(Formerly known as the Georgia Conference on Information Literacy)

Sep 25th, 4:30 PM - 5:30 PM

"Studying the Interaction" : Remix Literacy in the Writing Classroom

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"Studying the Interaction"
Remix Literacy in the Writing Classroom

Kyle Stedman

Georgia Conference on Information
Literacy

September 25, 2009

"[T]he practice of taking cultural artefacts and combining them into a new kind of creative blend."

(nobel 1)

FanFic:
MORE ADDICTIVE THAN CRACK.
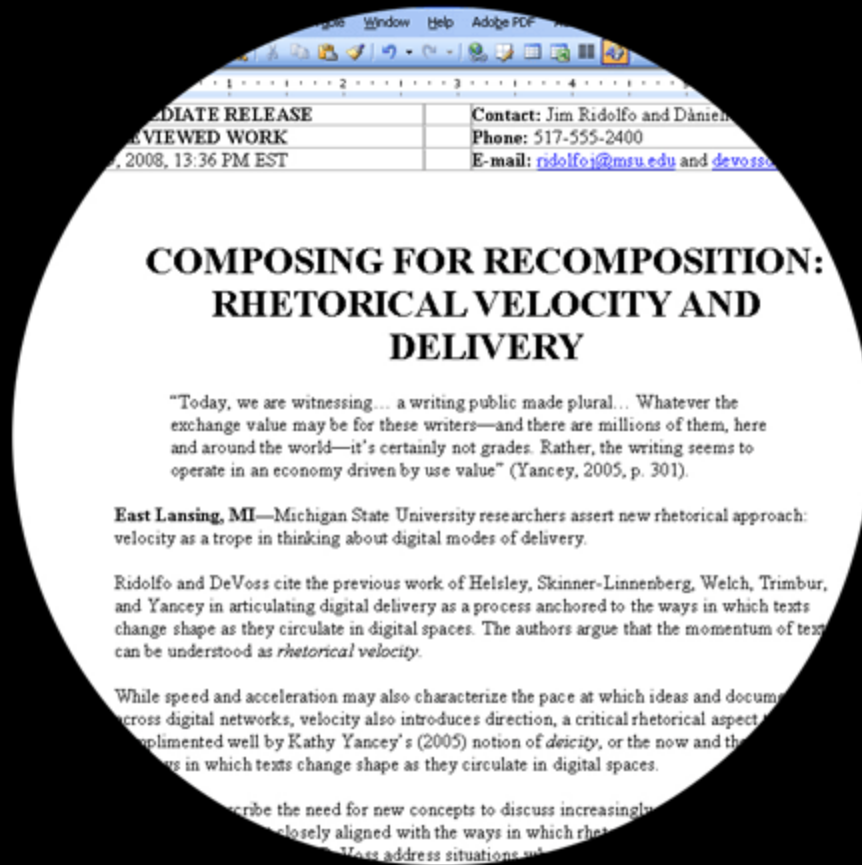And cheaper, too!

Stormtrooper Fields Forever: Jim Hanc

cc mixter
DOWNLOAD, SAMPLE, CUT-UP, SHARE.

Remix

"[T]he practice of taking cultural artefacts and combining them into a new kind of cre

(Lanksh

COMPOSING FOR RECOMPOSITION: RHETORICAL VELOCITY AND DELIVERY

"Today, we are witnessing… a writing public made plural… Whatever the exchange value may be for these writers—and there are millions of them, here and around the world—it's certainly not grades. Rather, the writing seems to operate in an economy driven by use value" (Yancey, 2005, p. 301).

East Lansing, MI—Michigan State University researchers assert new rhetorical approach: velocity as a trope in thinking about digital modes of delivery.

Ridolfo and DeVoss cite the previous work of Helsley, Skinner-Linnenberg, Welch, Trimbur, and Yancey in articulating digital delivery as a process anchored to the ways in which texts change shape as they circulate in digital spaces. The authors argue that the momentum of text can be understood as *rhetorical velocity*.

While speed and acceleration may also characterize the pace at which ideas and docume across digital networks, velocity also introduces direction, a critical rhetorical aspect plimented well by Kathy Yancey's (2005) notion of *deicity*, or the now and th ys in which texts change shape as they circulate in digital spaces.

cribe the need for new concepts to discuss increasingly closely aligned with the ways in which rhe oss address situations
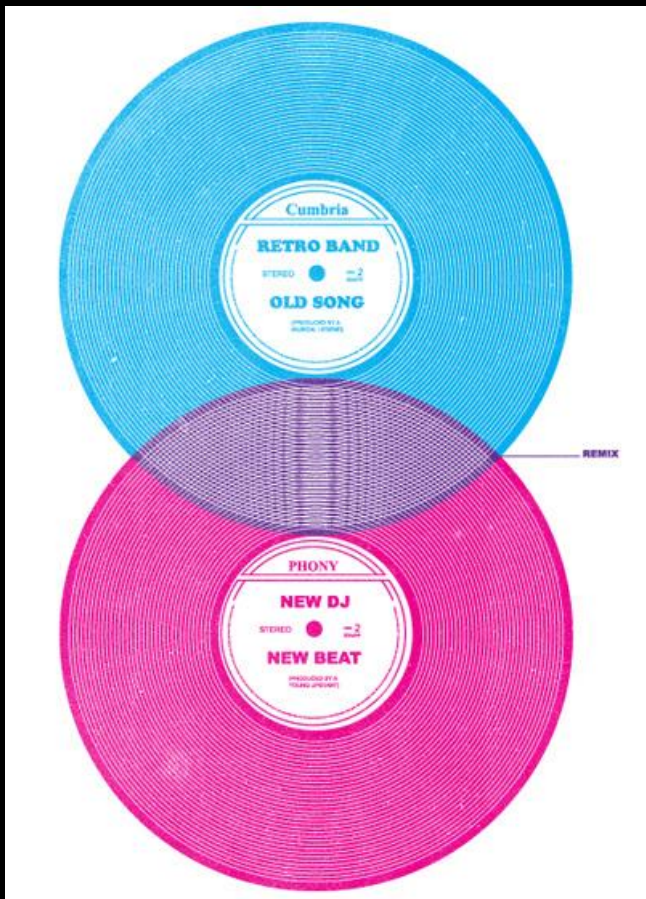
Remix

Ethical

- Knows academic conventions
- Knows IP/copyright law (including fair use)

Knowledgeable

- Knows where to get information
- Knows how to manipulate it
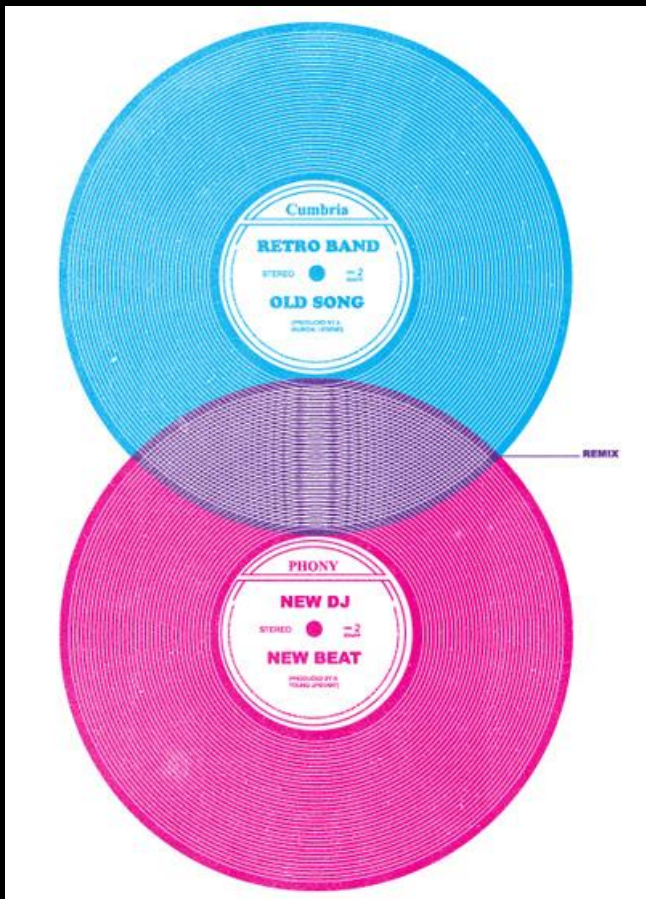- Knows how to create new meanings

The Writing Classroom

Standard 3,
Performance
Indicator 3:

The information
literate
student
synthesizes
main ideas to
construct new
concepts.

ACLR Standards

Outcome C:

Utilizes computer and other technologies…for

studying the interaction
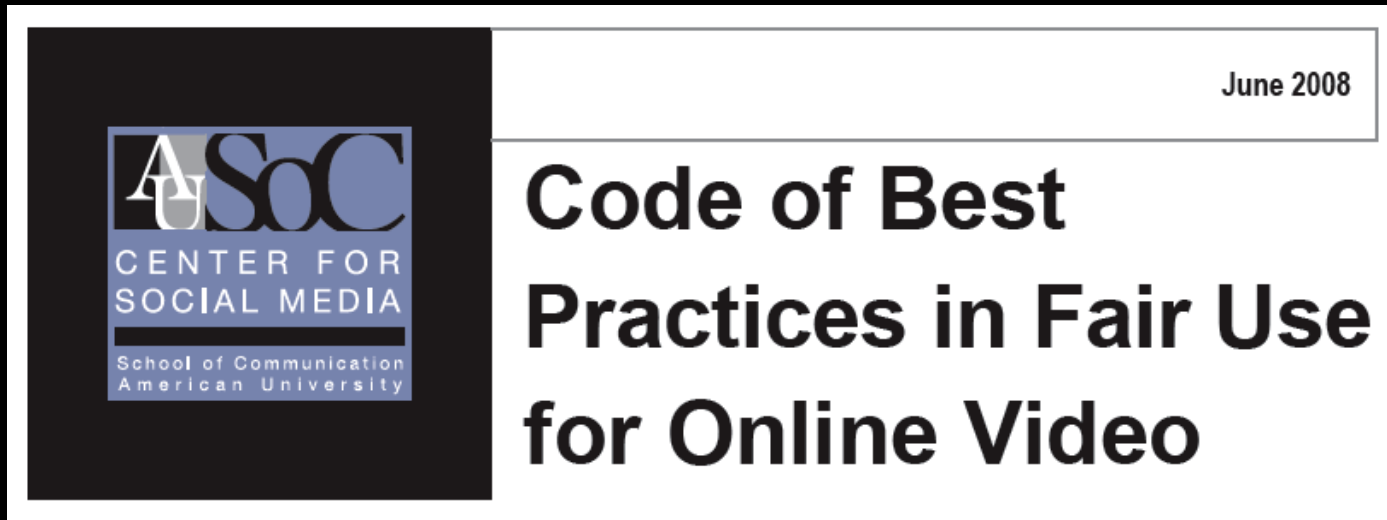
of ideas and other phenomena

ACLR Standards

"Appropriation, with its hint of criminality, was one surprisingly popular means" of adding things to the Web 2.0 news/poetry site, *Circulars* (Stefans 87).

Explore the Danger

- The public end of the copyright spectrum
- Using your fair use

June 2008

Code of Best Practices in Fair Use for Online Video

Explore the Danger

Abigail Derecho describes how "early remix genres have their origins in minority discourse; she argues that this creativity was a response to restriction and scarcity among women and blacks" (Coppa 46).
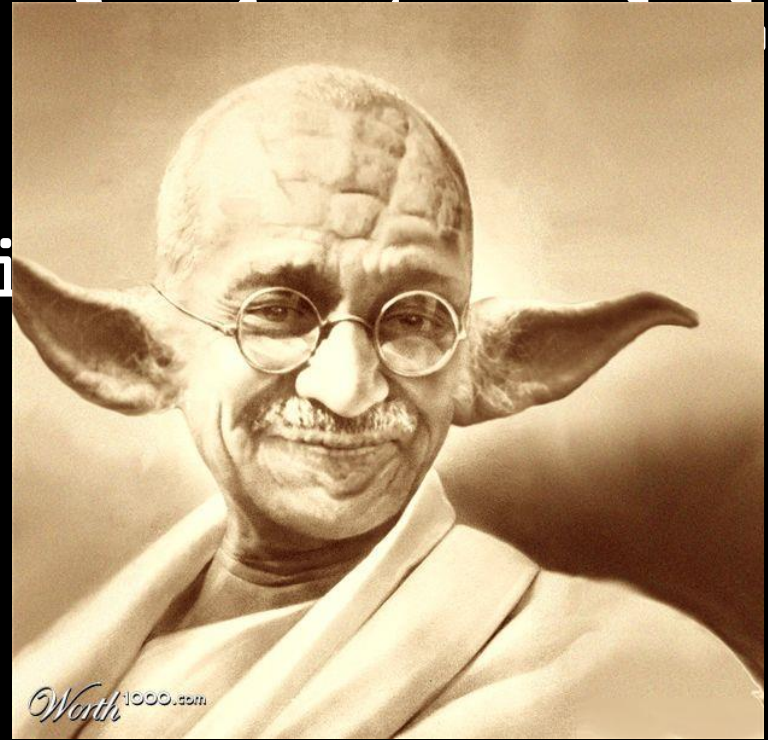
Explore the Danger

"For the poet is nearly allied
  to the orator…"

                Cicero, _De Oratore_, I.16

• A remix aestheti...

![Mix Rhetoric and Poetics logo] **Mix Rhetoric and Poetics**

- "Reading" the visual, audible, etc.

- Making connections
  - Interview with remixer: he takes "sources from two different styles" to make something "exciting" (qtd. In Gunkel 497-98)

- Recognizing parody (Rife 140)

Read Differently

New Material

Sampled Sound

Sampled Sound

Borrowed Beat

Music; Sources Layered

Text; Sources Flattened

> These RW media look very much like Ben's writing with text. They remix, or quote, a wide range of "texts" to produce something new. These quotes, however, happen at different layers. Unlike text, where the quotes follow in a single line—such as here, where the sentence explains, "and then a quote gets added"—remixed media may quote sounds over images, or video over text, or text over sounds. The quotes thus get mixed together. The mix produces the new creative work—the "remix."

Listen to Music

J: So how do you figure out what the rules are?

C: Just play.

J: Just play? And then what happens?

C: You just . . . play.

                    (Johnson-Eilola 3)
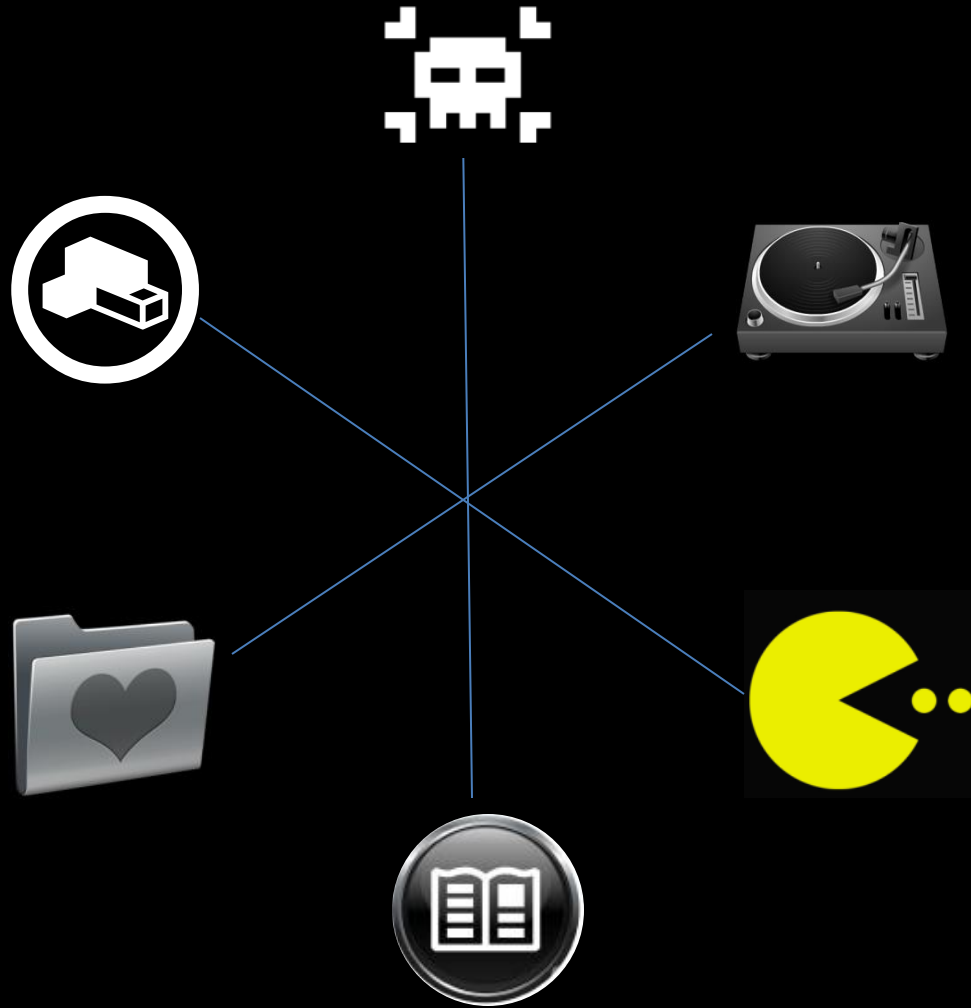
Play

Play

- Embracing your topic
- Knowing your technology

Figures 8–11. Images from Sterling Eidolan and the Odd Woman Out's fan vid, "Pressure" (1990), showing the vidders creating a vid.

Be Meticulous

Remix Literacy

Text

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