COURSE SYLLABUS FOR DOCTORAL STUDIES

Name of the course	Field of study and its code	Faculty
Audiovisual Media Theories	Communication and information S 008	Communication

Study method	Number of credits ECTS	Study method	Number of credits ECTS
Lectures		Consultations	2 ECTS
Individual work	5 ECTS	Seminars	

Course abstract

Audiovisual media theories is an optional course in Communication and Information Sciences doctoral studies during which PhD students analyse relevant historical, theoretical, practical and methodological problems of audiovisual media (cinema, TV, games, media convergence, social media, audiovisual archives) theory reflected in classical and contemporary academic works. The problems of audiovisual media is closely linked with the theory of political and mass communication, media philosophy, sociology and cultural theory.

Course aim:
1. to analyse the place of audiovisual media theory in the context of theories of mass, visual and political communication by highlighting the main directions of audiovisual media theory, authors, scientific and methodological problems;
2. to develop critical, analytical skills of PhD students in assessing and analysing historical or contemporary situations and problems of audiovisual media by using media theory.

Course objectives
Analysing and critical assessment skills of audiovisual communication and audiovisual media theory in a wide context of communication sciences and other scientific fields are developed; connect historical, technological, political, social and cultural processes of audiovisual media development and their theoretical reflection.

Course themes:
1. The place of audiovisual media theory in the context of theories of mass communication, political communication and visual communication.
2. Classical critical mass media theories (Siegfried Kracauer, Theodor Adorno, Walter Benjamin, Guy Debord)
3. Political economy of audiovisual media
4. Mass culture, mass media and celebrities.
5. Audiovisual media, community and identity.
6. Epistemic value of audiovisual media (audiovisual archives, cinema, TV, games, video) .
7. Problems of ethics, values, ideology in audiovisual media.
8. Media activism and citizen audiovisual media.
9. Populism, propaganda and conspiracy in audiovisual media.
10. Genres and their dynamics in audiovisual media (cinema, TV, games).
11. Audiovisual archives, catalogues and supervision of audiovisual content.
12. Media convergence and divergence in the times of digital media.
13. Circulation of audiovisual content in social media and the Internet.
14. The impact of new media to social relationships and communication. Virtual culture. Networking media functions in a society. The dominance of visuality in the age of networking.
15. National, postnational, global audiovisual media.
16. Concepts of audiovisual media audiences and their transformations.

Study methods
1. Individual consultations with course lecturers.
2. Individual studies of scientific literature and preparation of a scientific paper according to the questions prepared by course lecturers.

Evaluation methods
1. A scientific paper (30,000–40,000 characters) on the basis of questions formed by course lecturers.
2. An oral discussion on the basis of the scientific paper.

NOTE: The list of study literature is compiled by course consulting lecturers for each PhD student individually according to the topic of their doctoral thesis. The main works defining the main concepts relevant to the thesis, theoretical and methodological issues are included on such list.

Course literature
Baker, M., & Blaagaard, B. B. (2016). *Citizen media and public spaces*. Routledge.
Downing, L., & Saxton, L. (2010). *Film and ethics: Foreclosed encounters*. Routledge.
Eichner, S. (2014). *Agency and media reception: Experiencing video games, film, and television*. Springer VS.
Evans, E. (2011). *Transmedia television: Audiences, new media, and daily life*. Routledge.
Fahmy, S., Bock, M. A., & Wanta, W. (2014). *Visual communication theory and research: A mass communication perspective*. Palgrave Macmillan.
Fontaine, G., & Grece, C. (2015). *Measurement of fragmented audiovisual audience*. European Audiovisual Observatory.
Fortner, R. S., & Fackler, P. M. (Eds.). (2014). *The handbook of media and mass communication theory*. Wiley-Blackwell.
Jenkins, H. (2008). *Convergence culture: Where old and new media collide*. New York University Press.
Manovich, L. (2009). *Naujųjų medijų kalba*. Mene.
McLuhan, M. (2003). *Kaip suprasti medijas: Žmogaus tęsiniai*. Baltos lankos.
McQuail, D. (2010). *McQuail's media and mass communication theory*. SAGE.
Monteiro, S. (2017). *The screen media reader: Culture, theory, practice*. Bloomsbury Academic USA.
Nichols, B. (2016). *Speaking truths with film: Evidence, ethics, politics in documentary*. University of California Press.
Pečiulis, Ž. (2007). *Iki ir po televizijos: Žvilgsnis į XX amžiaus audiovizualinės masinės komunikacijos fenomeną: Mokslo studija*. Versus Aureus.
Pečiulis, Ž. (2012). Medijamorfozės: nuo monoraiškos iki daugiaterpiškumo. Iš *Medijos, žiniasklaida, žurnalistika tradicinėje ir tinklaveikos visuomenėje: Kolektyvinė monografija* (p. 24–71). Vilniaus universiteto leidykla.
Pečiulis, Ž. (2018). *Bokštą gaubianti paslaptis: TV medijos radimasis Lietuvoje*. Vilniaus universiteto leidykla.
Robe, Ch., & Sharbonneau, S. (Eds.). (2020). *Urgent media from the front: A media activism reader*. Indiana University Press.
Stadler, J. (2009). *Screen media: Analysing film and television*. Allen & Unwin.

Stein, L. E. (2015). *Millennial fandom: Television audiences in the transmedia age*. University Of Iowa Press.	
Stevenson, N. (2002). *Understanding media cultures: Social theory and mass communication* (2nd ed.). Sage Publications.	
Sullivan, J. L. (2019). *Media audiences: Effects, users, institutions, and power*. Sage Publications.	
Vernallis, C., Rogers, H., & Perrott, L. (2020). *Transmedia directors: Artistry, industry and new audiovisual aesthetics*. Bloomsbury Academic.	

Additional literature
Aston, J., Gaudenzi, S., & Rose, M. (2017). *i-Docs: The evolving practices of interactive documentary*. Wallflower Press.
Bailey, S. (2007). *Media audiences and identity: Self-construction in the fan experience*. Palgrave Macmillan.
Bondebjerg, I., & Madsen, P. (2009). *Media, democracy and European culture*. Intellect Ltd.
Braudy, L., & Cohen, M. (2004). *Film theory and criticism: Introductory readings*. Oxford University Press.
Keane, S. (2006). *CineTech: Film, convergence and new media*. Red Globe Press.
Pečiulis, Ž. (2015). Politikų įtaka kuriant Lietuvos visuomeninio transliuotojo modelį. *Agora*, (3), 69–91.
Pečiulis, Ž. (2016). Digital era: from mass media towards a mass of media. *Filosofija. Sociologija*, 27(3), 238–246.
Pečiulis, Ž. (2018). Televizijos medijos sampratos formavimasis: tiesioginio eterio fenomenas. *Filosofija. Sociologija*, 29(3), 195–202.
Pečiulis, Ž. (2020). TV media in the Soviet system: The collision of modernity and restriction. *Filosofija. Sociologija*, 31(1), 34–42.

Name of consulting lecturer	Academic rank	Major works published in the last 5 years
Renata Šukaitytė-Coenen (coordinating lecturer)	Assoc. Prof. Dr	Šukaitytė, R. (2025). Mantas Kvedaravičius's Mariupolis (2016) and Šarūnas Bartas's Frost (2017): Soft advocacy for the Ukrainians in the Russo-Ukrainian War. *Studies in Eastern European Cinema*, 16(2), 164–183. https://doi.org/10.1080/2040350X.2024.2412387
		Šukaitytė, R. (2024). Kino raštingumas – kritiniam pasaulio ir jo įvairovės pažinimui. Iš A. Balčytienė (Sud. & Moksl. red.), *Artimas tolimas medijų pasaulis. Virsmai, ribos ir būdai tai suprasti: kolektyvinė monografija*. Vytauto Didžiojo universitetas.
		Šukaitytė, R. (2024). The immersive experience of the era of nuclear energy in Emilija Škarnulytė's ecodocumentary Burial (2022). = Įtraukianti branduolinės energetikos eros patirtis Emilijos Škarnulytės ekodokumentiniame filme

		Kapinynas (2022). *Acta Academiae Artium Vilnensis: The Personal Perspective and Essay Form in Non-Fiction Cinema and Art*, 115. https://doi.org/10.37522/aaav.115.2024.269
		Näripea, E., Šukaitytė, R., & Balčus, Z. (2022). Economic and social precarity in Baltic cinema. Iš E. Cuter, G. Kirsten, & H. Prenzel (Red.). *Precarity in European film: Depictions and discourses* (p. 289–302). De Gruyter. https://doi.org/10.1515/9783110707816-016.
		Šukaitytė, R. (2021). Contemporary Lithuanian documentary cinema: A critical overview of main film directions. *Apertúra. Film–Vizualitás–Elmélet,* 17(1), 1–23. https://doi.org/10.31176/apertura.2021.17.1.9
		Šukaitytė, R. (2021). Istorija Lietuvos režisierių moterų dokumentiniuose filmuose: faktai, emocijos, asmeninė perspektyva. Iš N. Arlauskaitė & L. Kaminskaitė (Sud.). *Fokuse: moterys Lietuvos kine* (p. 188–213). Lapas.
Andrius Gudauskas	Assoc. Prof. Dr	Gudauskas, A. (2024). Vaizdų realybė: kodėl tą patį vaizdą „perskaitome" vis kitaip. Iš A. Balčytienė (Sud. & Moksl. red.), *Artimas tolimas medijų pasaulis: Virsmai, ribos ir būdai tai suprasti: Kolektyvinė monografija* (pp. 206-220). Vytauto Didžiojo universitetas. https://doi.org/10.7220/9786094676253
		Gudauskas, A. (2022). Filmavimo kamera kaip gyvenimo sąmonė. *Logos,* 110, 67–75. https://10.24101/logos.2022.07
Mantas Martišius	Assoc. Prof. Dr	Martišius, M. (2024). Propagandos sklaida: būdai manipuliacijoms atpažinti. Iš *Artimas tolimas medijų pasaulis: Virsmai, ribos ir būdai tai suprasti: Kolektyvinė monografija* (p. 135–149). Vytauto Didžiojo universitetas. https://doi.org/10.7220/9786094676253
		Šulcienė, R., Šukaitytė-Coenen, R., Martišius, M., & Vaičekauskienė, G. (2024). Rinkėjų laukia populizmo pliūpsniai. *Savaitė*, (16), 18–19.
		Martišius, M. (2022). *Atsargiai – propaganda: Monografija*. Vilniaus universiteto leidykla. https://doi.org/10.15388/vup-book-0023
		Martišius, M. (2022). Kova dėl percepcijos [Struggle for perception]. Iš L. Bielinis (sud.), *Politikos ir komunikacijos sankirtoje: tendencijos, diskursai, efektai: Straipsnių rinkinys* (p. 157–179). Vytauto Didžiojo universitetas.

Approved by the Doctoral Committee of the field of Communication and Information of the Social Sciences area on 15 December 2025, minutes of the meeting No. (7.17 E)15600-KT-667

Chair of the Committee Prof. Dr Aušra Navickienė