experience; Firefox also worked well, but while Google Chrome loaded the text (slowly) it did not allow access to mouseover and video features.

Scenters-Zapico’s ebook not only provides rich, detailed data that can fill in gaps about literacy learning, it supplements existing theoretical frames with terminology necessary for accounting for what and how borderland residents experience literacy learning. Finally and perhaps most importantly, even though future scholarship will certainly find new ways to use multimedia, this work has helped to establish conventions and suggest possibilities.

Union, NJ


Reviewed by Stephanie Vie, Fort Lewis College

This was not the book I expected, but I’m glad. Ball and Kalmbach, both of Illinois State University, are prominent rhetoric and composition scholars and Ball in particular has published widely on new media. Thus I anticipated a volume grounded in rhetoric and composition with a largely pedagogical bent. With these expectations in mind, I was pleasantly confronted by something different: material drawn not just from rhetoric and composition, not solely practical, but instead encompassing theory and praxis from a variety of authors and fields. Indeed, the introduction reframed my expectations; the editors described their academic paths as ones that began “with the literary and poetic . . . our early scholarly connections to creative writing were tied to new media in ways we could not foresee” (3). By incorporating multiple voices and perspectives, RAW New Media is more compelling, richer than if it had conformed to my initially narrow expectations.

The introduction shares the inspiration for the unusual title: walking in Louisville, Ball suddenly noticed a sign near a sushi bar that simply said RAW. She had walked past it before but never noticed it, now seeing that moment as a “serendipitous connection to how we view new media—materially rich, changing and remediating itself, some readers needing a moment to bring its meaning to light, becoming new again and again” (4). Thus, the book resists a monolithic definition of new media, instead allowing the individual authors to relate their own definitions. This resistance to one uniform definition as well as its breadth—twenty-one chapters that vary widely in their approach—makes the collection useful for scholars not aligned with rhetoric and composition. However, it certainly proves valuable for those in composition studies and ideally situated for courses in new media, computers and composition, and/or multimodal composing.
RAW New Media offers two sections that focus on reading and writing new media, the former centering on theoretical, analytical approaches to specific artifacts, the latter offering pedagogical, reflective pieces, with deliberate overlap among concepts throughout. Intriguing moments, like minichapters, appear at the beginning, middle, and end of the book; the editors note these sections were placed this way because of their ability to move the book forward persuasively and powerfully. Ames Hawkins’ “Manifesting New Media Writerly Processes One Really Bad Flash Piece at a Time” fulfills that promise, offering a compelling manifesto and setting an earnest tenor. While often hyperbolic, that tone fits the genre, and her point, while one echoed by other scholars, is apt—if we do not fully participate in the creation of new media, we cannot expect to effectively teach it. She outlines the productive tension of creating non-print based texts, describing the different processes of composition and revision when experimenting with unfamiliar forms, and arguing that we must revisit that tension as writing teachers. Even the writing, with its use of binary and HTML, allows Hawkins to “queer” the form, a way to bring some of the affective abilities of new media composing into her text. Hawkins thus sets up a call to action that the following pieces connect to in various ways.

Kevin Moberly moves away from definitions of new media that attempt to categorize and reframes the concept as a political act in “More than Definitions, Descriptions, and Differences: The Labor of Reading and Writing New Media.” Rather than relying on easy definitions, Moberly argues, we should approach new media in a way that allows us to recast individuals as agents for social change by reasserting their positioning as producers. His contribution dovetails nicely with the editors’ call for not providing a stable collective definition. The next four pieces focus on particular new media artifacts. Licia Calvi’s “Disjoint Montage in Blow Up: The Role of Readers as Spectators in Pre-Digital Media” uses Cortazar’s short story and Antonioni’s film as examples of how hypertext readers act as spectators through “disjoint montage,” where discontinuous details must be stitched together by the reader/participant to make sense of the narrative, piece by piece. “Cinders, Ash, and Commitment: Database Pathos in Six (Million) Parts” is a quite personal take on author Michael Salvo’s fascination with Holocaust memorials; much like Calvi’s disjoint montages, Salvo relates his history in a meandering, pathos-heavy style using memory to make connections, pointing out the instability and fragmented nature of human memory. M. A. Keller reads Megan Sapnar’s kinetic poem “Car Wash” to show how traditional close reading can be applied to new media, but arguing that visual and audio elements necessitate readers revamp their understanding of the act of reading. Similarly, David Ciccoricco examines John Cayley’s What We Will, a rambling interactive digital work, arguing like Calvi that the audience plays a powerful role in mediating the narrative. At the same time, the language used provides a growing sense of uncertainty—everything is in future perfect tense and therefore will have happened, but can we trust that is true?
The second half of section 1 begins with Jennifer Bay and Thomas Rickert’s “Dwelling with New Media.” They draw on Heidegger’s concept of dwelling as a framework for understanding how new media reshape the world we live in—giving not just humans but new technologies agency; we co-evolve together. Madeline Sorapure follows with an effective example of this co-evolution in “The Lifewriting of Dataselves: Autobiographical Acts in New Media,” examining self-representative artifacts by artists who draw inspiration from databases, blurring the lines between public and private. The themes that emerge—privacy and surveillance, individual and community, etc.—are ones that allow us to better understand the act of writing ourselves in online spaces. The final two pieces in this section, Barry Thatcher’s “New Media across Cultures” and Kip Strasma’s “Reading Hypertext New Media,” close with readings of online texts. New media are of course culturally situated and Thatcher shows in clearly articulated readings of global university websites that their rhetorical choices are driven by cultural understandings of human relationships. Strasma illustrates the history of new media texts by following up on earlier studies of readers’ reactions to hypertexts, showing that today, as then, the orientation, navigation, and reading of digital texts often remains elusive. Bob Samuels’ “A New Media Reading and Writing Scene” is an apt interlude connecting sections 1 and 2.

Section 2 shares pedagogical considerations; the editors suggest that these chapters act “as a follow-up to the much-admired Writing New Media” (11). This section provides specific lessons and ideas that can be used by seasoned and inexperienced instructors. Richard Holeton’s “How Much is Too Much New Media for the NetGen?” paints an intriguing picture of the differences between computerized classrooms in the 90s and today, querying why (even if) students today seem more jaded about technology. He suggests that, rather than how much, simply how (to use new media in the classroom) may be a more accurate question. Stacey Pigg’s chapter offers clear, adaptable classroom activities in “Teaching New Mediated Student Bodies: Five Applications,” probably the most immediately practical in the collection. Amy Kimme Hea and Melinda Turnley’s “Refiguring the Interface Agent: An Exploration of Productive Tensions in New Media Composing” enacts the tensions Hawkins described earlier as they composed their co-authored “Build Your Own Interface Agent.” Similarly, Bob Whipple recounts a collaborative piece (re)shaped for an online journal in “Tiptoeing Through the Button Bars: New Remediators Create New Media Scholarship.” Both pieces highlight how composers must shift ways of thinking about writing to adapt to the affordances of new media and caution us not let technology’s seductive sway lead us to compose uncritically. Next, the multi-authored “Writing with Video: What Happens When Composition Comes Off the Page?” offers a reflective discussion of the importance of interdisciplinary and intracampus relationships when developing multimodal courses; Laura McGrath’s “Negotiating Access to New Media: A Framework for Faculty and Other Stakeholders” reinforces the important role of campus stakeholders in

Reviewed by Cruz Medina, University of Arizona

The Writing Program Interrupted: Making Space for Critical Discourse approaches writing program practices from critical perspectives while also advocating theories that disrupt and push back against existing bodies of knowledge. My own perception of the field had been filtered through a historical lens created from my study under Edward White and his stories about Kafkaesque universities exiling writing programs and centers to bungalows without functioning copiers and political struggles over budgets and tenure-lines. Due in large part to White’s storytelling, I have come to value WPA scholarship in part for the role that experiential knowledge played in the creation of dominant WPA narratives. Donna Strickland and Jeanne Gunner, the editors of The Writing Program Interrupted, create a space that challenges dominant discourses about issues ranging from pragmatism to self-identifications of sex and gender in the role of WPA. The editors present a “congested” compilation of subversive and contradictory perspectives in critical discussion that John Trimbur aptly describes in his foreword to the book as “troubled and sometimes troubling examinations of the WPA