The Scholars Programme

Listening to Film: How does film music work and what does it do?

Key Stage 4 Programme

Pupil Name

Handbook Designed by Gemma Edney

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THE SCHOLARS PROGRAMME

Timetable and Assignment Submission

Timetable – Tutorials

Tutorial	Date	Time	Location
1 (Launch Trip)			
2			
3			
4			
5			
6 (Draft assignment feedback)			
7 (Final assignment feedback)			

Timetable – Homework Assignments

Homework Assignment	Description	Due Date
Tutorial 1	Baseline assessment: Analysis of "Rue's Farewell"	
Tutorial 2	Read and annotate scholarly texts	
Tutorial 3	Music for settings and characters	
Tutorial 4	"The Imperial March" and the roles of film music	
Tutorial 5	Draft assignment	
Tutorial 6	Final assignment	

Assignment Submission – Lateness and Plagiarism

Lateness	
Submission after midnight on **10th January 2018**	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

KS4 Programme – Pupil Feedback Report

Grade	Marks	What this means
1st	70+	Performing to an excellent standard at A-level
2:1	60-69	Performing to a good standard at A-level
2:2	50-59	Performing to an excellent standard at GCSE
3rd	40-49	Performing to a good standard at GCSE
Working towards a pass	0-39	Performing below a good standard at GCSE
Did not submit	DNS	No assignment received by The Brilliant Club

Lateness	
Any lateness	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

Name of PhD Tutor	Gemma Edney		
Title of Assignment	Discuss the role of music in one or two film(s) that you have seen		
Name of Pupil			
Name of School	The Taunton Academy		
ORIGINAL MARK / 100		FINAL MARK / 100	
DEDUCTED MARKS		FINAL GRADE	

If marks have been deducted (e.g. late submission, plagiarism) the PhD tutor should give an explanation in this section:

Learning Feedback Comment 1 - *Enter Key Learning Priority Here*	
What you did in relation to this Key Learning Priority *Enter feedback here*	How you could improve in the future *Enter feedback here*
Learning Feedback Comment 2 – *Enter Key Learning Priority Here*	
What you did in relation to this Key Learning Priority *Enter feedback here*	How you could improve in the future *Enter feedback here*
Learning Feedback Comment 3 – *Enter Key Learning Priority Here*	
What you did in relation to this Key Learning Priority *Enter feedback here*	How you could improve in the future *Enter feedback here*
Resilience Comment	
How you showed learning resilience during the course *Enter feedback here*	How you could build learning resilience in the future *Enter feedback here*

Contents

Timetable and Assignment Submission....2
KS4 Programme – Pupil Feedback Report....3
Contents....4
Course Rationale....5
Mark Scheme Table....6
Glossary of Keywords....8
Tutorial 1 – What does film music do?....10
Tutorial 1 – Baseline Assessment....15
Tutorial 2 – Film music, time, and continuity....16
Tutorial 2 – Homework Assignment....19
Tutorial 3 – Film Music, Period and Place....22
Tutorial 3 – Homework Assignment....26
Tutorial 4 – Film Music and Character....28
Tutorial 4 – Homework Assignment....33
Tutorial 5 – How can music change our experience?....35
Tutorial 5 – Draft Assignment....36
Tutorial 6 – Draft assignment feedback and reflection....38
Tutorial 6 – Final Assignment....39
Tutorial 7 – Final assignment feedback and reflection....40
Appendix 1 – Referencing correctly....41
Appendix 2 – Using the VLE....42
Appendix 3 – Writing an Essay....43
Appendix 4 – Further Reading....45
Notes....46

Course Rationale

When we go to the cinema, switch on the TV, or put on a DVD, we watch a film. We see the characters, look at the scenery, and observe the action. But what about the things we hear? Even though we hear music in nearly every film we watch, it is surprisingly easy to forget about it. So what does film music do? What is its role and how does it work? In this course, you will seek to answer these questions, exploring the many roles and functions of film music. The course will help you to understand how music affects us as spectators, and allow you to develop key skills in reading, critical thinking, and analysis. You will be encouraged to think analytically about your own experiences, and develop the ability to engage critically with theoretical concepts.

The focus of the course is to develop key skills in research methods and critical thinking, so no prior knowledge of film studies or music studies is required. The initial tutorial will provide a general introduction to the study of film music and the aims of the course, focusing on the ability to listen to films, and asking you to think critically about their own reactions to film music. Throughout the rest of the course, you will explore a variety of film examples, focusing in each tutorial on one particular film music "role." You will also examine a range of critical readings that introduce theoretical frameworks from the disciplines of film studies, musicology, sociology and psychology. You will be encouraged to engage with these readings to form your own opinions and develop the research skills required for many subjects within the humanities, arts, and social sciences, at university and beyond. You will have the opportunity to put these skills into practice in the final assignment for the course, which asks you to compose a critical essay on the role of film music in a film of your choice. More information about the final assignment can be found on page 39 of your course handbook.

Mark Scheme Table

Skills	1st (70-100)	2:1 (60-69)	2:2 (50-59)
Knowledge and Understanding	o All materials used are relevant to the general topic and to the specific question/title o Good understanding of all the relevant topics o Clear justification on how the material used is related to the specific issues that are the focus of the essay	o Most of the materials used are relevant to the general topic and to the specific question/title o Good understanding of most the relevant topics o Adequate justification on how the material used is related to the specific issues that are the focus of the essay	o Some of the materials used are relevant to the general topic and to the specific question/title o Good understanding on some of the relevant topics but occasional confusion on others o Some justification on how the material used is related to the specific issues that are the focus of the essay
Research and Evidence	o Inclusion of rich sources of research findings, data, quotations or other sourced material as evidence for the claims/ ideas o Use evidence to support claims/assertions/ideas, consistently clearly and convincingly o Evidence of further reading beyond materials provided which were used in an appropriate context	o Inclusion of adequate sources of research findings, data, quotations or other sourced material as evidence for the claims/ ideas o Use evidence to support claims/assertions/ideas, mostly clearly and convincingly o Evidence of further reading beyond materials provided but not necessarily used in the right context	o Inclusion of some sources of research findings, data, quotations or other sourced material as evidence for the claims/ ideas o Use evidence to support claims/assertions/ideas, at times clearly and convincingly o Limited evidence of further reading beyond materials provided
Developing an Argument	o A point of view or position in relation to the title or question is consistently clear o Argument exceptionally well-developed and well-justified o A position is clearly established in relation to the question, and is developed effectively and consistently throughout the essay o Uses concepts from the tutorials in an	o A point of view or position in relation to the title or question is adequately clear o Argument clear and well-developed and position justified o A position is established in relation to the question, and is well-developed in most of the essay o Uses some concepts from the tutorials in an unfamiliar context, but not always accurately	o A point of view or position in relation to the title or question is somewhat clear o Argument clear but not well-developed o A position is established in relation to the question, and is well-developed in parts of the essay o Limited use of concepts from the tutorials in other contexts

	unfamiliar context, and does so accurately and confidently o Material is analysed effectively to support the argument	o Includes analysis of material to support the argument	o Some analysis of material to support the argument
Critical Evaluation	o Moved beyond description to an assessment of the value or significance of what is described o Evaluative points are consistently explicit/systematic/reasoned/justified o Effective critiques on the reliability of sources provided	o Mostly description but some assessment of the value or significance of what is described o Evaluative points are mostly explicit/systematic/reasoned/justified o Some evidence of critiques on the reliability of sources provided	o Only description with minimal assessment of the value or significance of what is described o Evaluative points are at times explicit/systematic/reasoned/justified o Limited evidence of critiques on the reliability of sources provided
Structure and Presentation	o Ideas are presented in paragraphs and arranged as a logical sequence of ideas o The introduction clearly outlines how the essay will deal with the issues o The conclusion summarises all the main points clearly and concisely o All sources are references correctly in the agreed format	o Ideas are presented in paragraphs with some structure o The introduction adequately describes how the essay will deal with the issues o The conclusion summarises most of the main points clearly o Most of the sources are references correctly in the agreed format	o Ideas are presented in paragraphs and are loosely structured o The introduction mentions how the essay will deal with the issues o The conclusion summarises some of the main points clearly o Some sources are referenced correctly in the agreed format with occasional errors
Language and Style	o No spelling, grammar or punctuation errors o Writing style consistently clear, tone appropriate and easy to follow o Accurate and consistent use of technical language and vocabulary	o Minimal spelling, grammar or punctuation errors o Writing style mostly clear, tone appropriate and easy to follow o Some attempts of using technical language and vocabulary, but not always accurate	o Some spelling, grammar or punctuation errors o Writing style moderately clear, tone appropriate and easy to follow o Use of simple language and vocabulary effectively but struggles to use technical language

Glossary of Keywords

Word	Definition	In a sentence
Atonal	Music that is not written in any particular key; music that is not harmonious	Horror films often use atonal music to make us feel scared.
Crescendo	A musical term meaning 'to get louder'	The music begins quietly and then we hear a *crescendo* until it is very loud.
Diegetic	Where the sound is visible on screen or where the source is implied to be present by the action/story of the film	In the opening scene of *Jaws*, we hear diegetic music when the boy plays the guitar on the beach.
Diminuendo	A musical term meaning 'to get quieter'	The music fades away in a *diminuendo* until it is barely audible.
Dissonant	Disagreeing or discordant in sound, inharmonious; harsh-sounding, unmelodious, jarring	The dissonant string sounds in the soundtrack to *Jaws* make us feel uneasy.
Flat	Lower in pitch; also a device used in scores to make a note lower	The trumpets sound very flat in this music.
Forte	A musical term meaning 'loud'	The theme in *Star Wars* includes *forte* trumpet sounds.
Harmony	The combination of musical sounds played at the same time; the structure of a piece of music in relation to the chords of which it consists	The main theme in the *Star Wars* soundtrack uses lots of bright harmony to make it sound regal.
Instrumentation	The instruments used by a particular group of musicians or in a particular piece of music	Composers can use instrumentation to highlight a particular sound, such as in *Harry Potter* when the percussion instruments make it sound more magical.
Leitmotif	A repeated theme associated throughout a work with a particular person, situation, or sentiment	The repeating notes at the beginning *Jaws* is a leitmotif that signals the shark's presence.
Melody	The tune of a piece of music	John Williams' melodies are often very well-known.
Mickey-mousing	The matching of the musical soundtrack of a film, to the details of the accompanying action, in a manner reminiscent of animated cartoons; when the music is perfectly synced with the action.	The mickey-mousing of the tuba with the criminal's footsteps created a comedic effect.

Montage	The process or technique of selecting, editing, and piecing together separate sections of film to form a continuous whole; a sequence or picture resulting from such a process	The music we hear during the montage in *Up* helps to join together lots of clips from different time periods.
Narrative	The part of a text or film which represents the sequence of events or plot	Sometimes music can be used to help progress the narrative
Non-diegetic	When the source of the sound is not visible on screen, e.g. background music or underscoring	The majority of music we hear in *Harry Potter*, *Star Wars* and *Jaws* is non-diegetic.
Piano	A musical term for 'quiet'	The opening theme in *Harry Potter* begins with a *piano* xylophone theme that sounds very mysterious.
Pitch	How high or low the sound of a musical note is	The high pitch of the trumpets in the *Star Wars* soundtrack helps the music sound intergalactic
Rhythm	The pattern of long and/or short notes to create the "beat" of a piece of music	The theme tune in *ET* has a very regular rhythm.
Score	A piece of composed music; the physical written or printed piece of music	John Williams composed the score for lots of different films.
Sharp	Higher in pitch; also a device used in scores to make a note higher	The violins are very sharp compared with the cellos.
Soundtrack	The musical accompaniment to a film	The soundtrack to *James Bond* uses trumpets to add drama.
Spectator	A person who watches a film	Film music can make the spectator feel scared, sad, or happy.
Syncopation	The disruption of the regular beat in a piece of music, often caused by stressing the weaker beat	Jazz music is often syncopated.
Tempo	The speed of a piece of music	The quick tempo of the music in *Casino Royale* reflects the fast movements of the characters.
Timbre	The sound quality or tone of a musical note	The music in *Indiana Jones* has a majestic timbre.
Underscoring	Another word for background music; music that is heard underneath the action of a film	Underscoring can help reduce silence in a film.

Tutorial 1 – What does film music do?

What is the Purpose of Tutorial 1?

- To introduce the key concepts of the course
- To consider the role of music in film

What does film music do?

Create a mind map to answer the question above. You might want to think about:

- The role(s) music has in film
- The effect music can have on spectators
- The ways film music can work
- Possible reasons for having film music

›

Describing film music

1. Match the categories on the left with the adjectives on the right. Use the glossary to help you with the underlined words.

Pitch	Regular, syncopated, strong, steady, irregular
Volume	Lyrical, lilting, tuneful, fragmented, step-by-step
Timbre	Dissonant, atonal, clashing, harmonious
Melody	Dark, mellow, rich, bright, warm, harsh, clean
Harmony	High, low, sharp, flat, soaring, grumbling
Rhythm	Loud, *forte*, *piano*, quiet, soft, *crescendo*, *diminuendo*

2. Listen to the music clips and write down words or phrases to describe them. Think about how they sound and also how they make you feel.

Clip 1: Theme from *Jaws* (Spielberg, 1975)

Clip 2: 'Hedwig's Theme' from *Harry Potter and the Philospher's Stone* (Columbus, 2001)

Clip 3: Main Title from *Star Wars* (Lucas, 1977)

Clip 4: Theme from *Schindler's List* (Spielberg 1994)

Functions of film music

In pairs, read the extracts on the following pages and summarise the author's ideas about the role and function of film music.

Kathryn Kalinak, "What does Film Music Do?" from *Film Music: A Very Short Introduction*

Film music, whether it is a pop song, an improvised accompaniment, or an originally composed cue, can do a variety of things. It can establish setting, specifying a particular time and place; it can fashion a mood and create atmosphere; it can call attention to elements onscreen or offscreen, thus clarifying matters of plot and narrative progression; it can reinforce or foreshadow narrative developments and contribute to the way we respond to them; it can elucidate characters' motivations and help us to know what they are thinking; it can contribute to the creation of emotions, sometimes only dimly realized in the images, both for characters to emote and for audiences to feel. Film music can unify a series of images that might seem disconnected on their own and impart a rhythm to their unfolding. While it is doing all of this, film music encourages our absorption into the film by distracting us from its technological basis – its constitution as a series of two-dimensional, larger-than-life, sometimes black-and-white, and sometimes silent, images. Of course, film music doesn't do all of these things all of the time. Bust music is so useful to film because it can do so much simultaneously.

[...]

Film music shapes meaning on a number of levels. Audiences will respond to film music with varying degrees of awareness, but at least some of the operation of film music takes place on a less than fully conscious plane. [...] Film music can cause us to engage with meanings and pull us toward responses without our knowing it, such as getting us to enjoy a scene of torture.

Aaron Copland, "Tip to Moviegoers: Take Off Those Ear-Muffs: There's music on the soundtrack, too, and you're missing too much of it, a film composer advises." *The New York Times*, 6 Nov 1949.

When well contrived there is no question but that a musical score can be of enormous help to a picture. Once can prove that point, laboratory fashion, by showing an audience a climactic scene with the sound turned off and then once again with the sound track turned on. Here briefly is listed a number of ways in which music serves the screen:

(1) *Creating a more convincing atmosphere of time and place.* Not all Hollywood composers bother about this nicety. Too often, their scores are interchangeable; a thirteenth century Gothic drama and a hard-boiled modern battle of the sexes get similar treatment. The lush symphonic texture of late nineteenth century music remains the dominating influence. But there are exceptions.

(2) *Underlining psychological refinements – the unspoken thoughts of a character or the unseen implications of a situation.* Music can play upon the emotions of the spectator, sometimes counterpointing the thing seen with an aural image that implies the contrary of the thing seen.

(3) *Serving as a king of neutral background filler.* This is really the music one isn't supposed to hear, the sort that helps to fill the empty spots between pauses in a conversation.

(4) *Building a sense of continuity.* The picture editor knows better than anyone how serviceable music can be in tieing together a visual medium which is, by its very nature, continually in danger of falling apart. Once sees this most obviously in montage scenes where the use of a unifying musical idea may save the quick flashes of disconnected scenes from seeming merely chaotic.

(5) Underpinning the theatrical build-up of a scene, and rounding it off with a sense of finality. The first instance that comes to mind is the music that blares out at the end of a film. Certain producers have boasted their picture's lack of a musical score, but I never saw or heard of a picture that ended in silence.

Robin Hoffmann, "What is the function of film music?"

http://www.robin-hoffmann.com/tutorials/guide-to-working-with-a-film-composer/12-what-is-the-function-of-film-music/

1. Commenting
   Music can put a judgement on certain movie scenes, it can state that a certain battle scene is heroic, a certain dialogue is sad etc.
2. Illustrating movement
   Accenting with the music every movement seen on screen is so-called mickey-mousing (coming from a scoring technique that was often used in Mickey Mouse cartoons).
3. Creating plot relationships
   Giving certain characters/situations/places thematic identities helps to connect certain plot points together.
4. Create atmosphere
   This is one of the strongest functions of music in the movies. It can set the tone of the movie.
5. Portray emotions
   Music can serve the movie by getting into the emotions of the characters. In the same way it works of course very well to evoke certain emotions with the audience.
6. Social/Cultural/Geographic references
   Music can work very well to make clear the heritage of a character/group of characters or the geographic setting of the movie or a scene.
7. Time/Period references
   Music can also work very well to establish a certain time or period. Music that sounds very baroque will put us back into the 18th century for example.
8. Connect scenes/montages
   Music helps very well to glue scenes together. Rather harsh scene changes can be softened by adding music over the scene change.
9. Manipulate
   Doubtful contents of a movie can be pushed into the "right" direction by music as has been seen with lots of propaganda movies from all periods of time.
10. Alternate the perception of time
    Just by altering the tempo of music, it can heavily push or drag any scene.
11. Imply a sense of space
    Not only the perception of time but also the perception of space can be influenced by the music. Using a very intimate piano + violin duo on a space science fiction movie might seem just as wrong as using a full symphony orchestra in a two-character movie that's taking place in a small flat.
12. Create unreal situations
    Characterizing nightmares or situations of shock or being paralyzed can be done perfectly by the music. Anything that gives the feeling of not being real can be greatly enhanced by the music.
13. Create contradictions
    Music that sounds like something that is not expected in a certain scene will create a feeling of "something is not right".
14. Parody
    Music can influence very strongly whether we find a scene to be serious or laughable. It can use this ability to create fantastic parodies of characters or situations in the movie.
15. Physiological conditioning
    Music can also influence and stimulate our very basic emotions like fear and therefore evoke in a best case scenario every physiological consequence that comes with that emotion like racing heart, sweaty hands etc.

How does music change a scene?

Watch the film clips and discuss the effect of music in the scene. What difference does music make? What is its purpose?

Clips 1 and 2: *Jurassic Park* (Spielberg, 1993)

Clips 3 and 4: *Star Wars* (Lucas, 1977)

Tutorial 1 – Baseline Assessment

Title: What is the effect of film music in the scene "Rue's farewell" from *The Hunger Games*?

In this tutorial we have thought about:

- How film music works
- How film music affects us when we watch films
- How to describe film music

Your Baseline Assignment is to use what you have learned to write about a film clip on your own.

Watch "Rue's Farewell" (your tutor will provide you with the link to the video clip) and write a paragraph of approximately 500 words explaining the function of music in the scene.

Try to:

- Draw on your own personal responses to the music in the scene
- Use technical vocabulary to describe the music
- Use the texts from this week's tutorial to help you

This Baseline Assessment will be marked in a university style. Look at the mark scheme on pages 6-7 and try to meet the criteria for a "1st." You will get feedback on your Baseline Assessment through the VLE.

Notes

Tutorial 2 – Film music, time, and continuity

What is the Purpose of Tutorial 2?

- To consider the structural role of music within a film
- To think about how music links parts of a film together and avoids silence
- To understand how music can alter our perception of time within a film narrative

Music and Montage

Discuss the following questions in pairs:

- What is a <u>montage</u> sequence?
- What do you think the role of music is in a montage sequence?

Watch the examples of montage sequences. What does music do in these sequences? What do you think these sequences would be like without music?

Time in film vs time in real life

- How does time in film differ from time in real life?
- How do films depict the passing of time?
- What do you think the role of music is in how time is represented in film?

How does film music provide continuity?

Read the extract below and discuss the main points raised.

Kathryn Kalinak, "Why does film music work?" from *Film Music: A Very Short Introduction*.

Why did music come to accompany moving images at all? Film exerted a gravitational pull toward music from the very beginning, both in the countries were film originated and in the countries where it arrived. The standard explanation for the amalgamation of image and music is function: music compensated for the lack of sound in silent film, and it covered the noise produced both by the projector and by audiences unschooled in cinema etiquette [...] Yet musical accompaniment persisted in film long after its initial utility had faded.

[...]

In 1936 Kurt London posited that it was music's ability to provide unity through regular, predictable, and audible rhythms that made it indispensable to film, a medium comprised of individual shots, irregular in length, structure, and content. In the mid-twentieth century, Jean Mitry similarly identified music's ultimate utility to film as its power to unify, a function of its construction as an art form constituted by time. Mitry identified music's "fundamental rhythmic structure" as that which imparts to film "what it lacks: the notion of temporality." Through rhythm, music's ordered articulation of time is transferred to film itself. Music thus provides continuity for a medium that is, by its nature, marked by discontinuity.

The contemporary theorist Michel Chion argues that film needs music because it makes images pliable. Music allows film to "wander at will through time and space," inducing the audience to accept the cinematic manipulation of time and space through editing. But if Chion echoes earlier theories for the presence of music in film, he also opens up new avenues to explore. For Chion, music serves a unifying function not because it is constituted through time but because it is independent of the constraints of time. Thus music provides a "unifying sound bath" that, by overflowing the limits of the individual shots, can connect separate images in a film to each other, "homogenizing" them. Before Chion, Claudia Gorbman posited that with the onset of sound cinema, the sound track reconstructed time into a "relentless linearity" with music being "the one sound element capable of freeing up that temporal representation." This explains why music is called upon to attend film's most fractious moments in terms of time – flashbacks, montages, and slow-motion sequences – that threaten the unity of the film.

How does music change our perception of time?

Watch the film clips. What is the role of music in these clips? How does the music affect our perception of time?

Clip 1: *Casino Royale* (Campbell, 2006)

Clip 2: *101 Dalmatians* (Herek, 1996)

Clip 3: *The Railway Children* (Jeffries, 1970)

Tutorial 2 – Homework Assignment

For this homework assignment, you will need to read two scholarly texts independently.

1. Read "Music, Emotion and Time Perception" on page 20 of your course handbook. Write a short response to this extract and answer the following questions:

    - How can we relate this extract to film music?
    - How might this extract help us in our study of film music and its roles?
    - Can you **apply** the theories in this extract to any of the film clips we have watched this week?

    Use your notes and the other reading extract from this tutorial to help you. You should upload your response to the VLE.

2. Read "Music and Landscape" on page 21 of your course handbook, and annotate it in preparation for next week. Is there anything you think is particularly interesting? What are the main arguments? Is there anything you don't understand about the article?

    You do not need to upload your annotations to the VLE for this text. We will talk about the text together in your next tutorial.

Notes

Sylvie Droit-Volet *et al*, "Music, emotion, and time perception," *Frontiers in Psychology*, 2013.

Music is a powerful emotional stimulus that changes our relationship with time. Time does indeed seem to fly when listening to pleasant music. Music is therefore used in waiting rooms to reduce the subjective duration of time spent waiting or in supermarkets to encourage people to stay for longer and buy more. A number of studies have indeed shown that a period of waiting is judged shorter when there is accompanying music than when there is none and that this subjective shortening of time appears to be greater when the subjects enjoy this accompanying music. These findings raise the question: What are the musical parameters that produce emotions and change our time judgments?

Music is a complex structure of sounds whose different parameters can affect the perception of time. Much of the published literature considers that the major cause of subjective time distortions in response to music is due to the temporal regularities of musical events. According to Jones and Boltz, the effect of music on time estimation is due to the perceptual expectancies that listeners develop when they hear a piece of music. The way musical accents are patterned through time leads listeners to anticipate the timing and nature of incoming events. They thus judge time to be shorter when these events occur earlier in the piece than expected, and longer when they occur later. This finding highlights the influence exerted by musical structures (pitch and rhythmic structure) on attention during the estimation of musical time.

However, without rejecting the important role of musical structure, other researchers mention the critical role of the emotional qualities of music *per se*. Indeed, music is remarkable in its ability to induce emotions in listeners. Many studies conducted over the last decade have indeed demonstrated the consistency of emotional responses to music. However, the musical structure of a piece of music may also induce emotions in listeners, with the result that musical structure and emotional qualities cannot be easily dissociated. Quite surprisingly, only a small number of studies in the fields of music cognition and time perception have investigated the influence of musical structure and emotional qualities.

As far as the emotional qualities of musical pieces are concerned, the musical mode has been found to have robust effects on perceived emotion, with pieces perceived as sounding happy when played in a major key and sad when played in a minor key. Influences of mode on time estimation have been reported in studies using stimulus durations of several minutes. For instance, Bisson et al. showed that the duration of a joyful musical piece (taken from Bach's Brandenburg Concertos) was overestimated compared to that of a sad piece (Barber's Adagio for Strings). However, given that the two emotions were instantiated only by two entirely different pieces, it is difficult to be sure that this difference in time estimation was not caused by other structural parameters (rhythm, meter, tempo) that are not necessarily directly related to emotion. Indeed, a piece of music in a major key that is judged happy is often associated with a fast tempo, whereas pieces written in a minor key tend to be played in a slow tempo. In such cases, the critical factor may thus be the musical rhythm rather than the mode *per se* [...] we can assume that it is the structure of musical pieces [and not necessarily their associated emotions] that affects the perception of time.

Tom Service, "Music and Landscape," *The Guardian*, 2 January 2010.

It's not much to look at, the stretch of road between the Helensburgh roundabout and Luss, on the west side of Loch Lomond. But that small section of the A82 resounds with music for me – to be precise, the scherzo from Anton Bruckner's Ninth Symphony. The first time I listened to that piece, in Eugen Jochum's recording with the Berlin Philharmonic, that's where I was, travelling in the back of my family's car. The shock of the music, its intensity and its stark beauty, burnt itself into my memory, and is forever etched into the landscape at that precise point of the journey north from Glasgow.

In fact, every corner of the route from our house in the south side of Glasgow to our cottage on the shore of Loch Etive near Taynuilt, about 11 miles east of Oban, is marked with music in my imagination. It's a journey I made hundreds of times as a child with my family, from my seat on the left-side of the passenger bench of the Montego estate, trying to ignore my brother and sister and their elbows, and looking out into the urban sprawl of the west of Glasgow, the looming mists of Ben Lomond, the castellations of the Cobbler and the Arrochar Alps, the massive wall of Ben Cruachan, and the gentle welcome of the village, the loch and our field.

[...]

There's more than memory and association going on in this tethering of music to landscape. The relationship between the two is one of richest creative connections in cultural history. How is it that music creates connections with the forms, features and experiences of landscapes, from the mountains of the Highlands to the flatness of the Fens, from Alpine grandeur to Finnish tundra? Is there anything in pieces of music that defines them as being definitively of a particular landscape, any relationship between Bruckner and the A82 apart from the fact that I happened to be listening to that piece on that road at that time? Are there features of individual landscapes that are essentially musical? Or is the connection only a metaphorical nicety – one of those associations that our brains seem hard-wired to conjure?

You don't have to look far in this country to find places, composers and pieces of music that seem to embody the closeness of connection between music and landscape. Elgar and the Malverns (according to his biographer, Jerrold Northrop Moore, you can find the source of much of Elgar's music in the soft, flowing forms of the Malvern hills), Vaughan Williams and Gloucestershire, Arnold Bax and Ireland and Morar, George Butterworth and Shropshire (or at least AE Housman's idealised version of it): there is a whole tradition of early 20th-century British music founded on its relationship with the land, the sort of music venerated by nationalist, conservative critics as belonging to England and the English, and lambasted as "cowpat music" by internationalists such as composer Elizabeth Lutyens.

[...]

The strength of the connection between music and landscape is precisely in its illusiveness: we don't realise it, because the relationship seems so strong, so natural, but there's a lot of imaginative work going on to make a landscape musical, to make music into a landscape.

[...]

The deep connection between the experience of a piece of music and the experience of a landscape is their shared temporality. To walk in a landscape – or even to drive through it – is not just to physically place yourself in it, it's to imagine it, as well; to listen to a piece of music isn't just to experience the vibrations of frequencies and overtones, it's to imagine what the music is, how it makes you feel. That's why, for me, the A82 hums with music, why the Munros from Ben Lomond to Buachaille Etive Mòr sing songs of Dvorák and Mahler. The music isn't a soundtrack to the landscape, any more than climbing up Ben Cruachan is an accompaniment to Beethoven's Ninth Symphony: they are connected because they are experiences that I have realised in my mind and body. That's their strength and their fragility, in the wholly personal way that we embody those connections between music and place.

Tutorial 3 – Film Music, Period and Place

What is the Purpose of Tutorial 3?

- To consider how film music relates to time period and setting
- To think about how music can appeal to existing memories and associations to make us recall certain time periods or locations.

What makes music sound "old"?

Listen to the clips and match them to their time period

Clip 1	"Black Wolf's Inn" – Medieval – pre-15th Century
Clip 2	"Frog Galliard" – Tudor/Renaissance – 16th-17th Century
Clip 3	Mozart – Classical – 18th Century
Clip 4	"XXX" – Modern – 20th Century

Music and Setting

Listen to the clips. In what kind of place do you think these films are set?

Clip 1

Clip 2

Clip 3

How does film music relate to setting?

Read the extracts in pairs and highlight/underline the main points.

Barbara Ching, "Sounding the American Heart" in *Soundtrack Available*, edited by Arthur Knight and Pamela Wojcik

"When you hear twin fiddles and a steel guitar, you're listening to the sound of the American heart," sings a young boy's faltering voice in the opening frame of Christopher Cain's Pure Country (1992). The words of this song ("Heartland") assure us that while we listen to this music we "still know wrong from right." This opening sequence thus celebrates its viewers as it stakes a claim to both the film's and country music's power to unequivocally represent the best qualities (the "pure") of the United States (the "country"). When placed in a history of the relationship between film and country music, Pure Country can be read as the most recent entry in a series of cinematic appropriations of this power. In fact, the film's title indicates that it is about country music's claim to cultural significance, and its plot challenges the problematic status assigned to country music by the previous quarter century of filmmaking.

When mainstream directors integrate country music into their narratives, they embrace the country sound. Seeing and hearing together inspire believing. But whatever their ambitions, filmmakers assume that country music bears a burden of a particularly American authenticity. A country soundtrack sounds the American heart, either affirming the purity of the "American way of life" or condemning a nation hypocritically mired in provincial materialism. In this essay I focus on four films about country music performers: Robert Altman's *Nashville* (1975), Michael Apted's *Coal Miner's Daughter* (r981), Bruce Beresford's *Tender Mercies* (1983), and Cain's *Pure Country.* In these examples country songs fuel both the art film's and mainstream film's claims to representational power, although the one casts the music as enemy territory while the other casts it as the Heartland.

David Burnand and Benedict Sarnaker, "The articulation of National Identity through Film Music," *National Identities*, 1999.

One function that is often expected of film music is to set the scene in terms of time or place, often in the main sequence of titles, in establishing shots or throughout the film as a general style. This locating role of music may be expanded to representations of landscape, nationality, provenance, and even social status before becoming a detailed portrayal of character. There are numerous ways in which music is used to evoke location and national identity. Let us closely examine a number of examples to demonstrate the variety of methods used and effects obtained. A widely consumed and long-lived type is the 'Cowboy and Western.' In this simplistically oppositional genre a duple rhythm played on tom-toms, or even on orchestral timpani, perhaps accompanying pentatonic diads played on far from authentic instruments (e.g. French Horns), can readily signal the presence of so-called 'Red Indians', and such music is commonly used to presage or accompany the appearance of these often misrepresented and maligned Native Americans. In most cases this is designed to tell an audience next to nothing about them as human beings, and yet the inaccurate musical depiction using non-traditional instruments may well underpin the racial stereotyping typical of many such films. Through unfair comparison with European music such attitudes about cultural and racial inferiority are reinforced and anchored into a lasting subconscious truth.

[..]

The challenge of dramatically indicating location, provenance and culture through music did not begin with cinema, of course. The use of music to indicate location of all kinds has a long history in dramatic performance as well. In William Davenant's play *The Cruelty of the Spaniards in Peru* (1658), for instance, the following stage direction demonstrates the expectation that music will establish, in the minds of a London audience, a foreign location and at least the nationality of the characters seen, if no more about their personalities: '... a Saraband is play'd whilst two Spaniards enter ••• they solemnly uncloak and unarm themselves to the tune and afterwards dance with castanietos." It should be clear that the same characters and action, transported beyond Peru or Spain, could be accompanied by identical music in order to indicate provenance rather than location. In both cases, the music might also indicate an aspect of personality, which is dependent on the home audience's perceptions of these foreigners. The saraband, for instance, originated in Latin America during the 16th century, being banned in Spain in 1583 for its obscene associations.

Film Clips

Watch the clips without sound, and write down what you think the music would sound like. Afterwards, watch the clips with the sound. Were you right? Are there any surprises?

Clip 1: *A Knight's Tale* (Helgeland, 2001)

Clip 2: *Pride and Prejudice* (Wright, 2005)

Clip 3: *The Good, the Bad, and the Ugly* (Leone, 1966)

Clip 4: *Clueless* (Heckerling, 1995)

Clip 5: *Marie Antoinette* (Coppola, 2006)

Tutorial 3 – Homework Assignment

This week you have three tasks to complete, one longer task and two shorter ones.

1. Make a list of at least 5 settings/time periods. For each setting you have chosen, write a short paragraph of approximately 150-200 words describing what music you would expect to find in a film set in that place/time. Then try to think of an example of a film that fits your paragraph.

   Try to:

   - Use the texts we have read so far to help you and to provide evidence for your opinions
   - Draw on your own experiences of films you have seen

   Use the template and example answer below to help set off in the right direction. You should then upload this to the VLE.

Setting/Time Period: *e.g. Wild West*

Music (150-200 words): *In a film set in the Wild West, you would expect to hear string instruments like the banjo or guitar. The 'twang' of these instruments is very stereotypical of a Western-style film. These films are often set in wide, open desert or sometimes deserted towns with no one around. A solo instrument like the banjo emphasises this loneliness. As Robin Hoffmann writes, music can be used in film to "imply a sense of space" ("What is the function of film music?"). Having a large ensemble in desert scenes would be inappropriate, but the single twang of a banjo helps to portray the desolate setting. You might also find Country music in a Wild West film. Country music is associated with the American South, which is often where Wild West films are assumed to take place. Barbara Ching writes how Country Music sounds particularly American ("Sounding the American Heart"), which again helps to position us in the right setting, and also adds a sense of patriotism to the film.*

Example (50 words): *In* True Grit *(Cohen and Cohen, 2010), the soundtrack includes some piano themes that are based on traditional Country folk tunes. Even though the piano is not necessarily an instrument that might be automatically associated with the Western genre, the fact that it is playing country-style tunes helps to situate it in the American south and creates images of a small, simple town where there aren't many people.*

2. Start thinking about which film(s) you would like to use for your final assignment. Remember they must fit in to the requirements on page 39 of your handbook. Try to think of 2-4 options, and send them to your PhD tutor before your next tutorial for approval.

3. Look at the pictures on the next page. For each character, imagine what kind of music might play as they come on to the screen for the first time. Write down your ideas next to each picture.

   This does not have to be in full sentences and can be in bullet points. You do not need to upload this to the VLE.

Tutorial 4 – Film Music and Character

What is the Purpose of Tutorial 4?

- To consider how music relates to character
- To understand how music can reveal emotions and feelings that are 'unseen' in film

Leitmotifs

Listen to the extract from *Peter and the Wolf*, then read the text on the next page and answer the questions

What is a *leitmotif*?

What does a *leitmotif* do?

What are the key features of a *leitmotif*?

Mark Richard, "What is a Leitmotif and How Does it Work in Films?" from filmmusicnotes.com. http://www.filmmusicnotes.com/what-is-a-leitmotif-and-how-does-it-work-in-films/

The term *leitmotif* was first applied to the operas of Richard Wagner to describe a recurring melody that is associated with a certain character, person, object, place, emotion, or idea. The leitmotif has long been a standard technique of how film music is used and was especially popular in the era of classical Hollywood films in the 1930s and 30s with composers like Erich Korngold and Max Steiner. So what qualifies as a leitmotif in film? In *Music and Cinema*, music scholar Justin London writes that a leitmotif generally has three features: it is short, distinctive, and consistent.

Feature 1: Short Length

To say that a leitmotif is short does not mean that it can't start out as, or be developed into, something longer. Indeed, many of the leitmotifs of classical Hollywood are true "themes" of more than a bar or two of music. But all that is needed to identify the leitmotif is the opening one or two bars. Think of the Indiana Jones theme. Sure, the theme is given a full-blown presentation as the "Raiders March", but usually all we hear are the first few notes of its melody, and that's enough for us to recognize the leitmotif.

Feature 2: Distinctiveness

Because we are expected to remember it when it comes back, a leitmotif is always made distinctive in some way. This is usually done by setting a melodic string of notes to a certain rhythm, but the accompanying harmony is important as well because it gives us the emotional quality of the leitmotif. In Darth Vader's theme, the chord progression in the first couple of bars moves between two chords in a minor key, I and minor VI. Because in a minor key VI is a major chord, its appearance as a minor chord here creates a darker sound appropriate to the "evil" quality of Vader and the Empire.

Feature 3: Consistency

A leitmotif is always consistent in its presentation in order for it to remain recognizable with each statement. This is not to say that leitmotifs are always played in exactly the same way, because they certainly aren't! Even when their orchestration, harmony, and accompaniment style are drastically changed, leitmotifs still remain identifiable because of their consistent melody and rhythm.

[...]

Functions of Leitmotifs

One powerful function of leitmotifs is to indicate someone or something that is present in the scene but not visible in the frame. The most familiar example is the famous two-note leitmotif for the shark in *Jaws*, whose presence is often only implied by the music. Even less literally, a leitmotif will sometimes be played to suggest a character, place, etc. that is not physically present in the scene but is being thought about or somehow has an impact on the current scene.

[...]

One other important function that leitmotifs have is to express the emotional quality of the thing to which it refers. Obvious examples are the romantic sound of melodies in the high strings, or the heroic sound of themes in the trumpets. But there are many examples of unusual music used as leitmotifs.

Character Themes

Listen to the two musical clips. In the first column, write down words to describe the music. In the second column, write words to describe what kind of character you think the music might refer to.

	How would you describe the music?	What kind of character might the music refer to?
Clip 1		
Clip 2		

How can music reflect character?

How might music sound "old" or "young"? What would be the difference between music for a male character, and music for a female character? How can music reflect characters' personalities?

Listen to the clips of well-known character themes and think about how the music reflects the character. Be specific and use technical vocabulary if you can.

Clip 1: "James Bond Theme" (composed by Monty Norman, 1962)

Clip 2: "Jaws theme" (composed by John Williams, 1975)

Clip 3: "Hedwig's theme" (composed by John Williams, 2001)

Musical Stereotypes in Film

Read the extract below and then discuss the questions with your group.

Kathryn Kalinak, "The Fallen Woman and the Virtuous Wife," *The Film Reader*

The creation and persistence of female stereotypes in Hollywood film has been an issue of particular interest to feminist film critics. One frequently overlooked component in the process of stereotyping is the function of the musical score. Usually regarded as merely incidental or atmospheric, a film's musical score can have a substantial impact on the way the audience perceives and responds to narrative information within a film. Because music functions subliminally for most of the audience, it has been dismissed as an important structural element. In fact it is precisely because music works on a level that the audience may barely be aware of, that affords it so much power to influence information perceived on a more conscious plane.

An examination of scoring practices in Hollywood films reveals an intricate musical language used to characterize time and place, to flesh out thematic implications, and to portray character. In particular, there developed a body of musical conventions used to depict female sexuality on the screen. Certain types of instrumentation, melody, harmony, and rhythm came to denote certain types of women. These musical stereotypes helped to determine the audience's response to and evaluation of female characters, and like signposts, directed the audience toward the 'correct' estimation of a woman's character.

The most obvious of these musical conventions evolved to denote unacceptable and acceptable modes of female behaviour. At one extreme was the fallen woman; on the other extreme was the virtuous wife and mother. Musical codes which transmitted information about female characters became familiar to music audiences, and wielded a great deal of power in forming the audience's attitudes towards them.

The fallen woman was characterized by a nucleus of musical practices which carried indecent implications through an association with so-called decadent musical forms such as jazz, the blues, honky-tonk, and ragtime. Instrumentally, the fallen woman was characterized by saxophones and muted horns; harmonically, by the inclusion of unusual harmonies and dissonance; and rhythmically, by the use of dotted rhythms and syncopation.

The virtuous wife and mother, on the other hand, was characterized by musical practices with strong positive associations. Her instrumentation was orchestral, with the violins usually carrying the melody; the harmonies were lush, based on late nineteenth-century models; the rhythms were even and lyrical; and the melodies often had an upward movement, or included upward leaps in the melodic pattern.

- What is a "musical stereotype"?
- How do you think musical stereotypes evolve or come to be?
- Can you think of any other musical stereotypes in film?

Tutorial 4 – Homework Assignment

1. How does John Williams successfully portray the character of Darth Vader in "The Imperial March"?

   You should write a short essay of approximately 750 words in response to the above question. Use the essay writing tips in Appendix 3 (page 43) to help you structure your essay. Remember to:

   - Use texts we have read in tutorials and that you have found on your own to help you and to provide evidence for your own opinions
   - Always reference when you use someone else's ideas
   - Be detailed and specific in your analysis

   You should upload this to the VLE before the homework deadline

2. What roles does music have in film?

   In the table on page 34, make a list of all of the different roles/functions of film music that you can think of, and give an example for each.

3. If you have not yet decided on your final film choice for your final assignment, make sure you have made a decision and had your choices approved before the next tutorial

What roles does music have in film?

Function or role of film music	Example
e.g. to reflect a character's personality	*e.g. In the "James Bond Theme," the music is very fast which reflects the character's fast-paced lifestyle, and uses jazzy harmony which reflects how he is a smooth-talking character.*

Tutorial 5 – How can music change our experience?

What is the Purpose of Tutorial 5?

- To think about how different music can change a scene
- To consider how music affects our emotions
- To prepare for the final assignment

How does music change a scene?

Watch the clip from *Lord of the Rings* set to different music. What effect does the music have on how we perceive the scene? How does the music change the scene's mood?

Tutorial 5 – Draft Assignment

Your homework this week is to write a draft assignment. Your draft assignment should consist of:

1. An introduction for your final essay
2. A detailed plan of the rest of your final assignment, including a bibliography of the texts you will use.
3. A short piece of detailed analysis (for example of one scene or one piece of music) that will form part of your final assignment

Remember to:

- Look at the mark scheme and try to meet the criteria for a 1st
- Use the readings from the tutorials and find other sources.
- Use the appendices to help you with essay writing and bibliography

Final Assignment title:

Using the methods and sources you have encountered in this course, as well as your own individual research, discuss the role of music in one or two film(s) that you have seen

Notes

Essay writing reflection

Use the checklist below to reflect on your essay writing ability at the moment. Read the statements for each skill and then tick the box that most closely fits how you currently feel about your ability to do that skill.

You will use this to help your PhD tutor give you feedback in your next tutorial. They will give you specific advice on how to improve these areas in relation to your draft assignment so be completely honest.

Addressing the question			Using evidence		
I can... • identify what the title or question is asking me to do • select relevant information from the course to answer the title or question • explain why the information I have used is relevant			I can... • select evidence that supports my points • link evidence to my points and ideas • clearly and convincingly explain how my evidence supports my points • use references		
I feel...			I feel...		
Confident	Partially confident	Not confident	Confident	Partially confident	Not confident
☐	☐	☐	☐	☐	☐

Developing an argument			Critical evaluation		
I can... • include a point of view or position in response to the title or question • develop and explain my point of view • argue why my point of view or position is correct			I can... • ensure I analyse events and information rather than just describe them • assess the relevance and significance of the ideas and examples I am writing about		
I feel...			I feel...		
Confident	Partially confident	Not confident	Confident	Partially confident	Not confident
☐	☐	☐	☐	☐	☐

Structuring			Use of language		
I can... • arrange my points in to a logical order • write paragraphs that focus on one idea or point each • write an introduction that explains how I will deal with the issues of the essay • write a conclusion that sums up my main points			I can... • minimise spelling, punctuation and grammar errors • ensure my writing makes the meaning clear and easy to follow • write using and appropriate tone and level of formality		
I feel...			I feel...		
Confident	Partially confident	Not confident	Confident	Partially confident	Not confident
☐	☐	☐	☐	☐	☐

Tutorial 6 – Draft assignment feedback and reflection

What is the Purpose of Tutorial 6?

- To receive feedback on your draft assignment
- To reflect on your essay writing skills
- To identify practical ways to improve your assignment

What three things can you now do to improve your assignment and your essay writing ability?

1

2

3

Tutorial 6 – Final Assignment

When you are completing your final assignment, you should take into consideration the feedback you received on your draft assignment. You should also look at the mark scheme on pages 6-7 and make sure you are meeting the criteria for the best possible mark.

Final Assignment title:

Using the methods and sources you have encountered in this course, as well as your own individual research, discuss the role of music in one or two film(s) that you have seen

Details of final assignment

Word count: 2000 words (not including bibliography)

You should draw on the knowledge you have gained from the course, and also conduct your own independent research to complete this assignment.

Remember to include:

- An introduction that presents your chosen film(s), explains your approach, and states your overall argument.
- A combination of detailed analysis, contextual knowledge, and engagement with scholarly texts.
- A conclusion that reiterates your main points and summarises your arguments.

Remember use your own experiences and opinions to develop an argument, and use scholarly texts or examples from the film(s) to back up your ideas.

Choosing your films:

You can choose which film(s) you talk about in your essay, but they must adhere to the following criteria:

- Must be feature-length (no TV programmes, and no shorts)
- Must have a certificate rating of 12 or below
- Can be live-action or animated
- Can be foreign-language, but must have been released in the UK with a certificate rating of 12 or below

Film choices should be submitted to your PhD Tutor for approval prior to writing the assignment.

Tutorial 7 – Final assignment feedback and reflection

What is the Purpose of Tutorial 7?

- To receive feedback on final assignments.
- To write targets for improvement in school lessons.
- To reflect on the programme including what was enjoyed and what was challenging.

Final assignment feedback

What I did well...	What I could have improved on...
•	•
•	•
•	•

My target for future work is...

Reflecting on The Scholars Programme

What did you most enjoy about The Scholars Programme?
•
•
•

What did you find challenging about the programme?	How did you overcome these challenges?
•	•
•	•
•	•

Appendix 1 – Referencing correctly

When you get to university, you will need to include references in the assignments that you write, so we would like you to start getting into the habit of referencing in your Brilliant Club assignment. This is really important, because it will help you to avoid plagiarism. Plagiarism is when you take someone else's work or ideas and pass them off as your own. Whether plagiarism is deliberate or accidental, the consequences can be severe. In order to avoid losing marks in your final assignment, or even failing, you must be careful to reference your sources correctly.

What is a reference?

A reference is just a note in your assignment which says if you have referred to or been influenced by another source such as book, website or article. For example, if you use the internet to research a particular subject, and you want to include a specific piece of information from this website, you will need to reference it.

Why should I reference?

Referencing is important in your work for the following reasons:

- It gives credit to the authors of any sources you have referred to or been influenced by.
- It supports the arguments you make in your assignments.
- It demonstrates the variety of sources you have used.
- It helps to prevent you losing marks, or failing, due to plagiarism.

When should I use a reference?

You should use a reference when you:

- Quote directly from another source.
- Summarise or rephrase another piece of work.
- Include a specific statistic or fact from a source.

How do I reference?

There are a number of different ways of referencing, and these often vary depending on what subject you are studying. The most important to thing is to be consistent. This means that you need to stick to the same system throughout your whole assignment. Here is a basic system of referencing that you can use, which consists of the following two parts:

- A marker in your assignment: After you have used a reference in your assignment (you have read something and included it in your work as a quote, or re-written it your own words) you should mark this is in your text with a number, e.g. [1]. The next time you use a reference you should use the next number
    - e.g. [2].
- Bibliography: This is just a list of the references you have used in your assignment. In the bibliography, you list your references by the numbers you have used, and include as much information as you have about the reference. The list below gives what should be included for different sources.
- Websites – Author (if possible), title of the web page, website address, [date you accessed it, in square brackets].
    - e.g. Dan Snow, 'How did so many soldiers survive the trenches?', http://www.bbc.co.uk/guides/z3kgjxs#zg2dtfr [11 July 2014].
- Books – Author, date published, title of book (in italics), pages where the information came from.
    - e.g. S. Dubner and S. Levitt, (2006) *Freakonomics*, 7-9.
- Articles – Author, 'title of the article' (with quotation marks), *where the article comes from* (newspaper, journal etc.), date of the article.
    - e.g. Maev Kennedy, 'The lights to go out across the UK to mark First World War's centenary', Guardian, 10 July 2014.

Appendix 2 – Using the VLE

VLE username	
VLE password	

Please remember the following key details…

- You are able log into the VLE either through the link on our website (www.thebrilliantclub.org) or going directly to the VLE site at (https://portal.thebrilliantclub.org/sign-in).
- Please update your profile with your full name and email address- this will allow you to retrieve forgotten passwords or usernames
- If you forget your log-in details you can request them to be emailed to you by clicking the link on the VLE home page. (If you are still having problems you can email: schools@thebrilliantclub.org)

What is the VLE?

The VLE is a virtual learning environment for all pupils on the Scholars Programme it is used for:

- messaging your tutor
- submitting homework
- submitting your final assignment
- accessing resources for your tutorials
- finding out more information about university and careers

How should I use the VLE?

The VLE is a professional academic environment in which pupils are able to message their PhD Tutor. Here are a few things to consider:

- Ensure you keep a professional tone in the messages you send to your tutors.
- Ensure you always reply to your tutors in a timely manner.
- Thank your tutor for the effort they are putting in to give you your feedback etc.
- Submit all homework to your tutor on time.

IMPORTANT: Final assignment

- When you submit your final assignment, please remember that you need to do so through the **'My Activities'** tab and not as an attachment to a message.

Appendix 3 – Writing an Essay

At university, especially in Arts, Humanities, and Social Sciences, one of the most common methods of assessment is a written essay. It can seem daunting the first time you have to write a long essay, but once you understand how to approach it, you will find it easier. Here are some tips for you to get started with your final assignment and any other essay you have to write.

The Question

Make sure you understand the question and what it is asking you to do. You should always make sure you are answering the whole question, and not just some of it. Before you start writing, look at the essay question and think about the following:

- What are the key phrases in the question? How do you think you should approach them?
- Is there more than one part to the question?
- Do you need to define any of the words in the question? Does the question use very technical terms?

While you are writing your essay, you should always keep returning to the question – make sure you are answering it!

Research

One of the main parts of preparing to write an essay is the research you do before you start writing. Once you understand the question, you need to do some research to make sure you can answer it fully. As well as your own opinions, you should research other people's opinions so that you have evidence to back up your arguments.

Some resources you might like to use are:

- Books
- Websites
- Journals
- TV Programmes/Documentaries
- Radio programmes
- Blogs

Whatever resources you use, make sure you reference them correctly in your essay (see Appendix 1).

Planning

You should always plan an essay before you write it. This helps you to organise your ideas and make sure you know exactly what you are doing before you start writing. There are lots of different ways to plan; you can choose whatever way works best for you.

Steps to take when planning:

- **Always remember the question.**
  Your plan should stem from the question itself.
- **Break your structure down**.
  How are you going to structure your essay? What will each section/paragraph be about?
- **Organise your resources**.
  Have all of your notes and research in the same place so you can find it easily!
  What resources are you going to use in which section of your essay?
- **Don't worry about too much detail**
  A plan is not the actual essay! You don't need to have every single little detail mapped out.
- **Leave yourself some room for manoeuvre**
  Sometimes, we go off plan. This is OK! Allow yourself some room to breathe and adapt.

Structure

You should always make sure you follow the following basic structure:

1. **Introduction**
   You should begin your essay with an introduction. Here are some dos and don'ts for an introduction:

DO	DON'T
Introduce the concepts in the question	Go into too much detail
Outline your main argument	Be too vague
Specify your approach – state how you are interpreting the question	Overuse dictionary definitions
Include relevant context	Just launch in without introducing it!
Map out the rest of your essay	

2. **Main Body**
   How you structure the main body of your essay is up to you, but remember:

   - Use paragraphs – don't just write one long paragraph that spans pages and pages!
   - Always remember what you are arguing
   - Always refer back to the question – are you answering it? Is what you are writing still relevant?

3. **Conclusion**
   You should end your essay with a conclusion that helps round off your essay nicely. Some dos and don'ts:

DO	DON'T
Lead naturally from the last paragraph	Begin "And so, to conclude…" (this sounds artificial!)
Deepen your analysis	Bring in new material
Remind and emphasis	Be too elaborate
End with impact (but not too much!)	Simply repeat material
Actually finish your essay	Leave your essay unfinished

Using other people's opinions

We use other people's opinions in our work so that we can provide evidence for our own opinions. There are various ways you can use other people's work in your essay:

- Agreeing: "As X says…"
- Expand: "X says … which can also be applied to…"
  "X says… This can be furthered by…"
- Disagreeing: "Although X says… I would argue that…"

It is OK to disagree with something someone else has said – you just need to make sure you argue your case!

Using quotations

When you want to use something someone else has said, you can either paraphrase (use your own words to explain what they have said), or use a quotation (copy the words they have used). Quotations should be put in "quotation marks." Either way, you should always reference correctly and acknowledge where it has come from.

Appendix 4 – Further Reading

If you are interested in film studies or film music studies, and would like to find out more, you might want to look at some of the following books/websites.

Film Studies – General

Books

Sarah Casey Benyahia et al, *AS Film Studies: The Essential Introduction*. Oxford: Routledge, 2008.
James Cateridge, *Film Studies for Dummies*. Oxford: Wiley, 2015
Andrew Dix, *Beginning Film Studies*. Manchester: Manchester University Press, 2008.
Jill Nelmes, *Introduction to Film Studies*. Oxford: Routledge, 2011
Amy Villarejo, *Film Studies: The Basics*. Oxford: Routledge, 2013.

Websites

Film Studies for Dummies Cheat Sheet: http://www.dummies.com/art-center/performing-arts/filmmaking/film-studies-for-dummies-cheat-sheet/
Film Studies Beginners Research Guide: http://libguides.library.ohiou.edu/c.php?g=131667&p=2574850
Film Education Organisation: http://www.filmeducation.org/resources/
Film Studies for Free: https://filmstudiesforfree.blogspot.co.uk/
Yale Film Analysis: http://filmanalysis.yctl.org/

Film Studies – Music

Books

James Buhler et al, *Hearing the Movies : Music and Sound in Film History*. Oxford: Oxford University Press, 2010.
Andy Hill, *Scoring the Screen: The Secret Language of Film Music*. Minneapolis: Hal Leonard, 2017.
Marty McGee, *Encyclopedia of motion picture sound*. Jefferson, N.C., 2001.

Websites

Film Music Notes: http://www.filmmusicnotes.com/
Film Sound: http://filmsound.org/
Film Score rundowns: http://www.filmscorerundowns.net/

Notes

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