

**City University of Hong Kong  
Course Syllabus**

**offered by School of Creative Media  
with effect from Semester A 2017 /18**

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**Part I Course Overview**

**Course Title:** Music for Film

**Course Code:** GE1128

**Course Duration:** One semester

**Credit Units:** 3

**Level:** A1/B1

**Proposed Area:**  
*(for GE courses only)*

Arts and Humanities  
 Study of Societies, Social and Business Organisations  
 Science and Technology

**Medium of Instruction:** English

**Medium of Assessment:** English

**Prerequisites:**  
*(Course Code and Title)* Nil

**Precursors:**  
*(Course Code and Title)* Nil

**Equivalent Courses:**  
*(Course Code and Title)* Nil

**Exclusive Courses:**  
*(Course Code and Title)* Nil

## Part II Course Details

### 1. Abstract

*(A 150-word description about the course)*

Hong Kong has one of the highest cinemagoers per capita in the world and it could be argued that cinema is an integral part of Hong Kong culture. Given this, very little study is offered within Hong Kong institutions of higher education in the area of film soundtrack studies. As compared to other similar courses offered at leading institutions abroad, this course is unique, as it has been designed by a film composer and not by a musicologist or film historian.

Using contemporary Hollywood filmmaking practice as a framework, students will learn the role and function of music and soundscape design (not sound effects) for film through 2hr weekly lectures and 1hr weekly tutorial case study sessions. Students will gain an appreciation and first-hand insight into the art and craft of creating music and soundscape design for film via summative and formative assessment tasks, ranging from movie soundtrack critiques, through to practical assignments requiring music and sound to be selected, placed and edited juxtaposed to moving image footage.

The main aims of this course are:

- To bring awareness for none-musicians and musicians alike, as to the role and function of music for film and how to effectively integrate soundscape design to support storytelling.
- To establish a framework, both historic and contemporary Hollywood film scoring practice will be examined, tracing key composers, their influence and impact to specific film genres across the 20<sup>th</sup> and 21<sup>st</sup> centuries. Within selected genres, scene types and their archetypes, musical treatments will be discussed and compared between the Hollywood approach and that of non-Western filmmakers.
- To bring an understanding of the impact technology has had upon the filmmaking production process and how this has affected the music and sound creation process.
- To reveal how recording real musicians can greatly enhance the emotional experience for an audience as compare to using virtual instruments generated via a computer.
- To enlighten students of the associative power that music can have on the human experience and cultural context of cognition.

## 2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs <sup>#</sup>	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Compare various film genres and cinematic music from the social and historical context		✓		
2.	Discuss in a broader sense of global cinema practice, the role, function and use of music in films from the cultural perspective.		✓	✓	
3.	Critique the associative power of film music on the human experience.		✓	✓	
4. <sup>^</sup>	Apply the knowledge gained from CILOs 1-3 to function as a music editor for film and wider media formats.			✓	✓
		100%			

\* If weighting is assigned to CILOs, they should add up to 100%.

# Please specify the alignment of CILOs to the Gateway Education Programme Intended Learning outcomes (PILOs) in Section A of Annex.

<sup>^</sup> Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

A1: Attitude

*Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.*

A2: Ability

*Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.*

A3: Accomplishments

*Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.*

**3. Teaching and Learning Activities (TLAs)**  
*(TLAs designed to facilitate students' achievement of the CILOs.)*

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5	6	
Lecture	Present various film excerpts from within specific genres and scene types that span from the 1920s until the present.	✓	✓					2 hrs
Tutorials	Discuss the use of music within various film excerpts and open the class for discussion.		✓	✓				1 hr
Tutorials	Demonstrate the impact of music on the narrative and on the audience.		✓	✓				Will be part of both lecture and tutorial sessions.
Lecture/Tutorials	Using freeware software, students will learn the basics of video and audio editing to support their final project.	✓	✓	✓	✓			Demonstrations will be given during lectures, combined with student centred learning exercises to develop the audio editing skills of each student.

#### 4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting*	Remarks
	1	2	3	4	5	6		
Continuous Assessment: 100%								
Two online quizzes	✓	✓	✓				20%	None
Group (3-4 members) presentation on a film to discuss the role, function and effective use of music and/or soundscape design. Each group member will be required to submit an individual document that expresses his or her point-of-view.	✓	✓	✓				15% 15%	Group Individual
Formative Assignment Tasks Students will be required to complete two mini projects that will require the selection, placement and editing of music juxtaposed to moving image. Students will upload their work to an online platform, where their classmates can review and comment.	✓	✓		✓			5%	These works will also be discussed during tutorial sessions.
Final Project The aim of the final project is to give students an experience of being a music editor for film. Students will be provided with a short video containing dialogue and live action sound. Using provided music and soundscape files, students will be required to select and place music against moving image using freeware software. A support document in the form of a creative journal will be required to reveal the student's intention and creative process.	✓	✓	✓	✓			45%	None
Examination: 0% (duration: _____, if applicable)								
* The weightings should add up to 100%.							100%	

## 5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Two online quizzes	Multiple questions and listening tests.	Strong evidence of understanding of the concepts introduced in class as reflected by worksheets passed to students during tutorials;	Evidence of understanding of the concepts introduced in class as reflected by worksheets passed to students during tutorials; good writing showing clarity and depth; good group presentation that requires originality and good team work; satisfying improvement through drawing exercise through the semester	Partial evidence of understanding of the concepts introduced in class as reflected by worksheets passed to students during tutorials; writing that lack any depth; satisfactory group presentation that requires originality and good team work; partial improvement through drawing exercise through the semester	Little evidence of understanding of the concepts introduced in class as reflected by worksheets passed to students during tutorials; insufficient writing ability as revealed through on line topic discussions; disorganized group presentation; little improvement through drawing exercise through the semester	No evidence of understanding of the concepts introduced in class as reflected by worksheets passed to students during tutorials; writings lack basic clarity; group presentation that reveals no originality; no improvement through drawing exercise through the semester
2. Group presentation	Individuals will be assessed on how they critiqued a movie's music score or soundscape design – in terms of its role, function and application.	Students will be assessed on the type and placement of music for a given movie scene.	Students will be assessed on the type and placement of music for a given movie scene.	Students will be assessed on the type and placement of music for a given movie scene.	Students will be assessed on the type and placement of music for a given movie scene.	Students will be assessed on the type and placement of music for a given movie scene.
3. Music editing assignment	Students will be assessed on the type and placement of music for a given movie scene.	Students will be assessed on the type and placement of music for a given movie scene.	Students will be assessed on the type and placement of music for a given movie scene.	Students will be assessed on the type and placement of music for a given movie scene.	Students will be assessed on the type and placement of music for a given movie scene.	Students will be assessed on the type and placement of music for a given movie scene.
4. Final project	Students will be assessed on the type and placement of music for a given movie scene.	Students will be assessed on the type and placement of music for a given movie scene.	Students will be assessed on the type and placement of music for a given movie scene.	Students will be assessed on the type and placement of music for a given movie scene.	Students will be assessed on the type and placement of music for a given movie scene.	Students will be assessed on the type and placement of music for a given movie scene.

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
	<p>clip. Students are also encouraged to create their own music, but this is not a requirement.</p> <p>Additionally, students will be assessed a supportive creative report, which should outline the intentional use of music/soundscape design.</p>					

**Note: All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.**

### Part III Other Information (more details can be provided separately in the teaching plan)

#### 1. Keyword Syllabus

(An indication of the key topics of the course.)

Hollywood film music, culture and society within film music, associate power of music on the human experience, music editing for film, impact of technology upon filmmaking.

#### 2. Reading List

##### 2.1 Compulsory Readings

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	Bell, D.A., <i>Getting the best score for your film : a filmmakers' guide to music scoring</i> . 1st ed. 1994, Los Angeles Hollywood, CA: Silman-James Press ; Distributed by S. French Trade. xi, 112 p.
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##### 2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

1.	Brown, L., <i>John Coltrane and black America's quest for freedom : spirituality and the music</i> . 2010, New York ; Oxford: Oxford University Press. xiv,235p.
2.	Eisler, H., T.W. Adorno, and G. McCann, <i>Composing for the films</i> . 1994, London ; Atlantic Highlands, NJ: Athlone Press. liii, 171 p.
3.	Kalinak, K.M., <i>Film music : a very short introduction</i> . Very short introductions. 2010, Oxford: Oxford University Press. xv, 143 p.
4.	Kassabian, A., <i>Hearing film : tracking identifications in contemporary Hollywood film music</i> . 2001, New York: Routledge. viii, 189.
5.	Lexmann, J. and B. Patočková, <i>Audiovisual media and music culture</i> . 2009, Frankfurt am Main New York ;: Peter Lang. 101 p.
6.	Mera, M., <i>Mychael Danna's the ice storm : a film score guide</i> . Scarecrow film score guides. 2007, Lanham, Md.: Scarecrow Press. xviii, 203 p.
7.	Pramaggiore, M. and T. Wallis, <i>Film : a critical introduction</i> . 2nd ed. 2008, Boston: Pearson/A and B. xv, 448 p.
8.	Rothman, J., <i>Hollywood in wide angle : how directors view filmmaking</i> . Filmmakers series. 2004, Lanham, Md.: Scarecrow Press. xxii, 199 p., 16 p. of plates.
9.	Schneck, D.J., D.S. Berger, and G. Rowland, <i>The music effect : music physiology and clinical applications</i> . First American paperback ed. 2006, London ; Philadelphia: Jessica Kingsley Publishers. 272 p.
10.	Small, C., <i>Music, society, education</i> . Music / culture. 1996, Hanover, NH: University Press of New England. xi, 234 p.
11.	The Bernard Herrmann Society at the University of Bergen (Norway): <a href="http://www.bernardherrmann.org">http://www.bernardherrmann.org</a>
12.	Ennio Morricone Online Community: <a href="http://www.chimai.com">http://www.chimai.com</a>
13.	The music critic of The New Yorker <a href="http://www.therestisnoise.com">http://www.therestisnoise.com</a>
14.	The Film Music Society

	<a href="http://www.filmmusicsociety.org">http://www.filmmusicsociety.org</a>
15.	SoundtrackNet <a href="http://www.soundtrack.net">http://www.soundtrack.net</a>
16.	American Composer <a href="http://americancomposers.org">http://americancomposers.org</a>

- A. Please specify the Gateway Education Programme Intended Learning Outcomes (PILOs) that the course is aligned to and relate them to the CILOs stated in Part II, Section 2 of this form:

<b>GE PILO</b>	<b>Please indicate which CILO(s) is/are related to this PILO, if any (can be more than one CILOs in each PILO)</b>
PILO 1: Demonstrate the capacity for self-directed learning	CILOs 1-4: Students are required to work on their own for in-class exercises and tasks requiring an individual to learn how to perform basic audio editing.
PILO 2: Explain the basic methodologies and techniques of inquiry of the arts and humanities, social sciences, business, and science and technology	CILOs 1-4 Students are required to think about cultural differences, social environments and historical contexts when discussing film music, including the impact of technology.
PILO 3: Demonstrate critical thinking skills	CILOs 1,3,4 Students are required not only to appreciate film works and associated use of music but also offer their criticism.
PILO 4: Interpret information and numerical data	--
PILO 5: Produce structured, well-organised and fluent text	CILOs 1-4 Students are required to write and post their critiques on-line to exchange their views with others and are required to submit a creative journal as part of their final project.
PILO 6: Demonstrate effective oral communication skills	CILO 1,2,3 Students are required to do an oral presentation and make comments on other groups' presentations
PILO 7: Demonstrate an ability to work effectively in a team	CILO 3-4 Students need to form into groups to research and present.
PILO 8: Recognise important characteristics of their own culture(s) and at least one other culture, and their impact on global issues	--
PILO 9: Value ethical and socially responsible actions	CILO 1,2 Issues of copyright will be discuss, including the correct approach to clearing rights for the use of previously composed and recorded music.
PILO 10: Demonstrate the attitude and/or ability to accomplish discovery and/or innovation	CILO 1-4

*GE course leaders should cover the mandatory PILOs for the GE area (Area 1: Arts and Humanities; Area 2: Study of Societies, Social and Business Organisations; Area 3: Science and Technology) for which they have classified their course; for quality assurance purposes, they are advised to carefully consider if it is beneficial to claim any coverage of additional PILOs. General advice would be to restrict PILOs to only the essential ones. (Please refer to the curricular mapping of GE programme: [http://www.cityu.edu.hk/edge/ge/faculty/curricular\\_mapping.htm](http://www.cityu.edu.hk/edge/ge/faculty/curricular_mapping.htm).)*

- B. Please select an assessment task for collecting evidence of student achievement for quality assurance purposes. Please retain at least one sample of student achievement across a period of three years.

Selected Assessment Task	Related CILO(s)	Related GE PILO(s)
<p>Final Project</p> <p>The aim of the final project is to give students an experience of being a music editor for film. Students will be provided with a short video containing dialogue and live action sound. Using provided music and soundscape files, students will be required to select and place music and or sound against moving image using freeware video editing software. A support document in the form of a creative journal will be required, that reveals the student's intention and creative process.</p>	<p>CILO 1,2,3,4</p>	<p>PILO 1,2,3,5,9</p>