ENC 3310 (4F72) Advanced Exposition: Writing with Sound

#### MTWRF Period 4 (12:30-1:45), Turlington Hall 1101

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| **Instructor:** Jacob Greene | **Office:** TUR 4367 |
| **Email:** jacobwgreene@ufl.edu | **Office Hours:** Monday. period 3, and by appointment |

# **Course Description**

We use expository writing techniques on a daily basis: we compare and contrast different ideas, we link causes to effects, and we describe problems and offer solutions. Such organizational choices are rhetorical; we choose certain expository frameworks over others in order to persuade our audiences to view a situation or concept in a particular way.

However, the media and genres of expository writing are beginning to evolve alongside new digital technologies such as smartphones and tablets. As such, this course explores the impact of “aural media” —podcasts, location-based audio tours, etc.—on expository writing. Course readings (and listenings) discuss the rhetorical affordances of aural media while at the same time serving as models of effective exposition. Course assignments provide students with opportunities to demonstrate expository writing techniques through both print and aural media.

# **Course Materials**

* (optional) Casagrande, June. [*It was the best of sentences it was the worst of sentences*](https://www.amazon.com/Was-Best-Sentences-Worst-Crafting/dp/158008740X). Ten Speed Press. 2010.
* (required) Abel, Jessica. [*Out on the Wire: The Storytelling Secrets of the New Masters of Radio*](https://www.amazon.com/Out-Wire-Storytelling-Secrets-Masters/dp/0385348436/ref=pd_sim_14_1?_encoding=UTF8&pd_rd_i=0385348436&pd_rd_r=2WAFT7EEK78E1Y6QCH83&pd_rd_w=X2Ybc&pd_rd_wg=1Tl7V&psc=1&refRID=2WAFT7EEK78E1Y6QCH83)
* (required) External USB Condenser Microphone: You can purchase any kind of microphone you want, but you will need one for the digital assignments in this class. Do not rely on your built-in laptop/computer/smartphone microphone. Amazon has quite a few for sale under $50. Just read the reviews to make sure you’re getting a good deal. Here are a couple of options:
  + [Samson Portable Mic](https://www.amazon.com/dp/B001R76D42/ref=cm_sw_su_dp?tag=top10786-20)
  + [Blue Mic](https://www.amazon.com/dp/B006DIA77E/ref=cm_sw_su_dp?tag=top10786-20)
  + [CAD U37](https://www.amazon.com/CAD-U37-Condenser-Recording-Microphone/dp/B001AIQGUO%3Fpsc%3D1%26SubscriptionId%3DAKIAIMLKPQSGTYE5YV6Q%26tag%3Dei-wish-20%26linkCode%3Dxm2%26camp%3D2025%26creative%3D165953%26creativeASIN%3DB001AIQGUO) (This is the one I have and I really like it.)

**Digital Resources**

*Audio Editing and Recording*

* [Audacity Download](http://www.audacityteam.org/)
* [Getting Started with Audacity](http://multimedia.journalism.berkeley.edu/tutorials/audacity/)
* [Audacity Tutorials](http://manual.audacityteam.org/#tutorials)
* [Free Audio Websites](http://www.makeuseof.com/tag/14-websites-to-find-free-creative-commons-music/)
* [Found Sounds - Archiving Field Recordings](https://foundsounds.me/)
* [Podcasting On a Budget](http://readwrite.com/2015/05/02/audio-podcasting-on-a-budget/)
* [Podcasting through Wordpress](https://en.support.wordpress.com/audio/podcasting/)
* [Create an RSS Feed through SoundCloud to Submit to Podcast Apps](http://podcasting.help.soundcloud.com/customer/portal/articles/2106988-getting-started-with-podcasting)
* [Where to Submit your Podcast](http://thepodcastersstudio.com/tps095-auphonic-and-where-to-submit-your-podcast/)
* [TapeACall](https://www.tapeacall.com/)
* [DIY Mini Sound Booth](https://www.youtube.com/watch?v=UTeUeRxAS7M)

*Free Music and Sound Effects*

Before downloading any background music or sound FX for your projects, make sure that you check the licensing agreement on the website. Some of these require that you give attribution to the website/musician in your podcast. If you are unsure if you are allowed to use an audio track, feel free to shoot me an email and we can look at it together. Most of the audio tracks on the websites below are available for use for non-commercial projects via a CC (Creative Commons) license.

* [Bensound.com](http://www.bensound.com/)
* [Freemusicarchive.org](http://freemusicarchive.org/curator/video)
* [newgrounds.com/audio](http://www.newgrounds.com/audio/)
* [Soundshiva.net](http://www.soundshiva.net/releases/new)
* [Midnight Cassette System](http://mcs.franknora.com/)
* [Derek R. Audette](http://derekaudette.ottawaarts.com/music.php)
* [Soundjig.com](http://www.soundjig.com/)
* [Royaltyfreemusic.com](http://www.royaltyfreemusic.com/)
* [YouTube Audio Library](https://www.youtube.com/audiolibrary/music)
* [Mobygratis.com](http://www.mobygratis.com/)
* [Pacdv.com](http://www.pacdv.com/sounds/)
* [Freesound.org](https://freesound.org/)

*Podcasts*

We will be listening to a lot of podcasts in this class. If you are not already an active podcast listener, I would strongly encourage you to search around for some podcasts that interest you. If you have an Apple device, you can download the “podcast” app. For Android, I would recommend a cheap app like “Pocketcasts” for organizing your podcasts. Although we will be listening to a lot of podcast episodes, it is good to have a few podcasts that you listen to on a more regular basis. This will help you understand the genre characteristics of podcasting and how different podcasters organize their shows. If you’re having trouble finding podcasts to follow, here are a few of my favorites:

* [Radiolab](http://www.radiolab.org/)
* [Planet Money](http://www.npr.org/sections/money/)
* [Reply All](https://gimletmedia.com/reply-all/)
* [Surprisingly Awesome](https://gimletmedia.com/surprisingly-awesome/)
* [On The Media](http://www.wnyc.org/shows/otm)
* [Song Exploder](http://songexploder.net/)
* [99% Invisible](http://99percentinvisible.org/)
* [Science Vs.](https://gimletmedia.com/science-vs/)
* [This American Life](https://www.thisamericanlife.org/)
* [Code Switch](http://www.npr.org/sections/codeswitch/)

*Lecture Slides*

* [Why Aural Media?](https://docs.google.com/presentation/d/1LnT4uAzaKyDkjwjACRw5LioZKrA-70Vv6rdkyo-cURs/edit?usp=sharing)
* [Roland Barthes](https://docs.google.com/presentation/d/1c3GLfepCQr_QueDkZ_65YgfetDU4EUwonOEBoG58yNk/edit?usp=sharing)
* [How to Analyze a Podcast](https://docs.google.com/presentation/d/1r2WUzDtrQlxqcDQxb97GeO-xSlR0VZDgtRlbXFdlSBY/edit?usp=sharing),
* [What is Rhetoric?](https://docs.google.com/presentation/d/1ISYveMFASVUeE0eVdoUxJTDDIMjlf8e2uC3GyZ30KQo/edit?usp=sharing)
* [Podcasting Primer](https://drive.google.com/open?id=1lQcpOVMKi39-KGTqyWtFKfFM3sGcRaqMloi8QeyAwfE)
* [Making Audio Stories](https://drive.google.com/open?id=16meISD7nKGxva6ZLRqrhdo8_-qbKySeQBlv7vyayds0)
* [Podcasting: Planning and Scripting](https://docs.google.com/presentation/d/14ygpdGaw7L2PtK0T0kHQOGI-dclVRXAhCksrQ2o8tKU/edit?usp=sharing)
* [Podcasting Resources](https://docs.google.com/presentation/d/1oekgZpwMkoTJaVzrs0UUjCqitocPHFQ4uccujjqyYso/edit?usp=sharing)
* [Using Audio to (Re)write a Space](https://docs.google.com/presentation/d/1sFjsxCdO0BTqJlDjQsIqcFj3lWL79X2t3HtQcDd6NC8/edit?usp=sharing)

# **Course Outcomes**

By the end of the course, students enrolled in ENC 3310 should be able to:

* Identify expository writing techniques in print and aural media
* Analyze the genres of podcasting
* Write and produce a podcast episode
* Write in a variety of expository styles
* Adapt writing for different genres of sound-based media
* Critique and revise audio texts

# **Major Assignments**

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| --- | --- |
| **Podcast Analysis, 1500 words**  Students will subscribe to one of the podcasts listed on the the podcast analysis [detailed assignment description](https://docs.google.com/document/d/102XxNKrCTCiZtMZqYv4O8BP1tv_u3SuDBpOoFg0Qt9Q/edit?usp=sharing) and write an essay analyzing how the podcaster(s) uses audio to tell a story, explore an idea, provide information, and/or to persuade an audience. Your analysis can either be about a particular episode of the podcast or a technique you have observed throughout several different episodes.  **Extra Credit**: Create your analysis as a recorded audio essay along with clips from the podcast(s) you are analyzing. | 200 points |
| **Podcast Proposal, 1000 words**  Students will write a proposal for a podcast of their choosing. The proposal should include 1) a title, logo, and tagline for the podcast, 2) a survey of similar podcasts in your topic area and how your podcast is different, 3) a brief overview of the podcast including description of its format and ideas for specific episodes. | 150 points |
| **Podcasting, 1500 words**  Students will create four episodes of a podcast related to a topic of their choosing. Although students can make their podcast about any topic, each episode will follow a different format based on that week’s lesson: narrative, voxpop, and interview. For the final episode, students can use any format or combination of formats. | 400 points (100 per episode) |
| **Discussion Posts**  Students will write discussion posts through Canvas. Each post must be at least 300 words. We will have six posts in total, one for each week. Each post is due before class on Wednesday of each week. At the beginning of each week, I will post links to several exemplary podcasts that will serve as models. You need to listen to at least one episode from each weekly list. For each discussion post, you should describe a specific technique used by the podcaster. For instance, you might describe how the podcaster uses music to create tone shifts, or you might describe the podcaster’s unique style of interviewing. It can be about anything, as long as it is 1) specific and 2) explains WHY the podcaster is doing it. | 150 points |
| **Discussion Leader**  Students will work in groups to lead a class discussion for the day’s reading/listening. Each student signed up for that day should come prepared with 2-3 engaging questions about the day’s texts. To see instructions and examples of effective discussion leading techniques and sample questions, [check out this guide I wrote up](https://docs.google.com/document/d/1yvuzCjjmgQ5_41iLPgLKrFHw0hdUM--01CZfyDvra-w/edit?usp=sharing). with Students must also select a short multimedia supplement (e.g. song, YouTube video, podcast, interview, etc.) that goes along with the reading/listening. [Select a discussion date here](https://docs.google.com/document/d/1H2DmNBx0K9ooCVYJra89bqqU9hYWJoT_mEKOYorA6So/edit?usp=sharing) before Tuesday, 6/27. | 100 points |
| **TOTAL** | 1000 points |

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| **Grading Scale** | | | | | | | |
| A | 93-100 | B | 83-86.9 | C | 73-76.9 | D | 63-66.9 |
| A- | 90-92.9 | B- | 80-82.9 | C- | 70-72.9 | D- | 60-62.9 |
| B+ | 87-89.9 | C+ | 77-79.9 | D+ | 67-69.9 | E | 0-59.9 |

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### **Participation and Attendance**

Regular attendance and active participation are crucial. Class participation includes contributing to class discussions; coming to class on time, prepared with books and homework; preparing for in-class activities; providing adequate drafts for group work; collaborating and participating in group activities; and overall working and paying close attention to the lectures and activities of the classroom. In general, students are expected to contribute constructively to each class session. **Because this course relies heavily on workshops, students should bring computers, the textbook, paper, and writing utensils to each class meeting.**

In this course we will follow a strict attendance policy. **If students miss more than five periods during the term, they will fail the entire class.** If students miss more than three classes, they will lose up to twenty points for each subsequent absences up to five absences. The university exempts from this policy **only** those absences involving university-sponsored events, such as athletics and band, religious holidays, and/or a serious medical condition. Absences related to university-sponsored events must be discussed with me prior to the date that will be missed. Absences, even for extraordinary reasons will result in missing work that cannot be made up; therefore, students can expect absences to have a negative impact on grades. You do not need to tell me why you are absent *unless* you have a medical condition that will use up *more than your 3 allotted absences*. At that point, you should contact me and provide documentation.

**Please Note:** If students are absent, it is their responsibility to stay aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

**Tardiness:** Tardiness creates a problem for the entire class since it can disrupt work in progress. If you know that you will need to leave class early or will be arriving late, please alert me ahead of time.

**Students with Disabilities**

Students requesting classroom accommodation must first register with the Dean of Students Office, which will provide documentation for you to give me when requesting accommodation.

**Grading**

For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

**Counseling Center**

Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575.

*Anything marked as “listen,” “watch,” or “read” is due before class. Anything marked “in-class” is optional material that you can review before class.*

*At the beginning of each week, I will post links to podcasts that serve as exemplary models of effective podcasts and/or the particular podcasting format we are focusing on that week (e.g. conducting interviews). Before Wednesday of each week, you need to listen to at least one episode from any of the podcasts listed. Feel free to look for different episodes than the ones I listed.*

Course Schedule

**Podcasting Primer**

Week 1 podcast list

* [Science vs., “Fracking”](https://gimletmedia.com/episode/fracking/)
* [Planet Money, “Open Office”](http://www.npr.org/sections/money/2016/06/03/480625378/episode-704-open-office)
* [Serial, “The Alibi”](https://serialpodcast.org/season-one/1/the-alibi)

M (6/26):

* Read: Syllabus, major assignment descriptions
* Listen: [Bill McKibben, “The Pen is Easier Than the Mic”](http://transom.org/2006/the-pen-is-easier-than-the-mic/)
* In-Class:
  + Syllabus overview
  + [Why Aural Media?](https://docs.google.com/presentation/d/1LnT4uAzaKyDkjwjACRw5LioZKrA-70Vv6rdkyo-cURs/edit?usp=sharing)
  + [99% Invisible, The Sizzle](http://99percentinvisible.org/episode/the-sizzle/)
  + Find podcasts to follow

T (6/27):

* Listen:
  + [S-Town, Chapter 1](https://stownpodcast.org/chapter/1)
  + [Howsound Story Structure](http://transom.org/2016/story-structure-e)
* In-Class:
  + [HowSound, “Subjective Reporting”](http://transom.org/2016/subjective-reporting/)
  + Mapping S-Town

W (6/28):

* Read: [“What makes podcasts so addictive and pleasurable?”](http://www.slate.com/articles/arts/ten_years_in_your_ears/2014/12/what_makes_podcasts_so_addictive_and_pleasurable.html)
* Listen:
  + [HowSound, “On Your Mark. Get Set. Start Your Story.”](http://transom.org/2016/mark-get-set-start-story/)
  + [“Introducing Crimetown](https://gimletmedia.com/episode/introducing-crimetown/)” (Just the beginning)
  + [Planet Money, “The Bank War”](http://www.npr.org/sections/money/2017/03/24/521436839/episode-761-the-bank-war) (Just the beginning)
* In-Class:Discussion

Th (6/29):

* Read: [Podcasting Basics, Part 2](http://transom.org/2015/podcast-basics-part-2-software/)
* In-class: Audio workshop (Bring in condenser mic)
  + Downloading software
  + Setting up recording environment
  + importing/exporting files
  + Basic audio editing

F (6/30):

* DUE: Podcast analysis
* In-class:
  + Introduce podcasting assignment
  + Brainstorm ideas
  + [How to report on an issue](https://www.youtube.com/watch?v=fJKqHBWN_vU)

**Planning a Podcast**

Week 2 podcast list

* [Radiolab, “Making the Hippo Dance”](http://www.radiolab.org/story/91863-making-the-hippo-dance/)
* [99% Invisible, “Mojave Phone Booth”](http://99percentinvisible.org/episode/mojave-phone-booth/)
* [Startup, “How Not to Pitch to a Billionaire”](https://gimletmedia.com/episode/1-how-not-to-pitch-a-billionaire/)

M (7/3):

* Listen: [Audio Rhetorics, Ep. 1 "What's an Audio Rhetoric?"](https://soundcloud.com/jake-greene-558753278/episode-1-whats-an-audio-rhetoric)
* In-class: Using copyright free sounds

T (7/4):

* No Class

W (7/5):

* Read: “Out on the Wire” (selections)
* Listen:
  + [Howsound, “How not to write for Radio”](http://transom.org/2016/not-write-radio/)
* In-class: [Radiolab, “Finding Emilie”](http://www.radiolab.org/story/110206-finding-emilie/)

Th (7/6):

* Listen: [Howsound, “Sound Matters”](http://transom.org/2016/sound-matters/)
* In-class
  + Audio workshop
  + Layering audio
  + Adding effects
  + Create Sound Effects Story

F (7/7):

* DUE BY START OF CLASS: Podcast Proposal
* In-class: Peer-review proposals

**Episode 1: Narrative Podcasts**

Week 3 podcast list

* [The Memory Palace, “After Party”](http://thememorypalace.us/tag/donner-party/)
* [Here Be Monsters, “Do Crickets Sing Hymns?”](http://www.hbmpodcast.com/podcast/hbm029-do-crickets-sing-hymns)
* [Twenty-Thousand Hertz, “8-bit Sounds”](https://www.20k.org/episodes/8-bit)

M (7/10):

* Read/Listen:
  + [Jonathan Menjivar, “Using Music](http://transom.org/2015/using-music-jonathan-menjivar-for-this-american-life/)”
  + [Evergreen Cemetery Audio Tour](http://www.thiswondrousplace.org/audio-tours/) (Just listen to one)
* In-class: Remake cemetery audio tour

T (7/11):

* Read: Frank D’Angelo, “The Rhetoric of Ekphrasis”
* Listen: [Howsound, “Show don’t tell”](http://transom.org/2012/show-dont-tell/)
* In-class:
  + [Ekphrasis](https://docs.google.com/presentation/d/1kjCHNTfRK7PKJIchWj9T0Q8f8hIf1AERgy5fsdpayuk/edit?usp=sharing)
  + Ekphrasis activity

W (7/12):

* DUE BY START OF CLASS: Detailed script
* In-class: Workshop scripts/audio

Th (7/13):

* DUE BY START OF CLASS: Narrated portion of podcast
* In-class: Audio Workshop
  + Sound effects
  + Using music
  + Editing podcast episodes

F (7/14):

* DUE ONE HOUR BEFORE CLASS: Podcast episode #1 - Final

**Episode 2: Audio Verité**

Week 4 podcast list

* [More Perfect, “Cruel and Unusual](http://www.wnyc.org/story/cruel-and-unusual/)
* [Out of the Blocks, “3300 Greenmount”](https://play.google.com/music/listen#/ps/Ilu7xz5tvluwxo3tcsganukzhc4)

M (7/17):

* Listen: [HowSound, “Doorstepping”](http://transom.org/2016/doorstepping-uninvited-interview/)
* In-class:
  + [Voxpop Video](https://www.youtube.com/watch?v=9ybkE3jEuzg)
  + [“Talking to Strangers”](http://transom.org/2013/talking-strangers/)
  + Voxpop workshop/planning

T (7/18):

* Listen:
  + [Reply All, “Storming the Castle”](https://gimletmedia.com/episode/87-longmont/)
  + [Howsound,“The Ethics of Trespassing and Secret Recording”](http://transom.org/2016/ethics-trespassing-secret-recording/)
* In-class: *Shut up Little Man!*

W (7/19):

* DUE BY START OF CLASS: Raw audio of voxpop/uninvited interview
* In-class:
  + Discuss voxpop experiences
  + Discuss ethics of audio verite

Th (7/20):

* In-class: audio editing workshop

F (7/21):

* DUE ONE HOUR BEFORE CLASS: Podcast episode #2
* In-class: peer review episode #2

**Week 5**

**Episode 3: Conducting Interviews**

Week 5 podcast list

* [Song Exploder, “The Magnetic Fields”](http://songexploder.net/magnetic-fields)
* [Freakonomics, “Could Solving This One Problem Solve All the Others?”](http://freakonomics.com/podcast/solving-one-problem-solve-others/)
* [Reply All, “Underdog”](https://gimletmedia.com/episode/19-underdog/)
* [City Soundtracks](https://play.google.com/music/listen#/ps/Ieungpnrw7lizk3lcjmdon2k5kq)

M (7/24):

* Read: [Jay Allison, “The Basics”](http://transom.org/2013/the-basics/)
* Listen: [This American Life, “Regrets, I’ve Had a Few”](https://www.thisamericanlife.org/radio-archives/episode/541/regrets-ive-had-a-few)
* In-class:
  + Discuss episode
  + Practice Interviews

T (7/25):

* Read: [Sally Herships, “The Art of the Pre-Interview”](http://transom.org/2016/art-pre-interview/)
* In-class: Workshop interview questions

W (7/26):

* DUE BY START OF CLASS: Raw audio of interview
* In-class: interview editing workshop

Th (7/27):

* Listen: Planet Money, [FIND EPISODE]

F (7/28):

* DUE ONE HOUR BEFORE CLASS: Podcast episode #3
* In-class: Peer review episode #3

**Episode 4: Freestyle**

Week 6 podcast list

* [Planet Money, “Messy Nobel”](http://www.npr.org/sections/money/2016/11/18/502475485/episode-736-messy-nobel)
* [Code Switch, “The Code Switch Guide to Handling Casual Racism”](http://one.npr.org/?sharedMediaId=495473701:495719078)
* [Pop Culture Happy Hour](http://www.npr.org/podcasts/510282/pop-culture-happy-hour) (any episode)

M (7/31):

* Read: Kevin Brockmeier, “The Year of Silence”
* Listen: [Howsound, “Radio Silence”](http://transom.org/2016/radio-silence/)
* In-class: [Can silence actually drive you crazy?](https://www.youtube.com/watch?v=mXVGIb3bzHI)

T (8/1):

* Listen: [Janet Cardiff “The Missing Voice: Case Study B Part One”](https://www.artangel.org.uk/project/the-missing-voice-case-study-b/)
* In-class: [How to Make an Audio Tour](https://matadornetwork.com/notebook/how-to-make-an-audio-tour-ten-tips-from-audissey-guide-pioneer-rob-pyles/)

W (8/2):

* Listen: [Rachel Matlow, “Dead Mom Talking”](http://www.cbc.ca/radio/thesundayedition/the-resilience-of-fort-mcmurray-prison-ombudsman-leaving-halifax-dead-mom-talking-the-existentialist-caf%C3%A9-1.3557099/dead-mom-talking-a-rachel-matlow-documentary-1.3557114)
* DUE BY START OF CLASS: Outline/script for podcast #4

Th (8/3):

* In-class: Workshop podcast #4

F (8/4):

* DUE ONE HOUR BEFORE CLASS: Podcast episode #4
* In-class:
  + Course wrap up discussion
  + Complete release forms

### **General Assessment Rubric**

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| --- | --- |
| A | * Follows ALL instructions specific to the assignment description * Generates and elaborates on original ideas relevant to the course content * Assignment provides evidence to support claims * Assignment incorporates source material appropriately and effectively * Assignment displays clear organizational forethought * Assignment is free of rhetorically unaware grammatical, stylistic, and/or technical errors |
| B | * Follows most instructions specific to the assignment description * Incorporates and elaborates ideas relevant to the course content * Assignment provides evidence to support most of its claims * Assignment incorporates source material appropriately * Assignment has an identifiable organizational structure * Assignment contains rhetorically unaware grammatical, stylistic, and/or technical errors |
| C | * Follows some instructions specific to the assignment description * Incorporates ideas relevant to the course content * Assignment provides evidence to support some of its claims * Assignment incorporates source material * Assignment has an identifiable organizational structure * Assignment contains rhetorically unaware grammatical, stylistic, and/or technical errors |
| D | * Follows very few instructions specific to the assignment description * Incorporates ideas irrelevant to the course content * Assignment provides little to no evidence to support its claims * Assignment incorporates no (or very little) source material * Assignment has an unclear organizational structure * Assignment contains distracting and rhetorically unaware grammatical, stylistic, and/or technical errors |
| E | * Does not follow instructions specific to the assignment description * Incorporates no ideas relevant to the course content· * Assignment has no identifiable organizational structure * Assignment incorporates no source material * Assignment provides no evidence to support its claims * Assignment contains distracting and rhetorically unaware grammatical, stylistic, and/or technical errors |