



# MMCS303

## Music, Sound and Moving Image

S1 Day 2018

*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 convener

Ilona Hongisto

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Contact via 02 9850 2117

Y3A 193F

Wednesdays 2–3pm

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

## General Assessment Information

### Late Submission Penalty

Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (incl. weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests.

### Assessment Policy

This unit follows assessment standards set in the University's Assessment Policy:

<https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/assessment>

## Assessment Tasks

Name	Weighting	Hurdle	Due
<a href="#">Active participation</a>	20%	No	weeks 2–12
<a href="#">Online quiz</a>	25%	No	12/04/2018
<a href="#">Soundtrack and Essay</a>	55%	No	23/05/2018 & 04/06/2018

### Active participation

Due: **weeks 2–12**

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 (special consideration submitted online).

**Assessment criteria** (for a full assessment rubric, please refer to iLearn):

**Reading and reflection:** Evidence of engagement with the unit readings, demonstration of in-class reflection through participation in assignments and discussions.

**Communication:** Demonstration of clear communication skills, evidence of engagement with arguments of others.

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

## Online quiz

Due: **12/04/2018**

Weighting: **25%**

In week 7, students will take a multiple choice quiz in iLearn. The questions are based on unit readings, lectures and tutorials from weeks 1–6. The quiz will be open all day on Thursday the 12th of April, 2018, 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. Detailed instructions including examples will be provided in week 3.

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

## Soundtrack and Essay

Due: **23/05/2018 & 04/06/2018**

Weighting: **55%**

This assessment has three (3) components: a creative group project (25%), an individual report (compulsory, but not marked) and an individual essay (30%).

### **Part 1: Soundtrack (25%)**

Working in groups of 3–4, students will produce a soundtrack to a film clip provided by the unit convenor. Tutorials in weeks 8–10 will be dedicated to working on the soundtrack.

Submission of the soundtrack is via iLearn. The deadline is on the 23rd of May, 2018. The submitted 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. Further instructions with examples will be provided in week 8.

Students will present their work at the tutorials in week 11 (24/05/2018). Groups must bring their soundtracks to class on a USB drive and prepare to answer questions about their work. Each group member is expected to be present.

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** (for a full assessment rubric, please refer to iLearn):

**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: Report**

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

Submission is via Turnitin. The deadline is on the 23rd of May, 2018.

## **Part 3: Essay (30%)**

Students will write a 1500-word essay (excluding references and bibliography) on the construction of cinematic space and the communication of feeling in a film of their choice. Students are expected to compare the choices they made in their own soundtrack to their chosen example. The essay should identify sound choices and reflect on them critically, while also relating them to the lecture topics, readings and tutorial discussions from weeks 1–12. Please note that the essay is not a summary of the sound choices made in the group work. Detailed instructions including examples will be provided in week 8.

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. Please use Harvard Referencing System (refer to the guide in iLearn).

Submission is via Turnitin. The deadline is on the 4th of June, 2016.

**Assessment criteria** (for a full assessment rubric, please refer to iLearn):

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

**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 chosen film).

**Argument and analysis:** well-articulated and well-supported argument; evidence of critical

thinking (through taking a position in relation to space and feeling, 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.

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## Delivery and Resources

Tutorials begin in week 2, lectures begin in week 1.

Please note the University's **Late Submission Penalty**: Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (incl. weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests.

Please note MMCCS's **re-mark policy**: <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

### Unit schedule and required readings:

All the unit readings are accessible online through the library's multisearch function.

#### Week 1 – Introduction

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

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

#### Week 2 – Music, sound and affect

Stephen Deutsch (2010) 'Psycho and the orchestration of anxiety' in *The Soundtrack* 3:1, 53–66.

Thompson, Marie (2014) 'Three screams' in Ian Biddle and Marie Thompson (eds.) *Sound, Music, Affect: theorising Sonic Experience*. London: Bloomsbury, pp. 147–162.

### **Week 3 – Corporeality and the musical spectacle**

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

Graham Wood (2008) 'Why do they start to sing and dance all of a sudden? Examining the film musical' in W. Everett & P. Laird (eds.) *The Cambridge Companion to the Musical*. Cambridge: Cambridge University Press, pp. 305–324.

### **Week 4 – Musicals and entertainment**

Richard Dyer (2002) 'Entertainment and Utopia' in *Only Entertainment*. New York: Routledge, pp. 19–35.

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 5 – The Musical Moment**

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.

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 6 – Sounding authentic**

Murray, Leo (2010) 'Authenticity and realism in documentary sound' in *The Soundtrack*, Volume 3, Number 2, December 2010, pp. 131–137.

Corner, John (2002) 'Sounds Real: Music and Documentary' in *Popular Music* Vol. 21, No. 3, pp. 357–366.

### **Week 7 – Online quiz**

No readings.

## Recess

### Week 8 – Sound, space, cinema

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

Bordwell, David & Kristin Thompson (1985) 'Fundamental Aesthetics of Sound in the Cinema' in Elizabeth Weis & John Belton (eds.) *Film Sound*. New York: Columbia University Press, pp. 181–199.

### Week 9 – Sound design 1

No readings.

### Week 10 – Sound design 2

No readings.

### Week 11 – Music, performance, media

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 – Music videos

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.

### Week 13 – No class (unit convenor available for consultation)

No readings.

## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central \(https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central\)](https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central). Students should be aware of the following policies in particular with regard to Learning and Teaching:

- [Academic Appeals Policy](#)
- [Academic Integrity Policy](#)



- [Academic Progression Policy](#)
- [Assessment Policy](#)
- [Fitness to Practice Procedure](#)
- [Grade Appeal Policy](#)
- [Complaint Management Procedure for Students and Members of the Public](#)
- [Special Consideration Policy](#) (**Note:** *The Special Consideration Policy is effective from 4 December 2017 and replaces the Disruption to Studies Policy.*)

Undergraduate students seeking more policy resources can visit the [Student Policy Gateway](http://students.mq.edu.au/support/study/student-policy-gateway) (<http://students.mq.edu.au/support/study/student-policy-gateway>). It is your one-stop-shop for the key policies you need to know about throughout your undergraduate student journey.

If you would like to see all the policies relevant to Learning and Teaching visit [Policy Central](http://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central) (<http://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/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/study/getting-started/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
- Evaluate the historical and technological developments in screen sound
- Analyse the role of sound in different genres

#### Assessment tasks

- Active participation
- Online quiz
- Soundtrack and Essay

### 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
- Apply focused listening skills directly related to soundtracks

- Evaluate the historical and technological developments in screen sound

## **Assessment tasks**

- Active participation
- Online quiz
- Soundtrack and Essay

## **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
- 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**

- Active participation
- Online quiz
- Soundtrack and Essay

## **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

- 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**

- Active participation
- Online quiz
- Soundtrack and Essay

## **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**

- Active participation
- Online quiz
- Soundtrack and Essay

## **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**

- 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**

- Active participation
- Online quiz
- Soundtrack and Essay

## 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
- Evaluate the historical and technological developments in screen sound
- Analyse the role of sound in different genres

## **Assessment tasks**

- Active participation
- Online quiz
- Soundtrack and Essay

## 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 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

## **Assessment tasks**

- Active participation
- Online quiz
- Soundtrack and Essay

## **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

## **Assessment tasks**

- Active participation
- Online quiz
- Soundtrack and Essay