1. **Title of the module**

CMAT5080 Music and Sound for Film, Television and Media

1. **School or partner institution which will be responsible for management of the module**

Centre for Music and Audio Technology (CMAT)

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5

1. **The number of credits and the ECTS value which the module represents**

15 credits (7.5 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Term 1

1. **Prerequisite and co-requisite modules**

none

1. **The programmes of study to which the module contributes**

BSc (Hons) Music Technology and Audio Production

BA (Hons) Music Business and Production

BA (Hons) Music, Performance and Production

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**
	1. understand the key facts, concepts and principles relevant to contemporary audio-visual theory;
	2. understand interrelationships between music and other arts forms, particularly the moving image;
	3. record, create, adapt and edit audio for visual media using a wide range of tools, techniques and equipment, including specialist software;
	4. understand the history and development of music and sound for film and it informs current practice;
	5. explore, compose and evaluate musical ideas in relation to the moving image.
2. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**
	1. gather, evaluate and synthesise evidence including the identification of reliable academic sources;
	2. assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
	3. examine assumptions, concepts and hypotheses critically in the light of evidence, to make informed choices and to apply insights from one area of study to another;
	4. synthesize inputs (knowledge, materials, information) in order to generate outputs in written or practical format.
3. **A synopsis of the curriculum**

The module investigates music for media in both theory and practice. The focus will be on music used in moving image media, including an exploration of musical languages and compositional techniques commonly deployed in relation to moving images. Students also study film music history, gaining insight into critical approaches that have informed the practice.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Altman, R. (2000). ‘Inventing the Cinema Soundtrack: Hollywood Multiplane Sound System’. In: Buhler, J & Flinn, C. eds. *Music and Cinema*. Middletown, CT: Wesleyan University Press.

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

Davison, A. (2003). *Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s*. Aldershot: Ashgate.

Donnelly, K. ed. (2001). *Film Music: Critical Approaches*. Edinburgh: Edinburgh University Press.

Kalinak, K. (2000). *Settling the Score: Music and the Classical Hollywood Film.* Madison: University of Wisconsin Press.

Karlin, F. (2004). *On the Track: A Guide to Contemporary Film Scoring*. London: Routledge.

Kassabian, A. (2001). *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*. New York: Routledge.

1. **Learning and teaching methods**

This module is taught by means of lectures, workshops and a feedback tutorial.

Contact hours: 22

Independent study hours: 128

Total study hours: 150

1. **Assessment methods**

13.1 Main assessment methods

 (1) Individual Film Composition Project (5 min) 80%

(2) Reflective Commentary (600 words) 20%

13.2 Reassessment methods

As above; like for like.

1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Lecture | **x** | **x** |  | **x** | **x** | **x** | **x** |  |  |
| Workshop | **x** | **x** | **x** |  |  |  | **x** |  | **x** |
| Feedback Tutorial | **x** | **x** |  |  |  |  |  | **x** |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |
| Individual Film Composition Project | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Reflective Commentary | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The Centre recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Medway, CMAT

1. **Internationalisation**
* The content and learning outcomes of this module meet the requirements of professional practitioners in the international film and moving image industries. Students will gain employment-related skills for a number of industry related careers including but not limited to Composing for Moving Image Media, Film Sound Editing, Sound Design for Moving Image and Music Editing for Film, Games and Television. As the industry is now fully acknowledged as an international industry, students will have the opportunity to seek employment throughout the world.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
|  |  |  |  |  |
|  |  |  |  |  |