

Sound Studies and Sonic Arts

Winter Term 2026/27

Phase Focus

Module Theory

Course Title Publication: Teaching Sound Art | Workshop 1

Course Times and Location Thursday+ Friday: 22/23 Oct, 3 Dec, 28/29 Jan | 10 a.m. – 4 p.m. | LIE 316/17

Instructors [Dr. Julia H. Schröder](#)

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Office Hours and Location Upon request by email or after the lectures

Possible Credit Points Theory 4CP (G), Free Focus 4CP (NG)

Course Description

This seminar will result in a publication based on interviews with professors of sound art. In individual interviews we will ask about their concepts of teaching sound art. You will learn about the different steps in a publication project and publish a text as a result of this seminar.

There will be regular meetings in the preparatory stages. The interviews will be published in an online-journal in April 2027.

Requirements for attending

Max 15 participants.

Schedule

- 1 22 Oct **Who is/was teaching Sound Art?** Researching teachers / university programs. *Bring your laptop.*
+ **Reading up on Sound Art:** Becoming expert interviewers. *Background research.*
- 2 23 Oct **What is their individual concept of Sound Art?** Choose a teaching artist for your interview and research their practice. Present your chosen artist in class.
+ **What to ask in an interview?** Discussing interview techniques. Preparation of individual interviews. Discussing what questions should be asked in all the interviews. Practicing.
- 3 3 Dec **Publication in practice 1:** *Transcriptions, adjustments, spoken versus written language.*
- 4 28 Jan **Publication in practice 2:** Type setting
- 5 29 Jan **Sharing results:** *present your interview, read and comment on the other participants' interviews.*
+ **Sound Art Concepts:** What do we learn from the different teaching concepts of our interviewees? How does teaching and institutionalised art education change the practice?

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Exam / Credit Points

4 Credit Points (graded: Theory; not graded: Free Focus)

- Regular attendance (you can miss one session, online attendance is possible), reading/commenting of other seminar participants' interviews, presenting your idea.
- Interview with a sound artist on their teaching practice, transcription and type setting

**Due dates: 31.01.2027 for MA candidates, who are registering in Feb 2027,
01.03.2027 for everyone else**

Supporting Media

Cobussen, Marcel; Vincent Meelberg; Barry Truax (eds.). *The Routledge Companion to Sounding Art*, 2017.

De la Motte-Haber, Helga (ed.). "Klangkunst: Tönende Objekte Und Klingende Räume." *Handbuch der Musik im 20. Jahrhundert*, Bd. 12. Laaber: Laaber, 1999.

Engström, Andreas; Åsa Stjerna. "Sound Art or Klangkunst? A reading of the German and English literature on sound art", in: *Organised Sound* 14/1 (2009), pp. 11–18.

Kiefer, Peter (ed.). *Klangräume der Kunst*, Heidelberg: Kehrer, 2010.

Licht, Alan. *Sound Art: Beyond Music, between Categories*. New York, N.Y: Rizzoli International Publications, 2007.

Groth, Sanne Krogh; Holger Schulze (eds.). *The Bloomsbury Handbook of Sound Art*. 1. Bloomsbury Handbooks, New York: Bloomsbury Academic, 2020.

Weibel, Peter (ed.). *Sound Art: Sound as a Medium of Art*. London: MIT Press, 2019.