

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>.

Book Design and Special Features

Ball describes the book size, overall design, textual features, and online components included with the text. (length 4:35)

Ball: But just to, very briefly, go over some of the very specific ways that it's different – like what Jenny was talking about than other writing textbooks. The first thing you can see is the size. It's tiny and that's for a very specific purpose. One because this book is not meant to be **the** book you use. If you are required to use a textbook in your writing class or in your design class or whatever. This might be the only that you use, but it's meant to supplement other readers or rhetorics that you might have. So it's really formed on that heuristic based design structure that Jenny was talking about. We also kept it small so that the students could afford it.

This is a book purposefully written so that students might actually keep it, if they are interested in keeping it. Because it is process oriented and not around a specific genre but allows for any kind of project to be completed using this structure. They paid extra to have it spiral bound so that it would set open like a handbook, like the Hacker, or something like that. But of course it's not nearly that monolithic, but it makes it very portable.

And people ask: But, why are you doing a multimodal book in print? Part of it's so that you can have it right there and you can mark it up and flip through it. We went back and forth on that issue, but there is an entire online component to it. The ePages part which supplements this has an incredible amount of resources that we can continue to add to. So if you find stuff that you would like us to add to it, you can go to our Facebook page and make recommendations for us to include interactive multimedia stuff – audio files, video files, other interactive types of things that we can't put in a print book.

There's also, if you're familiar with the earlier project that Kristen and I worked on *ix: visualizing exercises*, which is now online – in an online edition, that's also hooked into the book so students get that for free. And what that project does is give students a very specific design vocabulary to work from.

We don't actually use the term students in the book by the way. We talk about writers. We've tried to scrub all of the teacher and student language out of the book. Occasionally the word instructor I think is used, but we try very hard to talk about writers and projects and clients and sometimes stakeholders. Things like that because we want to encourage teachers and students to be grounded in these real world projects that they might take up in the class, in a writing intensive class.

At the end of every chapter is an assignment that takes students – writers, to the next stage. So it is all process oriented, but as a teacher you might pull parts out. Use some chapters, don't use others; use some assignments, don't use others.

The assignment sequence moves from analysis, genre selection, pitching your project idea, coming up with a source list, creating a proposal for that project that's more detail oriented. So there's all sorts of genres built in there. And then we've got creating mock-ups and storyboards. So how do you draft the design of the piece, how do you focus on

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the non-linguistic elements of it, how do you do that by choosing which technologies you might use in the classroom?

One of the ways that we didn't want to write this book was to say: Let's teach them how to write a visual argument. I have to put that in scare quotes "visual argument." Because in my opinion that is not a genre. It's a move that a text makes, right? And so you see a lot of handbooks that will teach visual argument or a video essay, and I'm like – I don't know what that is, right? I don't know how to grade that because I don't know what genre conventions a visual argument should have. And so, we got rid of that in order to allow students and teachers to figure out what they wanted to work on themselves.

And then building the grading criteria for this stuff is built throughout the book and it's a collaborative process that instructors do with students based on what the genre conventions are of whatever text the groups or the individuals have chosen to design.