ENGL 603A-801A/2 – Sonic Approaches in Literary Studies

Professor: Jason Camlot Telephone: 514-848-2424 x2353

Class Time: Wednesday 14:45-17:00 (2:45pm-5pm)

Office Hours: Thursday 15:00-17:00 and by appointment, held in LB 685-5 Class Room: LB 646

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This seminar is designed to explore, discuss and develop sound-focused studies of literary works, events and performances in a manner that draws connections between the fields of literary studies and sound studies. The past 20+ years have yielded a rich field of critical work that explores the relationship between literature and sound, both on and off the page, going back to the edited collections of Adelaide Morris (*Sound States*, 1997) and Charles Bernstein (*Close Listening*, 1998), to the special issue of *ESC* edited by Louis Cabri and Peter Quartermain (*On Discreteness: Event and Sound in Poetry*, 33.4 2007), up to recent studies by Katherine Robson (*Heartbeats: Everyday Life and the Memorized Poem* 2012), Raphael Allison (*Bodies on the Line*, 2014*)*, Matthew Rubery (*The Untold Story of the Talking Book*, 2016), Jennifer Stoever (*The Sonic Color Line*, 2016), Jason Camlot (*Phonopoetics*, 2019), among many others. This body of criticism has explored how sound, hearing and listening have been represented in literary works of different periods, and, increasingly, has focused on the cultural significance of literary representation, production, and performance when it is manifest *as* sound in events and documentary recordings of literary performances, readings, storytelling, sound poetry, and literary sound art. *Sound Studies* is an interdisciplinary field of research and theory that focuses on audible events and their related social, institutional and technological contexts. It deploys methods of inquiry from media history (Jonathan Sterne, Lisa Gitelman), cultural studies (David Morton; Jacob Smith; Emily Thompson), philosophy and phenomenology (Don Ihde; Salomé Voegelin; James Steintrager and Rey Chow), disability studies (Mara Mills; Michele Freidner and Stefan Helmreich), Indigenous studies (Dylan Robinson), critical race studies (Nina Eidsheim; Nicole Furlonge), film studies (Michel Chion), rhetoric (Steph Cesaro), among many others. It also represents a significant, emergent branch of digital humanities that focuses on methods of analyzing and presenting audio signals in digital environments (Tanya Clement; Damon Krukowski). *Literary* sound studies, the still speculative interdisciplinary field of theories and interpretive methods we will explore, approaches literary history and poetics through engagement with new sonic concepts and entities,

and potentially opens a range of new approaches to researching, conceptualizing, and understanding “the literary” and literary cultures.

*Texts:*

*Content notes for Claudia Rankine’s Citizen: An American Lyric and situation videos, Tanya Tagaq’s Split Tooth, and Jordan Abel’s Nishga: These important works engage directly with accounts of racism, violence, sexual violence, psychological abuse, and other traumatizing events that may be difficult hear and cope with. Please put your own self-care first. If you feel you are having difficulty reading or imagining discussing one or more of these works, please let me know and we will figure out a way to accommodate your response to the text(s) in question.*

Books to purchase fall into two categories: A – You must Buy | B – You may choose to buy A – You must buy

Print Books:

Abel, Jordan. *Nishga* (M&S)

Eliot, T.S. *The Waste Land: The Authoritative Text, Contexts, Criticism* (Norton) Novak, David and Matt Sakakeeny. ed., *keywords in sound* (Duke) ks

Rankine, Claudia. *Citizen: An American Lyric* (Graywolf)

Robinson, Dylan. *Hungry Listening: Resonant Theory for Indigenous Sound Studies* (Minnesota) Audiobooks:

Dickens, Charles. *A Christmas Carol* (as ready by Tim Curry).

While there are many great recent performances of the book, including a multi-voice version with Derek Jacobi and a cast of established British character actors, and single voice narrations by the likes of Hugh Grant (!), we will listen to the “Signature Performance” recorded by Tim Curry and released in 2010.

Tagaq, Tanya. *Split Tooth* (as read by the author) Audiobook via Audible or another vendor:

B – You may choose to buy (available at bookstore) antin, david. *talking at the boundaries* (NDP)

Dickens, Charles. *A Christmas Carol* (Dover) [an online version is available via Project Gutenberg] Eagleton, Terry. *The Event of Literature* (Chicago)

Goffman, Erving. *Forms of Talk* (Pennsylvania)

Oliveros, Pauline. *Deep Listening* (iUniverse) [an online version is available via moodle] Sterne, Jonathan. ed. *The Sound Studies Reader* (Routledge).

This has been around for ten years now, but it still stands up as an excellent selection of short excerpts from a wide range of sound studies scholarship across many disciplines. Worth having on your shelf. SS

Tagaq, Tanya. *Split Tooth* (Viking/Penguin)

*Course Reserve* (required chapters or articles provided as a link to pdf or web version via Moodle) CR

*Moodle* (refers to direct links to things available on our course Moodle site) M

*Sound Recordings:* Most audio files and links to recordings are available via Moodle. The two audiobooks on the syllabus by Tagaq and Dickens must be purchased from Audible or other audiobook distributors and listened to in their entirety.

*Requirements:*

* Guided Listening Practice 20%
* One of the following short Context and Analysis assignments (DUE Thursday, November 18th): 20%
  + AudiAnnotate Critical Annotation
  + Audio Pedagogy Prompt and Lesson Plan
  + Table of Contents and Preface to textbook on Literary Sound Studies
  + Library Literary Media Kit Description and Contextualization
  + Audio Artifact Description and Contextualization
  + Remediation and Format Analysis
* Participation 10%.
* Short Form Podcast (A Critical Sound Work) (DUE 5pm, Monday, December 7th): 20%
* Final Paper and Slides or Long Form Podcast (DUE Thursday, December 17th): 30%

What the above list of requirements means:

*Participation:* Attendance counts as part of the participation grade, as you cannot participate if you are not prepared, and present to listen and engage. Come to class prepared by having done the required reading(s) and listening, and with notes (that I recommend you keep in a single file or notebook for this course) that can inform our work together. We’ll listen and respond to each other attentively, generously and respectfully. One part of the engagement aspect of participation will be rotation in leading a *weekly Pauline Oliveros* Deep Listening *warm up prompt*: Each week, one seminar participant will select ONE listening prompt from Pauline Oliveros’s book, *Deep Listening*, and either (1) try out leading us in the selected practice practice prompt for a few minutes, (2) lead a short reflection/discussion about what they like about the selected prompt and what they think it can accomplish (if given more time), or (3) invent a short practice prompt of their own based on one found in Oliveros’s book and explain it to us. These opening exercises will last about 5 minutes total (quick warm up exercises). They will be a way of getting into the spirit of the class each week. Usually the roles of “Oliveros prompt warm up leader” and “listening practice guide” will not overlap in the same week.

*Guided Listening Practice:* For most classes one or two students will be designated to serve as “Listening Practice Guide” and will lead discussion in one sound recording assigned for that day, with the goal of directing the rest of the class in exploration of aspects of the texts according to a line of thinking, argument, or exegesis-in-progress developed by the guide(s), for a period of approximately 20-30 minutes. These are NOT formal papers and are not to be read, although you may refer to notes. As Listening Practice Guide your responsibilities are, 1. To provide some *set-up / context* for the sound recording – whatever seems important to help position us in relation to the recording; 2. To *Conceptualize and articulate some “pre-listening” questions* you have about the recording that you think will be interesting to share with the rest of us, and to explore together in conversation. These questions will guide our listening in particular directions and will work to shape our listening responses that we’ll begin to express via the zoom chat function, while listening. 3. *Play the recording or some strategic selections from it.* We will all listen together and take notes and comments while listening, as guided by your pre-listening questions. 4. *Guide discussion following our group listening,* which entails responding to questions and comments that arise after we listen, and bringing at least one concept from a reading listed on our syllabus into the conversation for us to consider in relation to the sounds

that we’ve heard. Throughout the listening practice, I will be serving as moderator and will assist in playing audio (if you want), participating in guiding the conversation, and keeping time.

*Short Context and Analysis Assignment:* You may choose to do ONE of the following assignments, each of which asks that you engage in practices of contextualization and analysis. Assignments should not exceed five (5) pages in length.

* + Critical Annotation of an Audiotext

Audiotexts are somewhat more difficult to work with than print texts due to the fact that they are not static and visual like printed words. You can’t write on them, cut and paste them in a word processor, or quote them directly, with any real ease, in a written essay. But wouldn’t it be useful to be able to create annotations that are somehow identifiably linked to an audio file, so that a listener can draw upon your notes, comments, analytical annotations, to better understand what they are listening to. In this assignment you will engage in producing a critical annotation of an audiotext, with the use of one or more digital tools to help you. You may choose to use an open source transcription software that allows you to add timestamped notes as you listen to a file, or the annotation function in software like Audacity. You may go at it old school and simply listen to the audiotext and manually note down the time stamps where you wish to make annotations. Or, you may embark on learning how to use a tool like AudiAnnotate which allows you to generate a IIIF manifest that displays annotations that you have previously made using Audacity in an online interface. While this last example may not mean anything to you, I can arrange for you to meet with an expert in AudiAnnotate who can show you how it all works. You may approach the content of your annotations in any number of ways, whether as editorial notes that help explain and contextualize moments in the recording, or as more interpretive or analytical notes that build up an argument about the audiotext in selected durational intervals. This assignment represents a form of critical listening. The audio selection should be short enough so that your annotations do not exceed 5 pages in length.

* + Audio Pedagogy Prompt and Lesson Plan

In no more than four (4) pages develop a lesson plan for teaching a literary sound recording of your choice in an undergraduate lecture class. First set up the scenario of the class (what level, what course, what context for bring in a sound recording), some of the primary aims in using the sound recording at this point in the class, and then outline the approach you would take in answer to some of the following questions: What approach(es) would you use to introduce the recording, and set up ideas for how your students should listen to it? What other thinkers or texts might refer to in your lecture? What passages (clips) from the recording would be most useful for explaining the points you want to make and why?

What lines of questioning would you develop to get them thinking and engaged? What other presentation strategies would you use to help make your lecture effective? Your assignment may consist of an outline of your planned activities, but should consist mainly of an essay about how you would teach this audio recording in a lecture class to undergraduates (of whatever level you specify).

* + Table of Contents and Preface to textbook on *Literary Sound Studies*

Your assignment is to select between five and ten scholarly articles (from the syllabus, or beyond) and arrange them as the content for your textbook for a field called “Literary Sound

Studies”. Then, write a 4-5 page preface that explains what literary sound studies is, with reference to some or all of the articles you selected for your edited collection. Reccommended preperatory reading for this assignment would include Sterne’s *Sound Studies Reader*, Morris’s *Sound States*, and Bernstein’s *Close Listening*.

* + Library Literary Media Kit Description and Contextualization

In the Concordia library, on the shelf marked MEDIA KITS/TROUSSES MULTIMEDIAS (PC2065- PS8253) you will discover educational media kits in archaiv media formats (like audio cassette) designed for learning languages, and also for the study of literature. Select ONE media kit from 1990 or earlier that was acquired by the library to assist in the study of poetry (not languages, not drama, etc.). Write a brief historical/cultural analysis of the kit. This analysis may ask why the kit was designed, why it was acquired, how it might have been used, and even more interestingly, how the kit materializes certain ideas, assumptions or aspirations about the relationship between the study of literature, voice, performance, reading, and listening. What kinds of instructors and students does the literary media kit imagine. How is the kit a material trace of some timebound idea of “the literary” as a form of encounter, somehow still hanging in a plastic bag on a shelf in the library? Be sure to pay attention to details of all materials found in the kit, and feel free to go to town in your analysis of a seemingly inconsequential element that you notice, if you feel it may indeed indicate something relevant about the object as a historical trace of a pedagogical, literary or sonic ideation of interest.

* + Audio Artifact Description and Contextualization

In the AMPLab for Sound Studies and Literature you will find a small, eclectic selection of spoken word audio artifacts (LP records and cassette tapes), much as you might find in a Salvation Army thrift store. You are invited to select one item from the AMPLab collection (or go to a thrift store and find your own literary/spoken word recording), and then embark on some research about it so that you can provide a historically contextualizing cultural interpretation of the literary audio artifact you have chosen to examine. While the audible content of the recording may be of value to your short study of the artifact (and you can listen to it using the record player or tape machine in the lab), you may find that the information on the record sleeve or tape case is just as useful for developing an historical account, and cultural interpretation of the significance of the artifact you have selected. Who made the artifact? When was it made? Why was it made?

How have they packaged, framed, discursively set up the consumption of that artifact? Who is their imagined audience? What is the significance of this historical audio artifact today (from a cultural, literary, media historical, performative, political, etc. perspective)?

* + Remediation and Audio Format Analysis

(As noted in the previous assignment prompt): In the AMPLab for Sound Studies and Literature you will find a small, eclectic selection of spoken word audio artifacts (LP and cassette tapes), much as you might find in a Salvation Army thrift store. You are invited to select one item from the AMPLab collection (or go to a thrift store and find your own literary/spoken word recording), and then proceed to digitize part or all the recording (using equipment in the AMPLab). Once digitized, you will have two sound objects held in different audio formats. In a short essay (5pp), analyse the significance of this fact. What has happened to the sound object (the audible signal) that was held on a record or tape and is now on a hard drive as a WAV or MP3 file? What difference do the media formats make to the sounds themselves? What has been lost, what has been gained by the process of remediation? This assignment may lead you to delve into format

studies (see Sterne, *MP3*), theories of the sound object (see Chow and Steintrager, *Sound Objects*), theories of remediation (see Bolter and Grusin), or any number of media historical approaches relevant to such an analysis. You must cite at least two relevant critical sources in your essay.

*Shortform Podcast (A Critical Sound Work, spoken and recorded)*: For this assignment you will be required to produce a short audio talk with accompanying sound as a 4-6 minutes-long (maximum!) sound-recorded exploration of one of the main ideas you have developed in relation to a “literary” sound of your choice (and that you may also decide explore further in your final paper or longform scholarly podcast, if you like). Your podcast does not need to adhere to any particular podcast format. It will be an audio work of some kind, involving sound, critical analysis, sonic examples, and talk. In this Podcast / Critical Sound Work you will need to: a) present a main idea/argument/concept to be explored, and b) integrate at least one sound other than that of your own voice as illustration of, or sonic support for, the idea you have chosen to explore or present in your short talk. In other words, you’ll produce a sonic exploration of an idea you are working on developing. In addition to the short sound recording (in mp3 format), you will also submit a script of your Shortform Podcast, that will include the text you speak, and indications of the sounds you have integrated into the recording. The sound work you create may use any number of spoken audio genres (radio, audio essay, podcast, radio play, audio collage) as inspiration for its approach, and may integrate whatever accompanying sounds seem useful to make the goal to present an idea effective in audio format. We will discuss this assignment at some length, in and out of class, including some of the basic tools (recorder and software) you will need to produce this assignment. Your podcast (and script) must be completed and submitted to me using *wetransfer* by noon on Wednesday, December 7th. We will hold a listening session and discussion of all the podcasts that afternoon. Criteria I’ll use to evaluate the shortform critical sound work are explained in a PDF available in the “General” (first) frame on the moodle site.

*Final Project (Two Options):*

*OPTION 1 - Final Paper (with accompanying slides)*: This may emerge out of materials and concepts you began to explore in your listening practice or shortform podcast, or it may be something that has emerged from other readings and sounds (within or without the course). In any case, your final seminar paper should develop a theory or reading of a cultural artifact (a work of literature, a material object, an event, etc.) so that a persuasive thesis and illustration of that thesis is effectively presented in a written work of 6-8 pages double spaced (which is the typical length of a 15-20-minute conference paper), plus 2-4 slides. You should write your paper and prepare your slides with the idea of presenting it in an engaging way to a scholarly audience at a conference.

OPTION 2 – *Final Longform Podcast* (and transcript). Like the final paper, this final audio essay may emerge out of materials and concepts you began to explore in the listening practice you led, or in your shortform podcast, or it may be something that has emerged from other readings and sounds (within or without the course). Your final seminar paper should develop a theory or reading of a cultural artifact (a work of literature, a material object, an event, etc.) so that a persuasive thesis and illustration of that thesis is effectively presented in an audio work of 40-60 minutes in length. You

should approach the making of this longform podcast with proposal for publication to the SpokenWeb Podcast series, in mind.

You are invited (indeed, expected) to talk to me during office hours about your proposed Shortform Podcastt and final project sometime during the term, but no later than the week of November 24th (WEEK 12). I will distribute and post a signup sheet for meetings about these final assignments a few weeks before. The final paper is DUE Thursday, December 15th.

*Other relevant points of information*:

*Language*: Assignments may be completed in English or French.

*Wellness*: Our work together is important, but the circumstances (due to the persistence of the effects of COVID-19 precautions and restrictions) under which we are pursuing this work may prove stressful at times. Wellness is a priority. If we find the demands of the course are too much under the circumstances, we’ll make adjustments accordingly. If you are having difficulty at some point during the semester and need to take care of yourself, please just check in with me and let me know.

*Respect*: It is my intent for students from all backgrounds and perspectives to feel safe and be well served in our seminar. I see the diversity in gender, sexuality, disability, age, socioeconomic status, ethnicity, race, religion, and culture that we bring to our seminar as a resource, strength and benefit. As we proceed, I hope you will feel free to let me know of ways to improve the effectiveness of the course for you personally or for other students.

*Content*: Some content in the materials we will read and listen to may be experienced as difficult and disturbing. I have done my best to indicate such instances in the syllabus. If you need to opt out of a reading or listening for your own sense of safety and well-being, that is fine.

*Plagiarism*: This is defined in Concordia’s *Academic Code of Conduct* as “the presentation of the work of another as one’s own or without proper acknowledgement.” Familiarize yourself with the Code and an extended definition of plagiarism at the Student hub page concerned with Academic Integrity. There is also a GradProSkills Workshop called “Avoiding Plagiarism at the Graduate Level” available to all graduate students.

*Term Dates and Deadlines*: For information on academic deadlines (registration, DNE, DISC, etc.) consult the Term Dates and Deadlines (2020-21) page on the Student hub.

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*WEEKLY SCHEDULE*

WEEK 1 (SEPT 7): Introduction to the Seminar. Tour du Table: Interests and Goals of Study. Review of Content, Procedures and Requirements. First *Deep Listening* prompt. First collaborative listening practice and discussion.

*Listenings*: William Carlos Williams, “The Red Wheelbarrow” (three versions via Penn Sound) (M)

WEEK 2 (SEPT 14): Discussing our Keywords: What is Literature? What is Method? What is Sonic?

*Readings*:

* Raymond Williams, “Literature” from *Keywords* (CR)
* Terry Eagleton, from “What is Literature? (1)” in *The Event of Literature* (pp. 19-33, or the whole book if you feel like it.) (CR)
* René Descartes, from *A Discourse on Method* (Part II) (M)
* Maminsha Patel and Nitin Patel, “Exploring Research Methodology: Review Article” (CR)
* Adelaide Morris, “Introduction: Sounds States,” from *Sound States: Innovative Poetics and Acoustical Technologies* (pp. 1-14) (CR)
* Stephen Feld, “acoustemology” (ks)

*Listenings*:

* Diane Di Prima, *Revolutionary Letters* 7, 13, 16, 49 (7:07, Recorded GPS, New York, March 21,

1969) UbuWeb (M)

* Margaret Atwood at SGWU, 1974 (59:47) SpokenWeb (M)

WEEK 3 (SEPT 21): Some Audile Techniques (Methods and Modes of Listening)

*Readings*:

* Jonathan Sterne, “”2. Techniques of Listening” from *The Audible Past* (pp 88-117 – but feel free to read the whole chapter, and the next one, “3. Audile Technique and Media” (CR)
* R. Murray Schafer, “Notation” and “Classification” from *The Soundscape* (CR)
* Michel Chion, “2. The Three Listening Modes” from *Audio-Vision* (CR)
* Charles Bernstein, “Introduction” to *Close Listening: Poetry and the Performed Word* (CR)

*Listenings*:

* Pauline Oliveros, “The Difference Between Hearing and Listening” (M)
* R. Murray Schafer, “Listen” (NFB 2009) (M)
* Alvin Lucifer, “I am Sitting in a Room” (Lovely Music Ltd., 1981) (M)

*Suggested*: Tom Rice, “Listening” (ks)

WEEK 4 (SEPT 28): Elocutionary Interpretation

*Readings:*

* Alfred Tennyson, “The Charge of the Light Brigade” (M)
* Robert Browning, “My Last Duchess”(M)
* Fenno, Cumnock, Raymond, Curry, Nineteenth Century Elocution Manuals - Selections (M)
* Samuel Silas Curry, from *Browning and. the Dramatic Monologue: Nature and Interpretation of an Overlooked Form of Literature* (browse all of Part I and read pp. 96-113 from “VII. The Monologue as a Form of Literature”) (M), and from *Imagination and Dramatic Instinct: Some Practical Steps for Their Development* (“Preface”, “Contents”, “Introduction”, pp. 1-22) (M)
* Deborah Kapchan, “body” (ks)

*Listenings*:

* Alfred Tennyson, “The Charge of the Light Brigade” (recorded 1898) (M)
* Lewis Waller, reciting “The Charge of the Light Brigade” (M)
* Rose Coghlan, reciting “The Charge of the Light Brigade” (M)
* Canon Fleming, reciting “The Charge of the Light Brigade” (M)
* Henry Ainley, reciting “The Charge of the Light Brigade” (M)
* Mark Van Doren introduces, and Frank Silvera interprets, “My Last Duchess” from *Hearing Poetry, Volume 2, Dryden through Browning* (Caedmon TC 1022, 1957): Track 12 on Archive.org.

WEEK 5 (OCT 5): The Podcast as Scholarly Form and Method

This week, in addition to discussing materials about the podcast as a form of scholarly publication, we will discuss the shortform podcasting assignment and go over some digital tools and resources you will require to complete the assignment. Have a look at the SpokenWeb Podcasting Resources page, and the Amplify podcast guide written by Stacey Copeland. and Hannah McGregor, *A Guide to Academic Podcasting*.

And, if you have a laptop, please download the audio software Audacity prior to the class and bring your laptop so we can look at Audacity together.I will hold extra training sessions as needed.

*Readings:* Amanda Weidman, “Voice” (ks)

*Listenings*: Hannah McGregor and Stacey Copeland, “Why Podcast? Podcasting as Publishing, Sound- Based Scholarship, and Making Podcasts Count,” Intro and All Episodes (1-3) (M). This series of short podcasts is actually like the main reading of the week, so please take notes while listening.

Please come prepared to discuss and maybe share sounds from your favorite podcasts (if you have any). And listen to an episode or two from the SpokenWeb Podcast Series and/or Song Exploder.

*Suggested:* From Dario Llinares, Neil Fox, and Richard Berry, eds., *Podcasting: New Aural Cultures and Digital Media*: Llinares, Fox, and Berry “Introduction: Podcasting and Podcasts—Parameters of a New

Aural Culture” (pp. 1-7); Dario Llinares, “Podcasting as Liminal Practice: Aural Mediation, Sound Writing and Identity” (pp. 123-141) (CR)

WEEK 6 (OCT 12): No regular Wednesday classes held on this day. Rest, read, think, create, enjoy.

WEEK 7 (OCT 19): Recorded Modernism and the New Criticism

*Readings*:

* T.S. Eliot, *The Waste Land*
* Selections from the critical apparatus of the Michael North edition of *The Waste Land*: Virginia Woolf, [Eliot chants *The Waste* Land] (p. 137); Ralph Ellison, [*The Waste Land* and Jazz] (p. 166);

I.A. Richards, “The Poetry of T.S. Eliot,” *from Principles of Literary Criticism* (pp. 170-173); , William Empson, “The Significance of the Modern Waste Land,” from *New Beginnings. in English Poetry*) (pp. 173-185) Cleanth Brooks Jr., "*The Waste Land*: An Analysis" (185-210)

* Julian Brooke, Adam Hammond, Graeme Hirst, “Distinguishing Voice in *The Waste Land* Using Computational Stylistics” (M)
* Mark M. Smith, “echo” (ks)

*Listenings:* T.S. Eliot, *The Waste Land* (1946) (M)

WEEK 8 (OCT 26): Situations of Race, Sound and Literature

*Readings*:

* Claudia Rankine, *Citizen: An American Lyric* (2015)
* Nina Sun Eidsheim, “Introduction” and “Chapter 1” from *The Race of Sound: Listening, Timbre and Vocality in African American Music* (2019) (CR)
* Jonathan Sterne, “hearing” (ks)

*Listenings*: Claudia Rankine and John Lucas, Situation 5, Situation 7, Situation 11 (videos) (M)

WEEK 9 (NOV 3): The Caedmon Sound. Hi-Fi Midcult.

*Readings: Find your own* print versions of poems below and bring them to class, where possible.

* Jacob Smith, “Hi-Fi Midcult” (CR)
* Marit J. MacArthur, “Monotony, the Churches of Poetry Reading, and Sound Studies (CR)
* David Samuels and Thomas Porcello, “language” (ks)

*Listenings:*

* William Butler Yeats, "The Lake Isle of Innisfree" (M)
* Ezra Pound, "Moeurs Contemporaines" (M)
* Gertrude Stein, "If I Told Him (A Completed Portrait of Picasso)" (M)
* Dylan Thomas, "Fern Hill"; “Do Not Go Gentle to That Good Night” (M)
* Robert Frost, “The Road Not Taken” (M)
* Sylvia Plath, “Daddy” (M)

WEEK 10 (NOV 10): Forms of Talk

*Readings:*

* david antin, “talking at the boundaries” from *talking at the boundaries* (CR)
* Erving Goffman, “The Lecture” [and “Footing” if you like] from *Forms of Talk* (CR)
* Stefan Heimreich, “transduction” (ks)

*Listenings:* david antin, "The Principle of Fit II" (M via PennSound).

WEEK 11 (NOV 17): Decolonial Reading / Listening

*Readings*:

* Jordan Abel, *Nishga*
* Anna Maria Ochoa Gauthier, “silence” (ks)

*Listenings*: “Jordan Abel discussing NISHGA with host Warren Cariou,” presented by McClelland & Stewart, Penguin Random House Canada, the Winnipeg International Writers Festival, and McNally Robinson Booksellers (2 June 2021).

WEEK 12 (NOV 24): Decolonial Sounding / Listening

*Readings*:

* Dylan Robinson, “Introduction”, “Hungry Listening”, “Conclusion” from *Hungry Listening: Resonant Theory for Indigenous Sound Studies*
* David Novak, “noise” (ks)
* If you like you can also read the print version of Tanya Tagaq, *Split Tooth*.

*Listening:* Tanya Tagaq, *Split Tooth* (Audiobook as read by the author)

WEEK 13 (NOV 30): Early Talking Books and Contemporary Audiobooks

*Readings:*

* Matthew Rubery, “Audio Revolution” from *The Untold Story of the Talking Book* (CR)
* Jason Camlot, “Charles Dickens in Three Minutes or Less: Early Phonographic Fiction” from

*Phonopoetics* (CR)

* Patrick Feaster, phonography” (ks)

*Listenings:*

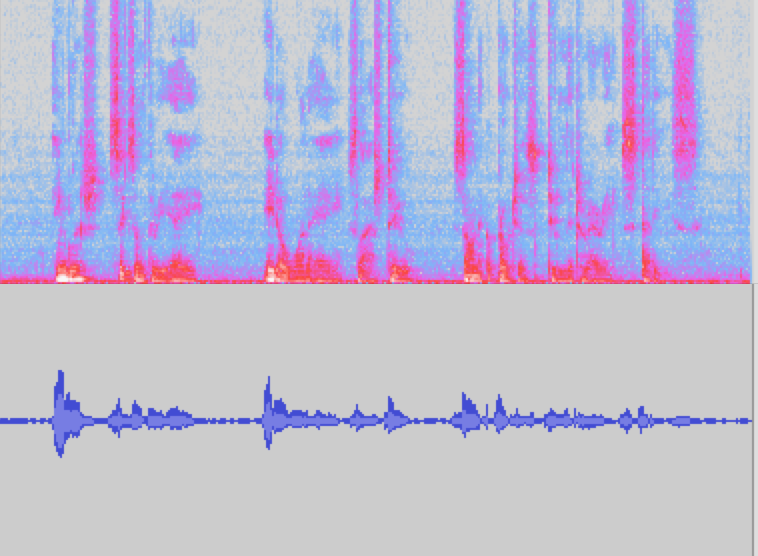
* Charles Dickens, *A Christmas Carol* (as read by Tim Curry)
* Herbert Beerbohm Tree, “Svengali” (M)
* Len Spencer, “Jeckyll & Hyde” (M)
* Bransby Williams, “Dream Scene from *The Bells*” (Take 1) (M)
* William Sterling Battis, “Micawber” from Charles Dickens’ *David Copperfield* (M)
* Bransby Williams, “A Christmas Carol in Prose” (M)
* Bransby Williams, “The Awakening of Scrooge” (M)
* Bransby Williams, A Christmas Carol—Scrooge—After the Dream” (M)
* Bransby Williams, “A Christmas Carol—Bob Crachit Telling of Scrooge” (M)

Suggested: Matthew Rubery, “How the Audiobook Got Its Groove Back,” [lecture, 22 October 2020] (M via SpokenWeb)

WEEK 14 (DEC 7): Critical Audio Works Listening Party

Please *wetranfer* <https://wetransfer.com/> or deliver by USB key your shortform critical audio work to me by Wednesday, December 7th at 12pm (NOON). We will listen to the audio works that you’ve all produced, talk about them, and have some snacks while we do so.

FINAL PAPERS DUE (via email) by 5PM, Thursday, December 15th



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