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

 **Sound, Place, and Rhetoric**

**[Add FYW Program policies here as outlined in the Syllabus Checklist]**

**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).