to readers of her time (circa 1818): is it a quirky choice by an 'uneducated girl' or is she inviting readers to go deep and critically read *Frankenstein*?

[5.30] 'Form Ever Follows Function'

The American master architect Louis Henri Sullivan (1856-1924) is credited with coining the phrase 'Form ever follows function'. Sullivan's designs often used masonry walls with terra cotta designs. Intertwining vines and leaves combined with crisp geometric shapes. This 'Sullivan-esque' style was imitated by many other architects, and subsequently formed the foundation for the designs of one of his students, Frank Lloyd Wright. Sullivan's 'advice' has become an 'axiomatic law' in many areas of business and industry.

With Sullivan's axiom [*Form Ever Follows Function*] in mind, coupled with the metaphorical and thematic construct of the **MATRIX**, critically analyze and 'compare and contrast' the behavior of [.1] the android Data, [.2] the Borg Queen, [.3] the Borg Collective, [.4] and the crew of the *Starship Enterprise*, [.5] vis-a-vis the medical, ethical and moral issues associated with the science and practical application of 'cybernetics'.

[5.40] Synergy of Cubism ↔ Cubism of Synergy

Drawing on your newly acquired interdisciplinary knowledge, [.1] argue in the 'affirmative' or [.2] in 'opposition' to the following statement:

*'Cubism, as represented by Cubist painting, including but not limited to works by Pablo Picasso [e.g. Guernica], and Cubist writers, poets and critics, not only constitutes one component of the **MATRIX**, but is itself a literal working example of the **MATRIX**.*

§6.00 Optional Wild Card WorkShop

Drawing on thematic and metaphorical constructs of the **MATRIX**, design and build your own WorkShop, based on a mutually agreed upon subject, topic or issue of importance to you in your academic, career or professional interest(s).

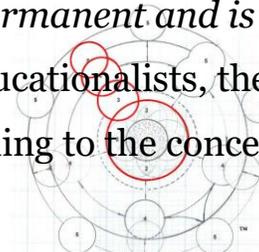


[\[http://www.museoreinasofia.es/en/collection/artwork/guernica\]](http://www.museoreinasofia.es/en/collection/artwork/guernica)

Guernica
(1937)
Pablo Picasso
(1881-1973)

Forward

'Learning, rather than teaching ... is the central purpose of education. It is usually defined as *'a change in someone's behaviour, knowledge level of skill, or understanding, which is long-lasting or permanent and is acquired through experiences'*. 'Some educationalists, therefore, would prefer to link definitions of learning to the concept of self-actualization'.



A Dictionary of Education
Susan Wallace, Editor
Oxford Reference Online
Oxford University Press Inc.
(2009, t267.e539)