

Sound Studies

COMS 608 — Fall 2011

Thursdays 11:30-14:30, W-220 Arts

Jonathan Sterne

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Office hours: By appointment, please. I am on campus TTh and sometimes other days.

Prospectus:

This course aims to acculturate students to the booming field of Sound Studies. The past few years have seen a proliferation of scholarly work on sound by writers in the human sciences. There are now a range of histories and ethnographies of listening, studies of soundscapes built and natural, and a proliferation of books and articles on sound media, sound art and sound works. Scholars are rethinking longstanding pieties about the nature of sound and listening, the role of speech, hearing and music in modern life and modern thought, the politics of sound, and the relations among the senses. Our goal will be to map and assess some of this work. As we proceed, we will consider methodological questions: how might one study sound in the shifting fields of the humanities? How does that work relate to other knowledges of sound outside of the humanities, for instance in the arts, physics, psychology, music, and architecture? And what are the political dimensions of the research objects we construct and the arguments we make?

Class time will feature weekly lectures and discussions as well as occasional creative or experimental in-class projects. Students will undertake a semester project and help direct discussion one or more times.

Required Books (on reserve at the library):

Nancy, Jean-Luc. *Listening*. Translated by Charlotte Mandell. New York: Fordham University Press, 2007.

Erlmann, Veit. *Reason and Resonance: A History of Modern Aurality*. Cambridge: Zone Books, 2010.

(and maybe)

Schwartz, Hillel. *Making Noise: From Babel to the Big Bang and Beyond*. New York: Zone Books, 2011 (forthcoming).

And a selection of essays.

Requirements

Etiquette:

1. Full and complete attendance, attention, participation, listening and reading (of required texts). I expect the very best you can give.
2. Good faith and good humor toward your colleagues in the classroom. For both: disagreements are expected and encouraged, but please keep nitpicking to a minimum; personal attacks and intimidation are not acceptable under any circumstances. Follow the Golden Rule. Encourage basic questions as well as advanced ones.

Product (and % of Semester Grade):

I. Participation in Class Discussions (20%)

I expect everyone to participate regularly in class discussion. You should come every week ready to discuss the readings. I notice (and appreciate it) when students make good contributions to the course on the listserv or in other ways besides speaking up in class. Please note that I distinguish between quantity and quality. I also notice when students are routinely late and/or absent.

Requirements for class discussion are as follows: good faith, attention to the readings, and relevance to the course. We want to avoid “seek and destroy” sessions. If you have something critical to say, be ready to explain how the piece could be improved. If you disagree with the premise of the piece, then read for what motivates the argument.

If necessary, I will keep a speakers list and call on people.

II. Discussion Facilitation (20%)

Each week, at least two students will help facilitate discussion and one will “clean up.” Depending on enrollment and other factors, you may perform one role more than the other.

Discussion leaders will help facilitate discussion in two ways.

1. They will help lead discussion for the week. Please arrive prepared to respond to readings, point out passages worth close reading or consideration, and connect the week’s readings with other weeks’ readings. Although a response paper is not required, a 1-2 page thought piece may be a useful exercise if you are shy or need to feel better prepared. Please avoid (as much as possible) more than passing references to materials from other courses or materials you’ve read from outside the course.
2. Additionally, a week’s discussion leaders will bring in an object for us to discuss in relation to the readings. Your object may be an image, a sound recording, a device, or

anything else you see fit to bring in. I prefer that people bring in objects created by someone other than themselves, but if you made something particularly cool, please consult with me. If you need audiovisual equipment, please let me know as soon as possible (no later than Wednesday morning) so that I can make arrangements. Audiovisual material should be of short duration – 5 minutes is ideal; 10 minutes if it's amazing.

Please note that class dynamics will vary from week to week and will follow people's particular interests and energies. DO NOT BE DISCOURAGED if you prepared something wonderful and the class went in another direction. This happens to me all the time and is part of the teaching process. It is better to have a good class session than to stick to a plan.

The **Cleaner** will take notes of any readings, authors or texts mentioned in class but not on the syllabus. Within 24 hours of the end of class, he or she will then email the people who mentioned them and ask for a full reference. If the reference doesn't appear in a day or two, the cleaner should send a reminder email. Once he or she has collected all of the relevant citations, the Cleaner will add the references to the course bibliography (we will discuss how best to do this). If a classmate doesn't respond, the cleaner should do his or her best to track down the errant source.

III. Semester Project (60%)

All semester projects will result in

- **a 5-6 page proposal due the 27th of October**
- **a short scholarly talk on the 1st of December**
- **a formal scholarly paper of at least 20 pages due by 4:00pm on 8 December**
- **Please note that a proper scholarly apparatus (notes, cites, page numbers) is a requirement for your papers, although I am somewhat flexible on matters of tone.**

Though it is unreasonable of me to expect a paper of “publishable quality” at the end of a seminar, I do expect a polished paper that reflects sustained thought and careful revision. It should also use a recognized scholarly reference system. I recommend Chicago Style with footnotes, but will accept MLA, APA, Chicago parenthetical, Harvard, or any other style widely used in the humanities or social sciences.

You are encouraged to meet with me throughout the semester as you work on your project, and you are encouraged to submit your proposal early.

Here are four options to give you ideas of what to write. These are meant only as guides. Please feel free to propose alternatives or combinations.

Option 1: Application Paper

For this paper, you will synthesize a methodological or theoretical approach from a few of the readings assigned for the course and do your own sound study of a phenomenon out in the world. This paper may include some original research, but it is not intended to be a massive research undertaking.

Proposals for this option should include a discussion of the proposed theoretical or methodological framework and your chosen object of study. If research is required, you should explain what it is and how you will finish it by the end of the term. Ideally, proposals will also discuss early hypotheses or “try out” an aspect of your approach.

Option 2: Revision Paper

Revision is not a skill often taught in graduate school, but it should be. This is your chance to take a piece of writing (somehow relevant to the course) that you’ve already begun and revise it toward a concrete end (for instance, for publication in a journal), using materials from the course to refine your thinking about your project and develop your analysis. Keep in mind that the purpose of this option is to facilitate extended reflection upon research you have already undertaken; it is not to facilitate further research.

Proposals for this option should include a discussion of the project as it currently stands; why you want to rewrite it for this course; a substantive plan for further revision – especially in terms of how you want to make your argument, your vision of the paper’s intellectual or political task; and a discussion of other work that you need to do in order to be able to rewrite the paper (such as additional outside reading or revisiting source materials). You should also append a copy of the current version of the paper to the proposal.

Option 3: Synthesis Paper

This option is modeled on the PhD comprehensive examination process for Communication Studies. The final paper will make use of the course bibliography and a few select additional readings to answer one or two questions in a 20-page paper. The exact wording of the questions will be arrived at in consultation with me.

Proposals for this option come in two parts: a single page will offer one or more sample versions of the question and any additional sources you think you will need to consult. The remaining 5 pages should begin discussing two or more (but not many more) texts from the course in light of the question (or set of questions) you posed on the first page.

Option 4: The Research Paper

Given the constraints of a semester full of coursework and other events, this is the most difficult option. It is not for procrastinators or the faint of heart. For this paper, you will conduct substantial research on a phenomenon relevant to sound studies. The

paper will be made up primarily of original research, as opposed to commentary on course materials, though it must not be a paper you could have written before you took this course. The conclusions reached in the paper, likewise, should be conclusions you could not have reached before doing the research.

Your proposal will be a research proposal. It will define the question you hope to answer and your methodological approach, paying close attention to how your actual research will answer your intellectual question. The proposal should also point to a few methodological exemplars: people who have used a similar approach successfully.

If you are interested in going part of the way down this path and producing a *research proposal* as your term paper, please discuss it with me.

I am open to other options. Please meet with me before the proposal deadline.

How to Present on 1 December

It is my preference that students present in as fluid a fashion as possible – i.e., give a speech, don't just read a paper. However, recognizing that not everyone is comfortable doing that, students may elect to read from a written text. If you choose to read to us, please make enough copies of your text so that everyone can follow along. If time limits are short, you will need to read an excerpt.

More details on the proposal, the presentation and the paper will be offered during the term.

How to Interpret McGill's Inflated Graduate-Level Grades:

- A: Good work
- A-: Satisfactory
- B+: There is a problem with what you submitted
- B: There is a substantial problem with what you submitted
- B-: Lowest possible passing grade in a graduate course; indicates a major problem but not a failure
- C+ or lower: Officially considered a "fail" by the Graduate Studies Office.

More on Grading:

You have the right to submit your written work in French. If you plan to do so, please contact me well in advance of the due date so I can make arrangements for evaluation, as I am not fluent in French. All verbal presentations must be in English.

In rare cases, if your performance on any assignment is not satisfactory, I may ask you to do it again.

Course Schedule

All readings required unless otherwise noted.
You are expected to bring all required readings to class.
Any changes to the schedule will be announced in class.

1 Sep: Defining Sound, Defining the Field

- Sterne, Jonathan. "Hello." *The Audible Past: Cultural Origins of Sound Reproduction*, 1-30. Durham: Duke University Press, 2003.
- Bull, Michael and Black, Les. "Intro: Into Sound." In *The Auditory Culture Reader*, edited by Michael Bull and Les Black, 1-18. Oxford and New York: Berg, 2003.
- Hilmes, Michelle. "Is There a Field Called Sound Culture Studies? And Does It Matter?" *American Quarterly* 57, no. 1 (March 2005): 249-59.
- Rodgers, Tara. 2010. "Introduction." *Pink Noises: Women on Electronic Music and Sound*, 1-24. Durham: Duke University Press.
- Pinch, Trevor, and Karin Bijsterveld. "New Keys to the World of Sound." In *The Oxford Handbook of Sound Studies*, edited by Trevor Pinch and Karin Bijsterveld. New York: Oxford University Press, 2011. (forthcoming)

8 Sep: Space

- Schafer, R. Murray. "Introduction," "Listening" and "The Acoustic Community." *The Soundscape: Our Sonic Environment and the Tuning of the World*, 2-12, 205-225. Rochester: Destiny Books, 1994 (1977).
- Leydon, Rebecca "The Soft-Focus Sound: Reverb as a Gendered Attribute in Mid-Century Mood Music." *Perspectives of New Music* 39, no. 2 (July 1, 2001): 96-107.
- Thompson, Emily. "Introduction" and "The New Acoustics, 1900-1930." *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America 1900-1930*, 59-114. Cambridge: MIT Press, 2002.
- Veal, Michael. "Starship Africa: The Acoustics of Diaspora and the Postcolony." *Dub: Soundscapes and Shattered Songs in Jamaican Reggae*, 196-219. Hanover: Wesleyan University Press, 2007.
- Labelle, Brandon. "Underground." *Acoustic Territories: Sound Culture and Everyday Life*, 1-41. New York: Continuum, 2010.

Recommended

- Rath, Richard Cullen. "No Corner for the Devil to Hide." *How Early America Sounded*, 97-119. Ithaca: Cornell University Press, 2003.
- Blessner, Barry, and Linda-Ruth Salter. Auditory Spatial Awareness. *Spaces Speak, are you listening?: Experiencing Aural Architecture*, 11-66. Cambridge, Mass.: MIT Press, 2007.

Doyle, Peter. "Harnessing the Echo." *Echo and Reverb: Fabricating Space in Popular Music Recording, 1900-1960*, 38-64. Hanover: Wesleyan University Press, 2005.

Weheliye, Alexander. "Consuming Sonic Technologies." *Phonographies: Grooves in Sonic Afro-Modernity*, 106-144. Durham: Duke University Press, 2005.

15 Sep: Reproducibility

Mowitt, John. "The Sound of Music in the Era of Its Electronic Reproducibility." In *Music and Society: The Politics of Composition, Performance and Reception*, edited by Richard Leppert and Susan McClary, 173-197. New York: Cambridge University Press, 1987.

Gitelman, Lisa. "New Media Publics." *Always Already New: Media, History and the Data of Culture*, 25-58. Cambridge: MIT Press, 2006.

Suisman, David. "Music Without Musicians." *Selling Sounds: The Commercial Revolution in American Music*, 90-124. Cambridge: Harvard University Press, 2009.

Stanyek, Jason, and Benjamin Piekut. "Deadness: Technologies of the Intermundane." *The Drama Review* 54, no. 1 (2010): 14-38.

Recommended:

Adorno, Theodor. "The Curves of the Needle," and "The Form of the Phonograph Record." In *Essays on Music*, edited by Richard Leppert, 271-282. Berkeley: University of California Press, 2002 (1927/1934).

Altman, Rick. "Four and a Half Film Fallacies." In *Sound Theory/Sound Practice*, edited by Rick Altman, 35-45. New York: Routledge, 1992.

Kittler, Friedrich. Excerpt from "Gramophone." *Gramophone-Film-Typewriter*, translated by Geoffrey Winthrop-Young and Michael Wutz, 87-114. Stanford: Stanford University Press, 1999.

Keightley, Keir. "'Turn It Down!' She Shrieked: Gender, Domestic Space and High Fidelity, 1948-59." *Popular Music* 15:2 (1996): 149-177.

Lastra, James. "Sound Theory." *Sound Technology and American Cinema: Perception, Representation, Modernity*, 123-153. New York: Columbia University Press, 2000.

22 Sep: Listening: Phenomenology, Interiority and Beyond

Ihde, Don. "In Praise of Sound," "The Auditory Dimension" and "The Shapes of Sound." *Listening and Voice: A Phenomenology of Sound*, 3-16, 49-71. Athens: Ohio University Press, 1976.

Attali, Jacques. "Listening." *Noise: The Political Economy of Music*, translated by Brian Massumi, 3-20. Minneapolis: University of Minnesota Press, 1985.

Berland, Jody. "Contradicting Media: Toward a Political Phenomenology of Listening." *Radiotext(e)*, edited by Neil Strauss, 38-55. New York: Semiotext(e), 1993.

Nancy, Jean-Luc. *Listening*. Translated by Charlotte Mandell. New York: Fordham University Press, 2007.

Crawford, Kate. "Following You: Disciplines of Listening in Social Media." *Continuum: Journal of Media and Cultural Studies* 23, no. 4 (2009): 525-35.

Recommended:

Stevens, Stanley Smith, and Fred Warshofsky. "The Machinery of Hearing," "The Route to the Brain," and "The Mind's Influence." *Sound and Hearing*, 30-84. New York: Time Incorporated, 1965.

Young, Iris Marion. "Throwing Like a Girl: A Phenomenology of Feminine Comportment, Motility and Spatiality." *On Female Body Experience: "Throwing Like a Girl" and Other Essays*. 27-45. New York: Oxford University Press, 2005.

Szendy, Peter. "Listening (to Listening): The Making of the Modern Ear." *Listen: A History of Our Ears*, 99-128. Translated by Charlotte Mandell. New York: Fordham University Press, 2008.

Goodman, David. "Distracted Listening: On Not Making Sound Choices in the 1930s." *Sound in the Era of Mechanical Reproduction*, edited by David Suisman and Susan Strasser, 15-46. Philadelphia: University of Pennsylvania Press, 2009.

29 Sep: Voice

Fanon, Frantz. "This Is the Voice of Algeria." *A Dying Colonialism*, translated by Haakon Chevalier, 69-98. New York: Monthly Review Press, 1965.

Cavarero, Adriana. "Introduction." *For More Than One Voice: Toward a Philosophy of Vocal Expression* 1-16. Stanford: Stanford University Press, 2005.

Dolar, Mladen. "The Linguistics of the Voice." *A Voice and Nothing More*, 12-33. Cambridge: MIT Press, 2006.

Tomlinson, Gary. "Introduction" and "Fear of Singing." *The Singing of the New World: Indigenous Voices in the Era of European Contact*, 1-8, 168-201. Cambridge: Cambridge University Press, 2007.

Eidsheim, Nina Sun. "Sensing Voice: Materiality and the Lived Body in Singing and Listening." *Senses and Society* 6, no. 2 (2011): 133-55.

Recommended:

Derrida, Jacques. "The Voice that Keeps Silence," *Speech and Phenomena and Other Essays on Husserl's Theory of Signs*, translated by David B. Allison, 70-87. Evanston: Northwestern University Press, 1973.

Silverman, Kaja. "Body Talk," *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema*, 42-71. Bloomington: Indiana University Press, 1988.

- Carter, Paul. "Introduction," and "*Spirits of the Dead: A Sound History of 'Cooee'.*" *The Sound In-Between: Voice, Space, Performance*, 11-51. Kensington: New South Wales University Press, 1992.
- Simon, Sherry. "Accidental Voices: the Return of the Countertenor." In *Aural Cultures*, edited by Jim Drobnick, 110-119. Toronto: YYZ Books, 2004.
- Wood, D. "Call Centre Conundrum." In *The Indian Public Sphere: Readings in Media History*, edited by Arvind Rajagopal. 312-219. New York: Oxford University Press, 2009.

6 Oct: Deafness, Disability

- Friedner, Michele and Stefan Helmreich. "When Deaf Studies meets Sound Studies." *The Senses and Society* 7:1 (forthcoming)
- Mills, Mara. "Hearing Aids and the History of Electronics Miniaturization." *IEEE Annals of the History of Computing* 33, no. 2 (April-June 2011): 24-44.
- Mills, Mara. "Deafening: Noise and the Engineering of Communication in the Telephone System." *Grey Room*, no. 43 (Spring 2011): 118-43.
- Mills, Mara. "On Disability and Cybernetics: Helen Keller, Norbert Wiener, and the Hearing Glove." *Differences* 22, no. 2-3 (2011).
- Mills, Mara. "Do Signals Have Politics?: Inscribing Abilities in Cochlear Implants." In *Oxford Handbook of Sound Studies*, edited by Karin Bijsterveld and Trevor Pinch. New York: Oxford University Press, 2011 (forthcoming).

Recommended:

- Siebers, Tobin. "Introduction" and "Tender Organs, Narcissism and Identity Politics." *Disability Theory*, 1-52. Ann Arbor: University of Michigan Press, 2008.
- Baynton, Douglas. "'A Silent Exile on This Earth': The Metaphorical Construction of Deafness in the Nineteenth Century." In *The Disability Studies Reader*, edited by Lennard Davis. 33-51. New York: Routledge, 2010
- Padden, Carol, and Tom Humphries. "Deaf People: A Different Center." In *The Disability Studies Reader*, edited by Lennard David. 393-402. New York: Routledge, 2010.
- Edwards, R.A.R. "'Hearing Aids Are Not Deaf': A Historical Perspective on Technology in the Deaf World." In *The Disability Studies Reader*, edited by Lennard Davis. 403-16. New York: Routledge, 2010.

13 Oct: Modernity

- Erlmann, Veit. *Reason and Resonance: A History of Modern Aurality*. Cambridge: Zone Books, 2010.

20 Oct: NO CLASS – Meet with your assigned partner and discuss project proposals

27 Oct: NO CLASS

3 November: Mobility and Circulation

- Gilroy, Paul. 1993. "Jewels Brought from Bondage." *The Black Atlantic: Modernity and Double Consciousness*, 72-110. Cambridge: Harvard University Press.
- Bull, Michael. "Sound Moves: iPod culture and urban experience: An introduction," "Mobilising of the social: mobile phones and iPods," "Sound timings and iPod culture," and "Endnote: sound mediations." *Sound Moves: iPod Culture and Urban Experience*, 1-11, 66-86, 146-60. New York: Routledge, 2008.
- Bijsterveld, Karin. "Acoustic Cocooning: How the Car Became a Place to Unwind." *The Senses and Society* 5, no. 2 (2010): 189-211.
- Suisman, David. "The Musical Soundscape of Modernity." *Selling Sounds: The Commercial Revolution in American Music*, 240-272. Cambridge: Harvard University Press, 2009.
- McLeod, Kembrew, and Peter DiCola. "The Golden Age of Sampling," and "A Legal and Cultural History of Sound Collage." *Creative License: The Law and Culture of Digital Sampling*, 19-74. Durham: Duke University Press, 2011.

Recommended

- Hosokawa, Shuhei. "The Walkman Effect." *Popular Music* 4 (1984): 165-80.
- Leyshon, Andrew. "Scary Monsters? Software Formats, Peer-to-Peer Networks, and the Spectre of the Gift." *Environment and Planning D: Society and Space* 21 (2003): 533-58.
- Gopinath, Sumanth. "Ringtones, Or the Auditory Logic of Globalization." *First Monday* 10 no. 12 (December 2005): http://www.firstmonday.org/issues/issue10_12/gopinath/index.html.
- Packer, Jeremy. "Communications Convoy: The CB and Truckers." *Mobility Without Mayhem: Safety, Cars and Citizenship*, 161-188. Durham: Duke University Press, 2008.
- Blake, Angela. "An Audible Sense of Order: Race, Fear and Cb Radio on Los Angeles Freeways in the 1970s." In *Sound in the Age of Mechanical Reproduction*, edited by David Suisman and Susan Strasser. 159-80. Philadelphia: University of Pennsylvania Press, 2010.

10 Nov: Anthropology of Sound and Sonic Ethnomusicology

- Feld, Steven. "Aesthetics as Iconicity of Style (Uptown Title) or (Downtown Title) 'Lift-up-over-Sounding': Getting into the Kaluli Groove." In *Music Grooves*, 109-50. Chicago: University of Chicago Press, 1996.
- Born, Georgina. "Introduction," and "Science, Technology, the Music Research Vanguard." *Rationalizing Culture: IRCAM, Boulez and the Institutionalization of the Musical Avant-Garde*, 1-11, 180-222. Berkeley: University of California Press, 1995.
- Meintjes, Louise. The Recording Studio as Fetish. *Sound of Africa!: Making Music Zulu in a South African Studio*, 71-108. Durham: Duke University Press, 2003.

- Hirschkind, Charles. "Cassettes and Counterpublics." *The Ethical Soundscape: Cassette Sermons and Islamic Counterpublics*, 105-142. New York: Columbia University Press, 2006.
- Ochoa Gauthier, Ana María. 2006. "Social Transculturation, Epistemologies of Purification and the Aural Public Sphere in Latin America." *Social Identities* 12 (6): 803-9, 813-825.
- Helmreich, Stefan. "An Anthropologist Underwater: Immersive Soundscapes, Submarine Cyborgs and Transductive Ethnography." *American Ethnologist* 34, no. 4 (2007): 621-41.

Recommended:

- Fox, Aaron. Excerpt from "Voicing Working-Class Culture" and "The Art of Singing: Speech and Song in Performance." *Real Country: Music and Language in Working-Class Culture*, 37-45, 272-299. Durham: Duke University Press, 2004.
- Porcello, Thomas. "Music Mediated as Live in Austin: Sound, Technology and Recording Practice." In *Wired for Sound: Engineering and Technologies in Sonic Cultures*, edited by Paul D. Greene and Thomas Porcello, 103-17. Middletown: Wesleyan University Press, 2005.
- Novak, David. "2.5x6 Meters of Space: Japanese Music Coffeehouses and Experimental Practices of Listening." *Popular Music* 27, no. 1 (2008): 15-34.
- Samuels, David W., Lousie Meintjes, Ana Maria Ochoa, and Thomas Porcello. "Soundscapes: Toward a Sounded Anthrpology." *Annual Review of Anthropology* 39 (2010): 329-45.

...and browse this issue of *Anthropology News*

<http://onlinelibrary.wiley.com/doi/10.1111/anne.2010.51.issue-9/issuetoc>

14 Nov: Ken Wissoker talk on publishing (unrelated to sound in particular but relevant for those of you who hope to publish a book one day)

16-20 Nov: American Anthropological Association Meeting in Montreal. Sound events TBA.

17 Nov: Textures of Sound

- Théberge, Paul. "The New 'Sound' of Music: Technology and Changing Concepts of Music." *Any Sound You Can Imagine: Making Music/Consuming Technology*, 186-213. Hanover: Wesleyan University Press, 1997.
- Kahn, Douglas. "Part I: Significant Noises." *Noise, Water, Meat: A History of Sound in the Arts*, 20-67. Cambridge: MIT Press, 2002.
- Jackson, Myles. "The Fetish of Precision II: Standardizing Music." *Harmonious Triads: Physicists, Musicians, and Instrument Makers in Nineteenth-Century Germany*, 183-220. Cambridge: MIT Press, 2006.

- Dyson, Frances. "Embodying Technology: From Sound Effect to Body Effect." *Sounding New Media: Immersion and Embodiment in the Arts and Culture* 136-57. Berkeley: University of California Press, 2009.
- Goodman, Steve. "Vibrational Anarchitecture" and "The Ontology of Vibrational Force." *Sonic Warfare: Sound, Affect and the Ecology of Fear*, 75-85. Cambridge: MIT Press, 2010.

Recommended:

- Arnheim, Rudolf. "In Praise of Blindness." *Radiotext(e)*, edited by Neil Strauss, 20-26. New York: Semiotext(e), 1993 (1936).
- Chion, Michel. "The Three Listening Modes," "The Real and the Rendered," and "Television, Video Art, Music Video." *Audio-Vision: Sound on Screen*, Translated by Claudia Gorbman, 25-34, 95-122, 157-169. New York: Columbia University Press, 1994.
- Deleuze, Gilles, and Felix Guattari. "Of the Refrain." *A Thousand Plateaus: Capitalism and Schizophrenia, Volume 2*, translated by Brian Massumi, 310-350. Minneapolis: University of Minnesota Press, 1987.
- Pearlman, Marc. "Golden Ears and Meter Readers: The Contest for Epistemic Authority in Audiophilia." *Social Studies of Science* 34:5 (2004): 783-807.
- Smith, Mark M. *Sensing the Past: Seeing, Hearing, Smelling, Tasting, and Touching in History*. Berkeley: University of California Press, 2008.

24 November: Noise

(probably)

Hillel Schwartz, *Making Noise: From Babel to Babylon*. New York: Zone Books, 2011.

Recommended (or alternatively):

- Edwards, Paul. "Noise, Communication and Cognition." *The Closed World: Computers and the Politics of Discourse in Cold War America*, 209-237. Cambridge: MIT Press, 1996.
- Picker, John. "The Soundproof Study: Victorian Professional Identity and Urban Noise." *Victorian Soundscapes*, 41-81. New York: Oxford University Press, 2003.
- Cockayne, Emily. "Noisy." *Hubbub: Filth, Noise & Stench in England*, 106-130. New Haven: Yale University Press, 2007.
- Hegarty, Paul. "First." *Noise/Music: A History*, 1-20. New York: Continuum, 2007.
- Bijsterveld, Karin. "A Sound History of Technological Culture." *Mechanical Sound: Technology, Culture and Public Problems of Noise in the Twentieth Century*, 233-261. Cambridge: MIT Press, 2008.

1 December: Students Present and Discuss Works in Progress

8 Dec: Final Paper Due by email.

Auditors:

Auditors are welcome to participate in the course on the following conditions:

- They request (and I grant) permission to audit the course.
- They follow the same rules of etiquette as enrolled students. That means attending all classes and arriving each week ready to discuss the readings.
- Depending on enrollment, they may be called upon to facilitate discussion during the semester.

Unpleasant Business:

Late papers may not receive written comments and will earn a reduced grade.

Activities for which you must be present (e.g., inquisitor, finder of objects, cleaner) **cannot be made up**. If you know you will be absent on a day for which you are obligated, you can arrange a trade with one of your colleagues. Notify me of the trade if it happens.

The K contract: At McGill, grades of incomplete are called “K” grades and they are only supposed to be assigned after the student and professor have agreed upon a contract. I do not give incompletes (“K” grades) except in truly extraordinary personal circumstances that can be documented.

The Coerced K: Should a student fail to turn in a final paper and fail to contact me well before my deadline for submission of grades, I will issue a K grade without a contract. In these circumstances, should the paper be completed at a later date, it will receive a mark. However, students who receive a “K” in this fashion will not be eligible to receive an “A” or “A-” for the course. K grades revert to “F” grades at the end of the next term unless a contract extension is signed by both professor and student. Under no circumstances will I offer an extension to a K that was granted without a contract.

It is your responsibility to make sure I receive any assignment you turn in. If you email it to me or leave it for me at a time other than the due date, make sure you get a note from me saying I received your paper. Otherwise, assume I don’t have it.

Required Academic Integrity Statement: McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/integrity for more information).