

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Musical Cinema	FMPA 326	I	Theory 3	Practice 0	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
	-	-	-	YES	-	-
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		YES		-	

Language of Instruction	English
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Course Instructor	Assist. Prof. Dr. Juan Castrillón	E-mail: juan.castrillon@arucad.edu.tr Office: RO -
Course Objectives	<ul style="list-style-type: none"> • Illustrate the relation between filmmaking and ethnomusicology, the study of musical cultures. • Present an overview of different filming styles, filmmakers and music cultures. • Familiarize students with current themes, film festivals and leading scholars in musical cinema. • Design a project for a short documentary related to a musical culture. 	
Course Learning Outcomes	<p>In this elective, students come to understand critically the difference between a musical video and another audiovisual works that have in common topics of music and and performance traditions. Each of them will gain historical understanding of the use of film and cinema in the study and documentation of musical cultures. At the end of this course, students will be equipped with the knowledge and analytical resources to design a short documentary project. Final projects can be developed during advanced courses, such as FIDE 311, offered by the Film Design and Directing Department.</p>	
Course Content	<p>Introduction of concepts and terminology related to ethnomusicological filmmaking and music performing traditions across the continents. Class activities will include PowerPoint presentations of weekly topics, viewing exercises, discussions, film reviews, a mid-term exam and a final creative assignment.</p>	

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	Syllabus review: course requirements, assignment, collective agreements and introductions. What is your favorite film about music?	T	
2	Audiovisual ethnomusicology Filming musical cultures.	T	Leonardo D'amico (2020) <i>Audiovisual ethnomusicology</i> . Films by Alfons Michael Dauer and Koizumi Fumio
3	Styles and European background	T	Films by Jean Rouge and Hugo Zemp

4	American music documentary Workshop on library resources.	T	Ben Herbert (2018). <i>American Music Documentary: Five Case Studies of Cine-Ethnomusicology</i> .
5	Cases and American background	T	Films by Albert Maysles and Judy Collins
6	Musical biographies	T	Films by John Baily
7	Mid-term review Workshop about final project	T	Encounter between European and American traditions
8	Mid-Term exam and prospectus due	-	
9	Acoustigraphy and multimodality Art-based research Filming interviews and storytelling	T	Juan Castrillón (2023) <i>Ethnographies of audile worlds</i> . Films by Juan Castrillón <i>Rehavi</i> (Timekeepers)
10	Art-based research Archival footage and ethnography	T	Films by Juan Castrillón <i>Kiraiña</i> (Long Flutes)
11	Art-based research Experimental methodologies	T	Films by Juan Castrillón: <i>Visitors</i> and <i>Ignition</i>
12	Workshop 2 for final project Review session and workshop for final project.	P	Storyboard/Poster session
13	<i>Javem</i> . Journal of Audiovisual Ethnomusicology	T	New perspectives and styles in musical cinema
14	Final project week and socialization of assignments.	-	

Required Course Material(s) / Reading(s)/ Text Book(s)	<ul style="list-style-type: none"> Ben Herbert (2018). <i>American Music Documentary: Five Case Studies of Cine-Ethnomusicology</i>. Leonardo D'amico (2020) <i>Audiovisual ethnomusicology</i>. Other readings available online
Recommended Course Material(s)/ Reading(s) /Other	Access to a Spotify account.

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz & Tutorials	-	-
Assignment	-	-
Project	-	-
Field Study	-	-
Presentation / Seminar	-	-
Studio Practice	-	-
Discussion	-	-
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	60
TOTAL		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES

No	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1-lowest/ 5-highest)				
		1	2	3	4	5
1	Gain a firm understanding of music theory and harmony. Develop skills in solfege and ear training, identify intervals, scales and chords with hearing. Gain knowledge in written music, musical symbols and the creation of scores and arrangements.					
2	Develop essential keyboard skills for use in a wide variety of applications, from music production to sound design.					
3	Comprehend the history of sound design, the development of its various tools, equipment, their impact on sound creation processes, and the methodologies of research in sound creation.					
4	Comprehend the history and evolution of Music, its various eras, their stylistic traits, and the development of acoustic and electronic instruments, their roles in ensembles and orchestras.					
5	Gain practical skills in music composition, structure, and developing a harmonic and rhythmic language.					
6	Gain knowledge on tools of the trade, including audio and MIDI systems, software and hardware tools, recording and playback equipment and sound creation equipment (i.e. synthesizers).					
7	Develop advanced practical skills in a range of commercial and creative contexts including sound design for various media (i.e. film, jingles, game audio etc.) soundtracks, sound installations, and staged works.					
8	Develop advanced skills in recording, editing and mixing in a wide variety of styles and mediums. Master the multi-track recording and mixing techniques for use in any given medium, for example sound and music for film, video games, and other bespoke music productions.					
9	Enabling students to develop interdisciplinary thinking by interpreting or reaching out meaning from texts.					
10	Enable students to develop knowledgeable, critical and creative approaches to understanding essential design principles, such as form and function as well as subliminal meaning.					
11	Encourage students to develop as reflective, critical, independent thinkers who will go on to actively and enthusiastically engage with the wider world.					

12	Promote intellectual curiosity and the use of evidence-based argument and discussion, both orally and written.						
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ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	14	-	3	42
Preliminary Preparation and self- study	14	-	2	28
Mid-Term	1		25	25
Quiz	-	-	-	-
Assignment	-	-	-	-
Project	-	-	-	-
Field Study	-	-	-	-
Presentation / Seminar	-	-	-	-
Studio Practice	-	-	-	-
Final Examination/ Final Project/ Dissertation	1	-	30	30
Other	-	-	-	-
TOTAL WORKLOAD	-	-	-	125
TOTAL WORKLOAD / 25				5
ECTS				5

ETHICAL RULES WITH REGARD TO THE COURSE
Plagiarism Disclaimer

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional life.

Plagiarism is avoided if you make sure **to identify and acknowledge your sources** thoroughly. **Make sure you do not copy directly** from visual examples, designs, or notes that have in turn been taken word for word from your sources.

Students are expected to read, comment their thoughts on the readings, and discuss and express their ideas through **their own writing**.

ASSESSMENT DETAILS AND EVALUATION CRITERIA:

Throughout the course, students will learn theoretical and contextual base of the topic and exercise their practical know-how skills of artistic production to complete mid-term exam and final project.

During class sessions, student participation is a very important input for learning process. Each participant must always show respect to each other's opinions and behave well physically and verbally within the classroom.

Throughout the course, students will learn theoretical and contextual base of the topic and exercise their practical know-how skills of artistic production to complete mid-term exam and final project assignments. For the final project, every student will design and develop a creative artifact that reflects the knowledge and abilities they gained in the course. Each artifact must be suitable to be on a gallery display.

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply by the Education and Examination Regulation set forth by the University. The final grade in this course will depend on several components— a mid-term exam and a final project. Weight for each of these components will be assigned in the following way:

- Mid-term Exam 40% of the final grade of the course.

The final grade of the Mid-term (**10 points**) exam depends on:

Prospectus of the final project (2 points) *and written exam* (8 points)

- Final Project 60% of the final grade of the course.

The final grade of the Final Project (**10 points**) depends on:

Submission on time (1 point)

Written supplement – short documentary project, discussion and bibliography– (4.5 points)

Artifact to be displayed in a gallery (4.5 points)

PREPARED BY	Dr. Juan Castrillón
UPDATED	9/14/2023
APPROVED	