

<p>1. Unidade curricular/Curricular Unit:</p> <p>a) Designação: Seminário de investigação em Geografias da Música e da Arte Sonora. Name: Geographies of Music and Sound Art</p> <p>b) Número de vagas/Vacancies: 20</p>
<p>2. Pequeno texto introdutório que deve refletir, o enquadramento da UC proposta na oferta curricular da NOVA FCSH, bem como, o carácter inovador ou a complementaridade com outras UC's existentes.</p> <p>The seminar provides an in-depth introduction to the geographies of music and sound art, drawing upon the burgeoning body of works on the relations between music, sound art, space and place, produced by geographers and other human and social scientists under the framework of the 'spatial turn'. The interdisciplinary nature of the seminar will provide fundamental threshold concepts and methods that will expand the training of postgraduate students in the fields of Musical Sciences, Artistic Studies, Geography, Anthropology and Sociology. The seminar offers a novel bridge between music, artistic studies and geography, and significantly expands the pedagogical offer on sound art.</p> <p>The seminar will follow a problem-based learning methodology in which students will take an active role in theoretical and practical sessions. In addition to this, the seminar will establish a close connection with the FCT project "Sounding Out the Touristic City: Sound, Tourism and the Sustainability of Urban Ambiances in the Post-industrial City" (PTDC/ART-PER/32417/2017).</p>
<p>3. Código da unidade curricular/Curricular unit code: [Não Preencher]</p>
<p>4. Faculdade/Faculty: Faculdade de Ciências Sociais e Humanas</p>
<p>5. Unidade de Investigação/Research Unit: Instituto de Etnomusicologia - Centro de Estudos em Música e Dança (INET-md) URL: http://www.inetmd.pt</p>
<p>6. Curso/Course: Opção livre aberta a todos os cursos de Doutoramento</p>
<p>7. Nível do curso/Course Level: Doutoramento/PhD</p>
<p>8. Carácter da unidade curricular: Opcional/Optional</p>
<p>9. Tipo da unidade curricular/Type of curricular unit: Seminário de Investigação/Research Seminar</p>
<p>10. Percentagem de aulas práticas/Percentage of practical classes: Não aplicável/Not applicable</p>
<p>11. Ano do plano de estudos/Syllabus year: 1.º ano/1st year</p>
<p>12. Semestre/Semester: 2.º semestre/2nd semester</p>
<p>13. Número de créditos/Number of credits(1 ECTS =28 horas): 10 ECTS</p>

<p>14. Docente ou Investigador responsável/Teacher or principal researcher: Daniel Paiva</p>
<p>15. Número de horas por sessão/Number of hours per session: 2 hrs</p> <p>b) Número de sessões por semestre/Number of hours per semester: 14</p> <p>c) Periodicidade/periodicity: Semanal</p> <p>d) Período de funcionamento/Class period: 10/02/2020 - 29-05-2020</p>
<p>16. Objetivos da unidade curricular/Learning objectives (máx. 200 palavras; expostos em termos do que se espera que o aluno adquira):</p> <p>The seminar will provide the following learning opportunities to students.</p> <ol style="list-style-type: none"> 1. To acquire knowledge on the geographic nuances of practices of music and sound art, namely their processes of diffusion, their relation to place identity, place attachment, landscape and the environment, and the emergence of spaces of creation, reproduction, and performance. 2. To engage in inter-disciplinary dialogues on music and sound art in order to explore threshold concepts. 3. To acquire knowledge on the potential applications of geographic information tools in research on music and sound art. 4. To develop research and team work skills by participating in a problem-based learning process. 5. To gain or expand their research experience by working with researchers and participating in activities of the research project ‘Sounding Out the Touristic City’.
<p>17. Competências gerais do grau/General skills of the degree: a); b); c); d) ;e); f)</p>
<p>18. Competências específicas do curso/Specific Course skills: Não aplicável./Not applicable</p>
<p>19. Requisitos de frequência/Attendance requirements: The students should have a working knowledge of the English language. As an inter-disciplinary initiative, the seminar is open to all candidates with a background in the human or social sciences. Candidates interested in engaging in debates and fieldwork are especially welcomed.</p>
<p>20. Conteúdo da unidade curricular/Syllabus (máx. 200 palavras): Since Nash's (1968) seminal study of regional music, music geographies have shown that music is a social, economic, and cultural phenomenon that echoes national, regional, and local identities but also contributes toward change in the social and spatial patterns of places (Bell & Johansson, 2009; Krims, 2007; Whiteley, Bennett, & Hawkins, 2004). Recently, the focus has shifted toward the experience of music in everyday life and its relation to environmental sounds, especially in the case of the relation between personal</p>

stereos and the many sonic environments within cities (Bull, 2007; Watson & Drakeford-Allen, 2017) and the case of performative spaces (Doughty & Lagerqvist, 2016; Simpson, 2017).

Sound art has also provoked interest among spatial thinkers. Cameron and Rogalsky (2006) argued that sound art installations are inherently spatial because they create an encompassing environment for the visitor. Butler (2006), on the other hand, highlighted artistic soundwalks in outdoor spaces as a medium to generate multisensory and embodied environmental awareness which could be used by cultural geographers for research and communication. An emerging topic has been the relation that sound art installations establish with landscape. In general, these have sought to approach landscape experience as a more-than-visual one and also the experience of sound as corporeal and spatially embedded. But more importantly, these studies have dealt with possibilities for representing landscape beyond visual media (Revill, 2014; Meyer, 2016; Rich, 2017).

This line of works unveils the profound embeddedness of music and sound art in the fabric of space, place, and landscape. Lisbon has recently become a vibrant touristic destination, and this had a serious impact on its soundscape. For this reason, Lisbon is an exciting laboratory to think about the geographies of music and sound art, and to understand the impact of place in music and sound art, and vice-versa. This seminar will take Lisbon as a case study to discuss the geographies of music and sound art in three urban scenarios.

21. Bibliografia recomendada/Recommended reading: (máx. 5 títulos. Por ordem decrescente de data de edição.)

1. Belgiojoso, R. (2014), Constructing urban space with sounds and music. London: Ashgate.
2. Gandy, M. & Nielsen, B. (2014), The Acoustic City. Berlin: Jovis.
3. Wissmann, T. (2014). Geographies of urban sound. London: Ashgate.
4. Rich, J. (2017). Sounding out the pastoral landscape in Chris Watson's Inside the Circle of Fire: A Sheffield Sound Map. *Cultural Geographies*, 24(3), 403–419.
5. Doughty, K., Harada, T., Duffy, M. (2019). *Sounding Places: More-Than-Representational Geographies of Sound and Music*. London: Edward Elgar.

22. Métodos de ensino/Teaching Methods: The seminar will follow a problem-based learning (PBL) pedagogy. Students will work in groups with the support of the teacher. Students will be presented with three real life scenarios that they will have to solve, using the Maastricht 7 jump process. This learning process will encompass collective brainstorming and independent study. Each scenario will

comprise four sessions, with at least one of them devoted to fieldwork, which will be conducted in the framework of the research project 'Sounding Out the Touristic City'. The students will produce a short report after the end of each scenario. The final session will be dedicated to short individual presentations.

23. Métodos de avaliação/*Assessment methods*: The students' performance in this seminar will be assessed through their participation in the PBL sessions (50%), the scenario reports (30% [10% each]), and the final presentation (20%). The evaluation will focus on the quality of the academic work and the commitment to team work in the PBL sessions.

24. Língua de ensino/*Teaching language*: Inglês/English