

Multimodal Listening for Social Change: Researching Sonic Experience and Uptake in the Classroom

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Transcript: What We're Saying

Narration (Logan): [Upbeat, pop-y, synth-y music plays in the background of this audio clip] Whether you're wrapping with us in this section or just finding your way here, we wanted to be sure to leave you with some takeaways from this presentation. What is it that we're actually saying?

One—Sonic composition is and can be, as we've seen in the examples of scholarship above, integrated with alphabetic text, gesture, sensation, and video. These semiotic conversations, we believe, provide rich and generative possibilities for genre-breaking projects that can do more to touch upon students' myriad lifeworlds. So we'd like to see more genre experimentation, genre hybridity, and genre play that moves away from more ossified forms of meaning-making such as podcasts and audio essays.

Two—We think it's important to provide examples of how students are actually taking up sonic scholarship in the field. Between Jamarri's work, Valerie's work, and Jessica's work, we see how students are working with sound in holistic, integrated, and justice-centric ways. And so projects like this, we believe, provide really good examples of sonic-focused, multimodal work that can push our thinking, making, and doing forward.

Three—For teachers and administrators, feel free to use these student projects—and maybe even this particular asynchronous presentation—as sample texts in your own classrooms. We think it's important for there to be plenty of examples and readily accessible texts for this kind of work. So please feel free to borrow, use, and remix freely, and get in touch if you have any questions or want to follow up. Thanks for listening and engaging.