

Sound Studies and Sonic Arts

Winter Semester 2021/22

Phase Basic

Module Theory

Course Title Thinking with/through/beyond sound | Seminar

Course Times and Location Tuesdays | 16:15 – 17:45 p.m. | LIE 314

Instructor [Jacob Eriksen](#)

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Course Description

What would it mean to think sonically? How can sound art and auditory culture facilitate different kinds of reflection and reasoning? Sound Studies has roots and branches in many disciplines: Musicology, cultural studies, philosophy, art history, science and technology studies. Therefore, sound studies can be regarded a transdisciplinary field of discourse centred around the phenomenon of sound.

In this course, we will get acquainted with both canonical theories on the one hand and critical reactions to these on the other hand. The course will focus on epistemologies, ontologies, and critical thinking in sound studies through readings, discussions, and student presentations.

This course is an introduction to sound studies theory and general methods in the humanities.

Requirements for Attending

It is expected that the students have read the assigned texts thoroughly prior to every class. Each student will give a short presentation of a text on 17 Jan.

Schedule

19.10. Intro

26.10. Past

Sterne, Jonathan. "Hello!" In *The Audible Past: Cultural Origins of Sound Reproduction*, 1–29. Durham: Duke University Press, 2006.

02.11. Soundscape

Schafer, R. Murray. "Introduction." In *The Soundscape: Our Sonic Environment and the Tuning of the World*, 3–12. Rochester, VT: Destiny Books, 1993.

Schafer, R. Murray. "Listening." In *The Soundscape: Our Sonic Environment and the Tuning of the World*, 205–213. Rochester, VT: Destiny Books, 1993.

09.11. Noise

Attali, Jacques. "Chapter One: Listening." In *Noise: The Political Economy of Music*, 3–20. Theory and History of Literature v. 16. Minneapolis: University of Minnesota Press, 1985.

16.11. Ontology

Thompson, Marie. "Whiteness and the Ontological Turn in Sound Studies." *Parallax* 23, no. 3 (July 3, 2017): 266–282.

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23.11. Phonography

James, Robin. "Philosophies or Phonographies? On the Political Stakes of Theorizing About and Through "Music"." *The Journal of Speculative Philosophy* 32, no. 3 (2018): 499–513. JSTOR: 10.5325/jspecphil. 32.3.0499.

30.11. The craft of research I

07.12. Archaeoacoustics

Goh, Annie. "Sounding Situated Knowledges: Echo in Archaeoacoustics." *Parallax* 23, no. 3 (July 3, 2017): 283–304.

14.12. Geopolitics

Kanngieser, Anja. "Geopolitics and the Anthropocene: Five Propositions for Sound." *GeoHumanities* 1, no. 1 (January 2, 2015): 80–85.

Swanson, Heather Anne, Anna Lowenhaupt Tsing, Nils Bubandt, and Elaine Gan. "Introduction: Bodies Tumbled into Bodies." In *Arts of Living on a Damaged Planet*, edited by Anna Lowenhaupt Tsing, Heather Anne Swanson, Elaine Gan, and Nils Bubandt, M1–M12. Minneapolis: University of Minnesota Press, 2017.

11.01. Entanglements

Gaikis, Lona. "Thinking with Susanne Langer: Sonar Entanglements with the Non-Human." *Open Philosophy* 4, no. 1 (September 8, 2021): 149–161.

17.01. Fiction

Oliveira, Pedro. "Design at the Earview: Decolonizing Speculative Design through Sonic Fiction." *Design Issues* 32, no. 2 (April 2016): 43–52.

25.01. Post-Natural

Wright, Mark Peter. "Post-Natural Sound Arts." *Journal of Sonic Studies* 14 (2017). Accessed November 28, 2018. <https://www.researchcatalogue.net/view/292319/292320/0/0>.

01.02. Listening

Oliveros, Pauline. "Quantum Listening: From Practice to Theory to Practice Practice." *MusicWorks*, no. 75 (1999).

08.02. Outro

Discussion of your paper ideas.

Exam

See Exam schedule.

Further Reading

Bull, Michael, and Les Back, eds. *The Auditory Culture Reader*. 2nd ed. London ; New York, NY: Bloomsbury Academic, an imprint of Bloomsbury Publishing, Plc, 2016.

Bianchi, Frederick W., and V. J. Manzo. *Environmental Sound Artists: In Their Own Words*. New York, NY: Oxford University Press, 2016.

Bonnet, François J., and Peter Szendy. *The Order of Sounds: A Sonorous Archipelago*. Translated by Robin Mackay. Mono 2. Falmouth: Urbanomic, 2016.

Carlyle, Angus, ed. *Autumn Leaves: Sound and the Environment in Artistic Practice*. Paris, France: Association Double-Entendre in association with CRISAP, 2007.

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- Chude-Sokei**, Louis Onuorah. *The Sound of Culture: Diaspora and Black Technopoetics*. Middletown, Connecticut, USA: Wesleyan University Press, 2016.
- Eshun**, Kodwo. *More Brilliant than the Sun: Adventures in Sonic Fiction*. Reprinted. London: Quartet Books, 1999.
- Goodman**, Steve. *Sonic Warfare: Sound, Affect, and the Ecology of Fear*. Cambridge and London: MIT Press, 2012.
- Groth**, Sanne Krogh, and Holger Schulze, eds. *The Bloomsbury Handbook of Sound Art*. 1. Bloomsbury Handbooks. New York: Bloomsbury Academic, 2020.
- Kim-Cohen**, Seth. *In the Blink of an Ear: Towards a Non-Cochlear Sonic Art*. New York: Continuum, 2009.
- O'Callaghan**, Casey. *Sounds: A Philosophical Theory*. 1. publ. in paperback. Oxford: Oxford University Press, 2010.
- Pinch**, Trevor, and Karin Bijsterveld, eds. *The Oxford Handbook of Sound Studies*. Oxford Handbooks. New York: Oxford University Press, 2012.
- Schrimshaw**, Will. *Immanence and Immersion: On the Acoustic Condition in Contemporary Art*. Paperback edition. New York London Oxford New Dehli Sydney: Bloomsbury Academic, 2019.
- Schulze**, Holger, ed. *The Bloomsbury Handbook of the Anthropology of Sound*. New York City: Bloomsbury Academic, 2020.
- Sterne**, Jonathan, ed. *The Sound Studies Reader*. New York: Routledge, 2012.
- Voegelin**, Salomé. *Sonic Possible Worlds: Hearing the Continuum of Sound*. New York: Bloomsbury Academic, 2014.

Online Repository

<https://cloud.udk-berlin.de/s/XWRK98sdK3Fn9qk>