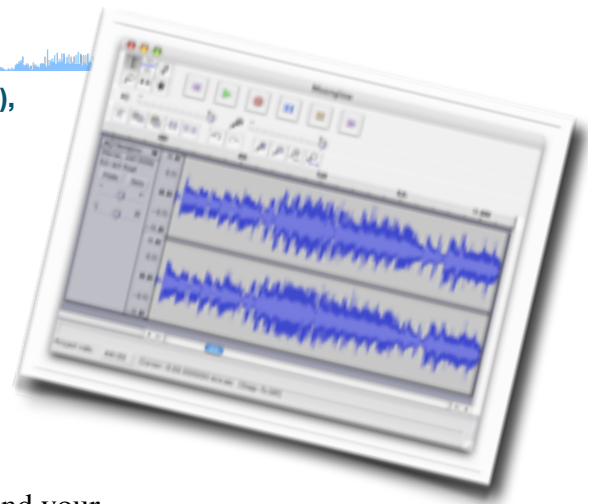


Courtney S. Danforth, Kyle D. Stedman, & Michael J. Faris (Eds.),
Soundwriting Pedagogies
ccdigitalpress.org/soundwriting

“Audio Composition Project”
Jennifer J. Buckner & Kirsten Daley
“Do You Hear What I Hear?”
A Hearing Teacher and a Deaf Student Negotiate Sound”



Audio Composition Project, ENGL 429

Description:

This project is an opportunity for you to CREATE through sound your interpretation of some idea(s) regarding aural composition that we have explored in ENGL 429. Remember, if our discussions and blogs are the theoretical responses to the readings, this is the creative.

Assignment Objectives:

- * Compose a 5–8-minute original audio composition that remixes multiple tracks and sounds to achieve a purpose
- * Compose an audio project that connects directly (or in spirit) to readings, scholars, and/or ideas from class
- * Submit a proposal for audio composition
- * Clarify a rationale of design, connection to course content, and awareness of choices in design and production of an image composition in a Statement of Goals and Choices (SOGC)
- * Workshop audio composition with peers
- * Share final audio composition with class on due date

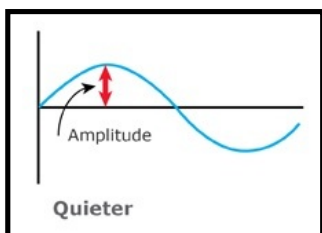
Upload files to Blackboard for submissions under “Assignments.”

1. Proposal, upload as copy&paste by _____
2. Audio Composition, upload as mp3 by _____
3. SOGC, upload as .doc _____

You are free to choose any object of study as your centerpiece. As always, you are free to make this professionally oriented or personally oriented.

This may sound like (but is not limited to):

- a soundscape, perhaps layered with words/phrases/quotes from our study (or others related to sound) that you find indicative of that area
- a creative narrative (fiction or nonfiction) that explores the resonance of your voice
- an audio essay on any topic related to sound (soundscapes, noise, silence, voice, copyright in sound, radio)
- an oral history—perhaps even including others’ voices as you’ve interviewed them and editing them—into a brief retelling of an key moment you’d like to capture [if you choose this option and wish to publish it, we need to talk about permissions]



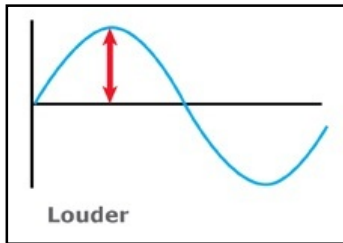
Proposal

I will ask you to submit a proposal for your project by _____ (in **Blackboard under “Assignments” > “Audio Composition Proposal” you can attach a document**). This is my way of making sure that you have a do-able idea for your project as well as providing me time to help provide any resources you might need to design the project itself. A thoughtful,

comprehensive response to the proposal questions counts as 10% of the project grade. Note that your final project will likely vary a bit from what you propose to do; I just want to make sure everyone is “on the right track” with the scope of their goals.

Your proposal should outline the following basics:

- a. What do you plan to compose?
- b. How does it connect with course material?
- c. What resources will you need to complete this project?



Statement of Goals and Choices (SOGC)¹

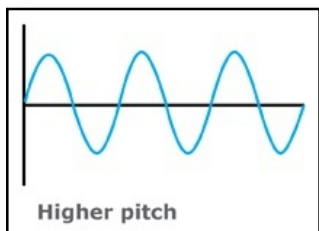
A SOGC is a highly detailed statement where you describe “how, why, and under what conditions [you] made [your] rhetorical, technological, and methodological choices” (Shipka, 2011, p. 113). You may choose to work with materials or technologies that I am not familiar with, and your SOGC will provide the rationale to bridge any gaps in my understanding.

In your SOGC, you should respond to the following core questions:

1. What, specifically, is this piece trying to accomplish--above and beyond satisfying the basic requirements outlined in the description and objectives? In other words, what work does, or might, this piece do? For whom? In what contexts?
2. What specific rhetorical, material, methodological, and technological choices did you make in service of accomplishing the goal(s) articulated above? Catalog, as well, choices that you might not have consciously made, those that were made for you when you opted to work with certain genres, materials, and technologies.
3. Why did you end up pursuing this plan as opposed to the others you came up with? How did the various choices listed above allow you to accomplish things that other sets or combinations of choices would not have?
4. At the end of your SOGC, list all the actors (human and non-human) that played a role in helping you accomplish this task: scholars, tools, technologies, individuals. This is like a rolling credits for your project.

Presentation of Audio Composition

This is our celebration of your project. Be prepared to share the audio for the class as well as talk about your process for designing and your goals (think an abbreviated SOGC). Although not graded as a “presentation,” sharing your final project with the group is a required component of this project.



Note: Be sure that you upload a compatible listening file format (.mp3) instead of your Audacity file once you’ve completed your composition.

¹ Statement of Goals and Choices is an assignment from Jody Shipka’s book *Toward a Composition Made Whole*.

Audio Composition Rubric (90% of grade)

| | Exceptional (A) | Strong (B) | Proficient (C) | Insufficient (D) | Incomplete (F) |
|-----------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|
| Sound Composition | <p>Exceptional execution of an original composition.</p> <p>Choices in audio composition maximize affordances of mode and/or genre.</p> | <p>Strong execution of an original composition.</p> <p>Choices in audio composition take advantage of affordances of mode and/or genre.</p> | <p>Comprehensive execution of an original composition.</p> <p>Choices in audio composition use affordances of mode and/or genre.</p> | <p>Poor execution of an original composition.</p> <p>Choices in audio composition fail to use affordances of mode and/or genre.</p> | Incomplete audio composition |
| Connection to Course | Audio composition represents an exceptional expansion of scholars' work, concepts, and/or discussions from ENGL 429. | Audio composition represents a strong expansion of scholars' work, concepts, and/or discussions from ENGL 429. | Audio composition represents a clear expansion of scholars' work, concepts, and/or discussions from ENGL 429. | <p>Audio composition represents an insufficient expansion of scholars' work, concepts, and/or discussions from ENGL 429.</p> <p>Project may loosely connect or the connection may be somewhat unclear from SOGC</p> | No connection to course scholars, concepts, and/or discussions. Or connection is unclear. |
| Clarity of Reflection | SOGC reflects exceptional awareness of aspects of textual and social production, clarity of rationale, and connection of rationale with choices made in textual design. | SOGC reflects strong awareness of aspects of textual and social production, clarity of rationale, and connection of rationale with choices made in textual design. | SOGC reflects awareness of aspects of textual and social production, clarity of rationale, and connection of rationale with choices made in textual design. | SOGC reflects vague awareness of aspects of textual and social production, clarity of rationale, and connection of rationale with choices made in textual design. | No SOGC present, or SOGC fails to reflect on choices in production, rationale, and choices made in design. |