



# MMCS303

## Music, Sound and Moving Image

S1 Day 2017

*Department of Media, Music, Communication and Cultural Studies*

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#### **Disclaimer**

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## General Information

Unit convenor and teaching staff

Unit convenor

Ilona Hongisto

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Contact via 02 9850 2117

Y3A 193F

Thursdays 11-12

Credit points

3

Prerequisites

39cp at 100 level or above

Corequisites

Co-badged status

Unit description

Moving images, in whatever form we consume them, are nothing without the soundtracks that underpin them and the soundscapes that surround them. This unit allows students to explore, analyse and create screen soundtracks building on theories of film and television studies, popular music studies, interactivity and gaming, genre, cultural history, audience engagement, narrative and character development. Fans, musicians, screen makers and anyone interested in exploring multimedia communication would benefit from this exploration into the unique interactions between music, sound and the moving image, as we break down the effectiveness of visual and sonic storytelling in a variety of contexts. Music, Sound and the Moving Image explores histories of screen and sound technologies and their interactions, but also uses these as a way to track and predict how future developments might play and sound out.

## 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	Hurdle	Due
<u>Attendance and Participation</u>	20%	No	weeks 1–12
<u>Soundtrack &amp; Reflection</u>	30%	No	3.4.2017 9am
<u>Major Essay</u>	35%	No	8.5.2017 9am
<u>Online Quiz</u>	15%	No	8.6.2017

### Attendance and Participation

Due: **weeks 1–12**

Weighting: **20%**

Students are expected to attend all lectures and tutorials. Attendance at tutorials is compulsory and any missed tutorial must be accompanied by appropriate documentation (attendance waiver submitted online). In order to fulfil the participation component, you must engage actively in the discussions and activities.

On successful completion you will be able to:

- Create/synthesise practical skills in screen sound creation

### Soundtrack & Reflection

Due: **3.4.2017 9am**

Weighting: **30%**

This assessment has three (3) components: a creative group project (20%), an individual reflection (10%) and an individual report (compulsory, but not marked).

#### Part 1: Soundtrack (15%)

Working in groups of 3–4, students will produce a soundtrack to a film clip provided by the unit convenor. Tutorials in week 4 and 5 will be dedicated to working on the soundtrack, and tutorials in those weeks will take place at computer lab 223 in Y3A. Technical staff will be there to assist you.

Submission of the soundtrack is via iLearn. Further instructions will be provided at the tutorials.

Each soundtrack must include the names and student IDs of the group members. This may be in the form of a title sequence or by including the information in the file name.

Due to copyright reasons, students are not allowed to distribute their work beyond the setting of the unit.

The clip the students will be working on is from the Australian silent film classic *The Cheaters* (Paulette McDonagh, 1929). The focus areas of the assessment task are the genre of the film, the construction of cinematic space and the communication of feeling. These are the elements students should be thinking about when choosing sounds to the clip.

**Assessment criteria:**

**Sound and feeling:** assessment will focus on how the chosen sounds and/or music as well as their placement on the timeline convey feeling.

**Sound and space:** assessment will focus on the construction of space with sound and/or music.

**Identifying and working with silent film:** assessment will be based on the appropriateness of the sound choices to the genre of the film.

**Part 2: Reflection (15%)**

Students will write a 500-word individual reflection (excluding references and bibliography) on the soundtrack they have produced in groups. The essay reflects critically on the choices made and it relates them to the lecture topics, readings and tutorial discussions from weeks 1–5. The reflection should not summarize and list all the sound choices made by the group; instead, it should selectively identify key aims and reflect on them in relation to the unit materials.

Submission is via Turnitin.

**Assessment criteria:**

**Reflection:** ability to identify key tendencies in making a soundtrack and commenting on the use of sound critically.

**Reading and research:** ability to relate the soundtrack to unit topics and readings and to use appropriate vocabulary for identifying screen sound.

**Part 3: Report**

In order to get their marks for this assessment task, each student must also submit an individual report where they document the working process of the group. A template is provided in iLearn.

Submission is via Turnitin.

All three parts of the assessment are due on Monday, April 3, at 9am.

**Late submissions:** Students who submit late work without an extension will receive a penalty of 10% per day. This penalty does not apply for cases in which an application for Disruption to Studies is made and approved.

On successful completion you will be able to:

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

## Major Essay

Due: **8.5.2017 9am**

Weighting: **35%**

Students will write a 1500-word essay (excluding notes and bibliography) on *musical moments in film*. To complete the assessment, choose two 'musical moments' (as defined by Amy Herzog) from films that abide to different genre conventions. Analyse the impact of the musical moments on the films' narratives and reflect on your findings in relation to their genre specificity. The films you choose CANNOT be any of the examples that have been discussed at the lectures and tutorials.

This is a formal essay which will require clear referencing and appropriate research. The weekly readings and other recommended texts are an important place to start for this assessment task. You can choose which ever referencing system you prefer, as long as you use it consistently.

Submission is via Turnitin.

Late submissions: Students who submit late work without an extension will receive a penalty of 10% per day. This penalty does not apply for cases in which an application for Disruption to Studies is made and approved.

### Assessment criteria:

**Reading and research:** evidence of critical engagement with set course materials (unit readings and film examples; evidence of independent reading of appropriate academic material; evidence of thorough research (relating to the genre, style and era of your chose examples)

**Argument and analysis:** well-articulated and well-supported argument; evidence of critical thinking (through taking a position in relation to the definition of a 'musical moment', and supporting this position); evidence of relational thinking (through making connections between key ideas from the course and other cinematic examples, and supporting this position).

**Writing and structure:** clear, logical and coherent structure; clarity of expression; appropriate referencing; sticking to the word limit.

On successful completion you will be able to:

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## Online Quiz

Due: **8.6.2017**

Weighting: **15%**

In week 13, students will take a multiple choice quiz in iLearn. The questions are based on unit readings and lectures from weeks 1–12. The quiz will be open all day on Thursday the 8th of June, and students are welcome to take it anywhere they like. Students have one (1) hour to complete the quiz and they are welcome to consult supporting materials. Only one attempt is allowed.

On successful completion you will be able to:

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

## Delivery and Resources

Unit readings will be available through the library's eReserve.

**Week 1:** Anahid Kassabian (2001) 'How Music Works in Film' in *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*. New York: Routledge, pp. 37–60.

**Week 2:** Rick Altman (1992), 'The Material Heterogeneity of Recorded Sound' in Rick Altman (ed.), *Sound Theory, Sound Practice*. New York: Routledge, pp. 15–31.

**Week 3:** Michel Chion (1994) 'The Audio Visual Scene' in *Audio-Vision*. New York: Columbia University Press, pp. 66–94.

**Week 4:** James Buhler & David Neumeyer (2010) 'The Musicality of the Sound Track: Concepts and Terminology' in *Hearing the Movies: Music and Sound in Film History*. Oxford: Oxford University Press, pp. 34–64, 425–432.

**Week 5:** No readings

**Week 6** Richard Dyer (2002/1977) 'Entertainment and Utopia' in Steven Cohan (ed.) *Hollywood Musicals, The Film Reader*. New York: Routledge, pp. 19–30. AND Rick Altman (2002) 'The American Film Musical as Dual-Focus Narrative' in Steven Cohan (ed.) *Hollywood Musicals, The Film Reader*. New York: Routledge, pp. 41–51.

**Week 7** Amy Herzog (2010) 'The Musical Moment' in *Dreams of Difference, Songs of the Same: The Musical Moment in Film*. Minneapolis: University of Minnesota Press, pp. 5–8. AND John Richardson (2013) 'The Neosurrealist Musical and Tsai Ming-Liang's *The Wayward Cloud*' in John Richardson, Claudia Gorbman & Carol Vernallis (eds.) *The Oxford Handbook of New Audiovisual Aesthetics*. Oxford: Oxford University Press, pp. 284–308.

**Week 8:** No readings

**Week 9:** Steve Cohan (2002) ‘“Feminizing” the Dance-and-Song Man. Fred Astaire and the spectacle of masculinity in the Hollywood musical’ in Steve Cohan (ed.) (ed.) *Hollywood Musicals, The Film Reader*. New York: Routledge, pp. 87–101.

**Week 10:** Jeffrey Ruoff (1992) ‘Conventions of Sound in Documentary’ in Rick Altman (ed.) *Sound Theory, Sound Practice*. New York: Routledge, 217–234. Online: <https://www.dartmouth.edu/~jruoff/Articles/ConventionsofSound.htm>

**Week 11:** Philip Auslander (2013) ‘Sound and Vision. The Audio/Visual Economy of Musical Performance’ in John Richardson, Claudia Gorbman & Carol Vernallis (eds.) *The Oxford Handbook of New Audiovisual Aesthetics*. Oxford: Oxford University Press, pp. 605–621.

**Week 12:** Vernallis, Carol (2013), ‘Accelerated Aesthetics: A New Lexicon of Time, Space, and Rhythm’ in Carol Vernallis, Amy Herzog & John Richardson (eds.) *The Oxford Handbook of Sound and Image in Digital Media*. New York: Oxford University Press, pp. 707–731.

## Unit Schedule

A detailed schedule will be available in week 1.

## 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](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

Assessment Policy [http://mq.edu.au/policy/docs/assessment/policy\\_2016.html](http://mq.edu.au/policy/docs/assessment/policy_2016.html)

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

Complaint Management Procedure for Students and Members of the Public [http://www.mq.edu.au/policy/docs/complaint\\_management/procedure.html](http://www.mq.edu.au/policy/docs/complaint_management/procedure.html)

Disruption to Studies Policy (in effect until Dec 4th, 2017): [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html)

Special Consideration Policy (in effect from Dec 4th, 2017): <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/special-consideration>

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/](https://students.mq.edu.au/support/student_conduct/)

## Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit [ask.mq.edu.au](http://ask.mq.edu.au).



## 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](http://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](http://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit [http://www.mq.edu.au/about\\_us/offices\\_and\\_units/information\\_technology/help/](http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/).

When using the University's IT, you must adhere to the [Acceptable Use of IT Resources Policy](#). The policy applies to all who connect to the MQ network including students.

## Graduate Capabilities

### 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 outcomes

- 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

- Attendance and Participation



- Soundtrack & Reflection
- Major Essay
- Online Quiz

## 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

- Understand and recall 'vocabulary' for screen sound analysis
- Create/synthesise practical skills in screen sound creation

### Assessment tasks

- Attendance and Participation
- Soundtrack & Reflection
- Major Essay
- Online Quiz

## 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
- Create/synthesise practical skills in screen sound creation
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## Assessment tasks

- Attendance and Participation
- Soundtrack & Reflection
- Major Essay
- Online Quiz

## 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
- 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

- Attendance and Participation
- Soundtrack & Reflection
- Major Essay
- Online Quiz

## 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 outcomes

- 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**

- Attendance and Participation
- Soundtrack & Reflection
- Major Essay
- Online Quiz

## **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

## **Assessment tasks**

- Attendance and Participation
- Soundtrack & Reflection
- Major Essay
- Online Quiz

## **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**

- Evaluate the historical and technological developments in screen sound

## **Assessment tasks**

- Soundtrack & Reflection

- Major Essay
- Online Quiz

## 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 outcome

- Evaluate the historical and technological developments in screen sound

### Assessment tasks

- Soundtrack & Reflection
- Major Essay
- Online Quiz