

MODULE SPECIFICATION

Code: UPCPRH-30-3 **Title:** Music, Cinema, Culture **Version:** 3.1

Level: 3 **UWE credit rating:** 30 **ECTS credit rating:** 15

Module type: Standard

Owning Faculty: Creative Arts **Field:** Culture & media studies **Field Leader:** J Arthurs

Faculty Committee approval: Quality & Standards **Date:** 24 June 2010 – Approved by Chair's action

Approved for delivery by: n/a

Valid from: Sept 2014 **Discontinued from:**

Contributes towards: Awards up to BA (Hons)

Pre-requisites: Currents in Film Theory *or* Media Culture 1 *or* Screen Studies A: TV Times

Co-requisites:

Excluded combinations:

Learning outcomes:

By the end of the module, students should be able to demonstrate:

- An understanding of the different ways in which music and cinema have been used together (all assessment components);
- Critical engagement with the various theoretical and cultural frameworks available to explore the relationship between music and cinema (Assessment component A, and component B, element 2);
- The application of a theorised understanding of the use of music in film (Assessment Component A).
- The ability to produce a close critical analysis of the use of music in a film text which also demonstrates a wider understanding of the social and cultural factors determining meaning (Assessment component B, element 1);

Syllabus outline:

This module explores the complex relationships between music and cinema and music and representation in a wide range of films from various periods, traditions and contexts. It is both textual and cultural in approach, offering students the opportunity to develop critical reading skills and an historicised understanding of music's role in cinema as a cultural practice. The syllabus

explores the different ways in which film music organises meaning and is itself organised, together with the various approaches to its theorisation and critique, including for example: the classical Hollywood film score, the Bollywood musical, the 'compilation' soundtrack and the production of soundscapes in avant garde cinema; theories about the 'unheard' film score, the culture industries, and the relationship between utopia and the film musical. The module also considers how music cultures, performances and styles have been represented and organised on screen, from (for example) the music documentary to the biopic and questions of star performance.

Teaching and learning methods:

A variety of learning strategies are encouraged by this module. It will be taught through a combination of:

- Lectures. Introducing key ideas, either explaining significant cultural and historical shifts in the development of music and cinema or focusing on specific theoretical approaches.
- *Weekly screenings*. Generally chosen to complement the relevant week's lecture material, but usually relating to other weeks' topics as well, to develop a comparative framework.
- *Seminars*. Devoted to investigation of critical reading, and often making use of close textual analysis. Seminars will also open up wider issues for discussion, according to students' own interests.
- Regular *Readings*, which are designed to underpin and help develop critical and analytical skills.
- Students will also be encouraged to learn through individual / personal research.

Reading Strategy

A Module Reader containing selected readings, structured to underpin and amplify the module focus and content, will be central to the reading strategy. Further readings will be suggested in the Module Handbook, lectures and on blackboard, but students are also expected to develop their further reading independently, particularly in preparing for assessments. Key texts will be available on appropriate loan periods in the library.

Indicative Reading List

The following list is offered to provide validation panels/accrediting bodies with an indication of the type and level of information students may be expected to consult. As such, its currency may wane during the life span of the module specification. However, as indicated above, *current* advice on readings will be available via other more frequently updated mechanisms.

Altman, Rick (1987) *The American Film Musical*. London: BFI

Cooke, Mervyn (2008) *A History of Film Music*. Cambridge: Cambridge University Press.

Dickinson, Kay (ed.) (2003) *Movie Music: The Film Reader*. London: Routledge

Reay, Pauline (2004) *Music in Film: Soundtracks and Synergy*. London: Wallflower Press

Smith, Jeff (1998) *The Sounds of Commerce: Marketing Popular Film Music*, Chichester: Columbia University Press

Wojcik, Pamela R. and Arthur Knight (eds) (2001) *Soundtrack Available: Essays on Film and Popular Music*, London: Duke University Press.

Assessment

Please state which element of assessment should be recorded as the final assessment for the purposes of submitting data on non-submissions to HEFCE. (For further information please contact Academic Registry.)

Weighting between components A and B (standard modules only) A: 30% B: 70%

ATTEMPT 1

First Assessment Opportunity (Sit)

Component A

Description of each element Element weighting

1. Examination (2 hour) 30%

Component B

Description of each element Element weighting

1. Close Textual Analysis (2000 words) 30%
2. Critical Case Study (3000 words) **Final Element of Assessment** 40%

Second Assessment Opportunity (Resit) (further attendance at taught classes is not required)

Component A

Description of each element Element weighting

1. Exam (2 hour) **Final Element of Assessment** 30%

Component B

Description of each element Element weighting

1. Close Textual Analysis (2000 words) 30%

2. Critical Case Study (3000 words) 40%

EXCEPTIONAL SECOND ATTEMPT (Retake): Attendance at taught classes is not required.

Specification confirmed byDate

(Associate Dean/Programme Director)