

## Integrating Research into Your Writing

In order to effectively present your research in a paper, you must guide readers through a sort of conversation between your own ideas and others'. This handout models the integration and citation of source material using type treatment to point out different types of content:

*Fact (light italic):* data, established information, etc. **(do cite)**

Common Knowledge (light): information widely known to an educated, sympathetic reader **(don't cite)**

Other's Voice/Opinion:

**Quote (bold underlined):** a concise and powerful selection from a source text in the exact original words, in quotation marks; if you can say it just as well in your own words, paraphrase instead **(do cite)**

**Paraphrase (bold italic):** restating a specific idea accurately and entirely in your own words **(do cite)**

**Summary (bold):** distilling a whole source or argument to its main point; make it accurate, concise, entirely in your own words **(do cite)**

Signal Phrase/Sentence (dotted underline): indicates who is speaking, in what context, and gives the reader a preview of the source's idea and your view on it **(don't cite)**

Your Voice/Opinion (plain text): your own knowledge, ideas, analysis, and connections **(don't cite)**

This key will help you recognize different types of content and how they work together. You can apply it to others' texts to notice different styles, or to your own writing to check for balance of content. You might even use the sample paragraphs as a template to structure your own writing. For more thorough explanation and advice, see our online video tutorial on research papers at [artsandlanguage.risd.edu/video-tutorial](http://artsandlanguage.risd.edu/video-tutorial).

### Art as Activism and Beyond in the Battle against Climate Change (*excerpts, draft*)

*The term "global warming" has been in use since as far back as 1975.<sup>1</sup> Almost five decades later, there is little disagreement among scientists that global warming is happening; it has been widely reported that the United States faced some of its most deadly climate disasters in 2021. It's frustrating to know how long we've been aware of this problem and yet how little has been done to solve it. Why have we been so slow to act? In "The Answer to Climate Change Is Organizing," pioneer environmentalist Bill McKibben highlights the ways those in power influence climate endeavors. **"The fossil-fuel industry and its friends in politics and finance... [are] getting good at spreading the message that there's as much danger in moving too fast as in delaying too long,"** he writes.<sup>2</sup> Such mighty forces in the national and global conversation have devastating sway, and can seem impossible to overcome. But McKibben finds hope in the power of activism, writing, **"The main way to counter the malign power of vested interest is to meet organized money with organized people."**<sup>3</sup> As scientists have long fought with climate change denial campaigns, how have activists—especially art activists—made their own contributions to progress?*

(continued on back)

<sup>1</sup> Wallace Broecker, "Climatic Change: Are We on the Brink of a Pronounced Global Warming?" *Science* (August 8, 1975), 460–463.

<sup>2</sup> Bill McKibben, "The Answer to Climate Change Is Organizing," *The New Yorker* (September 2021). <https://www.newyorker.com/news/annals-of-a-warming-planet/the-answer-to-climate-change-is-organizing>. (**magazine article, accessed online**)

<sup>3</sup> *Ibid.* (**indicates "same as above"**)

...

Maja and Reuben Fowkes look beyond the contemporary issues of climate change denial and fossil fuel lobbying. In their book *Art and Climate Change*, they catalog examples of contemporary art that highlight how centuries of human capitalism, racism, and exploitation have created our current environmental crises.<sup>4</sup> Tracing the crisis we currently face back to the colonization and industrialization that deteriorated humanity's connection to nature may sound unwieldy, but it actually leads these authors to a logical solution. For example, in *The Mermaids, or Aiden in Wonderland, 2018*, the Karrabing Film Collective presents a dystopian future in which a displaced Aboriginal boy journeys back to his community—the only humans who can survive outdoors. *The Fowkeses point to the Aboriginal storytelling of the film and of the characters within it as a mode of healing.*<sup>5</sup> It's part of their resounding conclusion that the only path to addressing the problem of climate change is what theorist Ariella Aïsha Azoulay has called "unlearning imperialism."<sup>6</sup> The film, a work of science fiction, does not itself propose solutions. It instead advocates for the people who have been most harmed by the same colonial acts that destroy our environment and who have been overwhelmingly left out of the conversations around rectifying that destruction. Indigenous societies existed long before environmental destruction, and their ways of knowing and problem-solving—not the dominant culture's—may be our best hope for recovering from it.

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Throughout these decades of fighting against environmental peril, artists have responded to the issue in their work. There have certainly been varied ways of doing so, from personal response to scientific illustration to dystopian and utopian imaginings. *Many artists have been silent as to their intentions, perhaps seeking to avoid the criticism that activist art, driven by an agenda, is not art at all.*<sup>7</sup> But contemporary art and artists seem to have made a considerable shift from this concern. This survey demonstrates that artists do much more than consciousness-raising or reflecting the zeitgeist. They change our relationships to issues, model modes of working together, actively engage their audiences, and amplify voices that could create real solutions. As conservation scientist Shauna Doll and Earth and Environmental Scientist Tarah Wright put it, "Perhaps it is time to stop thinking of art, whether environmental art, Land Art, or climate change art, as physical productions of culture, apart from the environment and landscape, and begin reinforcing climate change art as an approach to systematic transformation."<sup>8</sup> After all, it is not up to artists—as artists or as activists—to solve the problem of climate change; it is up to all of us as humans on this planet to enact the change artists show us is necessary and possible.

<sup>4</sup> Maja and Reuben Fowkes, *Art and Climate Change* (London: Thames & Hudson Ltd, 2022). (book)

<sup>5</sup> Ibid. (indicates "same as above")

<sup>6</sup> Ariella Aïsha Azoulay, *Potential History: Unlearning Imperialism* (London: Verso, 2019) as quoted in Fowkes, *Art and Climate Change*, 243. (original source of quote + where encountered)

<sup>7</sup> See Nina Felshin, ed., *But Is It Art?: The Spirit of Art as Activism* (Seattle, WA: Bay Press, 1995), especially the Introduction, in which Felshin describes a history of critical dismissal and institutional exclusion among activist artists. (edited book + discursive note)

<sup>8</sup> Shauna Doll and Tarah Wright, "Climate Change Art: Examining How the Artistic Community Expresses the Climate Crisis," *The International Journal of Social, Political and Community Agendas in the Arts* 14, no.2 (2019): 26. (journal article)