# APPENDIX 11
# Heuristic
# For Audio Essays

**Directions:** In your groups, discuss the following list of key elements in composition and come to a consensus on how they will function in your project. You're probably familiar with these key elements from your work with alphabetic texts; however, you will need to work with them in new ways because you're composing in a new mode—sound.

Consider how you can use both composing strategies that apply across modes (such as repetition and emphasis) and composing strategies unique to sound:

**Keynote Sounds:** Sounds that set the tone of an audio essay or sonic landscape and orient the audience to the piece's overall meaning. They help situate the piece. They may be subtle and go unnoticed by the audience.

**Signal Sounds:** Sounds to which the audience pays immediate attention. They are in the foreground, rather than the background, and provide a focus on the key theme of the audio essay.

**Soundmarks:** Audio's version of visual landmarks. These are important, explicit reference points to a sonic landscape (Schafer, 1997, pp. 9-10).

**KEY ELEMENTS IN COMPOSITION**

1. **Thesis Statement:** Will your project have a thesis statement? Will it be implicit or explicit? Which type of thesis (explicit or implicit) would make your project more or less effective?
2. **Structure:** How will you structure your audio composition? Consider how and why you might apply these typical organizational models to audio compositions:

   Chronological Order
   General to Specific/Specific to General
   Question/Answer
   Problem/Solution

3. **Introduction:** How will you introduce your project, and how will that introduction add to the project's effectiveness as a whole? Will you use conventional introduction strategies? Will you "hook" the audience with something immediately compelling? Why or why not?
4. **Conclusion:** How will you conclude the project, and how will it add to the project's effectiveness as a whole? Will you use conventional conclusion strategies? Will you summarize the main point or points of your composition, while at the same time offering something new to your audience? Why or why not?
5. **Transitions:** How will you transition from one idea to the next?
6. **Coherence:** How will your composition work as a unified whole? What will you do to make sure that the project hangs together?

from Cynthia Selfe's Multimodal Composition: Resources for Teachers (2007)

# APPENDIX 17
# Bridging Alphabetic and Multimodal Composition

**DIRECTIONS:**

In the space below, or on separate sheet, brainstorm lists for the aural and visual affordances offered by alphabetic texts:

| AURAL AFFORDANCES | VISUAL AFFORDANCES |
|---|---|

Next, select a particular alphabetic essay that you have written. Examine your text and choose a small portion of it that could be represented in some visual or aural form. (For instance, you could transform the portion into an oral reading, a recorded conversation, a comic strip, or a video clip—less than one minute is recommended for this brief exercise.)

Now, show how this segment would work in the new modality you have chosen: create a storyboard (for a video), a script (for an audio essay), a draft strip (for a comic strip), and so on. Don't worry about the final quality—the goal is to produce a draft.

As you work, think about the following questions and respond to them in writing once you're done:

- What is gained and/or lost, emphasized and/or underplayed with each modality? Why?

- How does the author's relationship to the audience (ethos) change?

- If appeals to logic (logos) and emotion (pathos) are made in print texts, how does the change of modality alter the effectiveness of the appeal? Why?

# APPENDIX 18
# Rhetorically Powerful Images/Frames

**Purpose:** Through watching portions of a video essay and discussing the essay's visual effectiveness, you can start thinking about how and why images can be rhetorically powerful.

**Directions:** As a class, first discuss ideas about what makes a video image or frame powerful. Come up with specific examples and theorize as to why they might be powerful. Then, in small groups, watch the following sections of Kara Alexander's video essay "Literacy Practices and Literacy Events of a 21st Century American Child" several times, pausing on certain images and rewatching the section several times to write about and discuss the following questions:

**Introduction: (0:00-0:57)**
Choose three specific video images or frames that stand out to you as a viewer in terms of their power, pausing the video at these points. What does the content of each specific image or frame make you feel or think? How is the author's use of each image or frame related to her rhetorical purpose? Audience? Why? The content? Why? If text accompanies the image or frame, how is it related to her rhetorical purpose? Audience? Why?

1.

2.

3.

Choose one sequence of images/frames in the video that you consider especially effective. Watch the entire section several times. Identify at least one sequence of images or frames that you feel is particularly powerful. Why are these images or frames powerful when put together this way? How is this sequence related to the author's rhetorical purpose? Audience? The content? Why? Consider multiple influences in terms of logos, ethos, pathos.

Watch the entire section one more time, without pausing. What does the accumulation of images or frames make you feel or think? How is this accumulated imagery related to the author's rhetorical purpose? Audience? The content? Why?

# APPENDIX 19
# Rhetorically Powerful Sounds

**Purpose:** Through listening to portions of an audio essay and discussing its effectiveness, you can start thinking about how and why sounds can be rhetorically powerful.

**Directions:** As a class, first discuss ideas about what makes an audio element powerful. Come up with specific examples and theorize as to why they might be powerful. Then, in small groups, listen to the following sections of Sonya Borton's audio essay several times, pausing on certain audio elements and listening to the section several times to write about and discuss the following questions.

**Sonya's Grandfather: (1:53-3:01)**

Choose three separate audio elements that stand out, pausing the clip after playing each. What does the [illegible] specific element—whether narration or music—make you feel or think? How is the auth[illegible] audio element related to her rhetorical purpose? Her audience? The content? Why? If a sou[illegible]panied by narration in one of the elements you have chosen, how might there be something power[illegible] about that combination—especially in terms of its rhetorical appeal?

1.

2.

3.

Listen to the entire section several times. Identify at least one juxtaposition or layering of sounds that seems particularly powerful to you as a listener. Why are these sounds powerful when put together this way? How is the author's use of sound related to her rhetorical purpose? Her audience? The content? Why? Consider multiple influences in terms of logos, ethos, pathos.

Listen to the entire section one more time, without pausing. What does the accumulation of sounds make you feel or think as a listener? How is the accumulation of sounds related to the author's rhetorical purpose? Her audience? The content? Why?

1.

2.

3.