

1. The first step is to identify the problem.

What the environmental movement

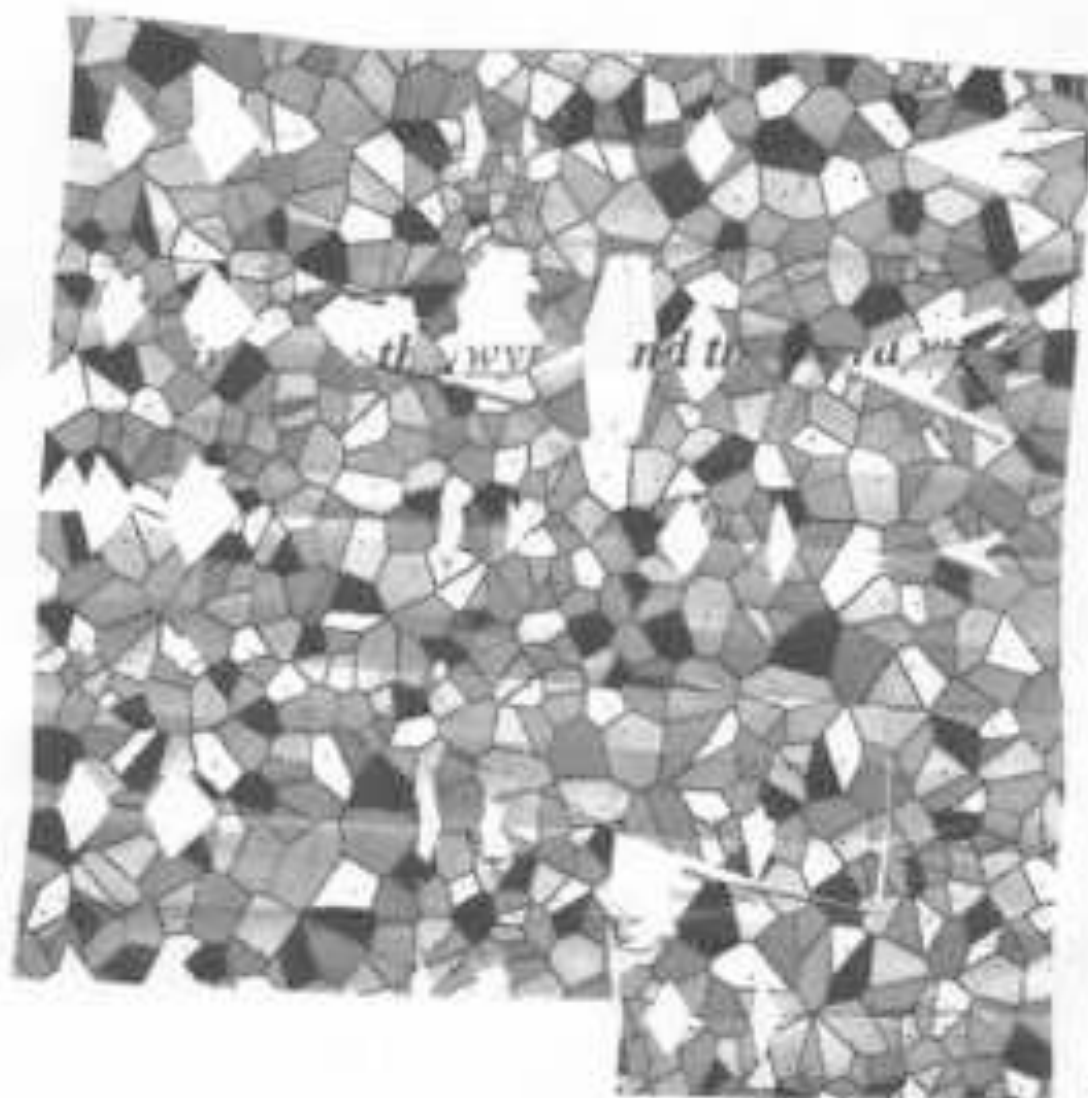


In the beginning was the word, and the word was with.

"We first took our image and put it into code. A technical code developed by the information theorists. This code was written at the molecular level to save space, when it was found that the image material was not dead matter, but exhibited the same life cycle as the virus.... To this end we invented variety in many forms, variety that is of information content in a molecule, which, *enfin*, is always [a permutation of the existing material]." Burroughs, Nova Express, p. 49

wyrd2thewiki TA script

Aperiodic Wiki Tiling



"We first took our image and put it into code. A technical code developed by the information theorists. This code was written at the molecular level in save space, when it was found that the image material was not dead matter, but exhibited the same life cycle as the virus.... In this and we invented rather in many forms, variety that is of information content in a molecule, which, *ex/ta*, is always [a representation of the existing material]."⁷ Berrington, News Express, p. 49



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pbwiki wyrd2thewiki TheBeginning



In the beginning was the wyrd, and the wyrd was wiki.

Wyrd To the Wiki: Lacunae Toward Wiki Ontologies

7/12/10



13:11:14 script

The vertical threads represent a time line.

" Another way of understanding wyrd is through a weaving analogy. In the Anglo-Saxon Riming Poem, the narrator says of his life circumstances *Me hæf wyrd gewæf*, 'Wyrd wove this for me'. In the Icelandic Njal's Saga, valkyries weave out the course of a battle on a loom made of weapons and threaded with human entrails. Imagine a patterned piece of cloth being woven on a loom. The horizontal threads (the woof) are woven in in layers along the vertical threads (the warp). The horizontal threads represent layers of past actions. The

colour of each horizontal thread as it is woven in will lead to [the pattern] that is already established and influence the pattern that emerges." (What is Wyrd?, by Arlea Æðelwyrd Hunt-Anschütz)



pbwiki wyrd2thewiki troping


File by Gooch

History

View Page

Structure

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First, the challenge: A wash in ubiquitous information, *musical, and how and how*. The skills of close and attentive reading encouraged by individual rhetorical contexts, where students are taught to look at as well as through texts in order to understand their possible effects upon audiences, have withered as students become less readers than learners. The forms of attention necessary to understand *the challenge* available to any given writer in any given context and medium simply do not begin to surf rather than read.

Deriving from the Greek tropos, "to turn," a trope is a schema or script for turning attention. Tropes are particular configurations of language, and as these figures repeat, they become recognizable heuristics for amplifying and compressing one rhetorical choice over all other possibilities. When musicians add to or subtract notes from a particular melisma or otherwise draw attention to the development of a particular tone, they're troping, right there. Used as a verb again: when you "trope" something, you tune that something to a pattern by entraining it to that particular and available pattern. Troping, turning, tuning, these are the very same. They at once require and install a second order of attention. Rhetoric is another name for this "attention to attention."

Since the telegraph, electronic media emerge as increasingly configurable (programmable, rhythmicable) surfaces and conditions for inscription, response, and movement, and, as Marshall McLuhan recognized long ago, once "sequence yields to the simultaneous, one is in the world of structure and configuration" (*Understanding Media*: 28). Configuring arguments in a networked medium requires some listening, some facility with detachment, and lots of practice. Just as musicians rehearse the grammar of melodic development and rhythmic entrainment, i.e. as composers in hip-hop-equalitarian, rich, syncretic media must become search engines for the tropes that help us make rhetorical choices as we narrate experience and listen for available sequences, turn narrative sequences into definitions, and so much more.

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Upon graduation, students will be called upon to write and communicate in primarily digital environments. In contexts such as the World Wide Web or corporate Content Management Systems, writers compose in response to unprecedented global audiences of audiences whose browsing habits mirror their own. These audiences also in some sense cease to be audiences at all, as distinctions between "author" and "audience" *intermingle* in the collaborative writing environments and online forums of the global corporate workplace and National Security State. As writing becomes more interactive and less authorial, readers are also challenged - they must somehow evaluate the claims embedded in tremendous quantities of information that emerge collaboratively as much as they are written. Associational thinking - as in the much discussed link between Al Qaeda and Iraq - seems to be the norm in a hypercontextual landscape where argument often proceeds as much through the loose link as it does from paragraph to paragraph. Perhaps it is not surprising that this ecology of *association* results in students and writers who can give numerous claims, but cannot sustain these claims with reasons. Rather than supporting their claims, many contemporary theists simply *assert* it. Ironically for a rhetorical environment composed of students who are often incapable of articulating the connections between a claim - such as "I support the invasion of Iraq" - and the reasons supporting such a claim.



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[http://wyrddthewiki.pbwiki.com/Thebeginning a dance of gestures as a woven texture]. Light, sound, touch, taste, and smell become a continuous warp, with the feeling that the whole dimension of sensation is a single continuum or field. Crossing the warp is a wool representing the dimension of sanity-sorel and aesthetic values, personal or individual uniqueness, logical significance, and expressive form-and the two dimensions interpenetrate so as to make distinguishable shapes seem like ripples in the water of sensation. The warp and the wool stream together, for the weaving is neither flat nor static but a many-directioned cross-flow of impulses filling the whole volume of space.

[http://www.droglibrary.org/GCMAPPA/led/}cbody.htm I feel that the world is on something] in somewhat the same way that a color photograph is on a film, underlying and connecting the patches of color, though the film here is a dense rain of energy.
[http://wyrddthewiki.pbwiki.com/Thebeginning I see that what it is on is my brain]-"that enchanted loom," as Sherrington called it. Brain and world, warp of sense and warp of meaning.

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What information consumes is rather obvious: it consumes the attention of its recipients. Hence a wealth of information creates a poverty of attention, and a need to allocate that attention efficiently among the overabundance of information sources that might consume it. -- Herbert Simon

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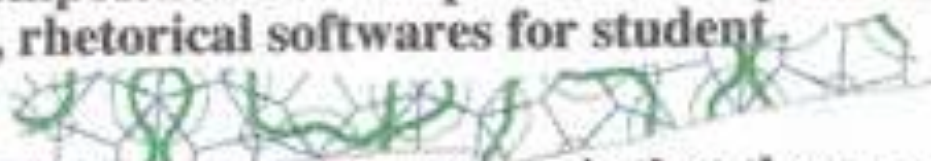
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"I am come not to destroy, but to fulfill."



The "wild", interconnected space of wiki does not introduce a strange capacity for interconnection that was previously foreign to it, but instead amplifies an oft forgotten capacity of language to form a commons. Daily wiki practice, with its emphasis on the imagination and actualization of linkages, is a teaching in composition's kinship with such spells of the commons, rhetorical softwares for student ecosystems!



The first principle of such ecosystems is that they must organize the attention of students, and they do so by continually becoming something else. Students in introductory and advanced rhetoric courses become [digital rhetors for an information saturated planet]. They learn to track of all this troping, turning, churning wyrding of the commons through writing and linking. While multimedia composition is where our pedagogy must move and is moving, writing, as a way of continually compressing information by interacting with it, turns out to be an obligatory passage point for all other media students need to compose with. Instant Messaging sessions become scripts for multimedia composition, written argument becomes the most effective way to transmit the goal of a video while it remains in production, a blog teaches a student how to listen to a remix.



"I am come not to destroy, but to fulfill."

pbwiki wyrd2thewiki TheBeginning



Chemical Evolution

Howe sapiens tends to dissipate heat and accelerate organization. Like all other life forms, our kind cannot continue to expand limitlessly. Nor can we continue to destroy the other beings upon whom we ultimately depend. We must begin really to listen to the rest of life. As just one melody in the living opera we are repetitious and persistent. We may think ourselves creative and original but in those talents we are not alone. Admit it or not, we are only a single theme of the orchestrated lifeform. With its glorious nonhuman past and its uncertain but provocative future, this life, our life, is embedded now, as it always has been, in the rest of Earth's sentient symphony. Now, as before, life is empowered by the sun. It is a phenomenon not only molecular but astronomical. Life is open to the universe and to itself. In the tradition of Charles Darwin, Samuel Butler, Vladimir Vernadsky, and Erwin Schrodinger we can ask with curiosity but can answer only humbly and with humility the question of what life is, hoping, with you, that the same continues. 

Phonetic File

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W Y R D 2 T H E W I K I

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pbwiki wyrd2thewiki EcoSystemicRecall

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"Salvation through ~~amnesia~~—more properly *anamnesis* (the loss of amnesia)—although it has individual significance for each of us—a quantum leap in perception, identity, cognition, understanding, world- and self-experience, including immortality—it has greater and further importance for the system as a whole, inasmuch as these memories are data needed by it and valuable to it, to its overall functioning" (Vial's 238).

pbwiki [wyrd2thewiki](#) becoming a transducer

[Ain't It Grand!](#)
[Demonic Transducer](#)
[Erosian Transducer](#)
[L'Innocent Transducer](#)
[Tonal Miles Transducer](#)

*"The audience was in the same relationship to the film *Vaults* that Fiat had had to what he called *Zebra*: a transducer and percipient, innately receptive in nature" (Vaults 150)*

Becoming a Transducer: the (super def ill) Logic of Gnosis



tags: transducer, mantra, rhythm, infinity

Because wiki "windows" "bear the mark of the infinite" (Govinda 24), learning to pay attention to how we *wyrd* is wiki can [rehabilitate pedagogy](#). As teachers, we can begin with a performance. A how-to: how to become a search engine for rhetorics. While Galan syllabi abound, everywhere, rhythmic traditions of the sacred provide clues as to how we might entrain everyday rhythms. These rhythmic recipes, these sacred [mantras](#), at once both specific and timeless, open us up to significance, and enable the navigation of many degrees of significatory dynamics. They start with zero and proceed to One, via [multiplication](#). Repeatedly transitioning, redefining, changing, accelerating; but also decelerating, juxtaposing, jump-cutting, splitting, and also, perhaps most importantly, stopping and abiding in the lacunae of timelessness that perforate the dynamic mesh that *wyrds* weave when we affirm their irrational perambles. Mantras, for example, have for millennia been a means for cultivating this capacity for alternating currents: for opening up consciousness, and for precisely tuning and stabilizing attention, as well. Boethius, forever dancing discursive around the infinite, steering between Providence and Fate, renders his verities vertical, into orderly strata. "All that is under Fate is also subject to Providence. But some things which are under Providence are above the course of Fate. For they are these things which, being stably fixed in virtue of their nearness to the first divinity, exceed the order of Fate's mobility" (cited in Hurley 186). In order to narrate these degrees of difference, Boethius opens a space for us to suggest that sacred technologies for attending to timelessness and infinity differ only by incremental degrees, not in kind, from the repetitious hacking and ordering we perform in the service of time. This principle of repetition does in fact occur throughout our history of rhythmicizing and

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"Words," Lama Anagarika Govinda tells us, "are the seals of the mind, results—or, more correctly, statistics—of an infinite series of experiences, which reach from an unimaginably distant past into the present, and which feel their way into an equally unimaginable distant future." Beyond being means for meaning, words "are the audible that clings to the inaudible," the forms and potentialities of thought, which grow from that which is beyond thought." (Foundations of Tibetan Mysticism 17). Words, in all of their wondrousness, tap into a play of forces "neither exhausted by their present meaning, nor...confined to their usefulness as transmitters of thoughts and ideas."

Getting wikified means experimenting with words as characters exceeding our (limited) imagination of them as "transmitters" of pre-existent thoughts and ideas. Subject to sudden linkage elsewhere, words become the collective interfaces by which thoughts come into being. Like the ideas they connect and proliferate, wikis are *hosted* by humans but hardly mastered by them. Many who work intensely in the wiki realm report that wikis, as blank portals to the infinite, summon an uncanny liveliness and intelligence seemingly distinct from any of the participants.

The affective resonance produced by words opens up more than...well, more than words can say, semantically speaking. This "irrational quality which stirs our deepest feelings, elevates our innermost being, and makes it vibrate with others" solicits [dialogue](#).

pbwiki wyrd2thewiki LightningComputation

experiment on this premise: the art of participating in the configuration of wiki space is a visual and spatial analogue of minimal rhythmic practices of composition. What happens when we try and amplify this rhetorical practice

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Pencil



To say "rhythm" is to direct attention to the ways order emerges from chaos; to wyrd rhythm is to have us notice "how." Noticing how: attention to rhythm. Rhythm can be summoned by spells, sparked by scripts, and made manifest by the multitude of rhythmic formulae that have evolved with the Logos. Hence poetry, birdsong, music, rhetoric--and all other practices of rhythmically sequencing, weaving, and concatenating threads of difference--all of these

practices hinge on a capacity for opening up to and transducing (or, becoming a transducer for) the irrational quality of information that Govinda describes as the magic power of words and sound. Hence, "the success of great speakers is not only due to *what* they say, but *how* they say it" (17). Rhetoricians throughout the ages have realized this, but have also realized that prescribed methods fail to deliver where good timing and placement do.

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paragraph to paragraph. Perhaps it is not surprising that this ecology of *paranoids*

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Search's journey

Timeline

collective: the wild hunt

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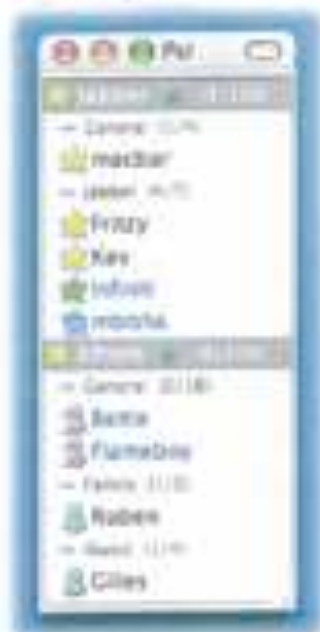
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tempo

In his *The Self-Aware Universe*, physicist Amit Goswami brings the tenets of a "mystical idealist" philosophy of science to bear on the (typically materialist) archetype of the scientific discovery and invention. In his concluding section, Goswami most succinctly sings his song, a remix of the "hero's journey." Here, he asks us to consider the magnitude and potential of the immeasurable common bond by the mystical experience of joy, "beyond science, religion, and philosophy" (271). Coupled with the connectivity facilitated by communications technology, Goswami argues, this consensus can initiate a "renaissance" of interconnectivity and collective enchantment on global scale. Integration of different planes...integration is the trope, here: science/phy/religion (to this we add rhetoric (infodynamic rhetoric), here), spirit/mind/body

Goswami tropes the "hero's journey" from the singular to the collective; the wiki becomes a world-teacher. "The Bhagavad Gita portrays such events of renaissance as the coming of an *guru*, or world-teacher. In the past such avatars have sometimes been isolated, single individuals; at other times there have been collections of individuals. But the world is much bigger now and needs an unprecedented number of individuals to become avatars to lead the next renaissance" (*The Self-Aware Universe* 271). What's important to any next renaissance of wyrd will go and come from beyond the numbers, and must manifest between individuals. In the space of collective avatars imagined by Goswami, the dynamic nature of our interconnectivity (the rhythm) sets the tempo.

Hinduism musicians have always named this organic tempo, or rhythm, *laya*. Laya measures a rate of succession, not of iterative units, but of activity between grama. Perhaps more precisely: *laya* keeps track of both the "ongoing stream of time" and the repeated actions designed to divide "musical time into individual units" (Rowell 189).

Time is experienced both in its parallel and serial forms.

Crucially, *laya* also means "rest," and is etymologically linked "with the phase of creation in which primal matter exists in an undifferentiated, amorphous state," and therefore, to *avyaya*, the Buddhist notion that has been too quickly characterized as "void." (202). In a sense, *laya* directs our attention to the thread-thin lacunae that generate musical flow, according to these productive interstices' rate and sequence of unfolding. The art of keeping time, then, seems to require that we "beatmatch" our wandering proteins and silent gestures while focusing on helicalities of order, different *laya*. Best, then, to become a listener, and let the *[musicians]* do the composing.

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[pbwiki](#) [wyrd2thewiki](#) AnotherBeginning

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We learn from The Sermon on the Mount according to Vedanta by Swami Prabhavanda that the theory of the logos found in John 1.1 was itself a repetition, a repeat of the logic of incarnation as understood in the Hindu tradition best comprehended as a linkage to the logos philosophy of Greeks. "The concept of the avatar evolved from the theory of the Logos in both Western and Eastern philosophy".(41) The avatar - such as Buddha, or Christ - is in this view a periodic actualization of the transcendental godhead, forging an interconnection between a transcendent consciousness - an awareness which includes both this world and its serene apprehension - and flesh. This transcendental consciousness that becomes immanent through the Avatar is hence no longer simply transcendental, and it is not G^d in the usual monotheist sense. In this repetitious history (or "Perennial Philosophy", as Aldous Huxley called it), the sacred, the individuated, and the everyday are densely interconnected, "Atman = Brahman." It is in this sense--as of a spell or script that would create an interconnected and dynamic gathering--that wikis are logos-centric.

In our teaching we watch, amazed, as the blankness of a wiki page summons an interconnectivity, contagious, back into the classroom and beyond. Wyrd!