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INTRODUCTION

We are in the throes of what is being called the ‘fourth industrial revolution’. The ability to move between different types of writing, often at speed, is increasingly essential for writers. From blogs and Wikipedia entries to Twitter and Instagram, from smartphones to tablets, e-books and online multiplayer games, genres are morphing and new technologies are emerging apace. These are exciting times. Changes in new media technologies bring new opportunities. However, the pace of change is so fast it can feel hard to keep up. It is estimated that 65 per cent of children entering primary school will go on to work in jobs that do not yet exist. We must prepare for technologies that have yet to be invented. To be ‘deeply literate’ in the digital world means being at home in a shifting mix of words, images and sounds.

How do you come to feel at home in such a shifting mix? Even a seemingly comprehensive set of new technological skills could soon be obsolete.

Creative flexibility is key. The aim here is to enable development of such creative flexibility. This book presents a model of creativity that is designed to provide a writer with the means of building writerly resilience and embracing the wealth of new and emerging writing and publishing opportunities.

The fourth industrial revolution, featuring as it does the emergence of, for example, artificial intelligence and smart systems, is arguably a more comprehensive and all-encompassing revolution than anything we have ever seen. We take its impact for granted. Even a very basic website might feature text and sound and visuals and space for users’ comments. Via a few clicks on a smartphone we can access maps and podcasts and archives all over the world. Such multimodality is now an everyday reality, it is the ‘experience of living’. In a digital age, the need to work with different technologies and genres is par for the course for everyone. Just take the UK, the government’s 2017 policy paper, Digital Strategy puts digitality at the centre of the country’s future. Within 20 years, it says, 90 per cent of all jobs will require some element of digital skill, and, an estimated 1.2 million new technical and digitally skilled people will be needed by 2022 to ‘satisfy future skills needs’. There is pressure on us all in
today’s workplace to be proficient and resourceful communicators using a range of software and platforms, able to pick up fresh technological skills near-instantaneously. Users of new media technologies must be able to, ‘assimilate messages from multiple sources; manage such inputs resourcefully and swiftly; turn such inputs into one meaningful, persuasive, relevant output; and remain adaptable as new technologies emerge’.7 This kind of speedy, savvy weaving between screens and applications and inputs and outputs is at odds with the (strangely persistent) cliché of what it is to be a writer.8

According to the cliché, a writer is someone who works alone, perhaps with a chewed favourite pen or a battered second-hand typewriter, most likely in a cold and icy garret, periodically hurling screwed up pages into a waste paper bin, removed and isolated. Such a state of isolation may be useful for targeted sections of time but it is not, as we move deeper into the twenty-first century, a realistic long-term aim for writers, or even necessarily desirable. To remove ourselves like that is to remove ourselves from possibilities.

We might be on the go on a train checking emails or social media posts on an iPad when, suddenly, notification of a short story competition pops up, and, we have exactly the story, it is the right length, its theme and subject fit, and it is there in cloud storage ready to be converted into the correct format and submitted immediately. Visuals present new opportunities, with emojis starting to feature in fiction not as illustrations but as part of the language used to tell the story.9 We can, using open-source tools such as Twine, write simple interactive online stories with no need for any knowledge of computer coding at all.10 YouTube has a thriving book reviewer community; anyone can set up a camera in their living room, kitchen or bedroom and upload a review, becoming at the click of a button a ‘BookTuber’.11 Meanwhile, ‘technostress’ is a recognised phenomenon and on the rise.

For creative writers, whether established or aspiring, the task of embracing multimodality – its challenges and opportunities – is key today. Yet, literature that can help is, as will be discussed, notable by its absence. This book addresses that gap.

The Multimodal Writer has been arranged so that it is possible for readers to take a non-linear route through, if preferred. Perhaps your priority is to start developing skills needed to tackle multimodality immediately via practical exercises, in which case you could jump straight to Chapter 5, start an assignment and come back to other chapters later. Alternatively, the book is designed to give, if read from start to finish, a
full picture of the context that makes a new kind of creative flexibility necessary, what such creative flexibility comprises, how to develop it and how to apply it. The aim is to provide an easily readable text, one that is underpinned by extensive research and can be picked up for use in an everyday context. The personal voice adopted reflects a belief shared with scholars such as Davis and Shadle that learning is ‘autobiographical and passionate’. I have, over 30 years of writing fiction and non-fiction books, scripts and articles, faced the challenges addressed here. In my role as a teacher spanning 20 years, I have helped a wide range of creative writing students with a wide range of writerly aims face these challenges too. That experience informs this book throughout.

Although Friedrich Nietzsche was talking about friendship when he described it as a ‘problem’ worthy of a ‘solution’, his words apply well here. The ‘problem’ of how the ‘digital turn’ affects creative writing is certainly worthy of a ‘solution’. With the programme of research that underpins this book, I set out to find one. To do this, I roamed widely, on occasion crossing disciplinary boundaries. Observing that there are, of course, ‘risks’ attached to ‘fraternizing with “other” disciplines’ (perhaps even ‘grave risks’), Olson suggests that trespassing should be viewed as a ‘scientific technique’, one that has particular value in a field such as literacy. Similarly, Webb and Brien refer to a ‘bricoleur-bowerbird’ approach, whereby, in the field of Creative Writing, practice-led and traditional research methods inform each other. Thus, as Webb and Brien phrase it, research and writing ‘draws on modes from across the human sciences’ and occurs ‘through the filter of creative practice’. Where necessary, I have ‘trespassed’, applying Webb and Brien’s ‘bricoleur-bowerbird’ approach along my journey.

Creative Writing has arrived at a stalemate in which the opponent is itself. On one hand there is fear of the challenges multimodality brings and, on the other, recognition that it is necessary to embrace multimodality wholeheartedly and immediately. The Multimodal Writer is an intervention intended to help break that stalemate.

First and foremost, this book is for creative writers. It is for established writers who want to embrace change. It is for students of Creative Writing and writers who are just starting out. It is also for tutors who want to help students thrive in a writing and publishing landscape that is being transformed by the digital turn (the assignments feature ‘Tutor notes’ so they can be used in a classroom setting). It is hoped, too, that the book will be helpful to academics working in the field of Creative Writing as a research method, an area of enquiry that, as scholars
including Kroll and Harper and Peary and Hunley note, although still not yet well documented, is growing.\textsuperscript{18, 19} However, above all this book is intended to be a practical tool. The aim is that it will help anyone who is grappling with the task of storytelling in our fast-paced twenty-first century to identify and delineate problems and find solutions.

*The Multimodal Writer* has at its centre one question: how can a writer optimise his or her ability to move between genres and technologies? To consider this question, the volume is grounded in theory, brings an experiential perspective and provides empirical evidence.

This introductory chapter lays out the book’s rationale and aims, positions it with respect to existing Creative Writing research, sets out the methodology, and outlines the book’s contents. The first matter for the rationale concerns the term ‘multimodal’ and how I will be using it.

Not surprisingly, given the way multimodality now permeates every aspect of our lives, the study of multimodality is widespread; its impact can be seen in areas as diverse as medical discourse, urban planning, popular music and space exploration.\textsuperscript{20, 21} There are now large bodies of work on multimodality, most notably in the fields of Linguistics, Stylistics and Rhetoric and Composition. It is beyond the scope of this volume to provide a literature review of this research. Although there is undoubtedly room for a work that provides close analysis of how research into multimodality in these fields might be applied in the field of Creative Writing, that is not this book. However, a brief discussion of multimodality is pertinent.

At its most basic, ‘multimodal’ simply means many modes, or, to give the *The New Oxford English Dictionary* definition of ‘multimodal’: ‘characterised by several different modes of activity or occurrence’.\textsuperscript{22} With the dramatic changes in new technology and new media (with the advent of the Internet, Web 2.0 technology and social media, for example), since the early 2000s, ‘multimodal’ as a term has gained new importance.

Historically, printed prose has been considered distinct from other media, with a book viewed as a stand-alone object (we ‘talk about novels and books of poetry as monographs’, observes Krauth\textsuperscript{23}). Of course, we can continue to approach *books* in this way (as single, discrete items), and, ‘print,’ as Koehler puts it, ‘will always be one force available to the creative writer’.\textsuperscript{24} However, new media technologies have added new ways of producing and consuming stories. Smartphones, e-books, computers and other technologies enable users to access text, audio and moving images simultaneously. In a book, such as a novel, meaning is generally conveyed primarily via the printed *text*. On a website, by contrast, text does not
stand alone, it may not even carry the main burden of meaning-making. Instead, text operates in conjunction with pictures and sound; the different elements work together to create the meaning/s that each reader takes away.

In fields such as Linguistics; Stylistics; and Rhetoric and Composition, then, ‘modes’ are generally considered to be channels of communication such as ‘speech; still image; moving image; writing; gesture; music; 3D models; action and colour’. Thus a website might feature all these modes. However, Page cautions against ‘mode-blindness’: ‘What might count as a mode is an open-ended set, ranging across a number of systems including but not limited to language, image, colour, typography, music, voice quality, dress, gesture, spatial resources, perfume, and cuisine’. She cites Baldry and Thibault, who ‘describe multimodality as “a multipurpose toolkit, not a single tool for a single purpose”’. Bowen and Whithaus keep their definition broad by choice, because, ‘it is our belief that we cannot restrict how individuals might interpret and employ multimodality as a way of thinking about designing and composing beyond written words’. As Kress states, in the twenty-first century – with the exponential growth of new media technologies – ‘we cannot afford to be reluctant in introducing necessary new terms’, since, ‘using tools that had served well to fix horse-drawn carriages becomes a problem in mending contemporary cars’.

In Creative Writing, we need new tools. With this book, I have set out to provide some.

Storytelling is not just about selecting a set of words. To be fully immersed in the task of telling a story – finding the right metaphor, the right pace, the right narrative arc – is to forget everything around us. Storytelling is a complex, exhilarating experience that can stimulate all our senses and ignite our very core. A piece of technology that is new to us (or a technical glitch or a power surge which crashes everything) can in an instant make us feel possessed only of ridiculously limited knowledge and inept fingers that seem perpetually to be pressing the wrong key. It can feel as if technology is coming at us and we are diminished. With sensations and memory and the unconscious factored in, we can feel that we are multimodal and better equipped to not merely tackle but instead embrace the challenges and opportunities that come with new media technologies, and to begin to enjoy the possibilities. This is why the term ‘multimodal’ is so useful in Creative Writing. If we conceive of ourselves as multimodal beings then, when we are tackling multimodal problems, we can feel we are fighting fire with fire.
Breaking from the usual use of ‘multimodal’, Bowen and Whithaus and Palmeri refer to ‘multimodal composing’.\textsuperscript{31, 32} To describe writing that incorporates different modes (e.g. text, images, sound), Millard and Krauth instead refer to ‘multimodal writing’.\textsuperscript{33, 34} This book, as its title suggests, gives ‘multimodal writing’ the central role. Like Bowen and Whithaus, I choose to keep my definition of multimodality broad, and, where necessary, I introduce new terms in order to give flexibility and dynamism to how individuals may use material presented here to develop their own unique, uniquely appropriate and sustainable creative practice.\textsuperscript{35} Throughout, the aim is that all terminology is clear in its local context. In addition, this section provides summary definitions.

A book that has pictures as well as text, for example, can be considered a \textit{multimodal object}, thus a Medieval illuminated manuscript is multimodal, as is a web page.\textsuperscript{36} In this work I adopt this definition. I define a \textit{multimodal writer} as: a professional writer who, making use of multimodal strategies, sets out to – and does – produce a body of published work that comprises different genres (e.g. fiction and non-fiction) that is disseminated through a range of media (e.g. social media, radio, print journalism and book publishing). I define a \textit{multimodal writing practice} as: a creative approach wherein the inter-relationships between and among a writer’s decisions and different media and modes contribute to the production of meaning. A multimodal writer who has adopted a multimodal writing practice works to develop a personalised model of creativity robust enough to enable improvement of productivity and/or creativity in the face of fast-paced change. Like Page, I consider what might count as a mode to be a ‘fluid’ and ‘open-ended set’, and, I recognise that ‘narrative is not just a means of artistic expression but a fundamental endowment’ in which ‘the role of sensory modes remains vital’.\textsuperscript{37} Thus this book argues that to work effectively in a twenty-first century writing and publishing landscape characterised by multimodality, a writer must acknowledge and learn how to deploy an \textit{internal} multimodality – that is, all the mental work (conscious and unconscious) a writer does before operationalising any medium. The channels of communication that work together are, in this context, primarily internal channels – intellectual enquiry, moods, sensations, for example – which are brought to work together by a co-ordinating unconscious capacity which I conceptualise as the ‘inner auteur’.

Gibbons observes, ‘One of the strongest criticisms of existing approaches to multimodality is the lack of empirical testing behind them.’\textsuperscript{38} Gibbons, Bateman and Page point to the need for models in
multimodality studies that are, as Page phrases it, ‘systematic’, ‘replicable’ and ‘flexible enough to embrace the rich diversity of all that multimodality encompasses’.\textsuperscript{39, 40, 41} The aim here is to provide such a model for creative writers.

This book shows how, by harnessing an internal multimodality (and, in doing so, establishing a multimodal writing practice), a writer can build a personalised model of creativity suitable for the twenty-first century writing and publishing landscape. The aim is that this personalised model of creativity will enable a systematic and ongoing transfer of skills (or, ‘remediation of practice’) that will ensure the development of a practice robust enough to effectively and productively negotiate challenges and embrace opportunities as they arise. (For further discussion of The Multimodal Writer’s model of creativity and its component parts, see Chapter 4.)

There is some resistance in the field of Creative Writing to engaging wholeheartedly with the digital turn. There are writers, of course, who delight in new media technologies. However, others do not.

Considering the challenge of upgrading from a typewriter to a computer in 1990 and then, later, starting to use the Internet, the novelist Deborah Moggach writes: ‘Our bond with our tools is a profound and secret one; if we venture into the new technology, will we somehow lose our voice?’\textsuperscript{42} Kim Wilkins describes how the pressure on practising writers to build and maintain author platforms – which might include websites, Facebook, Twitter, Instagram and Pinterest – combined with the addictive nature of social media can undermine creativity and productivity.\textsuperscript{43} In an article titled ‘Shutting out a world of digital distraction’, Carl Wilkinson notes that writers including Zadie Smith, Nick Hornby and Dave Eggers have all used computer applications ‘configured to increase productivity by blocking access to the internet’ having apparently ‘taken to heart a comment made in 2010 by Jonathan Franzen, who famously wrote portions of The Corrections wearing a blindfold and earplugs to reduce disruptions: “It’s doubtful that anyone with an internet connection at his workplace is writing good fiction”’.\textsuperscript{44}

In the Creative Writing classroom too, a sense that writers can either embrace digitality or write ‘good fiction’ continues to hold sway. ‘In spite of calls for more digital engagement and the fact that students are arriving on campus with digitally connected skills,’ observes Taylor Suchy, ‘creative writing classrooms are generally “low tech and quaintly humanistic”’.\textsuperscript{45} Such resistance is not unique to Creative Writing. Surveys of academics across a range of disciplines show a deep wariness and
even outright dislike of the idea of embedding technology and/or social media in teaching delivery. Comments suggest that the sheer breadth of options – Twitter, Facebook, Prezi and more – induces a strong feeling of what could be termed ‘innovation fatigue’. Fears that social media may be ‘a distractor to pedagogy’ continue to be widespread. Consequently, there remains, as Sheppard observed a decade ago, a ‘lack of resources bridging practice and theory’ to support multimodal writing practice. This lack is especially acute in the pedagogy of Creative Writing. A number of creative writing scholars have noted the gap: ‘Creative writing has been hesitant to join other writing disciplines, such as rhetoric and composition and professional writing, that have recognized the importance of digital influences,’ say Dean Clark, Hergenrader and Trent. They remark that despite the recent growth in Creative Writing scholarship, ‘very few works deal with the profound impact digital technology has on our discipline’. There has been much discussion about the implications of digital technologies for reading and publishing via new platforms such as tablet computers and e-book readers, say Millard and Munt, adding that ‘By contrast, there has been relatively little discussion about shifts in writing practices as a result of these technologies and processes.’ Krauth says ‘one set of concerns … remains largely unaddressed: the ways in which creative writing, or creative writing studies, engages with, understands, responds to, and thrives in an age of digital writing’. Yet, the Quality Assurance Agency Subject Benchmark Statement for Creative Writing in higher education states: ‘In a rapidly changing technological environment in which employment opportunities exist, it is important that students have the opportunity to work and experiment in writing for new and still emerging media.’

In short, then, as Dean Clark puts it, ‘Creative writing instruction needs to change.’ But, change is difficult, and, as indicated, literature that addresses the question of how to effect such change has been notable by its absence.

Outside the pedagogy of Creative Writing, there is a range of work that addresses how to teach and create multimodal assignments, most notably in the field of Rhetoric and Composition. Works such as those by Selfe (2007), Wysocki et al. (2004), Lutkewitte (2014) and Davis and Shadle (2007) consider how to theorise, teach and mark multimodal compositions. Straddling the fields of Composition Studies and Creative Writing, Koehler’s Composition, Creative Writing Studies, and the Digital Humanities (2017) points to the urgency with which the pedagogy of Creative Writing needs to step into the twenty-first century and engage fully and
enthusiastically with the digital turn. In their collection *Creative writing pedagogies for the twenty-first century* (2015) – which builds on work done in Rhetoric and Composition by transferring pedagogical models developed there into the field of Creative Writing – Peary and Hunley point to the need in Creative Writing for a ‘new tier of nuanced pedagogies’ that are not merely ‘tried on’ from other disciplines.\(^55\) There has for many years been what many see as an over-reliance on the workshop method resulting in a need for, as Micheline Wandor puts it, a ‘genuinely radical overhaul of CW teaching methods’.\(^56,57\) Such an overhaul has started. In the field of Creative Writing, there is now a small but growing body of work that considers how practitioners can begin to tackle some of the challenges presented by a writing and publishing landscape characterised by multimodality. Krauth’s *Creative Writing and the Radical: Teaching and Learning the Fiction of the Future* (2016) examines how experimental writers from the past – such as Laurence Sterne, Apollinaire and the Dadaists – have, in effect, been ‘rehearsing’ the possibilities of multimodal writing for over a century. As well as presenting a ‘history of radical change in creative writing processes’, Krauth aims to ‘initiate new ideas about the teaching and learning of creative writing in the current climate’;\(^58\) with this in view, Krauth provides some practical examples from history that writers can follow and adapt for contemporary use (e.g. Dada ‘cut-ups’, which foreground collage and curating in the process of creating narratives).\(^59\) Works such as Smith’s (2005) *The Writing Experiment: Strategies for Innovative Creative Writing*, which provides classroom assignments with a bias towards ‘experimental approaches’, features suggestions for ways of embedding new media technologies in pedagogical projects.\(^60\) Dean Clark et al.’s (2015) collection *Creative Writing in the Digital Age: Theory, practice and pedagogy* also makes important strides in addressing the impact of multimodality on creative writing. As well as theoretical chapters by authors including Harper, Koehler (2015), and Amato and Fleisher, Dean Clark et al.’s book features practical chapters with suggestions for assignments, including by, for example, Clancy, Scheg and Brown Jr. on using digital storytelling platforms, social media and computer code in the Creative Writing classroom.

However, the works cited above tend to focus on producing discrete multimodal compositions (how to make a single website, for example). Yet, multimodality requires writers to shift between types of writing. From a writer’s perspective, this is perhaps its key and most challenging characteristic. Even within a single website, it may be necessary for the person creating it to write in a number of different genres and use a range
of technologies (perhaps embedding a vlog and a podcast alongside a blog, for example). Further, if an author is creating such a website (complete with vlog, podcast and blog) as part of the job of building an author platform to promote his or her work, then the material on the website is just one section of the bigger picture of the job of being a writer. That is, while creating the website, he or she may also be writing a proposal for a screenplay and/or working to get to grips with an unexpected and unwanted software upgrade; as well as posting every few hours on social media, he or she may be completing a full length novel.

In summary, then, a key problem for writers in the digital age is the need to move, often at speed, between different genres and technologies. The works cited above highlight the fact that a new kind of creative flexibility is necessary. None of these works set out to directly address the question of how to develop such creative flexibility even where they acknowledge the pressing nature of the question. For example, Krauth presents a ‘radical’ writing process as ‘a constellation of particular strategies that produce ground-breaking outcomes’.

He does this by ‘Following Deleuze and Guattari who put rhizomatic root systems on the agendas of cultural and literary studies’. It is not his aim to delineate how a writer today might develop such a constellation of interconnected, ‘rhizomatic’ strategies; he only observes the possibility. It is, however, a driving aim of the current volume.

There are many books on how to write fiction or screenplays or creative non-fiction or video games. The question of how to move between genres and technologies remains a neglected area with only a small amount of published scholarship existent. In the field of Creative Writing, works such as those by myself (Barnard, 2015, 2016, 2017, 2019), Krauth (2014, 2015, 2016), Harper (2015) and Koehler (2017) address the fact that, in a digital age characterised by multimodality, a new kind of creative flexibility is necessary. Barnard (2017) and now this book address directly the linked questions of how to develop such creative flexibility and how to then apply it to moving between genres and technologies.

Having set out the rationale and aims and positioned myself with respect to existing creative writing research, I will now turn to the methodology. As noted, the book is grounded in theory, brings an experiential perspective and provides empirical evidence. That is, in keeping with a book that considers how to tackle a complex and dynamic writing and publishing landscape, I have pursued a number of avenues of investigation.
One of these was to look at my own experience of moving between different types of writing for different modes of dissemination. My practice is characterised by an occupational eclecticism. Thus the auto-practitioner study uses three decades’ practice and output as a prism through which to view the early stage development of a sample multimodal writing practice (see Chapter 2).

I also looked to other writers’ experiences of moving between genres and technologies, in order to gather together a range of tactics and see where crossovers lay. I interviewed eight writers of international standing who each have 19 years or more experience of multimodal writing practice: Simon Armitage, Robert Coover, Jim Crace, Juliet Gardiner, Charlie Higson, Rhianna Pratchett, Kate Pullinger and Michèle Roberts. The writers interviewed represent a wide range of types of movement between different types of writing for different platforms. The study set out to obtain a range of honest, reflective observations. Some interviewees had extensive experience of new media technologies, others did not. Because no one technology or set of technologies is central to the development of multimodal writing practice, the writers’ responses were significant in their indications of how technologies that are new to an individual are approached and how creative flexibility can be sustained (see Chapter 3).

For the assignments – as well as drawing on my own years’ teaching experience – I was informed by the work of scholars including Kress, Yancey and Harper, who delineate some of the skills writers need to negotiate the twenty-first century writing and publishing landscape. Kress, Yancey and Harper all highlight the need to teach adaptability and, as Kress phrases it, ‘reflective risk-taking and exploration of the unknown’. They point to the need to enable the ability to creatively transform templates and they write of the need to help develop skills associated with becoming ‘members of a writing public’ who engage in real-time discourse via ‘non-linear and connective’ new media technologies that blur the boundaries between professional and personal life. Additionally, each assignment was trialled with Creative Writing students (undergraduate and postgraduate), with student feedback gained for each trial (see Chapter 5).

Thus, the auto-practitioner study, author interviews and in-class trials were used in combination to help identify the key resources (internal and external) and skills needed for an effective multimodal writing practice. Using these findings, a model of creativity was then developed and trialled as a class assignment itself, to test whether it can be used as a template to
help a writer identify the appropriate resources, develop the set of necessary skills and then orchestrate those components parts effectively in order to enable him or her to work productively and creatively as a multimodal writer. (For further detail of the methodology, see Appendix III.)

Having sketched the methodology, I will turn now to the arrangement of the book’s chapters, which are intended to work together for the creative writing practitioner. The aim is that reflection on theory will inform reassessment of and alterations to creative practice.

Chapter 1 outlines the twenty-first century writing and publishing context that makes a new kind of creative flexibility necessary. It considers how developments such as the Internet, Web 2.0 technology and social media are affecting not only how we write but also how we read and even the nature of creativity. Chapter 2 addresses a key issue that arises from this endemic volatility: it is simply not possible for a writer to be permanently abreast of all the technological changes; he or she must find ways of reusing existing creative resources (i.e. ‘remediating’ his or her practice). To consider how a writer might do this, Chapter 2 presents an auto-practitioner study (as indicated above), providing an experiential perspective.

Chapter 3, by contrast, sets out to provide more broad-based insights. Each writer’s experience of moving between different types of writing and technologies is, of course, unique. Through author interviews, this chapter considers whether, within the vast range of individual responses to the experience of moving between genres and technologies, there are patterns and commonalities that can be observed.

A number of scholars have, as noted, pointed to the need for models that are, as Page phrases it, ‘systematic’, ‘replicable’ and ‘flexible enough to embrace the rich diversity of all that multimodality encompasses’.

Chapter 4 delineates such a model for use in the field of Creative Writing. It shows how writers draw on a mix of internal and external writerly resources and utilise a range of writerly personas in order to move between different types of writing. It proposes that, to orchestrate the huge number of possible permutations, a writer utilise an ‘inner auteur’ to identify which resources and personas, in what combination, will be optimally effective for particular moves between different types of writing. Thus, the model of creativity is designed to account for the fact that decisions about moves between types of writing must factor in the need for a writer to continue effectively with each separate type of writing and maintain an authorial voice that is at once appropriate for each separate genre and recognisable as the author’s own, unique, authentic voice.
Chapter 5 contains a set of assignments designed to support the development of a multimodal writing practice and enable construction of a personalised model of creativity that is complex and robust enough to enable effective negotiation of the twenty-first century writing and publishing landscape. Areas identified as key to the development of a robust multimodal writing practice have specific assignments allocated to them. For example, the assignment titled ‘Talking it over’ is designed to develop skills in real-time discourse, ‘Picture this’ is designed to develop skills in transforming templates, ‘I “❤️” looking’ is designed to develop skills in deploying visuals and ‘Story mash-up’ is designed to develop skills in non-linear storytelling. Although readers may choose to apply new media technologies, neither complex equipment nor specialist technological knowledge are required for any of the assignments. Jenkins et al., Leahy and Dechow, Pittaway and others suggest that new media technologies be embedded with play as a guiding principle. The intention is that all the assignments embrace this principle.\textsuperscript{72, 73, 74}

Rounding up this introduction, then: \textit{The Multimodal Writer} sets out to both provide theoretical background and serve as a practical tool to help writers face challenges and embrace opportunities robustly, effectively – and with pleasure. Enjoy!
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