ENC 3310 (12F7) Advanced Exposition: Aural Media

#### MWF Period 6 (12:50-1:40), Turlington Hall 2306

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| **Instructor:** Jacob Greene | **Office:** TUR 4367 |
| **Email:** jacobwgreene@ufl.edu | **Office Hours:** Monday. period 7, 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**

* Casagrande, June. *It was the best of sentences it was the worst of sentences*. Ten Speed Press. 2010.
* 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*

* [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/)
* [How to Publish Your Podcast on iTunes](https://www.labnol.org/internet/publish-podcast-on-itunes/28226/)
* [Submit a Podcast to iTunes](https://create.blubrry.com/manual/podcast-promotion/submit-podcast-to-itunes/)
* [Where to Submit your Podcast](http://thepodcastersstudio.com/tps095-auphonic-and-where-to-submit-your-podcast/)

*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 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)

# **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
* Design and produce a podcast episode
* Write in a variety of expository styles
* Adapt writing for different genres of aural media
* Incorporate research into their writing
* Critique and revise audio texts

# **Major Assignments**

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| **Podcast Analysis, 1500 words**  Students will subscribe to a podcast or podcast-genre of their choosing and write a paper analyzing the expository writing and rhetorical techniques used within it. For more info, check out this [detailed assignment description](https://docs.google.com/document/d/102XxNKrCTCiZtMZqYv4O8BP1tv_u3SuDBpOoFg0Qt9Q/edit?usp=sharing).  **Extra Credit**: Create your analysis as a recorded audio essay along with clips from the podcast(s) you are analyzing. | 200 points |
| **Podcasting, 1500 words**  Students will create two-three episodes of a podcast related to a topic of their choosing. Prior to creating the podcast, students will write a brief summary of their podcast objectives, including:   * A survey of similar podcasts in your topic area * A title, logo, and tagline for the podcast * A brief outline including description of podcast format and ideas for specific episodes   **Optional**: Episodes can utilize at least one of the following organizational structures: definition, problem-solution, comparison-contrast, or analysis.  **Extra Credit**: Submit your podcast as an RSS feed to a podcast directory (iTunes, Stitcher, etc.). Then, promote it on a social media site. | 200 points |
| **Location-Based Audio Tour Proposal, 1000 words**  Students will write a proposal for a location-based audio tour for a physical location somewhere in or around Gainesville, FL. In addition to following the basic problem-solution structure of the proposal genre, students’ proposals should also address potential risk factors, isolate target audiences, clarify benefits to the public, and offer a detailed plan for completing the project. | 100 points |
| **Location-Based Audio Tour, 2000 words**  Drawing upon the techniques of expository writing developed throughout the semester, students will script and record a location-based audio tour for a physical location using the [location-based audio platform geotourist.com](http://geotourist.com/). This part of the assignment will also include a usability analysis to be completed during the editing and revision phase. Other students in the class will act as the usability participants.  **Extra Credit:** Organize a community event to promote your audio tour and document it with a short 90 second video. | 250 points |
| **Discussion Posts**  Students will write discussion posts through Canvas. Each post must be at least 300 words. For each post, students must respond to at least two other posts with substantive critique, feedback, and/or additional support. See Canvas for prompts and check course schedule for discussion post due dates and further response instructions. | 150 points |
| **Discussion Leader**  Students will work in pairs to lead a 10-15 minute class discussion for the day’s reading. Students must also select an aural text (e.g. song, podcast, interview, etc.) that they feel goes along with the reading. It is each student’s responsibility to meet with the instructor the week before their assigned discussion date, either during office hours or another pre-arranged time. [You can select a discussion date here.](https://docs.google.com/document/d/1zRk0AkjscW8XYIb5aUtFAfpiwbKdRbFfu1uKBN2fEU0/edit?usp=sharing) | 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 |

### **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 six 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.

Course Schedule

**Unit 1: What is Aural Media?**

**Week 1**

W (1/4):

* Read: [“Hear the Evolution of Apple’s Iconic Startup Sound”](https://www.wired.com/2014/10/apple-mac-startup-sound/)
* In-Class: Syllabus overview; writing and sound lecture

F (1/6):

* Read:
  + [“Why do audio stories captivate?”](http://www.theatlantic.com/entertainment/archive/2015/04/podcast-brain-why-do-audio-stories-captivate/389925/)
  + [“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: 99% Invisible, [“The Sizzle”](http://99percentinvisible.org/episode/the-sizzle/)
* In-Class: [“Introducing Crimetown”](https://gimletmedia.com/episode/introducing-crimetown/), [Why Aural Media?](https://docs.google.com/presentation/d/1LnT4uAzaKyDkjwjACRw5LioZKrA-70Vv6rdkyo-cURs/edit?usp=sharing)

**Unit 2: Podcast Culture**

**Week 2**

M (1/9):

* Read: Roland Barthes - “Listening” (Available on Canvas under “files”)
* Listen:
  + - [Song Exploder, “The Magnetic Fields”](http://songexploder.net/magnetic-fields)
    - [Audio Rhetorics, Ep. 1 "What's an Audio Rhetoric?"](http://www.stitcher.com/podcast/jacob-greene/audio-rhetorics) (I will be posting more episodes throughout the semester. You can subscribe through Stitcher, iTunes, or Pocketcasts.)
* In-class: [Roland Barthes](https://docs.google.com/presentation/d/1c3GLfepCQr_QueDkZ_65YgfetDU4EUwonOEBoG58yNk/edit?usp=sharing)

W (1/11):

* Read: “[Serial, Podcasts, and Humanizing the News”](http://www.newyorker.com/culture/sarah-larson/serial-podcasts-humanizing-news)
* Listen: [Serial, “The Alibi”](https://serialpodcast.org/season-one/1/the-alibi)
* In-class: [“The second coming of podcasts”](http://digiday.com/platforms/podcasts-5-chars/)
* DUE: Discussion Post 1 “Serial Madness”

F (1/13):

* Read
  + [“How podcasts keep your attention”](https://audiblerange.com/categories/on-story/puzzle-bait-how-podcasts-get-and-keep-your-attention/)
  + *Best of Sentences*, (Intro and Ch. 1)
* In-class: Expository techniques in podcasting
* DUE: Discussion Post 1 responses (see “Discussion Posts” assignment description)

**Week 3**

M (1/16): NO CLASS

W (1/18):

* Listen: [This American Life, “Regrets, I’ve had a few”](https://www.thisamericanlife.org/radio-archives/episode/541/regrets-ive-had-a-few)
* Read: *This is your Brain on Music*, Ch. 1 “What is Music?” (available on Canvas under “Files”)
* In-Class: [Can You trust your ears?](https://www.youtube.com/watch?v=kzo45hWXRWU)

F (1/20):

* Read:
  + *Best of Sentences* (Ch. 2 and 3)
  + Michel Chion: Sound: *An Acoulogical Treatise* “Sound and Noise: A Legitimate Distinction?” (available on Canvas under “course reserves”)
* In-class: [How to Analyze a Podcast](https://docs.google.com/presentation/d/1r2WUzDtrQlxqcDQxb97GeO-xSlR0VZDgtRlbXFdlSBY/edit?usp=sharing),
* DUE: Discussion Post 2 “Sound/Noise”

**Unit 3: Rhetoric of Sound**

**Week 4**

M (1/23):

* Read: *Sonic Persuasion*, Ch. 1 “Reading Sound” (available on canvas under “course reserves”)
* Listen: [Radiolab, “Making the Hippo Dance”](http://www.radiolab.org/story/91863-making-the-hippo-dance/)
* In-class: [What is Rhetoric?](https://docs.google.com/presentation/d/1ISYveMFASVUeE0eVdoUxJTDDIMjlf8e2uC3GyZ30KQo/edit?usp=sharing)
* DUE: Discussion Post 2 responses

W (1/25):

* Read: [George Kennedy, “A Hoot in the Dark”](https://www.jstor.org/stable/40238276) (available on Canvas under “Files”)
* Listen: [99% Invisible, “The Sound of the Artificial World”](http://99percentinvisible.org/episode/episode-15-the-sound-of-the-artificial-world/) and [Here Be Monsters, “Do Crickets Sing Hymns?”](http://www.hbmpodcast.com/podcast/hbm029-do-crickets-sing-hymns)

F (1/27):

* Read: *Best of Sentences*, (Ch. 3 and 4)
* DUE: Discussion Post 3 “Sound FX Story”

**Unit 4: Writing with Sound**

**Week 5**

M (1/30):

* DUE: Podcast Analysis draft AND one of the podcast episodes you are analyzing
  + Bring to class: one printed copy of your podcast analysis NOT stapled
* DUE: Discussion Post 3 responses

W (2/1):

* Read: [“7 podcasting best practices”](http://www.cision.com/us/2015/04/7-podcasting-best-practices/)
* Do: Subscribe to one of the podcasts on this list: [The incredibly exhaustive list of podcasts about podcasting](http://www.podcastjunkies.com/the-incredibly-exhaustive-list-of-podcasts-about-podcasting/)
* In-class: [Podcasting Primer](https://drive.google.com/open?id=1lQcpOVMKi39-KGTqyWtFKfFM3sGcRaqMloi8QeyAwfE)

F (2/3):

* Read: Dustin Edwards, “Framing Remix Rhetorically: Toward A Typology of Transformative Work” (available on Canvas under “Files”)
* Listen: [“Free Samples”](https://99percentinaudible.wordpress.com/2014/10/30/free-samples/)
* DUE: Podcast Analysis

**Week 6**

M (2/6):

* Read: *Reality Radio: Telling True Stories in Sound*, “No Holes Were Drilled in the Heads of Animals” and “Harnessing Luck as an Industrial Product” (available on canvas under “course reserves”
  + Here is the Radiolab episode mentioned in the reading: [“Sleep”](http://www.radiolab.org/story/91528-sleep/)
* Listen: [Planet Money - “Open Office”](http://www.npr.org/sections/money/2016/06/03/480625378/episode-704-open-office)
* In-Class: [Making Audio Stories](http://drive.google.com/open?id=16meISD7nKGxva6ZLRqrhdo8_-qbKySeQBlv7vyayds0)

W (2/8):

* Read: Frank D’ Angelo, “The Rhetoric of Ekphrasis” (available on Canvas under “files”)
* Listen: [Mere Rhetoric, “Ekphrasis”](http://mererhetoric.libsyn.com/ekphrasis)
* Watch: [Why do you hate the sound of your own voice?](https://www.youtube.com/watch?v=8Nn66deBIt8)
* In-class: Audible/podcasting workshop; examples of ekphrasis

F (2/10):

* Read: *Best of Sentences*, (Ch. 5 & 6)
* DUE: Discussion Post 4 “Audio Ekphrasis”

**Unit 5: Mediating Sound**

**Week 7**

M (2/13):

* Read: John Cheever, The Enormous Radio
* In-Class: *Shut Up Little Man!*
* DUE: Discussion Post 4 responses

W (2/15):

* Read: [W.J.T. Mitchell, “There are no visual media”](http://www.mediaarthistory.org/refresh/Programmatic%20key%20texts/pdfs/mitchell.pdf) (available on canvas under “files”)
* Listen: [99% Invisible, “The Sound of Sports”](http://99percentinvisible.org/episode/the-sound-of-sports/)

F (2/17):

* Read: *Best of Sentences*, (Ch. 7 and 8)
* In-class: Podcasting workshop

**Week 8**

M (2/20):

* Read:
  + Roald Dahl - “The Sound Machine” (available on Canvas under “files”)
  + Jonathan Sterne, *MP3: The Meaning of a Format*, Ch. 1 “Perceptual Techniques” (available on canvas under “course reserves”)

W (2/22):

* Podcast peer review/workshop

F (2/24):

* DUE: Podcasting Assignment

**Unit 6: Locating Sound**

**Week 9**

M (2/27):

* Podcast presentations

W (3/1):

* Read:
  + Acoustic Territories, “Introduction” (available on Canvas under files)
  + Kevin Brockmeier, “The Year of Silence”
* In-class: [Can silence actually drive you crazy?](https://www.youtube.com/watch?v=mXVGIb3bzHI)

F (3/3):

* Read: Jordan Frith, *Smartphones as Locative Media*, Ch. 6 “Writing and Archiving Space” (available on canvas under “course reserves”)
* DUE: Discussion Post 5 “Location Scouting”

**Week**

**No classes (Spring Break)**

**Week 11**

M (3/13):

* Read:
  + *Spaces speak are you listening?* Ch. 2, “Auditory Spatial Awareness”
  + How to make an audio tour (available on canvas under “course reserves”)
* Explore: [“How to sound map a city: part two”](http://citiesandmemory.com/2014/10/sound-map-city-part-two/)
* DUE: Discussion Post 5 responses

W (3/15):

* DUE: Location-Based Audio Tour Proposal

F (3/17):

* DUE: Discussion Post 6 “Proposal Feedback”

**Week 12**

M (3/20):

* NO CLASS

W (3/22):

* Location mapping workshop

F (3/24):

* Mapping technologies workshop

**Week 13**

M (3/27):

* Read: *Acoustic Territories* Chapter 3: “Sidewalk” (available on Canvas under “Files”)
* DUE: Discussion Post 7 “Spatial Listening”

W (3/29):

* TBD

F (3/31):

* In-class: Mapping and mobile media workshop with [geotourist.com](http://geotourist.com/)

**Week 14**

M (4/3):

* Read: *Hear Where We Are: Sound, Ecology, and Sense of Place* “Hear Here: The Impact of Sound On Personal Placement” (available on canvas under “course reserves)

W (4/5):

* Read: *Spaces Speak are You Listening?* Ch. 3 “Aural Spaces” (available on canvas under “course reserves”)

F (4/7):

* In-class: Mapping and mobile media workshop

**Unit 7: Using and Documenting Sound**

**Week 15**

M (4/10):

* DUE: Location-based audio tour
* Coordinate usability testing groups

W (4/12):

* Workshop

F (4/14):

* DUE: Usability testing groups must complete online forms before class
* Collate feedback and create usability report

**Week 16**

M (4/17):

* Workshop audio tour based on usability feedback

W (4/19):

* Continue workshop
* Course evaluations

F (4/17): NO CLASS

* DUE: Location-based audio tour final

M (5/1): Grades due by noon (this is for me)

### **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 |