Amplifying Soundwriting Pedagogies
Integrating Sound into Rhetoric and Writing

Edited by Michael J. Faris, Courtney S. Danforth, and Kyle D. Stedman
AMPLIFYING SOUNDWRITING PEDAGOGIES

INTEGRATING SOUND INTO RHETORIC AND WRITING
The Practices & Possibilities Series addresses the full range of practices within the field of Writing Studies, including teaching, learning, research, and theory. From Richard E. Young's taxonomy of “small genres” to Patricia Freitag Ericsson’s edited collection on sexual harassment in the academy to Jessie Borgman and Casey McArdle’s considerations of teaching online, the books in this series explore issues and ideas of interest to writers, teachers, researchers, and theorists who share an interest in improving existing practices and exploring new possibilities. The series includes both original and republished books. Works in the series are organized topically.

The WAC Clearinghouse and University Press of Colorado are collaborating so that these books will be widely available through free digital distribution and low-cost print editions. The publishers and the series editors are committed to the principle that knowledge should freely circulate and have embraced the use of technology to support open access to scholarly work.

Recent Books in the Series

Crystal VanKooten and Victor Del Hierro (Eds.), *Methods and Methodologies for Research in Digital Writing and Rhetoric: Centering Positionality in Computers and Writing Scholarship, Volumes 1 and 2* (2022)
Heather M. Falconer, *Masking Inequality with Good Intentions: Systemic Bias, Counterspaces, and Discourse Acquisition in STEM Education* (2022)
Jessica Nastal, Mya Poe, and Christie Toth (Eds.), *Writing Placement in Two-Year Colleges: The Pursuit of Equity in Postsecondary Education* (2022)
Natalie M. Dorfeld (Ed.), *The Invisible Professor: The Precarious Lives of the New Faculty Majority* (2022)
Aimée Knight, *Community is the Way: Engaged Writing and Designing for Transformative Change* (2022)
Jennifer Clary-Lemon, Derek Mueller, and Kate Pantelides, *Try This: Research Methods for Writers* (2022)
Jessie Borgman and Casey McArdle (Eds.), *PARS in Practice: More Resources and Strategies for Online Writing Instructors* (2021)
Mary Ann Dellinger and D. Alexis Hart (Eds.), *ePortfolios@edu: What We Know, What We Don’t Know, And Everything In-Between* (2020)
Jo-Anne Kerr and Ann N. Amicucci (Eds.), *Stories from First-Year Composition: Pedagogies that Foster Student Agency and Writing Identity* (2020)
AMPLIFYING SOUNDRWITING PEDAGOGIES
INTEGRATING SOUNDR INTO RHETORIC AND WRITING

Edited by Michael J. Faris, Courtney S. Danforth,
and Kyle D. Stedman

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

University Press of Colorado
upcolorado.com
Denver, Colorado
# Contents

Foreword (and Backward) ......................................................... ix
   Steph Ceraso

Introduction. Why We Teach Soundwriting ............................... 3
   Michael J. Faris, Courtney S. Danforth, and Kyle D. Stedman

**Part One. Soundwriting Through Remix** ................................. 27

Chapter 1. Mix It Up, Mash It Up: Arrangement, Audio Editing, and the
   Importance of Sonic Context ........................................... 29
   Logan Middleton

Chapter 2. Experimentation, Integration, Play: Developing Digital Voice
   Through Audio Storytelling ........................................... 41
   Crystal VanKooten

Chapter 3. Elements of Sound: Three Scaffolded Assignments .......... 51
   Sara Wilder, featuring the Work of Averi Ager,
   D’Arcee Neal, and Dorian Blue

Chapter 4. The Sonic Collage Assignment: Aesthetics, Affect, and Critique
   in Audio Sampling ................................................. 63
   Ben Harley

Chapter 5. Disabling Soundwriting: Sonic Rhetorics Meet Disability
   Pedagogy ........................................................................ 77
   Chad Iwertz Duffy

   Scott Lunsford

Chapter 7. Electrate Anti-Definition Sound Collage and Transduction ...... 99
   Thomas M. Geary

**Part Two. Soundwriting with Music** ...................................... 111

Chapter 8. Cultivating Signal, Noise, and Feeling: Songwriting Practices in
   Digital Rhetoric Courses ............................................. 113
   Rich Shivener

Chapter 9. “How Eve Saved My Soul”: Sonic Lineage as the Prequel to the
   Playlist Project .................................................... 125
   Todd Craig
Chapter 10. Sampling Sound, Text, and Praxis: Student and Teacher as Producer in a (Somewhat) Open-Source Course ........................ 135
Justin Young

Chapter 11. Audio Engineering and Soundwriting in an Interdisciplinary Course ............................................................ 149
Doyuen Ko and Joel Overall

Chapter 12. The Resonance Is the Composer: Students Soundwriting Together 159
Trey Conner, Emma Hamilton, Amber Nicol, Chris Burton, Kathleen Olinger, Alyssa Harmon, and Ivan Jones

Chapter 13. The Sound of Type: Multimodal Aesthetics ....................... 173
Helen J. Burgess and Travis Harrington

Part Three. Soundwriting with Primary Research ............... 183

Chapter 14. From Cylinders to WordPress: Using Digital Sound Archives for Short-Form Radio Programs ................................. 185
Jason Luther

Chapter 15. Toward a Feminist Sonic Pedagogy: Research as Listening ...... 197
Brandee Easter and Meg M. Marquardt

Chapter 16. From Postcards to PSAs: Activist Soundwriting ................. 209
Timothy R. Amidon

Chapter 17. Research Remix: Soundwriting Studies of the English Language .. 223
Jennifer J. Buckner with Benjamin Flournoy, Katie Furr, Sarah Johnson, Katie Lewis, Angela Meade, Hannah Ray, Garrett Simpson, Kate Vriesema, and Ally Ward

Chapter 18. If These Walls Had Ears: Applying Sound Rhetorics Through Audio Tours. ............................................................. 235
Lance Cummings, Hannah Lane Kendrick, and Devon Peterson

Chapter 19. Engaging and Amplifying Community Voices: An Interview Assignment Sequence ............................................. 247
L. Jill Lamberton

Chapter 20. The Sound(s) of Sustainable Stewardship: Composing Audio Essays with the JHFE ........................................... 265
Janice W. Fernheimer, featuring Madison Cissell, Hannah Thompson, Hannah Newberry, and Laura Will

Chapter 21. Producing Community Audio Tours ................................. 285
Mariana Grohowski
PART FOUR. WRITING WITH STORIES ........................................ 299

Chapter 22. Place-Based Podcasting: From Orality to Electracy in Norfolk,
Virginia ................................................................. 301
Daniel P. Richards

Chapter 23. YA On the Air: A Scaffolded Podcast Assignment on YA
Literature .......................................................... 315
Jasmine Lee and Jennifer Geraci

Chapter 24. Let’s Get Technical: Scaffolding Form, Content, and Assessment
of Audio Projects ................................................... 327
Jennifer Ware and Ashley Hall

Chapter 25. Speech, Invention, and Reflection: The Composing Process of
Soundwriting ....................................................... 335
Tanya K. Rodrigue

Contributors ............................................................ 345