

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

MTWRF Period 4 (12:30-1:45)

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**Room:** TUR 1101  
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**Office Hours:** Monday and Wednesday (11am-noon), 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.
- Abel, Jessica. *[Out on the Wire: The Storytelling Secrets of the New Masters of Radio](#)*
- External USB condenser microphone: Feel free to purchase any kind of condenser 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](#)
  - [Blue Mic](#)
  - [CAD U37](#) (This is the one I have, and it works quite well.)

## Digital Resources

### *Audio Editing and Recording*

- [Audacity Download](#)
- [Getting Started with Audacity](#)
- [Audacity Tutorials](#)
- [Free Audio Websites](#)

- [Found Sounds - Archiving Field Recordings](#)
- [Podcasting On a Budget](#)
- [Podcasting through Wordpress](#)
- [Create an RSS Feed through SoundCloud to Submit to Podcast Apps](#)
- [Where to Submit your Podcast](#)
- [TapeACall](#)
- [DIY Mini Sound Booth](#)

### *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](#)
- [Freemusicarchive.org](#)
- [newgrounds.com/audio](#)
- [Soundshiva.net](#)
- [Midnight Cassette System](#)
- [Derek R. Audette](#)
- [Soundjig.com](#)
- [Royaltyfreemusic.com](#)
- [YouTube Audio Library](#)
- [Mobygratis.com](#)
- [Pacdv.com](#)
- [Freesound.org](#)

### *Podcasts*

We will be listening to many 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 variety 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 as well as how different podcasters organize their shows. If you’re having trouble finding podcasts to follow, here are a few of my favorites:

- [Radiolab](#)
- [Planet Money](#)
- [Reply All](#)
- [Surprisingly Awesome](#)
- [On The Media](#)
- [Song Exploder](#)
- [99% Invisible](#)

- [Science Vs.](#)
- [This American Life](#)
- [Code Switch](#)

*Lecture Slides*

- [Analyzing Podcasts](#)
- [Planning a Podcast](#)
- [Making Audio Stories](#)
- [Intros](#)

**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**

<p><b>Podcast Analysis, 1500 words</b>          Students will subscribe to one of the podcasts listed on the podcast analysis <a href="#">detailed assignment description</a> 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.</p>	200 points
<p><b>Extra Credit:</b> Create your analysis as a recorded audio essay along with clips from the podcast(s) you are analyzing.</p>	
<p><b>Podcast Proposal, 1000 words</b>          Students will write a proposal for a podcast of their choosing. The proposal should include 1) a title, logo, and (optional) 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. See <a href="#">detailed assignment instructions for the podcasting assignment</a> before you turn in your proposal.</p>	150 points
<p><b>Podcasting, 1500 words</b>          Students will create four episodes of a podcast related to a topic of their</p>	400 points (100 per

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. See [detailed assignment instructions for the podcasting assignment](#) before you turn in episodes.

episode)

### Discussion Posts

150 points

Students will write weekly 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.

### Discussion Leader

100 points

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](#). 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](#) before Tuesday, 6/27.

### TOTAL

1000 points

### 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 you miss more than five periods during the term, you will fail the entire class.** If you miss more than three classes, you 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. Tardiness counts as a partial absence, and any students late for class must come and alert me after the class to change their absence to a tardy.

### **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

*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.*

### Unit 1 - Podcasting Primer

#### Week 1 podcast list

- [Science vs., “Fracking”](#)
- [Planet Money, “Open Office”](#)
- [Serial, “The Alibi”](#)

M (6/26):

- Read: Syllabus, major assignment descriptions
- Read: [Bill McKibben, “The Pen is Easier Than the Mic”](#) (the audio portion is optional but make sure you read the first essay)
- In-Class:
  - Syllabus overview
  - [Why Aural Media?](#)
  - [99% Invisible, The Sizzle](#)

T (6/27):

- Listen:
  - [Howsound Story Structure](#)
- In-Class:
  - [Analyzing Podcasts](#)
  - **Group 1:** [Here Be Monsters, “Do Crickets Sing Hymns?”](#)
  - **Group 2:** [Planet Money, “What the Falcon's Up with Qatar?”](#)
  - **Group 3:** [Startup, “Is Podcasting the Future or the Past”](#)
  - **Group 4:** [Note to Self, “Revealing Selfies. Not Like That.”](#)
  - **Group 5:** [99% Invisible, “Sounds Natural”](#)
  - [Write summary of findings in shared Google Doc](#)

W (6/28):

- Read: [“What makes podcasts so addictive and pleasurable?”](#)
- Listen: [S-Town, Chapter 1](#)
- In-class:
  - [Podcast Analysis Example: Song Exploder](#)
  - [Podcast Analysis Example: Radiolab](#)
  - [Podcast Analysis Example: 99% Invisible](#)

Th (6/29):

- Read: [Podcasting Basics, Part 2](#)
- 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 (bring two copies printed and stapled to class)
- In-class:
  - Introduce podcasting assignment
  - Brainstorm ideas

## Unit 2 - Planning a Podcast

### Week 2 podcast list

- [Radiolab, “Making the Hippo Dance”](#)
- [99% Invisible, “Mojave Phone Booth”](#)
- [Startup, “How Not to Pitch to a Billionaire”](#)

M (7/3):

- ONLINE CLASS (See Canvas Discussion posts for further instructions)
- Listen/Watch:
  - [Audio Rhetorics, Ep. 1 "What's an Audio Rhetoric?"](#)
  - [How to report on an issue](#)
- Read: “Out on the Wire” (p. 1-43)

T (7/4):

- No Class, Fourth of July

W (7/5):

- Read: “Out on the Wire” (p. 47-76)
- Listen:
  - [Howsound, “How not to write for Radio”](#)
- In-class: [Radiolab, “Finding Emilie”](#)

Th (7/6):

- Listen: [Howsound, “Sound Matters”](#)
- In-class (BRING IN MIC AND LAPTOP)
  - Recording audio
  - Audio effects (compressor, noise reducer)
  - Create podcast intros

F (7/7):

- **DUE BY START OF CLASS:** Podcast Proposal
- In-class:
  - Peer-review proposals (Bring in three copies, printed and stapled)
  - [Making Audio Stories](#)

### Unit 3 - Narrating Podcasts

#### Week 3 podcast list

- [The Memory Palace, “After Party”](#)
- [Here Be Monsters, “Do Crickets Sing Hymns?”](#)
- [Twenty-Thousand Hertz, “8-bit Sounds”](#)

M (7/10):

- BRING HEADPHONES TO CLASS
- Listen:
  - [HowSound, “On Your Mark. Get Set. Start Your Story.”](#)
- In-Class:
  - Introductions Activity
  - [Intros](#)

T (7/11):

- Read: [Frank D’Angelo, “The Rhetoric of Ekphrasis”](#)

- Listen: [Howsound, “Show don’t tell”](#)
- In-class:
  - Discussion
  - Ekphrasis activity

W (7/12):

- No in-class meeting. Instead, [you can sign up for an optional conference time and we can meet to discuss your script in my office](#), 4th Floor Turlington, Rm.4367.
- **DUE BY START OF CLASS** (turn in on Canvas) Detailed script. [Here is an example of a detailed script from my own podcast, Audio Rhetorics](#).

Th (7/13):

- Bring narrated portion of podcast to class
- In-class: Audio Workshop
  - Sound effects
  - Using music
  - Editing podcast episodes
  - Uploading to Soundcloud

F (7/14):

- **DUE ONE HOUR BEFORE CLASS**: Podcast episode #1. Do not need to turn in on Canvas. [Use this Google Doc to post a link to your soundcloud account](#).

## Unit 4 - Audio Verité

### Week 4 podcast list

- [More Perfect, “Cruel and Unusual](#)
- [Out of the Blocks, “3300 Greenmount”](#)

M (7/17):

- Listen: [HowSound, “Doorstepping”](#)
- Read: “Out on the Wire” (p. 109-143)
- In-class:
  - [Voxpop Video](#)
  - [“Talking to Strangers”](#)
  - Voxpop workshop/planning

T (7/18):

- Listen:
  - [Reply All, “Storming the Castle”](#)
- In-class: *Shut up Little Man!* (WARNING: This film contains many expletives and derogatory, homophobic slurs. If you would prefer not to watch this film, please get in touch with me via email.)

W (7/19):

- **DUE BY START OF CLASS:** Raw audio of voxpop/uninvited interview
- Read: “Out on the Wire” (p. 147-201)
- Listen: [Howsound, “The Ethics of Trespassing and Secret Recording”](#)
- In-class:
  - Discuss voxpop experiences
  - Discuss ethics of audio verite

Th (7/20):

- OPTIONAL CLASS MEETING
- Meet in classroom during normal times for audio editing help

F (7/21):

- **DUE ONE HOUR BEFORE CLASS:** Podcast episode #2. [Post link in this Google document.](#)
- In-class: peer review episode #2

**Week 5**

## **Unit 5 - Conducting Interviews**

**Week 5 podcast list**

- [Song Exploder, “The Magnetic Fields”](#)
- [Freakonomics, “Could Solving This One Problem Solve All the Others?”](#)
- [Reply All, “Underdog”](#)
- [City Soundtracks](#)

Interviewing Technologies

<https://youtu.be/DvrdTxySMXk> - Google Voice

<https://youtu.be/uLuPvzoGK74> - Skype

M (7/24):

- Read: [Jay Allison, “The Basics”](#)
- Listen: [This American Life, “Regrets, I’ve Had a Few”](#)
- In-class:
  - Conducting Interviews mini-lesson
  - Discuss episode
  - Workshop questions

T (7/25):

- Read: [Sally Herships, “The Art of the Pre-Interview”](#)
- In-class:
  - [Howsound, “Interviewing with your skeptical brain”](#)
  - Practice Interviews

W (7/26):

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

Th (7/27):

- Listen: [Choose a podcast episode from this list](#) and listen to it before class
- In-class:
  - [Howsound, “Tinkering with Sound Design”](#)
  - Adapting scripts to radio activity
  - Group 1: [This was the futuristic robot chauffer of 1911](#)
  - Group 2: [Disney is building facial recognition to figure out when you’ll laugh](#)
  - Group 3: [The year’s best astronomy photos will transport you](#)
  - Group 4: [The technology behind good coffee](#)

F (7/28):

- NO IN CLASS MEETING
- **DUE ONE HOUR BEFORE CLASS:** [Turn in podcast #3 via this Google Doc](#)

## Unit 6 - Freestyle

### Week 6 podcast list

- [Planet Money, “Messy Nobel”](#)
- [Code Switch, “The Code Switch Guide to Handling Casual Racism”](#)
- [Pop Culture Happy Hour](#) (any episode)

M (7/31):

- Read: [“Kevin Brockmeier, “The Year of Silence”](#)
- Listen: [Howsound, “Radio Silence”](#)
- In-class: [Can silence actually drive you crazy?](#)

T (8/1):

- Listen: [Janet Cardiff “The Missing Voice: Case Study B Part One”](#)
- In-class:
  - [How to Make an Audio Tour](#)
  - [Honest Museum Tour](#)
  - [Write an honest tour for a location around UF in this Google Doc](#)

W (8/2):

- No in-class meeting
- Extended office hours/optional conference day: Meet in my office between 11am-2pm. Email me to set up a specific time.

Th (8/3):

- NO CLASS

F (8/4):

- **DUE ONE HOUR BEFORE CLASS:** FINAL Podcast episode #4 (Due to time constraints, you must submit your final podcast episode on Friday). [Submit your final podcast to this Google Doc.](#)
- **DUE:** Optional revision assignment. You can revise one assignment for a higher grade. Email me your revised assignment before Friday, Aug. 4 at 12pm to [jacobwgreene@ufl.edu](mailto:jacobwgreene@ufl.edu)
- In-class:
  - Course wrap up discussion
  - Complete release forms