

## Module Template for New and Revised Modules<sup>1</sup>

<b>Module Code</b>	EEMT14
<b>Module Name</b>	VISUAL MUSIC 2
<b>ECTS Weighting<sup>2</sup></b>	5 ECTS
<b>Semester taught</b>	Semester 2
<b>Module Coordinator/s</b>	DR MAURA MCDONNELL
<b><u>Module Learning Outcomes</u> with reference to the <u>Graduate Attributes</u> and how they are developed in discipline</b>	<p>On successful completion of this module, students should be able to:</p> <p>LO1. Compose visuals for two short visual music works.</p> <p>LO2. Demonstrate through the composition of a visual music piece how to use Adobe After Effects creatively and to use it to create a fixed media visual music work and to consider the delivery output for the piece.</p> <p>LO3. Demonstrate through practical exercises how to work with many Adobe After Effects techniques, such as visual effects, compositing, text, shape layers, animation, masks, animating layers, puppet tools, working in 3D layers, working with virtual lights and camera and working with basic expressions.</p> <p>LO4. Actively learn about the visual music field in terms of its aesthetics, creative practice, technical skill by attending lectures, doing class work and assignments.</p> <p>LO5. Integrate and explore the artistic and technical means to explore the possible ways of connecting visual art and music.</p> <p>LO6. Investigate a historical or recent avant-garde filmmaker/artists work and use comparative analysis to compare with your own approach to your visual music creative work.</p> <p><b>Graduate Attributes: levels of attainment</b></p> <p>To act responsibly - Attained</p> <p>To think independently - Attained</p> <p>To develop continuously - Attained</p> <p>To communicate effectively - Attained</p>

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<sup>1</sup> [An Introduction to Module Design](#) from AISHE provides a great deal of information on designing and re-designing modules.

<sup>2</sup> [TEP Glossary](#)

## Module Content

The visual music 2 module is an arts practice module that facilitates the creation of visual music art works for installation, concert or other related settings. The aesthetic visual music field will be examined, and students will be encouraged to explore the aesthetic field in more detail to inform their own knowledge and practice. The module fits well with a progression from the visual music 1 module, but students can start with this module if they have already got image, music and video editing skills. The software that will be used to create the assignment work is adobe after effects. However, students are encouraged to work with other software also and to extend their technical practice and to include other technologies and techniques.

*Module content will consist of:*

## Teaching and Learning Methods

The aims of this module are for students to build on skills attained in the Visual Music 1 module and to examine in more detail the aesthetic field of visual music, its historical and technical development, alongside examining technological and aesthetic developments in cinema and video.

The module will facilitate arts practice in the field of visual music expression using animation and visual effects skills in Adobe After Effects. This will involve teaching and learning in the following three methods

### **1. ARTISTIC EXPERIMENTS**

**RELATIONSHIPS:** Experiment with crafting and designing visuals and visual elements to **relate** to music and audio events

**PROPERTIES:** Examine the properties and attributes of the **moving visual surface** such as speed, rhythm, tempo, motion, movement

**Experimental** use of video effects technology

Develop **sensitivity to visual and music information** and the possibilities for their unity and connection

### **2. MEDIA PRODUCTION**

Adobe After Effects skill

Video output skills

Two practical experimental and creative works

### **3. VISUAL MUSIC - AESTHETIC AND TECHNOLOGY HISTORY**

Informed knowledge on the growing and emerging visual music studies field.

Students will be encouraged to explore their own artistic ideas and to create a visual music works for installation or a music concert setting.

<b>Assessment Details<sup>3</sup></b> <b>Please include the following:</b> <ul style="list-style-type: none"> <li>• <b>Assessment Component</b></li> <li>• <b>Assessment description</b></li> <li>• <b>Learning Outcome(s) addressed</b></li> <li>• <b>% of total</b></li> <li>• <b>Assessment due date</b></li> </ul>	Assessment Component	Assessment Description	LO Addressed	% of total	Week due
	Assignment 1	Visual music surface	1,2,3,4,5	40	7
	Assignment 2	Visual music work	1,2,3,4,5,6	60	13

### Reassessment Requirements

### Contact Hours and Indicative Student Workload<sup>3</sup>

<b>Contact hours:11x2hours</b>
<b>Independent Study (preparation for course and review of materials): 50</b>
<b>Independent Study (preparation for assessment, incl. completion of assessment): 50</b>

### Recommended Reading List

Brougher, K, Strick, J., Wiseman, A., Zilczer, J. (eds.) (2005) *Visual Music: 1905-2005*. New York: Thames & Hudson.

McDonnell, M. (2014a) 'Visual Music' in *eContact! 15.4 — Videomusic: Overview of an Emerging Art Form* (April / avril 2014). Montréal: Communauté électroacoustique canadienne / Canadian Electroacoustic Community.

McDonnell, M. (2014b) 'A Composition of the "Things Themselves": Visual music in practice' in *eContact! 15.4 — Videomusic: Overview of an Emerging Art Form* (April / avril 2014). Montréal: Communauté électroacoustique canadienne / Canadian Electroacoustic Community.

McDonnell, M. (2018) 'The Visual Music Imagination: The Sounding of Images and the Imaging of Sounds', in Riccò, D. and de Cordoba, M.J., eds. (2018) *MuVi. Video and moving image on synesthesia and visual music*, Granada: Ediciones Fundación Internacional Artecittà [Book + DVD]

Mollaghan, A. (2015) *The visual music film*. Palgrave Macmillan UK.

<sup>3</sup> [TEP Guidelines on Workload and Assessment](#)

Rogers, H. (2013) *Sounding the Gallery: Video and the Rise of Art-Music*. Oxford: Oxford University Press.  
 Rogers, H. and Barham, J. (eds.) (2017) *The Music and Sound of Experimental Film*. Oxford: Oxford University Press.  
 Russett, R. and Starr, C. (1976) *Experimental Animation*. New York: DaCapo Press.  
 Shaw-Miller, S. T. (2004) *Visible Deeds of Music: Art and Music from Wagner to Cage*. New Haven and London: Yale University Press.  
 Shephard, T. and Leonard, A. (2014) *The Routledge Companion to Music and Visual Culture*. New York: Routledge.  
 Sitney, P.A. (ed.) (1978) *The Avant-Garde Film: A Reader of Theory and Criticism*, New York: Anthology Film Archives.

**Online Visual Music Resources:**

Visual Music Blog: <http://visualmusic.blogspot.com>

Visual Music Archive: <http://visualmusicarchive.org/>

Audio Visual Academy:

<http://audiovisualacademy.com/avin/en/about/>

Center for Visual Music: <http://www.centerforvisualmusic.org/>

Punto Y Raya Festival: <https://www.puntoyrayafestival.com/>

**Online Learning Resources:**

Adobe After Effects Tutorials

<https://helpx.adobe.com/ie/after-effects/tutorials.html>

**Module Pre-requisite**

Useful to have completed visual music 1 module but not essential

**Module Co-requisite**

**Module Website**

Blackboard

**Are other Schools/Departments involved in the delivery of this module? If yes, please provide details.**

**Module Approval Date**

**Approved by**

**Academic Start Year**

**Academic Year of Date**