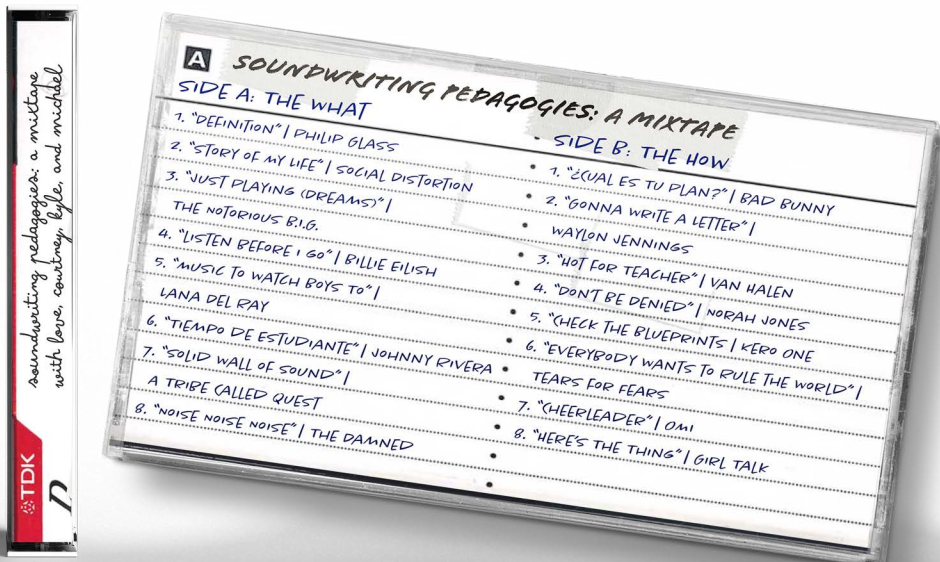


At a Glance

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

Listen to the mixtape digitally here:

<https://open.spotify.com/playlist/7s6UD8s6qZjc2cWb9tN4R4>



1. "DEFINITION" | PHILIP GLASS

SOUNDWRITING: when rhetors/students "use the available means of sound recording, collecting, and editing" and "manipulate recorded sound and make something new from it" (Intro, SP). IN and WITH sound. Inclusive and capacious term. Soundwriting because: neglected medium, accessibility, legacy of classical rhetoric/speech... Our 3 collections:

- SP: Soundwriting Pedagogies (Computers & Composition Digital Press/Utah State UP, 2018)
- TIS: Tuning in to Soundwriting (Intermezzo/enculturation, 2021)
- ASP: Amplifying Soundwriting Pedagogies: Integrating Soundwriting into Rhetoric and Writing (WAC Clearinghouse/UP of Colorado, 2022)

2. "STORY OF MY LIFE" | SOCIAL DISTORTION

STORYTELLING is intimately tied to soundwriting, and to these collections. See ASP: 1) All 3 editors tell their soundwriting stories in the Intro. 2) Authors of all 25 chapters "tell the story" of their assignments in audio reflections.

Radio/Live Performance :: Podcast (Serial... stories about stories omg) :: FYC Narrative Essay.

3. "JUST PLAYING (DREAMS)" | THE NOTORIOUS B.I.G.

PLAY around // Play an instrument // Hit the **PLAY** button on your Walkman—all are ways to say **YES**

TO SOUND!!! These collections are **FUN** (see the "Etudes" section of the SP Intro for so many sonic experiments). And they support your students' playful approach to soundwriting assignments. Experimental! Get weird. **HAVE FUN!**



4. "LISTEN BEFORE I GO" | BILLIE EILISH

LISTENING ≠ hearing. As with writing/reading, so with sound (producing/listening). "While hearing is our physical ability to perceive vibrations through the air and identify their frequency, envelope, spectrum, and directivity, listening is a cognitive, socially constructed, and habitually acquired process that allows us to discriminate, both consciously and unintentionally, what it is that we pay attention to" (Droumeva and Murphy, SP).



5. "MUSIC TO WATCH BOYS TO" | LANA DEL REY

MUSIC in soundwriting:

- listening to music production choices (Ko and Overall, ASP)
- listening to liberatory messages in hip-hop (Burns et al, SP)
- listening to how samples are deployed (Stone, TIS; Craig, ASP; Young, ASP)
- manipulating music in remix assignments (Middleton; Harley; Geary, all ASP)
- composing their own music (Conner et al; Burgess and Harrington, both ASP)
- rhetorically choosing background music under narration (too many chapters to count).

6. "TIEMPO DE ESTUDIANTE" | JOHNNY RIVERA

STUDENT SOUND. What even is teaching without students?! Student authority. This publishing project = specifically pedagogical. Every chapter in ASP features student samples, in their own voices. Lots of student collaborators. Student co-authors. MORE student voices!

7. "SOLID WALL OF SOUND" | A TRIBE CALLED QUEST

RACE/HERITAGE: who gets heard and why?

"We do ask y'all to contend with the complicated politics of production and reception that attend that latest Lil Uzi Vert or Cardi B joint. When you harvest sounds, make sure you bring their roots so that their replanting encourages good fruits—and not simply the bitter harvest of ongoing appropriation and misrepresentation that has long plagued white folks' work with Black and Brown and Red artistic production" (Burns et al, SP).

8. "NOISE NOISE NOISE" | THE DAMNED

NOISE: text vs. antitext? noise as interference. noise as gauntlet. noise as static. noise as purpose.

"What happens if we take noise seriously as a powerful composition tool, as a revealing and essential part of communication systems?" (Hammer, SP)
Noise DISRUPTS & REIMAGINES spaces/times/relations.

SIDE B: THE HOW

with love, courtney,
kyle, and michael

1. "EQUALS TO PLAN?" | RAD BUNNY

How these books happened:

2014: Editors assemble!

2015: First CFP

2016: Production on SP

2017: Second CFP

2018: SP released!

2019: Production on TIS

2020: Production on ASP

2021: TIS released!

2022: ASP released!

Across 3 books: 121 chapter proposals led to 39 chapters
(+3 intros, 1 preface, 1 foreword),
by 81 authors (feat. 26 undergrads) + 3 editors



2. "GONNA WRITE A LETTER" | WAYLON JENNINGS

COMMUNICATION: Our editorial philosophy: communicate clearly and often and share what happens behind the scenes. We gave multiple stages of editorial feedback, wrote letters of recommendation, helped craft CV language, cheerlead. Author's Guide in a Google Doc that attempted to answer authors' questions in advance, where they could see each other's comments and our editorial responses shared with the whole group. Transparency. Frequency. Community.

3. "HOT FOR TEACHER" | VAN HALEN

TEACHING INCLUSIVITY: Soundwriting is for every kind of class, for instructors at any rank or contingency (TAs, new grad students, independent scholars, adjuncts). Classrooms: FYC, graduate seminars, community colleges, research institutions, cultural heritage collaborations. Schools with tons of tech and/or support and those without.

4. "DON'T BE DENIED" | NORAH JONES

These digital collections are BOOKS, REIMAGINED: visual webtexts with creative audio players
podcast-style audio essays
a chance to remix your own song
innovative audio quotations
remixable assignments
sample student work
citation-filled scholarship
alongside personal reflections

5. "CHECK THE BLUEPRINTS" | KERO ONE

writing ABOUT sound, IN sound. All 39 chapters (plus 3 intros, 1 preface, 1 foreword) include audio, with transcripts (transcripts include sound description—wild!). Insistently multigenre: dialogues, interviews, environmental capture, clean narration, noise, experimental audio art, silence, richly layered audio essays, multi-episode podcasts, and more.



6. "EVERYBODY WANTS TO RULE THE WORLD" | TEARS FOR FEARS

ACCESSIBILITY from (even before!) the start.

"Technological availability and universal accessibility have been foundational editorial concerns for us in all our scholarship about teaching with sound. We're trying hard to make sure that soundwriting is for everyone" (Intro, TIS). Amplified in Buckner and Daley (SP), Bose et al. (TIS), Duffy (ASP). Every author was asked to consider accessibility/universal design. Sound inclusive of Deafness.

7. "CHEERLEADER" | OM!

STANDING OVATION for our authors!

Ager, Ahern, Amidon, Blue, Bose, Buckner, Burgess, Burns, Burton, Campbell, Ceraso, Cissell, Conner, Craig, Cummings, Cushman, Daley, Detweiler, Dougherty, Draumeva, Duffy, Easter, Fernheimer, Fancher, Floumoy, Furr, Geary, Geraci, Giannone, Gomes, Grohowski, Halbritter, Hall, Hamilton, Hammer, Harley, Harmon, Harrington, Johnson, Jones, Kelly, Kendrick, Ko, Kuebrich, Lamberton, Lee, Lewis, Lindquist, Lunsford, Luther, Markussen, Marquardt, McCorkle, Meade, Mehler, Middleton, Murphy, Neal, Newberry, Nicol, Olinger, Overall, Palmeri, Peterson, Ray, Richards, Rodrigue, Rodriguez, Shivener, Simpson, Stone, Thompson, VanKooten, Vriesema, Wallace, Ward, Ware, Wilder, Will, Young, Zdenek



8. "HERE'S THE THING" | GIRL TALK

"Soundwriting is an inherently playful activity, as rhetors test audio assets against each other, serendipitously finding connections that can reach audiences effectively" (ASP Intro). It's HOW MIXTAPES WORK: juxtaposing songs leads to new meanings. It's how these collections came to exist: serendipitous connections that led to collaborations and compositions. And it's how we've played through the whole process: emphasizing surprise, community, and play—both in audio production and editorial work.

(REDITS & LISTEN ON SPOTIFY)

This mixtape and liner notes were made with love!
Listen to the mixtape digitally on Spotify at
(pulling out the typewriter!)

<https://open.spotify.com/playlist/7s6UD8s6qZjc2eWb9tN4R4>

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