Many Flavors of Open: Toward a Taxonomy of Open Review

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Dual Goals of Peer Review:
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Improving Scholarship
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Improving Scholarship

Validating Scholarship
“Named Review” - non-anonymous
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“It has encouraged a culture of critical-supportive reviewing which has meant that, where many Journals "celebrate" their Rejection Rate (as some para-macho sign of how tough and demanding they are), we would rather celebrate an Improvement Rate: the proportion of essays which, from being problematic, were brought on to a point where they are worthy of publication; and an Approval Rate, the proportion of authors who write to us, after publication, thanking us for the helpfulness of our editorial processes.”
"Community Review" - closed access
REVIEW ASSIGNMENTS

“ESSAY TITLE” (AUTHOR/S) – REVIEWER 1, REVIEWER 2

¶ 1 (please review our peer-review guidelines before beginning your review)

¶ 2 “New Data, New Histories” (Arnold, Tilton) – Kaufman, Goldstone

¶ 3 “Structuralist Digital Methods, Post-Structuralist Humanities.” (Baker, Long) – Hunter, Berry, Parry

¶ 4 “No Signal Without Symbol: Decoding The Digital Humanities” (Berry, Webb, Fazi, Roberts) – Baker, Graham, Pasanek

¶ 5 “Kicking and Screaming” (Cline, Courtney, Mobley) – Smiley, Edmond

¶ 6 “Moving Forward with Mixed Methods” (de Sa Pereira) – Long, Ratto

¶ 7 “Black Voices in Digital Spaces” (Duthely) – Parham, Wisnicki

¶ 8 “The Values of Scholarship, the Value of Scholars” (Edmond, Bernadou, Gow, and Schreibman) – Gomez, Roued-Cunliffe

¶ 9 “Volumetric Cinema” (Ferguson) – Mittell, Fazi

¶ 10 “ReMEDEIAting the Humanities” (Finger) – Roberts, Mittell

¶ 11 “Educational Television, New Media, and the Rise of the Electronic Humanities” (Fletcher) – Finger, Hicks
“Crowd Review” - visible & accessible
Introduction: Obsolescence

1. The old stuff gets broken faster than the new stuff is put in its place.  
   - Clay Shirky, “Newspapers and Thinking the Unthinkable”

2. In many cases, traditions last not because they are excellent, but because influential people are averse to change and because of the sheer burdens of transition to a better state.  
   - Cass Sunstein, Infotopia

3. The text you are now reading, whether on a screen or in a printed version, began its gestation some years ago in a series of explorations into the notion of obsolescence, which culminated in my being asked to address the term as part of a workshop organized by the Committee on the Status of Graduate Students, entitled “Keywords for a Digital Profession,” at the December 2007 Modern Language Association conference. However, jaded and dispiriting the grad students’ choice of “obsolescence” as a keyword describing their own futures might appear, the decision to assign me this keyword was entirely appropriate. My work has circled the notion of obsolescence quite a while, focusing on the concept as a catch-all for a multiplicity of conditions, each of which demands different kinds of analysis and response. As I said at the MLA, we too often fall into a conventional association of obsolescence with the death of this or that cultural form, a linkage that needs to be broken, or at least complicated, if the academy is going to take full stock of its role in contemporary culture and its means of producing and disseminating knowledge. For instance, the obsolescence that I focused on in my first book, *The Anxiety of Obsolescence: The American Novel in the Age of Television*, is not, or at least not...
While most contemporary television authorship compresses the collaborative creative efforts to a single discursive figure of the showrunner, sometimes individual writers can develop an authorial presence that becomes notable for diehard fans. Frequently, such branding stems from work on previous programs, as with the fan celebration of writers from *Buffy* and *Angel*—the presence of former Whedon writers David Fury and Drew Goddard on the staff of *Lost* gave the show cult credentials, and Whedon fans track the efforts of Jane Espenson across programs ranging from *Gilmore Girls* to *Battlestar Galactica* to *Game of Thrones*, even though she works nearly exclusively as part of a writing team supporting an established showrunner rather than as a primary authorial voice. It’s rare for a writer’s track record outside of television to translate into a notable presence in the collaborative realm of television—for instance, after an initial press burst, little of award-winning playwright and filmmaker David Mamet’s prestige rubbed off onto the CBS military drama *The Unit* that he created. Such cross-media success is more common in British television, where individual episode writers are given more agency, leading to high-profile guest writers like novelist Neil Gaiman and filmmaker Richard Curtis scripting episodes of *Doctor Who*. Rarely a single writer can establish their own voice, style, and reputation within an ongoing series, as with Darin Morgan’s iconic episodes of *The X-Files* “Clyde Bruckman’s Final Repose” and “Jose Chung’s From Outer Space”—Morgan’s highly reflexive and ironic take on the show’s style became fan favorites and inspired a cult following for the writer whose approach did not mimic the showrunner’s voice, but, according to star David Duchovney, “seemed to be trying to destroy the show.” Morgan’s innovative take on the series helped develop a television fanbase that became attuned to the role of individual episode writers and what they brought to the collaborative creative process.
“Managed Crowd Review” hybrid
About the Open Peer Review

Update: While the six-week open peer review phase ended on October 30th, 2013 with over 1,000 comments, readers may continue to post comments while the editorial team evaluates essays and invites selected authors to revise and resubmit for the final manuscript. This freely accessible scholarly book in-progress explores why online writing matters for liberal arts education and illustrates how students and faculty engage in this work, with digital examples and tutorials. Based on essays from twenty-five contributors, this volume responds to current debates over massive online courses by arguing for the thoughtful integration of web-based authoring, annotating, editing, and publishing tools into what the liberal arts do best: teaching writing and clearer thinking across the curriculum.

In addition, four expert reviewers have been commissioned by Michigan Publishing to publicly post their comments. Feedback from all
“Published Review” - revealed gatekeeping
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Winner of 2015 Anne Friedberg Innovative Scholarship Award of Distinction by the Society for Cinema and Media Studies!

Journal of Videographic Film & Moving Image Studies, 4.3, 2017
The Poetics of Eye Tracking

Unseen Screens: Eye Tracking, Magic ... by Tessa Dwyer and Jenny Robinson
Materialisation, Emotion, & ... by Darrin Verhagen
The Ear That Dreams: Eye Tracking ... by Sean Redmond
Dead Time by Catherine Fowler, Claire Perkins, and Andrea Rassell

Recent Comments
Miklos Kiss
On: Unseen Screens: Eye Tracking, Magic and Misdirection
Tessa Dwyer and Jenny Robinson
On: Unseen Screens: Eye Tracking, Magic and Misdirection
Tessa Dwyer and Jenny Robinson
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Richard Misek
On: Unseen Screens: Eye Tracking, Magic and Misdirection
Full List
Landscape in Paradigms: Ford’s Monument Valley

by Booth Wilson — University of Wisconsin-Madison
December 20, 2016 – 11:16

Curator's Note

Abstract

This video reorganizes images from John Ford’s films made in Monument Valley based on the particular geological landmarks there. A journey through the area using Google Earth conveys its cinematic possibilities, Ford’s visual approach to employing them, and the abundant thematic connections among the films.

Statement

John Ford’s Westerns are responsible for turning Monument Valley, an area on the Utah-Arizona border little-known outside of the Navajo community, into a major tourist destination. For decades filmmakers have included it as a sly postmodern quip or lazy shorthand for the Western genre (actually few studio-era westerns were shot there, most of them Ford’s). Today, images of its distinct mesas saturate our media environment. It is perhaps no surprise that they appear in the title sequence of HBO’s recent hit Westworld, but TV viewers can also spot them in a recent commercial for a blood thinner. This sublime landscape has been reduced to a cliché that must be defamiliarized to be appreciated.

Monument Valley’s cinematic possibilities also raise a fundamental question about how the medium conveys an environment. What is the "atmosphere" that directors seek when they take a film out of the studio, sometimes at great expense? What visual payoff do they get for the time and energy expended? And if the purpose of natural settings is to create visual novelty, why would Ford return to the same place again and again? This project began when I started to use Google Earth to explore these films as part of traditional film analysis to consider these issues. I found it helpful to map out the placement of the camera for certain scenes based
Categories of Open Review

- Named Review
- Community Review
- Crowd Review
- Managed Crowd / Community Review
- Published Review
Thanks!

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