

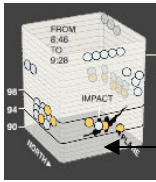
In your rough draft you were to use 2 main sources: 1 frame and 1 case. For the final draft, you are to use no less than 3 sources: 1 frame (Tufte), and 1 case (*NY Times* article), and at least 1 support text (as you can see we are breaking the type of text down even further).

Support texts are helpful because they allow you to use another author's ideas and language to support or challenge what you are trying to say about an idea. They are different from case texts because they do not play a major role in your essay; they do not help structure the main point you are trying to make, nor do they help you really drive your point home. They function as a passing bit of information you feel is needed **at that point in the paper** *to complicate what you are trying to say or to further your ideas a bit*. They are not used for compare/contrast ("Tufte says this, but Bolter says that."). Rather, they are meant to help you move your ideas and your paper in a new direction. For example, to consider the impact that remediation has on whether something is beautiful evidence, or how writing spaces effect whether something is beautiful evidence. You do not introduce the author and their text in the introduction, but you may find it useful to allude to those ideas in the "So What?" statement.

For the purposes of this class, the support texts from which you can choose are Bolter's and Sante's, and the main ideas from which you may choose are: writing spaces, remediation, documentation, and evidence (as discussed by Sante).

For example, consider the following paragraph on the reverse (adapted by the professor from a student draft).

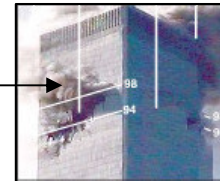
The importance of visual and textual cohesion to convey accurate meaning of evidentiary materials to the consumer is of great concern to Tufte. In *Beautiful Evidence*, Tufte introduces this concept by presenting various examples spanning the centuries. Tufte observes that “[e]vidence that bears on questions of any complexity typically involves multiple forms of discourse. In modern scientific research, for example, 25% of published materials are graphs, tables, diagrams, and images; the other 75% are words” (83). Words are of obvious importance in order to convey evidential documentation; however, it is equally important to consider the value of images and numbers. Although a precisely written document can provide accurate



details pertaining to an event, when accompanied by visual images, it is possible to perceive a much more accurate accounting of events. Indeed, in many ways the graphical re-creations that accompany “Fighting to Live as the Towers Died” allow a consumer of the evidence to gain a more accurate understanding of the events

described within the article. **The presentation of these could be considered an act of remediation, which Jay David Bolter defines in his book *Writing Space: Computers, Hypertext, and the Remediation of Print* as when a “newer medium takes the place of an older one, borrowing and reorganizing the characteristics of writing in the older medium and reforming its cultural space” (23).** In the *New York Times* multimedia,

the “older” writing space is the photograph of the burning Tower which, despite being mapped, does not convey the same type of evidentiary information as the remediated version. Indeed, the act of remediation



actually improves the evidentiary function of the multimedia presentation. Yet, the fact that the remediated graphics—indeed all the multimedia—are not within the space of the text (as they are in the print version) but instead are placed within an external window might detract from them being considered beautiful evidence.