

Photo: Raw Sushi Lounge sign, 520 S. Fourth St., Louisville, KY (taken by Cheryl Ball)

We start with a digital photo illustration to set the mood for new media—a mood that combines materials, contexts, and (as in many cases with our teaching and learning) happenstance—to show that new media is still very theoretically raw in writing studies. The above illustration brings this issue to bear. Walking down a Louisville street earlier this fall, one of us passed the above sign, which we'd passed four times earlier in the week but hadn't noticed. At least not until we needed to notice it. And there was our potential book cover, imitating our already-proposed title in the rawness of burnished steel and copper. Basic materials designed just a bit and standing together on this sidewalk to represent what we would later learn was a sushi bar. New media is serendipitous, unexpected (until we're ready for it); it is elemental and raw; ready for our engagement, manipulation, and understanding.

Welcome to RAW: Reading and Writing New Media.

Why is new media so raw? Compositionists have had to rely on theoretical texts from outside writing studies to inform their work with new media. We have pulled our practices from literary hypertext, digital art, cultural studies, cinema, semiotics, and K-12 education. Now we need our own theories—theories that come from within writing studies and that will help us to read, compose, and teach new media texts. The book described in the following prospectus provides an entry-point for teachers and students new to new media and will help readers progress through a typical path of engagement with new media texts: encountering through reading, composing, thinking about and theorizing, and, finally, teaching new media.

Introduction

The fields of composition, rhetorical studies, computers and writing, and digital rhetoric are becoming increasingly engaged with the questions raised by multimodal, new media texts. The era of standalone hypertext created using StorySpace and HTML has all but passed. In its place, we have media-rich texts and, more so, new relationships between makers, digital texts and readers. Writer/designers—amateur and professional alike—compose texts in blogs, GarageBand, and MovieMaker, which are hosted in networked, remix settings like Flickr, MySpace, and YouTube for readers to interact with, download, and potentially remake at will. The era of media convergence has arrived and, with it, hypertext scholars have had to move beyond their original location within literary studies into the worlds of multimodal reading, composition, and habitation. This engagement with new media in writing studies is evidenced by a fury of recent first-year composition readers, handbooks, and specialized textbooks (such as *Seeing and Writing: Convergences*; *Picturing Texts*; *Envision*; *Writing in a Visual Age*; *Beyond Words*; *Compose, Design, Advocate*; *ReMix*; *Designing Writing*; *ix: visual exercises*; *icclaim*; *Getting the Picture*, etc.) that incorporate multimodal texts into their instruction. In addition, new books such as Wysocki, Sirc, Johnson-Eilola and Selfe's *Writing New Media* seek to help teachers understand new media better and incorporate new media assignments into their courses. At the same time, there has been a rise in new media scholarship published online that takes advantage of multimodal, interactive delivery (see Anderson, Miles et al, Rice and Ball, Sorapure, Walker, and Wysocki). Finally, writing programs have begun to formally incorporate multimodality and new media into their curricula. For instance, the first-year writing programs at Stanford, Kent State, and Michigan Tech all include multimodal composition assignments; Ohio State and the University of Illinois are experimenting with new media clusters of alternative first-year writing courses; and Washington State University and Elon College (among others) have added emphases or degrees in digital technology and media production to their undergraduate writing degrees. All of these changes indicate an increasing engagement and attachment to new media within writing studies.

Despite the evidence of attachment to new media, writing studies only has one theoretical text (Wysocki, Johnson-Eilola, Selfe, & Sirc, 2005) and a few scholarly articles (see, e.g., Anderson, 2003; Ball, 2004; DeVoss, Grabill, & Cushman, 2005; Gossett, Lamanna, Squier, & Walker, 2002; Shipka, 2005; Wysocki, 2002) that theorize new media in our teaching, reading, composing, and other professional practices. Such short supply indicates that new media studies is a growing field and that our scholarship has yet to catch up. We teach students to compose new media texts, but the field has yet to make a cohesive effort towards theorizing the intersections of writing studies and new media beyond the “why.” In *Writing New Media*, the four authors offered the first (and, so far, only) sustained effort at understanding why composition teachers should engage in new media and how that engagement takes place through the materiality of texts. The book provided a starting place for new media studies within composition, but what is missing in the field is that-which-new-media-studies-will-become (see Roe, 2003). That is, writing studies, and specifically the field of digital writing studies that addresses composition through multimodal and new media practices, needs more scholarship that helps break ground on what new media is and what it will become over the next few years.

Overview of The Project

To address this need, we propose a collection of essays, *RAW (Reading and Writing) New Media*, that explores reading, writing, and teaching new media. Our title refers both to our emphasis on the materiality of reading, writing, and teaching new media texts as well as to the RAW nature of the field. Many of our colleagues have advised us not to use the term “new media” because it has been claimed by other disciplines such as computer science, journalism, mass communication, creative writing, film, and digital arts, among others. It is a term people don't understand: they can't pin it down, and it makes them nervous. These arguments

make a good deal of sense (especially from a curricular point of view). We would argue, however, that it is precisely the instability and uncertainty of the idea of new media that makes the term so useful. Just as a meal should be prepared with fresh ingredients, new media is *dare we say* theoretically raw. The hypertext era used our mother's recipes for reading. Now, we need a new way of looking at new media texts.

By using "new media" we can examine the under-theorized processes of reading, writing, and teaching in the midst of quickly changing textual and technological affordances. While we may be pushing the metaphor too far, we argue that the rawness of new media as it converges with writing studies is a moment worthy of articulation. As new media constantly destabilizes itself in favor of a newer "new," capturing how writing teachers are engaging with reading, writing, and teaching new media is needed now.

The essays in this collection come from a range of scholars from well-known names to promising young graduate students and from the programs that are at the cutting edge of experimentation with integrating new media into first-year writing programs. We have organized the essays in the book to reflect and to support the process we have observed in our own new media classes. We see students bewildered as they first encounter new media texts. This bewilderment evolves into engagement as students read more and more new media and then turns into reflection and critique, as they create and analyze their own and others' new media objects. Critique leads to theory and to students bringing theoretical perspectives from other areas of English Studies to their composition efforts. And theory, of course, leads to pedagogy as graduate students' deepening understanding of new media leads them inevitably to think about how they will put these insights to use in the classroom. Our proposed collection will consist of twenty-two chapters organized into 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 essays in the book. We have also included a detailed table of contents.

I. Reading New Media

We start with a section of writers engaging with new media, because our experience teaching graduate and advanced undergraduate students is that although these students may be digital natives, they have not had much opportunity to read and reflect on new media texts. The essays in "Reading New Media" explore engagements with new media texts. **Michael Salvo** starts the collection with his encounters with the Holocaust witness narrative database, demonstrating that nonfiction new media texts can use pathos to provide an affective experience that leads to commitment and solidarity for readers.

Madeleine Sorapure continues the discussion of databases by offering careful readings of several new media works that use databases to create artistic self-representations. **David Ciccoricco** moves into literary new media, discussing "What We Will," an exploratory, web-based fiction that is structured around a series of QuickTime VR movies and their connections to the future-perfect tense in the piece.

Licia Calvi also discusses structure by taking readers back to pre-digital hypertext. She compares Cortazar's short story "Blow Up" to its film version in order to interrogate the historical roots of situating readers within new media. **Michael Keller** explores "Car Wash," one of the early kinetic poems that appeared on the *Poems that Go* web site, to argue that new media texts can be read using poetic traditions but that those page-bound traditions only help readers understand a part of the text. Lastly in this section, **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. In doing so, he calls for future research directions in new media studies.

2. Writing New Media

The second section consists of essays in which authors who have created (creative, scholarly, and performative) new media texts reflect on that act of creation, which has helped them to understand and to teach new media. Of note in this section about composing new media texts is that those authors who consider their compositions successful have all used collaboration as a staple in their design process. For instance, **Amy Kimme Hea** and **Melinda Turnley** write about a Director project they created called “Make Your Own User Agent” and how this digital object becomes a figure that critiques the idea of interface. **Amy Hawkins**, on the other hand, writes about the struggle of completing multiple Flash-based projects and how that incomplete work has deepened her understanding of the writing process. **Bob Whipple** writes about the award-nominated new media text he co-wrote with a colleague, engaging in a discussion about the impact of extratextual meaning on their composing processes for this scholarly work. Continuing the collaborative tradition, but in a different medium, **Dene Grigar** and **Steve Gibson** focus on their digital performance piece, “When Ghosts Will Die,” which spanned two studios (one in Texas, the other in Alberta, Canada), to discuss the ephemera of new media texts.

3. Situating New Media

While the first two sections introduce readers to a wide range of new media work, the third section situates that work by bringing a variety of theoretic and disciplinary lenses to our examination of new media. **Jennifer Bay** and **Thomas Rickert** develop the notion of “dwelling with” to interrogate our interactions with new media and to critique approaches to new media that have emerged out of literary humanism. As a counterpoint to their critical approach, **Kevin Moberly** argues for understanding new media as a political act rather than a critical category and for a recognition of the human labor that underlies new media artifacts. Continuing the thread of human interaction with new media, **Bradley Dilger** addresses the subversive nature of preinstalled software settings and programs on readers and writers of new media while **Barry Thatcher** examines new media from an international perspective. In his essay, Thatcher examines web sites from several cultures to offer a global theoretical frame for understanding their differences in relation to North American cultural habits. Finally, **Bob Samuels** connects the reading-composing-theorizing trajectory this book has outlined so far by examining the changes that new media is having on our understanding of reading and composing processes. He sends us into the final section of the book by arguing for the value of having students read and compose new media objects in composition classes.

4. Teaching New Media

The last section focuses on pedagogical issues, from theorizing pedagogy in regards to teaching so-called digital natives to larger issues of designing support centers for new media teaching and the issues that frame the creation of new media-based first-year writing curricula. **Richard Holeton** writes about the difficulties of working with “digital native” students when the course focus was on the digital technologies in which students were already immersed. **Stacey Pigg** argues that while digital natives may use various forms of digital electronic literacies, these literacies are often invisible to them. She offers a variety of activities that help students be more reflective of their embodied practice. Moving beyond the individual classroom, **Laura McGrath** examines issues of access and support for new media classrooms and how teachers’ views of this support can have a significant impact on the success of these classrooms. **Jennifer Sheppard** examines the process of creating a new center to support the teaching of new media and how, like McGrath suggests, communities of practice are needed to sustain the pedagogical import of these centers. Discussing new media at a curricular level, **Scott DeWitt**, **Aaron McKain**, **Jason Palmeri**, and **Cormac Slevin**, in a parody of the *Rolling Stone* self-aware rock-star interview, write about their experiences with a cluster of new media-based first-year composition classes at The Ohio State University.

Discussing another, experimental new-media curriculum at University of Illinois–Urbana-Champaign, **Maria Lovett, Katherine Gossett, Carrie Lamanna, James Purdy, and Joseph Squier** end the book reflecting on their experience teaching the “Writing with Video” composition course, in which they address individual, infrastructural, and administrative issues and achievements in these co-taught sections.

To complete these essays, we propose to include a collection of new media objects similar to Wardrip-Fruin and Montfort’s CD that accompanied *The New Media Reader*. When the first scholarship about hypertext appeared in the pre-Web era of the early 90s (such as Bolter, 1992; Landow, 1992; and Lanham, 1991), these texts were crippled by their print nature. Students could read about hypertext but could not easily experience it. (Bolter’s disc version of *Writing Space* being the useful exception.) The absent act of reading loomed large, a digital “other” casting a shadow over this work. The success of Wardrip-Fruin and Montfort’s *New Media Reader* has demonstrated that a collection of digital materials can significantly enrich a print text, and we propose a similar strategy. We do not have a complete table of contents for this CD; authors have been understandably reluctant to commit to a digital supplement until they know that the publisher is committed to this part of the project. So far, however, authors have proposed the following original content for the companion CD:

- **Kip Strasma** will include the video protocols he discusses in his essay of a reader encountering a new media text for the first time.
- **Amy Hawkins** has proposed a Flash version of her essay that highlights the struggle of composing in multiple media.
- **Amy Kimme Hea** and **Melinda Turnley** propose to include their Director-based interface agent.
- **Dene Gregar** and **Steve Gibson** propose to include a video of one of their performance pieces.
- **Scott DeWitt, Aaron McKain, Jason Palmeri, and Cormac Slevin** propose a video version of their mock *Rolling Stone* interview-essay.

Where practical, we would also seek permission from publishers to include versions of new media objects discussed in the book. These samples might include full texts or portions/screenshots from the following:

- John Cayley’s “What We Will” (from David Ciccoricco’s chapter)
- Megan Sapnar’s “Car Wash” (from Michael Keller’s chapter)
- Brooke Singer’s “databody,” Friederike Paetzold’s “Grey Area,” David Bouchard’s “Autoportrait,” and Christian Nold’s “Greenwich Emotion Map” (from Madeleine Sorapure’s chapter)

These new media objects will help make the book more effective and more marketable. Digital content like the projects described above will enable students to move back and forth between reading about new media and experiencing new media first hand. In addition, because many teachers interested in new media still face institutional access issues, we believe that having the CD (rather than pointing to multiple websites) will make it easier to demonstrate or to explore new media content in non-networked classrooms.

Audience and Market

This book is designed to appeal to graduate students and faculty in composition programs and particularly programs that emphasize computers and writing studies. The arc of the book follows the growing interest in new media

within composition studies as the field creates more new media texts and begins to integrate new media projects into composition classes. With our emphasis on reading and writing new media and on the movement from engagement to creation to reflection to pedagogy, *Reading and Writing New Media* is a timely collection positioned to stake out a unique intellectual ground.

We imagine the ideal course that would adopt 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. We also see this book useful for undergraduates in courses such as advanced composition, multimedia authoring, digital media—courses that reach a range of English majors including writing/rhetoric, professional communication, and English education. During any of these courses, students would be creating their own new media pieces, reflecting on their practice, reading theory (such as this book offers), and talking about how one includes new media in teaching composition (or in other writing settings). Or they will talk about multimodal composition as part of a larger discussion of teaching methods and curricular innovations. The text provides an excellent entry point for students new to the field to experience new media work and its implications to the scholarship and teaching of composition.

Competition

Our book is best understood by triangulating it with two other major texts in new media: Wardrip-Fruin and Montfort's *The New Media Reader* and Wysocki, Sirc, Johnson-Eilola and Selfe's *Writing New Media*.

The New Media Reader best shows the long history of this field in providing students with relevant historic and recent primary readings. Both of us have used this text in classes, either as the sole source of reading for an undergraduate class on hypertext theory or as the introductory book (followed by five other theoretical texts) in a graduate class on literary new media texts. But for the purposes of understanding how to read and compose new media texts post-1994, and for the purposes of a class focused on composition studies, *The New Media Reader* can only tell part of the story. The perspective of the *Reader* is the intersection of technology, literature, and art, which is an incredibly powerful story in its own right. However, in relation to writing studies, the usefulness of this literary angle is limited. The chapters by McLuhan, Deleuze and Guattari, Haraway, Laurel, and Bolter connect best to composition studies—in part it is these authors out of which a rhetorical and critical cultural perspective of understanding media as part of writing studies emerged. But these chapters are at best a thematic minority in the book. So, while *The New Media Reader* details the historical impact of technology on aesthetic texts, making it a perfect text for a literary theory class about new media, the book doesn't offer the same usefulness for a writing theory class focusing on new media reading and composition. Even though RAW New Media draws on literary new media texts (such as Cayley's "What We Will" and Sapnar's "Car Wash"), the examples in RAW update new media studies at a point in the historical timeline where *The New Media Reader* leaves off. From those examples and the many others in the book, our authors show the connection between literary hypertexts and writing studies, making RAW useful in more than just composition classes.

Writing New Media (Wysocki, Johnson-Eilola, Sirc, and Selfe) is the only book in composition studies that expressly discusses how to compose new media texts within the context of a writing classroom. As we're sure the title suggests, our book is intended in many ways to follow on the theoretical trajectory of and to expand on *Writing New Media*. The primary usefulness of *Writing New Media* is that each chapter contains a theoretical

reflection on new media accompanied by several new media composition assignments that teachers can take directly to the classroom. It is these assignments that readers may find most valuable because of their practicality amidst the shiftiness of new media studies. Also of value in *Writing New Media* is the readings authors perform on sample texts by way of explaining their theoretical focus. These readings are provided as a means to emphasize how teachers can help students *produce* new media compositions, not (as we aim to do) on helping students encounter new media texts for the first time, *learning to read them*. Although we would argue that reading and composing often take place simultaneously, our book explicitly highlights the reading process in order to help students become comfortable with the often difficult and unconventional new media texts they will encounter. When focusing on writing, theorizing, or teaching new media, our authors discuss these issues in light of reading processes. This is a significant departure from *Writing New Media*.

In making the above comparisons, we believe that both *The New Media Reader* and *Writing New Media* are valuable books to the field, and we see them situated within a trajectory of new media studies. RAW New Media, however, provides groundwork for new media reading theories within English studies that neither of the other two books offers. Still, teachers could easily use RAW in conjunction with the above, or other theoretical texts that are used frequently in new media composition classes (such as The New London Group's *Multiliteracies: Literacy Learning and the Design of Social Futures*, Lev Manovich's *Language of New Media*, Kress and van Leeuwen's *Multimodal Discourse: Modes and Media of Contemporary Communication*, and Kress's *Literacy in a New Media Age*, among others). In a recent national survey of teachers who implement new media production into their writing classes, these four books were cited, along with *Writing New Media*, as the most theoretically informing texts the teachers used (see Anderson et al). Of note is that only the *Writing New Media* text is from writing studies. That is, compositionists have had to rely for the most part on theoretical texts from outside writing studies to inform their work with new media. That reliance has allowed teachers to embrace the interdisciplinary nature of new media and has given readers of those texts frameworks (in the form of grammars and heuristics, in some cases) for understanding the technological and modal elements of new media texts. But none (with the exception of *Writing New Media*) approach new media from a rhetorical framework, which severely limits how teachers teach and how students learn about new media texts in this ever-changing context of reading and writing in a digital age. Now is the time to add to those frameworks from within readers' own fields of study. RAW New Media makes that transition, drawing on all of the above texts and crafting new knowledge relevant to writing studies.

Status of the Project

At the time of the submission of this prospectus, all of the authors listed in the table of contents have submitted a first draft of their chapter and nineteen have submitted a second draft. We anticipate having a complete manuscript ready for review after the holidays. At this point we estimate that the twenty two essays will average about twenty-two pages in length and the book as a whole will be approximately 500 double spaced pages. We also anticipate approximately 30 screenshots of new media texts, which we would like to reproduce in color if at all possible. (If not, perhaps including the color shots on the CD would be a workable alternative.)

Other Materials

In addition to this prospectus, we have included a list of potential reviewers all of whom work in writing studies and new media, an extended table of contents with a brief summary of each essay, a vita from each of the two editors, and four sample essays (one from each section of the book):

Madeleine Sorapure (University of California, Santa Barbara) “The Lifewriting of Dataselves: Autobiographical Acts in New Media”

Amy C. Kimme Hea (University of Arizona) and Melinda Turnley (DePaul University) “Refiguring The Interface Agent: An Exploration of Productive Tensions in New Media Composing”

Jennifer Bay (Purdue University) and Thomas Rickert (Purdue University) “Dwelling with New Media”

Maria Lovett, Katherine E. Gossett, Carrie A. Lamanna, James P. Purdy*, Joseph Squier (University of Illinois–Urbana-Champaign and *Bloomsburg University) “Writing with Video: What Happens When Composition Comes Off the Page”

Recommended Reviewers

Because this book examines new media within the field of composition and rhetoric as well as computers and writing studies, we think you would be well served to solicit reviews from scholars in these fields. We can recommend the following people:

Collin Brooke

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Author of *Lingua Fracta: Towards a Rhetoric of New Media* (forthcoming, Hampton Press)

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Author of "Made Not Only in Words: Composition in a New Key" (CCCC Keynote Address)

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David Ciccoricco (University of Canterbury) “A Perfect Future Unread: John Cayley’s *What We Will*”

Produced collaboratively by John Cayley (text), Douglas Cape (photography, HTML), and Giles Perring (sound), “What We Will” (2004) allows its audience to manipulate digitally rendered photographic panoramas of various scenes in London, where the work is set. In effect, the viewer



is placed at a central focal point in each of these scenes, experientially looking outward from within. What we actually see from this perspective, however, is the source of the work’s tension. Despite a seemingly faithful photorealism, it becomes uncertain whether one is moving closer to narrative coherence, or further away from it. This uncertainty is

compounded even more through the narration itself, which is rendered entirely in the future perfect tense; everything in the story will have happened. This essay considers the role of language and the literal in “What We Will,” and finds within it a broader comment on the role of language in the digital medium.

Licia Calvi (Centre for Usability Research, K.U.Leuven) “Disjoint Montage in *Blow Up*: The Role of Readers and Spectators in Pre-Digital Media”

The increasing popularity of electronic fiction has determined a renewed interest in pre-digital productions that, retrospectively, seemed to anticipate many hypertextual features. “Blow Up,” although traditionally not included among these pioneering works, presents definite hypertextual qualities. “Blow Up” originally appeared as a short story by the Argentinean writer Julio Cortázar in 1963 but reached worldwide appraisal in 1966 as a movie by the Italian director Michelangelo Antonioni. In this chapter, I compare both works under the light of a theory of hypertext. My argument is that, although none of the two is considered in the hypertext literature as an example or as a predecessor of a real hypertextual narrative (what the case is, for instance, with Borges’s short stories or Cortázar’s novels), both the short story and the movie present clear elements of such a hypertextuality.

Michael Keller (Virginia Commonwealth University) “Megan Sapnar’s *Car Wash* as a New Media Sonnet”

This chapter provides a reading of Megan Sapnar’s “Car Wash” in the tradition of the poetic lyric, and in light of the sonnet as an entry point for those readers educated in print traditions; however, new media texts offer multiple media to read—not just alphabetic text—that challenge conventions of a previously page-bound poetic form. “Car Wash,” for instance, uses what this author calls a “visual stanza” in a passage where alphabetic text (previously introduced and later reintroduced) is conspicuously absent leaving the reader to read only instrumental sound and animated image for poetic meaning.



Kip Strasma (Illinois Central College) “Directions for Hypertext New Media”

If new media is to escape the trap of hypertext’s history, its authors and researchers must develop constructive production and inquiry methods. Because there is much to be done in new media with empirical, contextual inquiry—the lack of which makes new media theory look like hypertext inquiry in the 1980s and 1990s—this chapter compares protocol analyses of two prominent hypertext fictions with two recent new media texts. By comparing readings of the four pieces, I argue that new media texts allow scholars to continue the research started but unfulfilled with literary hypertext, and provide us with directions for further inquiry.

Writing New Media

Amy C. Kimme Hea (University of Arizona) and Melinda Turnley (DePaul University) “Refiguring The Interface Agent: An Exploration of Productive Tensions in New Media Composing”

Kimme Hea and Turnley argue for the rhetorical significance of interfaces, suggesting that authors should use the potentials of new media to highlight, rather than erase, the situatedness of their composing choices. By revisiting their own process to create a new media text entitled “Build Your Own Interface Agent: A Technically Perfectible Future,” these authors offer visual figuration and interactivity as productive heuristics for facilitating critically reflective new media compositions.



Amy KM Hawkins (Columbia College–Chicago) “Manifesting New Media Writerly Processes One Really Bad Flash Piece at a Time”

Written in the style and form of a manifesto, this piece challenges readers to consider engaging with new media as an opportunity to think beyond binaries, as a means of reconsidering many of the assumptions we make about writing and meaning making in our culture. Overall, the argument is that paying attention to form through invocation and examination of new media can differently impact our own ability to examine and present content.

Bob Whipple (Creighton University) “Tiptoeing Through the Button Bars: New New Mediators Compose New Media Scholarship”

While the computers and writing community has frequently examined how individuals create rhetorical artifacts in digital realms, it has yet to explore how its own members use new media to create scholarship in (as well as about) new media. This narrative details how two computers and writing professors created a piece of new media scholarship and discusses what the professors learned as well as the implications of this learning. In the process, the faculty members gained a deeper appreciation of the ways that new media complicates the making of textual and extratextual meaning. In particular, the chapter shows the phenomenon of “transitional rhetoric”—a rhetoric engaged in by many if not most authors for whom traditional text is their first rhetoric and new media is their second rhetoric.

Dene Grigar (Washington State University–Vancouver) and Steve Gibson (University of Victoria)
“When Ghosts Will Die: Narrative Performance through the Use of Emergent Technologies”

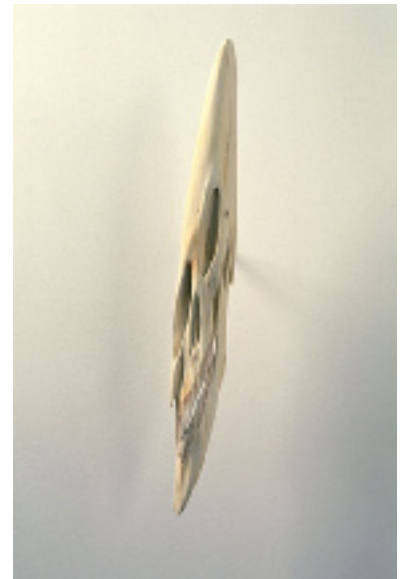


“When Ghosts Will Die” is a collaborative narrative performance piece designed around a series of digital maps and performed in two disjointed spaces (one studio in Texas, the other in British Columbia) the spaces tied together by web cams and motion sensors. As the performers move through their respective spaces, the sensors trigger maps, images, videos, and music in an emergent process of narrative performance. In this essay, Grigar and Gibson describe their process of at-a-distance, embodied collaboration, discuss telepresent interaction, online, real-time performance, the notion of ephemeral texts, and performers’ ability to create works “on the fly.” They argue that “When Ghosts Will Die” presents an opportunity to analyze and theorize the combined effects of interaction, medium, temporality, visual, written, aural, and kinesthetic texts as they jointly construct electronic textuality.

Situating New Media

Jennifer Bay and Thomas Rickert (Purdue University) “Dwelling with New Media”

Most studies of new media tend to rely on humanist forms of inquiry, and this chapter argues that such approaches limit our understanding of what it means to dwell with new media. We develop an ontology of new media that takes dwelling as its fundamental nature; this ontology is not a dwelling in but a dwelling with. Reading and writing new media become not just functions of immediate subjective concern. Rather, we begin to ask, where do new media function without us? What do they do? What are they beyond the immediate functionality we (think we) give them? How do they construct a world, one with us in it? New media are reconstituting the way the world and we in it come to stand—not just our social relations, but the very way we come to understand ourselves, our world, and our relations within that world. Such a dwelling with, at its heart, must be rhetorically productive. This robust rhetoricality redistributes agency among the things of the world, suggesting instead that what it means to inhabit the world that includes new media and digital technology is an engagement with objects that also engage us.



Kevin Moberly (Saint Cloud State University) “More than Definitions, Descriptions and Differences: Reading and Writing Media in the Shadow of the Information Revolution”

New media is as much a political as a critical category. In providing a framework to discuss the many forms of digital communication that developments in computer technology have made possible, it prescribes an approach to these developments: a theoretical position that determines how readers construct themselves in relationship to forms of media they encounter, and by implication, to the underlying

technologies and to the complex social and economic networks that are responsible for the production of those technologies. This chapter argues for a theoretical understanding of the relationship between meaning, reading and writing that is predicated on the recognition that all media, new or otherwise, is not produced by technology, but ultimately by the labor of the people who are subject to it.

Bradley Dilger (Western Illinois University) “The Logic of Default”

In *The Language of New Media*, Lev Manovich outlines a complex “logic of selection” that shapes the ways new media texts are created, consumed, and remediated. This work is incomplete, however, because Manovich does not acknowledge the complexities of the logic of the default—the ways in which default settings shape the creation of texts—that is embedded in every technological system involving selection. Because, as Manovich shows, new media depends on selection, the logic of the default deserves the complex and careful theoretical treatment given to selection.

Barry Thatcher (New Mexico State University) “Reading and Writing New Media Across Cultures: Issues of Fit, Reciprocity, and Cultural Change”

Most US scholars base their media theories on North American rhetorical and cultural traditions and have not as yet examined what happens to new media when it is examined from the perspective of other cultures. Since communication media restrain and reinforce certain communication possibilities and corresponding rhetorical and cultural patterns (see Bolter and Grusin, 1999; Kaufer and Carley, 1993), they do not relate to or “fit” each cultural and rhetorical tradition the same way. Rather, communication media develop complexly reciprocal relations to each cultural/rhetorical tradition across the globe. Consequently, each rhetorical tradition uses each communication media with distinct sense of purpose, audience-author relations, information needs, and organizational patterns. That media-culture relationship evolves as the culture and communication technologies evolve. This essay explores these notions of fit, reciprocity, and change through a close examination of university websites from nine distinct cultures.

Bob Samuels (University of California, Los Angeles) “Invisible Reading Made Visible: Using New Media Pedagogy to Denaturalize University Students’ Reading Habits”

The essay discusses my experience having students read hypertexts and new media in university writing classes. My particular focus will be on how the reflective use of hypertexts can motivate students to rethink the different strategies they employ unconsciously when they read new and old media texts for pleasure or to complete school-related assignments. In analyzing students’ online discussions concerning their experiences in reading a class hypertext, I will show how the confrontation with new and unusual modes of writing can push students to reflect on the digital divide between their home and school methods of interpretation and media consumption.

Teaching New Media

Richard Holeyton (Stanford University) “How Much is too Much New Media for the Net Generation?”

This chapter offers a case study of a pilot writing-with-multimedia course offered at Stanford University in 2003. The pilot course was part of a curriculum development effort by the Program in Writing and Rhetoric to fulfill a new University Writing Requirement, incorporating oral and multimedia presentations

of research into a second-year writing course. The author compares students' orientation to new media in the classroom across the decade from the mid-1990s to the mid-2000s, motivated by the question, "How did yesterday's cool uses of technology become today's busy-work?" The author argues that students, not teachers, are the early adopters now; new media are not new to the "digital natives" of the Net Generation, but rather the water in which they swim. In this situation, it's still possible and desirable to engage students critically in their new media practices and performances, but instructors need to rethink the way they integrate new media into the curriculum so as to better leverage NetGen tendencies and proclivities.

Stacey Pigg (Michigan State University) "Teaching New Mediated Student Bodies: Five Applications"

From the front of the classroom, writing teachers often gaze upon plugged-in, turned-on, digitally mediated student bodies. Yet student participants in the Embodied Literacies Research Project at the University of Tennessee, Knoxville indicated that even when digital technologies are a visible part of their façade, literacy practices associated with those technologies may feel quite invisible to them. To encourage developing writers to reconsider themselves as reading and writing bodies mediated daily by different (sometimes competing) technologies, this chapter offers five easily adaptable applications for critically analyzing the creation and reception of new media texts. Building from reflective discovery prompts and working toward writing attached to major assignments, these activities extend the work of scholars who reflect on the relationship between the body and rhetoric and literacy-learning, while focusing on how both teachers and students might pay more attention to what's always physical about new media reading and writing, how students already "embody" digital conversations, and the playful nature of online discursive body constructions.

Laura McGrath (Kennesaw State University) "Negotiating Access to New Media: A Framework for Faculty and Other Stakeholders"

This chapter addresses the ways in which faculty, administrators, program directors, those involved in faculty development, and other stakeholders might evaluate access to new media and approach barriers to access within their unique institutional contexts. Acknowledging the issues that can stall or subvert efforts to update the writing curriculum and offer students the multimodal composing experiences advocated by experts, the author presents an action-oriented framework for individuals who are negotiating access within low-support situations or systems in which efforts to create a facilitative infrastructure have been stalled. The chapter features concrete examples of a negotiation process that begins with developing relationships with change agents and building critical mass and leads to the establishment of an appropriate foundation on which to build a digital media program.

Jennifer Sheppard (New Mexico State University) "Situated Practice in New Media Learning Spaces: Shaping Use and Creating Community in a Center for Multimodal Communication Design"

This chapter examines the process of developing pedagogical and administrative approaches for a newly created Center for Multimedia Communication Design (CMCD). As a number of scholars (Haralson, 1992; Kobulnicky, 1999; Selfe, 2005; Williams, 2002) have argued, the development and administration of computer classrooms and new media labs must be driven by pedagogical goals, not technology choices. These goals must not only reflect theoretical trends in our discipline(s) and the academic requirements of our programs, but also knowledge of how learning most productively takes place. Because reading and writing new media are complex literacy practices, instruction should be based on social, situated, and collaborative activities that are integrated into all aspects of lab environments. In particular, I argue that new media scholars can benefit from

attention to the concepts of situated practice and communities of practice as a theoretical and practical approach to building learning spaces devoted to new media work. Both concepts relate the process of learning to the importance of immersive activity done in collaboration with others and support the idea that expertise develops through opportunities for authentic practice over time.

Scott Lloyd DeWitt, Aaron McKain, Jason Palmeri, and Cormac Slevin, Ohio State University, “New Media/New English: The RAW Interview.”

Students are creating audio mashups and Photoshop arguments. Transitions are contained in webpage links and supporting evidence is an mp3. Young writers compose with a video camera, they learn to piece together clips and organize layers, narrow their topics by cropping and framing. Mac G5s sit on every desk. Headphones are required materials. Classes are small. Budgets are high. Laws are broken. Everyone’s a rock star. And no one is writing. This is English 101. The ubiquitous freshman comp. Writing in the format of a *Rolling Stone* interview and taking on the persona of Carter Raney, rock and roll journalist, the authors talk about teaching, learning, creativity, copyright, grading, and a great educational experiment determined to change the way we all think about composition.



Maria Lovett, Katherine E. Gossett, Carrie A. Lamanna, James P. Purdy*, and Joseph Squier (University of Illinois–Urbana-Champaign and *Bloomsburg University) “Writing with Video: What Happens when Composition Comes Off the Page”

This chapter traces the pedagogical and theoretical development of Writing with Video, a new advanced composition course at the University of Illinois, Urbana-Champaign. Throughout this discussion, we seek to underscore the importance of the institutional and infrastructural partnerships that were created between the Department of Art and Design and the Center for Writing Studies in realizing the Writing with Video initiative. While much of the scholarship on teaching composing with new media focuses on specific pedagogical implementations, we believe that this chapter introduces a new direction in the discussion—the necessity of forging interdisciplinary relationships with colleagues who have an expertise in the visual and verbal. Fully embracing multimodal communication requires such partnerships. Although this discussion clearly privileges the local conditions that gave rise to the Writing with Video initiative, the approach outlined in this chapter can provide insights into the development of courses on new media composing at many institutions.