

## EN6548 THEORIZING SONIC COMMUNITIES

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English, York University

Fall 2023, Fridays, 11 30 am

v. 1.0

In this course, we will examine contemporary sound cultures, and the ways in which they embody specific kinds of politics and aesthetics. We will do so by thinking about key texts in the field of sound studies along with relevant literary texts, recordings and films, and the way in which various kinds of collectivity emerge from an engagement with sound. Beyond this, we will explore vibration and energy as media that encompass sound, light, tactility and more, and think about their representation in literature and philosophy. Topics to be addressed include: the Black radical tradition as a sonic praxis; music, sound and vibration and their relation to ontology; decolonial and queer approaches to sound studies; subculture, mass culture and counterculture in the digital era; soundscapes, ecopoetics and geographies of sound; sensing, the body and practices of sonic healing and repair.

Readings may include selections from:

Jacques Attali, *Noise: The Political Economy of Music*.

Jayna Brown, *Black Utopias: Speculative Life and the Music of Other Worlds*.

Ashon Crawley, *Blackpentecostal Breath: The Aesthetics of Possibility*.

Hideo Furokawa, *Horses Horses, In the End the Light Remains Pure*.

Malik Gaines, *Black Performance on the Outskirts of the Left*.

Jack Halberstam, *In a Queer Time and Place*.

Julian Henriques, *Sonic Bodies: Reggae Sound Systems, Performance Techniques, and Ways of Knowing*.

Heinrich von Kleist, "The Earthquake in Chile."

Hazrat Inayat Khan, *The Mysticism of Sound and Music*.

Henri Lefebvre, *Rhythmanalysis*.

Clarice Lispector, *Agua Viva*.

Nathaniel Mackey, *Bedouin Hornbook*.

Pauline Oliveros, *Deep Listening* texts.

Ishmael Reed, *Mumbo Jumbo*.

Dylan Robinson, *Hungry Listening: Resonant Theory for Indigenous Sound Studies*.

Eleni Stecopoulos, *Visceral Poetics*.

Michael Taussig, *Shamanism, Colonialism and the Wild Man: A Study in Terror and Healing*.

Amos Tutuola, *My Life in the Bush of Ghosts*.

McKenzie Wark, *Raving*.

Virginia Woolf, *The Waves*.

Evaluation:

1 x 1000 word response paper (20%);

3000 word term paper (50%);

20 minute class presentation on course materials (20%);

participation (10%)