

This is a pre-print version of Elkie Burnside's webtext *A Review of Writer/Designer: A Guide to Making Multimodal Projects* published in *Kairos: Rhetoric, Technology, Pedagogy*, 20(1), available at <http://kairos.technorhetoric.net/20.1/reviews/burnside>.

Table of Contents Overview

Ball provides a brief description of the eight chapters included in the text. (length 2:56)

- Chapter 1: What are Multimodal Projects?
- Chapter 2: Analyzing Multimodal Projects
- Chapter 3: Choosing a Genre and Pitching Your Project
- Chapter 4: Working with Multimodal Sources
- Chapter 5: Assembling your Technologies and Your Team
- Chapter 6: Designing Your Project
- Chapter 7: Drafting and Revising Your Project
- Chapter 8: Putting Your Project to Work

Ball: To very briefly go through the table of contents. The first chapter explains The New London Group. The second chapter is the analysis chapter and in that one we've got a lot of work and tie-ins with *visualizing exercises*, so the design terms are included in there. The third chapter is choosing a genre and pitching your project.

Chapter four is one close to my heart – if you can say such a thing about a guidebook. (*Audience laughter*) Because it is called working with multimodal sources. And one of the things that you've probably discovered in teaching multimodal texts to your own students, is that the kinds of sources that we call credible these days are not necessarily in scholarly journals and books, right? If you're doing a remix project with your students, a credible source might be another remix project on YouTube or Vimeo or something like that. And so there's a thorough discussion about the differences between the kinds of sources that you might pull from. What might be credible, when and why according to the genre that you are using. With a nice discussion about the copyright and fair use, and permissions and creative commons is going to be useful for folks as well.

And then we've got creating mockups and storyboards. So how do you draft the design of the piece, how do you focus on the non-linguistic elements of it, how do you do that by choosing which technologies you might use in the classroom? And then the genre conventions are used as part of the evaluative criteria during chapter seven: Drafting and revising your project. Which includes peer review feedback.

And then the last chapter: Putting your project to work. You know we often teach multimodal classes and then we have these texts at the end of the class that we're just like: Put on YouTube. And then we walk away from them and never think back. And we wanted to avoid that because there are so many times when students need to say: Wait, I'm going into law school, or I need to – I'm becoming a doctor and I don't want somebody to come back seven years from now and Google this. So we talk about what is the life cycle of your work. Whether it's client based work or whether it's personal expressive work, what do you need to do to make this work, either livable or to scrub it from the internet entirely? So we've included that including doing reports for other clients or for the teacher as the audience.