

# MUH 6935

## Sound Studies

Spring Semester 2026  
Wednesdays, 4:05pm to 7:05pm  
MUB Room 144

Dr. Jill Rogers

Office Hours (407 Yon Hall or via Zoom):  
Wednesdays, 1-3pm, or by appointment

### *Course Description*

In this course students will investigate sonic culture practices from a variety of musicological, philosophical, and theoretical perspectives. Embracing the interdisciplinarity and practice-based nature of the field of sound studies, this course explores both the making, hearing, and experiencing of sound in various socio-historical environments and audio-visual contexts, as well as sound's relationships with nature, culture and society, technology, and media. Central to this course will be the consideration of sound as a signifier of power and soundscapes as sites of political and cultural work. In addition, students will develop field recording, sound editing, digital humanities, oral history, and archival research skills by designing a soundwalk through UF's campus that features historically-informed soundscapes.

### *Learning Objectives*

- 1) Students will consider the ways in which history, geography, and culture shape sound, its perception, and understandings and inscriptions of sound.
- 2) Students will become familiar with the history of and debates surrounding the study of sound within and beyond the field of musicology.
- 3) Students will have the opportunity to develop skills in sound collection, analysis, contextualization, and interpretation through a group sound mapping project.
- 4) Students will become familiar with recent theoretical perspectives within sound studies, as well as the potential political implications of studying sound and its effects in history and the contemporary world.
- 5) Students will become familiar with archival research methods, and questions surrounding the applicability of different research methods and sources to the study of sound.
- 6) Students will develop critical thinking and analysis skills through in-class discussions and close readings of theoretical and historical perspectives on sound, websites that address sound, and musical pieces, performances, and recordings.
- 7) Students will improve and expand writing, argumentation, presentation, and digital media skills through the creation of a paper or podcast demonstrating the development of a term-long research project involving detailed, well-researched arguments.

**\*\*This syllabus is subject to change at the discretion of the instructor\*\***

### *Assignments and Grading*

Participation & Preparedness	20%
Weekly Blog Posts (10)	20%
UF-Based Soundscapes & Soundwalk	25%
Original Research Paper	25%
In-Class Research Presentation	10%

### **Required Materials**

Class discussions will be focused on the assigned reading and listening. In order to do well in this course, you will need to keep up with the reading and listening assigned throughout the semester. All course readings can be found on the course website on Canvas. Your ability to access the course website on Canvas is essential to your success in this course; therefore, if you have questions about accessing the site, you should let me know as soon as possible so that I can support you.

I have not assigned a great deal of listening, viewing, or score-reading for this course. In instances when I have, however, I will expect that you will find recordings yourself. If there is something that I know you won't be able to find, I will provide a link, files, or offer you the opportunity to borrow items.

In instances where I assign a piece of music, you should have already listened to any assigned piece of music (with the score when applicable) **BEFORE** coming to class, and you should come to class with the score for the piece(s) of music assigned for a given day (again, when applicable). Many scores can be legally downloaded on the IMSLP website (<http://imslp.org/>), but I will also post these on our course website on Canvas as necessary.

### **In-Classroom Structure: The Importance of Participation and Preparedness**

I will run this course as a seminar with various practicum components. In general, seminars are only as good as the effort that the participants put into them. The time that we meet each week is a time for thinking through the concepts introduced in assigned reading and listening together, as a group. This means that you must come to class having thoroughly processed the assigned materials, and equipped with thoughtful questions and concerns; your weekly blog posts are meant to jumpstart this process. Your success in this course will largely be determined through what you bring to our class discussions, especially in terms of how well prepared you are to discuss the assigned reading, listening, and viewing, as well as your participation in group presentations. Your participation and preparedness grade for this course will therefore include your ability to come to our class meetings with the materials required (articles in hard or electronic copy, scores, notes, notebook, recordings, etc.), as well as any collaborative work I ask you to undertake through Google Docs or in other formats.

Because I am running this course like a seminar, your participation in class is essential to your ability to succeed in this course, accounting for 20% of your grade for this course. For this reason, **attendance is required**. If you must miss a class and would like to have your absence excused, you will need to e-mail me in advance of the class and provide me with a doctor's note or other documentation of your absence on the class immediately following your absence. Likewise, if you know you are going to be late you should e-mail me in advance.

### **Weekly Blog Posts**

The majority of our in-class time will be spent discussing the reading and listening assigned each week, or partaking in practicum-style activities. Prior to most class periods, you will submit a blog-style response to the materials assigned for that week. Although these responses can be somewhat informal, they should still be thoughtful and well written. Unless I give you a specific question or topic to discuss (which may happen from time to time), your response should involve some combination of summarizing authors' arguments; analysis and/or critique of their arguments; analysis and/or reflection on the assigned listening; and consideration of how the assigned reading and the listening might shed light on one another. For the reading or work assigned pre-practicum-style class meetings, you might think about what you've learned from the assigned materials, and how they might help you in practical terms in your study of sound.

Your pre-class responses are **due by 11:59pm on Tuesday evenings**. Your blog responses should be approximately 300-500 words in length, and should be submitted on Canvas in the appropriate forum thread. Taken together, these ten responses will constitute 20% of your grade in this course.

#### Some tips for composing effective responses:

When summarizing you should clearly and succinctly detail the author's argument, including what evidence and bodies of knowledge s/he used to make their argument and the implications of their argument. In your response, you should engage *critically* with the author's argument. Saying that you like the essay is not enough; rather, you should express an *informed* opinion. What about the author's argument seemed well-reasoned? What might s/he have forgotten to mention? What kinds of evidence would have been helpful to their argument, or would have undermined the validity of their claims? Do you have a counterargument you might offer?

When you are discussing the assigned listening or viewing, you should go beyond whether or not you liked a piece, although this could very well be a starting point for further consideration/discussion/analysis. For example, if you don't like a piece, it might be helpful for you to contemplate why you don't like it—what musical or textual features are problematic to you and why? Whenever possible, you should go into detail about what you hear or notice in the score. You don't have to do a full harmonic analysis for each piece, but you should be able to comment in your response on the musical features that are interesting or meaningful to you and talk about why they are meaningful or interesting. It will often be helpful for you to draw on a piece's context to assist you with these responses. Because this is a music history course, much of your focus should be on understanding each piece in its historical and socio-cultural context; however, I would also encourage you to pay close attention to possible considerations of the performers, listeners, or composers of the assigned pieces.

#### **UF-Based Historical Soundwalk Research Findings**

The central project of this module involves each of you undertaking in-depth research into two location and/or events on the UF campus [this is somewhat negotiable]. You will examine these locations from the perspective of historical and contemporary sound, taking into consideration the rich and varied histories of these locations/events, and how their soundscapes have shifted (or not) over time. In addition, you will consider the sonic space between your two chosen locations. You will conduct this research through spending time in and between these locations, and studying the histories of these spaces and their sonic contexts through primary sources located in UF's University Archives, Gainesville-based archives, and a variety of historical, archival, and oral history-based sources, as needed.

The goals of this research project are at least four-fold:

- 1) The creation (by you, individually) of three historically-informed soundscapes with museum-style narratives to accompany them.** You will each choose two moments in the history of your selected spaces and create three short (1-2 minutes) historically-informed soundscapes. For each of these soundscapes you must provide a short narrative (300-500 words) that explains your soundscape and the choices that you made in creating it.
- 2) The collaborative creation of a digitally-based map, one aspect of which will be historically-informed soundscapes of the sonic space within and between your and your classmates' chosen locations.**
- 3) The collaborative creation of a soundwalk through UF's campus that intertwines your and your classmates' soundscapes.**
- 4) The production of a polished research paper or podcast** that details a creative, well-thought-out, and impressively substantiated argument based on some aspect of the research you have conducted throughout the semester on the sonic environments of your two selected spaces.

Your soundscapes with narratives (50%) and the digital & physical creation of a map and a historical soundwalk of your research results (50%), taken together, will constitute 25% of your grade for the semester.

Your research presentation will take place in **week 14** and will constitute 10% of your final grade. Your research paper/podcast comprises 25% of your grade for the semester. More details about your research paper/podcast are below.

### **Research Paper or Podcast**

Using your research findings (and those of your collaborators in this module), you will create a final project that takes the form of either a written research paper or a recorded podcast. Regardless of the format that you choose, your final project should be well-researched, properly cited, eloquently written/spoken, and aptly suited to the format that you have chosen. If you choose to submit a podcast for your final project, you must also submit a script that includes proper citations along with your recording. There is no need for you to create an entirely new project aside from what we've been researching as a group and individually for the UF soundscapes/soundwalk project; if you are committed to doing so, however, you should consult with me in advance, although I don't imagine that I will stand in your way (I may try to dissuade you, though).

Your completed Research Paper or Podcast will be due via email on **Friday, May 1st at 11:59pm** and will constitute 25% of your total grade for this course. However, there will be several stages in which you share aspects of your final project prior to this final submission date. First, **in weeks 1-4**, you will have a meeting with me in which you discuss your thoughts regarding the specific locations/events you are interested in researching. Second, **in week 5** you must submit to me **via email by 11:59pm on Friday, February 13**, a 300-word project proposal that will make up 10% of your grade for the final project; this should include a description of your proposed area of study, methodology, and the format you have chosen for your project, as well as a 10-item bibliography.

### **Assignment Formatting**

Unless otherwise specified, you should format all assignments (except blog posts) as follows: Times New Roman, 12-point font, double-spaced, with 1-inch margins all around. When submitting assignments electronically, you should title your assignments as follows:

First Name.Last Name.Assignment Title.YYYY.MM.DD.docx.

Example: Jill.Rogers.Final Research Paper.2026.05.01.docx

All assignments that you turn in should exhibit thoughtful, well-written, original, and polished work that is thoroughly researched and properly cited (when necessary). These citations should be in Chicago Style, and, more specifically, notes-bibliography format. For a “quick guide” to this citation style, see [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html).

Your blog-style responses do not need to be formatted in the manner above since you will submit them on Canvas. Moreover, you do not need to provide citations for your blog-style responses (however, noting the author and page number of a particular article might help you to keep everyone on the same page regarding to what you’re referring).

## ***Course Policies***

**For attendance and late policies, see above (under “Class Participation & Preparedness”).**

### **Class Environment:**

One of the most crucial aspects of our classroom is that it provides a *safe and respectful environment* where everyone can feel comfortable both asking questions and voicing their ideas. This being said, I also think that discomfort is often necessary as part of the learning process. There will be moments when we discuss difficult issues that you may not have addressed in previous courses. However, I expect each of you to come to class with empathy, an open mind, and the recognition that you have an ethical responsibility to those with whom you share our classroom space. If *for any reason*, you feel that your classroom is not providing you with the environment you need, please e-mail me or schedule a meeting to see me immediately.

### **Accommodations for Students with Disabilities**

If you know or think that you may have any kind of disability feel free to come and speak with me about this, and to avail yourself of the resources available to you here at UF. There are absolutely no penalties for seeking accommodations with Disability Support Services.

Here is UF’s policy regarding disability accommodations: “Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting our [Get Started page](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.”

### **On Sexual Misconduct**

As your instructor, one of my responsibilities is to create a positive learning environment for all students. Title IX and UF’s Sexual Misconduct Policy prohibit sexual misconduct in any form, including sexual harassment, sexual assault, stalking, and dating and domestic violence. If you have

experienced sexual misconduct, or know someone who has, the University can help. I encourage you to visit <https://titleix.ufl.edu/> to learn more.

It is also important that you know that Title IX and University policy require me to share any information brought to my attention about potential sexual misconduct with the campus Deputy Title IX Coordinator or UF's Title IX Coordinator. In that event, those individuals will work to ensure that appropriate measures are taken and resources are made available. Protecting student privacy is of utmost concern, and information will only be shared with those that need to know to ensure the University can respond and assist.

### **Academic Honesty**

University of Florida students are bound by the Honor Pledge. On all work submitted for credit by a student, the following pledge is required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Student Honor Code and Conduct Code (Regulation 4.040) specifies a number of behaviors that are in violation of this code, as well as the process for reported allegations and sanctions that may be implemented. All potential violations of the code will be reported to Student Conduct and Conflict Resolution. If a student is found responsible for an Honor Code violation in this course, the instructor will enter a Grade Adjustment sanction which may be up to or including failure of the course.

### **Office Hours**

These will take place between 1 and 3pm on Wednesdays, or by appointment, either in my office (Yon Hall 407) or via Zoom, depending on availability and comfort level. I love discussing music, concepts, ideas, practices – all of the things! – with students, so please, indulge me! I hope to get to know each of you this semester not only through our course, but also through working one-on-one with you in office hours.

### **E-mail Policy**

I will always do my best to get back to you as soon as possible. However, I try not to respond to e-mails after 7pm for my own well-being; therefore, if you have questions about assignments before they are due, be sure to e-mail me well in advance. I reserve the right to request 24 hours to get back to you. If you have not heard from me within this amount of time, please resend your e-mail.

### **Late Submission Policy**

**I am generally willing to negotiate regarding late assignments.** This being said, please plan ahead in order to account for possible issues (technological issues, scheduling conflicts, etc.) in the days just prior to the deadline (and there are a lot of them in this seminar, so you will need to be very organized). If you believe you will have difficulty meeting a particular deadline, you must request an extension in writing (this could be via e-mail) as soon as possible. If you request a last-minute or after-the-due-date extension for one of the above reasons, you must provide me with the appropriate form of documentation. I strongly recommend that you begin all of your assignments well in advance of their deadlines and communicate with me throughout the semester if you are having difficulty keeping up with assignments.

If you are going to be late in submitting an assignment or know that you will need an extension, please e-mail me as soon as possible. In most instances, I will grant you an extension, but you must communicate with me first.

If you have missed assignments throughout the semester without communicating with me, I may be willing to give you a chance to submit some of these assignments substantially late at reduced credit. Once again, this requires you to e-mail me to discuss the particularities of the situation.

### **Course Evaluations Policy**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under 2 GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

For other UF policies and resources (some of which are provided above), please see:  
<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>

### ***Schedule of Classes & Assignments***

#### **Week 1 (January 14): Why Study Sound?**

##### **Reading:**

###### **Syllabus**

Pauline Oliveros, *Deep Listening: A Composer's Sound Practice* (Lincoln, NE: Deep Listening Publications, 2005): introduction [very short!] and two of your own selections.

Jonathan Sterne, "Sonic Imaginations," in *The Sound Studies Reader*, ed. Jonathan Sterne (NY: Routledge, 2012).

Nina Siegal, "The Nazi Plunder of Church Bells Changed the Sound of Europe," *The New York Times*, December 27, 2025, [https://www.nytimes.com/2025/12/27/arts/nazis-church-bells-ww2.html?unlocked\\_article\\_code=1.AFA.QzXK.0Z7YuxKAf0af&smid=url-share](https://www.nytimes.com/2025/12/27/arts/nazis-church-bells-ww2.html?unlocked_article_code=1.AFA.QzXK.0Z7YuxKAf0af&smid=url-share).

##### **Pre-Class Assignments:**

- 1) Blog post
- 2) Select two exercises/compositions from Oliveros's text to complete and come to class prepared to discuss these.
- 3) Add your contributions to the Google Docs re: digital projects and sites for sound studies research.

#### **Week 2 (January 21): Sounding the Archives: Introduction to Archival Research, Sound Studies, and UF's University Archives**

**\*\*The first part of this class will take place in UF's University Archives with Sarah Coates\*\***

##### **Reading:**

Rebecca Dowd Geoffroy-Schwinden, "Digital Approaches to Historical Acoustemologies: Replication and Reenactment," in *Digital Sound Studies*, eds. Mary Caton Lingold, Darren Mueller, and Whitney Trettien (Duke University Press, 2018), 231-249.

Carolyn Birdsall and Viktoria Tkaczyk, "Listening to the Archive: Sound Data in the Humanities and Sciences," *Technology & Culture* 60, no. 2 supplement (April 2019), S1-S13.

Peter McMurray, "Archival Excess: Sensational Histories Beyond the Audiovisual," *Fontes Artis Musicae* 62, no. 3 (July-Sept 2015): 262-275.

Tina Campt, "Listening to Images: An Exercise in Counterintuition," in *Listening to Images* (Duke University Press, 2017), 2-12.

### **Listening/Viewing:**

YouTube Video: Footage of UF/University Avenue in 1992.

### **Pre-Class Assignments:**

- Blog post
- Google Doc contributions: Add your contributions regarding what would be crucial to research, along with possible sources, if you were going to create a "soundtrack" for the video footage of UF/University Avenue from 1992:  
<https://www.youtube.com/watch?v=WaZ35PG3OAs>.

### **Week 3 (January 28): Soundscapes and Storytelling on College Campuses**

**\*\*This class will begin at Smathers Library and involve a historical walk through UF's campus, led by UF's university archivist, Sarah Coates\*\***

R. Murray Schafer, "The Soundscape," in *The Sound Studies Reader*, ed. Jonathan Sterne (NY: Routledge, 2012); reprinted from R. Murray Schafer, "Introduction," in *The Tuning of the World* (NY: Knopf, 1977).

Amanda M. Black and Andrea F. Bohlman, "Resounding the Campus: Pedagogy, Race, and the Environment," *Journal of Music History Pedagogy* 8, no. 1 (2017): 6-27.

Tyler Kinnear, Robert Hunt Ferguson, and Jessica M. Hayden, "Sonic Histories: Reckoning with Race through Campus Soundscapes," *Environment, Space, Place* 15, no. 1 (2023): 32-65.

David J. Marshall, Lynn A Staeheli, Dima Smaira, and Konstantin Kastrissianakis, "Narrating Palimpsestic Spaces," *Environment and Planning* 49, no. 5 (2017): 1163-1180.

### **Week 4 (February 4): Cultures of Listening**

#### **Reading:**

James Johnson, "Tears and the New Attentiveness," in *Listening in Paris: A Cultural History* (Berkeley: University of California Press, 1995).

Jonathan Sterne, "Techniques of Listening," in *The Audible Past: Cultural Origins of Sound Production* (Durham & London: Duke University Press, 2003).

Judith Becker, "Deep listeners" and "Habitus of listening," in *Deep Listeners: Music, Emotion, and Trancing* (Bloomington, IN: Indiana University Press, 2004).

Kate Crawford, "'Following You': Disciplines of Listening in Social Media," in *The Sound Studies Reader*, ed. Jonathan Sterne.

#### **Listening:**

Krista Tippett & Gordon Hempton, "Silence and the Presence of Everything," *On Being* (2016) [podcast]

**Week 5 (February 11): Sonic Epistemologies (i.e. Acoustemologies)**

**\*\*Final Project Proposal & Bibliography Due via e-mail by 11:59pm on Friday, February 13\*\***

**Reading:**

Steven Feld, "To You They Are Birds, to Me They Are Voices in the Forest," in *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression* (Philadelphia: University of Pennsylvania Press, 2d. ed., 1990).

Anahid Kassabian, "Ubiquitous Listening," in *Ubiquitous Listening: Affect, Attention, and Distributed Subjectivity* (Berkeley: University of California Press, 2013).

Stefan Helmreich, "Immersive soundscapes, submarine cyborgs, and transductive ethnography," *American Ethnologist* 34, no. 4 (2007): 621-641.

Ana Maria Ochoa Gaultier, "Introduction: The Ear and the Voice in the Lettered City's Geophysical History," in *Aurality: Listening and Knowledge in Nineteenth-Century Colombia* (Durham, NC: Duke University Press, 2014).

Patricia Akhimie, "Performance in the Periphery: Colonial Encounters and Entertainments," in *Acoustemologies in Contact: Sounding Subjects and Modes of Listening in Early Modernity*, eds. Emily Wilbourne and Suzanne G. Cusick (Open Book Publishers, 2020).

**Viewing/Listening:**

*Notes on Blindness* [film]

**Week 6 (February 18): Recording, Collecting, Editing, and Interpreting Sound**

**Reading:**

*In the Field: The Art of Field Recording*, eds. Cathy Lane & Angus Carlyle (Uniform Books, 2013) Interviews with Budhaditya Chattopadhyay, Davide Tidone, Felicity Ford, Hildegard Westerkamp, Hiroki Sasajima, Peter Cusack, and Steven Feld.

James Lastra, "Fidelity versus Intelligibility," in *The Sound Studies Reader*, ed. Jonathan Sterne.

Andra McCartney, "Ethical Questions About Working with Soundscapes," Keynote presentation for WFAE International Conference on Ideologies and Ethics in the Uses and Abuses of Sound, Koli, Finland, 19 June 2010; published on *Soundwalking Interactions*, <https://soundwalkinginteractions.wordpress.com/2010/06/24/ethical-questions-about-working-with-soundscapes/>.

Shannon Yee (Sickels), Anna Newell, Paul Stapleton, Hanna Slättne, and Stevie Prickett, "Reassembled, Slightly Askew: Immersive Storytelling Through Sound," *Theatre Research International* 46, no. 2 (2021): 225-229.

Kathryn Heuther, "Guiding or Obscuring? Visitor Engagement with Treblinka's Audio Guide and its Sonic Infrastructure," in *Visitor Experience at Holocaust Memorials and Museums*, ed. Diana I. Popescu (Routledge, 2023), 266-281.

**In-Class Activity:**

Recording sound on campus

## Week 7 (February 25): Sonic Embodiments

### **Reading:**

Julian Henriques, “The Vibrations of Affect and their Propagation on a Night Out on Kingston’s Dancehall Scene,” *Body & Society* 16, no. 1 (2010): 57-89.

Steven Connor, “Edison’s Teeth: Touching Hearing,” in *Hearing Cultures*, ed. Veit Erlmann.

Brandon LaBelle, “Introduction,” “Street: Auditory Latching, Cars, and the Dynamics of Vibration,” in *Acoustic Territories: Sound Culture and Everyday Life* (New York: Continuum, 2010).

Tia DeNora, “Music and the Body,” in *Music in Everyday Life* (Cambridge: Cambridge University Press, 2000).

Luis-Manuel Garcia Mispirreta, “Beats, flesh, and grain: sonic tactility and affect in electronic dance music,” *Sound Studies* 1, no. 1 (2015): 59-76. OR something from his book.

Jessica Holmes, piece from “Colloquy: Music & Disability Studies,” *Journal of the American Musicological Society* (2016).

## Week 8 (March 4): Soundwalks as Practice and Politics

Hildegard Westerkamp, “Soundwalking” ([https://hildegardwesterkamp.ca/writings/writings-by/?post\\_id=13&title=soundwalking](https://hildegardwesterkamp.ca/writings/writings-by/?post_id=13&title=soundwalking)) and “Soundwalking as an Ecological Practice” ([https://hildegardwesterkamp.ca/writings/writings-by/?post\\_id=14&title=%E2%80%8Bsoundwalking-as-ecological-practice---2023-update:-spanish-translations-published---2-publicaciones-en-espanol](https://hildegardwesterkamp.ca/writings/writings-by/?post_id=14&title=%E2%80%8Bsoundwalking-as-ecological-practice---2023-update:-spanish-translations-published---2-publicaciones-en-espanol)).

Tim Shaw, “Paths of Dependence: Welcoming the Unwelcome,” in *Soundwalking*, ed. Jacek Smolicki (Routledge, 2023).

Amanda Gutiérrez, “Aural Border Thinking as a Decolonial Soundwalking Methodology,” in *Soundwalking*, ed. Jacek Smolicki (Routledge, 2023).

Jacek Smolicki, “Composing, Recomposing, and Decomposing with Soundscapes,” in *Soundwalking*, ed. Jacek Smolicki (Routledge, 2023).

Janet Cardiff, *The Walk Book*, excerpts TBD.

## Week 9 (March 11): Mapping, Writing About, and Digitally Presenting Sound

**\*\*Due in class: draft of one soundscape & narrative\*\***

### **Reading: TBA**

#### **Pre-class assignments:**

Check out StoryMaps projects online  
Draft one soundscape and its accompanying narrative

#### **In-class activities:**

Sound writing exercises/discussion  
Workshopping of one another’s soundscapes and narratives  
StoryMaps Workshop

## **SPRING BREAK: No Class on March 18**

### **Week 10 (March 25): Sonic Technologies**

#### **Reading:**

Jonathan Sterne, "Machines to Hear for Them," in *The Audible Past: Cultural Origins of Sound Production* (Durham & London: Duke University Press, 2003).

Mara Mills, "Media and Prosthesis: The Vocoder, the Artificial Larynx, and the History of Signal Processing," *Qui Parle* 21, no. 1 (Fall/Winter 2012): 107-149.

Michèle Martin, "Gender and Early Telephone Culture," in *The Sound Studies Reader*, ed. Jonathan Sterne.

Shuhei Hosokawa, "The Walkman Effect," *The Sound Studies Reader*, ed. Jonathan Sterne.

Steve Goodman, *Sonic Warfare: Sound, Affect, and the Ecology of Fear* (MIT Press, 2012): Introduction and other selections TBD.

### **Week 11 (April 1): The Politics of Sound and Sonic Technologies**

#### **Reading:**

Mark Smith, "Part III: Aural Sectionalism: The Politics of Hearing and the Hearing of Politics," in *Listening to Nineteenth-Century America* (The University of North Carolina Press, 2001).

Emily Thompson, "Noise and Modern Culture: 1900-1933," in *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America* (MIT Press, 2002).

Carolyn Birsdall, "Mobilising Sound for the Nation at War," in *Nazi Soundscapes: Sound, Technology and Urban Space in Germany, 1933-1945* (Amsterdam University Press, 2012).

Michele Friedner and Benjamin Tausig, "The Spoiled and the Salvaged: Modulations of Auditory Value in Bangalore and Bangkok," in *Remapping Sound Studies*, eds. Gavin Steingo and Jim Sykes (Duke University Press, 2019).

James Q. Davies, "Instruments of Empire," in *Sound Knowledge: Music and Science in London, 1789-1851*, eds. James Q. Davies and Ellen Lockhart (The University of Chicago Press, 2017).

### **Week 12 (April 8): Sound & Ecological Considerations**

#### **Reading:**

Aaron S. Allen and Jeffrey Todd Titon, "Diverse Ecologies for Sound and Music Studies," in *Sounds, Ecologies, Musics*, eds. Allen & Titon (Oxford University Press, 2023): 1-14.

Julianne Graper, "Bat City Limits: Music in the Human-Animal Borderlands," in *Sounds, Musics, Ecologies*, eds. Aaron S. Allen and Jeffrey Todd Titon (Oxford University Press, 2023).

Kate Galloway, "The Aurality of Pipeline Politics and Listening for Nacreous Clouds: Voicing Indigenous Ecological Knowledge in Taya Tagaq's *Animism and Retribution*," *Popular Music* 39, no. 1 (2020): 121-144.

Barry Truax, "Acoustic Ecology and the World Soundscape Project," in *Sound, Media, Ecology*, eds. Milena Droumeva and Randolph Jordan (Palgrave MacMillan, 2019): 21-44.

Milena Droumeva, "The Sound of the Future: Listening as Data and the Politics of Soundscape

Assessment," *Sound Studies* 7, no. 2 (2021): 225-241.

### **Week 13 (April 15): Ethical Implications of Listening and Sonic Practices**

#### **Reading:**

Charles Hirschkind, "The Ethics of Listening," in *The Ethical Soundscape: Cassette Sermons and Islamic Counterpublics* (NY: Columbia University Press, 2006).

Suzanne Cusick, "'You are in a place that is out of the world...': Music in the Detention Camps of the 'Global War on Terror,'" *Journal of the Society for American Music* 2, No. 1 (2008): 1-26.

Nina Eidsheim, "Formal and Informal Pedagogies: Believing in Race, Teaching Race, Hearing Race," in *The Race of Sound: Listening, Timbre, and Vocality in African American Music* (Durham, NC: Duke University Press, 2018).

J. Martin Daughtry, "Mapping Zones of Wartime (In)audition," in *Listening to War: Sound, Music, Trauma, and Survival in Wartime Iraq* (New York: Oxford University Press, 2015).

Dylan Robinson, "Introduction" and another chapter from *Hungry Listening: Resonant Theory for Indigenous Sound Studies* (University of Minnesota Press, 2021).

### **Week 14 (April 22): Presentations**

**\*\*Final Papers/Podcasts and all other graded assignments are due via e-mail by 11:59pm on Friday, May 1\*\***

#### ***Schedule at a Glance: Important Due Dates***

Date	Assignment Due
Weeks 1-4	Meeting with Dr. Rogers re: possible projects
Week 5, Friday, February 13, at 11:59pm	Project Proposal & 10-Item Bibliography
Week 9, Wednesday, March 11, at 4:05pm	Draft of one soundscape & accompanying narrative
Week 14	In-Class Research Presentations
Finals Week: Friday, May 1, 11:59pm	Final Paper or Podcast
Finals Week: Friday, May 1, 11:59pm	Final Soundscapes, Narratives, and Soundwalk Map