

** Please check this space again in January 2022 when more elaborated information and syllabi will be provided. The launch date of the education program will be announced by March/April and start June 2022 at the earliest.*

Course Modules

Module 2: Sound Studies

Sound studies is sometimes described as the anthropology of sound. Sound studies considers the significance of sound in history, film, music, media, science and technology, cultural studies, psychology, politics, disability studies, gender studies, etc; at the same time it seeks to trace those field's impact on human hearing and listening. It has gradually become practically intrinsic to the field of ethnomusicology, as in media and communication studies. Sound studies uses the sense of hearing as a vehicle to move across boundaries of discipline; further, to produce work with interdisciplinary concepts such as embodied knowledge, bio-politics, affect theory, object-oriented ontology, among others, by way of the sense of hearing (and deafness). Applied recording and listening not only experimentally but in the context of musical subculture practices.

Objectives:

To gain an awareness of the critical and intellectual precursors of the discipline of Sound Studies.

To engage students with current debates and approaches to sound studies.

To help students identify specific topics within sound studies relevant to their own primary area of focus.

To integrate knowledge of sound studies into their own research and artistic work.

Outcomes:

Skills to apply the critical perspectives gained from the course to students' own areas of specialisation.

A critical framework that enables students to synthesize concepts from a diverse array of subject areas related to Sound Studies.

Theoretical background to undertake specialised cross-disciplinary research in the field of Sound Studies.

Ability to be conversant in current debates and critical issues in the field of Sound Studies.

CLASSES and WORKSHOP TOPICS in MODULE 2

Week 1: Audio culture, cultural sound analysis and histories of listening

Week 2: Acoustemology, soundscape and the aural environment

Week 3: Critical theory: sound phenomenology, space, place and the senses

Week 4: Philosophies of voice, phonemes, theories of voice and voicing

Week 5: Decolonising sound; racism, indentity and sound and "the sonic color-line"

Week 6: Gender and sound; sound ethnography and urban geography

Week 7: Sound perception and cognition, embodied listening

Week 8: Media theory and film sound

Week 9: Signals transmissions and sonification

Week 10: Radio, radio art and sound on the internet

Week 11: Materiality of sound, acoustic ecologies, the non-human and unsound

Week 12: Noise, interference and further ontologies of listening

Week 13: Sound and war, sound and protest, sound and trauma

Week 14: Sound and consciousness, sound and theology

ONGOING TRAINING:

Ear-training, listening exercises, field recording.

Assignments for analysis and experimentation with sound studies concepts, integration and implementation in written and artistic work.