Comparative Media Studies/Writing Section

Overview and Mission

The Comparative Media Studies/Writing Section was formed by merging two School of Humanities and Social Sciences (SHASS) academic units primarily organized around the design, creation, and study of contemporary media. Comparative Media Studies (CMS) was established as a graduate program in 2000 and as an undergraduate major in 2008. CMS combines the study of contemporary media (including film, television, and digital systems) with a historical understanding of older forms of human expression and an awareness of the constant interplay of emerging technology and new media. The program is cross disciplinary, embracing theoretical and interpretive principles drawn from the humanities and social sciences, particularly disciplines such as literary study, history, anthropology, sociology, communication, and film studies. The degree programs previously housed in Writing and Humanistic Studies (WHS) offer three undergraduate options leading to the bachelor of science in writing (creative writing, science writing, and digital media) as well as a master's degree in science writing. Writing faculty and lecturers include creative artists, scholars, journalists, and specialists in digital media and communication.

CMS and WHS merged their faculties, staffs, and administrative resources in 2012 to form a new academic unit offering undergraduate majors in both comparative media studies and writing, as well as master's degrees in comparative media studies and science writing. Comparative Media Studies/Writing offers an academic program that applies critical analysis, collaborative research, and design across a variety of media arts, forms, and practices. Its students understand the dynamics of media change and can apply their insights to contemporary problems; they are also practitioners and artists who can work in multiple forms of contemporary media. CMS/W students and research are motivated by the desire to help shape the future by engaging with media industries and the arts in a time of rapid transformation associated with media change.

CMS/W is devoted to understanding the ways that media technologies can enrich the lives of individuals and communities locally, across the US, and globally. CMS/W faculty, researchers, and students share a deep commitment to the development of pioneering new media tools and arts through strategies that serve the needs of diverse communities in the 21st century.

The CMS/W approach to humanities and arts education:

- Offers graduate and undergraduate degree programs centered on teamwork and research laboratories,

- Engages with media practices across historical periods, cultural settings, and methods in order to assess change, design new tools, and anticipate media developments,

- Supports a distinguished studio and workshop curriculum featuring the techniques and traditions of contemporary fiction, poetry, creative non-fiction, journalism, digital media, professional communication, video, and games,

- Works with programs throughout the Institute to draw on and enrich MIT's unique mix of intellectual and entrepreneurial talent,

- Cultivates a community of students, faculty, and staff devoted to the highest standards of scholarship and ethical practice, and,

- Extends its educational work into industry, the arts, and the public sphere by offering socially aware, critically informed expertise and events.

CMS/W can be thought of as having three overlapping and complementary components: The core academic programs, already described, which offer two undergraduate majors and two graduate degrees; a set of research groups; and two academic support centers.

Academic Programs

Undergraduate CMS Major

Now in its sixth academic year, the CMS undergraduate major enrolled 24 students, including seven students in the 21E (Humanities/Engineering) major, and seven double majors. Of this group, 11 were women. Two students graduated in February 2014 and three in June 2014, which brings the total number of students who have graduated from the CMS undergraduate program since its inception as an experimental major through 2014 to 85. In 2014, CMS had two minors and 100 concentrators. During AY2014, CMS sponsored 60 Undergraduate Research Opportunities Program (UROP) positions for pay or credit, and another 21 students are participating in CMS-sponsored UROPs over the summer of 2014. CMS graduates have gone on to careers in global digital commerce, video game production, brand management and marketing, research, graphics, and social networking software design at companies such as Nike, Electronic Arts, MTV, Microsoft, Google, ImaginEngine, Oracle, and the Congressional Quarterly. Others have pursued studies in theater arts, fine arts, or law. Many others have gone on to leading graduate programs in the US and abroad.

Graduate CMS Graduate Program

In 2014, the CMS Graduate Program received 100 applications and admitted nine students, including one underrepresented minority. One student received the Wellington and Irene Loh Fund Fellowship and one received a diversity fellowship from the Office of the Dean for Graduate Education. Seven students graduated with master's degrees, two of whom are pursuing doctoral degrees elsewhere; others have taken employment at such companies as Disney Interactive, Boston Consulting Group, and Intercorp Group.

Undergraduate Writing Major

In 2014, two writing majors graduated, with an additional eight students majoring in the subject. Writing had 13 minors and 64 concentrators. Writing majors are often double majors and have gone on to such careers as journalism, fiction writing, and public information. Writing students also participated in UROPs: five during the academic year and two this summer.

Graduate Program in Science Writing

In 2014, the Graduate Program in Science Writing received 59 applications and admitted eight students. One student received the Ida Green Fellowship from the Office of the Dean for Graduate Education, and two students received Taylor/Blakeslee Fellowships from the Council for the Advancement of Science Writing. Nine students graduated and, from this class, one has gone on to medical school, while eight have found full-time employment as writers. The program moved its headquarters from 14N-108 to 14N-338.

CMS/W Research Groups

MIT Center for Civic Media

The MIT Center for Civic Media has charted a path towards informed, public-spirited innovation around the topic of information and citizen engagement. The center bridges the MIT Media Lab, with its history of technology innovation, with the CMS/W program, a leader the field of new media scholarship.

The center has combined fieldwork, scholarly practice, and technological experimentation to explore new approaches to data visualization, civic storytelling, community engagement, and online advocacy. Center staff and students work hand in hand with diverse communities to collaboratively create, design, deploy, and assess media tools, technologies, and practices that foster civic engagement and political action. The center is a hub for the study of these technologies and practices, partnering with other local academic and journalistic institutions such as the Berkman and Nieman Centers at Harvard, the Engagement Lab at Emerson College, public radio station WBUR, and with international partners such as the iHub in Nairobi, Kenya and the government of Minas Gerais state in Brazil.

The center organizes and hosts between 15 and 20 events each year, including the semi-monthly Civic Lunch lecture series, occasional high-profile evening events, and the annual MIT-Knight Civic Media Conference, held in conjunction with the Knight Foundation. With the exception of the annual Civic Media conference, all events are open to the public and routinely attract between 40 and 100 attendees.

Creative Communities Initiative

The Creative Communities Initiative (CCI) uses ethnographic fieldwork to explore the development of communities that link online and offline worlds to offer new solutions to old problems. Begun in the fall of 2013, CCI students and faculty conducted research on diverse examples of creative communities: fan production around a virtual idol in Japan, video streaming as a global media phenomenon, the emergence of Peru's video game industry, the dynamics of "sharing economies" in the US, and experiments in participatory activities at art museums. Principal investigator Ian Condry and graduate research assistant Chelsea Barabas also produced a white paper based on fieldwork on the international dimensions of a social media site for pregnant moms, Baby Center LLC, which is also a sponsor of a CCI research assistantship. CCI is led by Professors Condry and T. L. Taylor, with assistance from Barabas and fellow graduate students Lilia Kilburn and Lacey Lord.

Education Arcade

The Education Arcade explores the potential of games and simulations as media that support learning both in and out of the classroom. This year, with a grant from the Bill and Melinda Gates Foundation, the Education Arcade piloted the use of new software games to promote academic literacy among underserved and challenged learners in the Boston Public Schools. Work continued on another Gates-funded effort, Radix, a multiplayer online game that supplements learning in high school science, technology, engineering and math (STEM) topics.

Working with colleagues in the Scheller Teacher Education Program, Education Arcade continued the development of several tools that enable students to learn programming and system thinking through the creation their own applications. These tools include StarLogo Nova, a web-served tool for building 3D simulations; TaleBlazer, which facilitates the creation of location-based mobile games; and GameBlocks, an all-purpose game development tool. These projects have all involved contributions from UROPs, computer science master's students, and research assistants in the CMS/W master's program.

On behalf of the William and Flora Hewlett Foundation, Education Arcade hosted a two-day conference to explore mechanisms by which technology could be better harnessed to facilitate the distribution and widespread adoption of curriculum materials that promote what the Hewlett Foundation identifies as "deeper learning." The conference brought leading educational theorists and designers of cutting-edge curricula together with policy makers and leaders in the field of educational publishing. Sandbox Summit, another conference hosted annually by Education Arcade continues to create new avenues of dialogue between academics and developers of children's media, whether print, broadcast, software, or toys. This year's event drew 200 participants. Recently, the Education Arcade became a founding member of the Higher Education Video Game Alliance, a consortium that will play a prominent role in advancing the field of academic game studies and game education.

MIT Game Lab

In fall 2013, the MIT Game Lab co-hosted the Boston Festival of Indie Games for the second year. Over 6,000 people attended the event across multiple locations in MIT to see games developed by 200 invited developers and studios, giving students direct access to practitioners in game development. The event was covered in national media, placing MIT and the MIT Game Lab as a center for independent game development.

The seven courses offered by the Game Lab, connected with the research and development opportunities at the lab, have maintained MIT's standing within the *Princeton Review* top 10 schools for undergraduate or graduate study of game development for a fifth year running. Three of the games developed at the lab from previous summers have won awards at conferences in various fields this past year, gaining recognition in academia and industry. The lab now has raised $1,000,000 in endowment donations, providing a foundation of funds to stabilize operations.

Within MIT, the lab has provided mentoring to CMS/W graduate students, the Scheller Teacher Education Program, the Space Systems Laboratory, the Systems Engineering Advancement Research Initiative, Terrascope, the iOS Game Development Competition, and the Singapore University of Technology and Design. During the Independent Activities Period, the lab ran a month-long game development seminar and workshop with MIT undergraduates to create games for a traditional arcade cabinet at the MIT Museum. The lab also ran Global Game Jam for the sixth year, in which 100 students, local developers, and educators came together to make 17 games.

In May, the lab ran its second workshop with the interactive media group of the National Film Board of Canada to impart knowledge on rapid prototyping techniques for serious game development. The lab also invited Philip Jones, the director of the documentary *Gaming in Color*, to speak at the CMS/W colloquium series about the queer gaming community. The MIT Game Lab collaborated with a local meetup, the Game Maker's Guild, to improve board game development in the local area by offering workshops and hosting the Cardboard Game Jam in April. The lab has also hosted other meetups at MIT, including Boston Indies and the Boston Unity Group, to better connect MIT undergraduates with practicing professionals in game and software development.

HyperStudio

In September 2013, HyperStudio received a new grant from a private donor to develop a mobile application that allows users to discover art exhibitions and related events at a range of venues in the Boston area. The project, tentatively titled ArtX (principal investigator [PI]: Kurt Fendt), was presented at conferences at the Chicago Art Institute and at the Technical University of Lausanne. ArtX is scheduled for completion in September 2014. Work on another HyperStudio project, Annotation Studio—Multimedia Text Annotation for Students (PI: James Paradis, co-PI: Kurt Fendt), funded through a National Endowment for the Humanities (NEH) Digital Humanities Implementation grant (awarded in July 2013) attracted new users at MIT and at more than 70 educational institutions in the US and abroad. Since the project's software code is open source, a number of developers integrated Annotation Studio's code into their own projects, most notably Stanford University's Lacuna Stories project. Annotation Studio was presented at invited talks at Wentworth Institute of Technology (September), Hofstra University (October), Université de Paris X (January), Free University in Berlin (February), and the iAnnotate workshop in San Francisco (April).

Another HyperStudio project, The Comédie-Française Registers Project (PI: Jeffrey Ravel, co-PI: Kurt Fendt), a collaboration with MIT's History Department, Harvard University, and the Universities of Paris IV (Sorbonne) and Paris X (Nanterre), completed the digitization of 113 seasons of daily ticket receipt registers (1680–1793) including extraction of all data to be used in research tools and visualizations. The project was presented at workshops in Paris (January) and Québec City (April). HyperStudio's weekly email newsletter for Digital Humanities, h+d insights, has solidified its role as one of the key information sources in the field and about HyperStudio's work. HyperStudio's Twitter account now has more than 1,500 followers.

Imagination, Computation, and Expression Laboratory

The Imagination, Computation, and Expression Laboratory (ICE Lab), established at MIT in 2010 by associate professor D. Fox Harrell, researches and develops artificial intelligence and cognitive science-based computing systems for creative expression, cultural analysis, and social change. During the 2013–2014 academic year, the ICE Lab developed and disseminated its work in a number of ways. Notably, in fall 2013, Professor Harrell's book *Phantasmal Media: An Approach to Imagination, Computation, and Expression* was published by the MIT Press, encapsulating much of the research philosophy and approach driving the lab.

The major initiative of the lab has been the National Science Foundation-supported Advanced Identity Representation (AIR) Project, in which Harrell is principal investigator. A central AIR project activity has been the development of the Chimeria Engine, an artificial intelligence (AI)–based approach to modeling the dynamics of membership in social groups. This is the core of the Chimeria Platform, a narrative authoring toolset that enables users to author their own interactive narratives and games. Both systems have resulted in notable publications and conference presentations. The paper "Authoring Conversational Narratives in Games with the Chimeria Platform" was selected as an exemplary paper at the ninth International Conference on the Foundations of Digital Games conference held in Ft. Lauderdale, Florida. The Chimeria Engine was demonstrated at the 2013 Computational Models of Narrative conference in Hamburg, Germany. The Chimeria Platform was demonstrated at both the seventh Workshop on Intelligent Narrative Technologies and the 2014 Electronic Literature Organization conference, both held in Milwaukee, Wisconsin, and at the 2014 Digital Humanities conference held in Lausanne, Switzerland. A presentation on pedagogy of the AIR Project was conducted at the 2013 Digital Humanities Conference in Lincoln, Nebraska, along with a presentation on a computer game developed to combat discrimination developed using the ICE Lab's own Gestural Narrative Interaction Engine (GeNIE)—itself an outcome of an NEH Digital Humanities Start-Up Grant, Gesture, Rhetoric, and Digital Storytelling. Results and findings the AIR Status Performance Classifier (AIR-SPACE), a machine learning and game telemetry system was presented at the 2013 IEEE Conference on Computational Intelligence and Games, held in Niagara Falls, Canada.

MIT Mobile Experience Lab

The MIT Mobile Experience Lab (MEL), directed by Federico Casalegno, associate professor of the practice, seeks to reinvent and creatively design connections among people, information, and places. Using cutting-edge information and mobile technology, the lab seeks to improve people's lives through the careful design of new social spaces and communities. This past year, MEL designed and tested applications on wearable computing: using Google Glass devices, researchers explored how this new technology can provide a different experience both in the urban environment and inside museums. MEL also completed a research project called Personal Financial Management (PFM). Sponsored by the Italian bank UBI, MEL researchers designed and implemented a new media system that helps users to plan, learn, and manage their finances.

MEL organized two design workshops: one in Moscow, within the MIT Skoltech Initiative, on the theme of rethinking energy system and media; the other with the Faculdade de Ciências e Tecnologia Universidade Nova de Lisboa, promoted by the US Embassy in Lisbon, Portugal, researching innovative media experience design with Google Glass for the food industry.

The Massachusetts Bay Transportation Authority (MBTA) sponsored a fall 2013 subject, CMS 634J/4.568J Designing Interactions, that explored how new media technologies can be used to connect public transit passengers to Boston MBTA station services. New experiences were designed to redefine the ridership experience and make it more pleasant, enjoyable, and productive. Finally, in collaboration with Marriott Hotels, MEL deployed Six Degrees, a prototype social network designed for the hotel lobby. Through Six Degrees, guests can discover how they are connected to one another, and can socialize with one another in events planned by Marriott. The platform is designed to highlight the connections that already exist between guests, while encouraging new connections to form. The system is composed by an ecosystem of media: a mobile app, a visualization screen, and an interactive table.

Open Documentary Lab

The MIT Open Documentary Lab brings storytellers, technologists, and scholars together to advance the new arts of documentary. Founded by professor William Uricchio and directed by Sarah Wolozin, the lab is a center of documentary scholarship and experimentation at MIT. Through courses, workshops, a fellows program, public lectures, experimental projects, and cutting-edge research, the lab educates and actively engages the MIT community and the larger public in a critical discourse about new documentary practices and encourages people to push the boundaries of non-fiction storytelling. The lab currently has two graduate students, four faculty affiliates (Vivek Bald, Sasha Costanza-Chock, Christine Walley, and Hanna Rose Shell), and collaborations with leading institutions including the Sundance Institute, Tribeca Film Institute, and the National Film Board of Canada. It has attracted the interest of major foundations including MacArthur and Ford. The Open Documentary Lab has positioned itself as a thought leader in the documentary field.

The lab has had a busy year. With a $66,000 grant from the National Endowment for the Arts, the lab created and launched Docubase, a curated, interactive database of the people, projects, and tools transforming documentary in the digital age. The lab inaugurated a competitive fellowship program comprised of distinguished artists, human rights, activists, and journalists interested in experimenting with documentary techniques and technologies to further their goals. The lab also launched a working group together with Tribeca Film Institute to explore ways to measure and define the social impact of interactive and participatory documentaries. The working group and convening is funded by a $20,000 grant from the Fledgling Fund awarded to Tribeca Film Institute. The Open Documentary Lab and the MIT Game Lab received $30,000 from the National Film Board (NFB) of Canada to host and facilitate a one-week paper prototyping workshop for the NFB.

CMS/W graduate students continued to participate in the Creating Critics program, a joint initiative with the Sundance Institute and the OpenDocLab. Two students, Sean Flynn and Desi Gonzalez, travelled to the Sundance Film Festival to write reviews of Sundance's New Frontier Exhibition. These reviews were published in the premiere film newswire, *Indiewire*, which joined with Sundance to offer the Indiewire | Sundance Institute Fellowship for Film Criticism, fundedby the Sundance Institute's Roger Ebert Scholarship for Film Criticism.

The OpenDocLab hosted many public events throughout the year intended to inform and inspire faculty, researchers, students, and the local Cambridge and Boston community. Guest speakers included Emerson professor Paul Turano, AIR (American Independents in Radio) executive director Sue Shardt, and Harvard professor Vince Brown. And finally, William Uricchio and Sarah Wolozin worked with the MacArthur Foundation to develop a research proposal, Mapping the Convergence of New Interactive Documentary Forms & Journalistic Practice. The project was successfully funded for $175,000 and will be executed in FY2015.

Trope Tank

The Trope Tank, directed by associate professor Nick Montfort, is a lab for research, teaching, and creative production. Its mission is to develop new poetic practices and new understandings of digital media by focusing on the material, formal, and historical aspects of computation and language. Much of the work was on two major projects, Slant (an ongoing international collaboration to develop a story generator using literary concepts) and the new project Renderings (to translate computational work, including generators and interactive systems, into English, especially). A hardware and software catalog of Trope Tank resources was placed online. The lab continues to host the monthly meetings of the local interactive fiction club, the People's Republic of Interactive Fiction. Also, the Trope Tank's series of digital writing presentations, Purple Blurb, continued, with four presentations in spring 2014 (the semester when Montfort was not on leave).

Work in the lab resulted in several creative projects being released, including *Nanowatt*, *World Clock*, and *Round.* Two new Trope Reports (technical reports) were issued. The lab's equipment and two researchers supported an event at the MIT Museum, and Programs at an Exhibition was put on by Montfort and a collaborator at the Boston Cyberarts Gallery using Trope Tank resources. Trope Tank researchers gave more than 20 presentations relevant to the lab's work at conferences, some in other countries. Seven works of electronic literature were translated, at least in initial draft form, at the Trope Tank during the past academic year, from English to Japanese, English to Polish, Polish to English, and English to Russian; one of the lab's creative productions was also bilingual, in English and French.

The Trope Tank hosted class visits at MIT, and Montfort also gave workshops on creative programming at the Universidad Autónoma Metropolitana Cuajimalpa in Mexico City and at New York University. With a good deal of initial work already done, the Renderings project will be established as a formal effort in July 2014; the kick-off for the project will have three-time US poet laureate Robert Pinsky joining Trope Tank researchers for a discussion of literary translation.

Academic Support Centers

Writing and Communication Center

During AY2014, 1,019 unique clients (1,136 in AY2013, a decrease of 10%) consulted the Writing and Communication Center (WCC) 3,524 times (3,503 visits in AY2013). Of those clients, 692 (68%) were non-native speakers of English (61% in AY2013), and 77 (7%) self-identified as bilingual (5.8%in AY2013). Table 1 shows the percentages by client type.

Writing and Communication Center clients and client visits, AY2014*

	Percent of unique clients**	Percent of total visits**
Undergraduate students	29%	21%
Graduate students	49%	53%
Postdocs	22%	23%
Visiting scientists	2%	2%

*There were 1,019 unique clients seen in a total 3,524 visits to the center in AY2014.
**Percentages are rounded

The decline in the number of total unique clients may be explained by the change in policy requested by our funders that denied services to those who comprised 7–10% of our usual clientele from 1982 to 2012, namely faculty and lecturers (1–2% usage each year), alums (3–4% each year), staff (2–3% each year), and spouses (3–4% each year). (Please see the Recommendations section for a suggestion regarding this policy.) It should be noted as well, though, that the number of visits rose slightly, suggesting that all undergraduate and graduate students and postdocs received the help they requested. However, there were still some empty slots that could have been utilized by faculty, lecturers, and alums.

The WCC's usage rate was 87% for AY2014 (compared to 90% for AY2013). The center's continuing high usage rate (experts consider 50% good) is a testament to the superior service offered by its lecturers.

For 12 of the last 13 years, the WCC has exceeded 3,000 consultations.

Additional Services

- WCC sponsored a seven-session support group, run by lecturer Betsey Fox, for postdocs each term. Overall, 51 different postdocs attended at least one session.

- The WCC's director again ran biweekly meetings of the MIT Writers Group with 4–10 people attending each session, including undergraduate students, graduate students, staff members, and lecturers (none are included in the statistics above).

- Throughout the academic year and including IAP, the center's director and several Writing Center lecturers worked with the Graduate Student Council's Dissertation Boot Camps.

- For the fifth straight year, WCC lecturer Pamela Siska taught all sections of 21W.794 Graduate Technical Writing Workshop (a three-unit writing course for students who had failed the Skills TestTScientific and Engineering Writing), with advice from and supervision by the center's director (Those graduate students are not included in the statistics above.)

- In spring, the WCC taught 21W.799 Independent Study in Writing, a three-unit graduate writing course for students who were not able to take 21W.794. The course was taught as a tutorial and had two students who were both taught by Siska. The director designed the course and provided advice and supervision.

- During IAP, the center sponsored a workshop given by lecturer Thalia Rubio on how to write an effective abstract.

- During IAP, the center sponsored a workshop given by lecturer Marilyn Levine entitled Turning Data into a Story.

- During AY2014, the center again sponsored several talks by Levine, including a workshop for the center for Ultra-Cold Atoms in the Physics Department and a talk on how to organize research and write a research paper given to Dr. Ben Ross Schneider's seminar in Political Science.

Survey Results: WCC Lecturers Highly Rated

The center uses the same 7-point Likert scale used for course evaluations. The key statement is "This session was very helpful," and clients can circle any number from "1" (strongly disagree) to "7" (strongly agree).

The WCC's staff members once again distinguished themselves with profound efforts and impressive results. Anonymous survey forms filled out after each consultation (and deposited in a locked box) revealed that the WCC's lecturers earned a rating of 6.73 out of 7 from clients.

Course evaluation survey results, AY2014

Statement (disagree strongly = 1, agree strongly = 7)	7 (highest)	6	5	4
This session was very helpful.	83%	13%	3%	0
I learned something new about writing or oral presentation.	81%	14%	4%	1%
Because of this session, I can handle a similar writing/speaking situation better next time.	80%	14%	4%	1%

Writing, Rhetoric, and Professional Communication

As of July 1, 2014, the Writing Across the Curriculum Program and the Foundational Writing Program will merge to form Writing, Rhetoric, and Professional Communication (WRAP), a teaching and research group within CMS/W devoted to teaching students how to analyze and produce effective communication. WRAP will be led by director and senior lecturer Suzanne Lane and associate director and lecturer Andreas Karatsolis.

In the year leading up to this merger, WRAP crafted a research plan and set the stage for a more effective and coherent pedagogy across the Communication Requirement. By developing new, more rhetorically based guidelines for CMS/W's foundational writing subjects, and then by developing new rhetorically based desired outcomes and recommended practices for the Communication Intensive (CI) subjects in various majors, which were approved by the Subcommittee on the Communication Requirement in spring 2014, we have set the stage for an increased emphasis on rhetorical concepts that will aid students in transferring communication knowledge from one CI subject to another.

This year WRAP also expanded its communication instruction beyond the designated CI subjects. WRAP developed a workshop on research presentations for Materials Science internship students in the fall, and for their thesis students in the spring. Next year this program will expand, as this added instruction is scheduled for Mechanical Engineering's thesis students. These initiatives are funded by the respective departments rather than through the Dean of Undergraduate Education. Various departments have also approached WRAP to collaborate on communication instruction at the graduate level, and we have developed a two-semester sequence of writing instruction for master's students in supply chain management (21W.800J Business Writing for Supply Chain Management and ESD.263 Thesis Writing for Supply Chain Management), and have developed a workshop on technical writing for graduate students in Nuclear Science and Engineering Systems.

WRAP also is expanding communications pedagogy into online environments, and this past year received both a d'Arbeloff and an Alumni funds grant to design communication instruction modules on the MITx platform that will be integrated within engineering project laboratory subjects. This project collaborates with engineering faculty to analyze disciplinary discourse and rhetorical conventions. In addition, new applications are being designed for the MITx platform to enable much more interactive pedagogy with text and figures. These modules will be integrated into 3.014 Materials Laboratory in the fall, and into 10.26 Chemical Engineering Projects Laboratory this spring.

Lane and Karasolis also have refined and extended the methodology used by the Citation Project, a multi-institutional research project that is studying the source use habits and knowledge of first-year college students. By coding student writing to identify patterns of source use, argumentation, and syntactic development, it is possible to differentiate how students' sense of genre expectations (e.g., whether they are writing a summary or an argument, or whether they are writing for an academic or a general audience) shape their practices of source use, paraphrase, and citation. Preliminary

results were presented at the Writing Research Across Borders conference in Paris in February, and at the International Writing Across the Curriculum Conference in Minneapolis in June.

Faculty Awards and Publications

Vivek Bald received a 2014–2015 Charles Warren Center Faculty Fellowship at Harvard University, along with a 2014 Saloutos Prize for Best Published Book on US Immigration History from the Immigration and Ethnic History Society of the Organization of American Historians. Bald published "Selling the East in the American South: Bengali Peddlers in New Orleans, 1880–1920," in Khyati Y. Joshi and Jigna Desai, eds. *Asian Americans in Dixie: Race and Migration in the South*, Champaign, IL: University of Illinois Press; and   "Others Like Him: From the Fragments of Archives Came Proof of a Lost History of South Asian Muslims in New York," in *New York State Archives Magazine* 13 (5):20–24.

Federico Casalegno published "The Three Autonomous Architectures of a Connected Sustainable Residential Unit," (co-authored with S. Kotsopoulos and C. Farina) in ICAE2014: The 6th International Conference on Applied Energy, Taipei, Taiwan, and "Designing synchronous interactions for the fenestration systems of a prototype sustainable dwelling," (with S. D. Kotsopoulos and L. Giusti), in the 7th International Conference of the Arab Society for Computer Aided Architectural Design at Effat University, Saudi Arabia. He published "Designing Connections" in *Change: 19 Key Essays on How the Internet is Changing Our Lives*, BBVA Open Mind; "Experiential Data for Urban Planning" with Amar Boghani and Catherine Winfield in A. Contin, P. Paolini, R. Salerno, eds. *Innovative Technologies in Urban Mapping: Built and Mental Space;* and "Networked City and Society" with Pelin Arslan in L. Pearson, P. Newton, and P. Roberts, eds. *Resilient Sustainable Cities*, Routledge.

In 2013, Ian Condry published *The Soul of Anime: Collaborative Creativity and Japan's Media Success Story Durham*, Duke University Press, and in 2014 it was translated by Tetsuro Shimauchi as *Anime no tamashii: kyoudou suru souzou no genba*, NTT Publishing. Condry published "Social Energy and Anime Success" in *Open Platform for Japan Studies*, Keio SFC, 1(1):23-45 in 2013, as well.

Sasha Costanza-Chock won a $250,000 award from the Ford Foundation Advancing LGBT Rights Initiative for "Out for Change: Transmedia Organizing Network" (principal investigator) to conduct a strengths/needs assessment of media organizing capacity in the LGBTQ movement, and to develop a skillsharing network (2013–2014). In 2014, he published *Out of the Shadows, Into the Streets: Transmedia Organizing and the Immigrant Rights Movement*, MIT Press (in press), and in 2013, "Transmedia Mobilization in the Popular Association of the Oaxacan Peoples, Los Angeles," in Bert Cammaerts, Alice Mattoni, and Patrick McCurdy, eds. Mediation and Social Movements, London: Intellect. Also in 2013, he delivered "Call to Action: Simplifying Voice Tree Design," with Rodrigo Davies at the Proceedings of the 31st ACM International Conference on Design of Communication.

In 2013, Junot Díaz received a New England Book Award, the Norman Mailer Prize for Distinguished Writing, the New York Public Library Literary Lion Award, an honorary doctorate of letters from Brown University, and was a finalist for both the American Library Association's Andrew Carnegie Medal for Excellence in Fiction by the Sunday Times Short Fiction Prize. That same year, Díaz published "Miss Lora" in *Best American Short Stories 2013*, and "Toni Morrison" in *The New York Times Book Review*, June 2.

Joe Haldeman published *Work Done for Hire* in 2014 and *The Best of Joe Haldeman* in 2013, Subterranean Press.

Fox Harrell received a 2014–2015 fellowship at the Center for Advanced Study in the Behavioral Sciences at Stanford, a 2013–2014 award of $380,000 from the Hong Kong Research Grants Council for A Cognitive Science Based Evaluation Study of Affective and Imaginative User Experiences with Interactive Media, and appeared on the 2013 ARTFORUM Top Ten List. In 2013, Harrell published *Phantasmal Media: An Approach to Imagination, Computation, and Expression*, and presented the following papers: "Modeling Player Preferences in Avatar Customization using Social Network Data" at the Proceedings of the IEEE Conference on Computational Intelligence and Games, Niagara Falls, Canada; "Computationally Modeling Narratives of Social Group Membership with the Chimeria System" at the Proceedings of the 2013 Workshop on Computational Models of Narrative—a satellite workshop of CogSci 2013: The 35th meeting of the Cognitive Science Society, Berlin, Germany; "The Advanced Identity Representation (AIR) Project: A Digital Humanities Approach to Social Identity Pedagogy" at the Proceedings of Digital Humanities Conference, Lincoln, Nebraska; "A Digital Humanities Approach to the Design of Gesture-Driven Interactive Narratives" with Kenny Chow and Erik Loyer at the Proceedings of Digital Humanities Conference, Lincoln, Nebraska; and "Slant: A Blackboard System to Generate Plot, Figuration, and Narrative Discourse Aspects of Stories" with Nick Montfort, Rafael Pérez y Pérez, and Andrew Campana at the Proceedings of the Fourth International Conference on Computational Creativity, Sydney, Australia.

Heather Hendershot was accepted as a 2014–2015 fellow at the Radcliffe Institute for Advanced Study, Harvard University; she was also awarded the Shorenstein Center on Media, Politics, and Public Policy fellowship (declined). In 2013, Hendershot received a Service Award from the Society for Cinema and Media Studies for work accomplished during five-year term as editor of *Cinema Journal*, and published "Celebrating 'Weirdoes Who Care': Parks and Recreation as Post-Network Cultural Forum" in Jason Mittell and Ethan Thompson, eds. *How to Watch Television: Media Criticism in Practice*, New York University Press.

Tom Levenson received a $15,000 2013–2014 IBM Faculty Award for data journalism and new media research. In April 2014, he published "John Roberts and the Color of Money," TheAtlantic.com.

In 2014, Alan Lightman published *The Accidental Universe: The World You Thought You Knew*, Pantheon, and "Longing for Permanence in a Fleeting Universe" in the February 13 issue of *Wall Street Journal*, Speakeasy. In December 2013, he published *Reprisals*, dailylit.com.

Seth Mnookin received the following awards in 2014: The Best American Science and Nature Writing 2014; ScienceOnline, Best Online Science Writing; and The Institute of Physics and the UK Science and Technology Facilities Council Journalism Prize (editor of winning piece). In 2013, he was named Colorado Children's Immunization Coalition Big Shot of the Year.

In 2014, Mnookin published "Addressing vaccine hesitancy," with Dr. Barry Bloom, Harvard School of Public Health, and Dr. Edward Marcuse, University of Washington School of Medicine, in the April 25 issue of *Science*; "Understanding Parental Decision-making about Vaccines: A Neglected Research Area" in *The State of the National Vaccine Plan 2013 Annual Report* for the US Department of Health and Human Services, February 5, 2014; "Why Philip Seymour Hoffman's Death is So Scary" in *Slate* on February 4, 2014. In 2013, he published several Public Library of Science blog entries, including, "A chance to discuss sexism & misogyny in science communication: DNLee, Bora, & the SciAm fiasco," October 15; "Misogyny and sexism in SciComm, pt 2: Act inappropriately and suffer the consequences. Full stop," October 16; and "Katie Couric promotes dangerous fear mongering with show on the HPV vaccine," December 3. He also published "The Return of Measles: Tallying the True Costs of Avoiding an Essential Vaccine" in *The Boston Globe Sunday Magazine* on September 29.

Nick Montfort published "cut to fit the toolspun course: Discussing Creative Code in Comments" with Stephanie Strickland in *Digital Humanities Quarterly* 7.1; *World Clock.* (a 239-page book generated by 165 lines of Python), Bad Quarto; *#!* (pronounced 'shebang'), Counterpath; "Platform," with Ian Bogost in Marie-Laure Ryan, Lori Emerson, and Benjamin J. Robertson, eds. *The Johns Hopkins Guide to Digital Media*, John Hopkins Press; and "Guest Editorial: Computational Narrative and Games" with Ian D. Horswill and R. Michael Young in *IEEE Transactions on Computational Intelligence and AI in Games* 6:2, June.

James Paradis received a 2013 NEH Digital Humanities Award for Annotation Studio, totaling $324,000. In 2014, he published the white paper Annotation Studio with Kurt Fendt, et al.

Edward Schiappa was named the John E. Burchard Professor of Humanities in 2013. He published *Argumentation: Keeping Faith With Reason*, with John Nordin (Boston: Pearson Publishing).

William Uricchio received a $66,000 award from the National Endowment for the Arts for interactive documentary, and was named a fellow at the Institute for Advanced Studies, Lichtenberg-Kolleg, Georg-August-Universitä Göttingen in 2013. He also received the Berlin Prize from the American Academy in Berlin (awarded 2013). In 2013, he published "Quando la narrazione va la di là dei suoi confini: vecchie abitudini nella nuova era tecnologica," in *Media Mutations: Gli ecosistemi narrativi nello scenario mediale contemporaneo. Spazi, modelli, usi sociali*, Mucchi Editore; "The History of Spreadable Media" in *Spreadable Media: Creating Value and Meaning in a Networked Culture*, NYU Press; and "Constructing Television: Thirty Years that Froze an Otherwise Dynamic Medium" in *After the Break: Television Theory Today*, University of Amsterdam Press.

In 2014, Uricchio published "Repenser le documentaire social" in Roger Odin, ed., *Téléphone mobile et création*, Presses Universitaires de Grenoble; "The City Seen: strategies of coherence, evocation and simulation in urban representation" in Tigran Haas, ed., *Emerging Urbanism*, Ashgate Press; "Things to Come in the American Studies/Media Studies Relationship" in Frank Kelleter and Erik Redling, eds. *American Studies Today: Recent Developments and New Perspectives*? Winter Verlag."True Confessions: WikiLeaks, Contested Truths, and Narrative Containment" in *International Journal of Communications* 8 (2014); "History and Its Shadow: Thinking about the Contours of Absence" in *Screen* 55:1 (2014):119–127; "The Greatest Art Form of the Twentieth Century" in *Journal of Visual Culture* 13 (2014):104–106.

Jing Wang received a 2014–2017 grant from the Ford Foundation in Beijing, for NGO2.0 Project and a 2012–2014 Narada Foundation grant for NGO2.0 map. Wang published "Culture as Leisure and Culture as Capital" in *Chinese Media* 2 (2013):269–298, and "The Global Reach of a New Discourse: How Far Can 'Creative Industries' Travel?" in *Chinese Media* 4 (2013): 328–338.

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