

COURSE DESCRIPTION (Group C)

Course code	Course group	Volume in ECTS credits	Course valid from	Course valid to	Reg. No.
MUP1001	c	8			

Course type	Compulsory
Course level	I study cycle
Semester the course is delivered	I semester
Study form	Face-to-face

Course title in Lithuanian

Audiovizualinis tyrimas

Course title in English

Audio Visual Investigation

Short course annotation in Lithuanian

Dalykas supažindina studentus su saugiu garso ir vaizdo aparatūros naudojimu. Studentams bus suteiktos pamatinės žinios apie eksperimentinį garso ir vaizdo panaudojimą. Jie nagrinės kūrybinius garso valdymo technikos panaudojimo būdus. Kurso metu studentai plės savo supratimą apie vaizdo produkcijos procesus. Dalykas padės nustatyti ryšius tarp teorijos ir praktikos audiovizualinės medijos sferoje ir pagilinti efektyvaus komandinio darbo principų supratimą.

Short course annotation in English

The course introduces the student to the safe use of audio and video equipment. The student will be provided fundamental knowledge within experimental video and sonic practice. They will explore the creative uses of sound manipulation techniques. During the course students will develop an understanding of the process of video production. The module will help to identify the links between theory and practice within audio visual media and to raise awareness of the strategies needed for successful collaborative work.

Prerequisites for entering the course

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Course aim

To provide knowledge and skills in creative video and sonic practice

Links between study programme outcomes, course outcomes and criteria of learning achievement evaluation

Study programme outcomes	Course outcomes	Study methods	Methods of learning achievement assessment
1. Create audio visual installation environments with reference to theory and practice in this area	Identify and apply foundation knowledge within experimental audio and video practice Understand the processes and technology involved within the creation of original audio and video production Demonstrate an understanding of the links between theory and practice	Lectures: presentation of audiovisual material on historical and contemporary developments, Individual work: studio/soft ware skills development, library work and research, directed reading.	Listening to presentations, reviewing the works, reading documentation.
2. Compose musical material using music technology software, hardware and the recording studio as			

creative tools			
3. Appraise and utilise the technologies employed within various media workflows	Apply safe operational procedures in the use of audio visual equipment	Seminars: software and hardware training, peer group review; tutorials on recording techniques across a range of audio visual production;	Case discussions in groups.
4. Apply the principles of effective teamwork within a disciplined and professional environment	Recognise necessary team building attributes	Seminars: software and hardware training, peer group review; tutorials on recording techniques across a range of audio visual production;	Case discussions in groups.
5. Administrate the processes within project development and its implementation			
6. Evaluate and contextualise their creative output and working processes			
7. Demonstrate the use of critical and contextual language and evaluation in relation to music production, performance, cultural events and products.			

Study (teaching and learning) methods

Lectures: presentation of audiovisual material on historical and contemporary developments,
Seminars: software and hardware training, peer group review; tutorials on recording techniques across a range of audio visual production;
Individual work: studio/soft ware skills development, library work and research, directed reading.

Methods of learning achievement assessment

Listening to presentations, reviewing the works, reading documentation, case discussions in groups.

Distribution of workload for students (contact and independent work hours)

Face-to-face work:60h
Individual work:140h.

Structure of cumulative score and value of its constituent parts

Found sound production work– 40 %
Found sound documentation– 10 %
Single screen video – 40 %
Singles creen video documentation – 10 %

Recommended reference materials

Bartlett, J. & Bartlett, B. (1999) On Location Recording Techniques. Focal Press

Basilico, S. (2004) Cut: film as found object in contemporary video. Milwaukee Art Museum

Comer, S (2009) Film and Video Art. Tate Publishing

Curtis, D (2006) A History of Artists' Film and Video in Britain, 1897-2004. BFI Publishing

Dancyger, K. (2002) Technique of Film and Video Editing. Focal Press

Ferguson, R. (ed) (2001) Douglas Gordon. MIT Press

Kim-Cohen, S (2009) In the Blink of an Ear: Toward a Non-cochlear Sonic Art. Continuum

Levine, S. & Johnson, L. (2002) Science Experiments with Sound and Music. Sterling Books

Lyver & Swainson. (2001) Basics of Video Production. Focal Press

Macba. (2002) Sonic Process. Musee d'Art Contemporani de Barcelona

Manning, P (2004) Electronic and Computer Music. Oxford University Press

Meredieu, F (2005) Digital and Video Art. Chambers

Nyman, M. (1999) Experimental Music: Cage and Beyond. Cambridge University Press

Ross, Hall, Fifer (ed) (2004) Illuminating Video – An Essential Guide to Video Art. Aperture

Rumsey & McCormick. (2009) Sound and Recording. Focal Press

Rush, M. (2007) Video Art. Thames & Hudson

Toop, D. (1995) Ocean of Sound. Serpent's Tail

Toop, D. (2004) Haunted Weather. Serpent's Tail

Toop, D. (2010) Sinister Resonance, The Mediumship of the Listener. Serpent's Tail

Course programme designed by

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