

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>.

Authorial Perspective and Advice

Sheppard, Arola, and Ball provide insight into possible benefits for using the text and aspects of assessment that may need to be addressed when using the book. (length 2:38)

Burnside: This clip shares the benefit of the book from Sheppard and Arola's viewpoint. In addition the clip ends with a little bit of a discussion of assessment that Ball brings up in response to a questions toward the end of the panel.

(Authors speak post-panel with reviewer about the book – background noise of other participants throughout)

Burnside: Where do you see the benefit of this book?

Jenny Sheppard: Well I think we talk a lot about multimodality and multiliteracies kind of in a theoretical way, but this gives support for the hands on implementation of that. So for me that is one of the biggest benefits. We really value this as writing instructors to be able to think about these issues but this gives kind of hands on support as you are going through it.

EB: Where do you see the benefit of this text?

Kristen Arola: I think interdisciplinary work would be ideal, but you kind of never know and can't control that as much as you control your local situation. So for me, the benefit quite locally is that my students in the digital technology and culture program that I teach in here. By using the ideas that come out of this book I hope no matter what class they take, no matter what media they are working with they will be really mindful about the texts that they produce. So they'll be able to justify it, think about why they made the choices they made, understand what a genre looks like, understand why to work within a genre, or why not to work within a genre. And I hope that's transferrable to other courses for my students.

(Ball responds during Q and A portion of panel.)

Ball: Think about too, one of the things that I think we've all learned by using this process is, we change the bar of what we expect students to be able to accomplish in a semester. While they can produce, in some ways, much more difficult and larger texts than they would by producing writing in our class, only writing. When I teach the book in my undergraduate multimodal composition class I ask students to produce webtexts for online journals like *Kairos* and *C and C Online*, etc. But the end point, where the project ends up at the end of the semester is only a webtext that is submit-able. Because that's the same requirement an author has for the journal. It doesn't have to be publishable, it just has to be useable, it can't be broken. And so I think that these examples that Kristen has shown are another good example of that. The first video, you know that meets some of the genre conventions but doesn't quite get it. That's good, with another week of revision, yeah they probably could have fixed those issues. But what is that bar? Where are we going to set that bar for students with these real world projects?