

Course Title	MUSIC IN POPULAR CULTURE & FILMS			
Course Code	CVC418			
Course Type	Visual Communication Elective			
Level	Bachelor			
Year / Semester	4 th Year / 7 th or 8 th Semester			
Teacher's Name	Andreas Trachonitis			
ECTS	6	Lectures / Studio / week	3	Laboratories / week
Course Purpose and Objectives	This course aims to introduce students to the theory of Music development and changes in the popular culture period. Music is equally important to any other parts of filmmaking and students will be able to identify music styles, aesthetics, techniques and the application of Music in all mediums. Students will use computer software to edit music pieces. Generating ideas on choosing and directing a music composer for the production of a TV program or film, is another section of this course.			
Learning Outcomes	<p>Upon completion of the course, students should be able:</p> <ul style="list-style-type: none"> • to develop an understanding of the importance, development and changes in Music in popular culture and in films; • to demonstrate the ability to identify music styles, aesthetics and techniques in Music production by examining and exploring the history, and significance of each culture at different eras; • to examine the music production practices for film production; • to produce concepts and ideas in selecting the music for television and film productions; • to produce a research paper which will analyze the music content of a particular film. 			
Prerequisites	None		Corequisites	
Course Content	<ul style="list-style-type: none"> • Introduction to the evolution of music in popular culture and films Introduction to the historical changes which were influential to music composers and film scorers. • Introduction to the popular music styles, theory and traditions. Introduction to a variety of western music styles and how they are applied in films and TV productions. In addition, a basic music theory will be presented to understand the mathematics of sound and its structure to develop a perception of how music creates emotions and feelings accompanied by visuals. • Introduction to the Historical and Sociological Characteristics of Popular Music Evolution 			

	<p>The contemporary framework of music styles and Post WW2 recordings.</p> <ul style="list-style-type: none"> ● Film Screenings Introduction to classic films and influential Post WW2 composers' work. ● Research Readings Students will be introduced to numerous articles and other readings from theorist suggesting their thoughts and theories in Post WW2 music compositions and other recordings. ● Writing of a Research Paper Writing of a research paper based on a film assigned. This paper will reflect the research elements for the film based on Music, its impact, emotions and other techniques and opinions shaped by each student based on the subject.
Teaching Methodology	<p>Lectures and screenings together with class discussions students will be introduced and examine the history of music for film and popular culture. Screenings are used to critically analyze the films introduced and to provide examples of practice and theory. This process is supported by individual student research through directed and independent learning.</p> <p>Lecture notes and presentations are available through the web for students to use in combination with the textbooks</p>
Bibliography	<p>Bibliographical References:</p> <ul style="list-style-type: none"> - Bennett, A. (2005) <i>The Popular Music Studies Reader</i>, Routledge. - Russell, J, M. (2006) <i>Pop Goes Korea: Behind the Revolution in Movies, Music, and Internet Culture</i>, Stone Bridge Press. - Huq, R. (2006) <i>Beyond Subculture: Pop, Youth and Identity in a Postcolonial World</i>, Routledge. - Monteyne, K. (2015) <i>Hip Hop on Film: Performance Culture, Urban Space, and Genre Transformation in the 1980s</i>, University Press of Mississippi. - Inglis, I. (2006) <i>Performance And Popular Music: History, Place And Time</i>, Ashgate Publishing. - Warner, T. (2003) <i>Pop Music - Technology and Creativity: Trevor Horn and the Digital Revolution</i>, Ashgate Publishing.
Assessment	<p>Overall the course is evaluated as follows:</p> <p>Final Assessment 34% Course work 66%*</p> <ul style="list-style-type: none"> - Interim Critique 33% - Final Critique 33% <ul style="list-style-type: none"> - Research Paper / Presentation 30% - Midterm Exam 20% - Class Participation 20% - Final Project 30% <p>For the midterm examination, students are examined in all the topics covered up to the date of the test.</p>

	<p>For the research paper, students will analyze the music content of a particular film, including music style analysis, approach and direction.</p> <p>The active participation and attendance are also taken into consideration.</p> <p>Specific requirements and the assessments criteria for the final project and the research paper are clearly listed and handed out to the students.</p> <p>During the final assessment, each student will be evaluated on the overall performance, evolution and progress throughout the entire semester. The final grade of the course will take into account the assessment methods as mentioned above. An emphasis is given to the final presentation of each students work during the semester in front of all the members of the teaching staff of the program.</p> <p>Assessment criteria for the project:</p> <p>Research, Analytical and writing skills - 40%</p> <p>Production competency and creative approach - 30%</p> <p>Presentation and Communication - 30%</p>
Language	English