

Module Title		Film Music		
<b>Brief Description</b> <i>(Max 100 word count)</i>		This module explores the use of music and sound in film, examining how music can create meaning beyond the image. By exploring a range of film genres spanning historical, contemporary, commercial and experimental film, you will develop a broad understanding of techniques, themes and issues in audiovisual studies.		
<b>SCQF Level</b>		8		
<b>Credit Rating</b>		10 SCQF Credits / 5 ECTS credits		
<b>Status (Core/Elective/Options)</b>		Options		
<b>Pre-requisites</b>		Some basic knowledge of musical concepts, assessed through consultation with the module coordinator.		
<b>Co-requisites</b>		None		
<b>Anti-Requisites</b>		None		
<b>Maximum number of Students</b>	40	<b>Minimum number of Students</b>	10	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Lectures		2	10	20
Assessment Seminar		2	1	2
Independent study		c. 6	11	78
Total Notional Student Effort				<b>100</b>
<b>Module Co-ordinator</b>	Dr Diana Salazar			
<b>Module Aims</b>	<ul style="list-style-type: none"> <li>to introduce a range of film music techniques</li> <li>to explore the relationships between music and moving image</li> <li>to develop students' critical tools for evaluating audiovisual relationships on film</li> <li>to introduce fundamental concepts in audiovisual theory</li> </ul>			
<b>Module Content</b>	<p>The lecture series will introduce a range of examples of music for film, situating these in the context of historical and genre-specific developments in film and film music. Class discussion and debate will focus on the 'reading' of audiovisual relationships, with reference to concepts in the field of audiovisual studies.</p> <p>Indicative lecture topics:</p>			

	<ul style="list-style-type: none"> <li>• Music in Silent Film</li> <li>• Leitmotif and the Classical Hollywood Style</li> <li>• Beyond the Diegesis</li> <li>• Music in European Art Film</li> <li>• Representing History</li> <li>• Synthesised Scores</li> <li>• The Resurgence of the Orchestral Score</li> <li>• Representing Sci-fi Space</li> <li>• Referentialism and pre-existent music</li> </ul>												
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:												
<b>LO1</b>	<ul style="list-style-type: none"> <li>• Analyse the form and function of music for film, with reference to basic concepts in audiovisual theory</li> </ul>												
<b>LO2</b>	<ul style="list-style-type: none"> <li>• Demonstrate an understanding of historical, technical and stylistic developments in music for film</li> </ul>												
<b>LO3</b>	<ul style="list-style-type: none"> <li>• Engage critically with film music repertoire and literature</li> </ul>												
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• 100% (LO 1, 2, 3) Individual video presentation.</li> </ul> <p>You will submit a 20 minute video presentation on a film music topic (see Moodle for the list of topics). This should be accompanied by a short (1000 word) critical commentary contextualising your ideas with reference to concepts covered in class.</p>												
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• a detailed analytical approach to assessing relationships between music and image</li> <li>• careful selection and structuring of information and evidence appropriate to the topic</li> <li>• correct application of audiovisual concepts and associated vocabulary</li> <li>• the development of logical arguments</li> <li>• clear and articulate presentation and writing style with appropriate academic referencing.</li> </ul>												
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th></th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td></td> </tr> <tr> <td>LO2</td> <td>X</td> <td></td> </tr> <tr> <td>LO3</td> <td>X</td> <td></td> </tr> </tbody> </table>		Assessment 1		LO1	X		LO2	X		LO3	X	
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LO2	X												
LO3	X												
<b>Feedback</b>	<p>Formative feedback on work-in-progress will be provided during the assessment seminar, which takes place one month before the assessment deadline. During this seminar you will receive verbal feedback from staff and your peers.</p> <p>Formal written feedback will be provided on the summative submission.</p>												

<p><b>Recommended Resources</b></p>	<p>Altman, R. ed. <i>Sound Theory Sound Practice</i>, New York: Routledge, 1999.</p> <p>Chion, M. <i>Audiovision: Sound on Screen</i>, Columbia University Press: New York, 1994.</p> <p>Cook, N. <i>Analysing Musical Multimedia</i>. Oxford: Clarendon, 1998.</p> <p>Cooke, M. <i>A History of Film Music</i>, Cambridge University Press, 2008.</p> <p>Davison, A. <i>Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s</i>, Aldershot: Ashgate, 2004.</p> <p>Hayward, P. ed. <i>Terror Tracks: Music, Sound and Horror Cinema</i>. London: Equinox, 2009.</p> <p>Goldmark, D. Kramer, L. and Leppert, R. eds. <i>Beyond the Soundtrack: Representing music in cinema</i>, Berkley and London: University of California Press, 2007.</p> <p>Gorbman, C. <i>Unheard Melodies: Narrative film music</i>. Bloomington: Indiana University Press, 1987.</p> <p>Kalinak, K. <i>Film Music: A very short introduction</i>. Oxford: OUP, 2010.</p> <p>Prendergast, R.M. <i>Film Music: A Neglected Art</i>, New York: W. W. Norton, 1992 (2nd ed.).</p> <p>Reay, P. <i>Music in Film: Soundtracks and Synergy</i>, London: Wallflower, 2004.</p> <p>Sonnenschein, D. <i>Sound Design: The expressive power of music, voice and sound effects in Cinema</i>. California: Michael Wiese Productions, 2001.</p> <p>Whittington, W. <i>Sound design and science fiction</i>. Austin: University of Texas Press, 2007.</p>
<p><b>Other Relevant Details</b></p>	
<p><b>Next Steps</b></p>	<p>Negotiated Project</p>