

## ENC3416 Assignment 2: Remix/Remediation

To begin this unit, we'll familiarize ourselves with Jay David Bolter and Richard Grusin's theory of remediation. Toward that end, we'll read chapters from their book (aptly titled *Remediation*), critically analyze examples of remediation, and unpack the consequences of and motivations behind remediation. In addition, we'll acquaint ourselves with the practice of remix by watching a web-series titled "Everything's a Remix" and the documentary *RiP: A Remix Manifesto* as well as reading an excerpt from Lawrence Lessig's book *Remix*. Lastly, we'll explore the ways in which copyright works to limit the practice of remediation/remix, and we'll examine the ways fair use provides us the opportunity to continue this practice.



All of this will help prepare us to tackle the culminating project: to remediate or remix based upon Assignment 1: The Print Text; this project may remix/remediate any group member's print text (or a merging of multiple projects). We will do a mini-remediation in class with music to explore some of the practices and conventions after we read. You may add and include additional texts (especially if you do a REMIX) beyond your Print Text, but you'll want to think critically about what texts lend themselves best to remediation and remix and how that remediation or remix might come to fruition. Similar to Assignment 1, you will first meet and consult with your Viral Campaign Group to decide the approaches each person will take in their remediation/remix. Again, this assignment is individual, but it will ultimately need to function cohesively with the other group members' projects. This project should be a born digital text (meaning a text that could not function fully as a print text)—videos, podcast, image collection, prezi, etc.; however, it is not a product that is dependent on a social media platform (that will be the next step in Assignment 3). Additionally, you will have the opportunity to tweak through revisions from feedback you receive on assignment 2 to make it fit best for the campaign.

Most importantly, you'll need to operate within a rhetorical situation and respond to a real world exigence. You'll articulate your rhetorical situation and exigence in full within your rhetorical rationale. However, as you begin to think about this project, be sure to consider the following:

- the **content** you remediate/remix (what, how much, and why);
- the **purpose** for your remediation/remix, the function it serves (besides earning a grade, of course);

- the **genre** of both the original text(s) and the new remediated/remixed one;
- the **text-technologies** you'll use to create the remediation/remix and the **medium** in which you'll subsequently deliver the remediation/remix;
- the **affordances** of that medium and the ways it affects your content; and
- the **audience** of both the original text(s) and the remediated/remixed one.

You'll also need to think about issues of **copyright** and the way your remediation/remix qualifies as an instance of **fair use**, which you'll also articulate in your rationale. In short, you'll want to consider our past readings, discussions, and activities and the way they inform your understanding and composing of this remediation/remix.

Similar to some of our other smaller assignments and activities, this assignment is intentionally vague. As we'll soon learn, remediation and remix, while practices that have been occurring for years, are nonetheless complex and difficult to grasp in full. Moreover, remediation in particular is a broad concept, applied to both technologies and texts, that can manifest itself in various ways. In other words, each of you will probably approach and conceive of your remediation/remix differently—and that's a good thing.

As a reminder, if it wasn't clear already, your remediation/remix should not exist in a vacuum. Create a remediation/remix that serves a purpose other than earning you a grade; think of an audience other than me and consider how it addresses your cause/purpose of the impending Viral Campaign. It is a part of a whole. Just as important, think about how your remediated/remix text will circulate, how it will reach its intended audience.

Finally, a quick note on the medium. As noted above, you'll want to consider the affordances of the medium you choose and the ways those affordances affect the content you intend to remediate/remix. As for actual media, you can go in almost any direction; that is, these remediations/remixes can be oral, visual, digital, multimodal: in short, you can work with any text-technologies and choose any medium (or media) as long as it aligns with and is pertinent to the rhetorical situation you lay out for yourself. Think: podcasts, videos, website, prezi... Contrary to Assignment 1, this project's "natural" location is most likely within a digital/technological space.

Twitter will, once again play a roll. This time you may tweet specifically about your project (or even an image/link) as well as exploring terms pertinent to this project (especially those highlighted throughout). You should tweet 6-10 tweets for this project alone while we work on it (beginning when we start the reading). Don't forget to hashtag.



- **Rhetorical Rationale** also required
- **Assignment Plan Due:** October 3

- **Digital Studio Day:** October 10
- **Workshop:** October 17
- **Due Date:** October 22