



Remix and Mashup with Young Adult Voices

Critically Reading YA Texts with Digital Media

Summit on the Research and Teaching of YA Literature
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Jennifer S. Dail
Kennesaw State University (metro-Atlanta)

jdail1@kennesaw.edu

@jennifer_s_dail

Shelbie Witte
Oklahoma State University, Stillwater
shelbie.witte@okstate.edu

@shelbiewitte

TOWARD A MORE VISUAL LITERACY



SHIFTING THE PARADIGM WITH DIGITAL
TOOLS AND YOUNG ADULT LITERATURE

EDITED BY JENNIFER S. DAIL, SHELBY WITTE,
AND STEVEN T. BICKMORE

YOUNG ADULT LITERATURE AND THE DIGITAL WORLD



TEXTUAL ENGAGEMENT THROUGH VISUAL LITERACY

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The background features a collage of various elements: a blue circuit board with a white plug, a red and blue striped banner, a large white compass rose, and a faint 'Remix' watermark. On the left, a white rectangular box contains the word 'Standards' in large, bold, black font. Behind this box, the words 'Construct', 'bridges, for', 'language', 'Britain', and 'the US' are visible in a light blue, sans-serif font, arranged in a curved path.

Standards

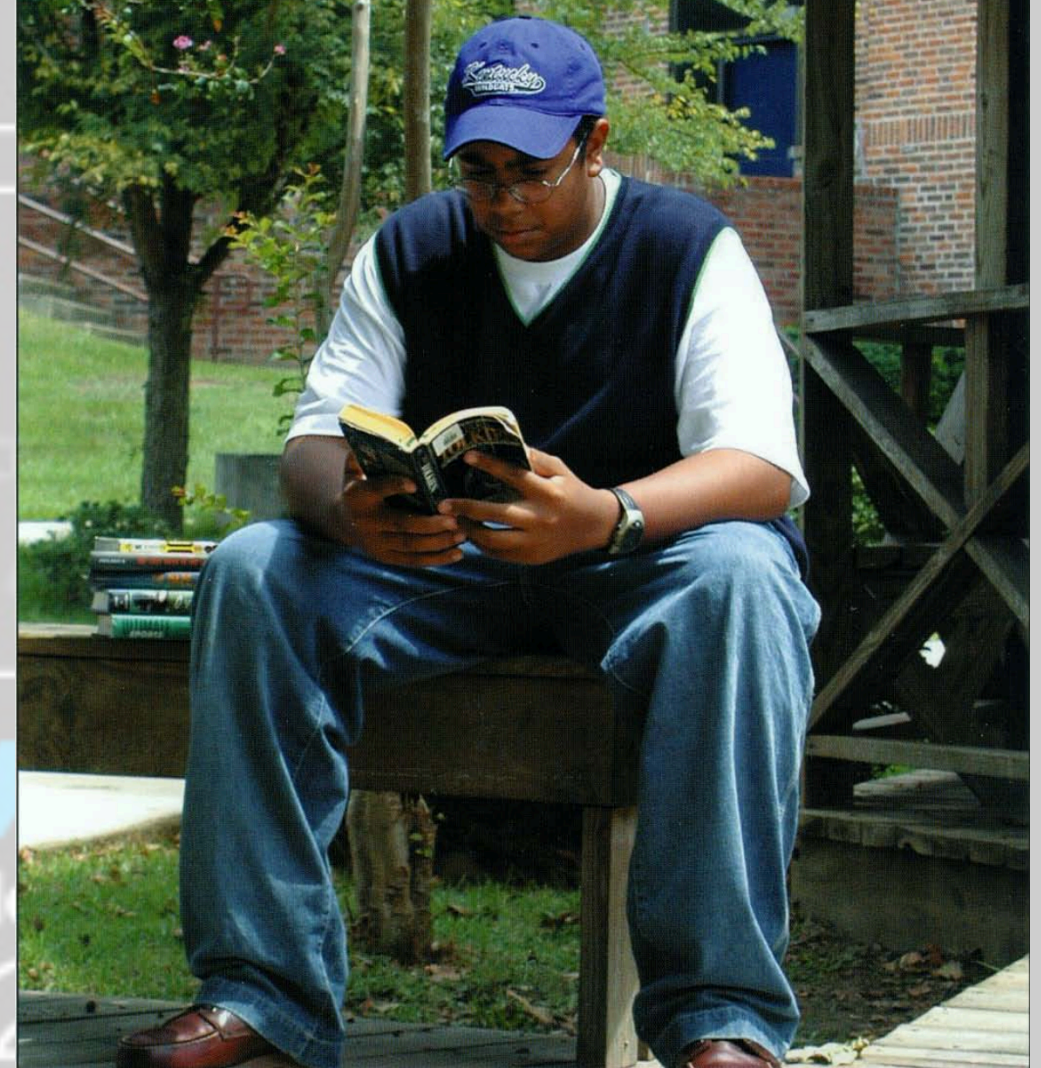
The International Society for Technology in Education (ISTE) articulates standards that “are designed to empower student voice and ensure that learning is a student-driven process of exploration, creativity and discovery no matter where they or their teachers are in the thoughtful integration of ed tech” (2017).

“If literacy educators continue to define literacy in terms of alphabetic practices only, in ways that ignore, exclude, or devalue new media texts, they not only abdicate a professional responsibility to describe the ways in which humans are now communicating and making meaning, but they also run the risk of their curriculum no longer holding relevance for students who are” living and communicating in these digital environments (Selfe and Hawisher, 2004, p. 233).



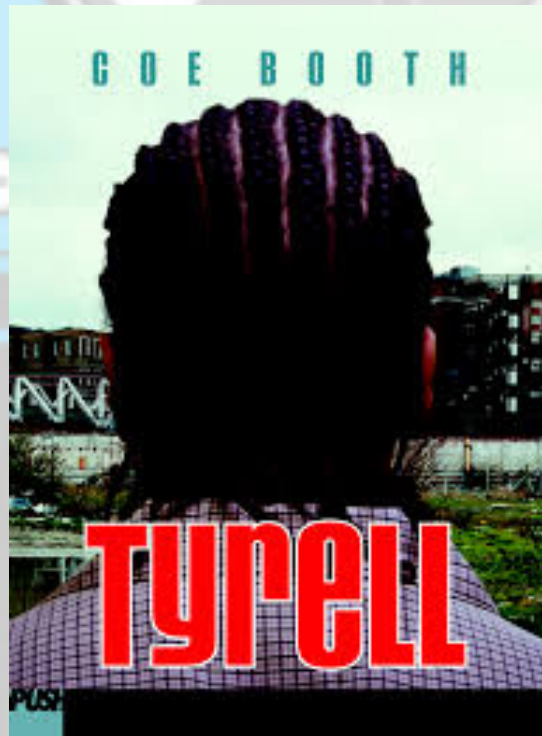
Technology offers us a “paradigm shift about how the students interact with the text and about the authority they take when responding to text and how we as teachers conceptualize ownership to invite students to use their own creativity as a tool for reading and for writing/producing. Technology simply offer[s] a medium through which we might accomplish that”

(Dail & Thompson, 2016, p. 3).



Seeing the World Differently: Remixing Young Adult Literature Through Critical Lenses

Toward a More Visual Literacy: Shifting the Paradigm with Digital Tools and Young Adult Literature

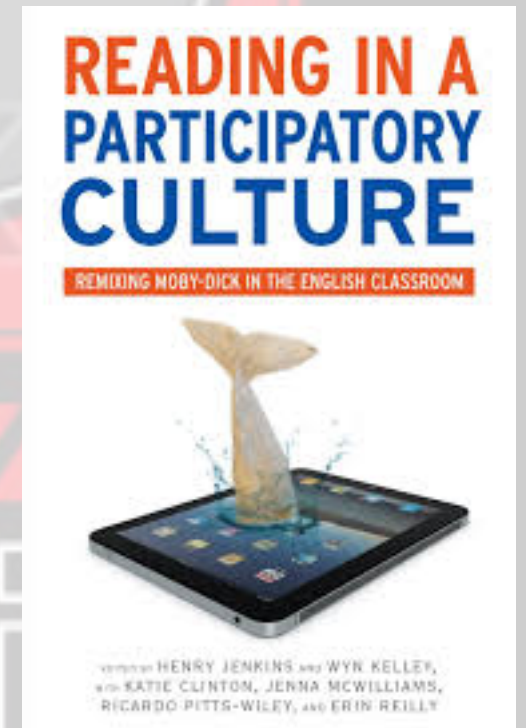


Purpose of the Study

Reading in a Participatory Culture: Remixing Moby Dick in the English Classroom (Henry Jenkins, 2006)

Tapping into processes in which students already participate:

- Memberships in online communities (**affiliations**)
- Producing new creative forms of text and media (**expressions**)
- Working together in teams to complete tasks and develop new knowledge (**collaborative problem solving**)
- Shaping the flow of media (**circulation**)







Roles & Responsibilities	Guiding Questions
Disruptor of the Commonplace: Your role is to look at the “everyday” through new lenses. Don’t ask why; ask why not?	1. Why did X happen? Why did X do this? 2. What did <i>not</i> happen in the story that could have (give textual evidence. This is a place where it might be implied but isn’t told in the narrative.) 3. Why did X <i>not</i> do this? 4. Why did the author <i>not</i> write about this?
Interrogator of Multiple Viewpoints: Your role is to imagine standing in the shoes of others – to understand experience and texts from your own perspectives and the viewpoints of others and to consider these various perspectives concurrently.	1. How did you feel when A happened? Why? 2. How do you think X felt when A happened? Why?
Focusing on Sociopolitical Issues: Your role is to pay attention to how sociopolitical systems, power relationships, and language are intertwined and inseparable from our teaching.	1. Who has power in this story? 2. How do they use their power? 3. Why do they have the power? 4. Why do others not have the power? 5. Who has opportunities in the story? Why? 6. Who does not have opportunities in the story? Why? 7. What’s the (historical) context for the story’s setting?
Taking Action for Social Justice: (all members) Your responsibility here is to determine ways to enact the previous roles. Determine activities	1. Do you ever experience similar issues as the characters in the story? What about people you know? 2. What can you do to change the situation? Is there someone you can talk with? Is there something more you can do?

So what is remix?

- When we take something that is well known and already exists and rework or revise it into a different, yet still recognizable format, we are remixing it. Remixing something into a new form allows us creativity in viewing that original product differently and to contributing to a larger conversation about it. Remixing goes beyond polishing something a little bit or adding one more element; it involves re-seeing and re-thinking we a text – transforming it so that the meaning of the original text is altered.
- Remixing also involves multiple modes of composition – text, image, sound, motion – which may all come together in a variety of possible formats including, but not limited to, video. When remixing something ask yourself, “How [can I] combine/edit/revise these materials in a way that enables me to say something new?”

Dail, J. S. & Thompson, N. (2016). Talking back: Remix as a tool to help students exercise authority when making meaning. *The ALAN Review*, 43.3, 35-48.

Multimodal Remix Criteria

- remain recognizable as having your chosen novel as its source material
- Alter/add to/advance the story substantially – transform the novel
- Take risks and push boundaries to present a creative product
- Integrate multiple modes of composition
- Communicate the message clearly



Multimodal Remix Process

1. Statement of Intent
2. Design
3. Product
4. Impact
5. Reflection



Remix Products

Type of Product

- Character social media accounts
- Character letters
- Public service announcements
- Book trailers

Content of Product

- Disparity in wealth
- Drug culture
- Desperation felt by students in the current educational system
- Desire to contribute to society
- Issues of race and gender

Considering Found Poetry as Remix

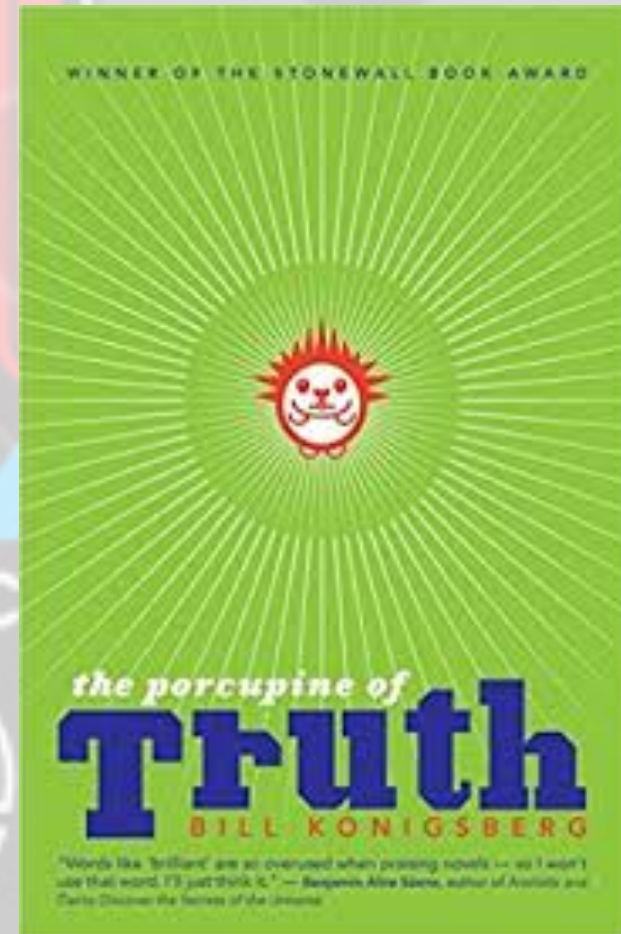
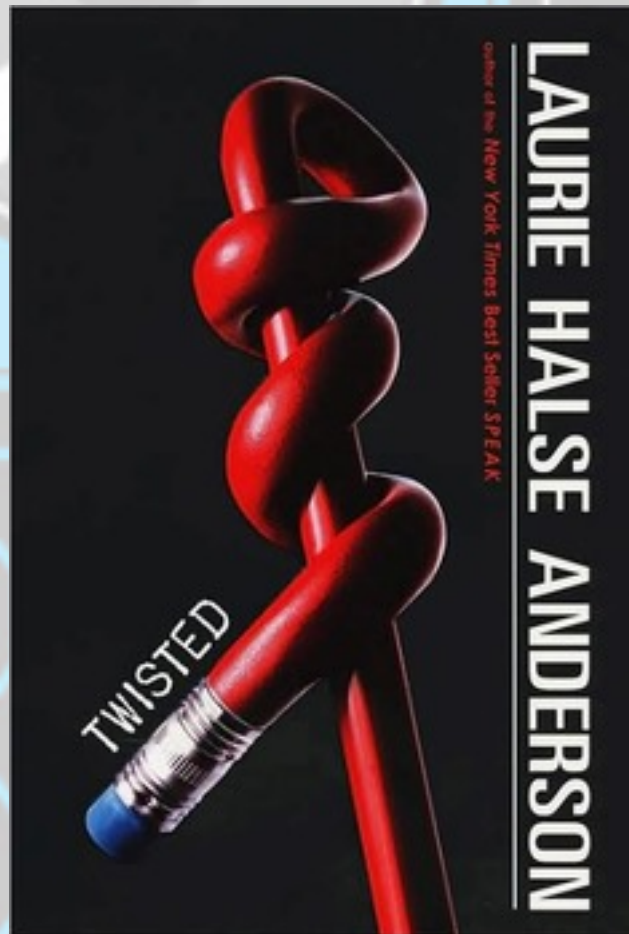
Found poems take existing texts and refashion them, reorder them, and present them as poems. The literary equivalent of a collage, found poetry is often made from newspaper articles, street signs, graffiti, speeches, letters, or even other poems.

A pure found poem consists exclusively of outside texts: the words of the poem remain as they were found, with few additions or omissions. Decisions of form, such as where to break a line, are left to the poet.

from The Academy of American Poets. Retrieved from <https://www.poets.org/poetsorg/text/found-poem-poetic-form>

Let's Play!

Creating Found Poems



There had been a few advantages to working with these guys. They taught me how to steal soda out of the vending machines. I snagged a couple of keys when they weren't looking. Best of all, the hard labor had turned me from Nerd Boy into Tyler the Amazing Hulk, with ripped muscles and enough testosterone to power a nuclear generator.

"Hey, get a load of this!" Toothless shouted.

We picked our way around the fresh tar patches and looked where he was pointing, four stories down. I stayed away from the edge; I wasn't so good at heights. But then I saw them: angels with ponytails gathered in the parking lot.

The girls' tennis team.

Wearing bikini tops and short shorts.

Wearing wet bikini tops and wet short shorts.

I inched closer. It was a car wash, with vehicles lined up all the way out to the road, mostly driven by guys. Barely clad girls were bending, stretching, soaping up, scrubbing, and squealing. They were squirting each other with hoses. An squealing. Did I mention that?

THE BILLINGS ZOO has no animals.

Fewer than twenty-four hours ago, I was standing in Gray's Papaya on Seventy-Second Street and Amsterdam Avenue in New York City, watching passersby ignore someone who was having what appeared to be an epileptic seizure while eating a chili dog. Taxicabs whirred by, mere mustard stains on the frankfurter that is the Upper West Side. Hordes of humans hustling in every direction screaming, shouting, howling.

Now, I am in a place so quite that I can still hear the noises of Manhattan in the back of my skull, like they are working their way out, slowly. And I am at a zoo where I may actually be the wildest life.

I'm here because after we landed and got our rental car for the summer, my mother suggested she take me for "a treat." We cruised past multiple Arby's and shops that sell discount mattresses and a Wonder Bread thrift store, whatever that is. She dropped me here at the zoo, and told me she'd pick me up in a couple of hours, after she got us settled in at my dad's house. She said the zoo might be a place to "locate and center myself" before seeing him for the first time in fourteen years.

My mom, a therapist slash school counselor, "hears" that I feel like she's ripped me out of my normal summer, but "what she wants to say to me" is that I need to stop moping. And what better place to drop off a mopey seventeen-year-old boy in a strange new city than at the zoo? Had she just asked me where I wanted to go, I would have been like, *I don't know, a coffee shop. A movie theater.* Any place a guy in his summer before senior year might want to hang. But whatever. My mom is down with the kids and how they all just want to stare at monkeys all day.

from Konigsberg, B. (2015). *The porcupine of truth*. New York, NY: Aruthur A. Levine Books. (p. 1-2).

Creating Digital Poems: Framing

For this project, you are going to select a poem that you have taught or plan to teach, and you are going to remediate it with other modes. Below are examples of modes you can add include, but are not limited to:

- Audio recording of you or someone else reading the poem.
- Text of lines from the poem.
- Still pictures that represent different aspects of the poem (e.g., [Mary Ann Reilly](#))
- Motion and transitions that are added to still pictures with a video editor.
- Instrumental music that represents your interpretation of the poem.
- Video recording of you or someone else depicting the action of the poem.

The purpose of this project is to consider how the selection and juxtaposition of modes other than print *remediate* the original poem to shape its meaning making potential. That is, your act of remix is an act of interpretation--one that your audience may or may not take up as you intended.



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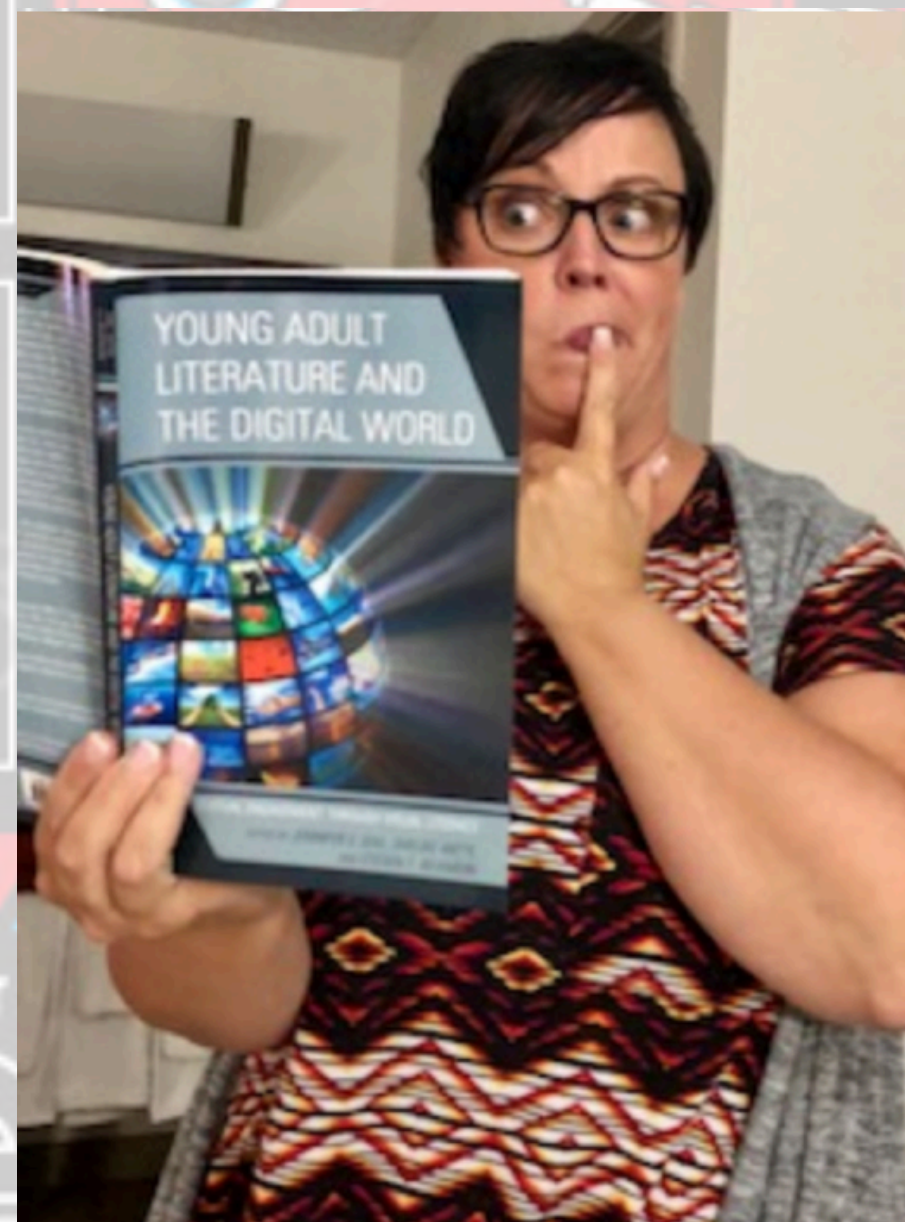
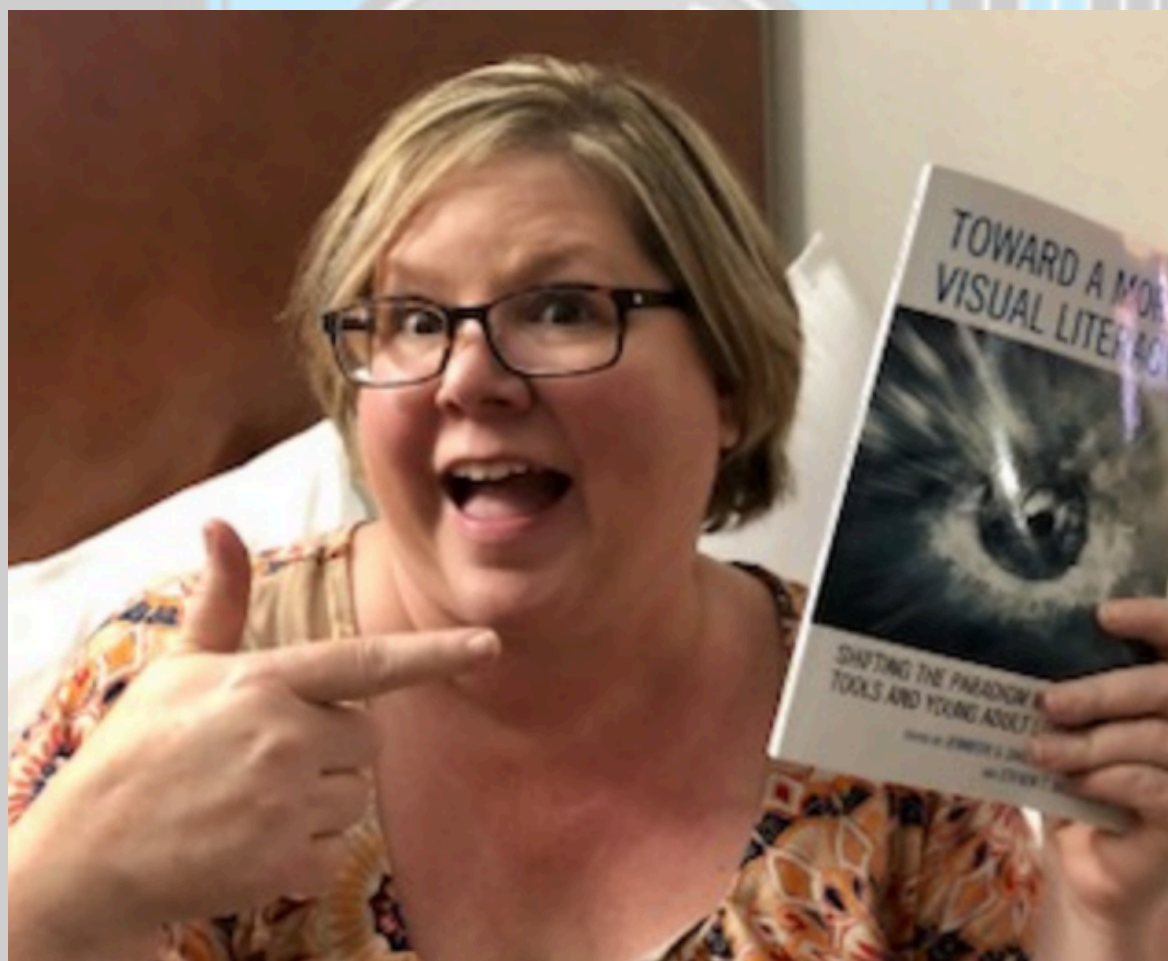
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WHERE I'M FROM

BY GEORGE ELLA LYON

DIGITAL POEM CREATED BY:

RACHAEL BOURNE





Jennifer S. Dail
Kennesaw State University (metro-Atlanta)
jdail1@kennesaw.edu
@jennifer_s_dail

Shelbie Witte
Oklahoma State University, Stillwater
shelbie.witte@okstate.edu
@shelbiewitte