

Call for Participation

Remixing the Archive: Sonic Rhetorics and Resistance Across Time and Signal

Edited by Karen Tellez-Chaires, Christopher Davidson, and Scott Wagar

Across time and space, music, sound, and radio have carried the weight of resistance. From the speakeasies of the 1920s United States (Rosen, 2020), to Cuban soundscapes of the 1950s and 1990s (Moore, 2006; Perna, 2005), to Eastern European underground music scenes (Oushakine, 2001; Komaromi, 2004), to alt-rock movements in Britain (Worley, 2015), and the crossover era of U.S. industry radio in the 1980s (Coddington, 2023), countercultural sound has generated community, visibility, and the possibility of social change. Sonic practices, whether pirate broadcasts, underground spaces, punk zines, airwaves, college radio, or contemporary streaming platforms, offer ways of seeing, hearing, and knowing otherwise.

Our project emerges from a dinner conversation at CCCC 2025, where, after a day of attending sessions, we found ourselves drawn to resonances between underground radio, protest music, classroom practice, and the affective and epistemological power of sound. As we shared a meal in a Baltimore restaurant that evening, our collective response to songs playing overhead in the dining area highlighted the emotional power of music and activated our scholarly imaginations in a way that began to catalyze this project: sound creating community for a larger purpose.

Over time, rhetoricians have spent significant energy working with and through sonic rhetorics, tackling everything from affective expression (Du Bois, 1903; Kant, 1790/1914; Trinh, 1989) to sound within composition and communication studies (see, for example, Craig, 2023; Dyche, 2025; Ceraso, 2018; Stone, 2015). This project also builds upon recent work by scholars exploring the rhetorical, cultural, and affective power of sound and music (Comstock and Hocks, 2006; Dyche, 2025; McGee, 2024; Stone and Ceraso, 2013; Lowman, 2022). Such scholarship underscores the expanding field of sonic rhetorics and affirms the urgency of archiving and re-sounding resistance across genres, eras, and technologies.

For example, projects, such as *Sounding Out!*, a leading digital platform for critical, creative, and public scholarship on sound, listening, and the politics of sonic culture, are amplifying diverse voices through essays, interviews, and sonic storytelling that reimagine how we hear the world (Stoeve et al., 2025). In this same spirit, recent scholarship in sonic rhetorics, Chicana/Latinx studies, and cultural soundwork has deepened our understanding of music, voice, and listening as sites of resistance, identity-making, and community practice. From Dolores Inés Casillas's analysis of Spanish-language radio as advocacy (2014) and Deborah Vargas's exploration of Chicana music and dissonance (2012), to Alex Chávez's ethnographies of border sound and migration (2017) and Martha González's work on *artivismo* and transborder tactics (2020), these scholars remind us that sound archives are also social archives, spaces where memory, migration, and belonging reverberate.

Building on these complex foundations, *Remixing the Archive* seeks to amplify these resonances across geographies and generations, calling attention to the aural legacies that shape resistance work within and beyond national boundaries. This book project seeks contributions from

scholars, educators, artists, listeners/consumers, DJs, and archival practitioners who are exploring sound and sonic rhetorics as resistant practices.

We are especially interested in contributions that speak to questions of ownership, class, disruption, dissemination, and the power of sonic rhetorics to shape memory, subvert dominant narratives, and foster community. Possible sites of inquiry include (but are not limited to):

- Pirate and underground radio traditions
- Punk, alt-rock, hip hop, and other resistant music scenes
- Protest music and sound in social movements
- Soundscapes of migration, displacement, and diaspora
- Latinx, Chicana, and borderland sonic traditions, from *corridos* and *son jarocho* to reggaetón, plena, and community radio—as acts of resistance and cultural continuity
- Listening and aurality in bilingual, transborder, and diasporic communities
- Sonic feminisms and queer-of-color soundwork across the Américas
- Critiques of, or presentations from CCCC 2025
- Discussion of speakeasies, juke joints, after-hours clubs, and how they function as sonic sites of resistance, survival, and identity-making
- Broadcast histories, from AM/FM to MTV to streaming platforms
- Archives of radio and music cultures as sites of memory and invention
- Sonic resistance pedagogies (e.g., classrooms as “college radio”)
- Multimodal scholarship and performance that re-sounds the archive

Following the spirit of Kofi J. Adisa’s [CCCC 2025 Call for Proposals](#), we seek projects that “recontextualize” archives and histories (Mao, 2013) and explore how sound opens up new ways of being, perceiving, and resisting. We welcome work that affirms the constructive potential of shared communities, while also engaging critically with the tensions, exclusions, and appropriations that accompany sonic resistance.

What We Envision

- Chapters blending archival research, rhetorical analysis, and cultural critique
- Pedagogical essays connecting sonic rhetorics to writing studies and teaching practices
- Creative/critical multimodal projects (audio, visual, and written)
- Artist and DJ reflections on practice as cultural resistance
- Archival case studies that bring underground sound into new contexts

How to Participate

Please submit an abstract (250–350 words) describing your proposed contribution by **Friday, November 7, 2025**. Include a brief bio and indicate whether your work will be scholarly, pedagogical, creative, or multimodal in nature.

Send questions and/or statements of interest to: sonicrhetorics@gmail.com. Contributors will receive a timeline and further submission details after initial responses are collected.

Let's remix the archive together.

Karen, Chris, and Scott

Important Dates

General Call – Abstracts due November 7, 2025. Contributors submit their abstracts in response to the call.

Decisions – due December 20, 2025. Editors will notify contributors of acceptance and provide detailed guidelines.

Full Articles Due – due February 27, 2026. Contributors submit their completed drafts for editorial and peer review.

Potential Inspirational (Re)Mix

(This list was compiled through and with the hard work of many of the scholars cited above. It is not intended to be exhaustive or prohibitive.)

Adisa, K.J. (2025). "Computer love": Extended play, b-sides, remix, collaboration, and creativity. Conference on College Composition and Communication.

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