

a symposium on SOUNDING PEDAGOGY

PODCASTING PEDAGOGY

presented by Ada Jaarsma

ABSTRACT

This interactive session explores the interplay between spaces, design, sound and pedagogy. Design is an actor in scenarios in which, as Sara Ahmed writes, some bodies feel in place, or at home, and others not. Classrooms are soundscapes, filled with signals, marks and other design-elements that exclude and connect us with varying degrees of recognisability. We enact such design-elements ourselves by reinforcing or resisting acoustic phenomena like gendered scripts and the sonic colour line. In this session, we'll explore how sound might be a feminist resource for drawing out the resonance and dissonance, harmony and echoes at play within classroom-spaces. We'll partake in a participatory search for ways to amplify and, in turn, elicit new sonic feedback loops in the classroom. Looking to DIY-audio as a means for advancing such a search, we'll consider the feminist significance of "sound" for how we attend to habits, rituals and other routine embodied practices in teaching and learning. We'll think in particular about the friction between the singularity of sound (especially in terms of non-cochlear listening) and the shared social patterns that make up the soundscapes of our classrooms. Ada will share emerging insights (and obstacles) from her podcasting project, *The Learning Gene*, in ways that open up the intersections of feminist theory, feminist science studies, crip theory and sound studies.

BIOGRAPHY

Ada Jaarsma is Associate Professor of Philosophy in the Department of Humanities at Mount Royal University in Calgary, where she teaches feminist philosophy, existentialism, philosophy of science and continental philosophy. Her book, *Kierkegaard after the Genome: Science, Existence & Belief in This World* (Palgrave Macmillan 2017), brings existentialism together with science studies in order to explore phenomena like epigenetics, placebos, pedagogical practices and scientific inquiry itself. She is developing a podcast and audio project, titled *The Learning Gene*, that invites listeners, students and academics to participate in "listening for things we don't know how to listen for."

SOUND DOESN'T CARE WHAT YOU THINK: Cosmic Sonority & Pedagogical Resonance

presented by Jessie Beier

ABSTRACT

A day before the scheduled landing of its probe on the surface of Comet 67P/Churyumov-Gerasimenko, the European Space Agency's Rosetta recorded a mysterious signal emanating from the extraterrestrial object. Registering a low frequency oscillating signal in the 40-50 millihertz range, mission scientists concluded that Comet 67P was "singing." Accelerated 10,000 times for human audibility, this "song" has been likened to the ambient works of Sigur Rós, the absurdist pop of Bjork, or the trilling of Hollywood's hunter-alien Predators. Correlates aside, the "singing" of Comet 67P not only suggests a "sonority" beyond the geospatial and temporal territories of "Man," but of an inhuman improvisation of dust, ice, and planetary bodies antithetical to the philosophical conceit that reality exists as it does for a human subject. Transposed to the site of pedagogy, and by extension the decidedly optimistic and anthropocentric field of education, the "song" of celestial bodies such as Comet 67P has much to teach us. Taking seriously the notion that "sound doesn't care what you think," this presentation asks how pedagogical thought might be relaunched along such strange non-philosophical vectors in support of both new problems and horizons for pedagogical thought.

BIOGRAPHY

Jessie Beier is an Edmonton-based teacher, artist, writer and conjurer of strange pedagogies for dark times. Working at the intersection between philosophy, artistic production, and radical pedagogy, Beier's research-creation practice explores the potential for visual and sonic ecologies to mobilize a break from orthodox referents and habits of repetition, towards more eco-logical modes of thought. Beier is a SSHRC Doctoral Fellow currently completing her PhD at the University of Alberta, where she also teaches as an undergraduate instructor in the Department of Secondary Education, and is a contributor to the Research-Creation and Social Justice CoLABoratory (University of Alberta) and the Feminist Energy Futures Project (University of Alberta).

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