In all, what I hope the students will learn is just how resplendent the craft of comic book storytelling is when it comes to giving shape to the Latino experience.

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17   Crowdsourcing Latino literary study

Participatory learning and enhanced e-books

Ellen McCracken

As humanities education transforms itself in the early twenty-first century, participatory models of learning increasingly involve digital interfaces. The traditional binary that separates the professor as expert from the student who imbibes the expert's knowledge becomes even more dysfunctional as portable computer technology reaches more and more learners across the United States. This empowering access to digital interfaces invites professors and students to engage in more broadly participatory knowledge creation, moving beyond the traditional model of the "sage on the stage" who presents lectures, answers a few questions from students, and encourages some discussion. (Urayoán Noel's chapter in this volume identifies a *performalist* pedagogy that also carves a path for the teaching of different, twenty-first-century digital formats in the Latino/a literary classroom.)

This is not to deny the need for expertise, guidance, and professional responsibility but rather to broaden the modes of accessing and creating knowledge now possible in the digital age. How might the study of U.S. Latino literature transform itself for more participatory learning models that employ digital interfaces? Here I will not focus on the valuable new strategies of computational analysis of literary texts such as visualizations, word trees and clouds, term frequencies, patterns of code-switching or social network analysis—charting relational networks between characters, networks of cultural allusions and dialogues, and directional paths through which readers are encouraged to move through the novels.[1] Instead, I will focus on enhanced e-book creation as a strategy for participatory research, creation, and dissemination of knowledge about U.S. Latino literature. Here, literary analysis is "crowd sourced" among the students who combine their efforts of research, design, and implementation to create digital books that help to democratize knowledge in a wider public arena. By developing digital enhancements for printed literary texts, this participatory mode of Latino literary study highlights new elements of texts to pay attention to and new ways to do so.

Early twentieth-century Russian Formalist theorist Viktor Shklovsky argued that literature makes the ordinary strange, allowing non-routinized perceptions and alternate cognitive engagements with the world. Classroom crowdsourcing of literary analysis facilitates a similar pattern of positive *estrangement* (that is, alternate perceptions of the usual and everyday) of both literary texts and extant literary criticism. The printed text to which we have become accustomed over centuries is "made strange" with a new network of multimedial augmentations in the enhanced digital edition. A double estrangement occurs—in today's terminology, a meta-reading of the author's initial strategies of estrangement. In this sense, the author's original rhetorical and thematic techniques of making the ordinary strange are expanded digitally and taken in

additional directions. This self-conscious, analytical trajectory in turn opens numerous unexpected paths for further analysis.

Michel de Certeau theorized that literary texts are fundamentally unstable because readers introduce plurality and difference into them, functioning as nomads poaching their way across the fields they did not write. Readers perform advances and retreats, playing various tactics and games with the text. Crowdsourcing of analysis in courses on Latino literature encourages and brings to light some of this plurality. The work of designing enhanced e-books invites both the creators of the digital editions and other readers to engage with new paths and trajectories across literary texts that the designers perceive to be exciting and valuable. Crowdsourced e-books create new and different modes of paying attention to texts.

Cathy Davidson has noted that "[h]ow we perceive the world, what we pay attention to, and whether we pay attention with delight or alarm are often a function of the tools that extend our capabilities or intensify our interactions with the world" (2011: 16). Enhanced e-books offer both creators and readers alternate tools with which to perceive and pay attention to literary texts. The augmentations of textuality employ various media—from additional words, to pictures, sounds, 3-D images, videos, motion-enhanced photos, street-views and many others. When a careful balance is constructed between the literary text and the new enhancements, the reader experiences new capabilities in engaging with the text and intensified interactions with it.

Enhanced electronic books

With the proliferation of portable electronic devices such as the iPad, the Kindle Fire, and smartphones since 2010,[2] the enhanced e-book has blossomed as a new genre. Portability, accessibility in multiple locales, and quick downloading of books have attracted wider audiences to literary texts, and the new digital capabilities of these devices have spurred content creators and publishers to develop textual enhancements to attract audiences and increase sales. Unlike experimental digital literature created and read on computers with multiple directional paths and game-like sensibilities, enhanced e-books adapt printed texts or create new works by adding easily consumed extra material such as video clips, voice-overs, maps, documents, photos, interviews, and performances to augment the reading experience and increase knowledge about the text. Brad Inman pioneered Vooks in 2009 as mobile applications for the web, and other publishers began to produce enhanced e-books in spring 2010 because of the iPad's huge success and the possibilities for new forms of embedding that it offers. By May 2012, nearly 1,500 enhanced e-books were available in the iBooks store, with over 700 titles from Vook, and thousands continue to be published. As of August 2013 Amazon listed 1,254 Kindle books with audio and video and by June 2014 the inventory in this category had increased to 2,025 titles.[3]

In January 2012, Apple released the free iBooks Author software through which people can create enhanced books themselves, and by May that year the iBook Store listed over 3,200 titles made using the software. Most are very short "how to" books, children's titles, travel books, classroom publishing experiments, and a few literary works. This easy-to-learn software offers innovative participatory opportunities for classes engaging with U.S. Latino literature. How might professors and students work together to create such enhanced editions? Striking models for such enhancement have become available for authors such as William Styron, Jack Kerouac, T. S. Eliot, and hundreds of other texts.

Enhanced e-books span a range of minor, relatively unobtrusive augmentations to cross-media enhancements that profoundly alter the book so that it is transformed into a multimedia text. At the less intrusive end of the enhancement spectrum, Open Road Integrated Media introduced editions of novels by writers such as William Styron and Pat Conroy in 2010. In order to avoid interrupting the experience of reading the text of the novels, a video clip is placed at the beginning, and at the end are biographies with text, photos, memorabilia, and videos. In this way, readers may choose to focus solely on the literary text or to view the enhancements when they desire. Similarly, Vook published an enhanced excerpt of Bernhard Schlink's *The Weekend* in 2010. This "video-book" opens with Schlink explaining the background of the book, with close-ups that allow us a sense of intimacy with the visually present author rather than only the implied author. Subsequent chapters open with graphic video clips of the Baader-Meinhof group's violence, the group's psychological and political mindset, and links to maps and other background material. However, although these are only minor enhancements, some students told me they would rather read the text themselves before hearing the author's explanations. Nonetheless, various modes of engagement are available in enhanced books, and readers may choose to open the links later if desired.

In June 2011, Penguin introduced a rich amplified edition of Jack Kerouac's *On the Road*. The application opens with visual/verbal links to the text of the novel and four categories of enhancements on the "front cover," surrounding the title and author lines. The amplified material includes videos, photos, audio of Kerouac reading, his essays on the Beat Generation and other writing, maps, and sketches of his late 1940s trips across the United States and Mexico, textual comparisons between the scroll and the first edition, commentary, memos and letters, and photos and brief biographies of the members of the Beat Generation. Throughout the digital text of the novel are links in the margins to the corresponding biographies of the people various characters represent. Although "The Book" link to the text itself appears in the upper left-hand corner of the opening screen, the other attractive visual links to the amplifications most likely draw readers in first. These lead to extensive paratexts where readers can spend hours engaging with fascinating information before even beginning to read the novel. For some, the word-only text of the novel must wait while they engage with the glitzy new enhancements Penguin provides. In contrast, readers often skip standard introductions of books, anxious to begin reading the text proper. When and if one clicks in the upper left corner and decides to spend time with the novel itself, the reading experience is relatively uninterrupted. Discretely placed sidebar links may be tapped for information on who the characters represent and other cultural references. Despite its richness, this enhanced e-book raises key issues that students need to discuss about balancing the extra material they add to Latino literary texts.

Among the dozens of noteworthy enhanced editions of literary texts are Penguin's amplified edition of Steinbeck's *Of Mice and Men* (www.penguin.com/static/pages/features/of_mice_and_men.php), T. S. Eliot's *The Wasteland* by Touch Press (https://itunes.apple.com/us/app/the-waste-land/id427434046?mt=8), and Globe Education's enhanced editions of *Romeo and Juliet* and other Shakespeare plays in the iBookstore. Particularly useful for the project of participatory learning in classes on U.S. Latino literature is *Digital Dubliners*, a 2014 iBook made by students at Boston University with Professor Joseph Nugent.

The 15 students in Nugent's class were each responsible for thoroughly researching one of the stories in Joyce's *The Dubliners*, constructing an annotated bibliography of

key secondary sources, writing a critical essay on it, and creating a related chapter for the enhanced iBook. The students were subdivided into four peer-editing groups, supporting and critiquing one another as they worked on their essays for over a month. They also participated in five operational subgroups related to the technology of iBook creation: layout and design, editing, marketing, technology, and audio. This collective effort, combined with the expertise of Professor Nugent and other Joyce scholars, resulted in an extraordinary enhanced e-book in which the whole is greater than the sum of its parts.

The students glossed many words in Joyce's book, listing some of these annotations in sidebar links that readers who so desire may tap to access a text box with extra material about the person, term, or context. Many sidebars contain pictures that can be enlarged and examined in more detail when tapped, revealing an explanatory caption. Sometimes the images are interleafed between pages of the stories, interrupting the narrative flow. The students also created video "office hours" with two Joyce scholars that appear at various points in the book. In short videos before each story, the student who is responsible for the chapter introduces the text, previewing their critical essay and annotated bibliography and inviting readers to enjoy the story. Among the enhancements in each chapter are maps showing the location of each story's setting, explanatory videos and interviews, visualizations, artworks, contemporary ads, photographs, music, newspapers, books, magazines, and other related elements of Irish material culture (see Figure 17.1).

The group's creativity is evident not only in the usefulness and scope of the enhancements but in the students' use of the innovative formatting of iBooks Author software.
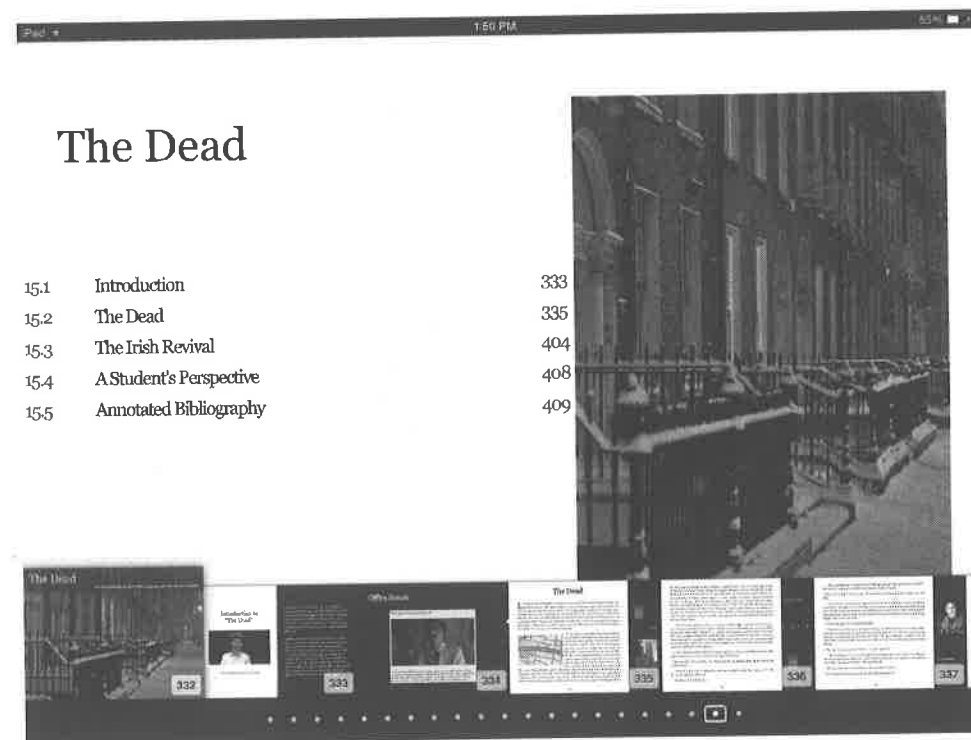

The Dead

Figure 17.1 "The Dead" screenshot, *Digital Dubliners*

Photo boxes sometimes contain several related pictures that can be swiped to view one by one, and camera shots move across still archival images to create a sense of motion. Joyce's death mask is included in one chapter as a 3-D image that can be examined from several viewing angles when manipulated by touching the iPad screen. The students were able to obtain an archival video of the 1903 motorcar race in Ireland on which Joyce based the story "After the Race." All of the enhancements reflect painstaking research, excitement about the literary texts, and insightful analysis. How might similar projects be designed for U.S. Latino literature?

Enhanced U.S. Latino books

In early 2011, about a year after enhanced e-books began to appear, I approached Sandra Cisneros and her agent Susan Bergholz about editing an enhanced edition of one of the writer's stories. Although Cisneros seemed quite interested, her agent politely denied the request, noting that she wanted to wait to see the direction digital books would take. Publishers such as Penguin, Open Road, and Vook have experimented with enhanced digital versions of books that are out of copyright or to which they hold the rights. Similar work on contemporary Latino literature faces copyright restrictions and difficulties obtaining permission from agents and publishers. The participatory class work I discuss here therefore takes a two-pronged approach. The first option is that students work with the literary texts studied that are under copyright protection, designing enhanced e-books that they do not immediately upload to the iBookstore for public consumption but rather share with each other as a class or conference presentation. (The software allows authors to preview their work with the iBooks app.) Subsequently, this work can be shown to publishers, agents, and authors and will perhaps entice them to agree to the digital publication of the attractive educational editions. A second option is the creation of a critical iBook containing the same enhancements without the literary text that can be uploaded and made available to the public in the iBookstore and will serve as a digital companion to the printed literary work. Both projects have great educational value, excite students about the literary works we study, and teach new research and digital skills.

Such class projects follow the methods of publishing houses that have begun to create enhanced e-books. Small editorial and production teams carefully design enhancements that augment the literary text without overwhelming it. The creation of enhanced e-books often involves teamwork and as a learning strategy in the classroom helps to counteract the dominant American ideology of individualism. These new digital research projects not only teach the cooperation and teamwork that students will find useful in their careers but also allow them to master a software interface, a skill that they can add to their resumés.

In more specific terms, how might Chicano/a/Latino/a literature be enhanced? To remedy the gaps in knowledge of the basic history of most U.S. readers, for example, (the result of what Junot Díaz terms the "mandatory two seconds of Dominican history" in American education) a novel such as Julia Alvarez's *In the Time of the Butterflies* (1994) should have electronic enhancements such as a map of the Dominican Republic and the Caribbean; photos and film clips of Trujillo, pictures of the Mirabal sisters and others who fought to overthrow the dictator and were assassinated by his forces, and the family home, now a museum; further material could include a video clip of an interview with the surviving sister, and a timeline of the diegetic and historical events

recounted since the novel is narrated non-chronologically. The publishers of the print book used the form's limited possibilities of enhancement to move in this direction by creating a wall of names on the inside front and back covers, listing those assassinated by Trujillo's forces, with the book's protagonists in boldface, drawings by the youngest sister, and a prison diary with censored words blacked out. The new opportunities for enhancement available on such devices as the iPad can extend these initial narrative gestures that try to expand the static print medium.

For another enhanced e-book, imagine hearing the exuberant notes of Lalo Guerrero singing "La minifalda de Reynalda" as you read Patricia Preciado Martin's "Amor Prohibido" in her story collection, *Amor Eterno: Eleven Lessons in Love* (2000). The teenager Lola blows into town one summer dressed like the go-go dancer Reynalda in the song, whose miniskirt allows everyone to see "hasta la espalda" when she bends over. Or what if we could hear the poignant strains of Juan Gabriel or Rocío Durcal singing "Amor Eterno" as we read about the widow who still sets a place at the table for her deceased husband in the story "Amor inolvidable."[4] While the print book includes the song lyrics as epigraphs to each story, and this allows readers to construct some degree of interrelated meaning, only after having heard the songs or seen a YouTube video performance can readers adequately understand Preciado Martin's narratives. The gestures and facial emotions visible in a performance video would more fully carry over the interrelationship the author intended in pairing the epigraph to the story. What if readers could tap a link on a tablet or smartphone touchscreen to hear the music so essential to the author's narrative utterances?[5] What if they could tap to see a map or Google street-view of the ten-mile pilgrimage that Dona Eloisa Contreras makes through the barrio in Tucson to pray for the safety of her son and the community's sons fighting in the Korean War? How might images of the church of San Xavier del Bac that she journeys to, with its *bulto* of San Francisco and grotto to the Virgin enhance the narrative experience? (see Figure 17.2).

I pair Demetria Martínez's *Mother Tongue* (1994) or Graciela Limón's *In Search of Bernabé* (1993) in the classroom with Luis Mandoki's powerful film *Voces Inocentes* (2005), asking students to think about the strengths and limitations of both genres for learning about the civil war in El Salvador. But what if new enhanced versions of these novels could include links to video clips from the film, maps, timelines, images of Archbishop Romero, the military's air attack on his funeral, the assassinations of Maryknoll nuns and the Jesuits at the Universidad Centroamericana, information on liberation theology, the Sanctuary Movement, and interviews with refugees? This material could appear both unobtrusively at the end of the digitized novels, and very selectively in links throughout the text. Publishers might be able to work out small royalty payments to copyright holders of this material who in turn might see the enhanced novel as an additional advertising venue for their work. Viewers of film clips from *Voces Inocentes* might then pay to view the entire film later, having had their interest piqued (see Figure 17.3).

I have always been frustrated that Sandra Cisneros's entirely verbal story "Little Miracles, Kept Promises" (1991) does not include any images of the predominantly visual traditions of the *ex voto* and the *manda*. These strong forms of popular religious culture among Latinos on both sides of the border are unknown to many mainstream U.S. readers and the story cries out for their inclusion. An enhanced version would include links to images of *retablos, santos*, and other key visual intertexts necessary to properly understand the narrative. Readers could quickly tap links to images or 3-D renditions of *milagritos*, the imitation metal miniature figures that petitioners pin to the

Figure 17.2 Church of San Xavier del Bac, Tucson

Figure 17.3 Memorial crosses at Santa Clara University for victims killed at the Universidad Centroamericana, El Salvador, 1989

statues of saints in churches requesting "little miracles," showing the saint visually what they need; *retablos*, visual and verbal *ex-voto* paintings left at shrines in thanksgiving for favors received; images of the religious figures Cisneros's characters pray to such as the Santo Niño de Atocha, the black Peruvian, San Martín de Porres, the Guatemalan Black Christ of Esquipulas with contemporary devotions in New Mexico and San Antonio, Texas, El Niño Fidencio, the Seven African Powers who syncretize ancient Yoruban gods with Catholic saints, the Virgin of Guadalupe, and Chicana artist Yolanda López's contemporary rearticulation of that image which parallels the protagonist's development in Cisneros's story. This literary text cries out for enhancements to explain these key popular religious traditions that spill into the north from the south as migration flows. Such enhancement would not only augment the cultural competence of readers unfamiliar with the traditions but would open new paths of engagement with the visual expression so fundamental to these popular practices.

Luis Alberto Urrea's 2009 novel *Into the Beautiful North* offers key opportunities for an enhanced edition. Urrea humorously and poignantly employs techniques of estrangement and reversal to reconfigure the common migratory journeys of Mexicanos from south to north. The initial narrative disequilibrium in the text is the loss of nearly all the men in the Sinaloan village "Tres Camarones" who have gone north to find work. A group of young women, thoroughly versed in U.S. mass culture, decide to journey north as warriors to recruit disillusioned Mexican migrants in the United States to come to their village to replenish the supply of men in the town. The protagonist Nayeli decides this in an epiphanic moment watching John Sturges's *The Magnificent Seven* in the Pedro Infante movie theatre in Tres Camarones. She and two other women will journey to San Diego with the town's gay restaurant owner to recruit men to fight the bandidos (an ex-cop and a drug lord) who threaten the town's safety. "We can repopulate our town. We can save Mexico. It begins with us! It's the new revolution!. Isn't it time we got our men back in our own country? … We are going … to bring home the Magnificent Seven!" (56–57). Nayeli is driven by a double desire to reconnect with Matt, a handsome blond missionary who previously came to Tres Camarones, and to find her long-lost father who deserted the family years ago.

This quest narrative that reverses gender roles and migratory journeys relies throughout on allusions to Sturges's 1960 film. The novel's first line, "The bandidos came to the village at the worst possible time," the bandits' subsequent violent visit, and their failure to pay for their food at the restaurant corresponds to the opening of the 1960 film. Readers unfamiliar with this key intertext will miss the force of Urrea's politically laden role reversals, humor, and cultural commentary. An enhanced version of this novel would have a link to the first scene of the movie, or a trailer with various scenes—links that might also encourage readers unfamiliar with the film to then view the entire movie.

The enhanced novel would also need a link to a YouTube clip of the pre-text of the 1960 film, Kurosawa's 1954 *The Seven Samurai*. The novel frequently alludes to both films and requires readers' cultural competence to decode the allusions. Urrea's description of the mountain of trash where *pepenadores* in Tijuana have erected shrines to their dead loved ones is a quotation of the mounds with samurai swords displayed in tribute in Kurosawa's film. From these Tijuana mounds the colorful figure Atómiko surfaces, a reincarnation of Kurosawa's Toshiro Mufine, the rough Ronin warrior. Urrea's character protects the group on their journey north.

There are dozens of references that an enhanced novel could choose to incorporate. Maps of the bus journey to Tijuana from Tres Camarones and the subsequent trip

across the United States would help to situate readers geographically. Images of the border fence, Google street views of downtown Tijuana, the low-rent sections of Clairemont in San Diego, and Camp Guadalupe in north San Diego would make the novel's settings visually present. Tía Irma insists that Yul Brynner is a Mexicano because he lives in Acapulco but few students today (most born in the 1990s) know what this movie star looks like. There are references to Pedro Infante, Cantinflas, Antonio Banderas, the scandal newspaper, *Alarma!*, and many popular songs that need glosses. When the characters sign into hotels as Mr. & Mrs. Vicente Fox, Mr. P. Villa, and Mrs. S. Hayak and the innkeepers see nothing amiss, captioned pictures might help some understand the humor. An enhanced novel should gloss Urrea's neologisms such as "Los Yunaites," Pachuco slang, and other bilingual word play. An allusion in the beginning to fathers taking their sons to see the ice trucks in 1936 would be enhanced for many readers through a link to the intertext from García Márquez.

In working with longer novels, student teams may decide to enhance only one chapter or an important excerpt for these initial projects. They might design, plan, and record Google Hangouts with one another in which they discuss important issues in the text. They might decide to interview one or more scholars who have published important work on their author using Google Hangout software or an in-person interview that a team-member films. In some cases, the Latino author may agree to a short video interview or reading and allow it to be included in the enhanced digital book.

For enhanced e-book projects, paratexts such as these must be carefully designed to take readers only briefly away from the primary literary text when they desire more information and quickly back to it. A link to a video or photos of dictator Rafael Trujillo in Junot Díaz's or Julia Alvarez's novels, for example, must be a brief informational visual enhancement from which readers can quickly return to the text, rather than a series of hyperlinks taking them on endless paths from which return is sometimes impossible without starting over again. The literary text should remain predominant, with enhancements designed as supplemental enriching forays, sharing some characteristics of a classroom PowerPoint presentation that aids rather than distracts from the reading of the text. In reading the extremely well designed *Digital Dubliners* e-book, for example, I nonetheless found the strategy of sometimes inserting entire pages of enhancements between the story's pages disruptive to reading. Similarly, the strategy of alerting readers to key images and themes before and during the reading process sometimes interfered with the joy of discovery in one's own reading process. Perhaps a few "spoiler alerts" need to be included in the enhanced editions students prepare. Various potential audiences need to be taken into account in selecting and placing the enhancements.

Practical issues

While students should not be expected to have their own iPads, university computer labs have Mac computers that can download the iBooks Author software for them to use. Since the 2013 Mavericks OS update, iBooks can now be read on Mac computers, but students should also have access to iPads to experiment with the full functionality of the books they design and create. Private universities may have more funding to make iPads available to students than large public universities (Santa Clara University and Oberlin College are two private schools that I am familiar with that provide iPads for students to check out of the library).[6] I encountered many difficulties in obtaining the free software and iPads for students to access at my large public university when I taught a course in

2013 on enhanced e-books. The central library would not agree to put the iPads my department purchased on reserve for students to use. The computer lab was reluctant to download the free iBook Author software to its computers. Finally, the digital media lab agreed to let the students use the iPads there but its Macs were too old to download the new book creation software. Budgetary limitations made well-intentioned IT staff reluctant to order Apple computers because they are much more expensive than PCs. After numerous visits to instructional technology staff, I was finally able to arrange an adequate workspace for my students.

The issue of copyright is an important factor affecting the design and creation of enhanced e-books. Writers, agents, and publishers derive income often needed to survive (excluding, of course, media conglomerates such as Bertelsmann AG, which owns Cisneros's publisher, Random House). Some writers are now struggling to retain the digital rights to their printed work and to reach fair agreements with publishers who wish to increase profit by paying paltry royalties for digital republications that cost them very little to produce. Since professors' salaries compensate them for research and teaching, and students receive course credit for working on such projects, enhanced e-books such as *Digital Dubliners* where the original work is now out of copyright can be made available to the public for free through the iBookstore. Contemporary U.S. Latino writers would most likely need royalties from any enhanced e-book editions of their work. However, some might be willing to allow a small portion of their writing, such as a story or a poem to be made available in an enhanced edition in the iBookstore as a means of advertising their work and thereby promoting future sales.

This occurred, for example, in the case of Vook's 2010 title, *On Writing the Weekend*, an ad for the English translation of Bernhard Schlink's novel *The Weekend* disguised as an enhanced e-book. The excerpt of four short chapters from the novel with introductory videos and a new short story by Schlink is a clever ad that, like many consumer products, disguises less as more. The four short novel chapters are augmented with professional videos of Schlink talking about the novel and photos and contemporary news footage of the Baader-Meinhof group, the subject of the novel. Together with the extra short story, this enhanced e-book claims to offer readers more when in fact only a sample of the novel is presented, much like the use of a larger container for a reduced amount of a food product. Nonetheless, suggesting to writers, agents, and publishers that the enhanced e-books our classes create might function as advertising paratexts at the same time that they increase knowledge, might make these parties more amenable to granting rights for these digital editions to be available free in the iBookstore.

Another key aspect of copyright is obtaining permission for the material used in the enhancements. Here the benefits of crowdsourcing this research among the course participants comes into play: students work together in small groups with the professor on the labor-intensive task of obtaining appropriate available material and permissions where needed. Apple lists several sources of non-copyrighted media for use in iBook Author projects such as Flickr Creative Commons and Wikimedia Commons. (See www.apple.com/education/create-with-ibooks-author/). Joseph Nugent's project at Boston University employs dozens of such images from sources such as the Internet Archive (archive.org) and other public resources. As part of the creative process, student teams can also take their own digital photos of relevant cultural phenomena when possible.

Other practical concerns involve time constraints in adding these labor-intense projects into a single course's curriculum. One strategy is to design a two-term course that allows one term for studying the course material and beginning the research for the

selected project and another term (or portion thereof) for further research, design, and execution of the enhanced edition of the literary text(s). This might involve a second-term course with fewer credit hours than the first.

The choices about which texts to enhance should be made by the students after reading the course material. The class should decide if they wish to concentrate their joint efforts on a single literary work with thematic chapters designed by various subgroups, or if they would rather work in separate groups on several literary texts. In this case, the projects can be published either as separate iBooks or as separate chapters of an anthology for a group publication. Class size is an important factor here.

It is also important to be aware that we are at the beginning stages of a major technological change in the way in which books are created and consumed. In these early years, excitement about new possibilities of adapting printed books to digital formats must also be tempered with consciousness of the transitory nature of technological innovations. Sylvia K. Miller (2012) terms the enhancements now possible in e-books "magical": pictures move and speak, music on the page can be heard, and paths take readers virtually to other spaces, collections, and publications. She notes that enhanced e-books can take two forms currently: (1) embedded multimedia files are contained in the e-book itself or (2) the e-book contains live links to multimedia content that is hosted separately. The latter requires an Internet connection and runs the risk that hot links may eventually cease to function. The former makes a very large e-book that uses up limited memory on the iPad or other tablet device. Both forms run the risk of software obsolescence, just as the VHS video format and CDs are now being replaced with other media.

Enhanced e-books also raise important questions about the digital divide, class inequities in U.S. society, and which audiences might be reached through these new transmedial texts. Although e-reading is growing, large sectors of society do not have access to iPads or Mac computers on which to read enhanced iBooks. In my view, this is not sufficient reason to forgo the valuable software as a learning tool in the classroom, since the primary aim of the project is to teach university students about Latino literature and involve them in an active learning process with the best technology we have at this moment.

Another concern to be pondered is the changing nature of literature from entirely word-based creations to glitzy, visually enhanced hybrid textuality. By engendering new expectations about creativity in the digital age, do enhanced e-books contribute to the decline of interest in the artful writing that has enriched our culture for centuries? Will multimedia enhancements become a necessity for cultural communication in decades to come—a new audience-driven demand placed on writers? Or do enhanced e-books instead lead readers more deeply into the written word, revealing the subtleties and genius of great works of literature?

Despite the limitations in this early stage of the transition from print to digital publication, iBook Author software for creating enhanced e-books is, in my view, a valuable strategy for participatory research, creation, and dissemination of knowledge about U.S. Latino literature. Enhanced e-books can help to remedy cultural lacunae among readers through quick links to allusions in the text that would no longer require leaving it to look up a definition, reference, or image. I am hopeful that larger sectors of society will be allowed more consistent access to these digital devices as prices inevitably decrease. By collaborating on enhanced versions of Latino literary texts together, scholars and students will then be even more successful in democratically extending their research, expertise, and educational privilege to a wider public.

Notes

1 See, for example, Ed Finn.
2 As of June 2014 the most widely used tablets were Apple's iPad and iPad mini, Amazon's Kindle Fire HD, the Google Nexus, the Barnes & Noble Nook HD, the Samsung Galaxy Note, and the Microsoft Surface. In late June, Barnes & Noble announced that it would spin off its struggling Nook division from its bookstores because of poor sales. The iPad and Kindle Fire are the most widely used tablets. In October 2013, Apple CEO Tim Cook announced that 217 million iPads had been sold to date, while Amazon's CEO Jeff Bezos is more secretive about sales figures, noting only that "there are tens of millions of Kindle tablet owners" at the Amazon Live Event in Seattle, June 18, 2014. A Pew Foundation study in January 2014 found that 42 percent of American adults own tablets, and one half of adults own either a tablet or other e-reading device. Smartphones continue to be released with larger screens that facilitate the reading of e-books. With much fanfare on June 18, Jeff Bezos introduced the Amazon Fire Phone with a 4.7 in. screen that integrates Kindle reading enhancements such as highlighting, note-taking, "X-Ray" information on books including notes and highlights others have made, "immersion reading" with audio while one reads, device synchronization, and individualized automatic page scrolling activated by tilting the phone while one reads. See, Amazon Live Event; Apple Live Event; de la Merced; and Zickuhr and Rainie.
3 See "Kindle Editions with Audio and Video."
4 See, for example, Durcal's performance of *Amor Eterno* at: www.google.com/search?q=rocio+ durcal+amor+eterno&ie=utf-8&oe=utf-8&aq=t&rls=org.mozilla:en-US:official&client=firefox- a&channel=sb (accessed June 14, 2014).
5 One prototype of this is *Beethoven, His Life and Music* by Jeremy Siepmann (Naxos Books, 2011) in the iBooks store, which contains two and a half hours of music embedded in the text. No connection to the Internet is necessary for playback.
6 See Grim and Gallagher (2012).

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