MMCS303

Music, Sound and Moving Image

S1 Day 2014

Dept of Media, Music & Cultural Studies

Contents

General Information

Unit convenor and teaching staff
Unit Convenor
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Credit points
3

Prerequisites
39cp

Corequisites

Co-badged status

Unit description
This unit analyses various aspects of the relationship between the music industry, music producers and audio-visual media. Topics analysed include: new developments in cinema and surround sound technology; the function of dialogue; sound and science fiction; and the role of sonic narrative. The unit involves both practical and theoretical requirements.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at https://www.mq.edu.au/study/calendar-of-dates

Learning Outcomes

On successful completion of this unit, you will be able to:

Understand and recall 'vocabulary' for screen sound analysis

Create/synthesise practical skills in screen sound creation

Apply focused listening skills directly related to soundtracks

Evaluate the historical and technological developments in screen sound

Analyse the role of sound in different genres

Assessment Tasks

Name	Weighting	Due
Assignment 1:	20%	31 March 5pm
Assignment 2	30%	9th May 5pm
Assignment 3	40%	June 10, 5pm
Assignment 4	10%	ongoing

Assignment 1:

Due: **31 March 5pm**
Weighting: **20%**

Assignment Length : Must not exceed 1500 words

Choose ONLY ONE of the THREE scenes listed below from *Strictly Ballroom* **(Baz Lurhmann, 1992)** and complete an analysis of screen sound including, but not limited to, music's emotional effect and relationship with narrative.

These are the *only* scene choices for analysis:

1) **"Scott Breaks the Rules"**

http://aso.gov.au/titles/features/strictly-ballroom/clip1/

2) **"I want to dance with you"**

http://aso.gov.au/titles/features/strictly-ballroom/clip2/

3) "Triumph",

http://aso.gov.au/titles/features/strictly-ballroom/clip3/

While you only need to engage closely with this ONE section, you will need to see the rest of the film in order to understand the contextual importance of the scene you are analysing and develop an argument of the overall impact of this scene.

Students are provided with one existing 'reading' of the clip to use as a model to argue for, or argue against, using screen sound elements as tools, but they are also encouraged to explore other readings of this film to help support their analysis. This assignment will explore the differences Tagg described for film sound; "what do we mean by music [and sound]?" and "what does music [and sound] mean?

Students will present their findings as an annotated cue sheet (a blank template will be provided in class and also be placed on iLearn), and they must label this reading with an introductory summary (no more than 50 words).

The most productive responses will begin by diagnosing key aspects of the relationship between

audio/vision, then exploring how these impact the film overall. You don't have to note *every* sound and vision edit, but you will be expected to note *at least 10 cues* (depending on the scene and the meaning you are arguing, you may need many more, however more than one cue may contribute to the one overall impact).

You will be assessed on your ability to diagnose screen sound as it occurs (ie: log sound cues as they occur) AND comment on their significance critically. You will need to use appropriate vocabulary for film sound analysis.

On successful completion you will be able to:

  • Understand and recall 'vocabulary' for screen sound analysis

  • Apply focused listening skills directly related to soundtracks

  • Analyse the role of sound in different genres

Assignment 2

Due: **9th May 5pm**
Weighting: **30%**

Working in groups of 3-4, students will create the soundtrack to accompany a short section of a film as well as a 500 word justification (each student submits their own justification which will be marked seperately to the group work). Groups will be provided with a digital version of the image track.

The tracks are:

http://aso.gov.au/titles/features/kid-stakes/clip3/

http://aso.gov.au/titles/features/kid-stakes/clip2/

http://aso.gov.au/titles/features/kid-stakes/clip1/

Note: you must synch the sound to the given image in order to complete the task

The focus of the assignment is to create a soundtrack that works effectively with the narrative feel of the film and does not inhibit the power of any sonic elements already present on the soundtrack.

Soundtracks should reflect theoretical and practical foundations covered throughout the course. It is recommended that groups link the image tracks and music tracks on a simple home computer system such as iMovies (mac) or PC equivalent.

Any groups unable to access such programs will be able to use the MMCS labs to mix the final track. (NB Groups in this case will need to provide the timed soundtrack that will then be mixed to the image track.)

On successful completion you will be able to:

- Create/synthesise practical skills in screen sound creation
- Evaluate the historical and technological developments in screen sound
- Analyse the role of sound in different genres

Assignment 3

Due: **June 10, 5pm**
Weighting: **40%**

This essay will draw primarily on material from the second half of the course, however material from the first half of the course will also benefit here.

The best way to achieve maximum results for this assignment is to maintain a commitment to the course by keeping up with weekly lectures, tutorials and readings.

Please note: this is a formal essay which will require clear referencing and appropriate research. The course reader and recommending readings are an important place to start for this assignment.

Essay question choices**:**
(Essay length : 2500 words)

1)   Genre # 1: View a selection of screen sound media that conform to a clear genre convention. Discussion how sound is used (with vision) to create and reinforce these genre conventions. Pay particular attention to the music track utilised.

2)   Genre # 2: View a selection of screen sound media that blend conventions of different genres, to create new generic forms. Discuss, using examples, how sound and music is used to create a new form.

3)   **Different screens, different sounds: It has been argued that television sound is different to film sound. Use examples to demonstrate the contemporary conventions of sound in television and film (from the last 5 years) and use these to argue whether this argument about difference is still valid.**

4)   Screen sound over time: choose a film/television/other screen text and examine it in the historical context it was first released in. Then compare it with a more contemporary piece aimed at a similar audience. Please demonstrate how these texts differ in terms of screen sound, and based on your research, offer some explanations for these differences.

On successful completion you will be able to:

- Understand and recall 'vocabulary' for screen sound analysis
- Evaluate the historical and technological developments in screen sound
- Analyse the role of sound in different genres

Assignment 4

Due: **ongoing**
Weighting: **10%**

Participation marks will be based on your ability to engage with key concepts discussed in tutorials. Spontaneous questions and tutorial exercises will be used to gauge your level of engagement with key concepts. Attendance at tutorials is compulsory. Tutorials include listening exercises designed to assist with your grasp of unit concepts. Students missing 2 or more tutorials without providing medical certification will receive 0% for their final tutorial mark.

On successful completion you will be able to:

- Understand and recall 'vocabulary' for screen sound analysis
- Create/synthesise practical skills in screen sound creation
- Apply focused listening skills directly related to soundtracks

Delivery and Resources

The readings for the unit are available on e-reserve and are compulsary

Please note you are expected to bring a version of them to class with you.

In addition,

The following recommended texts are also in the bookshop and library:

Buhler, James; Neumeyer, David and Deemer, Rob (2009): *Hearing the Movies*: *Music and Sound in Film History*, Oxford University Press.

Hayward, Philip (2009): *Terror Tracks: Music, Sound and Horror Cinema*, Equinox Publishing.

Johnson, Bruce (2010): *Earogenous Zones: Sound, Sexuality and Cinema*, Equinox Publishing.

Coyle, Rebecca (2010): *Drawn to Sound: Animation Film Music and Sonicity*, Equinox Publishing.

Weekly film suggestions:

Most weeks a selection of films have been provided as suggested viewing (hearing). The films have been ranked in order. The first film listed is essential to the lecture/tutorial material. Obviously it is IMPOSSIBLE to discuss/analyse/critique film sound without actually VIEWING the movies!! More often than not reviewing the films listed will seriously enhance the learning experience of MMCS303. All movies are widely available and most are also in the library.

There has been an increased emphasis on genre and development of discussions of popular music following student feedback. Screen sound has also been explored in more depth to reflect the diverse range of screen production and sound consumption now present in the international marketplace,

including television, interactive gaming and new and traditional film formats.

Unit Schedule

Week 1	Lecture: Introduction/The Myth of Silent Screen No Tutorial
Week 2	Lecture: New Theoretical Paradigms Tutorial: Developing a vocabulary for analysis
Week 3	Lecture: Music in Film #3: Popular Music Tutorial: Popular Music and Screen
Week 4	Lecture: Music on Screen #1: Hearing Leitmotifs Tutorial: Classical approaches to composed scores
Week 5	Lecture: Music on Screen #2: Myths, Emotion and the Unconscious Tutorial: Composed Scores

Week 6	Lecture: Not Quite Hollywood :Australia and beyond
	Tutorial: Screen Beyond Hollywood

Week 7	Lecture: Genre #1 Sounding Scary
	Tutorial: Anticipation and implication with sound

Week 8	Lecture: Genre #2 Sounding Comedy
	Tutorial: Uses of sound for comedic purposes

Week 9	Lecture: Genre #3 Sounding Drawn
	Tutorial: Creating entirely new spaces with sound

Week 10	Lecture: Genre #4: The Musical and the Spectacle
	Tutorial: Writing about film sound's presence and absence

Week 11	Lecture: Interactive Screen sound
	Tutorial: Screen Sound on the move

Week 12	Lecture: "The audience were walking out of The Artist"- can we handle entertainment that's NOT audio/visual anymore? Tutorial: Wrap up and assessment tips

There are no Lectures and Tutes week 13- your tutor will be available for consultation leading up to the essay.

Policies and Procedures

Macquarie University policies and procedures are accessible from Policy Central. Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://mq.edu.au/policy/docs/academic_honesty/policy.html

Assessment Policy http://mq.edu.au/policy/docs/assessment/policy.html

Grading Policy http://mq.edu.au/policy/docs/grading/policy.html

Grade Appeal Policy http://mq.edu.au/policy/docs/gradeappeal/policy.html

Grievance Management Policy http://mq.edu.au/policy/docs/grievance_management/policy.html

Disruption to Studies Policy http://www.mq.edu.au/policy/docs/disruption_studies/policy.html *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the Learning and Teaching Category of Policy Central.

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/support/student_conduct/

Student Support

Macquarie University provides a range of support services for students. For details, visit http://students.mq.edu.au/support/

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- Workshops
- StudyWise
- Academic Integrity Module for Students
- Ask a Learning Adviser

Student Services and Support

Students with a disability are encouraged to contact the Disability Service who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

IT Help

For help with University computer systems and technology, visit http://informatics.mq.edu.au/help/.

When using the University's IT, you must adhere to the Acceptable Use Policy. The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

Learning outcomes

- Apply focused listening skills directly related to soundtracks
- Evaluate the historical and technological developments in screen sound
- Analyse the role of sound in different genres

Assessment tasks

- Assignment 1:
- Assignment 2

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

Learning outcomes

- Understand and recall 'vocabulary' for screen sound analysis
- Create/synthesise practical skills in screen sound creation
- Evaluate the historical and technological developments in screen sound

Assessment tasks

- Assignment 3
- Assignment 4

Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcomes

- Understand and recall 'vocabulary' for screen sound analysis
- Apply focused listening skills directly related to soundtracks
- Analyse the role of sound in different genres

Assessment tasks

- Assignment 1:
- Assignment 3
- Assignment 4

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to

critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcomes

- Understand and recall 'vocabulary' for screen sound analysis
- Apply focused listening skills directly related to soundtracks
- Evaluate the historical and technological developments in screen sound
- Analyse the role of sound in different genres

Assessment tasks

- Assignment 1:
- Assignment 2
- Assignment 3

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcome

- Evaluate the historical and technological developments in screen sound

Assessment tasks

- Assignment 2
- Assignment 3

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcome

- Create/synthesise practical skills in screen sound creation

Assessment task

- Assignment 2

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcomes

- Understand and recall 'vocabulary' for screen sound analysis
- Create/synthesise practical skills in screen sound creation
- Apply focused listening skills directly related to soundtracks
- Analyse the role of sound in different genres

Assessment tasks

- Assignment 1:
- Assignment 2
- Assignment 3
- Assignment 4

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

Learning outcome

- Analyse the role of sound in different genres

Assessment tasks

- Assignment 3
- Assignment 4

Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

Learning outcomes

- Create/synthesise practical skills in screen sound creation
- Evaluate the historical and technological developments in screen sound
- Analyse the role of sound in different genres

Changes since First Published

Date	Description
14/04/2014	The addition of the content to analysis is added, not other changes