COPY(WRITE): INTELLECTUAL PROPERTY IN THE WRITING CLASSROOM
PERSPECTIVES ON WRITING
Series Editor, Susan H. McLeod

The Perspectives on Writing series addresses writing studies in a broad sense. Consistent with the wide ranging approaches characteristic of teaching and scholarship in writing across the curriculum, the series presents works that take divergent perspectives on working as a writer, teaching writing, administering writing programs, and studying writing in its various forms.

The WAC Clearinghouse and Parlor Press are collaborating so that these books will be widely available through free digital distribution and low-cost print editions. The publishers and the Series editor are teachers and researchers of writing, committed to the principle that knowledge should freely circulate. We see the opportunities that new technologies have for further democratizing knowledge. And we see that to share the power of writing is to share the means for all to articulate their needs, interest, and learning into the great experiment of literacy.

Other Books in the Series

Gerald P. Delahunty and James Garvey, The English Language: from Sound to Sense (2009)
Charles Bazerman, Adair Bonini, and Débora Figueiredo (Eds.), Genre in a Changing World (2009)
David Franke, Alex Reid, and Anthony Di Renzo (Eds.), Design Discourse: Composing and Revising Programs in Professional and Technical Writing (2010)
COPY(WRITE): INTELLECTUAL PROPERTY IN THE WRITING CLASSROOM

Edited by
Martine Courant Rife
Shaun Slattery
Dànielle Nicole DeVoss

The WAC Clearinghouse
wac.colostate.edu
Fort Collins, Colorado

Parlor Press
www.parlorpress.com
Anderson, South Carolina
The editors dedicate this collection to the late Russ Wiebe. We miss you, friend and collaborator.
# CONTENTS

Preface ........................................................................................................... xi  
Martine Courant Rife, Shaun Slattery, 
and Dânielle Nicole DeVoss

## Part I: The Law, the Landscape ................................................................. 1

1 The Fair Use Battle for 
Scholarly Works. ................................................................. 3 
Jeffrey Galin

2 Plagiarism and Promiscuity, Authors and Plagiarisms .......... 29 
Russel Wiebe

3 Authoring Academic Agency: Charting the Tensions between Work-for-
hire University Copyright Policies ................................. 49 
Timothy R. Amidon

4 Soul Remedy: Turnitin and the Visual Design of End User License 
Agreements ................................................................. 79 
Barclay Barrios

5 Images, the Commonplace Book, and Digital Self-Fashioning ..... 99 
Bob Whipple

6 Intellectual Properties in Multimodal 21st-Century Composition 
Classrooms ................................................................. 107 
Tharon W. Howard

7 Is Digital the New Digital?: Pedagogical Frames of Reference and Their 
Implications in Theory and Practice ............................. 131 
Robert Dornsife
8 Response to Part I—“An Act for the Encouragement of Learning” vs. Copyright 2.0 ........................................ 149
John Logie

Part II: The Tools .......................................................... 157
9 What We Talk About When We Talk About Fair Use: Conversations on Writing Pedagogy, New Media, and Copyright Law ............. 159
Steve Westbrook

10 Parody, Penalty, and Pedagogy ........................................ 179
E. Ashley Hall, Kathie Gossett, and Elizabeth Vincelette

11 Copy-rights and Copy-wrong: Intellectual Property in the Classroom Revisited ............................................ 205
Janice R. Walker

12 Rhetorical Velocity and Copyright: A Case Study on Strategies of Rhetorical Delivery ....................................... 223
Jim Ridolfo and Martine Courant Rife

13 Following the Framers: Choosing Pedagogy to Further Fair Use and Free Speech ............................................. 245
TyAnna Herrington

14 Response to Part II—Being Rhetorical When We Teach Intellectual Property and Fair Use .................................... 263
James E. Porter

Part III: The Pedagogy .................................................. 273
15 Toward a Pedagogy of Fair Use for Multimedia Composition 275
Renee Hobbs and Katie Donnelly

16 Intellectual Property Teaching Practices in Introductory Writing Courses .................................................. 295
Nicole Nguyen

17 Moving Beyond Plagiarized / Not Plagiarized in a Point, Click, and Copy World ........................................... 309
Leslie Johnson-Farris
18 *Couture et Écriture*: What the Fashion Industry Can Teach the World of Writing ............................................ 327
   Brian Ballentine

19 The Role of Authorship in the Practice and Teaching of Technical Communication ........................................ 347
   Jessica Reyman

20 Response to Part III—Fair Use: Teaching Three Key IP Concepts . . 369
   Rebecca Moore Howard

21 Afterword ............................................. 375
   Clancy Ratliff

Biographical Notes ............................................. 381
Index .......................................................... 387