**Jason Camlot (**Concordia University, Montréal)

ORCID ID: [52963176500](http://www.scopus.com/inward/authorDetails.url?authorID=52963176500&partnerID=MN8TOARS)

I am happy with a CC BY 4.0 license for these materials.

Link to folder of materials:

<https://drive.google.com/drive/folders/1weQ_p9uQ1XKsLan_g4UkRD6d7BG5icyH?usp=sharing>

**Brief Statement on Pedagogical Materials:**

I have been teaching with ideas of sound and listening in mind since I taught my first composition course as a graduate student, when I had my freshman students read excerpts from early-twentieth century speech and persuasion manuals, and attempt to write and deliver speeches of their own according to the protocols of expression and persuasion outlined therein. As my own research began to focus on literary sound recordings, sound media technologies, methods of listening and interpretation, and as sound studies as an interdisciplinary field of knowledge has come into its own, my courses, especially those at the graduate level, have sometimes been devoted to thinking through some basic questions about what it means to study literary works and literary history through sound. In my little portfolio I offer the syllabi for seminars in literature and sound studies I have taught from 2000 to the present, with examples of the texts I’ve assigned, and the kinds of assignments I have developed to explore methods of literary critical listening, and ways of pursuing research in sonic forms. In the first seminar I taught that involved a lot of listening (in 2000), I just played materials, required students to listen and talk about what they heard, and quickly learned how poorly prepared we were to do either of those activities (listen, or talk about what we heard).

Syllabi from 2000, 2005, 2015, 2020, 2021, and 2022, show an increasing interest in structured assignments for students to engage in practices of listening and thinking about sound. Assignments focusing on pedagogy, and detailed instructions about how to ‘pilot’ a seminar discussion around sonic examples, became a common feature of my seminars, as did increasingly experimental approaches to engaging in and reflecting on sounding and listening as manifest in the exchanges that happened in the seminar. For example, in the latest sound-oriented seminar I taught (not long after COVID-19 restrictions had ended, so everyone was very excited simply to be in a room together again), I decided each meeting would begin with a “deep listening” warmup exercise in which a member of the seminar would adapt a deep listening prompt from Pauline Oliveros’s collection, *Deep Listening*, to an exercise we could do together. The idea was that we’d dedicate five minutes at the top of each class to these exercises just to get us attuned and ready to tackle the readings and recordings that represented our work for the day. As it turned out, these “preliminary” deep listening exercises became increasingly central to the work we did in the seminar, took up more and more time, and often provided ideas and phenomenological insights that informed our discussion of the other readings when we finally turned to them.

Teaching literature with and through sound and listening, I have learned over the years, demands extensive discussion of and ongoing experimentation with *in situ* critical methods. The various assignments and my sometimes lengthy explanations of them in my syllabi reveal my growing awareness of this advantage that comes with teaching literary history through sound, rather than teaching courses *about* or *on* literary works.

In addition to the syllabi and assignments available in the Google folder linked above, I provide links to two podcasts I have co-produced that feature and frame sound-based critical and scholarly works produced by students from a few of my seminars.

These are:

“Ideas have feelings, too. Voice, Feeling and Rhetoric in Podcasting.” [Podcast] Co-Written and Produced with Ali Barillaro, Sadie Barker and Emma Telaro. SpokenWeb Podcast Series 1.11 (3 August 2020). 01:08:49.

<https://spokenweb.ca/podcast/episodes/ideas-have-feelings-too-voice-feeling-and-rhetoric-in-podcasting/>

“Cylinder Talks: Pedagogy in Literary Sound Studies.” [Podcast] Co-Written and Produced with Stacey Copeland (SFU). SpokenWeb Podcast Series 2.5 (2 February 2021). 01:04:21.

<https://spokenweb.ca/podcast/episodes/cylinder-talks-pedagogy-in-literary-sound-studies/>