**WRIT 106**: **College Writing II**

 **Sound, Place, and Rhetoric**

Spring 2022

WRIT 106-XX

Instructor:

Email:

Classroom:

Class Meetings:

Office:

Office Hours:

Welcome to WRIT 106-XX. This course is designed to provide you with a solid foundation for college-level writing and critical thinking. Writing is not the transfer of thought onto paper; rather, writing *is* thought. With this in mind, WRIT 106 both teaches how writing functions as a means of critical inquiry and stresses the importance of writing to your college coursework, careers, and life. This course works under the assumption that the best way to become more adept at writing is to write frequently. For this reason, we will engage with writing as a process that involves multiple drafts, brainstorming activities, editing, peer revision, and conferences. I will ask you to do a good amount of writing in class, and to share these exercises with your classmates. You should bring a pen and paper or laptop to each class.  Much of this in-class writing will be quick, informal, and experimental. It is intended to help you move forward with the longer, graded essays you will write for this course. You will have multiple and varied ways of sharing your points of view through small group work, class discussion, and peer workshops. You should expect to spend roughly eight hours a week outside of class time on your course work for this class.

I look forward to working with you all, and I invite you to talk with me at any point about your progress in the class.

**Required Text**

All course readings will be linked through Canvas or can be found online in the open-source textbook, [*Writing Commons*](https://writingcommons.org/section/evidence/).

**Important Dates**

January 17: Martin Luther King Holiday (No Classes)

January 18: Classes Begin

March 7-13: Spring Recess

April 15-17: Easter Holiday (No Classes)

May 3-4: Reading Days (No Classes)

May 12 (R): Last day of classes. End of term. **Meets Friday Class Schedule** (i.e.

Thursday Classes don’t meet.)

**Course Outcomes:**

|  |  |
| --- | --- |
| **Objective** | **Description** |
| 1. **Critical reading and writing about diverse and interdisciplinary texts**
 | Students will learn to read and write critically using a range of texts that represent diverse interdisciplinary approaches to and theories of knowledge-making. |
| 1. **Writing and analysis of disciplinary genres**
 | Students will gain familiarity with writing in multiple genres and disciplines and will develop the ability to interpret and analyze a diverse range of texts. |
| 1. **Writing Process**
 | Students will understand and be able to execute the key elements of a writing process: a series of rigorous, thoughtful revisions which re-imagine and rework any—and likely all—of the key criteria of good writing. |
| 1. **Close reading**
 | Students will be able to demonstrate an ability to closely read text (i.e., be attentive to finer details of content, argument, rhetorical moves, audience, social/cultural/historical context, and reader/author assumptions), through analytical writing that draws on these skills of close reading to advance their own arguments. |
| 1. **Citation & Referencing**
 | Students will be able to appropriately document and integrate external research into their writing, and be familiar with at least one style of formal citation (e.g. MLA). |

**Assignment Breakdown:**

|  |
| --- |
| **Assignment** |
| How We Listen final draft |
| How Music Shapes Us (documented essay) final draft  |
| Sound Portrait final draft |
| Portfolio or Final reflection |
| Short reflections |
| Early and middle drafts (6) |
| Writer’s letters (3) |

All major assignment prompts are located at the end of this syllabus.

**Contract Grading:**

**[Faculty: We are implementing labor-based contract grading as an anti-racist approach to writing assessment. The approach outlined below is taken from Asao Inoue’s book, *Antiracist Writing Assessment Ecologies*:** [**https://wac.colostate.edu/docs/books/inoue/ecologies.pdf**](https://wac.colostate.edu/docs/books/inoue/ecologies.pdf)**. Feel free to adapt the labor contract or introductory language to meet your instructional needs.**

This class will follow a labor-based model, meaning that you will be rewarded for the time and effort that you devote to the class. Your final grade will be determined by the expectations outlined below (i.e., a grading contract that we will follow together). I am using this approach because I believe in a growth model of writing instruction: you will all be starting from different places/levels, and what matters most in this class is how much you grow as a writer during the course of the semester. I find this approach to be a more compassionate approach to assessment; I hope that it encourages you to take risks in this class without fear that your grades will be negatively impacted.

 Do not worry: you will receive lots of feedback on your writing and other work during the semester from your peers and me. Use these assessments (written and verbal) to rethink ideas and improve your writing and practices, to take risks, and to fail and learn from that failure. Always know that I will read your writing and shape our classroom assessment activities and discussions around your work, but you will not receive grades from me.

**The default grade for this course is a B.** If you do all the labor asked of you, then you’ll get a B course grade. If you do not participate fully, forget to do assignments, or do not follow the labor instructions precisely, you will get a lower course grade.

The following chart will guide you as to how your grades will be determined. If you do not meet all the criteria for a particular grade, a +/- grade will come into play. We will revisit the contract part-way through the course to determine if we want to amend it in any way.

**LABOR CONTRACT**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Grade you want: | # of non-participation days: | # of missed discussion boards/homework: | # of missed projects (4 total) | # of mastery assignments |
| A | 3 or fewer | 2 | 0 | 1 |
| B | 3 or fewer | 2 | 0 | optional |
| C | 4 | 3 | 1 | optional |
| D | 5 | 3 | 2 | optional |
| F | 6+ | 4+ | 3+ | 0 |

\*Participation is not defined only as speaking, but also contributing in writing during various activities during our sessions

All students in this course begin with a B, and in order to maintain that grade, you must follow the terms of the contract above. Based on criteria such as missing assignments (see above), you can slip to a C or below. In order to earn an A grade, you must complete a “mastery” activity. These activities are listed below; additionally, you may propose one to me if you want to create your own.

* **A lesson/activity/handout**: These handouts are on a topic and material that you research for the class’s benefit and will need at least 2 weeks lead time, working with me on the materials.
* **Revise one of your individual projects an additional time.** Include a memo addressed to me detailing the changes that you made.
* **Record a how-to video on some element of our class** (technology, writing techniques, etc.)
* **Respond to at least 10 other students during two separate Canvas discussion threads (20 responses total).** You must respond to the current discussion thread, not one from a previous module/unit.
* **Some other labor that benefits the class** and our mutual learning. Do you want to write about and report to us on a cultural event related to the class? Or maybe you would like to read an article for us and summarize some of its findings or ideas that you think will help us do our work in class? If you have an idea, come to me early.

Note that the mastery assignments are **optional**—you should only complete them if you want an A in the class. You may not substitute a mastery assignment for another assignment in the syllabus. They must be completed no later than two weeks before the end of the semester.

I realize that this method is a different way of thinking about grades, so reach out to me any time if I can provide clarification.

**Drafts**

Revision through multiple drafts is the foundation of this class. Your drafts will be the focus of this class, so it is critical that you complete them according to the schedule on the syllabus. We will use your drafts to practice various techniques for effective writing during class time. You will complete three drafts (early, middle, final) for each major essay assignment and will submit them to me via Canvas. The syllabus will indicate when you should bring a copy of your draft to class. If you are having trouble making progress on an essay, let me know right away. We will help you make forward progress.

**Do We Have Your Name Correct?**

If your name is not listed accurately on Canvas, please [update your name in Campus Lab Engage](https://montclair.campuslabs.com/engage/submitter/form/start/421483). Please also inform me of any changes.

**A Note on Personal Pronouns**

Please let me know your pronouns at the start of the semester. We will have on-going conversations about which pronouns we should use for each other and for the writers that we read in class. If we are using the wrong pronouns to refer to you, please let me know via email or in person. Stop by the LGBTQ Center located in the Office for Equity and Diversity, Student Center, Room 113A, for strategies for discussing pronoun usage.

**Attendance**

[Faculty: in creating your policy, remember that a student cannot lose more than 15 percentage points due to attendance \*and\* a student’s grade cannot drop below a C- due to attendance. Students cannot fail based on attendance.]

**Late work**

[Faculty: Embrace flexibility around deadlines. Deduct minimal points for late submissions and even consider full credit. Or give students a certain number of “gimmes” during the semester, which allows them to hand in a late assignment without penalty up to any number of days that you choose. Handing in all major projects guarantees a passing grade.

A student will not automatically fail for not handing in the final draft of an essay.]

**Class Cancelation**

If a class must be canceled due to an emergency, I will contact you via email. Make sure that you check and empty your MSU mailbox frequently to avoid missing important emails. (Once it is full, it will not accept further email).

**Academic Integrity**

Students and faculty at Montclair State University depend on academic integrity to build the University-wide community that they share. The First-Year Writing program applies the [University Academic Dishonesty Policy](https://www.montclair.edu/faculty-handbook/academic-policies/academic-requirements/academic-dishonesty-policy/), which includes plagiarism, and the [Campus Climate for Civility and Human Dignity policy](https://www.montclair.edu/policies/student/human-relations-statement/) as part of its approach to teaching and community-building. We will review these policies and their consequences throughout the semester. It is always a good idea to talk to me or take advantage of other provided resources if you are having trouble with a classroom discussion, a topic in class, or an assignment. Always reach out to me first if you have any questions about how to use or cite sources properly.

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**Accommodations**

If you require accommodations to fully participate in this class, please visit the [Disability Resource Center (DRC)](https://www.montclair.edu/disability-resource-center/) in Webster Hall, Room 100 to receive a letter requesting accommodations. This office will work with you to assure that you are given the services necessary to equalize access.

**Title IX Policy**

It is the policy of Montclair State University to investigate any report of gender-based misconduct, including sexual assault and sexual harassment. Any reports made to the following groups on campus will be held in the strictest of confidence: ([Counseling and Psychological Services](https://www.montclair.edu/counseling-and-psychological-services/), [Campus Clergy](http://www.msunewman.com/staff), the [Women’s Center](https://www.montclair.edu/student-development-campus-life/womens-center/), and the [University Health Center](https://www.montclair.edu/university-health-center/).)  These groups will connect you with support services and help to explore your options.

As a faculty member, I am required by the University to report incidents of sexual misconduct and thus cannot guarantee confidentiality if you report it to me.  However, I will respect your privacy and only share this information with those who have a duty to investigate and respond. All reports of sexual misconduct will be investigated by the University’s Title IX Officers with sensitivity. A request for confidentiality will be maintained to the extent possible to protect the privacy interests of those involved and balanced against the University obligation to provide a safe and nondiscriminatory environment to all students.

For more information, including contact information to make a report of gender-based misconduct, and the University’s investigation procedures: <https://www.montclair.edu/sexual-harassment/sexual-harassment-complaint-procedures-students/>

**Completion of Course Evaluation**

A link for an online evaluation of this course will be sent to you from the Office of the Provost late in the semester. As a program, we consider your evaluation of the course to be part of your participation as a student in your own learning. Once you complete the survey, you will receive a confirmation of completion through email, which you should email to me. Course evaluations are a valuable part of the First Year Writing Program as they help to maintain standards of excellence. These surveys are anonymous, and I will not know the results until I have submitted grades for the semester.

**Resources**

* Your classmates. Rely on one another for the questions you have regarding the work we’re doing in class. You all, both individually and as a collective, embody a vast bank of knowledge and experiences.
* Me*.* I will do all I can to assist you in succeeding in this course. Feel free to make an appointment with me, or just talk before or after class. Email is a reliable way to contact me and I will try my best to respond in a timely manner.
* The [First Year Writing program](https://www.montclair.edu/writing-studies/programs-of-study/first-year-writing-program/) website offers information about aspects of the program such as the Exemplary Essay Awards, faculty contact information, and other news.
* [The Center for Writing Excellence](https://www.montclair.edu/center-for-writing-excellence/) is available for online or in-person consultations at any part of the writing process.
* The [Registrar](http://www.montclair.edu/registrar/) offers information about adding, dropping, or withdrawing from a class.
* [OIT](http://www.montclair.edu/oit/)  (Office of Information Technology) provides help with Canvas and computer issues.
* [Peer-led discussion groups](https://www.montclair.edu/social-justice-diversity/get-involved/discussiongroups/) provide an environment for students who share similar identity markers and interests to build community.
* [CAPS](http://www.montclair.edu/counseling-and-psychological-services/) (Counseling and Psychological Services) offers short-term individual and group counseling, including the [Let’s Talk](https://www.montclair.edu/counseling-and-psychological-services/services/lets-talk/) program that includes multiple weekly drop-in sessions around campus.
* [Dean of Students Office](http://www.montclair.edu/dean-of-students/) offers services and information that enables you to reach your academic and personal goals.
* [Community resources](https://www.montclair.edu/dean-of-students/support-services/) offer support to students who are facing a variety of personal challenges.
* [OWL (Online Writing Lab) at Purdue](https://owl.english.purdue.edu/) offers information on MLA/APA style, grammatical questions, and other writing issues.
* [Center for Student Development](https://www.montclair.edu/student-development-campus-life/) offers support for Veteran students.
* University Hall (5th Floor) offers [a laptop lending service](https://www.montclair.edu/information-technology/borrow-a-laptop/).
* [Acade](https://www.montclair.edu/academic-success-center/)[mic Success Center](http://www.montclair.edu/student-development-campus-life/academic-success-center/) offers tutoring and workshops in several subject areas.
* [LGBTQ Center](http://www.montclair.edu/student-development-campus-life/lgbtq-center/%29) sponsors workshops, events, and group meetings throughout the semester.
* [Office of Social Justice and Diversity supports the community in building and enhancing an inclusive campus climate at Montclair State University.](https://www.montclair.edu/social-justice-diversity/about-us/)
* [Tara Reinecker](https://montclairathletics.com/sports/2015/2/12/GEN_02121501.aspx?id=253) can answer advising questions for those students enrolled in athletics.

**Assessment Criteria for Written Work**

*Central Claim*The central claim is a debatable, complex stance or position that establishes your argument for an intended audience. Your high school teacher might have called this a “thesis statement.” You should further explore, support, and advance the central claim or “set of ideas” throughout the composition (the word “composition” represents both an essay or multimodal project). The central claim is the foundation upon which you build the essay or multimodal project and which you use to drive the discussion forward. Successful compositions consistently demonstrate attention to and focus on the central claim.

*Development*An effective argumentative essay or multimodal project integrates evidence and analysis into an extended discussion that engages in sustained and expanded conversation.  Effective development uses examples and evidence from other writers, primary and outside sources, scholarly and popular research, anecdotes, and lived experience. Effective development means going beyond listing examples by exploring the implications of the central claim and taking your audience through the building of your ideas.

*Analysis*Analysis is the innovative heart of a composition where you synthesize the connections and relationships between texts, ideas, evidence, and the central claim. Analysis explores and answers the questions “So what?” or “How?” or “Why?” These questions push you as the writer to offer reasons for the connections between ideas and available supporting evidence. The most successful analysis affirms and furthers the central claim by demonstrating its complexity and significance.

*Organization*Two main criteria define organization: (1) a core argument that is presented consistently throughout the essay and (2) sub-claims, supported by logically connected and structured paragraphs, that move through the argument as it is developed and substantiated. The organizational logic of a composition relies on a series of sub-claims designed to support and advance the central claim. The composition moves from one sub-claim into another in a cohesive way. You may have in the past used the word “flow” to describe this movement and cohesiveness. With good “flow” the progression of ideas makes sense to readers as they follow your argument. In a composition with effective organization, each sub-claim builds on what comes before it and transitions smoothly to the next in a logical progression.

*Clarity of Prose*A successful essay demonstrates clarity of prose, which requires proficiency with English grammar, usage, and mechanics, as well as MLA formatting and citations. Such proficiency may also involve varied sentence structure, accurate word choices, and careful proofreading that serve the rhetorical purpose you are exploring.

*Revision*Adrienne Rich defines revision as a process of “re-seeing”: you make some new discovery or build further on an existing idea in ways that ultimately create a more sophisticated, expanded, and complicated composition. You successfully accomplish this level of revision by making decisions about the feedback and responses you receive from peers and instructors; ultimately you must incorporate, interpret, and translate this feedback in productive ways that reshape the original composition.

**Scale for final grades**

A 100-94

A- 93-90

B+ 89-87

B 86-84

B- 83-80

C+ 79-77

C 76-74

C- 73-70

D+ 69-67

D 66-64

D- 63-61

F 60-0

**Benchmark Language** **(if using a grading system on essays)**

WRIT 106

\***A\***papers present powerful, engaging arguments and central claims that present the author’s original interpretations of texts. In an A paper, the writer’s central claim is clear and yet also complex and sophisticated. The central claim and core ideas of the essay are supported by compelling evidence, logical reasoning and analysis. The author demonstrates sophisticated close reading of the text(s), with appropriately documented and integrated external research. The essay is highly readable because it is organized for the reader’s ease of understanding, and the paragraphs and sentences are clearly, articulately written and enhance the overall effectiveness of the essay.

**\*B\***papers present strong central claims and arguments that are well supported with evidence, logic and analysis. The author demonstrates close reading of the text(s), with appropriately documented and integrated external research. The essay is organized appropriately and the prose is clear though it likely does not have the articulateness of an “A” paper.

**\*C\***papers present central claims and arguments that a reader can follow but that may be only partially supported by evidence and examples. Organizational focus and analysis may be weak, suggesting that significant revision is needed. Often there is evidence that the author has either misread or only superficially read the text or sources under analysis; sources may not be properly documented. The prose is generally readable, though sentences are not always clear and errors are sometimes distracting.

**\*D\***papers are either unsuccessful in presenting central claims and arguments, or present arguments that are essentially unsupported. D papers may vary in length, but the paragraphs are frequently organized in a way that confuses rather than guides readers. External research is likely not incorporated as appropriate and documentation is often incorrect. Papers that are written in prose that is confusing will receive Ds, though not all D papers will have confusing prose.

\***F**\* papers are unsuccessful in presenting and supporting arguments, either because they contain no central claims or, if they do, these claims are poorly developed. Essays are organized and written in a confusing manner, and prose is often inaccessible for the reader. Often the essay does not meet the expectations outlined in the assignment.

**Schedule**

**UNIT ONE: HOW WE LISTEN**

**Class 1**

Introduction to the course and each other. Review syllabus. Discussion of categories of sound and sounds we encounter on a daily basis. In-class free write. Signing up for WC Online.

FOR NEXT CLASS

Read: “The Three Listening Modes” (Michel Chion): <http://layoftheland.net/archive/art4639-2013/weeks1-5/three_modes_of_listening.pdf>

Write: Reflection #1

**Class 2**

Discussion of reading. Watch TED talk, “How to Truly Listen” (Evelyn Glennie).

FOR NEXT CLASS

Read: “Sound and Touch Collide” (Virginia Hughes): <http://nautil.us/issue/26/color/sound-and-touch-collide-rp>

Write: Reflection #2

**Class 3**

Assign How We Listen essay. Listening lab: Reggie Watts, Museum of Endangered Sounds, Sound Art.

FOR NEXT CLASS

Read: “Listen” (Max Neuhaus): <http://www.max-neuhaus.info/soundworks/vectors/walks/LISTEN/LISTEN.pdf>

Write: How We Listen exploratory draft

**Class 4**

Discussion of using sound as text. In-class workshop with exploratory drafts.

FOR NEXT CLASS

Read: “Shitty First Drafts” (Anne Lamott); [“Formulating a Thesis”](https://writingcommons.org/article/formulating-a-thesis/) (*Writing Commons)*

**Class 5**

Discussion of readings + generating central claims. Discussion of original sound component to How We Listen essay. Time to play with various online sound generating resources.

FOR NEXT CLASS

Read: [“Weak Thesis”](https://writingcommons.org/section/rhetoric/rhetorical-situation/purpose/what-is-a-thesis/weak-thesis/) (*Writing Commons*)

Write: How We Listen middle draft

**Class 6**

In class revisions of drafts (focus on revising central claims and questions). Peer review.

FOR NEXT CLASS

Read: [“Evidence”](https://writingcommons.org/section/evidence/) (*Writing Commons*)

Write: Continue working on drafts. Bring to class for revision.

**Class 7**

In-class revisions of drafts (focus on development and paragraphs). Mini-lesson on a grammatical issue that I saw trending in the last set of drafts.

FOR NEXT CLASS

Write: **How We Listen final draft**

**UNIT TWO: HOW MUSIC SHAPES (AND REFLECTS) US**

**Class 8**Discuss thoughts about the previous essay and your writing process. Introduction to Unit Two and discussion of music as a soundtrack to our experiences and events outside our experience.

FOR NEXT CLASS

Read: “Hip Hop Planet” (James McBride): <http://educate.lindsay.k12.ca.us/Files/Resources/16eb6cdf-4a7f-4b00-87e4-11c573994883.pdf>

Write: Reflection #3

**Class 9**

Assign How Music Shapes Us (documented) essay. Discussion of McBride’s piece. Listening lab: Radio Garden, music from different cultures and places, your picks.

FOR NEXT CLASS

Read: “Astral Weeks” (Lester Bangs): <https://personal.cis.strath.ac.uk/murray.wood/astral.html>

Write: Reflection #4

**Class 10**

Discussion of Bangs’ piece and listening to songs from Van Morrison’s *Astral Weeks*. Listening to examples of music that played an integral part in significant sociocultural events. Time to choose songs/explore Radio Garden.

FOR NEXT CLASS

Read: [“Summarizing”](https://writingcommons.org/section/evidence/reasoning-with-evidence/summarize-more-concisely/) and [“Paraphrasing”](https://writingcommons.org/section/evidence/weaving-evidence-into-texts/paraphrases/) (*Writing Commons*)

Research: Choose songs/sounds for your documented essay

**Class 11**

Time to listen to your songs/explore Radio Garden. Free writing/brainstorming some research questions.

FOR NEXT CLASS

Read: [“Incorporating Evidence Appropriately”](https://writingcommons.org/article/integrating-evidence-appropriately/) and [“Connecting Evidence to Your Claims”](https://writingcommons.org/section/evidence/reasoning-with-evidence/connecting-evidence-to-your-claims/) (*Writing Commons*)

Write: Come in with 3-4 questions to guide in-class research on Monday.

**Class 12**

**MEET IN SPRAGUE LIBRARY (LOCATION TBD).** A brief introduction to library research. Time to find scholarly sources.

FOR NEXT CLASS

Read[: “Popular vs. Scholarly Sources”](https://writingcommons.org/section/information-literacy/information-literacy-perspectives-practices/information-has-value/popular-vs-scholarly-sources/) (*Writing Commons*)

Write: Use databases to find scholarly sources on your topic; Annotated Bibliography draft

**Class 13**

Share scholarly sources you’ve found so far. Time to peer edit and revise Annotated Bibliographies in class.

FOR NEXT CLASS

Read[: *“*What is Plagiarism”](https://writingcommons.org/section/information-literacy/information-literacy-perspectives-practices/information-has-value/plagiarism/) (*Writing Commons*)

Write: How Music Shapes Us (Documented Essay) exploratory draft.

**Class 14**

Practice incorporating evidence effectively and responsibly into your drafts. Mini-lesson on a grammatical issue that I saw trending in the last set of drafts.

FOR NEXT CLASS

Read: [“Attribution, Citation, References”](https://writingcommons.org/section/evidence/reasoning-with-evidence/attribution-citation-references/) (*Writing Commons*)

Write: How Music Shapes Us (Documented Essay) middle draft

**Class 15**

**ONE-ON-ONE CONFERENCES IN MY OFFICE.**

FOR NEXT CLASS

Read: [“When to Paraphrase?”](https://writingcommons.org/article/when-to-paraphrase/) and [“How Can You Determine Whether to Quote, Paraphrase, or Summarize?”](https://writingcommons.org/section/evidence/reasoning-with-evidence/intergrate-evidence/) (*Writing Commons*)

Write: Continue revising middle drafts.

**Class 16**

**ONE-ON-ONE CONFERENCES IN MY OFFICE.**

FOR NEXT CLASS

Read: “[Works Cited Page Checklist](https://writingcommons.org/article/works-cited-page-checklist/)” (*Writing Commons*) and “Ambient Sound: Presence, Embodiment, and the Spatial Turn” <http://sonicfield.org/2016/06/ambient-sound-presence-embodiment-and-the-spatial-turn/>
Write: **How Music Shapes Us** **(Documented Essay) Final Draft**

**UNIT THREE: SOUND AND PLACE**

**Class 17**

Introduction to Unit Three. Discussion of ambient sound. Listening lab: ambient sounds from historical events.

FOR NEXT CLASS

Read: “Brian Eno’s Thoughts on Ambient Music” <http://www.synthtopia.com/content/2009/09/17/brian-enos-thoughts-on-ambient-music/>

Write: Reflection #5

**Class 18**

Discussion of reading. Listening lab: Selections from Brian Eno’s *Music for Airports*, *Music for Films*, and *Apollo: Atmospheres and Soundtracks*.

FOR NEXT CLASS

Read: “Scientists are recording the sound of the whole planet” (Josh Dzieza): <https://www.theverge.com/2014/8/28/6071399/scientists-are-recording-the-sound-of-the-whole-planet>

Write: Reflection #6

**Class 19**

Listening lab: “Natural Frequencies” (from U.C. Berkley) and other sounds of the environment. Sound Portrait project assigned. Brief introduction to free online sound recording/editing/generating programs.

FOR NEXT CLASS

Watch: Online sound platforms tutorial video

Listen: A sound portrait of your choosing from Story Corps: <https://storycorps.org/listen/?collection=sound-portraits>. Come in prepared to discuss.

**Class 20**

Discussion of sound portraits you listened to. Discussion of field recordings. Assign Sound Portrait project. Begin writing draft of project proposal.

FOR NEXT CLASS

Read: [“Ethnography”](https://writingcommons.org/section/research/research-methods/empirical-research-primary-research-scientific-research/qualitative-research/ethnography/) (*Writing Commons*)

Write: Sound Portrait Project Proposal

**Class 21**

Review your proposals. Listening lab: field recordings (folk music, reportage, scientific research).

FOR NEXT CLASS

Write: Sound Portrait exploratory draft

**Class 22**

Time to work in class on development of exploratory drafts; choosing sounds.

FOR NEXT CLASS

Write: Exploratory drafts of Sound Portrait Project due. Begin field recordings (interviews, ambient home noise, etc.).

**Class 23**

Review recordings made for today, starting to edit, playing around with sound platforms.

FOR NEXT CLASS

Write: Continue working on drafts.

**Class 24**

Time in class to work on effective transitions.

FOR NEXT CLASS

Write: Sound Portrait middle draft.

**Class 25**

In-class revision and peer-editing time for drafts. Begin working on process narrative.

FOR NEXT CLASS

Write: Bring in draft of process narrative for peer review.

**Class 26**

Peer review of Process Narrative. Time to work on drafts of Sound Portrait.

FOR NEXT CLASS

Write: **Sound Portrait (and Process Narrative) final draft. Bring hard copy of process narrative to class for Presentation Day.**

**Class 27**

Sound Portrait interactive presentation day.

FOR NEXT CLASS

Come to class with copies of your previous essays for final portfolio revisions OR if doing Final Reflection, introduce Final Reflection essay/project.

**Class 28:**

Final portfolio OR Final Reflection workshop: working on concision

FOR NEXT CLASS

Write: Continue to work on portfolio OR Final Reflection

**Class 29:**

Final Portfolio OR Final Reflection workshop: evaluating claims, making revisions, editing and proofreading for clarity.

**Portfolio OR Final Reflection due on X**

**Class 30:** Wrap-up of course andcelebration of writing

**Essay One: How We Listen**

In Unit One we have begun to pick apart the act of listening. While listening is most often labeled as a passive thing we do with our ears, the readings in this unit have challenged that notion, both in delving into the complexities of aural listening as well as proposing that we listen with our entire selves. We have also discussed how sound shares similar aspects of other rhetorical texts and how sound can create meaning.

**Prompt:**

***How does “listening” differ from “hearing?” How can we critically read and interpret sound as a text?***

**For this assignment you must include a critical reading of a specific sound (or combination of sounds) of your choosing. This may be a sound that you have encountered or one that you create yourself (we will discuss this more in class and I will provide you with resources).**

To help you formulate ideas, you might want to think about questions such as:

* What types of skills are required when you *listen* to something rather than just *hearing* it?
* How can sound communicate ethos, pathos, and logos?
* In what ways is sound similar to other types of texts (written, visual, etc.)?

You do not need to answer all of the above questions but should instead use them as a basis for your own ideas about this topic. In other words, while you may answer one or more of these questions directly, you should not be limited by them but should instead allow them to inspire questions and ideas of your own and help you to find your own way into this assignment.

In the end, you should have an essay that makes a point, develops it with reasons, and backs up those reasons with evidence. “Evidence” in this case means the authors’ own words (so quote and paraphrase well) as well as your own personal experience.

*Before you get to that point, however, be sure to spend plenty of time generating ideas, making notes, thinking about all your experiences with learning, and letting the whole project toss around in your head as you go about your day. All writing starts with what Anne Lamott calls a “shitty first draft” –there is no such thing as a good first draft. Start with getting ideas down and letting it grow organically, rather than trying to make each sentence perfect from the start.*

Texts:

* “The Three Listening Modes” (Michel Chion)
* “How to Truly Listen” (Evelyn Glennie), TED talk
* “Sound and Touch Collide” (Virginia Hughes)
* “Listen” (Max Neuhaus)

Papers should be a ***minimum*** of 1200 words and incorporate **at least 1-2 quotes per page with proper citations and a works cited page**.

You will need to bring all rough drafts to class to work on throughout the revision process (hard copy or on your laptops). Middle and final drafts will be uploaded to Canvas.

**CHECKLIST AND DUE DATES:**

1. Exploratory Draft: **X**
2. Full-length Middle Draft: **X**
3. Final draft: **X**

Remember, these papers are founded on your own analysis of, and engagement with, your topic.  Quotes and other references to the readings should serve to underscore your claims and not simply restate and confirm what you've already said. Engage with your quotes the same way that you engage with your reading (think annotation).

**Essay Two: How Music Shapes (and Reflects) Us**

In Unit Two we have discussed how sound, in the form of music, makes rhetorical appeals to pathos, our sense of our emotional selves. Sometimes that music confirms our deeply held feelings and sensibilities while other times it challenges us to alter our vision of what we know as true. We often remember these experiences of challenge as formative moments in our emotional lives. Music, thus, has the ability of capturing or reflecting the specific feeling of a particular time or place.

Prompt:

What are they listening to in Beijing where information is often censored from the public? Do they have pop music in Baghdad? Using the Radio Garden streaming site as a jumping off point, scan the globe for interesting sounds from far away places. Choose a radio station and discuss what types of sounds are broadcast on it (Music only? Talk radio? News?) and how those sounds tell the story of the place they originate from. What other music comes from your chosen place that might NOT be played on the radio?

For this assignment you will need to research the place you have chosen. What is happening there currently (socially, politically, culturally)? Has this always been the case? You will need to think a bit about the history of the place you’ve chosen to get an idea of how they have gotten to the present moment of sound. You may also want to consider the role that music plays in shaping or reflecting events.

You do not need to answer all of the above questions but should instead use them as a basis for your own ideas about this topic. In other words, while you may answer one or more of these questions directly, you should not be limited by them but should instead allow them to inspire questions and ideas of your own and help you to find your own way into this assignment.

In the end, you should have an essay that makes a point, develops it with reasons, and backs up those reasons with evidence. “Evidence” in this case means the authors’ own words (so quote and paraphrase well) as well as your own personal experience.

*Before you get to that point, however, be sure to spend plenty of time generating ideas, making notes, thinking about all your experiences with learning, and letting the whole project toss around in your head as you go about your day. All writing starts with what Anne Lamott calls a “shitty first draft” –there is no such thing as a good first draft. Start with getting ideas down and letting it grow organically, rather than trying to make each sentence perfect from the start.*

Texts:

* “Hip-Hop Planet” (James McBride)
* “Astral Weeks” (Lester Bangs)
* Radio Garden (website)

Papers should be a ***minimum*** of 1500 words and incorporate **at least 1-2 quotes per page with proper citations and a works cited page**.

You will need to bring all rough drafts to class to work on throughout the revision process (hard copy or on your laptops). Drafts will be uploaded to Canvas.

**CHECKLIST AND DUE DATES:**

1. Annotated Bibliography Draft: **X**
2. Exploratory Draft (minimum 2 pages): **X**
3. Revised Annotated Bibliography: **X**
4. Full-length Middle Draft (minimum 3-4 pages): **X**
5. Final draft (including related materials): **X**

Remember, these papers are founded on your own analysis of, and engagement with, your topic.  Quotes and other references to the readings should serve to underscore your claims and not simply restate and confirm what you've already said. Engage with your quotes the same way that you engage with your reading (think annotation).

**Project Three: Sound Portrait**

In Unit Three we have explored how sound can tell the story of a place. From ambient music that is created to capture the mood of a setting (such as Brian Eno’s *Music for Airports*) to recordings of both the natural and human (industrialized) world, we have looked at examples of soundscapes that paint a more complete picture of a place and a moment than any individual component of that place could create alone.

**Prompt:**

For your Sound Portrait, you will choose a setting (time and place) and tell your own story by using sound as your primary composing tool.

This project has a few components:

* Project Proposal

You will hand in a short 600-700 word (1.5-2 page) proposal for your project which we will discuss in class.

* Field Recordings

As we have seen through examples from Alan Lomax (American roots music) and various scientists such as Bryan Pijanowski (nature recordings), field recording provides a firsthand account of the sounds of an environment. Thus, an essential part of your Sound Portrait will be your primary texts which are, in this case, your own field recordings you will make of your chosen environment.

You must visit your chosen setting at two different times and record the ambient sound (the sound of the setting itself). Different times could mean a morning and evening of the same day or several days apart. There is no requirement for how many minutes of ambient sound you must record for your project. NOTE: It’s always better to have more than you need than not enough.

There are a number of free apps for sound recording (many phones come with a sound recording app already installed). You may also use other equipment if you prefer (your laptop’s internal mic, a podcast or other recording mic hooked up to your computer, etc.). If you can’t find a good platform, let me know and I’ll help you find one.

* Sound Portrait

Once you have collected your field recordings, you will use them as the basis for the main part of this project which is a sound portrait in the style of what we looked at from Story Corps. You will need to create a 2-5 minute sound text that incorporates your field recordings but may include other sounds that help you to tell your story such as:

* Music
* Voiceover/Interview Clips (that you’ve recorded)
* Sound Effects
* Sound bytes from the news, movies, or TV

In class we will be looking at (and working with) a number of free online tools for sound creation, recording, and editing to help you with your project.

**Process Narrative**

In addition to your Sound Portrait, you will write an informal 1000 word Process Narrative in which you will discuss the rhetorical choices you made as the creator of this text. You should provide detailed examples of HOW and WHY you made certain choices such as (but not limited to) what you included (and, in the case of your field recordings, what you did NOT include), how you made choices about editing/structure, and how you felt you successfully (or unsuccessfully) communicated your intended message to your audience. You may also choose to incorporate your required quotes here rather than in your project itself.

To help you formulate ideas, you might want to think about questions such as:

* What are some of the individual sounds in your particular environment? Do they fit together or is there one (or more) that does not seem organic to this setting? If so, how does this sound disturb the environment?
* At what time of day did you record your setting? How did the soundscape change based on the time of day?
* If you recorded your setting several days apart, was there a noticeable change in the soundscape during that period?
* What is the story being told by the combination of sounds that make up the setting you chose to record? Think about which elements of a story you might be able to find in your recordings (character, plot, mood, tone, etc.).
* What do you want to communicate to your listener about this place and time?
* How are you using sound as ethos, pathos, and logos to influence your audience for this project?

You do not need to answer all of the above questions but should instead use them as a basis for your own ideas about this topic. In other words, while you may answer one or more of these questions directly, you should not be limited by them but should instead allow them to inspire questions and ideas of your own and help you to find your own way into this assignment.

*Before you get to that point, however, be sure to spend plenty of time generating ideas, making notes, thinking about all your experiences with learning, and letting the whole project toss around in your head as you go about your day. All composing starts with what Anne Lamott calls a “shitty first draft” –there is no such thing as a good first draft. Start with getting ideas down and letting it grow organically, rather than trying to make each sentence perfect from the start.*

Texts:

* “Ambient Sound: Presence, Embodiment, and the Spatial Turn” (Budhaditya Chattopadhyay)
* “Brian Eno’s Thoughts on Ambient Music” (Brian Eno)
* “Scientists are recording the sounds of the whole planet” (Josh Dzieza)

Projects should be a *minimum* of 2-5 minutes in length) and incorporate at least 1-2 quotes from class readings.  Your Process Narrative must be at least 1000 words.

Drafts will be uploaded to Canvas.

CHECKLIST AND DUE DATES:

1. Project Proposal: X
2. Exploratory Draft: X
3. Full-length Middle Draft: X
4. Final draft (including related materials): X

Remember, these projects are founded on your own analysis of, and engagement with, your topic. Quotes and other references to the readings should serve to underscore your claims and not simply restate and confirm what you've already said. Engage with your quotes the same way that you engage with your reading (think annotation).