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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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)
Exploring Critical Literacy

Critical literacy activities encourage readers to become active participants in the reading process and to interrogate texts at a deep level (McLaughlin and DeVoogd, 2004; Molden, 2007).

“Taking on Critical Literacy: The Journey of Newcomers and Novices” (Lewison, Flint, and Van Sluys, 2002)

• Read and discussed article
• Responded to the novels through roles in Critical Literacy Literature Circles (CLLC)
• Created a multimodal remix
<table>
<thead>
<tr>
<th>Roles &amp; Responsibilities</th>
<th>Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Disruptor of the Commonplace:</strong></td>
<td>1. Why did X happen? Why did X do this?</td>
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<td></td>
<td>2. What did <em>not</em> happen in the story that could have (give textual evidence.</td>
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<td></td>
<td>This is a place where it might be implied but isn’t told in the narrative.)</td>
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<td></td>
<td>3. Why did X <em>not</em> do this?</td>
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<td></td>
<td>4. Why did the author <em>not</em> write about this?</td>
</tr>
<tr>
<td><strong>Interrogator of Multiple Viewpoints:</strong></td>
<td>1. How did you feel when A happened? Why?</td>
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<tr>
<td></td>
<td>2. How do you think X felt when A happened? Why?</td>
</tr>
<tr>
<td><strong>Focusing on Sociopolitical Issues:</strong></td>
<td>1. Who has power in this story?</td>
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<td></td>
<td>2. How do they use their power?</td>
</tr>
<tr>
<td></td>
<td>3. Why do they have the power?</td>
</tr>
<tr>
<td></td>
<td>4. Why do others not have the power?</td>
</tr>
<tr>
<td></td>
<td>5. Who has opportunities in the story? Why?</td>
</tr>
<tr>
<td></td>
<td>6. Who does not have opportunities in the story?</td>
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<tr>
<td></td>
<td>7. What’s the (historical) context for the story’s setting?</td>
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<tr>
<td><strong>Taking Action for Social Justice: (all members)</strong></td>
<td>1. Do you ever experience similar issues as the characters in the story?</td>
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<td></td>
<td>What about people you know?</td>
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<td></td>
<td>2. What can you do to change the situation? Is there someone you can talk</td>
</tr>
<tr>
<td></td>
<td>with? Is there something more you can do?</td>
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</tbody>
</table>
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?”

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

<table>
<thead>
<tr>
<th>Type of Product</th>
<th>Content of Product</th>
</tr>
</thead>
<tbody>
<tr>
<td>Character social media accounts</td>
<td>• Disparity in wealth</td>
</tr>
<tr>
<td>Character letters</td>
<td>• Drug culture</td>
</tr>
<tr>
<td>Public service announcements</td>
<td>• Desperation felt by students in the current educational system</td>
</tr>
<tr>
<td>Book trailers</td>
<td>• Desire to contribute to society</td>
</tr>
<tr>
<td></td>
<td>• Issues of race and gender</td>
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</tbody>
</table>
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.

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.

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.
Where I’m From
by George Ella Lyon

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