



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
Art of Sound	

Academic staff	Core academic unit(s)
Coordinating: Simona Žalytė-Linkuvienė	Vilnius University Šiauliai Academy Institute of Education
Other:	

Study cycle	Type of the course unit
First	General University Studies

Mode of delivery	Semester or period when it is delivered	Language of instruction
Hybrid	Fall/Spring semester	Lithuanian, English

Requisites	
Prerequisites:	Co-requisites (if relevant): basic computer literacy

Number of ECTS credits allocated	Student's workload (total)	Contact hours	Individual work
5	130	48	82

Purpose of the course unit		
To provide students with a critical and practical understanding of sound as an independent artistic medium and its interdisciplinary connections with visual arts, space, technology, and performance. The course aims to develop the ability to analyse, evaluate, and create sound-based artworks by applying historical and theoretical knowledge. Cumulative assessment is applied.		
Learning outcomes of the course unit	Teaching and learning methods	Assessment methods
Knowledge and understanding: - To be knowledgeable of the main historical stages and movements of sound art (e.g., Futurism, musique concrète, Fluxus) and its most important artists. - To define and explain the essential concepts of sound art (e.g., acousmatics, soundscape, sound installation, sound collage, sound sculpture, sound haiku). - To understand the interrelationship of sound, space, time, and technology and its importance in creating an artistic experience.	Lecture, discussion, video and audio materials, case study, information search. Independent work with required literature. Viewing and reflection of documentary films and artworks	Assignment presentation. Assignments and materials on the MOODLE and TEAMS platforms.
Abilities to analyse and evaluate: - To apply critical listening practices when analysing sound artworks.	Lectures, seminars, moderated discussions.	Case study, participation in discussions. Assignments and materials on the MOODLE and TEAMS platforms.

- To verbalize auditory experiences, using appropriate terminology to describe the properties of sound. - To analyse sound artworks by identifying their concept, technical and aesthetic solutions. - To critically evaluate artworks in a broader artistic and cultural context, recognizing their connections to other art forms.		
Practical and creative skills: - To experiment with basic sound recording, generation, and manipulation techniques. - To create short sound artworks, applying acquired theoretical knowledge and technical skills. - To creatively integrate sound elements into interdisciplinary projects, seeking meaningful connections with image, space, movement, or text.	Creative workshops, application of specialized software packages, project creation, practical sessions allowing students to experiment with specific techniques, ideas, software, and hardware manipulation programs.	Development and defense of an individual creative project. Assignments and materials on the MOODLE and TEAMS platforms.
General competencies: - To develop sensory sensitivity and attentiveness to the sonic environment. - To formulate and present one's ideas and creative solutions orally and in writing, providing reasoned arguments for one's position. - To develop creative problem-solving skills, seeking original means of artistic expression.	Presentation and defense of creative work, developing public speaking, idea formulation, and argumentation skills. Reflection on the creative process. Individual or group consultations.	Presentation of individual creative works to an audience, analysis and evaluation of peer works (Peer review). Assignments and materials on the MOODLE and TEAMS platforms.

Content	Contact hours							Individual work: time and assignments	
	Lectures	Tutorials	Seminars	Workshops	Laboratory work	Internship	Contact hours, total	Individual work	Tasks for individual work
1. The Harmony of Sound, Colour, and Space in the Arts	3		2				5	12	Reading of academic literature, internet information search, search for a "sounding" painting.
2. FLUXUS, Dada, and the Art of Noise	3		2				5	10	Reading of academic literature, internet information search.
3. Sound Recording Technology and Experimental Music	4		2				6	12	Reading of academic literature, internet information search, creation of experimental sound art project.
4. Forms of Expression in Sound Art	6		6	6			18	28	Academic literature search, sound sculpture creation,

									implementation, presentation.
5. Algorithmic Art and Graphic Music	4		2	2			8	12	Academic literature search, creation of a graphic music drawing.
6. Sound Art in Lithuania	4		2				6	8	Reading of academic literature, internet information search.
Total	24		16	8			48	82	

Assessment strategy	Weight %	Deadline	Assessment criteria
In-class and remote work	20 %	Throughout the semester	20%: actively participates in discussions, answers questions, formulates problems and questions, provides critical feedback; 10% grade: participates in discussions, answers assigned questions; 0% grade: hardly participates in discussions or has missed more than 1/3 of the seminars.
Project of a chosen form of sound art expression	50 %	Middle of the semester	50%: The space and means chosen for the form of sound art expression are well-argued and appropriate; the form possesses all the required characteristics of the genre; the author is able to explain which artist's work they were inspired by when creating their artistic project; a high-quality audio and video recording was made; the work was submitted on time. 30% grade: The form of sound art expression has the main required characteristics of the genre; an audio and video recording was made; the work was submitted on time. 10%: The form of sound art expression partially meets the required characteristics of the genre; an audio and video recording was made; the work was submitted late. Non-submission of the assignment – 0%.
Drawing of a graphic music piece	30 %	End of the semester	30%: The content of the graphic drawing corresponds with the content of the music piece; the drawing accurately reflects the dynamics and tempo changes of the music piece; the author, when presenting the work, is able to logically explain every detail of the drawing and which artists' works they were inspired by when creating their project; the work was submitted on time. 15%: The content of the graphic drawing partially corresponds with the content of the music piece; the drawing reflects the dynamics and tempo changes of the music piece; the work was submitted on time. Non-submission of the assignment – 0%.

Author (-s)	Publishing year	Title	Issue of a periodical or volume of a publication	Publishing house or web link
Required reading				
Groth S. K., Schulze H.	2020	The Bloomsbury Handbook of Sound Art.		Bloomsbury Handbooks
Gurd S.A.	2021	The Origins of Music Theory in the Age of Plato		Bloomsbury Publishing
Van Eck, Cathy	2017	Between Air and Electricity. Microphones		Bloomsbury Academic

		and Loudspeakers as Musical Instruments		https://library.oapen.org/handle/20.500.12657/48517
Voegelin S.	2010	Listening to Noise and Silence. Towards a Philosophy of Sound Art.		New York, London: Continuum. https://virtualbiblioteka.vu.lt/view/action/uresolver.do?operation=resolveService&package_service_id=4680371400008452&institutionId=8452&customerId=8450&VE=true
Recommended reading				
Katz, Mark	2005	Capturing Sound. How technology has changed music.		University of California Press https://ia600409.us.archive.org/29/items/mat-bib_201710/Capturing-sound-how-technology-has-changed-music.pdf