



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
LT: Skandinavijos populiarioji muzika ir vaizdo klipai EN: Scandinavian Popular Music and Music Video	

Academic staff	Core academic unit(s)
Coordinating: Assoc. Prof. Dr. Atėnė Mendelytė Other: N/A	Institute for the Languages and Cultures of the Baltic, Center of Scandinavian Studies

Study cycle	Type of the course unit
BA	Individual study course, elective/optional

Mode of delivery	Semester or period when it is delivered	Language of instruction
Seminars, individual study	Autumn/spring semester	English

Requisites	
Prerequisites: English (B2)	Co-requisites (if relevant): None

Number of ECTS credits allocated	Student's workload (total)	Contact hours	Individual work
5	150	48	102

Purpose of the course unit		
After taking the course, the student shall be able to <ul style="list-style-type: none"> • analyze cultural, formal, and thematic aspects of popular music and music videos, • discuss how such forms of media structure one's experience and gain cultural significance, • explain how visual, aural, and textual aspects interrelate and create (cultural) meaning, • explain theoretical and analytical concepts related to popular music studies, • be able to identify the most prominent Scandinavian popular music phenomena, • creatively apply theoretical concepts to the analysis of new musical audiovisual objects. 		
Learning outcomes of the course unit	Teaching and learning methods	Assessment methods
The student shall be able to correctly apply popular music studies terminology;	Seminars, discussions, presentations	Oral presentation Discussions Essay
shall be able to identify and contextualize Scandinavian popular music phenomena;	Seminars, discussions, presentations	Oral presentation Discussions Essay
will be able to apply popular music analysis to	Seminars, discussions,	Oral presentation

new objects of analysis (to new Scandinavian music and music video examples);	presentations, essay writing	Discussions Essay
will be able to connect and explain the connection of Scandinavian popular music and music video to the cultural and theoretical aspects relating to gender, ethnicity, affect, violence, and individual identity;	Seminars, discussions, presentations, essay writing	Oral presentation Discussions Essay
shall be able to demonstrate critical, academic way of thinking when discussing and analyzing Scandinavian popular music and music video.	Seminars, discussions, essay writing	Oral presentation Discussions Essay

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. What is popular music studies? On music, audiovision and Scandinavia.	4						2	2	Reading, Discussions
2. Musical form. Case study: Abba.	2		2				4	4	Reading, Discussions
3. Sound analysis. Case study: Opeth.	2		2				4	4	Reading, Discussions
4. Lyrics. Case study: HIM.	2		2				4	4	Reading, Discussions
5. Narrative. Case study: King Diamond.	2		2				4	4	Reading, Discussions
6. Cinematography. Case study: Björk.	2		2				4	4	Reading, Discussions
7. Editing and special effects. Case study: GR†LLGR†LL (witch house).	2		2				4	4	Reading, Discussions
8. Sexuality and gender. Case study: Avicii.	2		2				4	4	Reading, Discussions
9. Representing race and ethnicity. Case study: Sápmi rap.	2		2				4	4	Reading, Discussions
10. Politics and ideology. Case study: Mayhem.	2		2				4	4	Reading, Discussions
11. Aesthetics of violence/violence of aesthetics. Film screening and discussion: <i>Lords of Chaos</i> , dir. Jonas Åkerlund, 2018.	2		2				2	4	Reading, Discussions, Film screening
12. Student (group) presentations on a chosen Scandinavian musician/band and discussions.			5				5	14	Presentation, Discussions
13. Consultation: essay writing.			1				1	46	Essay writing
Total	24		24				48	102	

Assessment strategy	Weight %	Deadline	Assessment criteria
Oral presentation	30	Semester	Depth of analysis (3 points), clear formulation of a thesis (2 points), ability to correctly choose and state one's perspective, theory, method, and object (3 points), correct use of terminology (2 points)
Discussions	30	Semester	Depth of analysis/insights (3 points), clear formulation of a thesis/idea (2 points), ability to correctly describe various musical phenomena, give illustrative examples (3 points), correct use of terminology (2 points)

Essay (take-home)	40	Exam session	Depth of analysis (3 points), clear formulation of a thesis (2 points), ability to analyze a chosen object (3 points), ability to ground one's analysis in a well-chosen theoretical, methodological, and analytical perspective (4 points), correct use of terminology (1 point)
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Author (-s)	Publishing year	Title	Issue of a periodical or volume of a publication	Publishing house or web link
Required reading				
Arnold, Gina et al., eds	2017	<i>Music/Video – Histories, Aesthetics, Media</i>		London, New York: Bloomsbury.
Machin, David	2010	<i>Analysing Popular Music: Image, Sound and Text</i>		London: Sage.
Moore, Alan F., ed.	2003	<i>Analyzing Popular Music</i>		Cambridge: Cambridge University Press.
Osborn, Brad	2021	<i>Interpreting Music Video: Popular Music in the Post-MTV Era</i>		London: Routledge.
Richardson, John et al, eds	2013	<i>The Oxford Handbook of New Audiovisual Aesthetics</i>		Oxford: Oxford University Press.
Solomon, Thomas	2012	“Theory and Method in Popular Music Analysis: Text and Meaning”	<i>Studia Musicologica Norvegica</i> 38:86-108.	
Vernallis, Carol	2004	<i>Experiencing Music Video: Aesthetics and Cultural Context</i>		New York: Columbia University Press.
Vernallis, Carol	2013	<i>Unruly Media: YouTube, Music Video, and the New Digital Cinema</i>		Oxford: Oxford University Press.
Recommended reading				
Adorno, Theodor W.	2005 [1941]	“On Popular Music”	<i>On Record: Rock, Pop, and the Written Word</i> , edited by Simon Frith and Andrew Goodwin	London: Routledge.
Amico, Stephen	2001	“‘I Want Muscles’: House Music, Homosexuality, and Masculine Signification”	<i>Popular Music</i> 20(3):359-378.	
Brett, Thomas	2015	“Autechre and Electronic Music Fandom: Performing Knowledge Online Through Techno-Geek Discourses”	<i>Popular Music and Society</i> 38(1):7-24.	

Cloonan, Martin et al.	2008	<i>Dark Side of the Tune: Popular Music and Violence</i>		Burlington: Ashgate
Frith, Simon	1996	<i>Performing Rites: On the Value of Popular Music</i>		Cambridge: Harvard University Press.
Gorton, Kristyn and Joanne Garde-Hansen	2013	“From Old Media Whore to New Media Troll: The Online Negotiation of Madonna’s Ageing Body”	<i>Feminist Media Studies</i> 13(2):288-302.	
Hess, Mickey	2005	“Hip-hop Realness and the White Performer”	<i>Critical Studies in Media Communication</i> 22(5):372-389.	
Mendelyè, Atène	2018	“The Mash-Up of Aesthetics, Theory and Politics in Laibach's Meta-Sound”	<i>Mute Records: Artists, Business, History</i> , edited by Zuleika Beaven et al.	London, New York: Bloomsbury.
Moynihan, Michael and Didrik Søderlind	1998	<i>Lords of Chaos: The Bloody Rise of the Satanic Metal Underground</i>		Venice: Feral House.
Negus, Keith	1997	<i>Popular Music in Theory: An Introduction</i>		Oxford: Polity Press.
Paddison, Max	1982	“The Critique Criticised: Adorno and Popular Music”	<i>Popular Music</i> 2:201-218.	
Shepherd, John	2003	<i>Continuum Encyclopedia of Popular Music of the World</i>		London: Continuum.
Vernallis, Carol et al, eds	2019	<i>Transmedia Directors: Artistry, Industry and New Audiovisual Aesthetics</i>		London, New York: Bloomsbury.

REVISED 2023.09.16.