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## **SpokenWeb Literary Listening Practice(s)**

**Organizers:** Jason Camlot (Concordia), Katherine McLeod (Concordia)

This call is designed to create a forum for the exploration, practice, and discussion of listening in different disciplinary and cultural contexts, and especially in the context of literary studies. Working within the “Listening Practice” framework as pursued in a variety of ways over the past several years by members of the SpokenWeb research network, these sessions will encourage in situ listening, reflection, discussion, and collaborative critical definition of ways to describe and define what listening means within the context of “the literary,” and to describe and define our methods of listening.

To this end, we invite proposals for participation as “listening practice guides” within a Literary Listening Practice. Each Literary Listening Practice will engage between three and four listening practice guides, who will be responsible for presenting a selection of 1-2 literary audio clips (from 30 seconds to 5 mins in length) with the goal of using the audio to lead participants in discussion and exploration of aspects of the audio according to a line of thinking, argument, or exegesis-in-progress developed by the guide(s), for a period of approximately 15-20 minutes. These are NOT formal papers to be read. It is an opportunity to share, listen, and discuss literature through audio — as literary audio — and, ideally, your selected audio is one that has caught your attention at some point, whether in the course of your research, or simply in accidental encounter. We hope that the audio you bring forward will generate new research questions for you and for others.

Possible approaches to guiding the listening may include:

1. Situating sound by framing it with context about a) what we’re listening to and/or b) info about the artist, work and/or scene of the audio production and/or c) the archive from which you have selected this audio clip and/or d) the position from which you listen.
2. Conceptualize and articulate some pre-listening questions and possibly suggestions for notation or other activities during the listening (i.e. what techniques of listening we might want to try).
3. Guide our discussion following the collective listening, which may entail responding to questions and comments, foregrounding the methods of listening at work, and bringing to the discussion a critical framework or frameworks for listening, drawing upon critics such as Eidsheim, Furlonge, LaBelle, Sterne, Stoeber, Robinson, etc..

Depending on the number of responses to this call for listening practice guides we propose to offer one to three listening practice sessions during the period of the ACCUTE conference. Each Literary Listening Practice will be introduced and moderated by the organizers.