

Module Specification

Module Title: Professional Studies 3: Film Music – Aesthetics and Narrative Function

Module code:	HBASHR077	NQF level:	Level 6
Credit value:	20 credits	Semester of study:	1 and 2
Module type:	Optional	Pre-requisites:	None
Available to:	BA (Hons) Music (Business) (Classical) (Film Music) (Folk) (Jazz) (Popular) (Production) (Songwriting)		

Module overview

This module will embark on a study of film narratives through the prism of commerce and art. It will address how and why music is used in film and what its function is (both commercially and aesthetically). Seminal film directors and composers will be used as vehicles to discuss how the two areas distil into one experience. Entry-level artistic and industry practices will also be addressed to examine the relationship between music and film, looking at how and why music can enhance small, low-budget productions.

Aims

The film music industry offers lucrative employment opportunities for composers. This module examines the importance of aesthetics and narrative function in order to address their relationship with music. It forms part of the programme's professional studies strand and its commitment to enhancing employment opportunities.

The module aims to:

1. Introduce a critical approach to the relationship between music and film.
2. Provide students with a foundation for understanding the aesthetics of film storytelling and the placement of music as part of the narrative process.
3. Examine the work of key directors of both factual and fiction film, and through the consideration of working practices, thematic and aesthetic preferences, students will be introduced to the concept of the film auteur.
4. Focus on the importance of the film script through a study of thematic content, story truths and an individual point of view.

Learning outcomes

On successful completion of this module, students will be able to:

1. Demonstrate a broad knowledge and understanding of the working practices and approaches of selected directors.
2. Demonstrate a broad knowledge and understanding of the working practices and approaches of selected composers.
3. Engage and apply research skills.
4. Evidence an understanding of auteur theory via the films of particular directors.

Learning and teaching methods

The module will be delivered through a lecture and seminar series.

Lectures are used for the effective delivery of key subject areas as outlined in the indicative content. The module will focus on important historical developments made in worldwide film practices including American, French, German, British and Scandinavian cinema. Areas of study include film production, narrative theory, film text, film genres, and audience consumption, and the relationship between the Film Auteur and the Film Composer will be examined.

Seminars will be used to promote discussion in order to evaluate and critically appraise what has been covered in the lectures. Key filmmakers that have challenged and influenced the way film is both made and viewed, which has had a significant effect of the Film Music process, will be examined in detail through lectures and seminars.

Contact hours and directed study (over semesters 1 and 2)

Delivery type	Student hours
Indicative hours for learning and teaching activities	30 hours
Indicative hours of directed study	170 hours
Total hours (100hrs per 10 credits)	200 hours

Opportunities for formative feedback

Students will have opportunities for on-going formative assessment as part of their seminar series.

Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Coursework – essay	2000 words	50%	1, 2, 3
Coursework – essay	2000 words	50%	3, 4

Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Coursework – essay	2000 words	50%	1, 2, 3
Coursework – essay	2000 words	50%	3, 4

Indicative Reading List

Essential:

- Bordwell, D & Thompson, K. (2008) *Film art: an introduction*. International edition
New York, London: McGraw-Hill.
- Chion, M. (2001) *Kubrick's Cinema Odyssey*. BFI.
- Dick, Bernard F. (2005) *Anatomy of Film*, 5th Revised Edition. Palgrave Macmillan.
- Etherington-Wright, C (2011) *Understanding Film Theory*. Palgrave Macmillan.
- Keit, G. (2008) *Auteurs and Authorship: A Film Reader*. Wiley Blackwell.
- Stam, R. (1999) *Film theory: an introduction*. Wiley Blackwell.
- Scorsese, M. (2002) *A Personal Journey*. Faber and Faber.
- Scott, Helen G & Truffaut, F. (1986) *Hitchcock/Truffaut*. Simon & Schuster.
- Ondaatje, M. (2008) *The Conversations: Walter Murch and the Art of Editing Film*. Bloomsbury Publishing.
- Palicevic, M., & Ansdell, G., *Community Music Therapy*, Jessica Kingsley, UK, 2006
- Sloboda, J., *Exploring the Musical Mind; Emotion, Ability, Function*, OUP 2004