

Sound Studies and Sonic Arts

Summer Term 2025

Phase Focus

Module Theory, Practice, Listening

Course Title **Listening at the End of (this) World** | Seminar

Course Times and Location Wednesdays | 15:00 pm - 19:00 pm | LIE 316

Instructors [Dr. Pedro Oliveira](#)

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Office Hours and Location upon request, LIE 312

Possible Credit Points Theory 2CP (NG), Theory 4CP (G), Listening 2CP (NG), Listening 4CP (G), Practice 2CP (NG), Practice 4CP (G), Free Focus 2CP/4CP (NG)

Course

*"Woman at the End of the World, I am
I go on, singing till the end"*
– Elza Soares, "A Mulher do Fim do Mundo"

This is a Seminar aimed at exploring a collective and speculative thinking with, against, and beyond the end of the world as we know it. We will dive into the many possible meanings of "the end of (this) world," as well as discuss the role and agency of poetic and artistic practices (including the aural and the sonic) for enabling new worlds and new forms of sense-making. To find out possible points of entry into this, we will read and discuss theories and practices coming from those for whom the world has already ended, many times – i.e. queer, black, and indigenous thinkers, in particular (but not exclusively) from Latin America. What can we learn from, engage with and further exercise from other ways of listening and thinking the world together while coping with the multiplicity of differences that such a project entails? In engaging with radical propositions that understand the artistic and the poetic not only as aesthetic gestures but as deeper modes of being and creating worlds, this Seminar proposes "listening" as something generative, a practice for and with all forms of life, not concerned with "making things known," while also moving beyond re-centering the "human" as a figure of thinking and knowing.

This is a Seminar largely based on active discussion of the texts. For every meeting one (or more) students will be asked to introduce the readings to the class. This is NOT meant to be a presentation, but instead a brief contextualization from our own, situated understanding of the texts, their gaps, questions, and propositions. The aim is not to test what we "get" from a text but to ignite a productive, open-ended discussion that builds together. Our intention is to create a space for a "productive unknowing," where the limits what we know and what we may not know are constantly re-negotiated, always collectively.

Anyone interested in anti-colonial, queer, black, and indigenous thinking beyond the "canon" of Sound Studies, as well as students interested in working and experimenting with the limits of theory and its intersections (and conflicts) with artistic practice are welcome to join. By the end of the seminar you should be (a) familiar with contemporary theories and methodologies dealing with pressing questions from an anti- and counter-colonial perspective; (b) acquire and develop a critical engagement with these theories and methodologies within and beyond sound studies and sound art, while (c) being able to reflect and build upon the ideas and concepts we will explore in class and apply them to your own artistic research and practice.

Requirements for Attending

This Seminar is limited to a maximum of 15 Students and up to 3 extra guest listeners possible.

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Schedule

Attendance, preparation and meaningful engagement in in-class discussion;
Introducing at least one of the readings and/or curating one of the listening/watching discussions in sessions 4 to 7;

If you do not do the 4CP but need a graded 2CP: all of the above + short methodological statement (poetic-theoretical or theory-based – details TBD individually).

1) the world as we know it (16.4)

Ailton **Krenak** and Maurício **Meirelles**, Our Worlds Are at War (2020).

Jota **Mombaça**, For an Ontological Strike (2018).

2) at the edge of the anthropocene (30.4)

Kathrin **Yusoff**, Insurgent Geology: A Billion Black Anthropocenes Now (2018).

Nastassja **Martin** and Ailton **Krenak**, The Elements are Speaking (2023).

3) the end of this world I (7.5) 21.5

Arjuna **Neuman** and Denise **Ferreira da Silva**, ~~Four Waters/Deep Implicancy~~ (2019).

Adania **Shibli**, This Sea is Mohammad Al-Khatib's (2021).

Haytham **El-Wardany**, The Labour of Listening (2024).

these readings are for meeting 4 on 28.5

4) the end of this world II (21.5) 28.5

Fred **Moten** and Stefano **Harney**, Base Faith (2021).

Denise **Ferreira da Silva**, An End to "this" World? (interview) (2019).

these readings are for meeting 3 on 21.5

5) listening to other worlds... (28.5) 4.6

Gloria **Anzaldúa**, ~~La Conciencia de La Mestiza / Towards a New Consciousness~~ (1987).

Antônio **Bispo dos Santos**, We Belong to the Land (2023).

Let Us Be The Healing of the Wound (2014)

6) ...where many worlds fit (11.6)

Davi **Kopenawa** and Bruce **Albert**, The Falling Sky: Words of a Yanomami Shaman (Chapter TBD) (2013).

Édouard **Glissant**, The Black Beach (1997).

„Flowers of Dream“

7) poetics for after the end (25.6)

Gloria **Anzaldúa**, ~~Flights of the Imagination~~ (2015).

Denise **Ferreira da Silva**, In the Raw (2018).

The Path of Red and Black Ink (1987)

Exam / Credit Points

2CP (not graded: Theory, Practice, Listening, Free Focus):

- A. Attendance, preparation and meaningful engagement in in-class discussion;
- B. Introducing at least one of the readings and/or curating a listening/watching session and discussion.

2CP (graded: Theory, Practice, Listening):

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- A. Attendance, preparation and meaningful engagement in in-class discussion;
- B. Introducing at least one of the readings and/or curating a listening/watching session and discussion.
- C. a short statement (800 to 1000 words) of your learning through the Seminar. This is not meant to be a review or a literature summary but rather a personal, situated reflection on where you started and where you ended

A 4CP is only possible if the requirements (a) and (b) are fulfilled.

Consecutive assignment leading to a total of 4CP for the course (optional, graded; grading: mean of both grades; not graded: Free Focus):

Theory:

Term paper (ca. 5000-8000 words) or Audio Paper (ca. 20 minutes) + 2000 words "extended abstract", both **due 1 Nov 2025**.

OR

Practice:

Performance or Lecture-Performance + documentation (incl. development, statement / reflection, ca. 2000 words), both **due 1 Oct 2025**.

OR

Listening:

Fixed media work (ca. 10 minutes) or similar + documentation and elaborated reflection (3000 words), both **due 1 Oct 2025**.

Other arrangements are possible, to be discussed case by case.

Supporting Media

Anzaldúa, G. *Light in the Dark/Luz En Lo Oscuro: Rewriting Identity, Spirituality, Reality*. North Carolina: Duke University Press, 2015

Anzaldúa, Gloria. *Borderlands: La Frontera - the New Mestiza*. 4th ed. San Francisco: Spinsters/Aunt Lute, 2012.

Ferreira da Silva, D. *Unpayable debt, On the antipolitical*. London: Sternberg Press, 2022.

Glissant, E. *Poetics of Relation*. Ann Arbor: University of Michigan Press, 1997.

Khosravi, S. (Ed.). "Waiting - a project in conversation". *Edition Kulturwissenschaft*. Bielefeld: Transcript, 2021.

Kopenawa, D., Albert, B. *The falling sky: words of a Yanomami shaman*. Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 2013.

Krenak, A. *Ideas to postpone the end of the world*. Toronto: Anansi International, 2020.

Martin, N. *In the Eye of the Wild*. New York: New York Review Books, 2021.

Mombaça, J. *Não vão nos matar agora, Encruzilhada*. Rio de Janeiro, RJ, Brazil: Cobogó, 2021.

Moten, F., Harney, S. *All Incomplete*. Colchester New York, Port Watson: Autonomedia, 2021.

Santos, A.B. dos, Pereira, S. *A terra dá, a terra quer*. 1st ed. Ubu Editora, 2023.

Soares, E. A. *Mulher do Fim do Mundo*. Mais um Discos, 2016.

Wardany, H. el-. *How to disappear, Kayfa ta*. Berlin: Sternberg Press Caroline Schneider, 2018.

Yusoff, K. *A billion black Anthropocenes or none, Forerunners: ideas first*. Minneapolis: University of Minnesota Press, 2018.

Online Repository

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