

((((English 380W How We Listen Fall 2018))))

Contact Information:

Professor: Dr. Jennifer Lynn Stoever (pronouns: she/her/hers)

Email Address: jstoever@binghamton.edu

Meeting Times: Tuesdays and Thursdays, 10:05-11:30

Location: Science Library 302

Office Hours: Tuesdays and Thursdays, 3-4 or by appointment

Course Description:

This course will introduce you to the idea of listening as a critical practice. It will ask you to consider the many ways that humans make and experience sound, both by itself and in conjunction with the other senses. In addition to exploring individual listening practices, we will consider the larger social implications of listening, particularly how it impacts and embeds sound within our history, cultures, institutions, literatures, and technologies. In our course discussions, we will tackle questions such as:

- *Do we all listen in the same way?*
- *Did the invention of streaming actually change the way we listen to music?*
- *Why does the crackle, pop, and hiss of old vinyl records comfort some and annoy others?*
- *Is our environment getting “noisier”? Is there such a thing as “noise pollution”?*
- *Does the sound of your voice impact your chances at employment and good housing?*
- *Do supposedly neutral “noise ordinances” actually affect some people more than others?*
- *How has sound played a crucial role in contemporary social movements like #Occupy, #blacklivesmatter and #metoo?*

Along the way, you will be introduced to the interdisciplinary field of sound studies and some of its primary theories and research, especially in regards to the role of listening in film, music, the environment, history, literature, urban space, and politics.

Required Texts:

- You be required to read posts from ***Sounding Out!*** (<http://soundstudiesblog.com>). I also recommend following @soundingoutblog on Twitter and/or liking *Sounding Out!* on Facebook. In many ways, it functions as an extension of our class that can familiarize you with the field. I promise I won't follow you back!
- Unless otherwise marked, all other readings and listenings are available through **My Courses** via the “Content” page. You are expected to print out copies of all PDFs and bring to class.

Course Credit Statement:

This course is a **4-credit** course, which means that in addition to the scheduled lectures/discussions, students are expected to do at least **9.5 hours** of course-related work each week during the semester. This includes things like: completing assigned readings, participating in lab sessions, studying for tests and examinations, preparing written assignments, completing internship or clinical placement requirements, and other tasks that must be completed to earn credit in the course.

Learning Objectives: Students will. . .

- analyze, critique, and actively investigate listening as a critical, cultural, social, historical, and political practice essential to daily life and social organization in our contemporary society.
- recognize and analyze the arguments, methodologies, and assumptions that unite and distinguish sound studies as a field of inquiry.
- acquire a critical vocabulary and knowledge base for continued engagement with sound studies.
- develop and hone methodological skills of interdisciplinary cultural analysis such as close reading/listening, critical argumentation, archival research, and soundwalks.
- explore the major intellectual concerns and political debates that shape sound studies

Student Accommodations:

I am available to discuss ways to ensure your full participation in the course. If you determine that formal, disability-related accommodations are necessary, it is very important that you be registered with Services for Students with Disabilities (Phone Number: 607-777-2686; website: <http://www2.binghamton.edu/ssd/> and that you notify me of your eligibility for reasonable accommodations. We can then plan how best to coordinate your accommodations.

Student Resources:

Diminished mental health, including significant stress, mood changes, excessive worry, or problems with eating and/or sleeping can interfere with optimal academic performance. The source of symptoms might be largely related to your course work; if so, I invite you to speak with me (or your other professors) directly. However, problems with relationships, family worries, loss, or a personal struggle or crisis can also contribute to decreased academic performance, and may require additional professional support. Binghamton University provides a variety of support resources: the Dean of Students Office and University Counseling Center offer coaching on ways to reduce the impact to your grades. Both of these resources can help you manage personal challenges that impact your well-being or ability to thrive at Binghamton University. Accessing them, especially early on, as symptoms develop, can help support your academic success as a University student.

In the event I feel you could benefit from such support, I will express my concerns (and the reasons for them) to you and remind you of our resources. While I do not need to know the details of what is going on for you, your ability to share some of your situation with me will help me connect you with the appropriate support. Here are some direct numbers for your use:

- **University Counseling Center:** 607-777-2772
- **Interpersonal Violence Prevention:** 607-777-3062
- **Dean of Students Office:** 607-777-2804

Course Requirements:

To pass this course, all of the following elements must be satisfactorily completed:

- **15%** Participation and Attendance
- **15%** Voice Biography Assignment (3 pages)
- **20%** Midterm
- **15%** Sound Walk Assignment #1 (3 pages)
- **15%** Sound Walk Assignment #2 (3 pages)
- **20%** Final Blog Assignment (1500 Words)

--PARTICIPATION (15%)

This course aims to help you learn to discuss your ideas in a friendly, intellectually engaged atmosphere. My primary duties are to structure, moderate, and facilitate critical discussions; what will keep this class interesting for everyone are the comments and questions generated by you. This means you must be here and tuned in for every class period. In addition to traditional discussions, there will be in-class quizzes, quickwrites, group activities, and other forms of active learning that factor into this grade. Always come to class ready to discuss at least one point from the readings. I distinguish between quality and quantity; some folks will learn to speak more often, others less.

I encourage multiple forms of participation in our class of which speaking is only one form. Participation is essentially being interested in the course and showing it! For example, there are two voluntary ways in which you can participate in class online via a class Google Drive.

- 1) **Links:** I will share an interactive e-version of our course reading list via Google Docs. Underneath the course heading for whatever week we are on, you may add links that you come across that are relevant to our class, along with a comment with your name and sentence or two as to why it struck you as of interest. Pick a unique color to highlight it with and use that same color throughout the semester. Sometimes I will ask you to (very briefly) talk about it class, sometimes not, but these end up being very useful to everyone throughout the semester, especially when it comes to paper ideas, research starting points, etc. If I use them on *Sounding Out!* I will H/T you!
- 2) **Note-Taking:** I recognize it can be very difficult in a fast-paced discussion-based course to take complete notes every single day while paying intense attention. We'll work on note-taking skills at the beginning of the course and then I'll post a sign-up sheet to volunteer to take notes for the class each day and upload them to a shared Google Drive folder. There will also be slots for two people to "edit" the notes afterward—making corrections and filling in information that may have been missed or just heard differently. Please use track changes to the to make edits so I can see if you did them and what you added. On the day that these three folks take notes, they will not be expected to participate orally in class. If done well, crowd sourced notes can be wonderful for studying, needing to make up a class session, and for making discussions more "in-the-moment." *Only people that sign up to take a day of notes or to edit *two days of notes will have access to the Google Drive where the notes will be stored.*

--VOICE BIOGRAPHY (15%) 3 Pages

A detailed assignment sheet and rubric will be handed out in class, but essentially you will write a brief biography of your lifelong relationship with your voice. You will also turn in an audio file of you reading the paper to a Google Folder (along with hard copy of the paper in class). Some questions to consider: How did your voice sound to you as a child? How does your voice sound to you now? How do you feel about it? How have your feelings changed over time? What kind of feedback have you received about the sound of your voice? From whom? What information do you think people assume about you (rightly or wrongly) based on the sound of your voice? Etc.

--MIDTERM (20%):

Your midterm will be an in-class exam based on defining and applying the course's conceptual "keywords" drawn from our in-class discussions and our course reading. Details and study guide to follow.

--SOUNDWALK ASSIGNMENT #1 (15%) 3 Pages + Score

This deceptively simple paper is keyed to help you practice three important concepts: listening, writing about sound, and developing a research methodology. In the opening weeks of class, you will be asked to compose a soundwalk for Binghamton, NY. A soundwalk, according to R. Murray Schafer, is “an exploration of the soundscape of a given area using a score (map) as a guide” (213). Can Binghamton, NY be evoked through sound? If so, how?

Your goal is to design (and draw) a score that communicates something important about the town to someone who has never been here before, and compose a 3-page description of the sounds one would encounter along this walk (and a reading of their significance). Relevant information to include—the meanings of the sounds, what they signal, the histories they represent, the feelings they evoke, the time/place they represent, etc. Please begin your paper with a write-up of your methodology for the soundwalk—the rationale for the design of your walk, how and when you collected and organized your information, and the basis on which you included/excluded sounds. If you have access to recording technology, please turn in a sound file along with your paper. To ensure the success of Soundwalk #2, please perform your sound walk in areas easily accessible by either walking and/or public transportation and no later than 8:00 p.m. Please include relevant bus/walking routes on your carefully drawn map. You will receive a rubric closer to the assignment’s due date that details how you will be graded.

--SOUNDWALK ASSIGNMENT #2 (15%): 3 Pages

After the first set of soundwalks are completed, you will receive the map and instructions to a soundwalk devised by one of your classmates. You will then follow the instructions on the soundmap and write a paper about your listening experiences along the path. This paper will continue improving your skills of writing about sound and your metacognitive understanding of listening as a critical exercise, with the added layers of critical analysis and argumentation. Rather than trying to guess the “original” intent of the soundwalk’s author, your paper should concentrate on your own listening experiences at each location and the meanings you devise. Your paper should have a central argument about the sounds experienced on the sound walk (what is the main conclusion you draw about Binghamton based on these sonic experiences? What did you learn about the relationship between sound and place based on this exercise?) and use your listening experiences as supporting evidence. Include a discussion of important sounds you feel were missing from this soundwalk and why. You will compare notes with the original sound walker in class on the day the paper is due. As a class, we will compare and contrast our findings, drawing conclusions about listening as a practice shaped by culture, gender, and other individual and social differences. You will receive a rubric closer to the assignment’s due date that details how you will be graded.

--FINAL BLOG ASSIGNMENT (20%): 250 Word Pitch + 1500 Final Draft

Exploring academic ideas through accessible prose is becoming increasingly important in today’s academic landscape, as is supplementing traditional research methods with alternative methods of getting one’s ideas “out there.” As a result, I co-founded the electronic sound studies resource, [Sounding Out!: The Sound Studies Blog](#). Since its inception, the blog has blended the work of graduate students, emerging scholars, senior faculty, musicians, artists, and sound professionals. Nine years later, it is now the top publication in the field and is indexed by the MLA Bibliography.

For your final project, you will write one researched, multimedia blog post in the style of *Sounding Out!* on a sound studies topic of interest to you (**approximately 1500 words**). We’ll discuss blogging style, form, and content in class and I will make sure everyone gets signed up to use Wordpress (on a private site that is invite only for our class) and gets a brief tutorial. Full details and rubric to follow, but here are the basics:

- A) involves an issue involving power and social identity.
- B) uses our in-class readings as a springboard and quotes and analyzes at least 2 in the post.
- C) relates our course topic at hand to a contemporary event, conversation, or issue and includes evidence of research of that topic (3-5 quotations/links to credible online sources).
- D) includes audio, visual, and/or audio-visual elements as a key part of your analysis (this can include recordings, still photos, you tube clips, videos, etc.).
- E) you follow *SO!*'s submission guidelines on form, style, tone, and content: (<http://soundstudiesblog.com/to-blog-2/>).

Course Protocols

- **PROFESSOR'S DISPOSITION: #realtalk**
I am mostly chill in class, as I enjoy making my students feel comfortable so that we may have intense and fruitful class discussions. I also smile a lot! But mistake my kindness for weakness at your own peril. Be advised this is a rigorous course and I have high expectations. Also, before class is not a good time to talk with me. I usually have tech set-up and/or my head full of our class topics. I very respectfully ask you to choose another time to chat, or better yet to stop by office hours.
- **PLAGIARISM**
Plagiarism is the submission of any material under your own name that you did not create by yourself. **DON'T DO IT.** Principles of academic integrity include: the concept of respect for the intellectual property of others, the expectation that original, individual work will be submitted, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. This includes failing to cite paraphrases from research and neglecting to quote and cite the use of another's words. Any student who plagiarizes, steals, copies or purchases a paper will not only **fail**, but will also be subject to a review by the university for further reprimands per the [Binghamton University Student Academic Honesty Code](#).
- **ATTENDANCE POLICY**
You are entitled to 3 class absences, no questions asked. **Please do not email me about them.** Starting with your fourth, however, each unexcused absence will lower your participation grade (10%) by one full grade (i.e. 4 absences and your highest participation grade is a "B," 5 absences and your highest participation grade is a "C," etc.). If you are late, it is your responsibility to see me after class or you will be marked absent. More than 3 late arrivals will impact your grade. Any absence for official BU purposes must be arranged with me at least one week prior. You are responsible for any missed lectures and materials, which means contacting another student regarding them. *Reserve all absences for illness or other unpredictable events: transportation problems, unforeseen family obligations, etc. Regardless of when you add, all classes missed after week one count.*
- **LATE WORK AND MAKE UP EXAMS**
All late work will be docked one letter grade for each day it is late. Barring exceptional circumstances, all make-up exams must be *arranged far in advance* and taken before the scheduled exam. Please consider course deadlines when making travel arrangements. If you experience a crisis that prevents you from completing your work, speak to me or ask an appropriate campus official to document your situation. I cannot accept doctors' notes to excuse absences: only an appropriate campus official, such as the Office of the Dean of Students, can document extenuating health circumstances.

- PAPER FORMATTING

All work must be typewritten in a professional, double-spaced, 12-point font with a serif (Times New Roman, Cambria, or a close equivalent, please change from the default Calibri) with no larger/smaller than one-inch margins all the way around the document. Please spend time editing and synthesizing your work, to ensure that your paper is within established page count. If you have a brief amount of overage—*no more* than 200 words—please continue to use regular margins and spacing. ALL formal written assignments must be submitted in hard copy, unless otherwise specified by the professor. **No electronic submissions will be accepted for a grade unless invited by me.**

As this is a “W” course, I expect that you take time and care with your writing. At bare minimum, I want the second draft of your paper—one you have read aloud at least once, one that at least one other classmate or trusted friend has read and commented on, and one that has been *revised*—for both grammar and content—and not merely spellchecked. In short, I can easily recognize intensive critical work attempted the night before a due date by its poor quality. For further assistance in advance of your deadlines, appointments with the campus writing center can be made online at the following address: <http://www2.binghamton.edu/writing/writing-center/index.html>

- ELECTRONIC DEVICES

You may use your tablet, computer, and/or phone during our class time, but of course for note-taking and necessary research tasks in support of our work together. However, on days you do so, **you must sit in one of the front two rows**, and kindly avoid distracting those behind you with shopping, social media, or other ill-timed activities. Also, please use the “do not disturb” or “silence” function before class; however, if you are undergoing an emergency situation and need your ringer on, please alert me before our session begins.

- A NOTE ON EMAIL

I will e-mail you with important information such as due date and/or assignment clarifications; please check your binghamton.edu address regularly. While I am not inaccessible by email, it does not take the place of office hours. I invite you to stop by (or use e-mail to make an appointment) for any course issues, major or minor, or to talk about the material. Personal health, grading, or other such matters should always be discussed in person. Always consult your syllabus first (and thoroughly) if you have questions about assignments, due dates, policies, readings, etc. If you still have questions, contact a classmate or two. Then, if your collective results are inconclusive and your question cannot wait until our next class, *then* email me.

Note: I will generally respond to email within 48 hours, but I do not check my e-mail after 7 p.m or at all on weekends.

READING SCHEDULE

Note: This course is intended to provide an overview of readings influential to critical debates in the interdisciplinary field of sound studies. Time will not permit us to discuss all of the assigned readings in equal depth. Also, the syllabus may be adjusted as the course progresses; I reserve the right to add or otherwise modify assignments throughout the semester. **Course readings should be completed *before the date on which they are assigned.*** Print out any PDFs. Bring hard copies to class with you; it facilitates discussion.

Week One: Syllabus, Introductions, and E-Mail etiquette [ONLINE/ON YOUR OWN]

8/23

Thursday

Online Welcome posted to My Courses; please watch and read the introduction documents carefully under the “syllabus” header on My Courses. I will be in Australia at speaking at and participating in this global sound studies event: [Eavesdropping](#). You may follow my observations on the event via Twitter: <https://twitter.com/soundingoutblog>

- We will have our first in-person class upon my return on September 4th. In advance of that, please record and upload a 1-2 minute video clip introducing yourself to: https://drive.google.com/drive/folders/1EUdHxDp55dQbdonrrvtNMr_k1uEDGDyV?usp=sharing.

Week Two: Who am I? What is Sound Studies? [ONLINE/ON YOUR OWN]

8/28

Tuesday

Read and listen to this material. Be prepared to interview me about it. What questions do you have about my work? method? archive? Career trajectory? Blogging? Bring 3 solid questions with you on Tuesday, 9/4.

- **Read:** Introduction to *The Sonic Color Line*—Jennifer Stoeber (2016) (MC)
- **Listen:** *Phantom Power: Sounds About Sound* Epi. 5: “Ears Racing (Jennifer Stoeber)”
- **Click:** “Sounding Out! Occupies the Internet, or Why I Blog,” *Sounding Out!* 28 November 2011, “Drake vs. the Beatles? Time to retire rap vs. rock cliché,” *CNN Opinion*, 15 July 2018; “The Sonic Color Line, Black Women, and Police Violence,” *Black Perspectives*, 9 July 2018.

8/30

Thursday-- **Email Assignment Due

- Watch the documentary on Scottish percussionist Evelyn Glennie called [Touch the Sound](#), on YouTube. Complete questions on the film after viewing (on My Courses), and bring hard copy of your answers to class on Tuesday 9/4.

Week Three: Big Ears: Listening to Each other [MEET IN PERSON AT SL 302]

9/4

Tuesday: Interview each other; Interview the Professor, Collect Assignments

- **Click:** “The Plasticity of Listening: Deafness and Sound Studies”—S. Ceraso (SO!), “As Loud as I want to Be: Gender, Loudness, and Respectability Politics”—L. Silva (SO!)

9/6

Thursday

- **Read:** “The Mp3 as Cultural Artifact”—Jonathan Sterne (MC)
- **Watch:** “Hearing and Balance”—Crash Course via YouTube

Week Four: Good Vibrations: Listening with the body

9/11 **Tuesday-- No Class—Rosh Hashanah**

9/13 **Thursday**

- **Read:** “Queer Listening to Queer Timbres” by Yvon Bonenfant (MC)
- **Click:** [“Live Through This: Sonic Affect, Queerness, and the Trembling Body”](#)—Airek Beauchamp (SO!), [“Beats, flesh, and grain: sonic tactility and affect in electronic dance music”](#)—Luis Manuel Garcia (*Sound Studies*)

Week Five: Listening as a socio-cultural historical practice: Gender and Sexuality

9/18 **Tuesday**—In Class Film “*Do I Sound Gay?*” (2015)

9/20 **Thursday**

- **Click:** [“Finding My Voice While Listening to John Cage”](#)—Art Blake (SO!)
- **Read/View:** Sarah Hennies, [“Contralto” Preview](#) (Vimeo), [“Film exploring transgender women's voices makes debut in Halifax”](#)—CBC (2018), [“My Voice Got Deeper, Suddenly People Listened”](#)—Thomas Page McBee
- New York Times (2018)
- **Listen:** [“From UpSpeak to Vocal Fry: Are We Policing Young Women’s Voices?”](#)—NPR

Week Six: Listening as a socio-cultural historical practice: Voicing Intersectionality

9/25 **Tuesday**

- **Re-Read:** Introduction to *The Sonic Color Line: Race and the Cultural Politics of Listening*—Jennifer Stoeber (2016) (MC)
- **Click:** [Musical Encounters and Acts of Audiencing: Listening Cultures in the American Antebellum](#)—Daniel Cavicchi (SO!), [“Enacting Queer Listening, or When Anzaldúa Laughs”](#)—Maria Paula Chaves Daza (SO!)

9/27 **Thursday—**

- **Read:** Excerpt from Sarah Ahmed’s *Living a Feminist Life* (MC)
- **Click:** [“Listen to the Sound of My Voice”](#)—Kelly J. Baker (SO!), [“SANDRA BLAND: #SayHerName Loud or Not at All”](#)—Regina Bradley (SO!), [“Don’t Be Self-Conchas”: Listening to Mexican Styled Phonetics in Popular Culture”](#)—Sara Hinojos and Inés Casillas (SO!)
- **View:** [“Talking While Female”](#)—NPR (2014) (Youtube)

Week Seven:

10/2 **Tuesday—Voice Biography Assignment Rough Draft Workshop**

10/4 **Thursday—Midterm Review + What is “Sound Studies”?**

- **Click:** [“Sound”](#)—Josh Kun (2014)
- **Listen:** [““We wanted to tell stories about sound’: Opening Ears Through the “Everything Sounds” Podcast”](#)—Everything Sounds (SO!)

Week Eight:

10/9 **MIDTERM**

10/11 **Thursday: NO CLASS SESSION—FALL BREAK**

Week Nine: Soundwalking through the Soundscape

10/16 **Tuesday**

- **Read:** Introduction and chapter one of *The Soundscape*—R. Murray Schafer (MC)
- **Click:** [“Playing with the Past in the Imagined Middle Ages: Music and Soundscape in Video Game”](#)—James Cook (SO!)
- **Read/Watch/Listen:** [“The voice of the natural world: Bernie Krause at TEDGlobal 2013”](#)

10/18 **Thursday-- Voice Biography + short recording due**

- **Click:** [“Soundwalking”](#)—Hildegard Westerkamp
- **Listen:** [“Soundwalking New Brunswick, NJ and Davis, CA”](#)—Aaron Trammell (SO!), [Yoshiwara Soundwalk: Taking the Underground to the Floating World](#)—Gretchen Jude (SO!)

Week Ten: Listening to Ambient Sound

10/23 **Tuesday**

- **Read:** “Sonic Geographies, Soundwalks, and More-Than-Representational Methods”—Helen Wilson (MC)
- **Click:** [“Listening to Disaster: Our Relationship to Sound in Danger”](#)—M. Colbert (SO!), [“Reflective Sound Gathering via the New England Soundscape Project”](#)—D. Walzer
- **Listen:** [Sounding Out! Podcast #52: Listening to the New England Soundscape Project](#)—Daniel Walzer (SO!)

10/25 **Thursday**

- **Click:** [“Listening \(Loudly\) to Spanish-language Radio”](#)—Dolores Inés Casillas (SO!), [“Fear of a Black \(In The\) Suburb”](#)—Regina Bradley (SO!)
- **Listen:** [“The Sonic Landscapes of Unwelcome: Women of Color, Sonic Harassment, and Public Space”](#)—Locatora Radio (SO!)

Week Eleven: Listening to Music

10/30 **Tuesday-- Sound Walk Assignment #1 Due**

- **Read:** “Introduction,” *Listening in Detail*—Alex Vasquez (MC)
- **Click:** [“Afecto Caribeño / Caribbean Affect in Desi Arnaz’s “Babalú Aye”](#)—r.prado

11/1 **Thursday**

- **Read:** “Crate Digging Begins at Home: Black and Latinx Women Collecting and Selecting Records in the 1960s and ‘70s Bronx”—Jennifer Lynn Stoeber (MC)
- **Watch/Listen:** Youtube Playlists—[Planet Rock Samples](#), [Bam’s Mom’s Records](#)

Week Twelve: Challenging Our Listening: Sound Art

11/6

Tuesday

- **Read:** “‘Please feel free to perform the text’: Making Slavery Work in a ‘Colorblind’ Era”-- Evie Shockley (MC)
- **Watch/Listen:** [“SO! Amplifies: Mendi+Keith Obadike and Sounding Race in America,” “World Listening Day 2015: Mendi + Keith Obadike’s ‘Blues Speaker \[for James Baldwin\]’ \(2015\) #WLD2015, “Compass Song,” “Stereo Helix for Sally Hemings.”](#)

11/8

**Thursday: —No Class Meeting—American Studies Association Conference
(continue work on Sound Walk Assignment #2)**

Week Thirteen: Listening to Silence and Quiet

11/13

Tuesday—Sound Walk Assignment #2 Due

- **Read:** “The Year of Silence”—Kevin Brockmeier (MC), “Silence”—Ana María Ochoa Gaultier (MC)
- **Click:** New York MOMA’s [“Share Your Silence”](#)
- **Listen:** [“The Meaning of Silence”](#)—Marcella Ernest (SO!)

11/15

Thursday

- **Read:** “‘Hear What You Want’: Sonic Politics, Blackness, and Racism-Canceling Headphones”—Alex V. Blue (MC)
- **Click:** [“Unlearning Black Sound in Black Artistry: Examining the Quiet in Solange’s A Seat At the Table”](#)—Kimberly Williams (SO!)
- **Listen:** [A Seat At the Table](#)—Solange

Week Fourteen: Listening to Urban Space and “Noise”: Historical

11/20

Tuesday-- Blog Pitches Due

- **Read:** “Splicing the Sonic Color-Line: Tony Schwartz Remixes Postwar *Nueva York*” and “‘Just Be Quiet Pu-leeze’: New York’s Black Press Fights the Postwar ‘Campaign Against Noise’”—Jennifer Lynn Stoeber (MC)
- **Click:** [“The Roaring Twenties: An Interactive Exploration of the Historical Soundscape of New York City”](#)—Emily Thompson (via the digital journal *Vectors*)
- **Listen:** *Nueva York* (1954)—Tony Schwartz (MC)

11/22

Thursday—No Class Meeting: Thanksgiving Break

Week Fifteen: Listening to Urban Space and Noise: Contemporary

11/27

Tuesday

- **Read:** “Memories of Sound: Socioeconomic, Community, and Cultural Soundscapes of Smithfield, Dublin from the 1950s”—Linda O’Keeffe (MC)
- **Click:** [“\(Sound\)Walking Through Smithfield Square in Dublin”](#)—Linda O’Keeffe (SO!), [“Culture Shock: Why teenagers huddle in city doorways”](#) *Irish Times* (2015)

11/29

Thursday

- **Click:** [“Urban Poverty Has a Sound and It’s LOUD”](#)—Diana Budds (Fast Company), [“The Criminalization of Gentrifying Neighborhoods”](#)—Abdallah Fayyad (*The Atlantic*), [“What gentrification in Oakland, California, sounds like”](#)—Margarita Noriega (*Vox*)
- **Listen:** [“Coffee, Pizza, and Beer”](#)—*There Goes the Neighborhood* (WNYC)

Week Sixteen:

12/4

Tuesday-- Gentrification Case Study and Debate: Marcus Garvey Park

- Read: News Clippings for Marcus Garvey Park Case (2007) (MC)

12/6

Thursday—No Class Meeting: Upload Blog Assignments by 11:59 pm 12/10/2018.