Thirdspacing the University: Performing Visual and Spatial Literacies

Londie T. Martin

**Video Transcript: “Spatializing Music: An Interview with Anita Furtner”**

[Video begins]

[Music playing with text on screen: *Spatializing Music / an interview with Anita Furtner*]

Anita talking: *When we were first introduced to the concept of the project in Amy Kimme Hea’s class, I was very concerned and I made it known to the rest of the class.*

[The Spatial-Visual Rhetorics event logo appears but begins to fade as the following text appears: *Where did your project come from? How did you get started?*]

A: *Um, I hadn’t taught college students in close to seven years. So, with the assignment being focused around the 102 and 104 curriculum,*

[Stop-motion animation of a map being unfolded and the words *getting oriented* appear over the animation.]

A: *I was a little concerned having no experience with the classes or the syllabi.*

[Animation: multicolored letters float around the screen and come together to spell the word *collaboration*.]

A: *Another student in the class provided me with her syllabus to look through, to kind of get an understanding of what I could do for my project.*

[A screenshot of the Google Image Search homepage appears, and next to it the words *http://images.google.com* appear. Below, the words *search for “apple”* appear, which prompts an image of a red apple and an image of the Mac logo.]

A: *I spoke with the instructor, and the first idea we scrapped almost immediately, and that was having students analyze Google Images.*

[A screenshot of the Google search warning appears along with the text *Caution / You never know what you’ll see with / Google Image Search. / Moderate SafeSearch / is your friend.*]

A: *So, doing a random display. And through our conversations, she urged me to focus on something that I found interesting, and I love music.*

[One at a time, genres of music fill the screen with text: *hiphop, math rock, new age, ska, electronica, house, queercore, trance, samba, metal, doom, death metal, riot grrrl, reggae, classical, trip hop, psychedelic, r & b, industrial, pop, rock, glam rock, punk, bossa nove, funk, rap,* etc.]

A: *I can’t sing, I can’t play an instrument, but I love music. And it can be lyrical, it can be instrumental. Um, I have a very eclectic taste in music. So, in outside research for a different project in the class, and for my position at a Fortune 500 company as a technical communicator,*

[Image of Edward R. Tufte on screen with text: *Edward R. Tufte / Professor, Yale University*]

[Image of book cover with text: *An excerpt from /* Visual Explanations *(1997) / Reebee Garafalo’s / “The Genealogy of Pop/Rock Music”*]

A: *I was looking at some of Edward R. Tufte’s books, and he focuses on visual displays of information.*

[Image of Reebee Garafalo’s “The Genealogy of Pop/Rock Music” crosses over the screen from right to left.]

A: *One of his books shows a music map created by another artist, scholar, and I took that map and tried to figure out, well how could I create an assignment for students that would give a visual representation and allow them to write a rhetorical analysis.*

[Text on screen: *complicate the map*]

[Text on screen: *where do I hear music? / I flipped through photos / and found that… / I hear music…*  Below the text a slide show of photographs flows by with descriptive text for each photo: *at weddings, in diners, in parks, at bedtime, in coffee shops, in co-ops, in elevators, at reunions, in supermarkets, at gas stations, on the radio, on back porches, buying ice cream, in record stores, when i work*]

A: *In further discussion with the instructor, we decided we could let students complicate the map. Give them an assignment showing that, yes, music is everywhere—from a gas station to a restaurant bathroom to a grocery store to a mall, walking around campus—you hear music everywhere you go. And in different areas you hear different genres of music. Sometimes you’ll hear lyrics, sometimes it’s simply instrumental. Um, a good example is I was shopping at Safeway a few weeks ago and lo and behold the Ramones came on.*

[The words *grocery store* quickly flash on the screen as an audio clip of the Ramones singing *1-2-3-4* plays and the screen quickly zooms in on an aerial photograph of grocery store shelves, ending with the text *shopping with the ramones*]

A: *And it wasn’t the instrumental version of the Ramones. So what is Safeway trying to tell me*

[Text on screen: *safeway is hip*]

A:  *as I’m shopping through, you know, uh, prepared foods?*

[Text on screen: *music is everywhere*]

A: *So, in the assignment we ask, I ask students to look at music as, um, spatial.*

[Text on screen: *whether you want to hear it / or not*]

A: *What are their listening spaces? Um, public versus private.*

[Photograph of the University of Arizona Memorial Union bell tower appears with the text *memorial union bell tower*. In the audio background, we hear the bell tower striking the hour.]

A: *Um, public versus private—from the bedroom to the car to another car alongside of you at a traffic light to walking around campus and overhearing someone’s iPod. Um, going and hearing live music versus pre-recorded music. Um, what’s the accessibility of music, um, with free download sites or paid download sites?*

[Text on screen: *complicate / the map*]

[Text on screen: *where is your playlist?* The text remains at the center of the screen as images of vinyl LP records, cassette tapes, compact discs, and an iPod appear on screen.]

A: *And then offering them the opportunity to partner with another student in the class to complicate the maps. Um, such as comparing their playlists in their iPods.*

[Text on screen: *visually represent / listening habits/spaces*]

[Text on screen: *visually represent / culture*]

[Text on screen: *visually represent / implications*]

A: *And, once they’ve created a visual representation of their listening habits and spaces, then what does that say about our culture? What implications does it have, in having them do a rhetorical analysis, um, from that perspective?*

[Text on screen: *Spatializing Music*]

A: *And, one question that was raised among the classmates for this event was, well, what if they don’t listen to music? You can make the choice not to listen to music, but you’re still going to hear it.*

[Text on screen: *big thanks to Anita Furtner*]

A: *So, even in that way, if the student can’t afford an iPod or doesn’t have a CD player in their car*

[Text on screen: *music by Wilco / from the album Yankee Hotel Foxtrot*]

A: *or doesn’t have a radio in their car, they’re still hearing music, so they could still map the spatial implications of music and what that says about our culture that way.*