

# White Paper Report

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**REMIXING RURAL TEXAS**

A White Paper for the National Endowment for the Humanities



REMIXING RURAL TEXAS  
Local Texts, Global Contexts  
A Digital Humanities Project

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*Remixing Rural Texas: Local Texts, Global Contexts* is a visualization tool for archival research on the history of writing as expressed at multiple registers in local, underrepresented, understudied literacy scenes. RRT consists of two interlocking components: (1) critical race narratives about desegregation at a rural, southern university, remixed almost entirely from archival materials (“Remix”) and (2) a data source annotation tool that foregrounds relevant geographical and temporal elements as well as the original context of all source materials (“Prototype”). Here, we offer a concrete example of the ways that RRT enables historically marginalized populations in under-resourced, under-studied areas to change our understanding of rhetoric’s past.

Project Website: [faculty.tamuc.edu/rrt](http://faculty.tamuc.edu/rrt)



## TABLE OF CONTENTS

### **I. PROJECT OVERVIEW, p. 3-6**

- Background
- Description
- Target Audience
- Problem Statement
- Goals and Implications
- Project Team
- Humanities Content

### **II. BUILDING THE MODEL: The Archives, Remixed, p. 7-9**

- Why “Remix” in the First Place?
- Our Remix
- Implications for Unfamiliar Stories

### **III. BUILDING THE MODEL: Data Source Annotations, p.10-14**

- The Need for Transparency
  - An Open-Source Solution from Mozilla Labs
  - Applications for Humanities Content
- Our Prototype: Information Layering
- Implications

### **IV. DELIVERING THE MODEL, THE WEBSITE, p.15-17**

### **V. ACTIVITIES AND ACCOMPLISHMENTS, p. 18-25**

- Asset Collection
  - Planned Activities
  - Accomplishments
- Video Production
  - Planned Activities
  - Accomplishments
- Data Source Annotation Interface Production
  - Planned Activities
  - Accomplishments
  - RRT “Toolkit”
- Interface Testing and Revisions
  - Planned Activities
  - Accomplishments
- Audiences

HD5139811

**VI. IMPACT AND CONTINUATION OF PROJECT**, p, 26-28**VII. GRANT PRODUCTS**, p. 29**BIBLIOGRAPHY**, p. 30-31**APPENDIX 1: PROJECT TEAM**

Converging Literacies Center (CLiC)  
Special Collections, James G. Gee Library  
Faculty Center for Teaching with Technology

**APPENDIX 2: *A CLEAR CHANNEL (ACC)***

Promotional Materials  
*A Clear Channel: Part I*  
*A Clear Channel: Part II*  
“A Clear Channel: Circulating Social Justice in a Rural University Town”  
\*page-bound, scholarly manuscript that serves as companion for ACC  
Print versus Digital

**APPENDIX 3: PRESENTATIONS FEATURING RRT (academic audiences)**

Local  
Area/Regional  
National  
Keynotes

**APPENDIX 4: PUBLIC HUMANITIES****APPENDIX 5: ARCHIVAL DEVELOPMENT****APPENDIX 6: CLASSROOM APPLICATIONS****APPENDIX 7: PUBLICATIONS ON RRT****APPENDIX 8: RRT “TOOLKIT”**



## I. PROJECT OVERVIEW

### Background

In September 2011, the National Endowment for the Humanities (NEH) awarded a \$23,500 grant to Texas A&M University-Commerce to “build an interactive prototype for facilitating the ‘remixing’ of various types of digitized primary sources for Web presentations on the history of race and race relations in rural Texas.” We are pleased to report that the project has been successfully completed, and this final report outlines our work on the project from September 1, 2011, through December 31, 2012.

### Description

*Remixing Rural Texas: Local Texts, Global Contexts* demonstrates a visualization tool for archival research on local, underrepresented texts by writers from groups historically excluded from public spaces. The RRT prototype consists of two components: (1) a documentary about student activism for racial justice in a rural university town (1967-1968), remixed almost entirely from archival materials, and (2) a data source annotation tool that foregrounds relevant geographical and temporal elements as well as the original context of all source materials. The project makes strategic use of oral history interviews for the recovery, interpretation, preservation, and delivery of forgotten, contested, or otherwise underrepresented stories about local activism for racial justice. Throughout, RRT illustrates concrete ways historically marginalized populations in under-resourced, understudied areas can change our understanding of rhetoric’s past.

The current project builds on the success of and in partnership with the HeirLoom Project, a state humanities funded project designed to digitize and bring together the artifacts previously scattered across the region in church basements, genealogical collections at rural public libraries, private museums, and local historical associations. To this end, RRT brings together archivists, historians, instructional technology professionals, and humanities scholars with students and the community for archival development and interpretation of local stories surrounding race and race relations at a particularly divisive moment. The impact on our local community has been significant, bringing together campus and community by renewing attention to historical examples of civic engagement. Through RRT, the African-American History Collection at Texas A&M University-Commerce library witnessed unprecedented growth in both its content and use. RRT alone has contributed dozens of oral history interviews and related artifacts previously scattered across the region.

### Target Audience

The audience for RRT is threefold: (1) scholars in rhetoric and composition who are increasingly interested in rhetorical agency among historically marginalized groups and within everyday, local contexts, (2) college students (undergraduate and graduate) learning to conduct archival research and compose with new media, and (3) community members likewise invested in these local stories with national and even global implications.

### Problem Statement

RRT is a visualization tool for archival research on the history of writing as expressed at multiple registers in local, underrepresented, understudied literacy scenes—emphasizing throughout the temporal and geographical elements limiting and shaping any literacy scene.<sup>1</sup> In short, the prototype attempts to solve a common problem in humanities research emphasizing local contexts<sup>2</sup>: local writers and their texts come into being at a particular time and place,<sup>3</sup> but rarely are literate interactions entirely local in origin or effect. Any literacy scene is an interaction framed by agents (human actors and inanimate objects), Deborah Brandt and Katie Clinton insist, with “a capacity to travel, a capacity to stay intact, and a capacity to be visible and animate outside the interactions of immediate literacy events.” RRT attempts to capture that very capacity so often missing from our discipline’s increasingly significant studies of what Jacqueline Jones Royster calls “literacy in its particulars.”

More precisely, RRT combines an 18-minute documentary with a data-source annotation tool, triggered upon video playback, that foregrounds the original context of all associated source materials linked to relevant local, national, and global events. Throughout, we emphasize the lived experiences of local writers. Conceptually, the project

<sup>1</sup> Brandt and Clinton; Edenbauer; Gold

<sup>2</sup> Escobar; Reynolds; Rice

<sup>3</sup> Pennycook

HD5139811

employs the logic of critical race studies by suggesting “race be studied not to rectify its existence but to expose its functions so as to interrupt injustices and promote social justice.”<sup>4</sup>

### Goals and Implications

In the current, expository phase, RRT has a range of implications for archival development, community outreach, public humanities, and writing research that concerns the many ways local-global forces interanimate rhetorical events. The prototype helps scholars across the humanities theorize and interpret the local, not as a static object fixed in time and place but as a fluid, dynamic construct made meaningful through connections over time and space.

RRT strives to

- capture key aspects of the dynamic interplay through which texts, objects, people, and spaces create meaning,
- communicate that information in ways that invite participation by scholars across the disciplines and among community members within the targeted local context, and
- encourage and support archival development, preserving local artifacts previously unavailable for future access by researchers and local communities.

### Project Team

RRT’s development has been deeply interdisciplinary throughout, bringing together a project team consisting of the James G. Gee Library Special Collections and the Faculty Center for Teaching with Technology and coordinated by the Converging Literacies Center (CLiC) under the leadership of Shannon Carter, CLiC’s Director and the Principle Investigator for RRT (see Appendix A, “Project Team”).<sup>5</sup>

### Humanities Content

To demonstrate this tool’s potential, RRT draws from the Project Director’s (Shannon Carter) ongoing research on community writing in an isolated university town during what historian Jacquelyn Dowd Hall calls “The Long Civil Rights Movement” (LCRM). The resulting project features local activism in 1967-68 (*A Clear Channel*) and suggests concrete ways historically marginalized populations in under-resourced, understudied areas can change our understanding of rhetoric’s past.

Literacy scenes featured illustrate local responses to LCRM, especially following the collective action that emerged across the nation in the late 1960s, in part as a response to the escalating war in Vietnam and the many unfulfilled promises of civil rights legislation.<sup>6</sup> These literacy scenes include a local post office in 1967, a dorm in 1968, and a campus library in 1973. Each literacy scene featured contributes to the others, emphasizing the dynamic interplay among relevant texts and contexts that creates meaning especially as they reveal mechanisms by which groups historically excluded from public spaces gain access to public deliberation.

At the local Post Office in December of 1967, for example, John Carlos—the sprinter from Harlem best known for his part in the silent protest at the Mexico City Olympics in 1968—picked up the latest issue of *Track & Field News*, read about the struggles of black athletes around the nation whose experiences echoed his own in Texas, and learned about the Olympic Project for Human Rights, an affiliation that would begin changing his life almost immediately. As Carlos explains in a recent interview, “I was reading that at the same time I was living that in terms of social issues that were taking place at the time. I was living that at East Texas State University” (“Interview”). At a smoke-filled common room at a dorm on the night of Martin Luther King, Jr.’s assassination in April 1968, student activists on this recently desegregated campus began drafting a set of interrelated documents that established the Afro-American Student Society of East Texas (ASSET) and their “Declaration of Rights,” leading to unprecedented change across the campus and community.<sup>7</sup> At the circulation desk at the university library in January of 1973, a

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<sup>4</sup> Ratcliffe

<sup>5</sup> Especially important to the current project was the establishment in 2007 of the A&M-Commerce Converging Literacies Center (CLiC), a research center designed to promote a better understanding of how texts and related literacy practices may develop, sustain, or even erode civic engagement across local publics, especially among historically underrepresented groups.

<sup>6</sup> Omi; Williams; Delgado; Crenshaw; Bell

<sup>7</sup> Carter and Dent; Carter and Conrad; Carter

HD5139811

conversation about inequities experienced by residents of Norris, the historically segregated neighborhood in town, inspired a set of interrelated documents that established the Norris Community Club and enabled its key work, providing what NCC members called “clear channel of communication” between the neighborhood, long excluded from the public spaces necessary for democratic deliberation, and the city officials, again leading to unprecedented change.

RRT takes literacy scenes like these as starting points, drawing attention to the network of texts populating each scene and demonstrating digital media’s capacity to reveal links among people, places and time that enable literate social action.<sup>8</sup> RRT consists of a remix narrating the featured literacy scenes and a data source annotation tool designed to connect the featured literacy scenes beyond the local, foregrounding the original context of all audio, video, and image-based materials included in the remix, as well as permissions for all artifacts, relevant geographical and temporal context, and additional contextual elements.

## II. BUILDING THE MODEL: The Archives, Remixed

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<sup>8</sup> Flower

The first component of RRT is a video documentary, remixed almost entirely from archival materials to tell a story about student activism during one of the most divisive periods in our nation's history. By "remix" we mean a narrative sequence established by stitching together artifacts that were originally created for other purposes, a definition inspired by remix artists like Eduardo Navas and Keith Miller. Entitled *A Clear Channel*, the 18-minute remix we created to demonstrate RRT places local texts in a global context. The narrative remixes collective memories of 1968 drawn from existing source materials to explore attempts by local African American student activists in a newly desegregated university to communicate about race in ways that promote social justice.

It requires a lot of archival materials to build a story like this, just as it does archival research taking more traditional forms. To build the first minute, for example, we drew together more than 50 artifacts from 30 different sources representing multiple places and a span of more than 75 years. Not unlike more traditional research, the artifacts directly referenced in our remix represent only a tiny percentage of those we called upon in our research phase.

By drawing extensively from primary source materials, we approach the remix as a scholar would perform archival research. However, we also draw inspiration from the "narrative juxtaposition" modeled in remix culture. RRT models the responsible citation practices characteristic of humanities scholarship, but relies significantly on the infrastructure for creative rights endorsed by remix culture.<sup>9</sup> The prototype innovatively connects elements vital to remix culture with the rich, interconnected and contextualizing potential of the archives.

### Why "Remix" Archival Research?

Remix can be a scholarly pursuit: it cites, synthesizes, and juxtaposes its sources  
--Virginia Kuhn, "The Rhetoric of Remix"

"Remixing"—a discourse practice characterized by cut/copy and paste—may seem an unlikely option for serious humanities scholarship. Yet the RRT prototype forces users to acknowledge and extend arguments made through the primary source materials by attending to the original source materials themselves. We approach remixing as parallel to traditional authorship by teaching users to read, quote, summarize, and interpret sources with new digital media that is fast becoming the primary mode of communication requiring the same attention to critical analysis, evaluation and synthesis of sources, and forming a thesis that print media requires.

Through sampling and juxtaposition, *A Clear Channel* functions as a "digital argument" in the ways Virginia Kuhn articulates in her recent "The Rhetoric of Remix." As Kuhn argues, remix is "discursive, . . . An argument that is assembled by units of meaning that, when stitched together, become a larger statement." The remix *A Clear Channel* takes its title from the scholarly article that serves as its companion piece: Shannon Carter's "A Clear Channel: Circulating Resistance in a Rural University Town." Both the remix and its print-based counterpart offer an extended treatment of two social justice efforts in a rural university town as historical examples of civic engagement with contemporary implications. Both argue for a particular interpretive frame, suggesting the local literacy scenes under investigation (a) must not be limited to the local agents and objects involved and (b) are limited and shaped by patterns of information flow often beyond the control of any individual actors and in excess of any individual's capacity to comprehend and negotiate (see Appendix 2, "A Clear Channel).

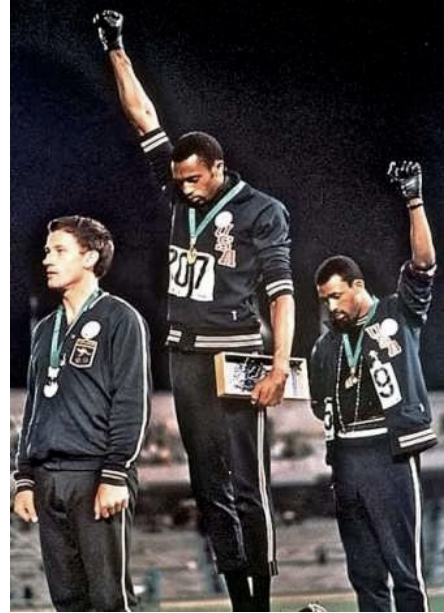
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<sup>9</sup> Anyone making use of existing media must struggle with concerns about Creative Rights. We take great pains throughout to adhere to the best practices for Fair Use and Creative Rights, an issue as fundamental as it is complex. RRT's primary purpose is not to solve remaining issues. Instead, we draw from the many resources established by copyright and intellectual property lawyers like the Center for the Study of the Public Domain (Duke University School of Law), Creative Commons (Lessig), and Electronic Frontiers Foundation. The data-source annotation tool features information layers about permissions.

HD5139811

### Our Remix

*A Clear Channel* offers the initial layers of this local story about communication across difference in 1968, beginning with the iconic image of two Americans, fists raised and heads bowed, atop the medal stand at the Mexico City Olympics. We then turn to the time one of those two sprinters spent at our rural university just two years earlier, as part of the ET track team from 1966-1967. In this local context, John Carlos—a Harlem native—experienced the legacy of *de jure* segregation for the first time in his life. He was here when he first learned of OPHR, from a *Track & Field News* article in 1967 that generated the Project’s first, most significant, and most visible press coverage. While in this local context, Carlos began speaking to local reporters about racism he witnessed across the region, a fact understandably met with widespread local resistance and eventually leading to Carlos leaving Commerce altogether. The final section turns to another local attempt to establish “a clear channel” for social justice, this one developed on the night of MLK’s assassination when Joe Tave helped establish through the Afro-American Student Society of East Texas (ASSET). Throughout, the global features of this ongoing struggle are emphasized.<sup>10</sup>



To introduce both the local landscape and its global context, the remix begins by juxtaposing images of ET President James G. Gee (1947-1965) and the town square during the post-war era with relevant documentary footage of civil rights struggles across the nation and the world. The materials remixed were drawn from a range of scholarly, instructional, popular, contemporary, and current artifacts that foreground the many complexities surrounding communication in 1968—locally, nationally, and globally.

To introduce John Carlos, for example, the remix samples footage from the global rhetorical event that took place at Mexico City Olympics in October 1968, less than one year after Carlos left ETSU (see also Carter’s “Before Mexico City”). We remix footage of the event itself, complete with the audio from the announcer naming John Carlos as the winner of the bronze medal for Track and Field, footage of Tommie Smith and Carlos raising their fists in protest of persistent injustice around the globe, and the audience’s immediate response. The reasons for sampling video footage from the event are many, not the least of which being our desire to reconstruct this rhetorical event in ways that might mimic how it was experienced by the millions who witnessed that event as it was broadcast through television sets around the globe into living rooms, neighborhood bars, and other public and private spaces. For similar reasons, we draw directly from footage most likely to have been broadcast across the region through national news: MLK’s March on Washington in 1963, protests in Alabama and Little Rock and violent responses of those who wished to maintain segregation, JFK’s arrival at the Dallas airport, less than an hour’s drive from this campus, and his subsequent assassination, the assassinations of Malcolm X (1965) and MLK (1968) soon thereafter. Such events informed every local context and related fights for social justice.

In Carter’s print-based version of this project (see Appendix 2), we can reference such documents, quoting from them and describing them, however much is lost by removing it from the original modalities in which it was originally broadcast. Unlike print, as Kuhn explains, audio, video, and image “occupy different registers of meaning making. . . . There are multiple and overlapping claims made by the various components of the remix that are difficult to discern in text.” In the remix, we can present student protesters around the world alongside footage of Senator Kennedy announcing the assassination of MLK juxtaposed against the voice of a reporter announcing Kennedy’s own assassination and on-the-ground responses with an LBJ spokesperson announcing LBJ’s plea to the nation “for reason and order” followed by a quote from Nancy Welch insisting “civility serves to hold in check agitation against a dominant social order that is undemocratic in access to decision making power.”

The audio, video, and images preserve multiple, overlapping claims in ways largely impossible in print. By presenting these artifacts together, preserving the tensions at the cut and the slice between elements likely to have

<sup>10</sup> See also Carter, “A Clear Channel” (CLJ) and Carter and Dent, “Locating the Literacy Scene”

HD5139811

been experienced by these undergraduates in their attempts to push back against persistent inequities, we learn far more than we would without them.

### Implications for Underrepresented Stories

A remix, Paul Booth argues, “takes data from two or more different inputs and mixes them together in such a way as to create a third form without loss to the meaning of the originals.” That strategy works best when viewers are familiar with the different inputs. For an excellent example of a remix reliant upon familiar “inputs,” consider Jonathan McIntosh’s “Right Wing Radio Duck” (see Figure 1), a parody that, as we explain in the following section, helped inspire RRT. In this parody of right-wing radio host Glenn Beck, remix artist McIntosh samples hours of audio from Beck’s radio program, which he juxtaposes with samples from dozens of Donald Duck cartoons to represent the “everyman” listening to (and, one assumes, being duped by) this popular program. The strength of the parody depends on the user’s ability to recognize Beck and the traditions he represents in his program, which insists on an ideology of individualism.

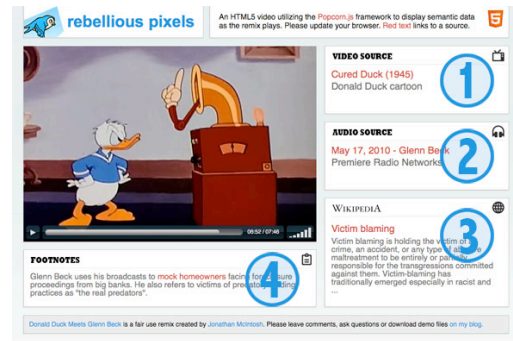


Figure 1: Jonathan McIntosh's "Right Wing Radio Duck" and HTML5 demo using Popcorn.js

The narrative begins with direct reference to the collapse of the US economy in 2009 (audio) juxtaposed against Donald losing his job as a window washer, finding himself home with his thoughts and then a radio screaming at him (Beck) for attention on who to blame (everyone outside his window) and then urging him to purchase a secret membership to a program that will solve all his problems. He empties his piggy bank, orders the membership, then eagerly awaits the answer from his radio. “Are you ready?” asks his radio in Beck’s voice: “Get a job!” he screams. Of course from the narrative portrayed in the cartoon samples, we know Donald has tried desperately to get a job and save his home, which he is about to lose. In response to this advice, Donald collapses into his characteristic fit known well by most of America. The overarching message of this 2010 remix works, in part, because of the original meanings tied to both Beck’s popular program and Donald as a character are familiar to most viewers. Donald is a working class, perhaps short tempered everyman just trying to get by.

Like Kuhn, Booth suggests that the strength of the remix is in its ability to preserve competing claims represented by the originals, bringing them into conversation with one another to offer a “third form” based, in part, on the “meaning of the originals.” The problem with this ideal form of the remix when applied to archival research is the lack of familiarity with the “meaning of the originals” when tied to local literacy scenes like ours. Viewers are likely to be quite familiar with the narrative of student unrest in the 1960s and the civil rights movement that proceeded it, but archival materials linked to student activists like Carlos and Tave are far less likely to preserve “the meaning of the originals” without additional support. That is a core reason for the second component of RRT, the data-source annotation framework.

### III. BUILDING THE MODEL: Data Source Annotations

The genre of the remix combines artifacts from a vast array of sources to deliver a single narrative to the widest possible audience. Like archival research taking more traditional forms, our remix brings together relevant archival materials to deliver a particular interpretation of the object of inquiry. The Data Source Annotation (DSA) framework, by contrast, deconstructs what the remix unifies, calling attention to layers of additional information not obvious in the remix alone (see Figure 2). In doing so, we emphasize the role played by each individual artifact making up the remix. Through the DSA framework, each artifact is treated separately, emphasizing the fact that all materials included in the remix were originally created by human hands in scenes often far removed from the one under investigation. The result draws attention to the intersections where the local literacy scene meets its global counterpart.

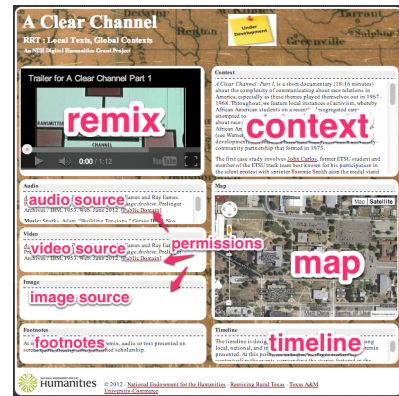


Figure 2: Data Source Annotation Framework

Users visiting ACC as framed by DSA would encounter eight different fields, each providing relevant information layers that link the local literacy scenes across time and space. The remix portion of RRT is designed to stand alone, offering the initial narrative that drives our analysis of this local literacy scene. The DSA, by contrast, is designed for users familiar with the remix and interested in additional information, much as one would use endnotes in a scholarly article or the Blu-Ray “extras” that often accompany a blockbuster movie.

The remix appears in the upper left-hand corner (see Figure 2). Utilizing the open source program Popcornjs (powered by Mozilla Labs), we provide additional information not obvious in the remix itself. Upon playback, the fields surrounding the remix are populated with relevant information layers. The audio, video, and image source fields trigger information about where the source content can be found. The interactive Google map communicates key information about the origins of the artifact itself, the literacy practices represented, or even the lived experiences of the agents involved. The timeline features key events relevant to the interpretation, drawing together local events alongside national and global ones of note.

<p><b>Field 1: The Remix</b></p> <p>The remix makes extensive use of archival materials.</p>	<p><b>Field 5: Context</b></p> <p>The <b>Context</b> field offers additional interpretations and related information that expands the narrative of the remix outward in ways most relevant to the artifacts presented.</p>
<p><b>Field 2: Audio Source</b> (with permissions)</p>	<p><b>Field 6: Map</b></p> <p>The interactive Google <b>Map</b> communicates key information about the origins of the artifact itself, the literacy practices represented, or even the lived experiences of the agents involved.</p>
<p><b>Field 3: Video Source</b> (with permissions)</p>	
<p><b>Field 4: Image Source</b> (with permissions)</p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>The <b>Audio-, Video-, and Image-Source</b> fields provide complete citation information for all the source content included in the remix along with permissions for each individual use. In other words, we provide the information researchers need to access the original and remixers need to determine creative rights associated with each artifact (Public Domain, Fair Use, Creative Commons).</p> </div>	
<p><b>Field 7: Footnotes</b></p>	<p><b>Field 8: Timeline</b></p> <p>The <b>Timeline</b> features key events related to the interpretation, drawing together local events alongside national and global ones of note.</p>



## The Need for Transparency

### *An Open-Source Solution from Mozilla Labs*

Our variation of the data-source annotation tool provided by Mozilla Popcorn enables us to make visible the original context for all artifacts included, a use inspired by Jonathan McIntosh's HTML5 demo of his popular "Right Wing Radio Duck" (see Figure 1). The remix can be viewed without this tool, but the tool adds relevant, dynamic content to the experience. As Von Baldegg explains in a review of the 2011 Open Video Conference featuring McIntosh's demo, "the power of the remix is in decontextualizing content, which can be further amplified by letting your audience see the source material in its original context." For more than a year before finding McIntosh's demo, I had been searching for a digital tool that could productively address our need for greater transparency in video production. In January 2011, McIntosh published his HTML5 demonstration and provided complete source code for his use of the open source platform Mozilla Popcorn. One month later, the NEH ODH grant application was due for the project that became Remixing Rural Texas.

Humanities scholars drawing from formal archives have yet to make much use of remix culture; remix culture has yet to embrace the rich, interconnected and contextualizing potential of the archives. RRT combines remix culture with the rigorous research and citation practices of the humanities.

### *Applications for Humanities Content*

We are drawing from remix culture, but RRT's goals are different from the pushback that is so central to remix culture. As a remix artist, McIntosh's key objective in his HTML5 demo is not future research but rather (a) pushback against unfair challenges to Fair Use, and (b) ease of (re)use for future mashups by others. Here's how he explains his goals in creating this demonstration: "I have long been an advocate for remixers to transparently cite their sources as part of promoting open video, claiming our fair-use rights and as a way to make it easier for others to remix the same material in alternative ways." For this reason, he emphasizes permissions over context and other relevant scholarly moves that are our focus. As we insist through our variation of the HTML5 framework, place matters, time matters, and links across contexts matter. The humans who generated the original content are part of the story, as are the places themselves. We are recontextualizing artifacts originally scattered across the region to tell a story of race relations in one rural Texas town with a troubled past, one that concerns the geographical, rhetorical, historical, and archival forces informing the texts and the narrative emerging from this research. The elements emphasized in the data source annotations include the following: audio, video, and images included in the remix, permissions for each artifact, an interactive map, an interactive timeline, footnotes, and additional context.

## Our Prototype: Information Layering

The remix moves quickly, and the interpretation it offers relies on layers of narratives and resources largely invisible in the remix itself. The DSA, on the other hand, helps users better understand or understand in a different way the interanimation of the global and the local. Throughout, the following questions guide the project: (1) how can we capture in our research the literacy scenes surrounding the creation of local, often ephemeral texts, designed to enact change on behalf of underrepresented groups typically excluded from public spaces? (2) How might we better preserve links that connect a given literacy scene beyond the local<sup>11</sup>? (3). How do we communicate that research to others? (4) In doing so, how do we maintain the key principles articulated by scholars likewise drawn to such work—namely reciprocity<sup>12</sup>, participation<sup>13</sup>, and sustainability<sup>14</sup>?

One way RRT does so is through the "audio source," "video source," and "image source" information layers that make transparent the original source context for all material included in the remix. The contexts in which almost all of the artifacts selected were originally created and circulated significantly inform remix. Thus, the DSA framework

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<sup>11</sup> see Gold, "Remapping"

<sup>12</sup> Royster; Kirsch; Cushman

<sup>13</sup> Banks; Moss; Kinlock

<sup>14</sup> Carter and Conrad; Lucas



incorporates through direct linking a source’s metadata as it appears in a given database, providing all the information viewers need to access the original context from which we drew the remix’s audio, video, and images. Where possible we draw from permanent collections maintained by professional archivists—university archives, the Library of Congress, and similar repositories providing free, stable, reliable public access. We also draw from respected, growing repositories of digital content like the Internet Archive (especially the Prelinger Archives). Each artifact communicates vital information to researchers, yet knowing where to find the item serves another purpose as well: to encourage others to remix the content themselves.<sup>15</sup>

Following each complete citation is information about the creative rights claimed for that item. Permissions listed at the end of each citation link to our “**Permissions**” page (see Figure 3), which provides an extended discussion of this important issue. Anyone making use of existing media must struggle with concerns about creative rights. This aspect of the project influenced almost every choice we made in determining what artifacts and media to use in the remix. We take great pains throughout to adhere to the best practices for fair use and creative rights, an issue as fundamental as it is complex. RRT’s primary purpose is not to solve remaining issues. This issue by itself is sufficiently complex and controversial to require pages beyond what we can attend to in the current paper. We could not solve these issues with this prototype, nor convince all readers that the issue no longer demands of us the regular

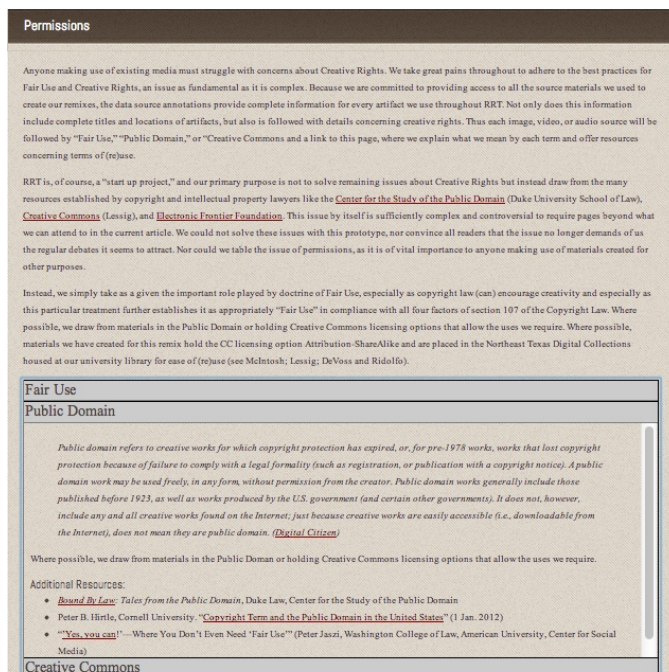


Figure 3: Permissions (<http://faculty.tamuc.edu/rrt/permissions.html>)

debates it seems to attract. Nor could we table the issue of permissions, as it is of vital importance to anyone making use of materials created for other purposes. Instead, we draw from the many resources established by copyright and intellectual property lawyers like those provided by the Center for the Study of the Public Domain (Duke University School of Law), Creative Commons (Lessig), and Electronic Frontiers Foundation. Thus each image, video, or audio source citation is followed by “Fair Use,” “Public Domain,” or “Creative Commons” and a link to our “Permissions” page (see Figure 3), where we explain what we mean by each term and offer resources concerning terms of (re)use.

We take as a given the important role played by doctrine of Fair Use, especially as copyright law (can) encourage creativity and especially as this particular treatment further establishes it as appropriately “Fair Use” in compliance with all four factors of section 107 of the Copyright Law. Where possible, we draw from materials in the Public Domain or holding Creative Commons licensing options that allow the uses we require.

Where possible, materials we have created for this remix hold the CC licensing option Attribution-ShareAlike and are placed in the Northeast Texas Digital Collections housed at our university library for ease of (re)use.<sup>16</sup>

## Demonstration

Users encountering the remix in the DSA framework can pause the video and explore timeline layers juxtaposing the

<sup>15</sup> The remix has also yielded a wide array of artifacts previously unavailable to the general public, including items from the personal archives of local activists and oral history interviews I have conducted in the course of my research (see Carter and Conrad). The vast majority of these items are now available in our university’s Special Collections or online, in the Northeast Texas Digital Collections, thanks to the generous donations of their original owners and the foresight of university archivists.

<sup>16</sup> see McIntosh; Lessig; DeVoss and Ridolfo

life histories of participants involved in these local events with local history, the history of our discipline, and national/global events communicating far more information about the plethora of connections likely to inform any local literacy scene after the advent of mass communications.

According to Danielle DeVoss and Jim Ridolfo, “Remixing—or the process of taking old pieces of text, images, sounds, and video and stitching them together to form a new product—is how individual writers and communities build common values.” In framing stories surrounding these local literacy scenes and rigorously citing and linking across the artifacts and existing scholarship that together inform our interpretations, RRT provides users the space to resist and extend our interpretations and evidence. By mapping these events (both geographically and temporally), the project provides mechanisms for visual analysis of race relations in comparison with other places, times, and artifacts. As a prototype for in-depth analysis of a trans-local phenomenon, RRT might enable future researchers to trace similar patterns across multiple sets of inquiry and data.

Consider again, for example, the remix’s treatment of Carlos’s local activism the year before participating in the Silent Protest in Mexico City. When viewed within the DSA framework, users can explore the national timeline of events in relationship with those Carlos experienced at ET. In these ways, digital tools can emphasize the many connections between the local and the global as represented by one reader (Carlos) in a particular place (Commerce Post Office) at a particular time (1967) reading a particular text (*Track & Field News*).

In the final section of the remix, the narrative turns to Joe Tave, his establishment of ASSET, and this group’s subsequent presentation of their “Declaration of Rights” to the university president. At the point in the remix when ASSET’s “Declaration of Rights” appears on screen, the DSA’s **context** field includes a careful treatment of the “Declaration” itself, as well as the historical context in which the document was created and circulated. The **timeline** field settles on 1968, the year in which the “Declaration” was published, detailing the global and national events that created a local atmosphere and a campus administration that was perhaps more sensitive to their demands than it would have been otherwise.<sup>3</sup> Indeed, that very year the genre of student demands had begun to dominate student-administrator interactions on college campuses, most notably via the Columbia demands—first by Columbia’s Student Afro-American Society (SAS) and then the university’s Students for a Democratic Society (SDS). For these reasons, the **map** features Columbia University and the surrounding area in New York City. The map is interactive, encouraging users to explore more geographical relationships among targeted literacy scenes.

ASSET’s “Declaration” was a key point of contact between university administration and ET students agitating for change and for a recognition of their rights to equal opportunities for jobs on campus, and treatment of student-athletes, among other things. As Tave (ASSET President) delivered this document to the university president (Halladay) and the other campus officials responded, they clearly responding to far more than the local scene. Through content, links, and resources provided in the context, map, source (audio/video/image), and timeline fields, the DSA invites users to consider the very real role played by campus unrest elsewhere taking more violent forms, including the occupation of university buildings at Columbia, and a university president forced to call in the New York City Police Department to regain control of his campus. The most direct evidence for this interpretation of Halladay’s response to ASSET’s demands can be found in the **context** and **source** fields. The **context** field provides a relatively brief (250-word) interpretation of the global dimensions of this local literacy scene followed by a list of references including complete citation information for relevant historical documents like Columbia’s “Our Demands” and Halladay’s public response to ASSET.

By demonstrating these links across space (through an interactive map), time (through the timeline field), and elsewhere (through the context field), we emphasize the fluidity of local literacy scenes. The DSA framework encourages users to make connections through various routes leading from the artifacts used to construct the remix and annotations. These connections invite still further examination by researchers seeking to understand rhetorical agency as practiced in a region generally overlooked, and those who seek to understand roles played by international and national events, like those from the summer of 1968, clearly influenced and influencing the local literacy scenes under investigation.

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**Implications**

While the remixes are designed to stand alone, offering the initial narrative that drives our analysis of the literacy scenes under investigation, the remixes are not RRT's most significant contribution to the discipline. Instead, RRT's most important contribution is the framework that serves to amplify the connections among people, texts, places, events, and disciplines. Whereas the remix uses sampling and narrative juxtaposition to provide interpretations of local literacy scenes that reach beyond the local, the DSA draws attention to the connections themselves.

### IV. DELIVERING THE MODEL, The Website

The website delivers RRT to potential users, providing (1) an introduction to the project and goals, (2) demonstrations of the tool, (3) implications for researchers, teachers, remix artists, and developers, and (4) products resulting from this project.



Figure 4: RRT website (<http://faculty.tamuc.edu/rrt>)

In designing the RRT website, our intention is to demonstrate RRT’s potential as simply and clearly as possible. Given the complexity of the tool itself and the data represented in this demonstration, we had to develop multiple revisions of the site’s design before a clear and concise interface began to emerge. We believe we have achieved this goal with the present design. The website includes the following pages: Home, About, Remix, Permissions, Prototype, Local-Global, Products, Contact

Page	Purpose
Home	To introduce the project’s overall goals; to lead to featured demonstrations
About	To provide additional information about RRT and the interdisciplinary project team responsible for this demonstration
Remix	To define “remix” and articulate features of this genre as they serve our overall goals; offer complete description of and lead users to <i>A Clear Channel</i> (featured remix); briefly introduce “permissions” and the Data-Source Annotation framework and lead users to both
Permissions	To provide definitions, explanations, and key resources regarding Creative Rights, especially with respect to Fair Use, Public Domain, and Creative Commons
Prototype	To introduce the Data Source Annotation framework, articulate its purpose, define each of the eight fields, and provide two demonstrations of prototype
Local-Global	To provide relevant information about the local literacy scenes and student activists featured in the remix, as well the theoretical framework that emphasizes local-global connections



Products	To provide complete citation information and links to the White Paper, RRT “Toolkit” (see Appendix 8), relevant oral histories and archival materials resulting from this project, and a number of scholarly publications and presentations
Contact	Contact information for PI

The other pages of the RRT website are rather straightforward; however, the “**Prototype**” page may require further explanation. Its purpose is to illustrate the Data Source Annotation framework, leading users to two different demonstrations. The first demonstration features a one-minute trailer for *A Clear Channel*, populating all eight fields of the DSA framework. The second demonstration features the full version of *A Clear Channel*, populating all eight fields of the DSA framework through the first section and the audio-, video-, and image- source fields (with permissions) for the entire remix.

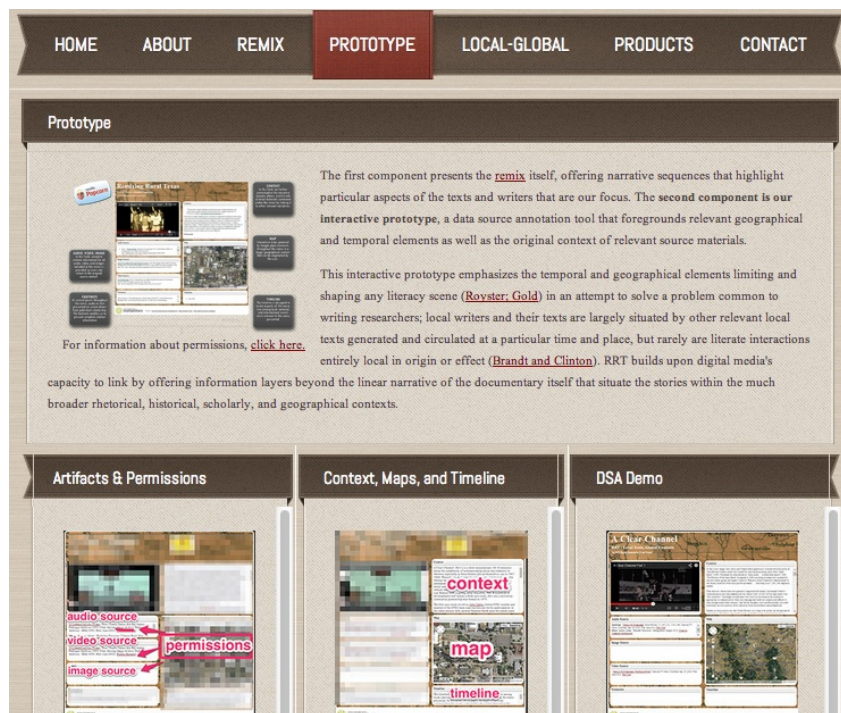


Figure 5: "Prototype" (<http://faculty.tamuc.edu/rrt/prototype.html>)

The Prototype page (see Figure 5) includes a brief description of the Data Source Annotation framework alongside a screenshot (upper left) with clear labels and brief explanations for all eight fields. For the “Context” field, for example, the label offers the following information: “In this field, we further contextualize the narrative (people, places, events) and archival materials contained within the remix by linking it to other relevant narratives.” This image of the framework (upper left) is a Lightbox, which users can select to trigger a much larger version that makes the content far more visible.

The three columns in the lower portion of the Prototype page offer additional information about the artifacts themselves (citations provided for all audio-, video-, and image- source materials) and permissions for each use. From this column, users are lead to either the Permissions page or one of the two demonstrations featured. The second column provides additional information about the other three fields represented (Context, Maps, and Timeline), and the final column leads users to the demonstrations.

**Demonstration #1:** The DSA demonstrated in the trailer (1:03 minutes) offers extensive commentary regarding what each of the designated fields is designed to do for users. We approach this as a "meta" version of the DSA framework. Further, the annotations that are associated with the trailer are deliberately chosen in order to offer meta-commentary on how each field works to support the viewer’s understanding of the narrative presented in the remix (see Figure 6). A clip from a Malcolm X speech appearing thirty seconds into the remix, for example, triggers not

HD5139811



Figure 6: Demonstration 1, DSA Framework (http://faculty.tamuc.edu/rrt/prototype/ACCremixPart1-trailer.html)

only citation and permissions for the source materials and a map of Harlem, where he delivered this speech, but the “Context” field populates with information about Malcolm X’s direct influence on John Carlos, who also lived in Harlem at the time and saw him speak at a local mosque on multiple occasions.

**Demonstration #2:** The second demonstration frames the complete documentary (18:06 minutes) to illustrate the ways researchers might actually use RRT to communicate additional information layers. The first section (00:00-2:14) populates all eight fields with information most relevant to the local literacy scenes featured. Audio-, video-, and image- fields are populated throughout the video, including all associated permissions.

In the example below (.23 seconds), the video source reveals the following:

“Crisis in Levittown. Prod. Lee Bobker and Lester Becker. Dynamic Films, 1957. Film. Academic Film Archive of North America. Moving Image Archive, Aug. 1957. Web. April 2012. [Public Domain].”

A few seconds later, the audio source will populate with the same information, as the map turns from Texas to “Levittown, Pennsylvania,” and the “Context” field describes the “Crisis in Levittown” in 1957, when an African American family moved into this all-white community and the neighborhood erupted in violence. However, at the point in the remix featured in Figure 7, no one is speaking. The purpose at this point in the narrative is to situate a local story about desegregation within the broader context of the civil rights movement. At .23 seconds, the remix triggers a satellite view of this rural university in Texas in the “Map” field. The “Context” field offers background information on ETSU’s first African American student, Velma Waters, who had attempted to enroll at the university multiple times before this campus was forced to desegregate in June 1964. The image source is blank at this particular moment because there is no static image appearing on screen at this point in the remix.



Figure 7: Demonstration 2, DSA Framework (http://faculty.tamuc.edu/rrt/prototype/ACCremixPart1.html)

**V. ACTIVITIES AND ACCOMPLISHMENTS**

Progress on RRT far exceeded expectations. Within our 18-month grant period, the five distinct periods of our planned workflow—Asset Collection, Video Production, Data Source Annotation, Interface Production, and Interface Testing/Revisions--aligned closely with our *actual* workflow. The following chart echoes the workflow proposed in the narrative for our grant application, indicating the impact resulting from these activities.

Phase	Status	Results
1. Asset Collection	complete	Almost 1,000 minutes of oral history interviews and related footage and 14 linear feet of archival materials on African American experiences and race relations in rural Texas
2. Video Production	complete	Three video documentaries, two trailers
3. DSA Interface Production	complete	Interface for RRT included in demonstration at RRT website
4. Interface Testing/Revisions	complete	All revisions complete, process document available for users at the “Products” page of the RRT website

The following section offers additional details that compare the activities accomplished during each phase of the grant period with what we proposed in the grant application.

**Asset Collection**

*Planned Activities*

“During Asset Collection, project archivists will continue their work with Carter to identify relevant media for each of the four remixes identified earlier. As such research inevitably leads to additional, informal archival materials and oral histories, the Asset Collection phase may lead to obtaining permissions for and otherwise processing additional archival materials into the Northeast Texas Digital Collections. [ . . . ] Library staff at Gee Library and Commerce Public Library will lead efforts to locate and appropriately tag relevant primary source materials for videos included in prototype, including overseeing relevant protocols for obtaining permissions for any new archival materials collected in process” (“Narrative,” NEH Application).

*Accomplishments*



Image: Shannon Carter, PI for RRT (left), and Andrea Weddle, Director of Special Collections (right), speaking with Ivory Moore (center) in his home in Commerce, Texas, on first day of formally acquiring his papers. Photo: Kelly Dent

We located a range of artifacts most relevant to the videos produced for RRT: photographs, documents, oral history interviews, promotional materials. Many of these artifacts were available in our university archives. Many were not. Thus, our Asset Collection phase included extensive oral history interviews with dozens of local activists and former students, many of whom donated both their oral histories and significant artifacts from their personal archives to the university’s African American Collection.

The most significant contribution in this respect is the Ivory Moore Collection. As Director of Minority Affairs from 1972-1984, Moore was ETSU’s first African American administrator. He was also the first minority to be elected to the Commerce City Council, and, later, mayor. He brought millions of dollars of grants into the community to support long-overdue improvements in Norris, the historically segregated neighborhood in town, and created significant opportunities for

poor and minority students by creating programs like TRIO Services and Outward Bound. Without our work through RRT, however, Mr. Moore’s collection may have been lost. Unfortunately, he suffered a stroke within two months of our beginning this acquisition, which required him to move from his home to assisted living facility in the area.

Also acquired in the process of developing RRT are oral history interviews with dozens of local activists and former students including John Carlos and Joe Tave, the individuals featured in our remix *A Clear Channel*. Tave donated a

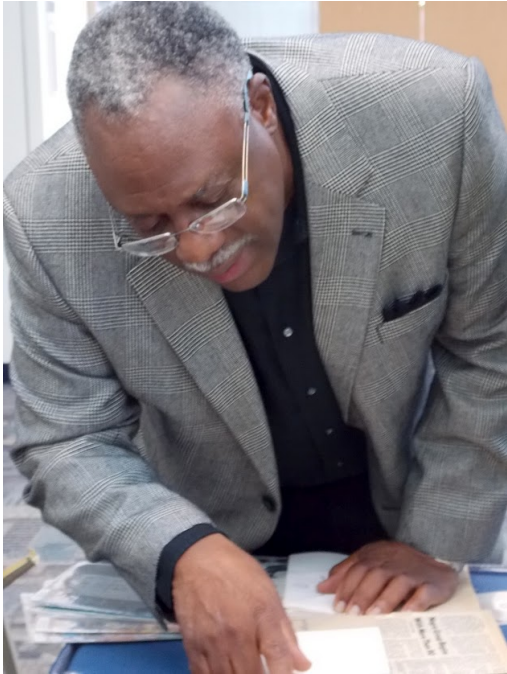


HD5139811

number of important artifacts from his personal collection, including a scrapbook he created while a student at ETSU from 1966-1969 that included several pages on his work with the Afro-American Student Society of East Texas (ASSET), the group featured in our remix *A Clear Channel*.



**Image:** Joe Tave in 1968 (above and below, right) and August 2012 (below, left). In above image from the campus newspaper, Tave is marching with students across the ETSU campus the day after MLK’s assassination, a demonstration he helped organize the night before while establishing the Afro American Student Society of East Texas (ASSET). Image below (right) is from the university’s photojournalism magazine the *ET Special* from an article describing Tave’s work with ASSET and significant accomplishments for racial justice on campus. In image on left, Tave returns to the same campus decades later for the premier screening of *A Clear Channel* in August 2012. In this image, Tave discusses his scrapbook and archival materials from his personal collection featuring his experiences at ETSU in 1966-1969, which he donated to the university archives and we placed on exhibit during this premier screening. Commerce, Texas. Photo: Sunchai Hamcumpai





HD5139811

Among ASSET's many accomplishments is the successful campaign for the first African American Homecoming Queen at ETSU. Glenda McKissic Baylor won that honor in 1969. In addition to donating two oral history interviews about her experiences in rural Texas, and, later, Los Angeles, then Dallas, Baylor also donated her scrapbook, which chronicles her experiences as a member of the ASSET (who approached her to run and sponsored her campaign for homecoming queen) and the establishment of ETSU's first African American sorority, for which she was a founding member.



**Image:** Glenda McKissic Baylor, in October 1969 with Homecoming Court at the ETSU Stadium (left) and in the wooded area behind president's house (right). Both images appeared in the 1970 ETSU yearbook (*Locust*). Baylor (upper left) in August 2012 with classmates in the university archives following the screening of *A Clear Channel*. In this image, Baylor is thumbing through the issues of the *East Texan* (campus newspaper) from fall 1969.

## Video Production

### *Planned Activities*

“The Video Production phase will begin very early in the process. With her graduate students (both MA and PhD), Carter will lead the Video Production phase—creating four, 5-10 minute videos remixed from archival footage that build on projects already in process, research already completed, and her previous, successful experiences with video production for scholarly publication” (Narrative, NEH Application).

### *Accomplishments*

In the end, we found it impossible to adhere to the 5-10 minute limit we proposed for each video documentary. Important, complex stories like these require far more time to unfold. Instead of the four, 5-10 minute videos we originally proposed, we ended up producing three documentaries and two one-minute trailers. Two of the three documentaries (*A Clear Channel* and *Still Searching*) are more than fifteen minutes long. The third (*Before Mexico City*) is nine minutes in length. In the process of creating these three documentaries, we also developed rough cuts and storyboards for three others. All are considerably more complex and compelling than we anticipated. We have approached granting agencies and other funding sources to support the development of these projects. The following chart outlines the remixes emerging from RRT during the grant period.

Remix	Duration	Status	Location/time	Synopsis	Availability
<i>A Clear Channel, Part I</i>	18:06	complete	Commerce, TX 1964-1973	Student activism for racial justice at ETSU (John Carlos, OPHR, Joe Tave, ASSET)	RRT YouTube Channel RRT website (with or without Data Source Annotations framework)
<i>John Carlos: Before Mexico City</i>	9:00	complete	Commerce, TX Harlem, NY 1967-1968	Contextualizes the Silent Protest in 1968 by describing what helped lead to this historic moment. In other words, what happened <i>before</i> Mexico City? <sup>17</sup>	RRT YouTube Channel ( <a href="http://tinyurl.com/n6vcbwbd">http://tinyurl.com/n6vcbwbd</a> )  RRT website
<i>Still Searching</i>	16:12	Roughcut complete	Commerce, TX 1889-2012	A history of race relations at the second public college in Texas to desegregate (ETSU in 1964), told from the	Interested individuals may contact PI for access. Visit “Contact” page at RRT website.

<sup>17</sup> John Carlos is best known for his part in the Silent Protest alongside fellow medalist Tommie Smith at the Mexico City Olympics in 1968. This video contextualizes that global rhetorical event by describing what helped lead to this historic moment. In other words, what happened BEFORE Mexico City? Using archival materials, the video helps explain what the protest was designed to do and how it was interpreted, how he got involved with the Olympic Project for Human Rights, calls for the boycott, the conditions of racism that his actions responded to, his childhood in Harlem, his experiences as a young college student on a recently desegregated campus in Texas, and how he learned to use his athletic talents to promote social justice.

Video originally created to serve a Shannon Carter's introduction for John Carlos's Featured Session at CCCC 2013 entitled "The Silent Protest: Open Hands, Closed Fists, and Composition's Political Turn," which Carter helped bring to her field's flagship conference based on her extensive work with Carlos and other activists with links to her university (see session description at <http://www.ncte.org/cccc/conv/speakers#Carlos>). To listen to Carlos's presentation at this event, check out Episode 8 of This Rhetorical Life (<http://thisrhetoricallife.syr.edu/episode-8-a-silent-protest-with-john-carlos/>).

Credits: Created by Shannon Carter, with much help from research team especially Adam Sparks (video editing). Video builds directly from earlier work by Jennifer Jones, Kelly Dent, and Sunchai Hamcumpai. For a list of artifacts included in the remix itself, as well as scholarship referenced, check out "Before Mexico: Credits and Creative Rights" at <http://raceinthedh.wordpress.com>).

HD5139811

				perspective of an African American student in 2012. <sup>18</sup>	
<i>A Clear Channel, Part I (trailer)</i>	1:03	complete	As above	As above	RRT YouTube Channel RRT website (with or without Data Source Annotations framework)
<i>Still Searching (trailer)</i>	1:11	complete	As above	As above	RRT YouTube Channel RRT blog (with or without DSA framework)
<i>A Clear Channel, Part II</i>	15:00	Story-board complete	Commerce, TX 1973-1975	Student activism at ETSU in on behalf of Norris, the historically segregated neighborhood in town. <sup>19</sup>	Interested individuals may contact PI for access. Visit "Contact" page at RRT website.
<i>Bill of Sale</i>		Story-board complete	Neylandville, TX  1850-1965	Desegregation of a rural high school that served the region's African American citizens for much of the 20 <sup>th</sup> century	Interested individuals may contact PI for access. Visit "Contact" page at RRT website.
<i>Signs of Change</i>	30:00	Story-board in development	Greenville, TX 1921-1968 2008-present	History of a controversial sign (Welcome to Greenville: Blackest Land, Whitest People), that hung downtown throughout much of the 20 <sup>th</sup> century	Interested individuals may contact PI for access. Visit "Contact" page at RRT website.

### Data Source Annotation Interface Production

#### Planned Activities

"IT staff will lead efforts to develop and support and then train project team in the use of data source annotation tool developed for prototype, building from open source options like Popcornjs (<http://popcornjs.org/>)" ("Narrative," NEH application).

#### Accomplishments

The interface is complete, including extensive revisions required throughout the development process. For example, we originally assumed a separate field for "permissions" would be required. However, this proved inappropriate for

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<sup>18</sup> *Synopsis:* Remixed almost entirely from existing scholarly and primary source materials, this video builds upon a first-person account of archival research from the perspective of Jamar Mosley, an African American student athlete struggling to find images of other student athletes in the historic photos of this campus. His assignment was a remix of existing artifacts designed to tell a meaningful, purposeful, personally relevant, locally significant story (see assignment description at "Resources"). The story Mosley told for this assignment in an undergraduate writing course taught by Carter (PI) articulates through images and text the "absent presence" of race Catherine Prendergast has identified common in most any composition classroom. Mosley's original remix ("I Searched for Myself") inspired the current one ("Still Searching"). The latter version was created for this larger digital humanities project about desegregation in region. "Still Searching" expands Mosley's narrative through a wide range of scholarly and primary source materials to help explain why he was unable to find representations of African American athletes in the local history collections earlier than 1964, the year desegregation reached this campus--and why that absent presence still matters. A rough-cut of the 16-minute long video is available upon request, revisions are currently under construction and will be available to the public shortly. Until then, please see the trailer either with or without annotations.

*Credits:* Writers, Shannon Carter, with Jennifer Jones and Kelly Dent; Video Editor, Adam Sparks and Christina Clay; Production Assistance, Sunchai Hamcumpai; Narrator, Noah Nelson. Also features Ivory Moore, McArthur Evans, Larry Matthis, Allen Hallmark, Opal Pannell, Billy Reed, Joe Tave, and other area African American citizens and students.

<sup>19</sup> For a complete synopsis, see Appendix 2, "A Clear Channel"



HD5139811

our purposes since each second of the remix usually includes at least two different layers of source materials. When citations for audio and video sources appear on screen at the same time, for example, it becomes difficult for users to determine which of the source materials belongs to the permissions identified in the separate permissions field. Thus, we reworked the layout to remove the separate permissions field and instead include the permissions claimed for each use at the end of every citation in the video-, audio-, and image-source fields.

IT staff trained the RRT Research Team (graduate research assistants for the Converging Literacies Center (CLiC)), and we developed, input, and copyedited annotations for two video documentaries (*Still Searching* and *ACC*) and two trailers: with eight fields and thousands of words in total. The “Context” field for the first two seconds of our remix *ACC*, for example, is nearly 700 words long (see Figure x).

**A Clear Channel**  
RRT : Local Texts, Global Contexts  
An NEH Digital Humanities Grant Project

**Context**  
We begin with this quote from *Stride Toward Freedom* (1958), Martin Luther King, Jr.'s memoir about race relations before, during, and after the Montgomery Bus Boycott, to offer as a baseline for our analysis the optimism of what King would later describe as just "one phase in the civil rights revolution" (King, 3). According to the line of argument evident in this quote, segregation itself was what kept citizens from communicating, and that lack of communication led to the hate and fear that defines racism. By extension, it seems not unreasonable to assume that once desegregation removed that legal line separating the races, the resulting communication should have been able to push racism into America's distant past.  
Of course this didn't happen. In fact not even King himself believed desegregation would "cure" racism in America. Again, civil rights

**Audio Source**  
Music: DoKashiteru. "Yiourgh." ccMixer: Creative Commons, Jun. 23, 2009. Web. Dec. 2012. [Creative Commons Attribution].

**Image Source**

**Video Source**

**Map**  
Map Satellite

**Footnotes**  
King, Jr., Martin Luther. *Stride toward Freedom: The Montgomery Story*. New York: Harper, 1958. Print.

**Timeline**  
• 1958



**Image** (left to right): Shiva Kajipuram and David Moseley, working with CLiC GAR Sunchai Hamcumpai, who is inputting annotations for the “Maps” field of *A Clear Channel*. October 2012. Commerce, Texas. Photo: Kelly Dent

### RRT “Toolkit”

As noted, we created annotations for *A Clear Channel* and *Still Searching* and their trailers. To simplify the RRT demonstration featured at our website, we included only annotations for *A Clear Channel* and its one-minute trailer. The process used to create, input, copyedit, and publish the annotations for a completed remix required many months of rigorous research and writing by our interdisciplinary research team in deep collaboration with the university’s archivists and technology specialists. It also required multiple tools, from the storyboard we created to develop the annotations (MS Word document) to the Adobe Dreamweaver interface through which we input, copyedited, and published our annotations.

At the “Products” page of the RRT website, users interested in creating their own Data Source Annotations will find a complete toolkit, including all source code and a process document with extended instructions for how to input and publish annotations for an existing remix.<sup>20</sup> The abbreviated version includes the following steps:

- Step 1: Download source code provided with the RRT Toolkit.
- Step 2: At YouTube, copy url for selected remix
- Step 3: Open Dreamweaver (with RRT source code). Paste url in the source code for this item
- Step 4: In Dreamweaver, begin copying and pasting completed annotations for audio source materials. Publish and test each citation to ensure accuracy of formatting and timing before moving onto the next citation. Repeat the process until citations for all audio source materials are complete.
- Step 5: Repeat the above process for all image source materials, then video source materials, context, maps, timeline, and footnotes.

<sup>20</sup> The process document is also available in “Appendix 8: Toolkit” of this White Paper.

HD5139811

The DSA process is long and, at times, rather tedious. For the current phase, RRT demonstrates the tool's potential. Our hope is that others will find value in the tool we have developed and adapt or otherwise expand upon it themselves. In future phases, we hope to offer users an interface that invites greater participation in developing new annotations. In the meantime, our website includes a complete toolkit which tech-savvy users should find useful.

Users interested in developing their own annotations may also be interested in the free, open source Popcorn Maker (featured below), developed by Mozilla Labs and beta tested throughout the majority of our grant period. The interface is extremely user-friendly, and we had hoped to make our RRT demonstration work with some variation of Mozilla's Popcorn Maker. Unfortunately, the DSA framework we developed for RRT and determined to be optimal for our purposes could not be easily replicated via Popcorn Maker. We will continue to explore this option, however, and feel certain future iterations of Popcorn Maker and other Mozilla tools will serve future iterations of RRT quite well.

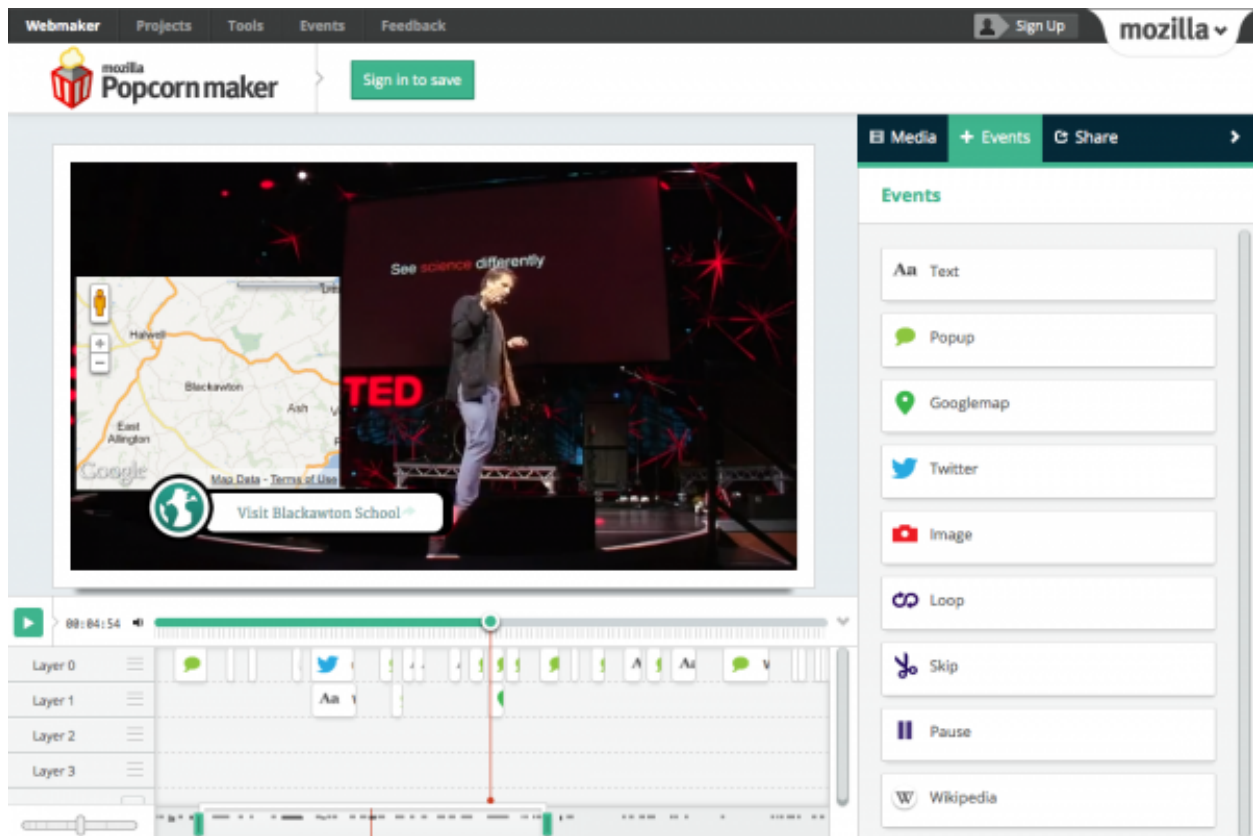


Figure 8: Mozilla Popcorn Maker

## Interface Testing and Revisions

### *Planned Activities*

“Before the end of the grant period, the project team will survey the responses of a team of potential users (graduate students, undergraduate students, and faculty) who will serve a focus group for the prototype” (“Narrative,” NEH Application).

### *Accomplishments*

The complexity of the RRT project led to multiple, extensive revisions to the prototype and the content included in the demonstration. We based many of our choices on informal feedback from graduate students, undergraduate students, faculty, and community members. However, feedback from our Focus Groups offered the most valuable information.

## VI. IMPACT AND CONTINUATION OF PROJECT

### Audience and Evaluation

Our Focus Group met together three times. The first two meetings were held on our campus in conjunction with the first public screenings and technology demonstrations for *Still Searching* (on April 12, 2012) and *A Clear Channel* (on August 9, 2012). For both, our Focus Group included the individuals involved in the production of the video (interviewees, narrators, etc.) and invited community members, students, faculty, and administrators. The crowd for each filled the venue to capacity and responded with much enthusiasm, leading to additional relevant information demonstrating the value of RRT to attract additional, relevant information, archival materials, and oral histories.

For the third meeting (November 13, 2012), our focus group was comprised mainly of graduate students, undergraduate students, and faculty in disciplines across the humanities. Individuals involved attended a screening on our campus of *A Clear Channel* and a technology demonstration of RRT at our campus's interdisciplinary conference on Globalization and the Humanities. Feedback during this session emphasized classroom applications for RRT. Feedback on the documentary was enthusiastic, and many expressed a great deal of excitement about the DSA framework. However, many also described the information triggered by the remix in the DSA framework as "busy" and "potentially overwhelming for students." Most expressed much appreciation for the information provided by the data source annotations but worried about the student's ability to "take it all in."

We were similarly concerned about the sheer volume of information presented through the DSA framework and experimented with a number of different options in an attempt to alleviate some of challenges. Ultimately, however, we were unable to find an effective solution given the time and infrastructure available for this phase of the project.

Through Focus Groups and more informal meetings, RRT has been evaluated extensively by members of the **Target Audience**: (1) scholars in rhetoric and composition who are increasingly interested in rhetorical agency among historically marginalized groups and within everyday, local contexts, (2) college students (undergraduate and graduate) learning to conduct archival research and compose with new media, and (3) community members likewise invested in these local stories with national and even global implications.

Throughout the grant period, we have presented RRT to more than 900 people at seven national and nine local or regional conferences. As of May 15, 2013, RRT's YouTube channel had received 733 views from around the world. We presented RRT to archivists, academic historians, public historians, oral historians, and others at conferences ranging from the East Texas Historical Association (Galveston, Texas, February 2013) to *Imagining America: Artists and Scholars in Public Life* (New York City, October 2012). We presented RRT to community members during Black History Month celebrations at public libraries and similar venues across the area, as well as numerous campus presentations like those followed by our Focus Group meetings as described above.

The broadest, most extensive and rigorous exposure RRT has received, however, is among other rhetoric and composition scholars and teachers at national conferences like the Conference on College Composition and Communication (Las Vegas, NV, March 2013) and the Thomas R. Watson Conference on Rhetoric and Composition (Louisville, KY, October 2012).

RRT has received a great deal of attention in our local community and across the discipline. Recently, in a lead article for our field's flagship journal (*CCC*), David Gold celebrated Carter's work in this area as an important example of "ways we might turn to history to examine and enrich our local contexts." Her work, Gold argues, is at once "ground[ed] in a rich understanding of the historical mission of [my] institution" and richly attentive to the many complications of segregation's legacy. Accordingly, "Carter mines these tropes with her students, sharing with them both the history of the college and the activist efforts of local black community organizations as well as encouraging them to reflect on their own literacy practices through ethnographic and archival examinations of local literacies" (14). Such work has filled our archives with oral history interviews, led to multiple public programs celebrating people and stories largely forgotten, and yielded multiple digital and scholarly projects of interest to our campus and local communities and scholars with no ties to this area. It has also led to invited publications for leading venues like *College English* (September 2013) and the University of Chicago Press (under contract).

While the responses to RRT have been overwhelmingly positive, two issues continue to challenge us. Many researchers and teachers in our field and beyond are eager to develop their own data source annotations to

HD5139811

accompany a targeted remix. For them, we have provided a complete “RRT Toolkit” (see Appendix 8 and the Products page at the RRT website). However, as we’ve explained, the Process document offered and code made available requires users to have some experience with HTML and, ideally, Adobe Dreamweaver. We would much prefer an interface like the one Mozilla Popcorn Maker provides (see Figure 8). Future phases of this project will explore the potential to combine the desired information layers and DSA framework with the Open Source tools Mozilla Popcorn or others provide.

The other issue concerns the presentation of the data source annotations themselves as triggered upon video playback. While the responses to the remix portions of RRT have been overwhelmingly positive, audiences continue to find the DSA framework to be rather overwhelming. We experimented with a variety of different options for displaying the information provided by the annotations but were ultimately unable to settle upon a viable solution at this first phase of the project.

Even as the above issues remain unresolved, RRT has far exceeded expectations in terms of impact, including scholarly articles, chapters, and publications in the field’s top venues.

### Continuation of Project

In collaboration with Deborah Mutnick (see “Project Team” in Appendix A), Carter has begun developing an NEH Digital Humanities Implementation grant for to further expand RRT. Our working title for this next phase is Zeitlupe. Zeitlupe (“slow motion”)—literally time (zeit) magnifying glass (lupe)—is a visualization tool designed to illustrate a literacy scene’s capacity to connect over space and time. Informed by a logic of time-as-space rather than time-as motion, the proposed project will, like RRT, draw attention to the dynamic interplay through which texts, objects, people, and spaces create meaning. Zeitlupe’s goal will be the implementation of the data-source annotation tool developed in Start Up Phase across multiple contexts for various audiences. Our goals for Zeitlupe also include the implementation of the products from the Start Up Phase of Deborah Mutnick’s current *The Pathways to Freedom Digital Narrative Project*, which received an NEH ODH Start Up grant July 2012 to support: “The planning and alpha-level prototyping of a web and mobile-based resource that would facilitate public access to digital content on the African-American Civil Rights Movement created by collaborative, interdisciplinary teams of undergraduate students” (HD-51531).

**Project Team:** Interdisciplinary, including archivists or museum professionals, humanities specialists, technology specialists, and community organizers.

### Target audiences:

- university archivists interested in capturing local histories of underrepresented populations
- public historians, museum professionals
- community organizers, research participants, community members

The phases involved might include the following:

**Phase 1:** Develop infrastructure for implementation, including working with Project Team to apply DSA tool to an existing project they wish to feature for selected stakeholders (see Year 2).

**Phase 2:** Develop demonstration for each target audience, which include four or more of the following (Year 2)

- \*librarians
- \*archivists
- \*community members
- \*community literacy scholars
- \*Undergraduate researchers
- \*graduate students
- \*Public historians and/or museum professionals



HD5139811

**Phase 3:** Focus groups with select target audiences. Based on results, develop online product to facilitate further implementation among new users (Year 3)

Community  
Students  
Archivists

On more local levels, we are current working with university administrators to for funding to expand the 16-minute remix *Still Searching* and relevant oral history interviews into a documentary to commemorate Texas A&M-Commerce's fiftieth year as a desegregated campus, as well as a podcast series to celebrate the university's 125<sup>th</sup> anniversary (established in 1889). Both events occur in 2014.

- “Writing Democracy in East Texas”: a monthly podcast series about area writers and the role their texts have played in American life as played out at local levels, drawing from the extensive research we have undertaken on these topics over the past few years. The first season cover the years leading up to desegregation, with episodes beginning in January 2014 and running through the June 2014, exactly fifty years after James G. Gee announced desegregation. The second season features notable stories about what happened next and would run throughout the remainder of this important year in our university's history.
- *Still Searching*: a documentary about desegregation at East Texas State University, one of the last two public colleges in Texas to desegregate (in 1964).

Clearly, RRT has been a successful project with great potential for related work. We are eager to take the next steps.

## VI. GRANT PRODUCTS

### Website

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Remixing Rural Texas: Local Texts, Global Contexts

url: <<http://faculty.tamuc.edu/rrt/>>

### Documentaries

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Carter, Shannon. "A Clear Channel." Remixing Rural Texas: Local Texts, Global Contexts. Converging Literacies Center (CLiC). Video. Aug. 2012. Web. 2 Aug. 2012. [18 min.]

url: <<http://www.youtube.com/remixingruraltexas>> and <<http://faculty.tamuc.edu/rrt/remix.html>>

Carter, Shannon. "John Carlos: Before Mexico City." Remixing Rural Texas: Local Texts, Global Contexts. Converging Literacies Center (CLiC). Video. Mar. 2013. Web. 3 May 2013. [10 min.]

url: <<http://www.youtube.com/remixingruraltexas>> and <<http://faculty.tamuc.edu/rrt/localglobal.html>>

### Data Source Annotations

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for *A Clear Channel* (complete version)

url: <<http://faculty.tamuc.edu/rrt/prototype/ACCremixPart1.html>>

for *A Clear Channel*, trailer (one minute)

url: <<http://faculty.tamuc.edu/rrt/prototype/ACCremixPart1-trailer.html>>

### RRT "Toolkit"

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Process Document

url: <<http://faculty.tamuc.edu/rrt/products.html>>  
Appendix A, "Toolkit" (RRT White Paper)

Download the code: Modified Code and Design Files for RRT

url: <<http://faculty.tamuc.edu/rrt/products.html>>

Build Your Own Demo from Scratch using Popcorn.js framework

url: <<http://popcornjs.org/>>

### Social Media

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RRT Wordpress blog: Race in the Digital Humanities

url: <<http://www.wordpress.com/raceinthedh/>>

RRT YouTube Channel

url: <<http://www.youtube.com/remixingruraltexas>>

RRT on Twitter

url: <<https://twitter.com/CLiCTex>>

RRT on Facebook

url: <<http://tinyurl.com/l2qvat9/>>

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HD5139811

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## APPENDIX 1: PROJECT TEAM

The RRT project development has been deeply interdisciplinary throughout, bringing together a project team consisting of the James G. Gee Library Special Collections, and the Faculty Center for Teaching with Technology and coordinated by the Converging Literacies Center (CLiC), an interdisciplinary research center for the study and support of writing and writers.

The Principal Investigator Shannon Carter, Associate Professor of English at Texas A&M-Commerce and Director of CLiC, the research center that led this digital humanities project. Andrea Weddle is the Director of Special Collections oversaw relevant archival efforts. Interim Coordinator of Multimedia Technology Michael Lewandowski and, later, David Moseley (Coordinator of Multimedia Technology) oversaw the technical aspects of project, including development of interactive, data source annotation tool and training on use of same. Lewandowski and Moseley also provided important support regarding the aesthetic and rhetorical dimensions of resulting multimedia production.

### Converging Literacies Center (CLiC)

Especially important to the current project was the establishment in 2007 of the A&M-Commerce Converging Literacies Center (CLiC), a research center designed to promote a better understanding of how texts and related literacy practices may develop, sustain, or even erode civic engagement across local publics, especially among historically underrepresented groups.



**Mission Statement:** The Converging Literacies Center (CLiC) promotes a better understanding of how texts and related literacy practices may develop, sustain, or even erode civic engagement across local publics, especially among historically underrepresented groups. CLiC supports historical, theoretical, and empirical research on rhetoric and writing as manifested in everyday local contexts and over time. Projects emerging from and informing CLiC often engage new media as both object of inquiry and the form through which these findings are communicated. CLiC develops educational and outreach initiatives designed to address relevant civic issues.

**Shannon Carter**, an Associate Professor of English and Director of the Converging Literacies Center (CLiC), teaches, writes about, and creates digital media for civic engagement. Increasingly, she works at the intersections of rhetorical historiography and the digital humanities, especially as technology enables her to ask new questions about activist rhetoric and co-create knowledge with a variety of community members. She serves as PI on Remixing Rural Texas, which received an NEH Office of Digital Humanities Start Up Grant and of which *A Clear Channel* is a part. With Deborah Mutnick (Long Island University-Brooklyn), she is co-director of the Writing Democracy Project, a national effort to "reintroduce America to Americans" that is inspired by the Federal Writers Project of the New Deal-era's WPA

Her digital and print-based work has been published in a variety of scholarly venues. Her non-fiction documentaries include *Standardized* (2007), a 10-minute literacy narrative about a 35-year old gamer, electronic musician, and hardware specialist and his struggles with the far more limiting literacies that dominated his formal education. Appearing in the competitive, peer-reviewed scholarly journal *Kairos* (2009), the project was remixed from home movies, public domain footage, and conversations with and original music from the film's subject. Additional scholarly remixes include "The Activist Writing Center" (published in *Computers and Composition Online*, Fall 2010). She is the author of *The Way Literacy Lives* (SUNY Albany, 1998), as well as essays in *College English*, *College Composition and Communication*, *Community Literacy Journal*, and *Kairos*. She is currently working on her second book, a rhetorical historiography of race and civic engagement in her rural university community during the last half of the twentieth century.

**Kelly L. Dent**, graduate student in Political Science at Texas A&M University-Commerce, studies the impact of race, religion, and gender on political behavior. Her thesis will investigate the impact of the rural black church on political mobilization, offering the local congregations most involved in the Norris Community Club as case

HD5139811

studies. She has presented her findings at regional, interdisciplinary and history conferences, including the Pathways Symposium in November 2011. As one of the research assistants for Remixing Rural Texas, Kelly has worked closely with Dr. Shannon Carter and the rest of the RRT Project Team to organize public programming and collect new archival materials and oral histories about race relations in region. She is also an active member of several student organizations that support civic engagement, including the Student Government Association. Last spring, she has helped organize the Black History Month Speaker Series, and she will help coordinate a campus and community-wide voter registration drive with a panel discussion about a historically unprecedented voter registration drive coordinated by Norris Community Club membership throughout several successful elections in the 1970s.

**Sunchai Hamcumpai** is a PhD student in English at Texas A&M University-Commerce. His research roles in Remixing Rural Texas Project involve archival research, video production, prototype data inputting, and sources citation. He enjoys working on new technologies to explore the best practices in teaching. Upon the completion of his PhD in English, he intends on returning to Thailand where he will work towards developing language education and English teacher professionals.

Currently, he is working on his dissertation, "Learning English as a Foreign Language from the Rural Texas Oral History Collection". He will use oral histories as a means to develop English language curriculum for English language students abroad. The oral history interviews are collected from the African American Collection found in the Gee Library Digital Collection and will support educators in teaching language acquisition as well as American Culture. The prototype will be developed from digital video and delivered on an electronic platform via Web 2.0 tools.

**Jennifer Jones** is a PhD student in English who holds a certificate in Film Studies from Texas A&M University-Commerce and a BFA in Art History from the University of North Texas. She is a member of Sigma Tau Delta, the International English Honor Society. Her research focuses specifically on film studies with a particular interest in auteur theory and philosophy. She is currently writing an article on the work of Terrence Malick and his recent film *Tree of Life* (2011). Her interests include twentieth-century American literature, especially by women. Most recently, she has expanded her area of research to include race, class and gender. She is currently a Research Assistant on Remixing Rural Texas where she has focused much of her time on the aesthetic choices that have been made in both the videos and has played a key role in the development of the website. She has worked to collect archival materials, oral histories, and helped to organize the Black Speaker Series. Her research for this project is based on her work in the Archives where she coordinated the cataloging of the Oral History Collection at Texas A&M University-Commerce.

**Adam Sparks** is a graduate student in History. He holds a Bachelor's degree in Radio/Television and brings his technical skills, creativity and rich historical perspective to the project.

### **Gee Library, Special Collections**

This project required extensive use of existing archives. Not only did the university archivists provide access to far more resources than we could have even considered accessing alone, but they processed the extensive archival materials we collected in the process of developing these archives. We collected dozens of oral history interviews in the year and a half we spent creating these remixes and data source annotations, and participants provided us with unprecedented access to images, documents, and other source materials vital to our understanding of African American history. In almost every case, the archival materials provided to us by local citizens for the creation of these remixes have been donated to the university library.



**Andrea Weddle** is currently the Head of Special Collections and Archives at Texas A&M University-Commerce. A Certified Archivist, Weddle received her Master of Library and Information Science degree from Louisiana State University in 2009 where she was a member of Beta Phi Mu International Library and Information Science Honor Society and Phi Alpha Theta History Honor Society. She joined the staff of TAMU-C in June 2009 as the Heirloom Project Archivist. The Heirloom Project, a joint public-university library effort to preserve local history in rural

HD5139811

repositories, is currently in its third year of LSTA funding. While working as the Heirloom Archivist, the project received numerous accolades including recognition from OCLC and the Texas State Library and Archives Commission. Weddle presented and chaired a panel discussion at the 2010 Joint Annual Meeting of the Council of State Archivists, the National Association of Government Archives and Records Administrators, and the Society of American Archivists in Washington, DC regarding the Heirloom Project model and how it can be adapted at other institutions. She regularly offers workshops at public libraries and museums across Northeast Texas regarding preserving and digitizing local history collections.

### **Faculty Center for Teaching with Technology**



The FCTT helped CLiC create a working prototype for RRT, which they continued to define in deep collaboration with our evolving needs. In the first year, Michael Lewandowski worked with graduate research assistant Prasna Verna to design the initial prototype and being entering the data source annotations for the first remix we developed. In May 2012, Prasna graduated with her MA in Computer Science and Michael moved on to take a new position at a web development firm in Dallas. At that point, we began working closely with David Moseley, who replaced Michael in this position, and Shiva, to continue refining the RRT prototype and develop a website to house the project. In December 2012, Shiva graduates with his MA in Computer Science. Like Prasna and Michael before him, Shiva has ensured the project is exactly where it needs to be before going on to greater things. We couldn't be more proud of both the project itself and the people who worked so hard to make it a reality.

**David Moseley** is the Coordinator of Multimedia Technology in the Faculty Center for Teaching with Technology at Texas A&M University-Commerce. With both a BS in English and an MS in Technology Management from Texas A&M Commerce, David can lend both his writing skills and technical expertise to the project. He has written articles for newspapers and other publications and has been developing dynamic websites since 2001.

**Michael Lewandowski** was formerly the Interim Coordinator of Multimedia Development for the department of Instructional Technology & Distance education at Texas A&M-Commerce. He has been working in web development since 2003 and is knowledgeable in a wide variety of web technologies and various types of multimedia. Michael has also worked with Drs. Carter and Dunbar-Odom on research projects in the past, including peer-reviewed works on literacy and rhetorical contexts involving multimedia (published in *Computers and Composition Online*, Fall 2010, and *Kairos: A Journal of Rhetoric, Technology and Pedagogy*, Fall 2009).

### **Consultants**

**Deborah Mutnick** is professor of English and Director of Writing at the Brooklyn campus of Long Island University, where she teaches undergraduate and graduate level courses in composition, nonfiction writing, rhetorical theory, research methods, and community-based writing. She is the author of *Writing in an Alien World: Basic Writing and the Struggle for Equality in Higher Education* (1996), recipient of the W. Ross Winterowd Award. She had published articles and chapters on basic writing, narrative, critical pedagogy, oral history, and the intersection between geography and composition studies. The unifying theme of her work is her interest in and commitment to reinvigorating and democratizing public discourses. With Shannon Carter (Texas A&M-Commerce), she is guest editor for a special issue of the *Community Literacy Journal* entitled "Writing Democracy: A Rhetoric of (T)Here," also the theme of the national March 2011 conference at Commerce she is helping Carter organize. Chief among her current interests are oral history, ethnography, and university-community partnerships that bring the resources of universities to communities and vice versa, enabling students, faculty, and community members to engage in research, creative, and critical projects in a range of social and academic contexts. Related to this work, she is completing a book of essays about place-based composition entitled *Writing, Memory, and the Politics of Place*, and has embarked on research about the relevance to 21st century America of the 1930s Federal Writers' Project created under President Franklin Delano Roosevelt's Works Progress Administration.

**Jim H. Conrad** was Director of Special Collections at Gee Library from 1976-2010, where he has worked since earning a PhD, History from Ohio State University and, later, Master of Library Science from Texas Woman's University. He is co-author of several award-winning books on Texas history directly relevant to current project, including *Freedom Colonies: Independent Black Texans in the Time of Jim Crow* (University of Texas Press 2005,



HD5139811

with Thad Sitton). For his extensive contributions to scholarship using oral history, advocacy of oral history to both academic and vocational audiences, and extensive service to organizations ranging from the East Texas Historical Association, to the Hunt County Historical Commission, and the American Cotton Museum, Conrad was awarded in 2002 the prestigious Thomas L. Charlton Lifetime Achievement Award from the Texas Oral History Association. In that 2002 Award Proclamation, Dr. James H. Conrad was described as “essentially the face and voice of the oral history moment in East Texas—and has been more than 20 years” (Texas Oral History Association, Baylor University). Indeed, that role has only continued in the years since, thus Dr. Conrad brings to this project nearly thirty years of experience as “the face and voice of the oral history moment in East Texas.” In these and many other ways, Conrad is uniquely qualified to help guide the current project. From 1976 until 2010, Dr. Conrad served as Director of Special Collections at Texas A&M-Commerce, collecting more than 1000 oral histories and other artifacts in the growing Special Collections at Gee Library and, more recently, across the Northeast Texas Digital Collections, also at Gee Library. From 2008 until his retirement, Conrad served as a Principle Investigator for a Texas State Library Association grant to preserve and digitize local genealogy and museum collections, most recently with a focus on local African American history. In these efforts, he has been working closely with Dr. Shannon Carter for the last two years to collect oral histories with local African American citizens and has presented with Carter and local African American leadership at local and national conferences.



## APPENDIX 2: A CLEAR CHANNEL (ACC)

### Documentaries

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Carter, Shannon. "A Clear Channel." *Remixing Rural Texas: Local Texts, Global Contexts. Converging Literacies Center (CLiC)*. Video. Aug. 2012. Web. 2 Aug. 2012.

**A Clear Channel: Part I** is a brief (18:16 minute) documentary about East Texas activism in 1967-1968, remixed from primary source materials (oral histories, images, video), native audio and video, and a range of scholarly and contemporary texts.

*Synopsis:* A brief documentary about the complexity of communicating about race relations in America, drawing attention to this issue as it played out in one local context (a rural university town) at a particularly complex time (after 1964, as the first African American students set foot on this campus that had been segregated since 1889) and featuring two student activists and their local efforts to enact change: John Carlos (ETSU, 1966-1967), a Harlem native best known for his part in the Silent Protest alongside fellow medalist Tommie Smith at the Mexico City Olympics in 1968, and Joe Tave (ETSU 1965-1969), a political science major from one of the area's segregated communities who helped establish a remarkably effective student advocacy group in 1968 (Afro-American Student Society of East Texas), ushering in unprecedented change across the campus and the community.

This narrative remixes collective memories of 1968 drawn from existing source materials to explore attempts by local African American student activists in a newly desegregated university to communicate about race in ways that promote social justice during one of the most turbulent years in our nation's history.

Credits: Writer, Shannon Carter; Researchers, Kelly Dent, Jennifer Jones; Video Editor, Adam Sparks; Production Assistance, Sunchai Hamcumpai and Adam Sparks; Narrator, Shannon Carter. Also features John Carlos, Joe Tave, Belford Page, and other local African American students and citizens.

**A Clear Channel: Part II** is currently in development. This 10-minute remix will focus on an activist group that builds upon the successes of ASSET, extending related benefits to residents of Norris, the historically segregated neighborhood in town (see Carter, "A Clear Channel"). The second part of this brief documentary will feature the Norris Community Club (NCC), a partnership established in 1973 between university students and local African American citizens to represent Norris, the historically segregated neighborhood in a rural university town. Focuses on NCC's key accomplishments and challenges, especially with respect to Ivory Moore's role as a founding member and liaison to both the city and the university. Narrative unfolds through primary source materials (oral histories, images, video), native audio and video, and a range of scholarly and contemporary texts.

Credits: Writers, Shannon Carter, with Jennifer Jones and Kelly Dent; Video Editor, Adam Sparks; Production Assistance, Sunchai Hamcumpai; Narrator, Noah Nelson. Also features Ivory Moore, McArthur Evans, Larry Matthis, Allen Hallmark, Opal Pannell, Billy Reed, Joe Tave, and other area African American citizens and students

### Publication

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Carter, Shannon. "A Clear Channel: Circulating Resistance in a Rural University Town." *Community Literacy Journal* 7.1 (September 2012): 111-33. Print.

This article offers an extended treatment of two social justice efforts in a rural university town as historical examples of civic engagement with contemporary implications for Writing Democracy and similar projects. The article begins with an analysis of local activism initiated by John Carlos in 1967 while he was still a student at our university and the year before his heroic, silent protest against racism with Tommie Smith at the 1968 Olympics in Mexico City. The author then turns to a linked effort five years later by local activist MacArthur Evans, a university student from Chicago. In 1973, Evans and other university students established the Norris Community Club (NCC) in partnership with residents of Norris, the historically segregated neighborhood, to provide what they called "a clear channel of communication" between Norris and city officials. Both were successful, albeit in very different ways. The author uses "a clear channel" as both the object of study and interpretive lens to examine these local efforts and their many implications for today.

HD5139811

**Title:** *A Clear Channel***Project:** Remixing Rural Texas: Local Texts, Global Contexts**PI:** Shannon Carter, Texas A&M-Commerce

Promotional Materials for RRT

Produced by the Converging Literacies Center (CLiC), Texas A&amp;M-Commerce

**Target audience**

Scholars and students in rhetoric, composition, and communication studies, academic/public historians, academic/public librarians, especially those interested in activist rhetoric, the long civil rights movement and, especially, the black freedom struggle.

**Media platforms / formats used**

- YouTube and Mozilla Popcorn
- Remix consisting of archival materials (university archives, Library of Congress, public domain films, news reports) and other artefacts produced for other purposes, delivered via YouTube and fed into a prototype utilizing Mozilla Popcorn to provide direct links and other relevant information concerning the original context of all source content, as well as relevant temporal and geographical details linked to timing in playback.

**Logline**

A short documentary (*A Clear Channel*) about the complexity of communicating about racism in America, drawing attention to this issue as it played out in one local context (a rural university town) at a particularly complex time (after 1964, as the first African American students set foot on this campus that had been segregated since 1889). Narrative remixes collective memories of 1968 drawn from existing source materials to explore attempts by local African American student activists in a newly desegregated university to communicate about race in ways that promote social justice.

**Story synopsis**

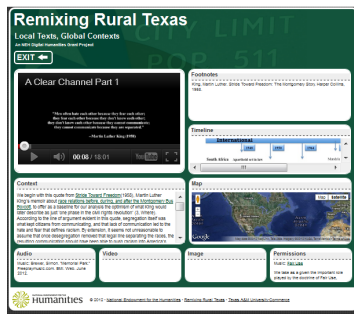
We begin with a quote from Martin Luther King’s memoir that implies racism in America can be solved through effective communication across difference, which segregation makes impossible for obvious reasons: “. . . they cannot communicate because they are separated” (King). The local context under investigation in the current remix is one of the last two public colleges in Texas to begin the process of desegregation (in 1964).

The remix itself is “a story about what happened next.” More precisely: “If, as MLK” implied, “. . . segregation led to hate based on fear resulting from the unknown perpetuated by the lack of communication forced by our physical and legal separation, how did communication change after desegregation reached this rural university town?”

That question guides the remix, drawing extensively from a range of scholarly, instructional, popular, contemporary, and current artifacts that foreground the many complexities surrounding communication in 1968—locally, nationally, around the world. Especially important to our analysis are the tensions surrounding the civil rights movement most traditionally represented in sentiments like that offered in the MLK quote that opens the remix (and which King himself challenged) and rhetoric of collective resistance that emerged, in part, as a response to the increasing frustration with civil right’s legislation’s many unfulfilled promises. Our remix takes this tension into one local context, teasing apart the critical race narratives embodied in local attempts to disrupt the racism that persists in everyday life across the nation. A core text throughout is the Charles and Ray Eames instructional film *A Communications Primer* (1953), a rich, influential film based loosely on Claude Shannon’s seminal text “A Mathematical Theory of Communication” (1948), the latter of which is widely regarded as the foundational theory for information studies. The remix uses this linear model of communication and its theory of “noise” as both a touchstone text and a point of departure. Building on Shannon Carter’s scholarly article “A Clear Channel: Circulating Resistance in a Rural University Town” (2012), among others, the current remix suggests attempts to communicate about racism in America relied on the creation of new “channels” to counter more established ones.

**Project treatment**

The project consists of two components: a short documentary, remixed almost entirely from existing archival materials, and a prototype (using a variation on the data-source annotation tool powered by Mozilla Popcorn) designed to foreground the original context of all audio, video, and image-based materials included in the remix, as



well as permissions for all artifacts, relevant geographical and temporal context contexts, and additional contextual elements. We will take each element in turn.

### REMIX (delivered through YouTube)

Described above, the remix itself offers the initial layers of this local story about communication across difference in 1968—first through sprinters what has been dubbed the “Sports Moment that Changed the World” (see Carlos and Zirin’s *The John Carlos Story*, 2011): John Carlos and Tommie Smith’s silent protest at the Mexico City Olympics that followed initial attempts to establish a global channel for this communication about equality and social justice (through the Olympic Project for Human Rights or “OPHR”). We then turn to the time one of those two sprinters spent at our rural university just two years earlier, as part of the ETSU track team from 1966-1967. In this local context, Carlos experienced de jure racism for the first time in his life (Carlos was raised in Harlem). He was here when he first learned of OPHR, from a *Track & Field News* article in 1967 that generated OPHR’s first most significant and visible and press coverage. While in this local context, Carlos began speaking to local reporters about racism he was witnessing across the region, a fact understandably met with widespread local resistance and eventually leading to Carlos leaving Commerce altogether. The final section turns to another local attempt to establish “a clear channel” for social justice, this one developed on the night of MLK’s assassination when students established a “clear channel” for communication across difference through the Afro American student Society of East Texas.

### AUDIO, VIDEO, and IMAGE (text-based, including direct links)

The remix brings together a wide range of artifacts, the vast majority of which were created for other purposes. Our variation of the data-source annotation tool provided by Mozilla Popcorn enables us to make visible the original context for all artifacts included, a use inspired by Jonathan McIntosh’s HTML5 demo of his popular *Right Wing Radio Duck* (rebelliouspixels.com), which Carter saw one month before her NEH ODH grant application materials were due (in February 2011) and quickly adapted for the humanities content and scholarly purposes she wished to design.

The contexts for which almost all of the artifacts selected were originally created and circulated significantly informs the arguments, narratives, and counternarratives largely contained in the remix itself. Our goal is to provide all the information viewers need to explore the original context from which we drew the remix’s audio, video, and images. Where possible, then, we draw from permanent collections maintained by professional archivists— university archives, the Library of Congress, and similar repositories providing free, public access. We also draw extensively from respected, growing repositories of digital content like Archive.org (especially the Prelinger Archives). The remix has also yielded a wide array of artifacts previously unavailable to the general public, including items from the personal archives of local activists and oral history interviews we Carter and other members of the research team have conducted in the course of our research. The vast majority of these items are now available in the Special Collections at Texas A&M-Commerce, thanks to the generous donations of their original owners. Where possible, we link directly to the source materials. Many artifacts utilized are publically available but not digitized, thus we provide the complete information necessary to locate the items. Each artifact communicates vital information to researchers, yet knowing where to find the item serves another purpose as well: to encourage others to remix the content themselves.

### PERMISSIONS (text-based, including direct links)

We take as a given the important role played by doctrine of Fair Use, especially as copyright law (can) encourage creativity and especially as this particular treatment and the application of popcorn to it further establishes it as appropriately “Fair Use” in compliance with all four factors of section 107 of the Copyright Law. Where possible, we draw from materials in the Public Doman or holding Creative Commons licensing options that allow the uses we require. Where possible, materials we have created for this remix hold the CC licensing option Attribution-ShareAlike and are placed in the Northeast Texas Digital Collections in the James G. Gee Library at Texas A&M-Commerce.

### MAP (interactive, Google Maps)

HD5139811

The map communicates vital geographical information via an interactive Google Maps option, one we borrowed directly from the elements Mozilla Labs have made available to Mozilla Popcorn users. For our purposes, the map enables viewers to better understand the current, often locally driven stories as they relate to other places.

**TIMELINE** (image-based, with embedded link)

Initially, we planned to develop an interactive timeline for the same reasons we incorporated the interactive Google Maps option. Many open-source options for dynamic timelines are available, of course. We have not yet been able to incorporate the timeline into our prototype, however. Instead, we created the timelines as static images with an embedded link that leads to an interactive timeline hosted elsewhere.

**FOOTNOTES** (text-based, including direct links)

Much of the narrative includes direct quotes from a range of scholarly sources, including much of Carter's own more traditional, print-based scholarship. When direct quotes occur in the narration, the footnote provides the exact reference including the page number. Also included in the "footnote" are the sources and page numbers for direct quotes appearing on the screen. For us, the "footnote" here functions in many of the same ways the "in-text citation" functions in Modern Language Association documentation format.

**CONTEXT** (text-based, including direct links)

In many ways the "context" elements function much as would the scholarly "notes" or "endnotes" in traditional, print-based scholarship. We like to think of this element as contributing most directly to the prototype as a "scholarly edition" of the remix itself, providing relevant scholarly, historical, and theoretical information viewers might find especially useful in teasing apart the various storylines embedded in the current remix and inviting deep participation of readers as they construct counternarratives and/or extend existing ones.

**Audience engagement strategy**

The project addresses issues of key concern (communication across difference) by drawing from material likely to be familiar to many, reframing the key issues by juxtaposing the familiar with the unfamiliar and, in doing so, hopefully making both the familiar strange and the strange familiar. Our desire is to inspire and facilitate new research on communication across difference among speakers and writers underrepresented in our scholarship, classrooms, public programming, creative works, and collective memories. By calling attention to one local context we hope to inspire others to do the same, perhaps further extrapolating these or related issues in Commerce, Texas, or (we hope) attending to similar issues in the viewer's own local contexts. Perhaps new remixes and data-source annotations might even remix other local contexts with the narratives emerging in this particular university town.

Such issues of audience engagement are of key concern to us in the next phases of this project. The current phase (Start Up) is primarily expository rather than participatory. We are fundamentally concerned with the potential for this prototype to encourage and enable participation among a variety of community, educators, and researchers as partners. Thus our next phase will foreground these efforts.

**What is the distribution and marketing strategy for your project?**

In addition to direct reference, use, and extended analysis in two key national publications appearing in September 2012 (bibliography below), we are already scheduled to present this project at a variety of area and national events. Below please find scholarly publications and presentations already scheduled for the upcoming year.

**Publications**

Carter, Shannon and James H. Conrad. "In Possession of Community: Towards a More Sustainable Local." *CCC* (September 2012).

Carter, Shannon. "A Clear Channel: Circulating Resistance in a Rural University Town." *CLJ* (September 2012).

Carter, Shannon and Kelly Dent. "Racing the Digital Humanities: Rhetorical Historiography and Community Engagement." *College English* (invited). September 2013.

Carter, Shannon. Keynote. Florida Writing Symposium. University of Central Florida. Orlando, FL. September 21, 2012.

Carter, Shannon, with Steve Parks (Syracuse University) and Deborah Mutnick (Long Island University-Brooklyn). *Imagining America*. New York. October 5, 2012.

Print versus Digital (ACC)

community literacy journal

Submissions

The peer-reviewed *Community Literacy Journal* seeks contributions for upcoming issues. We welcome submissions that address social, cultural, rhetorical, or institutional aspects of community literacy; we particularly welcome pieces authored in collaboration with community partners.

Manuscripts should be submitted according to the standards of the *MLA Handbook for Writers of Research Papers*, 7th ed. (New York: MLA).

Shorter and longer pieces are acceptable (8–25 manuscript pages) depending on authors' approaches. Case studies, reflective pieces, scholarly articles, etc., are all welcome.

To submit manuscripts, visit our site—communityliteracy.org—and register as an author. Send queries to Michael Moore: mmoore46@depaul.edu.

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iv

community literacy journal

Antonio Gramsci. *Selections from the Prison Notebooks*.  
Jacqueline Jones Royster. *Traces of a Stream: Literacy and Social Change Among African American Women*.  
Raymond Williams *Key Words: A Vocabulary of Culture and Society*  
Victor Villanueva. *Bootstraps: From an American Academic of Color*.

fall 2012

COMMUNITY LITERACY journal

Volume 7 Issue 1 Fall 2012

Table of Contents

Articles

Writing Democracy: Notes on a Federal Writers' Project for the 21st Century..... 1  
*Shannon Carter and Deborah Mutnick*

Rediscovering America: The FWP Legacy and Challenge..... 15  
*Ferrol Hirsch*

Informed, Passionate, and Disorderly: Uncivil Rhetoric in a New Gilded Age.....33  
*Nancy Welch*

Gambian-American College Writers Flip the Script on Aid-to-Africa Discourse..... 53  
*Elenore Long, Nyllan Eye, and John Jarvis*

Shakespeare and the Cultural Capital Tension: Advancing Literacy in Rural Arkansas.....77  
*David A. Jelliffe*

What's Writing Got to Do with It: Citizen Wisdom, Civil Rights Activism, and 21st Century Community Literacy.....89  
*Michelle Hall Kells*

A Clear Channel: Circulating Resistance in a Rural University Town.....111  
*Shannon Carter*

Book and New Media Reviews

From the Review Desk.....139  
*Jim Bowman*

Keywords: Community Publishing.....141  
*Ben Kuebrich*

v

fall 2012

A Clear Channel: Circulating Resistance in a Rural University Town

Shannon Carter

Texas A&M-Commerce

This article offers an extended treatment of two social justice efforts in a rural university town as historical examples of civic engagement with contemporary implications for Writing Democracy and similar projects. The article begins with an analysis of local activism initiated by John Carlos in 1967 while he was still a student at our university and the year before his heroic, silent protest against racism with Tommie Smith at the 1968 Olympics in Mexico City. The author then turns to a linked effort five years later by local activist MacArthur Evans, a university student from Chicago. In 1973, Evans and other university students established the Norris Community Club (NCC) in partnership with residents of Norris, the historically segregated neighborhood, to provide what they called "a clear channel of communication" between Norris and city officials. Both were successful, albeit in very different ways. The author uses "a clear channel" as both the object of study and interpretive lens to examine these local efforts and their many implications for today.

In 1973, university students and local citizens created the Norris Community Club (NCC), a university-community partnership designed to challenge racial inequities persisting long after civil rights legislation had mandated otherwise. To accomplish the desired reform, NCC provided what they called "a clear channel of communication" between the city and residents of Norris, the town's historically segregated neighborhood (Reed, Interview). That channel mobilized the community as never before, leading to significant changes like the election of a city official who "understood the needs of the people in the Norris Community and [was] willing to do something about it" (Carter et al.) and the extensive funding needed to improve neighborhood streets, sewage, and telephone services.

There is much that compels me about the Norris Community Club, a group of ordinary, local citizens—strangers, in fact—drawn together through "texts" largely local in circulation and often ephemeral in form (see Warner). What interests me most about NCC is the ordinary, everyday quality of their work, and not their extraordinary contributions. However significant—and they were significant—NCC's accomplishments in terms of sustainable community changes are far less important to the current study than the ways in which NCC enabled participation among local publics. For nearly a century, Norris residents had felt largely excluded from such conversations, leading to significant inequities not unlike those felt across America in areas housing the greatest concentration of any city's poorest citizens. And though the transformations NCC fostered locally were always partial and mainly temporary, they



## Implications

Print versus Digital (ACC)

The remix *A Clear Channel* takes its title from the scholarly article that serves as its companion piece: Shannon Carter's "A Clear Channel: Circulating Resistance in a Rural University Town" (note with full citation). Both the remix and its print-based counterpart offer an extended treatment of two social justice efforts in a rural university town as historical examples of civic engagement with contemporary implications. Both argue for a particular interpretive frame, suggesting the local literacy scenes under investigation (a) must not be limited to the local agents and objects involved and (b) are limited and shaped by patterns of noise and information flow often beyond the control of any individual actors and in excess of any individual's capacity to comprehend and negotiate.

Both feature student activism on this campus, including an analysis of local activism initiated by John Carlos in 1967 while he was still a student at our university and the year before his heroic, silent protest against racism with Tommie Smith at the 1968 Olympics in Mexico City. However, the remix and the article detail different student groups. The remix and the article begin with C and his activist effort in 1967 and 1968. Whereas the remix then turns to the establishment of ASSET in 1968, the article then turns to a linked effort five years later by local activist MacArthur Evans, a university student from Chicago. In 1973, Evans and other university students established the Norris Community Club (NCC) in partnership with residents of Norris, the historically segregated neighborhood, to provide what they called "a clear channel of communication" between Norris and city officials. Both were successful, albeit in very different ways. The author uses "a clear channel" as both the object of study and interpretive lens to examine these local efforts and their many implications for today.

Indeed, the title selected for this group and the article that serves as its companion piece came directly from the local activist group featured in this article. The title of this remix--and the scholarly article that serves as its companion piece--came directly from the local activist group featured in the second part of this documentary: the Norris Community Club. As Shannon Carter explains in "A Clear Channel,"

in 1973 university students and local citizens created the Norris Community Club (NCC), a university-community partnership designed to challenge racial inequities persisting long after civil rights legislation had mandated otherwise. To accomplish the desired reform, NCC provided what they called "a clear channel of communication" between the city and residents of Norris, the town's historically segregated neighborhood (Reed, *Oral History* 2009). That channel mobilized the community as never before, leading to significant changes like the election of a city official who "understood the needs of the people in the Norris Community and [was] willing to do something about it" (Carter et. al.) and the extensive funding needed to improve neighborhood streets, sewage, and telephone services.

There is much that compels me about the Norris Community Club, a group of ordinary, local citizens--strangers, in fact--drawn together through "texts" (both oral and written) largely local in circulation and often ephemeral in form (see Warner). What interests me

most about NCC is the ordinary, everyday quality of their work, not their extraordinary contributions. However significant (and they were significant), NCC's accomplishments in terms of sustainable community changes are far less important to the current study than the ways in which NCC enabled participation among local publics. For nearly a century, Norris residents had felt largely excluded from such conversations, leading to significant inequities not unlike those felt across America in areas housing the greatest concentration of any city's poorest citizens. And though the transformations NCC fostered locally were always partial and mainly temporary, they were nonetheless as vital as they would be in any open and free society.

My research on NCC is situated in a growing body of scholarship that has revitalized our understanding of rhetorical agency among historically underrepresented groups, including working class and labor movements (Welch; George), Mexican-American civil rights leaders (Kells), and progressive educators (Enoch). Urban and northern markers typically signify our field's in-depth investigations of university-community relations (Coogan; Parks; Goldblatt; Cushman). Yet we still know far too little about rural literacies (Hogg; Donehower, Hogg, and Schell), especially the activist rhetorics (Kates) enacted across rural spaces largely characterized by a rhetoric of sustainability (Owens; Donehower, Hogg, and Schell). We know even less about university-community partnerships in communities like mine.

My primary goal in the...essay is not to analyze the specific factors contributing to NCC's successes nor its ultimate unsustainability. Rather I hope to articulate through this and one other local, historical example the ways in which such student-initiated efforts got started and gained local momentum. In other words, how have university students gone about creating the alternative publics necessary for desired change? What role might "mundane texts" play in these efforts--i.e., the "multiple, mundane documents, interpersonal networks, historical influences, and rhetorical moves and countermoves" that Nathaniel A Rivers and Ryan P. Weber have argued are crucial elements of all public rhetoric? What implications might these earlier efforts have for more contemporary contexts? (111-12)

Similar goals drive the current remix, and for similar reasons. This theme of communication across difference combined with an exploration of the role played by mundane texts in that communication, makes extensive use of the metaphor "a clear channel" to understand how underrepresented groups like Norris (NCC 1973-1976) and the individuals and interests represented by OPHR (1967-1968) and ASSET (1968-1970) established "a clear channel" for communication about the key issues.

We return to this theme at several points throughout the remix.

In the print-based variation of this argument, Shannon "samples" a variety of archival materials and presents them together in many of the same ways we do in the remix. To make these arguments, she quotes from a number of the same archival materials "sampled" in service of the remix.

**APPENDIX 3: PRESENTATIONS FEATURING RRT (abbreviated list)****Presentations (National)**

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- Carter, Shannon, Deborah Mutnick, Jennifer Jones, and Kelly Dent. "Remixing Oral History: Toward a Federal Writers' Project 2.0." Oral History Association. Oklahoma City, Oklahoma. October 2013. Invited.
- Carlos, John. (Shannon Carter, Chair). "The Silent Protest: Open Hands, Closed Fists, and Composition's Political Turn." Conference on College Composition and Communication. Las Vegas, NV. 14 Mar. 2013. **Featured Session.**
- Carter, Shannon, John Carlos, Joe Tave, and Belford Page. "The Political Turn: Writing Democracy for the 21st Century." Conference on College Composition and Communication. Las Vegas, NV. 13 Mar. 2013. Workshop.
- Carter, Shannon, John Carlos, Joe Tave, Belford Page, Jennifer Jones, and Kelly Dent. "Racing the Local, Locating Race: Rhetorical Historiography through the Digital Humanities." Conference on College Composition and Communication. The Riviera Hotel, Las Vegas, NV. 16 Mar. 2013. Roundtable Discussion. Respondent: Adam Banks, University of Kentucky
- Carter, Shannon. "The Public Work of Composition: John Carlos, Remixed." Remixing Rural Texas: Local Texts, Global Contexts. Converging Literacies Center (CLiC). Video. March 2012. Web. Conference on College Composition and Communication. The Riviera Hotel, Las Vegas, NV. March 13 (Workshop), 14 (Featured Session), and 16 (Roundtable Discussion)
- Carter, Shannon. "Locating 'A Clear Channel': Rhetoric and Race in a Rural University Town." Thomas R. Watson Conference on Writing and Rhetoric. Louisville, Kentucky. October 2012.
- Carter, Shannon. "Why We Write: How Ordinary Citizens (Can) Change the World." Florida WPA Affiliate/Bedford St. Martins Symposium. University of Central Florida. September 21, 2012. **Keynote.**
- Carter, Shannon, Deborah Mutnick, and Steve Parks. "This We Believe: A Federal Writers Project 2.0." Imagining America: Artists and Scholars in Public Life. Manhattan, New York. October 2012.
- Carter, Shannon. "Community Literacy and the Digital Humanities." NCWAC Summit. National Consortium of Writing Across Communities. July 12-15, 2012. Sante Fe, NM.
- Carter, Shannon, Deborah Mutnick, and Tim Dawson. "Writing Democracy: A Federal Writers' Project for the 21st Century." Imagining America: Artists and Scholars in Public Life. Minneapolis, MN. September 2011.
- Carter, Shannon and Deborah Mutnick. "Writing Democracy 2012: A Federal Writers' Project for the 21st Century." CCCC. St. Louis, MO. March 2012. Paper.

**Presentations (Local/Regional)**

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- Dent, Kelly, Jennifer Jones, Sunchai Hamcumpai, Adam Sparks. "Remixing Rural Texas." Graduate Symposium. Texas A&M University-Commerce. April 2013.
- Dent, Kelly, Jennifer Jones, and Andrew Spencer. "A Closer Examination of East Texas Activism and Politics." East Texas Historical Association. Galveston, Texas. February 21, 2013.
- Carter, Shannon, Joe Tave, and Adam Sparks. "A Clear Channel: Celebrating Black History Month by Featuring Local Activism." Greenville Public Library Black History Month Speaker Series. Greenville, Texas. February 21, 2013.
- Carter, Shannon, Joe Tave, Belford Page, Kelly Dent, Jennifer Jones, Sunchai Hamcumpai, and Adam Sparks. "The Afro American Student Society of East Texas in 1968: Local Citizens, Global Justice." Globalization and the Humanities Conference (Texas and the World). Texas A&M-Commerce, November 2012.
- Weddle, Andrea. "Remixing Local History: The HeirLoom Project and the hidden African American collections of Northeast Texas." Digital Frontiers Conference. University of North Texas, September 2012.
- Carter, Shannon, Jennifer Jones, Kelly Dent, Christina Clay, Sunchai Hamcumpai, and Chad Miller. "Remixing Rural Texas: An Interdisciplinary Roundtable" EGAD Conference. Texas A&M-Commerce, April 2012
- Hamcumpai, Sunchai and Christina Clay. "Remixing Rural Texas: A Digital Humanities Project." Federation Graduate Symposium. Texas Woman's University. April 2012.
- Dent, Kelly, Jennifer Jones, Sunchai Hamcumpai, Christina Clay, Prasna Velcheru. "Remixing Rural Texas." Graduate Symposium. Texas A&M University-Commerce. April 2012.
- Carter, Shannon, Kelly Dent, Jennifer Jones, Sunchai Hamcumpai, Christina Clay, Chad Miller. "Remixing History." THATcamp. University of Texas at Arlington. March 2012.
- Carter, Shannon. (Robin Reid, chair). "Remixing the Archives." Digital Methodologies. Texas A&M University-Commerce. October 2011.



## National Presentations

Carlos, John. (Shannon Carter, Chair). "The Silent Protest: Open Hands, Closed Fists, and Composition's Political Turn." Conference on College Composition and Communication. Las Vegas, NV. 14 Mar. 2013. **Featured Session.**

### John Carlos



#### The Silent Protest: Open Hands, Closed Fists, and Composition's Political Turn

**THURSDAY, MARCH 14: 10:30-11:45 a.m.**

**Chair:** Shannon Carter, Texas A&M-Commerce

In 1968, at the Mexico City Olympics, sprinters John Carlos and Tommie Smith called the world's attention to the persistence of racism. That single iconic image of two Americans, black-gloved fists raised and heads bowed as the national anthem played and millions booed, remains indelibly etched in our collective memory.

In 2013, as Howard Tinberg calls upon us to consider "The Public Work of Composition," it seems only fitting that we should return to this moment in conversation with one of the protesters: Dr. John Carlos. Indeed, the silent protest and its aftermath graphically illustrates both the power of what Edward Corbett called "the Closed Fist" and the excruciating limits of his "Open Hand" (CCC, 1969). It also calls upon us to consider our organization's shifting position on the relationship between the composition classroom and the rest of society: our neighborhoods, communities, regions, America, and the world.

Yet for decades the individuals behind the Silent Protest have been rendered silent, effectively removed from any public discourse controlling the meaning of that powerful statement. Until very recently, the mass movements represented in that moment were largely absent from our public spaces and our conferences. We have been "civil"—our fists closed, hands open. Silent. Compliant. As Nancy Welch has argued "civility functions to hold in check agitation against a social order that is undemocratic in access to decision-making voice and unequal in distribution of wealth" ("In Defense of Uncivil Rhetoric," forthcoming).

No doubt our fists are closed again. Our fists raised together, we chant, "We are the 99%," "We are Troy Davis," and, most recently, "We are Trayvon Martin." The Internet Boycott effectively shelves dangerous legislation. We "Occupy" every major city in the nation. We are writing democracy across the world as the Arab Spring gives way to the Occupy Moment, the Internet Boycott, recurring challenges to persistent racism. More than 40 years later, the Closed Fist of the Silent Protest resonates as never before. It is time for CCC to return to this iconic moment and take stock.

**Dr. John Carlos** is a medaled USA Track and Field Hall of Fame athlete and Olympian. Competing in the 200 meters, Carlos earned the Gold in the 1967 Pan American Games, and the Bronze in the 1968 Olympics.





“This Rhetorical Life” is a podcast created by graduate students in Syracuse University’s [Composition and Cultural Rhetoric](#) program. The project focuses on rhetorical analyses of contemporary public events and academic trends in the field of writing studies. Episodes are published every two weeks.

May 04 2013

## Episode 8: “The Silent Protest” with John Carlos

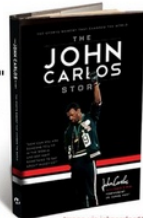
activism, rhetoric

Add comments



“ The video provides details referenced in Carlos’s remarks over the next hour, the conditions of racism that [John Carlos’s](#) actions responded to, his childhood in Harlem, how he got involved with the Olympic Project for Human Rights, and other details about how the silent protest was developed and interpreted in its time.

“WE WERE TRYING TO WAKE THE COUNTRY UP + WAKE THE WORLD UP!”



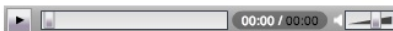
**“The Silent Protest”: A Keynote by John Carlos**

The John Carlos Story (image via [johncarlos68.com](#))

Episode 8 features a recording of Dr. John Carlos’s featured session at CCCC in Las Vegas this past March ([read the description here](#)). [Shannon Carter](#), Associate Professor of English from Texas A&M-Commerce, has been working closely with Carlos and introduces his keynote by identifying three themes that are relevant to our field: time, collective action, and reciprocity. In his address, Carlos offers insights into the 1968 Mexico City silent protest, his experiences facing racial prejudice, and the choices we all make as writers working for social justice.

To read a PDF of the full transcript, please download it here: [Transcript for Episode 8](#).

The music sampled in this podcast includes Prefuse 73, J Dilla, Digable Planets, Curtis Mayfield, & Mos Def.



Podcast: [Play in new window](#) | [Download](#)

### Recent Podcasts

- Episode 9: Overcoming Cancer
- Episode 8: “The Silent Protest” with John Carlos
- Episode 7: Transnational Feminism Panel
- Episode 6: Challenges of Specialization with Jim Seitz
- Episode 5: Interview with Dennis Trainor Jr.

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Our latest podcast is up! “Overcoming Cancer”: <http://t.co/UaAwRrpkmC> #disability #overcoming

#rhetoric



In the lab today, prepping for a podcast about overcoming rhetoric, mastectomies, & Angelina Jolie’s recent op-ed: <http://t.co/aKvERYdoXs>



Ep. 8 features @bkuebrich, @shannonpcarter, and John Carlos’s keynote from #4c13. Read the session description here: <http://t.co/guFadyQRQt>

### What We’re Into

academic interests **activism** book review composition disability embodiment feminism graduate school multimodality occupy pedagogy poetry political economy protest research **rhetoric** specialization transnational values WPA



### National Presentation

Carter, Shannon. "Why We Write: How Ordinary Citizens (Can) Change the World." Florida WPA Affiliate/Bedford St. Martins Symposium. University of Central Florida. September 21, 2012. **Keynote.**

# The Florida Writing Symposium

## 8:30 AM Continental Breakfast

Cape Florida Ballroom, 316 Student Union Building

## 9:00-9:30 Welcome to the Symposium

Cape Florida Ballroom 316

Karita France dos Santos, Bedford/St. Martin's

Elizabeth Wardle, University of Central Florida

## 9:30-10:30 Keynote Address

Cape Florida Ballroom 316

***Why We Write: How Ordinary Citizens (Can) Change the World***

Shannon Carter, Texas A&M University-Commerce

**Introduction:** Elizabeth Wardle, University of Central Florida

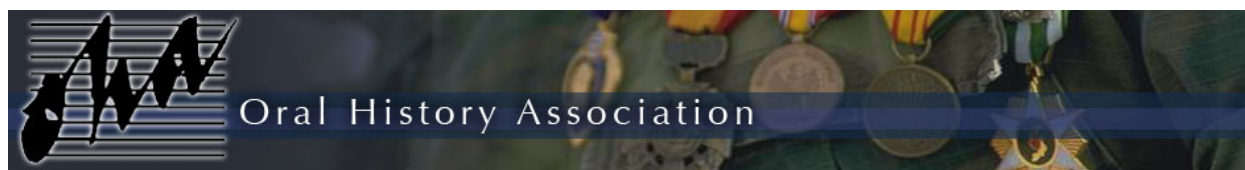
In 1912, the lead article for the very first issue of *English Journal* began with a question that remains of vital concern for us today, exactly one hundred years later: "Can Good Composition Teaching Be Done Under Present Conditions?" Of course the answer is always and unequivocally "yes." Good work will always be done because good teachers will always --indeed *have* always --ensured that students learn, regardless of "present conditions."

The exigency that gave rise to the 1912 study and sustains related 2012 concerns, however, suggests a different line of questioning as well, one that serves as a focal point for the current presentation. For me, the question is not just *can* good composition teaching happen or even how teachers might do so but, in fact, how might writing work to actually *change unfavorable conditions*. As one productive response to this question, I turn to a historical example of undergraduates who helped transform a rural university town with a series of unassigned, ungraded texts: the Afro-American Student Society of East Texas (ASSET) in 1968.

The presentation will include a short documentary about these writers with close attention to the complexities of 1968, one of the most tumultuous years in American history. I end with a set of basic lessons to be drawn from these historical examples as they inform current challenges. Throughout, I emphasize the role played by ordinary, everyday writers brought together by a network of texts, largely local in circulation and often ephemeral in nature. This is why we write, why we must keep writing, and why we teach literate social action in an increasingly uncertain world.

### National Presentation (invited)

Carter, Shannon, Deborah Mutnick, Jennifer Jones, and Kelly Dent. "Remixing Oral History: Toward a Federal Writers' Project 2.0." Oral History Association. Oklahoma City, Oklahoma. October 2013. Invited.



### Remixing Oral History: Toward a Federal Writers' Project 2.0

**Keywords:** local, digital humanities, activism, 1960s, civil rights, rural, urban, agency, race and racism, East Texas, Brooklyn, New York, WPA, FWP, oral history, video, archival development, community

**Summary:** The proposed panel features two projects--funded, in part, by grants from the National Endowment for the Humanities Office of Digital Humanities. Both make strategic use of oral history interviews for the recovery, interpretation, preservation, and delivery of forgotten, contested, or otherwise underrepresented stories about local activism in the 1960s—one urban, Northern, and community-led (Brooklyn); the other rural, Southern, and initiated by students on a recently desegregated community (Texas). Both projects, funded in part by a grant from the National Endowment for the Humanities Office of Digital Humanities, have been inspired by the Federal Writers' Project, especially the *American Guide Series* (see Hirsch 2008). After sharing two brief videos emerging from each project, the panelists will discuss FWP and the potential role to played by the digital humanities in bringing communities and universities together to capture hidden histories and to remember those forgotten.

Speaker 1-3 will present "A Clear Channel" (ACC), a short (18:16 minute) documentary about East Texas activism in 1967-1968, remixed from primary source materials (oral histories, images, video), native audio and video, and a range of scholarly and contemporary texts. The first three speakers are the Project Director and research team for Remixing Rural Texas: Local Texts, Global Contexts, the larger project from which "ACC" emerged. As they will illustrate, RRT makes strategic use of digital tools to bring together archivists, historians, instructional technology professionals, and humanities scholars with students and the community for archival development and interpretation of local stories surrounding race and race relations at a particularly divisive moment. The impact on our local community and these particular activities has been significant, bringing together campus and community by renewing attention to historical examples of civic engagement. Through RRT, the African Americans in East Texas Collection at Texas A&M University-Commerce library witnessed unprecedented growth in both its content and use. RRT alone has contributed dozens of oral history interviews and related artifacts previously scattered across the region.

Speaker 2 will present The Pathways to Freedom Digital Narrative Project, which also brings together campus and community to tell forgotten stories. She will describe her work with the Brooklyn Civil Rights Oral History Collection in connection to the educational program Students and Faculty in the Archives (SAFA), directed by the Brooklyn Historical Society and supported

by a Fund for the Improvement of Post-Secondary Education grant, and the Pathways to Freedom Digital Narrative Project, funded by an NEH Digital Humanities Startup grant. As part of SAFA, which brings first year college students into the archives to do primary research, a team of LIU Brooklyn faculty developed a learning community called Pathways to Freedom that focuses on African American history in Brooklyn from roughly 1776 to the Civil War in the first semester and the rise of Jim Crow, the Great Migration, and civil rights in Brooklyn in the 20th century. The year culminates in the students conducting oral history interviews with Brooklyn civil rights activists, which are contributed to the Brooklyn Civil Rights Oral History Collection, housed both by the LIU Library and the Brooklyn Historical Society. These oral histories are the data mined for the creation of a mobile application mapping the narrators' stories in time and space using GIS, Augmented Reality, crowdsourcing, and other digital technologies. An associated website and a series of short documentaries are also being created for the app and other uses in an effort to disseminate the history of the civil rights movement in Brooklyn as widely as possible.

Both Pathways and RRT were inspired by the Federal Writers' Project, the WPA-funded effort that helped "reintroduce America to America" with the *American Guide Series*, perhaps itself a "remix" of oral histories collected through FWP. The impact on our local community and these particular activities has been significant, bringing together campus and community by renewing attention to historical examples of civic engagement.

These stories are definitely co-written *with* the community. The close collaboration with archivists, oral historians, and community members through digital tools has made possible more sustainable, meaningful access to the collections growing from these local stories. Just as the Federal Writers Project provides researchers with access to first-hand accounts of American life decades after the *American Guide Series* published its final volume, the above projects provide access to first-hand accounts civic engagement in local communities.

**Local/Regional Presentations**

Poster Session: Hamcumpai, Sunchai and Christina Clay. "Remixing Rural Texas: A Digital Humanities Project." Federation Graduate Symposium. Texas Woman's University. April 2012.

**TEXAS A&M UNIVERSITY COMMERCE**

# Remixing Rural Texas: A Digital Humanities Project

Presented by: Sunchai Hamcumpai, Christina Clay  
 PI: Dr. Shannon Carter, Associate Professor of English  
 Presenter e-mail: shamcumpai@leo.tamu-commerce.edu ChristinaClay1342@gmail.com

**Research Abstract**  
 A digital humanities project, funded in part by a grant from the National Endowment for the Humanities Office of Digital Humanities, to develop an interactive prototype for archival research presented via digital means. The project itself includes two components: [1] 10-15 minute remixes (documentaries) on desegregation in region [at college and high school levels]; and [2] a data source annotation tool that foregrounds geographical, contextual, and temporal elements of these critical race narratives not apparent in the remixes themselves.

Presenters will demonstrate the prototype (see Figure 1) and share a portion of the first remix entitled "Still Searching" (see Figure 2), a remix about desegregation at East Texas State University, drawing from primary source materials (oral histories, images, video), native audio and video, and a range of scholarly and contemporary texts. Inspiration for this particular video came from one of Dr. Carter's former students (Spring 2011)-Jamar Moseley, an undergraduate. The assignment was a remix of archival materials in the Northeast Texas Digital Collections. Moseley searched the archives for potential narratives most relevant to him as an African American athlete. He was surprised to find no such images until desegregation in 1964. The remix "Still Searching" expands Moseley's original story to include related narratives at the local, state, and national levels.

**Personal Research**  
 (Presenters are part of a larger research team)  
**Sunchai Hamcumpai** - Major roles include: locating sources of media/artifacts used in the video, time stamping key ideas from oral history video, and collaborating with research team on Wiki space. He will extend research, developing oral history interview for teaching foreign language in the global context.  
**Christina Clay** - Major roles include: Organize and edit artifacts collected by the entire research team. Produce and edit original video footage and voice over narration. Utilize all collected media to produce a complete digital humanities video project

**Primary Data Collection**  
 Archives (Library of Congress, Northeast Texas Digital Collections, Archive.org, Portal for Texas History, area public libraries)  
 Oral Histories (interview, record, submit to A&M-Commerce special collections for processing)  
 Archival materials from "citizen archives" (personal collections of participants and partnering organizations)

**Secondary Data Collection**  
 Relevant theoretical and scholarly texts emerging from Dr. Carter's research on race and racism in the region, as well as relevant contributions from fields ranging from computers and composition to the digital humanities.

**Contribution to the Discipline**  
 Digital technologies offer solutions to the problem of access to primary source materials when investigating rural, minority, and other communities historically inaccessible to archivists and archival researchers, especially those archivists concerned with collecting and sustaining primary source materials and researchers who study historical agency among these groups.

**Figure 1: prototype**

**Figure 2: "Still Searching," a remix about desegregation at East Texas State University, drawing from primary source materials (oral histories, images, video), native audio and video, and a range of scholarly and contemporary texts.**

NATIONAL ENDOWMENT FOR THE HUMANITIES  
**ODH**

**Handout (next page):** Dent, Kelly, Jennifer Jones, Sunchai Hamcumpai, Adam Sparks. "Remixing Rural Texas." Graduate Symposium. Texas A&M University-Commerce. April 2013.



## Remixing Rural Texas: Local Texts, Global Contexts

### Grant Awarded

Carter, Shannon (PI). *Remixing Rural Texas: Local Texts, Global Contexts* (HD 5139), National Endowment for the Humanities-Digital Humanities Grant

Project Start Date: September 1, 2011

Project End Date: May 15, 2013

Project Website: <http://faculty.tamuc.edu/RRT>

### Publications (Co-Authored with Research Team)

Carter, Shannon and Kelly Dent. "East Texas Activism (1966-68): Locating the Literacy Scene through the Digital Humanities." *College English*, Special Issue on Rhetorical Historiography and the Digital Humanities (September 2013), Guest Edited by Jessica Enoch and David Gold. Invited.



**Abstract:** This article suggests ways the digital humanities can help researchers capture the local and global forces that interanimate local literacy scenes. As a concrete example, we offer “Remixing Rural Texas” and the way this digital tool works to capture a targeted literacy scene: the civil rights efforts of two African American students on a recently desegregated campus in 1967-1968. RRT features an 18-minute documentary about these efforts, remixed almost entirely from existing archival materials, and a data-source annotation tool that connects the local literacy scene to global events. Concludes with an extended treatment of local stakeholders and the way RRT enables more sustainable, reciprocal, and participatory partnerships with local communities.

Carter, Shannon, Jennifer Jones, and Sunchai Hamcumpai. “Beyond Territorial Disputes: Toward a ‘Disciplined Interdisciplinarity’ in the Digital Humanities.” *Rhetoric and the Digital Humanities*. Ed. Jim Ridolfo and William Hart-Davidson. U of Chicago P. Under contract.

**Abstract:** This chapter suggests the digital humanities is uniquely positioned to serve what Charles Bazerman calls "the disciplined interdisciplinarity of writing studies" (RTE, 2011), providing unprecedented access to multiple disciplines to answer our field's key questions about writing and writers. Identifies two DH approaches, insisting the most common one (DH as situation) is also the one least compatible with this objective; challenges rhetoric and composition to instead approach DH as a situation enabling Bazerman's disciplined interdisciplinarity. Concludes with an extended treatment of their NEH ODH-funded project "Remixing Rural Texas" as a concrete example of the latter approach.

### National Presentations (abbreviated list, co-presented with Research Team)\*

Carter, Shannon, Jennifer Jones, Kelly Dent, and Deborah Mutnick. “Remixing Oral History: Toward a Federal Writers’ Project 2.0.” Oral History Association Conference. Oklahoma City, OK. October 2013. (Accepted)

Carter, Shannon, John Carlos, Joe Tave, Belford Page, Jennifer Jones, and Kelly Dent. “Racing the Local, Locating Race: Rhetorical Historiography through the Digital Humanities.” Conference on College Composition and Communication. The Riviera Hotel, Las Vegas, NV. 16 Mar. 2013. Roundtable Discussion. Respondent: Adam Banks, University of Kentucky

Carter, Shannon, Kelly Dent, Sunchai Hamcumpai, and Donna Dunbar-Odom. “Locating 'A Clear Channel': Rhetoric and Race in a Rural University Town.” Thomas R. Watson Conference on Writing and Rhetoric. Louisville, Kentucky. October 2012.

\*Visit RRT project site at above url for a complete list of accomplishments, including numerous regional and local presentations.



#### APPENDIX 4: PUBLIC HUMANITIES

The impact on our local community and these particular activists has been significant, bringing together campus and community by renewing attention to historical examples of civic engagement. Current events credited by others as emerging directly from this project include the following:

- In November 2011, the same university that introduced John Carlos to the legacy of Jim Crow invited him back for a book signing and presentation, part of his tour with Dave Zirin for *The John Carlos Story: The Sports Moment that Changed History* (Haymarket, 2011). He spoke to a packed house, signing books for hours, a memoir including a chapter about his time on campus in 1966-78 called “Trouble in Texas.”
- In May 2012, Texas A&M University- Commerce awarded John Carlos with an Honorary Doctorate (Dr. Carlos is the first African American ever to receive this honor)
- October 27, 2012, John Carlos will be inducted into the A&M-Commerce Hall of Fame, an honor long sought by his many local supporters but blocked by many powerful alumni most resistant to his social justice efforts, especially at the Mexico City Olympics in 1968. The attention brought to this local legend through RRT is credited with “forcing the hand” the most vocal resistance.

Local activists like Carlos, Tave, Evans, and dozens of others have helped us capture these local stories through panel presentations, oral histories, and the generous donation of amazing archival materials from their personal collections. The remixes tell these stories, but the archives preserve these artifacts, oral histories, and other recordings for future researchers. Each story told makes available new stories, new artifacts, new ways of understanding our communities, one another, our past, ourselves, our future.

In November 2011, founding members of the Norris Community Club, including Evans, helped launch a voter registration drive, sharing with students stories of the voter registration they launched together as students and Norris residents nearly 40 years ago. NCC’s 1974 voter drive helped elect the first African American city official and, soon thereafter, the first minority ever to serve as mayor. The version they helped us launch in 2011 led to the election of the first Norris resident to serve on the city council in more than a decade.

Examples like these are everywhere. Indeed, RRT’s key contribution is not, in fact, the remixes themselves but the way each remix enables participation, nearly forces reciprocity, and insists upon sustainability. These stories are definitely co-written *with* the community. The close collaboration with the archives provide others with sustainable, meaningful access to the collections growing from these local stories. Just as the Federal Writers Project provides researchers with access to first-hand accounts of American life decades after the *American Guide Series* published its final volume, RRT works to provide access to first-hand accounts civic engagement in one community.

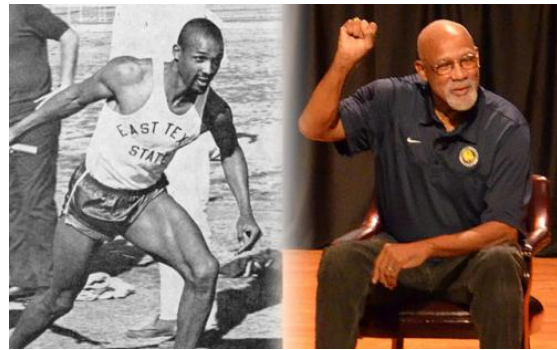
To view the project, including sample documentaries and associated data-source annotation, visit “RRT demonstration” at <http://www.raceinthedh.wordpress.com>.

## Press Release

### John Carlos Returns “Home”

Commerce, Texas – November 15, 2012 - John Carlos returned “home” to Commerce, Texas, November 8, 2011, for a discussion and signing of his recent memoir *The John Carlos Story: The Sports Moment that Changed the World* (2011).

“Seen around the world, John Carlos and Tommie Smith’s Black Power salute on the 1968 Olympic podium sparked controversy and career fallout. Yet their show of defiance remains one of the most iconic images of Olympic history and the Black Power movement.” (Haywood Publishing).



Co-Sponsored by the Athletic Department and departments across the disciplines, including the Department of Literature and Languages, the event filled Ferguson Auditorium to near capacity. Everyone there knew of the silent protest, yet many were previously unaware of the event’s local connections. They are significant.

East Texas State University recruited John Carlos from Harlem in 1966, just two years after college began the process of desegregation and one year before Carlos would join Tommie Smith on the 1968 Olympic podium in Mexico City, raise a gloved fist in black unity and solidarity, and then to history. Of his time spent at this Dallas area school, he’d later tell reporters, “Like most Harlem kids, I thought any place away from the ghetto would have to be beautiful. . . Texas was in the South but I was sure it was nothing like Mississippi or Alabama” (*New York Magazine*, 1968). As he’d explain to reporters many times over the next forty years, however, “About two minutes after I got there, my name changed from John Carlos to Boy.” Commerce, he continues in that 1968 interview, “was my first experience with southern, racial issues.”

In October, more than forty-three years after this rhetorical event took the global stage, John Carlos began a national book tour to launch his memoir, which he co-authored with David Zirin (sports writer for *The Nation*). As part of this tour that has taken him across the nation, he returned to Commerce, and the very campus to which he dedicates an entire chapter (entitled “Trouble in Texas”). “It feels good to be home,” he told us.

The event drew more than 700 people, many of whom lingered long after the event to have their books signed and shake hands with this activist and former A&M-Commerce student.

Dr. Carlos says that his time in Commerce, at our university, made a significant impact on him. “East Texas State,” he explained in his memoir, “was an unbelievably difficult, scaring experience, but it was also an education the likes of which changed my life forever” (74-75). He was on this campus when he learned of the Olympic Project for Human Rights (OPHR). He was on this campus when he read about Professor Harry Edwards at San Jose State and began developing public arguments in support of such moves for social justice. He was here when he met lifelong friends (white and black) who would continue working alongside him in his fight for justice across the nation and the world. In an oral history interview Dr. Carter conducted with him when he was here, Dr. Carlos revealed that when he took that stand in Mexico City in front of the entire world, his time spent on our campus (both the struggles and the joys) were with him there too.

The book includes a forward by American philosopher and activist Cornell West (Princeton University) and has garnered rave reviews from many public figures, including filmmaker Michael Moore and critic Michael Eric Dyson (Georgetown University). He was joined on stage by the book’s co-author Dave Zirin, sports columnist for *The Nation*. Dr. Shannon Carter had the honor of introducing Dr. Carlos, drawing extensively from local connections revealed in research for her second book and recent NEH Digital Humanities grant on rhetorical constructions of race in region. As luck would have it, she was in Washington DC conducting related research at the Library of Congress when Dr. Carlos and Zirin launched the book tour last month. She’s proud to say she’s now been to two book signings for *The John Carlos Story* in two different states (Texas and DC). In October, she submitted a formal recommendation to award Carlos an honorary doctorate. The request is currently under review.

<http://www.haymarketbooks.org/hc/The-John-Carlos-Story>

## Press Release

### Alumni John Carlos to receive Honorary Doctorate

COMMERCE - Texas A&M University-Commerce will honor John Carlos with an Honorary Doctor of Letters degree at 3 p.m. May 12, 2012 at the commencement ceremony for master's and doctoral graduates. He will also serve as the keynote speaker for the event.

Carlos attended A&M-Commerce (then East Texas State University) from 1966 to 1967 on a full scholarship for track and field, becoming the university's first Lone Star Conference champion. The following year, after earning a bronze medal at the 1968 Olympics in Mexico City, the former track star from Harlem joined Tommie Smith on the medal stand, raised a gloved fist in silent protest and made world history.

"John Carlos is not only one of the finest athletes ever to have competed for our university, he is also an internationally recognized crusader for human rights for people the world over," said President Dan Jones Ph.D. "John Carlos is a history maker, and we are proud that he is an important part of the history of A&M-Commerce."

Carlos' commitment to the world's ongoing struggles for human rights has been unwavering and his impact beyond measure. He believes in the rights and dignity of every human being. It is this core value that drove him to risk everything he had to stand up for social justice atop that medal stand in 1968 before millions of viewers around the world.

"I am honored to receive such prestigious acknowledgment since I have history here at A&M-Commerce," Carlos said. "There were good and bad times along the way, I like to think about the good that has come about over the years. This honorary doctorate will be accepted on behalf of my family and my fellow classmates of my era."

Dr. Shannon Carter, Associate Professor of English, has been working closely with Carlos since 2011. She is responsible for nominating Carlos for this award, when she met him in Washington DC, on October 1, 2011, during a presentation where he launched his world-wide book tour for his memoir *The John Carlos Story* (Haymarket Books). Carter was in DC for a Project Directors meeting at the National Endowment for the Humanities Headquarters and research in the NAACP archives at the Library of Congress. Both projects featured John Carlos and his work on her campus, an experience to which he dedicates an entire chapter entitled "Trouble in Texas." Carter felt so strongly about her university's need to honor Carlos that she submitted a nomination letter to her university president from her DC hotel room that very evening after the book signing. Before she returned to Texas, the nomination had already reached the committee for review. It is a great honor to bring Carlos back to campus to celebrate his lifelong commitment to social justice.





Shannon Carter, PhD  
Associate Professor of English  
Department of Literature and Languages  
Texas A&M University-Commerce  
Commerce, Texas

October 1, 2011

Dan Jones, PhD  
President  
Texas A&M University-Commerce  
Commerce, Texas 75429

Dear Dr. Jones:

Pursuant to Texas A&M University-Commerce Policy 11.07.99.R1 (“[Conferring of Honorary Degrees](#)”), I respectfully submit the following request to award Dr. John Carlos an honorary doctorate.

Dr. Carlos attended East Texas State University from 1966-1967 on a full scholarship for Track and Field, becoming ETSU’s first Lone Star Conference Champion. ***The following year, Dr. Carlos made world history.***

After earning a bronze medal at the 1968 Olympics in Mexico City, this former ETSU track star from Harlem joined Tommie Smith on the medal stand, raised a gloved fist in silent protest and then to history. In 2005, San Jose State University honored this legacy with a sculpture and honorary doctorates for both Carlos and Smith, who were SJSU students when the event occurred.

This week, Dr. Carlos began a national book tour to launch his memoir [The John Carlos Story: The Sports Moment that Changed the World](#) (Haywood Press, 2011), with co-author Dave Zirin (sports writer for *The Nation*). Book includes a Forward by renowned scholar Cornell West and has been widely praised by a great many other acclaimed scholars, journalists, and filmmakers.

From Dr. [Cornell West](#), Professor of African American Studies, Princeton University  
“John Carlos is one of the grand figures of the twentieth century. His incredible political courage, indisputable athletic excellence, and indestructible spiritual fortitude set him

apart from most contemporary celebrities. In fact, his fame derives from his courage, excellence and fortitude. Yet it is only in this powerful and poignant memoir that we learn of what and who made him who he is. It is the tale of a strong Black man who overcame forces trying to crush him—still on fire for justice!” (Forward, *The John Carlos Story*)

From [Michael Eric Dyson](#), Professor of Sociology, Georgetown University

"The John Carlos story is the remarkable chronicle of an epic life sketched against the defining crisis of race in America. Carlos' athletic genius on the field is matched by his heroic will to overcome trials and tribulations in his personal life, and to find resurrection in his professional life. This is an inspiring and eloquent story about a great American whose commitment to truth, justice and democracy were tested and found true."

From [Michael Moore](#), Academy Award-winning filmmaker and best-selling author,

"John Carlos is an American hero. And finally he has written a memoir to tell us his story—and a powerful story it is. I couldn't put this book down."

From Robert Lipsyte, *New York Times* and Award-winning journalist

“In this breathlessly readable tale, John Carlos finally steps out of that iconic photograph to become the vibrant, fascinating hero we never really knew.”

From Frank Deford, author and sports commentator on NPR’s Morning Edition and HBO's Real Sports,

“John Carlos’s life story is an insightful and gripping look at the times he lived and the Olympics he helped make so memorable. He shows us that the one day that made him famous was only the most outward and visible sign of a touching and thoughtful life.”

From DeMaurice Smith, Director NFL Players Association,

"History tells us iconic moments in sport are always enveloped in personal stories of sacrifice, courage, and angst. The lasting images that we see occur in a flash contain enriching back stories that are typically even more significant and tragic than the moment itself. John Carlos and Dave Zirin have combined to tell such a story. The moment that two men stood on the world platform to take a stand after they had become the best in the world is rich, complicated but most importantly as relevant today as it was in Mexico City. Dave brings a beautiful and passionate voice of truth to his listeners and achieves the same in this book about a man who became a legend. I am proud to call him my friend."

In sports history, Dr. Carlos’ accomplishments are legendary: the first man in world history to run 100 meters in sub 9.9, the first sprinter in history to hold concurrent world records from 60 yards to 220 yards (see [johncarlos.org](http://johncarlos.org) for more).

Far more than a historic figure from an iconic photograph hanging in dorm rooms across the country, Dr. Carlos’ commitment to the world’s ongoing struggles for human rights has been unwavering and his impact beyond measure.



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His time spent in Commerce, Texas, at our university, made a significant impact on Dr. Carlos. As he explains, “East Texas State was an unbelievably difficult, scarring experience, but it was also an education the likes of which changed my life forever” (Carlos and Zirin 74-75). His recent memoir chronicles that difficult time in a chapter entitled “Trouble in Texas” (59-76).

Dr. Carlos is a legend who believes in the rights and dignity of every human being. It is this core value that drove him to risk everything he had to stand up for social justice atop that medal stand in 1968 before millions of viewers around the world, including his former ETSU teammates back in Commerce, Texas, many of whom would become his lifelong friends (Carlos and Zirin 76). It is only fitting that the same university celebrate his life-long commitment to social justice by awarding him with an honorary doctorate. After all, rouge leadership for social justice is embedded in our university’s origin story. Founder William L. Mayo (perhaps ironically but not inappropriately) likewise encouraged risk, hard work, and resistance for the greater good. Though certainly a product of his times, Mayo challenged injustices where ever he saw them, refusing to accept what’s easy over what’s right. To this end, Mayo built a school to serve poor farmers and their families in rural, Northeast Texas, “regardless of previous education or ability to pay” (*Catalog* 1906). Characteristic of institutions throughout the Jim Crow South, however, that open-door policy did not extend to those individuals who looked like John Carlos until 1964. Of course by then every other public university in Texas save one had already integrated.

I met Dr. Carlos in person tonight, at a reading in Washington DC October 1, 2011, where he drew a crowd so large a great many had to be turned away. As he signed my book, including a copy I will donate to the university library, we discussed the possibility of an honorary doctorate granted by the university that introduced him to the complexities of race relations in the South. He is willing and eager to accept this degree, should we choose to honor him with it. Please let me know if I can provide any additional information about this important figure and his qualifications.

Texas A&M University System policy for [Granting Honorary Degrees](#) describes “the overriding criterion for all candidates” for honorary degree as “[n]ational or internationally significant achievement” (11.07.2.3). Clearly Dr. Carlos has met this standard. Not only is he incredibly deserving of such an honor. It is simply the right thing to do.

Yours,

*Shannon Carter*

Shannon Carter

Associate Professor of English

Texas A&M University-Commerce

Shannon\_Carter@tamu-commerce.edu

<http://www.shannoncarter.info>

HD5139811

Friends,

You are receiving this email because you have contributed to the Writing Democracy Project at some point since it was established in March 2011. Many of you participated in one or more of the following events:

- Writing Democracy conference, March 2011 (<http://writingdemocracy.wordpress.com/conference/>)
- Writing Democracy half-day workshop, March 2012 (<http://writingdemocracy.wordpress.com/cccc-2012/>)

Others have expressed interest in participating in different ways. Still others have been contacted by us for more general support of this ongoing project.

The purpose of this email is threefold: (1) to update you on the project's status, (2) invite your ongoing participation, and (3) enlist your help in spreading the word, perhaps by sharing this email with anyone you think may be interested in becoming involved.

### RECENT PUBLICATION

*Community Literacy Journal's* special issue on Writing Democracy is [now available](#). This collection of articles emerging from the March 2011 conference in Commerce, Texas, includes:

1. An overview of the Writing Democracy project as it relates to the New Deal era's Federal Writers' Project (Shannon Carter and Deborah Mutnick)
2. A rich history of the Federal Writers' Project by leading historian Jerrold Hirsch, author of *Portrait of America: A Cultural History of the Federal Writers' Project* (2006), including lessons from FWP we should keep in mind as we explore FWP 2.0.
3. Nancy Welch draws [lessons for today](#), as well: this time from the now celebrated 1912 Bread and Roses strike.
4. Elenore Long, Nyillan Fye, and John Jarvis took to a contemporary example for relevant lessons in "[Gambian-American College Writers Flip the Script on Aid-to-Africa Discourse](#)."
5. David Alton Jolliffe turns the lens to rural Arkansas, describing a multifaceted Shakespeare festival as another example of writing democracy, part of a larger Community Literacy Advocacy Project representing a community-wide effort to alter the discourse of decline in an economically-troubled and sparsely populated region of our country.
6. Michelle Hall Kell's turns to the Mexican American Civil Rights Movement for contemporary lessons, specifically New Mexico leader Vicente Ximenes.
7. Shannon Carter looks to the history of her community, the local site that hosted the Writing Democracy conference (March 2011), for contemporary lessons. In "A Clear Channel: Circulating Resistance in a Rural University Town," Carter offers an extended treatment of two social justice efforts—both initiated by African American students a few years after desegregation reached this community—[John Carlos](#), the sprinter from Harlem perhaps best known for his part in the silent protest at the Mexico City Olympics in 1968, who was first introduced to racism in the South as part of this university's Track Team from 1966-1967, and the members of the Norris Community Club (established in 1973) by university students in partnership with African American residents of Norris, the historically segregated neighborhood in town. Both serve as historical examples of civic engagement with contemporary implications for Writing Democracy and similar projects.
8. A [Cover Image](#) of the Norris Community Club, the local advocacy group described in Shannon's article above, who came together for the first time in 35 years for a [Featured Panel](#) at this 2011 Writing Democracy conference.
9. Discussion of Writing Democracy's "Next Steps," including a day-long workshop at CCCC 2013 and the This We Believe Project (see below for more)
10. "Keyword: Community Publishing" by Ben Kuebrich (Syracuse University) and book reviews of *Literacy in Times of Crisis* (Laurie McGillivray, Ed), Linda Flower's *Community Literacy and the Rhetoric of Engagement*, and Eli Goldblatt's recent *Writing Home: A Literacy Autobiography*.

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**UPCOMING/ONGOING EVENTS****Workshop, CCCC 2013, March 12, 9:00-5:00**

At CCCC 2013 in Las Vegas, Wednesday, March 12, 9:00-5:00, we will host the latest workshop: "[The Political Turn: Writing Democracy for the 21st Century](#)." Included among our featured speakers for this event are Kurt Spellmeyer, Nancy Welch, Carmen Kynard, and global activist for human rights John Carlos, who will also serve as a [CCCC Featured Speaker](#) the following morning. More about Carlos and his many (potential and actual) links to this project can be found in Carter's "A Clear Channel" (see above) and the remix "[A Clear Channel](#)," which serves as a companion piece for this article (part of [Remixing Rural Texas](#), a digital humanities project funded, in part, by NEH).

Invitation, registration details, and complete program can be found [here](#).

**Recordings, "[This We Believe: A Federal Writers Project 2.0](#)"**

The Writing Democracy Project, in partnership with CCCC, invites you to record your reflections on the conference theme, especially with respect to potential links between writing instruction and democracy's future. How does writing, as cultural work, serve the project of democracy as you define it? How can writing facilitate your dream of democracy in our nation and in our world? What possibilities does writing hold for helping us reimagine and reinvigorate the U.S. locally and nationally? What is the public work of composition in relation to building and sustaining democracy? Join us in the Foyer outside of the Royale Ballroom to share your story (either video or audio) and preserve it online where friends, family, and students can access it.

You can visit us there to arrange an appointment or email us beforehand at [writingdemocracy@gmail.com](mailto:writingdemocracy@gmail.com). You can see the project continues to grow, based to a great extent on your continued input and support.

Wondering how you can help? Here are a few ideas:

- Join us for the workshop in Vegas on March 12, 2013
- Share this information with others who might be interested.
- Contribute to the "This We Believe" project by setting up recording session with us while you are in Vegas or recording later and sending it in to us
- Share other ways you think this project might grow or other directions you'd like to see the project take, either at the workshop in Vegas or by contacting any of us other ways.

Thank you for everything you have done to make Writing Democracy a success! We are eager to find out what might be next for this project!

Yours,

Shannon Carter ([Shannon.Carter@tamuc.edu](mailto:Shannon.Carter@tamuc.edu)), Deborah Mutnick ([Deborah.Mutnick@liu.edu](mailto:Deborah.Mutnick@liu.edu)) and Steve Parks ([sjparks@syr.edu](mailto:sjparks@syr.edu))

## APPENDIX 5: ARCHIVAL DEVELOPMENT



### About this collection

The Reel Texas digital collection consists of the output from the Remixing Rural Texas project as led by Dr. Shannon Carter. Remixing Rural Texas. The project consists of “remixing” various types of primary source materials for web presentations (video) that consider how the national critical race narrative played out in rural, northeast Texas. Reel Texas includes video documentaries remixed from existing local history collections and information from previously untapped resources.

url: <http://dmc.tamu-commerce.edu/cdm/landingpage/collection/p15778coll6>

	<a href="#">Black History Month Speaker Series-James Belford Page</a>	African American History Month; East Texas State University; Texas A&M University-Commerce	Texas A&M University-Commerce hosted a Black History Month speaker series in February 2012, featuring alumni of Texas A&M University-Commerce. James Belford Page attended then East Texas State University from 1968 to 1972. He came to the...	<a href="#">Reel Texas Digital Collection</a>
	<a href="#">Black History Month Speaker Series-McArthur Evans</a>	African American History Month; Civil Rights; Segregation; Selma (Ala.); East Texas State University;	McArthur Evans spoke as part of the Texas A&M University-Commerce Black History Month speaker series. He was born in Selma, Alabama. Selma was one of the centers of the Civil Rights Movement. Mr. Evans remembers "drinking from the colored...	<a href="#">Reel Texas Digital Collection</a>
	<a href="#">Celebration of Black History Month</a>	African American History Month	The Black History Month panel discussion was held on February 23, 2010 at Commerce Public Library. The speakers were Ivory Moore, Harry Turner, Billy Reed, and James Green. They were representing the Norris Community. The event is a part of...	<a href="#">Reel Texas Digital Collection</a>
	<a href="#">CLIC Talk- From Segregation to Desegregation: A Conversation from Experience in Texas Schools</a>	Segregation in education; School integration	A panel discussion moderated by Dr. Shannon Carter, focused on personal experiences related to segregation, desegregation, and integration in the education system. The panelists are Theodore and Gwendolyn Lawe, Ivory Moore, Billy Reed, Angel...	<a href="#">Reel Texas Digital Collection</a>
	<a href="#">Coming Together: A conversation with Norris Community Members and Other Experts</a>	Race relations; Hazardous waste sites; Segregation--United States;	"Coming Together" is a panel of leaders and long-time residents from the Norris Community in Commerce, Texas. This is a conversation with community...	<a href="#">Reel Texas Digital Collection</a>

Shannon Carter and James H. Conrad

## **In Possession of Community: Toward a More Sustainable Local**

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This article summarizes various applications of oral history interviews at local sites to represent the writing of underrepresented groups. The coauthors (a rhetorician and an archivist) discuss the important disciplinary implications for tending to the local, especially at sites where formal archives are hard to come by, offering three principles for sustaining the local by combining research design with archival development.

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**A** long-time activist in our rural university town, Opal Pannell, models effective use of the “multiple, mundane documents, interpersonal networks, historical influences, and rhetorical moves and countermoves” crucial to all public rhetoric (Rivers and Weber 191). In essence, Mrs. Pannell<sup>1</sup> writes letters, and her experiences as an African American woman now in her eighties have much to teach us about the rhetorical practices that “groups of people excluded from public spaces . . . have captured, borrowed, or reinvented” in the Jim Crow South (Jarrett 67). Each letter she writes calls attention to persistent injustices and helps mobilize local publics to enact change. Each letter draws upon a sophisticated network of texts, genres, and writers to bring about and sustain social justice across the region. Each letter draws consciously from lessons about writing she learned in her business communications classes at the



APPENDIX 6: CLASSROOM APPLICATIONS

Page 3 of 6

Fall Newsletter

**Rural Texas – Remixed!**

By: Dr. Shannon Carter

Technology changes everything, even the ways in which humanities scholars perform their work. Indeed, “[i]t allows new questions to be raised and has radically changed the ways in which materials can be searched, mined, displayed, taught, and analyzed” (NEH Office of Digital Humanities).

The digital humanities offer me the perfect vehicle through which to combine my interests in rhetorical historiography with my love for new media. I’m a rhetorician who studies community engagement across local landscapes and over time, especially with respect to the texts that are generated and circulated to enact change. My current work concerns rhetorical constructions of race in this region within the broader historical context of the civil rights movement. This is humanities content: the stories, ideas, and language we use to make sense of our lives and the world we share.

As a rhetorician, my work combines archival research with oral history interviews, and these artifacts are often digitized or “born digital.” It wasn’t long before I began “remixing” archival materials as a way to present humanities scholarship.

Typically linear, however, video presents scholars who make use of primary source materials with problem: where did the content come from? What about the

interactive, contextualizing forces enabled through print like footnotes and in-text citations and how might new media more productively capture these rhetorical moves and better communicate information most important to scholars? A new project funded by the National Endowment for the Humanities Office of Digital Humanities utilizes emerging technologies to address this problem. Remixing Rural Texas: Local Texts, Global Contexts combines “remix culture” with the rigorous archival research and citation practices common in humanities scholarship. Together with extensive use of rich local history collections, we are able reimagine the humanities to address a long-neglected area of humanities scholarship: rhetorical investigations of local, often ephemeral texts generated by and with understudied communities in underresourced areas of the country like rural Texas.

The project includes a handful of 5-10 minute videos “remixed” entirely from existing archival materials and featuring critical race narratives emerging from my research. Each remix features information layers recontextualizing content across region and within a broader historical context of the civil rights movement.

RRT draws extensively from remix culture, yet this is itself an innovation. Indeed, humanities scholars drawing from formal archives have yet to make much use of remix culture, and remix culture has yet to embrace the rich, interconnected and contextualized

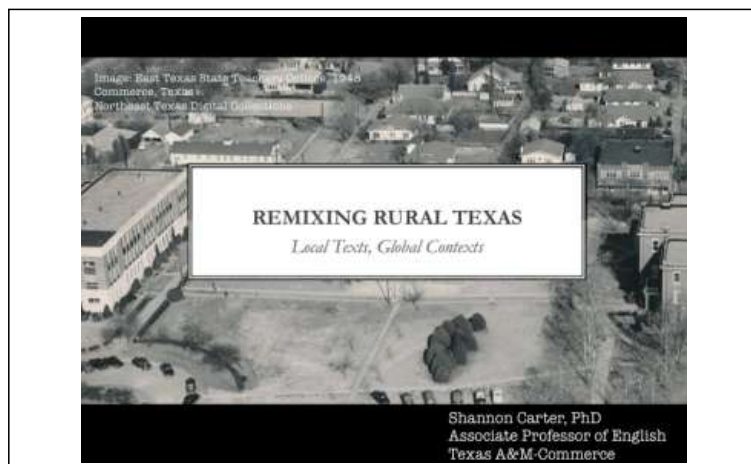
potential of the archives. That’s what we are trying to do here. That’s what we are attempting to enable here.

A primary goal is to better enable responsible and transparent citation practices as a way of promoting sustainable and rigorous study of humanities content where place and time are crucial to the interpretation.

I serve as PI on this project, though RRT is a truly interdisciplinary effort. Project Team includes Andrea Weddle and Jim Conrad (Gee Library), Michael Lewandowski (IT), Donna Dunbar-Odom (Literature and Languages), and GARs from the Converging Literacies Center (including Kelly Dent, Political Science, and Sunchai Hacumpai, LitLang).

Spring 2011, I began involving undergraduate and graduate students in this process of “Remixing” Rural Texas by inviting them to develop their own videos remixed almost entirely from the Northeast Texas Digital Collections at Gee Library. This was a pilot project for the NEH ODH grant, which was due a few weeks after the course began (on 2/23) so I didn’t get to see the resulting projects before taking the plunge with the application materials. By the course end some months later, however, we could see that we were clearly onto something.

Indeed, this is the digital humanities—the future. Our future. We are producing and interpreting humanities content, and developing digital tools for the study and teaching of humanities content. Join us. For additional information, please contact [Shannon\\_Carter@tamu-commerce.edu](mailto:Shannon_Carter@tamu-commerce.edu). (Shannon Carter, Associate Professor of English)



## APPENDIX 7: PUBLICATIONS ON RRT

### *Invited and Forthcoming*

Carter, Shannon and Kelly Dent. "East Texas Activism (1966-68): Locating the Literacy Scene through the Digital Humanities." *College English*, Special Issue on Rhetorical Historiography and the Digital Humanities (September 2013), Guest Edited by Jessica Enoch and David Gold. Invited.

*Abstract:* This article suggests ways the digital humanities can help researchers capture the local and global forces that interanimate local literacy scenes. As a concrete example, we offer "Remixing Rural Texas" and the way this digital tool works to capture a targeted literacy scene: the civil rights efforts of two African American students on a recently desegregated campus in 1967-1968. RRT features an 18-minute documentary about these efforts, remixed almost entirely from existing archival materials, and a data-source annotation tool that connects the local literacy scene to global events. Concludes with an extended treatment of local stakeholders and the way RRT enables more sustainable, reciprocal, and participatory partnerships with local communities.

Carter, Shannon, Jennifer Jones, and Sunchai Hamcumpai. "Beyond Territorial Disputes: Toward a 'Disciplined Interdisciplinarity' in the Digital Humanities." *Rhetoric and the Digital Humanities*. Ed. Jim Ridolfo and William Hart-Davidson. U of Chicago P. Under contract.

*Abstract:* This chapter suggests the digital humanities is uniquely positioned to serve what Charles Bazerman calls "the disciplined interdisciplinarity of writing studies" (RTE, 2011), providing unprecedented access to multiple disciplines to answer our field's key questions about writing and writers. Identifies two DH approaches, insisting the most common one (DH as situation) is also the one least compatible with this objective; challenges rhetoric and composition to instead approach DH as a situation enabling Bazerman's disciplined interdisciplinarity. Concludes with an extended treatment of their NEH ODH-funded project "Remixing Rural Texas" as a concrete example of the latter approach.

**APPENDIX 8: RRT “Toolkit”**

**PROCESS DOCUMENT for Creating New Content**

**with the**

**Remixing Rural Texas Prototype**

By Kelly L. Dent

Converging Literacies Center (CLiC)

with the Assistance of

Shannon Carter, Sunchai Hamcumpai, Jennifer Jones, and Adam Sparks

and

David Moseley and Shiva Kajipuram

at the

Faculty Center for Teaching with Technology

The Converging Literacies Center (CLiC) is currently developing a project we call Remixing Rural Texas (RRT). Working from our belief that, as Lawrence Lessig says, “everything is a remix,” we remix videos culled from other sources that challenge traditional narratives of race relations in our sleepy, rural university town. To accompany our remixed videos (“remixes”), we developed a prototype that builds upon Lev Manovich’s assertion that “a prototype is a theory.” Our prototype works to connect “local, understudied, and underrepresented literacy scenes with a vast network of other texts and their writers.” Recognizing that the story of race relations during the American Civil Rights Movement is largely the story of urban locales outside of Texas, we work to trouble the narrative, giving voice to previously overlooked and understudied activists. In doing so, we are able to present a story far more complex and more nuanced than the master narrative portrays, and we work to insert these previously unheard voices into the narrative.

To bring RRT to life, we turned to the media specialists on our campus. David Moseley, our university’s Multimedia Technologist, and his team at the Faculty Center for Teaching with Technology developed the prototype in Dreamweaver. As David writes, “Dreamweaver is Adobe’s flagship web authoring tool and the industry-standard html editor for building professional websites. Dreamweaver is to web authoring what Microsoft Word is to word processing. There are many web authoring software packages available, but Dreamweaver is recommended for this particular project because of its ease of use, predictable results, built-in FTP connectivity and WYSIWYG design view. This project has been built from the ground up using Dreamweaver, and porting the project to another web authoring tool would be difficult and yield unexpected results. Dreamweaver is also supported by the university’s IT support center, and there is a plethora of free online resources for users of Dreamweaver.”

While Dreamweaver at first appears rather daunting to the uninitiated, once you understand some basic steps, it becomes much easier. The following tips should walk the user through the process with ease.

#### Tips

- It helps if your source document is completed (including timing for everything) and divided by element (meaning all audio is consequent, all video, all images, etc.)
- Save frequently, work patiently, and be prepared for a lot of repetition

#### Steps

1. Connect to your server—the method for this is different for each server, so I won’t go into details, but your technology specialist should be able to handle this for you
2. Open Dreamweaver
  - a. Open your Local File (ours in RRT\_Remix2.html, yours will, of course, vary)
    - i. It should be in the Files panel on the lower right of your screen, if not, check with your techie
  - b. Go to File, New, select HTML and click Create
    - i. This (it’s titled Untitled) is your test page where you will test all coding and appearances before working with the Local File page coding. It does not need to be saved.
3. Open your Word Processing Software
  - a. Open your source document
4. Open Firefox
  - a. The Popcorn JavaScript plugin works only with Firefox (not Internet Explorer). Ideally, make sure you have the most recent version of both Firefox and Adobe Flash.
  - b. Open your webpage (ours is RRT\_Remix2.html)
5. Toggle back to your Source Document, select and copy the first item you wish to work on (I chose Audio, since it came first in the document).
6. Toggle back to Dreamweaver
  - a. Paste the text into Dreamweaver in the Design frame of your Untitled.html document
    - i. In the Design frame, ensure that your paragraphs (if there are any, are properly separated by going to the end of each paragraph, doing a hard return (press the Enter key), and going to the beginning of the following paragraph and pressing backspace to remove any extra line(s).
    - ii. If there is anything to bold or italicize, do so in Design view
    - iii. Also, if there is a list, select the items to go into the list, and select either Unordered List (which creates a bulleted list) or Ordered List (which creates a numerical list)
    - iv. If you are working with a hyperlink, delete any brackets (<>) from the URL text

- b. Toggle to the Code frame of Untitled and find your code (it should be between the Body tags and begin on the first line after the <body> tag, which should be line 9)
    - i. Delete anything that prevents all of your code from being on a single line (meaning that everything should be on line nine)
    - ii. Perform a “Find and Replace,” replacing any double quotation marks with single quotation marks
    - iii. Ensure that all of your code is a single block or line of code by triple clicking on it. If everything is highlighted in blue, copy the text
  - c. Toggle to the Code frame of the Local File
    - i. Find the appropriate location for either entering new code or replacing old code with new code
    - ii. You should see “text;”...” (they may be single quotes instead of double quotes, though; if so, replace them with double quotes)
    - iii. Select and delete all text between the double quotes
    - iv. Paste your copied code (from Untitled.html that you did in step 6.b.iii) in between the double quotation marks
      1. If everything is entered correctly, a bar across the top of the screen will read “No syntax errors.” If there are mistakes, a bar across the top of the screen will read “There is a syntax error on line\_\_\_. Code hinting may not work until you fix this error.
        - a. Often there will be an extra return that needs to be removed. You will know if there is a new line number beginning with a double quotation mark immediately following your pasted code.
    - v. To enter your timestamps
      1. At “start:##,” insert the time, in seconds, that you want the object to appear.
      2. At “end:##,” insert the time, in seconds, that you want the object to disappear.
    - vi. These preceding instructions work for everything except the Map, which will be discussed now.
      1. For the map, in Firefox, open Google Maps, and navigate to the location you wish to display. Zoom in to the desired level. Center the map to the desired location.
      2. On the left hand side of the webpage, there should be an icon for Link. Select this. Then, in the pop-up, select Customize and preview embedded map.
      3. A Google Customize Map size webpage should appear. Select the desired map size. If you need Custom, select it and speak with your techie, since your map size has probably been customized. I used 550 for the Width and 170 for the Height.
      4. Look for the word “embed.”
      5. Look for something like “ie=UTF8&ll= 29.684725,-95.409007 &”. It should be two lines above where you find the word “embed”. Those numbers after ll are your latitude and longitude, respectively, for your map.
      6. Look for something like “z=14&”. It should be the line above where you find the word “embed”. That is your zoom level.
      7. Go back to the Code frame for your Local File and find the map section.
        - a. Find the text “zoom:##,” and replace the number there with your zoom level from Google Maps.
        - b. Find the text “lat:##.###,” and replace it with the first number (in this case, 29.684725).
        - c. Find the text “lng;##.###,” and replace it with the second number (-95.409007, in our case).
      8. Enter your timestamps as before.
7. Save frequently. I recommend saving every time you finish a section (for example, when you complete the Audio, or Image). I also recommend saving each time you complete a map, since it is



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more time consuming to manipulate than the others and it is not in the Untitled.html file in case something goes wrong.

These instructions should suffice for a basic understanding of Dreamweaver input. Understand that there may be some variations, depending on the set-up of your particular system.