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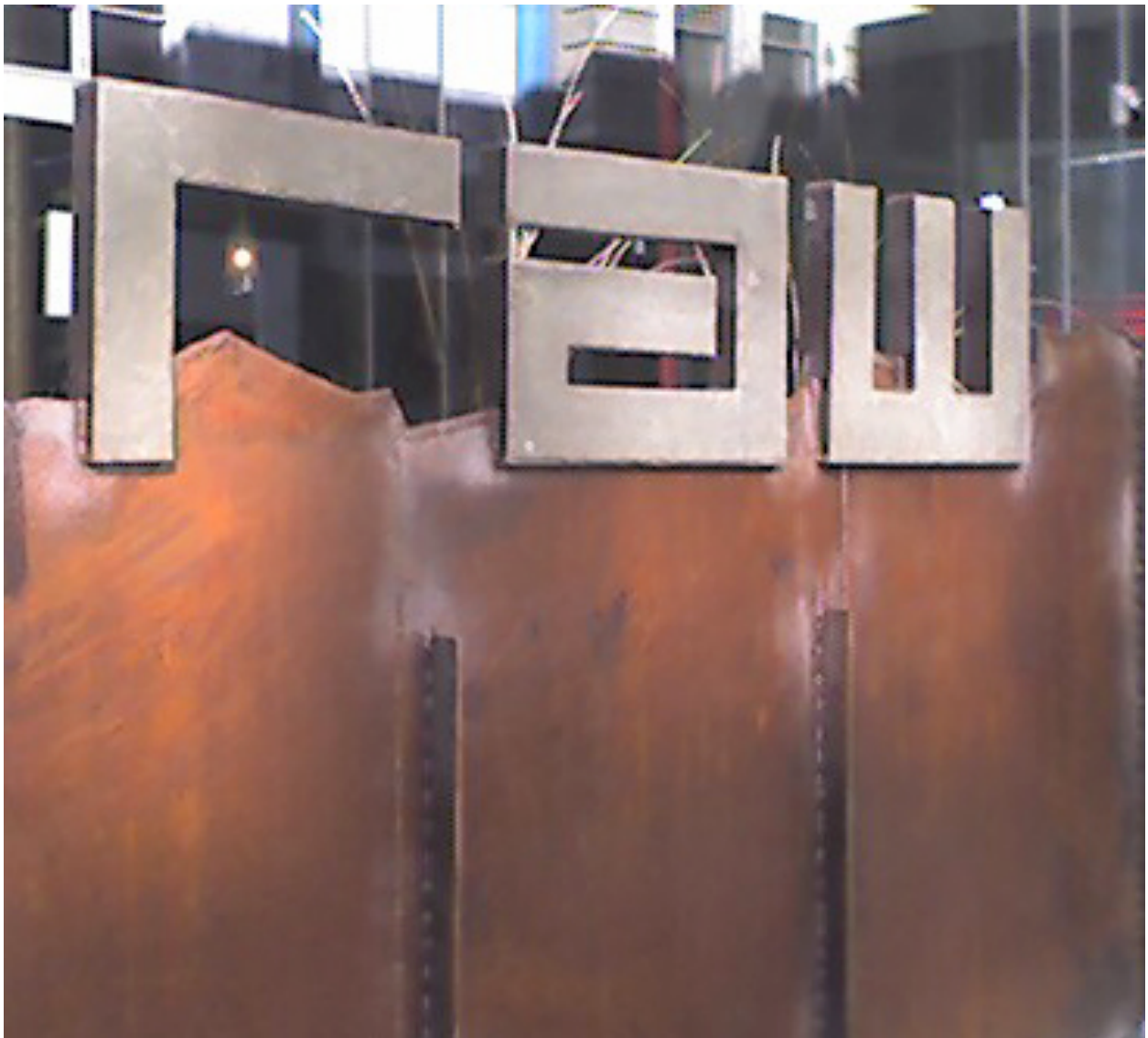
RAW

(Reading and Writing) New Media

A prospectus for a collection of essays

Editors

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The fields of composition, rhetorical studies, computers and writing, and digital rhetoric are becoming increasingly engaged by the questions raised by multimodal, new media texts. This engagement is evidenced by a flurry of recent first year composition readers, handbooks, and specialized textbooks (citation list) that incorporate multimodal texts into their instruction; new books such as Wysocki, Sirc, Johnson-Eolila and Selfe's *Writing New Media* that seek to help teachers understand new media better and incorporate new media assignments into their courses (**others???**), new media scholarship (???) and first year writing programs that have either formally incorporated multimodal composition into their composition curriculum (such as Stanford) or are experimenting with new media clusters of alternative first year writing courses (such as Ohio State and University of Illinois, among others).

There is, however, a gap in our theorizing and our teaching of new media, and that gap is reading. While reading has long been studied in literary theory and pedagogy, in education, in psycholinguistics, and in composition studies, we have not yet interrogated the act of reading in the context of digital new media texts. We have not yet, as a discipline, theorized the experience of reading new media and the impact of this reading experience on writing and on teaching. Consequently, we too often ask students to interact with and create digital, multimodal, and web-based texts without asking them to reflect on what it means to read such texts.

Overview of The Project

To address this gap, we propose a collection of essays—RAW (Reading And Writing) New Media—that explore the reading, writing, and teaching new media. Our title refers both to our emphasis on the materiality of reading, writing, and teaching new media, digital texts as well as to the RAW nature of the field. It is RAW, RAW RAW RAW: we are just emerging from the hypertext era to a new way of looking at digital texts that is RAW. More here.

The essays in this collection come from a range of scholars from well-known names to promising young graduate students from the programs that are at the cutting edge of this innovation. Our proposed collection will consist of twenty-two articles organized in four sections: Reading New Media, Writing New Media, Situating New Media, and Teaching New Media as well as a companion CD in which authors will include new media versions of their texts and examples of the new media texts they are discussing. The following is a brief overview of the book. We have also included a separate detailed table of contents. **Elaborate on the arc of the book**

We start with a section of writers engaging with new media, because our experience teaching graduate and advanced undergraduate students is although these students may be digital natives, they have not had much opportunity to engage with and reflect on new media texts. The essays in **Reading New Media** all explore various engagements with new media texts. Kip Strasma focuses on the transition from hypertext to new media and juxtaposes the experiences of students reading Joyce's *Afternoon* and Moulthrop's *Victory Garden* with protocols of readers interacting with more contemporary forms of new media. David Ciccoricco and Michael Keller explore two literary hypertexts, "What will we" an exploratory fiction structured through a series of QuickTime VR movies and "Car Wash", one of the early poems that appeared on the *Poems that Go* web site. Finally Madeleine Sorapure and Michael Salvo write about encounters with a database of witness narratives. One goal in this section was to have include engaging with a variety of new media texts. It includes

witness databases, data-driven representations of the body, kinetic poems, and experimental narratives.

The second section consists of essays in which authors who have created new media texts (creative texts, scholarly text and performative texts) reflect on that act of creation and how writing new media has helped them understand and teach new media. In **Writing New Media**, Amy Hawkins writes about how her still incomplete efforts to complete flash-based projects has helped her to rethink her understanding of the writing process. Amy Hea and Melinda Turney write about a Director project they created to Make your own user agent. Bob Whipple writes about what he learned in created an online essays that was nominated for the Karois best webbed text award in 2005. And Dene Grigar and Steve Gibson write about “Ghosts”, a collaborative digital performance piece they created spanning two studios (one in Texas, the other in Alberta, CA).

While the first two sections introduce readers to a wide range of new media work, the third section, begins process of theorizing that work and integrogatting the implications of that work to pedagogy. In **Situating New Media**, Licia Calvi exmines one historical context of new media by comparing print and film versions of Blow Up and drawing on Manovich’s *Language of New Media* to help us understand the transitional nature of this work. Kevin Moberly.... Barry Thatcher looks at cross cultural issues in new media studies critically examining web sites from several different cultures and offering a theoretical frame for understanding these differences. Bradley Dilger, picking up on comments by Manovich about the subversive nature of preinstalled software, explores the implications of these defaultsettings to reading and writers of new media. Finally Laura McGarth examines issues of support for new media classroom and how our views of this support can have a significantly impact on the success of these classrooms.

The last section focuses on pedagogical issues. The arc in the section is from specific classroom activities to theorizing pedagogy to larger issues of designing support centers for new media teaching and the issues that frame creating new media-based first year writing curricula. In **Teaching New Media**, Bob Samuels argues for the value of having students read new media texts in writing classes and examines the changes that new media is having on our understanding of the reading process. Stacey Pigg writes about.... Jennifer Bay and Thomas Rickert write about . . . and Melissa Meeks... Jennifer Sheppard examines the process of creating a new center to support the teaching of New Media. The last three articles are all by faculty teaching in programs that are experimenting with bringing new media into first year composition programs. Richard Holeyton from Stanford writes about returning to the writing classroom after an absence of 10 years and the difficulties he has had working with the new “digital native”. Scott DeWitt **add names**, using the metaphor of a *Rolling Stone* band interview write about their experiences with a special cluster of new media focused first year composition classes at Ohio State, and Maria Lovett, **add names** end the book with their experience teaching a “Writing with Video” composition course at the University of Illinois.

Need some sort of ending paragraph here.

Audience and Market

The principle market for this book will be faculty who teach graduate level courses in new media (and the graduate students who take those courses) as well as faculty who are charged with including more new media/multimodal elements in their first year composition programs.

We imagine the ideal course that would adapt this book to be one in digital rhetoric, multimodal composition, or new media studies. The book might also be used in a course introducing students to the teaching of composition. Such courses would principally be taken by beginning graduate students (or possibly advanced undergraduates) who are interested in new media and the teaching of writing but do not have much experience. During the course, they will be creating their own new media pieces, and reflecting on their practice, the students will be reading theory, and talking about how one includes new media in teaching composition. Or they will talk about multimodal composition as part of a larger discussion of teaching methods and curricular innovations. The sections of our book are designed to conceptually support new readers/creators in the following ways:

Competition

New Media Reader
Writing New Media
Manovich
Kress
Multimodal teaching

Status of the Project

At the time of the submission of the prospectus, all of the authors listed in the table of contents have submitted a first draft of their chapter and most have submitted a second draft. We anticipate having a complete manuscript ready for review no later than December 1.

Recommended Reviewers

we can recommend reviewers we should try to recommend at least one for each market.

References

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Designing Writing: Creating Visual Documents with Digital Tools

Mike Palmquist
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Getting the Picture: A Brief Guide to Understanding and Creating Visual Texts

Marcia F. Muth and Karla Saari Kitalong
Bedford St. Martins, 2005