From its earliest inception, rhetoric has been a sounded practice. Considering that for most of its formal disciplinary existence rhetoric was connected to the study and production of eloquent persuasive speech, rhetoric’s “soundness” is something that has been largely taken for granted. Twenty-first century notions of rhetoric—from the visual to the digital—have expanded insomuch that interest in sonic rhetorics beyond formal speech are beginning to emerge to account for rhetoric’s potential for influence across any number of sounded practices. This course, then, will tune into sound’s various practical and theoretical relationships to rhetoric, starting with speech but reverberating dramatically outward. With efforts to understand the long and continued relationship of sound to rhetorical practice, students will study foundational sound theories across a variety of disciplines, and then work to become familiar with sound as it is taken up in scholarship within writing and rhetoric studies. Areas of study will include (but not be limited to) soundscapes, sound maps, sound archives, noise, rhythm, music, audio production, and the politics of digital sound formatting.