

Transcript of audio trailer

[quiet drone of ambient music plays, as quiet, staticky, radio communication conversation fades in, continuing throughout the first half of this piece]

Student (female): One of the things that was definitely collaborative. . . .

[overlapping with previous voice, which continues] Student (male): There were times when I was definitely frustrated that I was reflecting too much, and not just enjoying things. . . .

[another voice overlapping with the previous two] Student (female): I think we just need to start being more united, cause some things here are separate, and I don't like that. . . .

[overlapping voices fade as the main narrators begin speaking, while radio communication continues]

Kyle Stedman: Soundwriting . . .

Courtney Danforth: Soundwriting . . .

Kyle: Soundwriting is writing in sound.

Courtney: . . . in sound.

[as ambient music and radio sounds continue, there's a new layer of ambient subway sound and subway announcement chimes]

Subway announcer: Please stand clear of the doors.

Courtney: Soundwriting is . . .

Kyle: Soundwriting is the composing of an audible text . . .

Courtney: . . . audible text that applies what we know about writing to the affordances of sound.

[radio communication fades up as man speaks quickly in a non-English language, before fading to a quieter level beneath our hosts]

Kyle: Soundwriting includes and defies other genres . . .

Courtney: . . . layering words, music, and sounds together.

Kyle and Courtney: Soundwriting invites listeners into a shared sonic space.

Instructor (female): It's helped them develop, not just as researchers but as writers.

[overlapping with previous voice] Instructor (male): Student empowerment. What do I mean by that? Mainly I mean I want my students to . . .

[everything fades: the overlapping voices, the radio communication, and the ambient drone]

Courtney: Welcome to *Soundwriting Pedagogies*. **[voice echoes twice, once lower in pitch and once higher in pitch]**

[old-timey, New Orleans-style big band music begins playing, signaling a change in mood]

Courtney: I'm Courtney Danforth,

Kyle: I'm Kyle Stedman,

Michael Faris: and I'm Michael Faris.

Kyle: There's a lot going on right now with sound in rhetoric and composition studies. This book zeros in on one specific aspect of that groundswell of interest: using sound in writing studies pedagogy.

Michael: This collection presents an overview of issues and practices in an attempt to build the community of soundwriting pedagogues, encouraging readers . . .

Courtney: Hey Michael, I think that should be "listeners" instead of "readers," right?

Michael: . . . encouraging you listeners to jump in.

Kyle: This isn't just a book about sound, it's in the form of sound.

[as Michael speaks, the big band music fades, replaced by a repeated piano riff, played over a low-key, positive electronic bass line]

Michael: That is, throughout this collection, contributors draw on the affordances of sound to theorize and share practices, so that they (and we) can make sense in ways that might not work in traditional, alphabetic written prose.

[ambient subway sounds fade in subtly]

Courtney: We hope you hear something good!

Kyle: And make some noise! **[“noise” echoes with a lower and lower pitch]**

[the same positive electronic music gets louder, and the beat drops]

Subway announcer: Next stop: Charles Street, Char-Char-Charles Street Station.

[music and subway sounds fade]

Audio assets from promo (in order of appearance)

Snowsleep. (n.d.). *After* [Mp3 file]. Jamendo. Retrieved from <https://www.jamendo.com/en/track/1133622/snowsleeper-after>

Trebblofang. (2006, June 28). *14209.00 kHz USB King of Spain ham radio contest* [Flac file]. Freesound. Retrieved from <https://freesound.org/people/Trebblofang/sounds/241372/>

Pacansky-Brock, Michelle. (2013, February 18). *Online student reflections: "Community is..."* [Video file]. YouTube. Retrieved from <https://youtu.be/dEe0vnhuHOA>

MQ LearnTV. (2012, November 15). *Reflection in learning - The Macquarie student perspective: Challenges of reflective practice* [Video file]. YouTube. Retrieved from <https://youtu.be/IXGdeBz3H1I>

Highline College. (2014, September 19). *Student voices: Opening week full version* [Video file]. YouTube. Retrieved from https://youtu.be/Z_zfym3TAPI

Blaukreuz. (2014, October 22). *140802_London_TubeWestminsterVictoriaIn_F* [Wav file]. Freesound. Retrieved from <https://freesound.org/people/blaukreuz/sounds/252289/>

lonemonk. (2014, June 1). *Toronto Subway - Wellesley to Osgoode* [Mp3 file]. Freesound. Retrieved from <https://freesound.org/people/lonemonk/sounds/239571/>

JonnyThePonny. (2015, January 5). *Radio communication (2)* [Wav file]. Freesound. Retrieved from <https://freesound.org/people/JonnyThePonny/sounds/260450/>

SoCaliCan. (2013, April 17). *Faculty reflection on information literacy narratives* [Video file]. YouTube. Retrieved from <https://youtu.be/dF3E12R7q28>

Miller, Bart. (2014, November 24). *Student empowerment | COETAIL final project* [Video file]. YouTube. Retrieved from https://youtu.be/YX0_vXJYL8I

Benny Goodman's Boys. (n.d.). *Wolverine* [Mp3 file]. Archive.org. Retrieved from <https://archive.org/details/Wolverine>

Location - Diversal. (2012, February 26). *Chill instrumental - Blu mar ten sample* [Mp3 file]. SoundCloud. Retrieved from <https://soundcloud.com/locationalexjackson/blu-mar-ten-chill-instrumental>

ambienttraffic. (2007, April 3). *redline_boston* [Wav file]. Freesound. Retrieved from <https://freesound.org/people/ambienttraffic/sounds/33120/>