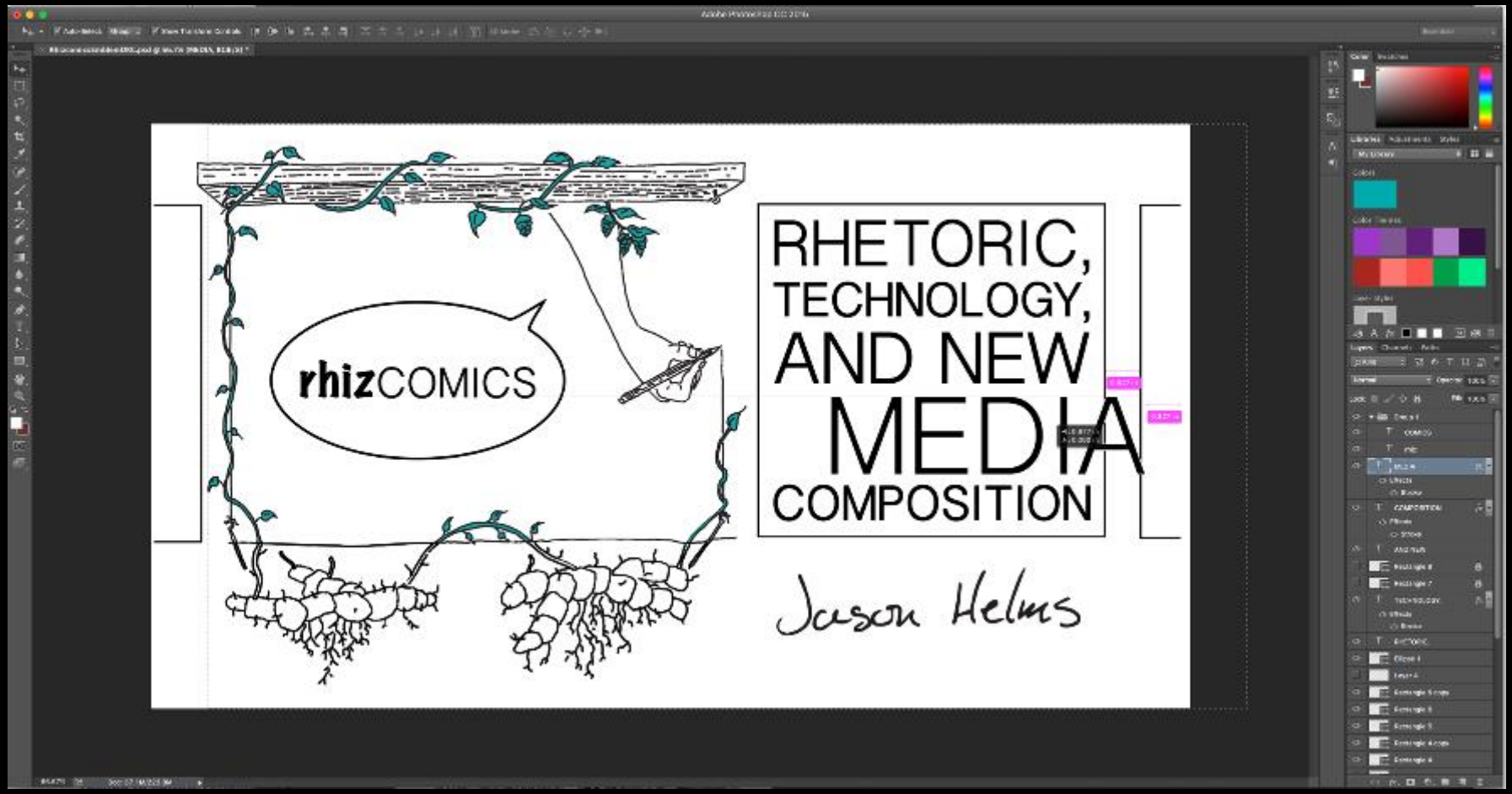


Better Practices for Making a Digital Monograph

Jason Helms
TCU
September 22, 2017

digital methods in publication

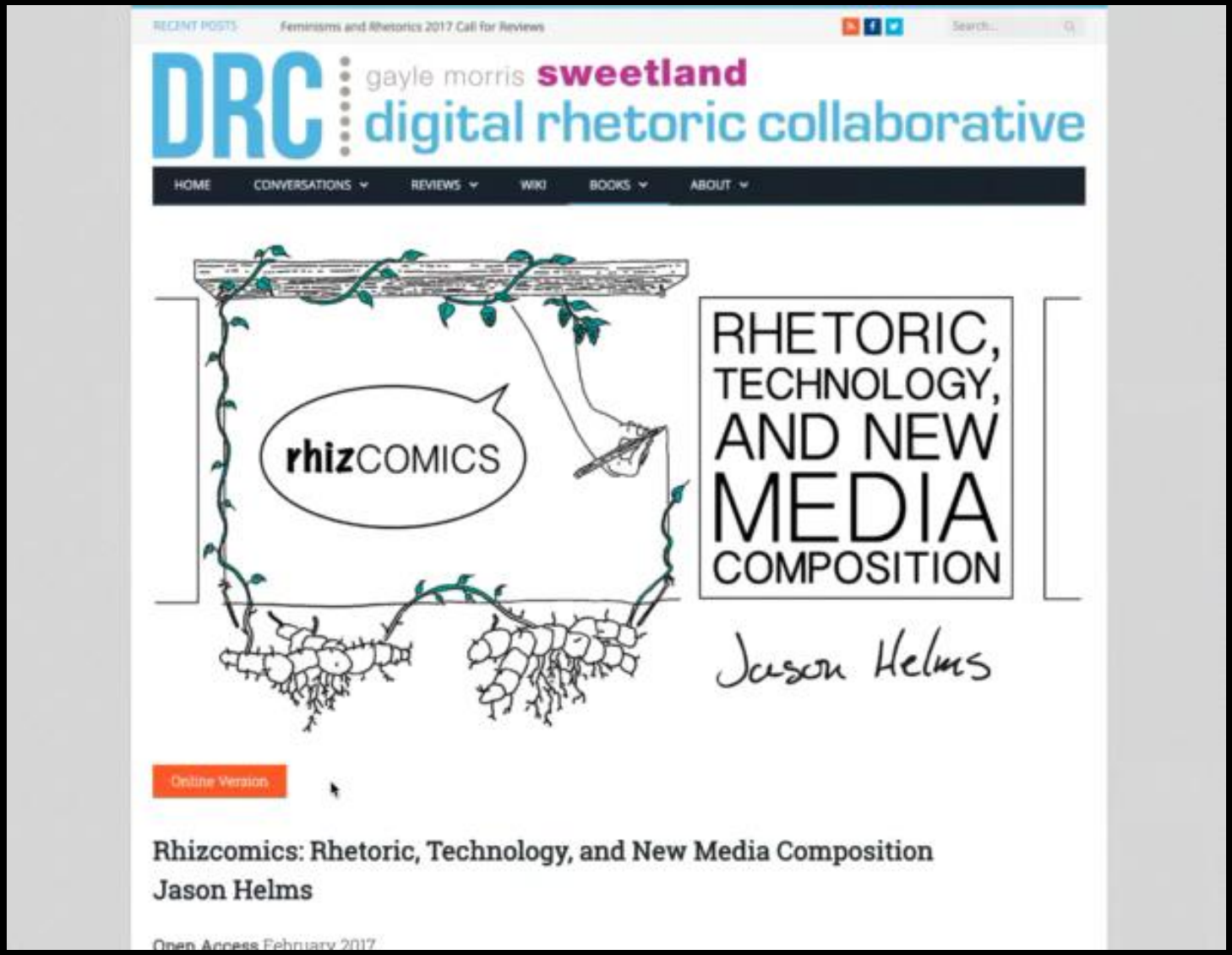
digital methods of research

digital monographs

RHETORIC, TECHNOLOGY, AND NEW MEDIA COMPOSITION

Jason Helms

Principles Process Practices



Principles | Process | Practices

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1. No visual intervention can be purely decorative (Elkins)
2. There must be a great deal of visual interventions (Elkins)
3. Form and content should be imbricated (Ball and Moeller)
4. The arguments should be shot through with the figural (Lyotard)
5. New tropes and techniques should make the materiality apparent (Wysocki)

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learned drawing

learned technology

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sweetland

digital rhetoric collaborative

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Section 1

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Section 2

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Section 3

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Section 4

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Section 1

Summary

Section 2

Summary

Section 3

Summary

Section 4

summary

Section 2

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Summary

Section 1

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Section 3

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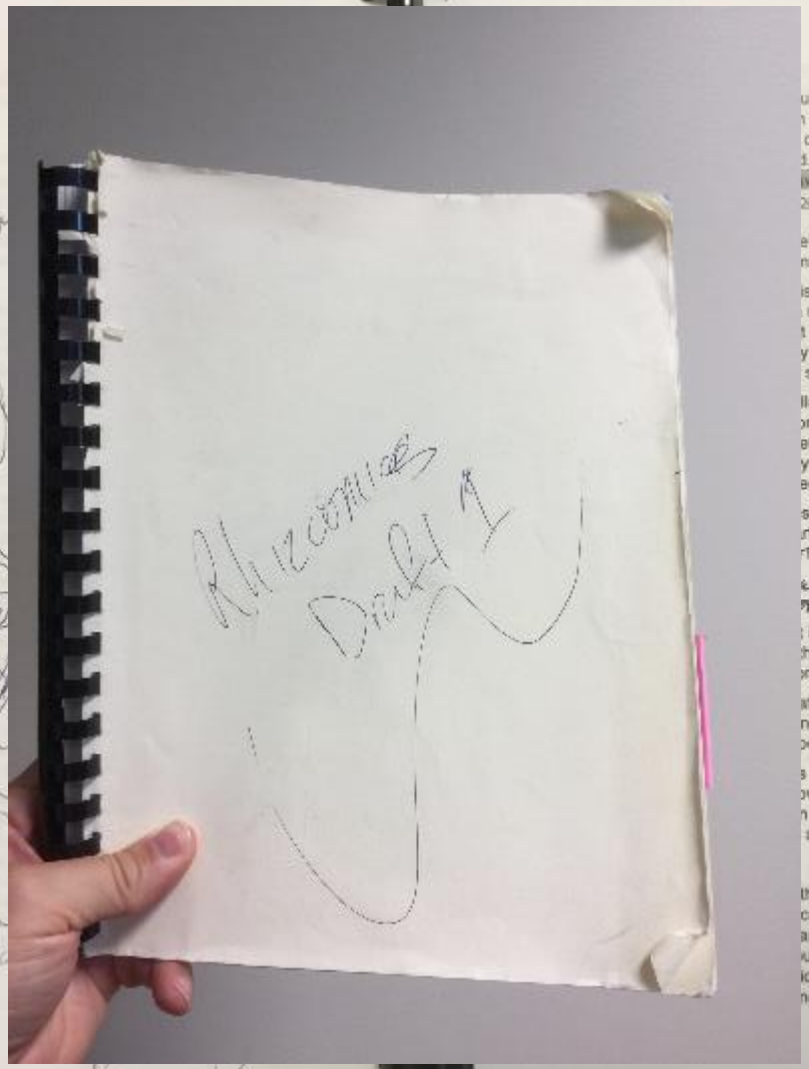

Draw eyes.
Periplay & Po
Me then and

und, -- my head bathed by the blithe air, and uplifted into
egotism vanishes. I become a transparent eye-ball; I
currents of the Universal Being circulate through me; I
1. –Ralph Waldo Emmerson, "Nature" (include
wing with quote or instead: get permission from
oasis.lib.harvard.edu/oasis/deliver/~hou00137 plate 4)

e's physiology across which we can build a structure to
nts.

sion. The distribution of rods and cones on the back of
more acute at seeing difference — black and white —
seeing continuity — the range of color. While looking at
y is far more able to distinguish these small balls of light
stargazer must learn to look *near* but not directly *at*.

llax view. Three dimensional space is a mental
onflicting interpretations of the world — one from the left
efore getting into any kind of complex neuroscience, our
y unmediated. It is a construction based on two witnesses,
ee.

s in mind, I will proceed to discuss comics, through the
rt, but also as a center I must walk around. While parts of
~~little to do with comics per se, they are behind each~~
~~y to approach the ey is to begin . . .~~
~~nys, we must~~ begin with its story's teller, George Bataille:

is one that reveals the coordination of these potentialities.
hem with each other but I endeavor to find the point where
nd their mutual exclusiveness. (*Erotism* 7)

ath is at once parallax and peripheral, combinatory and su-
ncepts no less important to a unified description of being:
erception and action. ~~(is this section a break out?).~~

s takes the actual object and the virtual image as its
ows in what circumstances that object becomes virtual, that
how both object and image become either actual or virtual.
and the Virtual" nt. 9)

there is a change underway. The digital revolution, the
called by many names. Sometimes it is a technological
aradigm shift. I however am interested not in defining this
ut rather in decentering it, both laying down and (re)moving
ious, the center lies in the middle, between; not with a finis
ng to be defined, but between other, older centers.

12

usk
display
seems long
opposition
uncomfortable
hover text

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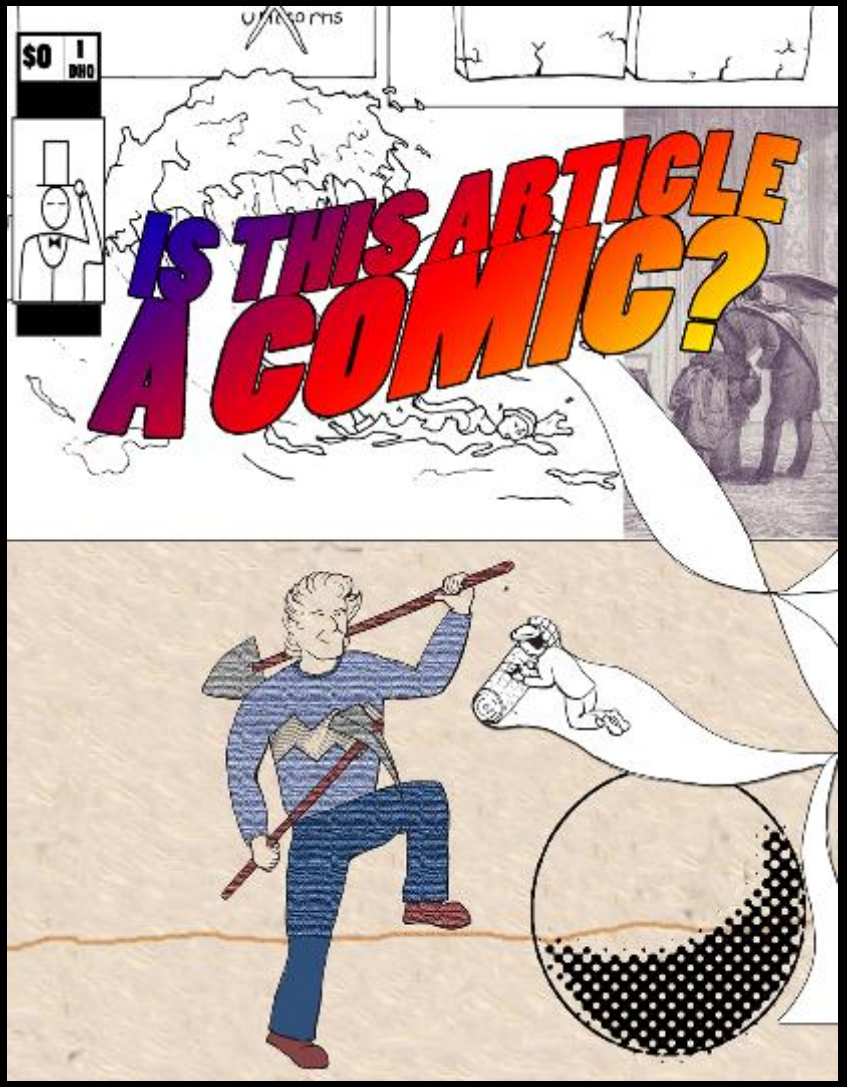
Digital Humanities Quarterly special issue:

“Comics as Scholarship”



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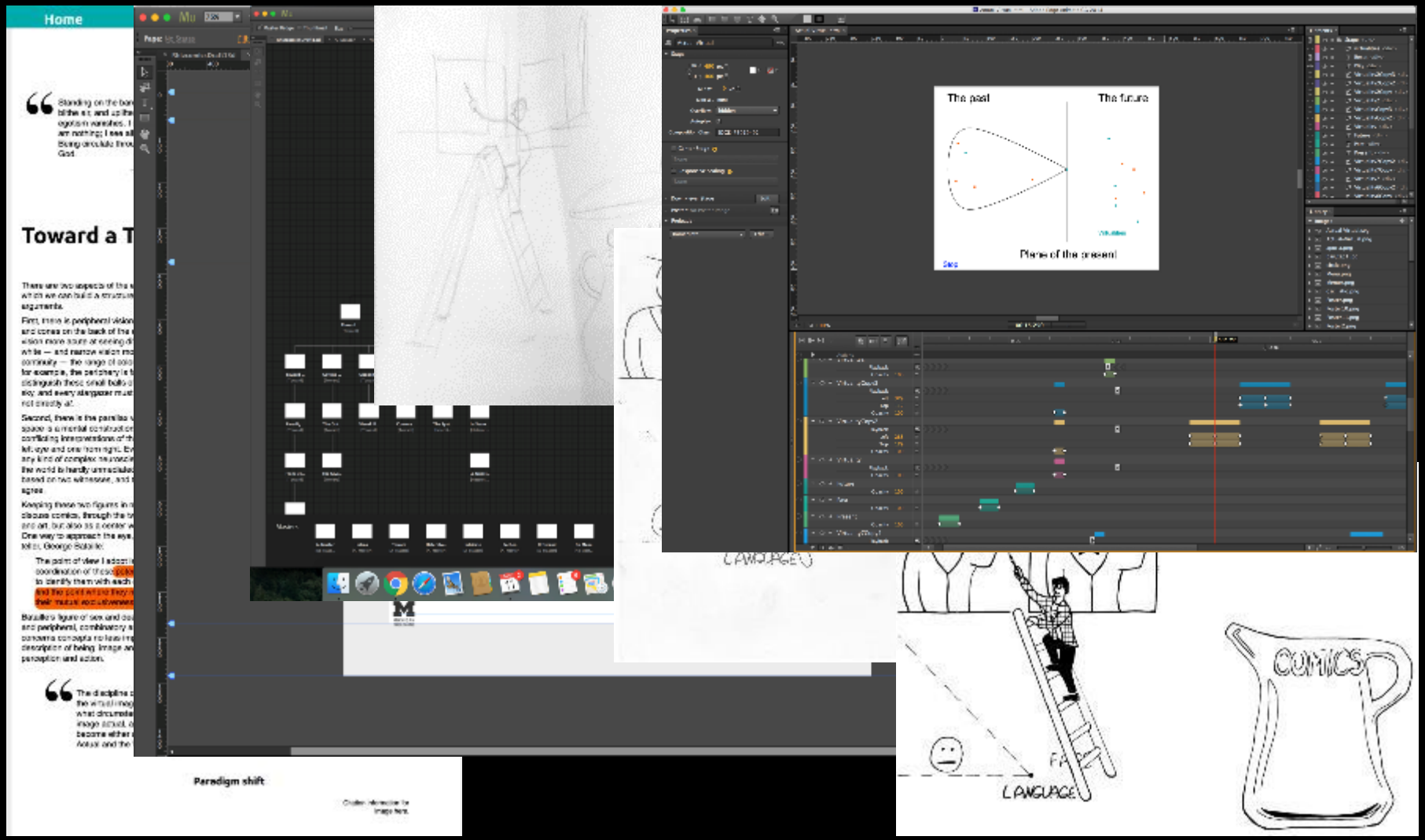

read it that have also been programmed in. A print book offers suggestions for reading order (page numbers that gradually increase, chapter order, indices). *Rhizcomics* relies on digital logics for those orders. Digital logics can be a bit more pushy than print logics. So much for the supposed freedom of electronic literature.

"Even writers write with short-term memory, whereas readers are assumed to be endowed with long-term memory" (Deleuze and Guattari, *A Thousand Plateaus* 493).

Within this linear progression, there are five major nexūs that pull together neighboring pages and concepts. The signposting page, which comes just after a few more introductory pages, offers an overview of each nexus as well as their relationships.

I've created a short video that shows you how to navigate the book and explains some of its less conventional argumentation styles

{~?~Comp: Embed intro video here: https://www.youtube.com/watch?v=6qRTn824Xvo}

This video includes audio. The script for this video is reproduced here (/videoscript.txt TT: "Video transcript").

You might want to read this on a tablet or on a computer, but I would recommend against reading it on your phone for too long. The words are too small, and a phone's screen does not offer enough real estate to appreciate some of the visuals. There is one section that requires a mouse, but the rest could easily be read on a tablet.

While I'll be arguing about comics and visuality, you'll probably notice that some of the sections are more visual than others. My reasons will become apparent as you continue to read.

Helms, Jason
The video should be embedded so that its left side aligns with the left side of the body text and its right side aligns with the right side of the sidebar area.

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“A new way to publish *Rhizcomics*”

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- Fork files.
- Integrate comments.
- Think about accessibility.
- Practice on a smaller project.
- Compose with the final product in mind.
- Triage your education.
- Think rhetorically about your medium.
- Teach your audience how to read.

- Secure an advance contract.
- Revise workflows.
- Test at different stages and with different audiences.
- Write a little and organize a lot.
- Create your own constraints.
- Consider sustainability from the outset.

Works Cited

Ball, Cheryl E., and Douglas Eyman. “Editorial Workflows for Multimedia-Rich Scholarship.” *The Journal of Electronic Publishing* 18.4 (2015): n. pag. Web. 22 Oct. 2016.

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