**The TextScape Project**

For the rest of the semester we’ll work toward developing a 7-minute TextScape: a digital, multimodal project that critically explores some aspect of mobility and rhetoric, starting with the question

*What are the ideological, critical intersections between rhetoric and mobility  that prompt, encourage, facilitate, discourage, and prohibit appropriate responses?*

At the TextScape’s foundation is sound--a sound walk, a sound drive, a sound move: your own voice, others’ voices, music, authentic sound, created noise.

We’ve heard and discussed various forms of audio projects—and we’ll hear more. But we’ll return to conducting and reading research into mobility studies and critical and postmodern rhetorical studies. Some of the readings will be based on your own research.

**Process**

**Explore.** What ideas might be best to explore in an audio format? What stories do you tell? What ideas lend themselves well to an aural story? What questions come up that might lead you to conduct various forms of research? What research will you need to do? Where will you need to record? How will you do so?

What other audio projects are out there that are like yours? Here are some other examples we haven’t seen as a class:

*Media for the Web: Audio*

[**http://www.mediafortheweb.com/audio.html**](http://www.mediafortheweb.com/audio.html)

*Serial*

<http://serialpodcast.org>

**Write a script.** You might find yourself sketch out a script before you do anything else, or you might start recording things, or reading research first—you may be doing all of this recursively. You might create a storyboard that matches up voice-overs with sound elements. You’ll probably revise as you start editing the audio. However you go about it, you’ll have some idea of the story you’re wanting to tell early on.

**Capture sound.** Keep your eyes and ears open for the aural samples you might need. You’ll never know when an opportunity to shoot or record will happen. Try hard not to pass up those opportunities because you may never get them back. You can create the sounds you need to record or just capture them naturally happening.

**Put it together.** Undoubtedly this is the most challenging part of the process. You’ll find that your script needs reworking, or you need additional shots, or the quality of the sound is not great, or you need to find a different soundtrack.

**Present.** You’ll upload your project to SoundCloud, Canvas, or some other venue that will easily allow us to view it. We might end up putting it onto a WordPress site for easy access or sharing with others. We’ll applaud, laugh, whoop, and cry because it’s so good.

**Research**

**Secondary Research**

You must engage at least **four** academic secondary sources. If you use quotes, have someone else record them.

**IRB Protocol**

As you know, if you are to conduct human-subject research by interviewing others, you might need IRB approval. You’ll complete [this form](file:///C:\Users\lunsfoss\AppData\Local\Downloads\irbreviewrequest.doc) before you can begin that part of the project. So get it in early. I can work with you one on one through this process.

**Criteria for Digital Playscape**

Though I’ll look at the TextScape holistically, you must demonstrate effectiveness in several areas. There are, though, some specific criteria to attend to: overall time; minimum times for certain elements; purpose; research; and rhetorical choices in the technical and creative aspects.

**Overall Time**

*Is it about 7 minutes long?*

**Aural Components**

|  |  |
| --- | --- |
| Voice-over (in min.) | Var. |
| Sounds (number) | 10 |
| Soundtrack (in min.) | 1 |
| Quotes (number) | 3 |

**Purpose**

*Is it clear that the author is demonstrating a focused purpose?*

**Research**

Conduct research into your research process and the content of your purpose. You’ll have engaged into at least **four** academic sources that are appropriate to your purpose.

*Is the research appropriate for the purpose and topic?*

*Is the research well integrated into the story or does it get in the way of the story?*

**Rhetorical Choices**

Writing. *How effective is the quality of writing expressed through the voice-over?*

*Other elements you’ll need are an appropriate title and end credits that mention your names and any sources you cite and any music you download and use.*

Aural. *Is the voice-over understandable? Are* *the soundtrack and authentic sounds appropriate for the story? How’s the quality of the sound elements?*

Editing. *Are the transitions from scene to scene appropriate to the story?*

Overall. *How do all of these elements contribute to an overall purposeful experience?*

**Point System**

Overall Time \_\_\_/5

Voice over (in min.) \_\_\_/5

Number of sounds \_\_\_/3

Length of soundtrack \_\_\_/2

Number of quotes \_\_\_/5

Purpose \_\_\_/10

Research \_\_\_/10

Rhetorical Choices

Writing \_\_\_/25

Aural \_\_\_/15

Editing \_\_\_/10

Overall rhetorical   
effectiveness \_\_\_/15

**Total \_\_\_/100**

**Grades**

We will continue to write critical responses and other assignments as we move through the project, which is worth 50% of your course grade.

Proposal and conference 15%

Research reports 10%

Final TextScape 75%

TOTAL 100%

**Things to Decide**

There are lots of things you need to figure out.

**Technology:**

Do you have what you need to write, record, and produce your narrative?

Do you need to check out equipment from library?

Will you need to edit at the library?

How will you upload and transfer files?

How will house/store images?

Do you have an external hard drive or storage that’s (probably) at least 8GB?

**Constraints:**

* *Original elements.* All elements of your project must be original, except for underscoring royalty-free music from sites such as <http://freemusicarchive.org/>. Do not use downloaded video, authentic sounds, or other elements, except the soundtrack (unless you can record original music—which would be cool, but . . .).
* *Weather.* Keep your eye on the forecasts if you’re going to be doing any work outside. If you’re unable to record because the weather is fighting against you, do you have to reconsider any aspect of your project?
* *Time*. The biggie. You’ve got several projects in other classes already, you may be working in teams on those projects, you may have a job, and you’ve got spring break. I don’t have to tell you how important—and challenging—it is to negotiate your own work with all of these other things.

**What else?**

Anticipate other things to come up.

**Resources**

**Toolkit**

Lynda Tutorials

<http://sites.jmu.edu/lynda/>

Free Music Archive

<http://freemusicarchive.org>

**Media Cente**r

Basement of Carrier Library

<http://www.lib.jmu.edu/media/>

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| --- | --- | --- |
| DATE | IN CLASS | FOR NEXT TIME |
| Tuesday, March 17 | Proposal  Conferences start this week | Proposal  Reading |
| Thursday, March 19 | Reading  Proposal  Conferences | **MobWrite** |
|  |  |  |
| Tuesday, March 24 | Reading  Skills research | Outside research and writing  In-class reading? |
| Thursday, March 26 | Skills research | Outside research and writing  In-class reading?  **Research report due Sunday, March 29** |
|  |  |  |
| Tuesday, March 31 | Work/shops | Outside research and writing  In-class reading? |
| Thursday, April 2 | Work/shops | Outside research and writing  In-class reading?  **Research report due Sunday, April 5** |
|  |  |  |
| Tuesday, April 7 | Work/shops | Outside research and writing  In-class reading? |
| Thursday, April 9 | Work/shops | Outside research and writing  In-class reading? |
|  |  |  |
| Tuesday, April 14 | Work/shops |  |
| Thursday, April 16 | Work/shops |  |
|  |  |  |
| Tuesday, April 21 | Peer reviews |  |
| Thursday, April 22 | Peer reviews |  |
|  |  |  |
| Tuesday, April 28 | Project presentation |  |
| Thursday, April 30 | Project presentation |  |