



## COURSE UNIT (MODULE) DESCRIPTION

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

Academic staff	Core academic unit(s)
<b>Coordinating: Assoc. Prof. Dr. Atėnė Mendelytė</b>  <b>Other: N/A</b>	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 semester	English

Requisites	
<b>Prerequisites:</b> English (B2)	<b>Co-requisites (if relevant):</b> 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"> <li>• analyze cultural, formal, and thematic aspects of popular music and music videos,</li> <li>• discuss how such forms of media structure one's experience and gain cultural significance,</li> <li>• explain how visual, aural, and textual aspects interrelate and create (cultural) meaning,</li> <li>• explain theoretical and analytical concepts related to popular music studies,</li> <li>• be able to identify the most prominent Scandinavian popular music phenomena,</li> <li>• creatively apply theoretical concepts to the analysis of new musical audiovisual objects.</li> </ul>		
Learning outcomes of the course unit	Teaching and learning methods	Assessment methods
By the end of the course, students will be able to:  Analytical Skills <ul style="list-style-type: none"> <li>• Analyze cultural, formal, and</li> </ul>	<ul style="list-style-type: none"> <li>• Lectures</li> <li>• Seminars and guided discussions</li> <li>• Case-study-based analysis</li> </ul>	<ul style="list-style-type: none"> <li>• Oral presentation</li> <li>• Seminar discussions</li> <li>• Final analytical essay</li> </ul>

<p>thematic aspects of popular music and music videos.</p> <ul style="list-style-type: none"> <li>• Explain how visual, aural, and textual elements interact to create meaning.</li> <li>• Apply theoretical and analytical concepts from popular music studies to new Scandinavian musical and audiovisual examples.</li> </ul>	<ul style="list-style-type: none"> <li>• Film screenings</li> <li>• Student presentations</li> <li>• Independent reading and essay writing</li> </ul>	
<p>Cultural &amp; Theoretical Understanding</p> <ul style="list-style-type: none"> <li>• Discuss how popular music and music videos shape cultural experience and acquire social significance.</li> <li>• Identify and contextualize major Scandinavian popular music phenomena.</li> <li>• Explain how Scandinavian popular music and music videos relate to broader cultural issues such as gender, ethnicity, violence, and identity.</li> </ul>	<ul style="list-style-type: none"> <li>• Lectures</li> <li>• Seminars and guided discussions</li> <li>• Case-study–based analysis</li> <li>• Film screenings</li> <li>• Student presentations</li> <li>• Independent reading and essay writing</li> </ul>	<ul style="list-style-type: none"> <li>• Oral presentation</li> <li>• Seminar discussions</li> <li>• Final analytical essay</li> </ul>
<p>Critical Thinking &amp; Academic Practice</p> <ul style="list-style-type: none"> <li>• Use popular music studies terminology accurately in oral and written work.</li> <li>• Demonstrate a critical, academically grounded approach when discussing and analyzing Scandinavian popular music and music videos.</li> <li>• Creatively apply theoretical concepts to original analyses of new audiovisual material.</li> </ul>	<ul style="list-style-type: none"> <li>• Lectures</li> <li>• Seminars and guided discussions</li> <li>• Case-study–based analysis</li> <li>• Film screenings</li> <li>• Student presentations</li> <li>• Independent reading and essay writing</li> </ul>	<ul style="list-style-type: none"> <li>• Oral presentation</li> <li>• Seminar discussions</li> <li>• Final analytical essay</li> </ul>

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: Fever Ray.	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
<b>Total</b>	<b>24</b>		<b>24</b>					<b>48</b>	<b>102</b>	

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)

Author (-s)	Publishing year	Title	Issue of a periodical or volume of a publication	Publishing house or web link
<b>Required reading</b>				
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.
<b>Recommended reading</b>				
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 Sørderlind	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	<i>Popular Music</i> 2:201-218.	

		Popular Music”		
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 2026.03.10.