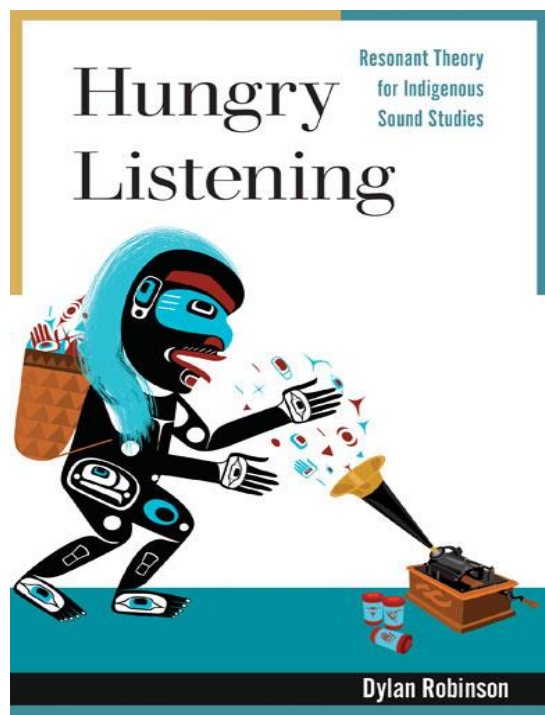


## Vamos a Leer Educator Guide



## Hungry Listening: Resonant Theory for Indigenous Sound Studies

Written by Dylan Robinson  
University of Minnesota Press, 2020  
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### ABOUT THIS GUIDE

This guide was produced in Spring 2022 by Emmy Tither, Jasmine Morse, and Whitney Wagner on behalf of the Latin American and Iberian Institute (LAI) at The University of New Mexico as part of a series on curriculum that addresses Indigenous activism and resilience in the climate justice movement. The purpose of this particular guide is to serve as a foundation for this work and to deepen educators' understanding of sound and sound studies.

The LAI is especially grateful to Dr. Ana Alonso Minutti, who presented a workshop entitled "Living and Learning through Sound: Developing a Sonic Epistemology" as part of a broader workshop entitled "Incorporating Global and Latin American Sounds into the Classroom", during which this book guide was presented and discussed. This workshop took place virtually in February 2022.

### BOOK SUMMARY

*"Hungry Listening is the first book to consider listening from both Indigenous and settler colonial perspectives. A critical response to what has been called the 'whiteness of sound studies,' Dylan Robinson evaluates how decolonial practices of listening emerge from increasing awareness of our listening positionality. This, he argues, involves identifying habits of settler colonial perception and contending with settler colonialism's 'tin ear' that renders silent the epistemic foundations of Indigenous song as history, law, and medicine. With case studies on Indigenous participation in classical music, musicals, and popular music, Hungry Listening examines structures of inclusion that reinforce Western musical values. Alongside this inquiry on the unmarked terms of inclusion in performing arts organizations and compositional practice, Hungry Listening offers examples of 'doing sovereignty' in Indigenous performance art, museum*

	<p><i>exhibition, and gatherings that support an Indigenous listening resurgence.</i></p> <p><i>Throughout the book, Robinson shows how decolonial and resurgent forms of listening might be affirmed by writing otherwise about musical experience. Through event scores, dialogic improvisation, and forms of poetic response and refusal, he demands a reorientation toward the act of reading as a way of listening. Indigenous relationships to the life of song are here sustained in writing that finds resonance in the intersubjective experience between listener, sound, and space.”</i> <a href="#">University of Minnesota Press</a></p>
<b>AWARDS &amp; RECOGNITIONS</b>	<ul style="list-style-type: none"> <li>• BEST FIRST BOOK AWARD FROM THE NATIVE AMERICAN AND INDIGENOUS STUDIES ASSOCIATION</li> <li>• LABRIOLA CENTER AMERICAN INDIAN NATIONAL BOOK AWARD</li> <li>• ANN SADDLEMYER AWARD FROM THE CANADIAN ASSOCIATION FOR THEATRE RESEARCH</li> <li>• ROYAL MUSICAL ASSOCIATION/CAMBRIDGE UNIVERSITY PRESS MONOGRAPH PRIZE</li> </ul>
<b>AUTHOR'S CORNER</b>	<p><i>“Dylan Robinson is a xwélméxw (Stó:lō) writer, Canada Research Chair in Indigenous Arts, and associate professor at Queen’s University in Kingston, Ontario. He is coeditor of Arts of Engagement: Taking Aesthetic Action in and beyond the Truth and Reconciliation Commission of Canada and cocurator of Soundings, an internationally touring exhibition of Indigenous art scores.”</i></p> <ul style="list-style-type: none"> <li>• <a href="#">University of Minnesota Press</a></li> </ul>
<b>USING HUNGRY LISTENING IN THE CLASSROOM</b>	<p>Rather than being a book students read themselves – although excerpts can definitely be incorporated into lesson plans for older students with advanced reading levels - <i>Hungry Listening</i> provides a theoretical grounding to one’s teaching. Additionally, while this book does not focus on Indigenous experience in Latin America, its perspectives are pertinent, and can be incorporated, across age levels and subject areas.</p>

While its focal point on Indigenous sound studies can, at first, seem quite narrowly focused, this book provides decolonial practices that are pertinent to all educators. While not a book “on education” - in the colonial sense of the word - the book is “an education” in anticolonial theory and discourse. As such, it is highly recommended.

With this in mind, we have provided guided reading questions for you to ponder as you read this book, chapter by chapter - to foster deeper inquiry in both yourself and in your students.

If you are looking for a ready-to-implement lesson plan, as well as resources directly meant for the classroom, we suggest the “Incorporating Global and Latin American Sounds into the Classroom” resource guide.

## GUIDED READING QUESTIONS

### **Introduction**

The book opens with a quote from R. Murray Schaefer, one of the most “well-known” scholars of sound studies. What are your thoughts and feelings on reading this quote? How does this quote exemplify racist and colonialist thinking?

Additionally, answer the three questions posed by Robinson in the first paragraph of this section.

How does Robinson define “hungry listening”?

Under the heading “Critical Listening Positionality”, answer the question posed by Stadler - “What does an ever-nearer, ever-louder police siren sound like in an urban neighborhood, depending on the listener’s racial identity?”.

How can the themes covered in this section be incorporated into your classroom?

### **Writing Indigenous Space**

What are the reasons you continued to read?

For what reasons do you continue to read?

### **Hungry Listening**

What is the “tin ear” of settler colonialism? Do you have a tin ear? How do you know? Think of examples and how these examples could have been better addressed.

What cultural and settler colonial dynamics are present in the exchange between Justice McEachern and Mr. Grant?

How can one redress forms of hungry listening? How are these strategies different for both Indigenous and settler listeners?

How can the themes covered in this section be incorporated into your classroom?

### **Event Score for Guest Listening**

What are you trying to hear?

### **Writing about Musical Intersubjectivity**

What is writing aloud? How does it involve the body?

How is place subjective? How does the exhibition mentioned in the section “Spatial Intersubjectivity” challenge “Western ontologies that delimit the subjectivity of place”? How does the exhibition engage with the built environment and the Indigenous territory of the location it is situated in?

How can the themes covered in this section be incorporated into your classroom?

### **xwélalà:m, Raven Chacon’s Report**

“the sounds of the land are not resources” - how can this idea be connected to broader themes of environmental justice?

### **Contemporary Encounters between Indigenous and Early Music**

As posed by Robinson, why do you think there is a “an interest by First Nations, Inuit, and settler composers alike to return to and reconsider the sound worlds of first contact? Is this interest mirrored in other subject areas – such as science, history, language, and art?

What parallels exist between colonial and contemporary encounters? Do these encounters belong in different categories?

How can the themes covered in this section be incorporated into your classroom?

**Event Score for those who hold our songs**

What do you, and us as a society, need to take back, bring back, and carry back?

**Ethnographic Redress: Compositional Responsibility**

What colonial aspects are present in ethnographical methodology? What discrepancies exist between Indigenous and settler understandings of ethnographic collection?

Why were the “apology dice” created? What is their significance? How to they foster dialogue?

How can the themes covered in this section be incorporated into your classroom?

**Event Score for Responsibility: “qimmit katajjaq / sqwélqwel tl’ sqwmá:y”**

How are educational reparations incorporated into the performance of this piece?

**Feeling Reconciliation**

The chapter opens with a quote from Nigel Thrift. What are your thoughts on hearing this quote? Do you agree or disagree? Why?

What is “empathetic unsettlement”? Can this be incorporated into your classroom? Why or why not? And, if yes, how?

**Event Score to Act**

What do you need to give over? What do you need to give up?

**Conclusion**

How does Robinson critique the spaces of reconciliation and multicultural gatherings?

As posed by Robinson, “what might it mean to be *woke* to Indigenous Rights”?

What is the significance of walking?

How can the themes covered in this section be incorporated into your classroom?

## RESOURCES

- [\*Review of Dylan Robinson, Hungry Listening: Resonant Theory for Indigenous Sound Studies \(University of Minnesota Press, 2020\)\*](#), by Robin Attas
- [\*Opera Indigene: Re/presenting First Nations and Indigenous Cultures\*](#), edited by Pamela Karantonis, Dylan Robinson
- [\*Remapping Sound Studies\*](#), edited by Gavin Steingo and Jim Sykes

## VAMOS A LEER

Written by staff at the UNM Latin American & Iberian Institute (LAI), Vamos a Leer Educator's Guides provide an excellent way to teach about Latin America through literacy. Each guide is based upon a book featured in the Vamos a Leer book group. For more on Vamos a Leer, visit our blog at [bit.ly/vamosaleer](http://bit.ly/vamosaleer). For more materials that support teaching about Latin America in the classroom, visit the LAI online at <http://laii.unm.edu/outreach>.