We have again arrived at an educational moment where formal curricula, that which people are intended to learn in schools, is part of a national conversation about knowledges and their production. As each emerging iteration is inclusive of understandings that are both amplified and dampened, it is perhaps unsurprising that this round of curricular attentions appears to echo interactional patterns on social media where speed is understood as strength, emphaticalness becomes veracity, and quantity speaks for the quality of claims. Such tendencies are by no means new in education or academia. However, because critical academic cant has in many ways become the lingua franca of public conversation about injustice, calls for much needed changes towards justice, dignity, and access often appear to echo the same kinds of errors in construction and context. One such product is a specificity of naming that allows an ahistoricity of attention and accompanying claims of novelty only possible because of foundational ocular understandings that allow people and knowledges to be framed. In response, this talk addresses the presence and possibilities for educational sound studies through a performative articulation of sound curriculum, an understanding that insists on filtering rather than framing and begins with the impossibility of being heard.