

Course Title	: Musical Expression in Film and Theatre
Recommended Study Year	: Any
Course Code	: MPA3001
No. of Credits/Term	: 3
Mode of Tuition	: Sectional mode
Class Contact Hours	: 3 hours per week
Category	: Free Elective
Prerequisite	: Nil
Co-requisite	: Nil
Exclusion	: Nil
Exemption Requirement	: Nil

### Course Description:

This course provides students with the tools to experience music in film and theatre more fully through understanding its usage and adaptations. It does not require any previous experience in music, film, or theatre, and those with such background will not have any advantage, though it may be of particular interest to them. Film will be the primary medium within which music will be examined, while its roots, parallels, and contrasts with music in theatre will also be explored. The course enables students to understand both how music can be used by, and created for, film and theatre. In so doing, the course enhances students' ability to appreciate the meanings expressed by music, by film, by theatre, and by music in film and theatre, as well as to analyse the cultural and social contexts within which these meanings are constructed.

### Aims: This course aims to:

- 1) Explain the particular characteristics of music as it is used by, and written for, film and theatre
- 2) Analyse the ways in which music may enhance and shape the meaning of the visual and the verbal, in film and theatre
- 3) Enrich student appreciation of music, film, theatre, and music as it is used in film and theatre
- 4) Enable students to actively analyse and create artistic meaning through music in film and theatre

### Indicative Content:

- 1) Concepts
  - a. Music
  - b. Film
  - c. Theatre
- 2) Origins and Early Development
  - a. Music, emotion, and setting: Wagnerian leitmotifs
  - b. The theatrical roots of music in film
  - c. Silent film: "Silent Film is Never Silent"
  - d. Musicals transposed to movies

- 3) Hollywood
  - a. Music as it is used by film: types, functions, meanings
  - b. Music as it is written for film: intentionality in the aural and the visual
  - c. Film and Music Narratives: interconnecting soundtrack and visual track
  - d. 'Film music' as a genre: its creators and followers
- 4) Contexts, and Beyond Context
  - a. Alternative film forms
  - b. Contemporary theatre
  - c. The worlds of film and theatre: demands and impact on music creation

Teaching Method:

This course is presented in sectional mode in order to maximize flexibility in using class-time for the various purposes of film-watching, music-listening, and discussion. Students will learn the relevant concepts and contexts of music in film and theatre through a combination of lecture, video viewing, and music listening. Students will discuss readings, share experiences and insights, and be guided through group activities which help them further explore the connections between film and music.

Learning Outcomes:

Upon successful completion of the course, students will be able to:

- 1) Explain the purposes, functions, and characteristics of music in film and theatre
- 2) Demonstrate both creativity and analysis in executing an independent project that connects music and film/theatre
- 3) Effectively employ music as a source and a means to interpret the contexts of cultural and social production of music in film and theatre
- 4) Critique, both orally and in writing, the meanings expressed by music as it is used in film and theatre

Measurement of Learning Outcomes:

	LO1	LO2	LO3	LO4
Participation	X		X	X
Project	X	X	X	X
Journal	X		X	X

Assessment: 100% Continuous Assessment, as follows:

- 1) Project (50%)- assessing students' individual ability to be creative and analytical in relation to music in film and theatre, in relation to a case study of the student's choosing; the type of creativity and analysis needed will be taught and learnt during the course, and does not require an ability to compose music or to act (LOs 1, 2, 3, and 4)
- 2) Journal (30%)- assessing students' understanding of the readings and lecture content, and their ability to apply this understanding cumulatively and reflectively in evaluating their own experience of music in film and theatre, in relation to specific examples highlighted during the course (LOs 1, 3 and 4)
- 3) Class participation (20%)- assessing students' contribution to and willingness to experiment in in-class activities, and their ability to discuss the readings and lecture content in an informed and reflective manner (LOs 1, 3, and 4)

### Essential Readings:

- Bribitzer-Stull, Matthew. *Understanding the Leitmotif: From Wagner to Hollywood Film Music*. Cambridge University Press, 2017.
- Cooke, Mervyn. *A history of film music*. Cambridge, UK; New York: Cambridge University Press, 2008.
- Cooke, Mervyn. *The Hollywood film music reader*. Oxford, UK; New York: Oxford University Press, 2010.
- Slobin, Mark. *Global soundtracks: worlds of film music*. Middletown, Conn.: Wesleyan University Press, 2008.

### Supplementary Readings and Sources:

#### Books and Articles:

- Altman, Rick. *Silent film sound*. New York: Columbia University Press, 2004.
- Brinkmann, Ronald. *The art and science of digital compositing*. San Diego, Calif.: Morgan Kaufmann, 1999.
- Bruno, Giuliana. *Atlas of Emotion: Journeys in Art, Architecture, and Film*. Verso, 2002.
- Centeno, Karri. *Know all about silent films and development of sound cinema*. Delhi: English Press, 2012.
- Citron, Marcia J. *When opera meets film*. Cambridge; New York: Cambridge University Press, 2010.
- Corrigan, Timothy; White, Patricia. *Film experience: an introduction*. New York, NY: Bedford/St. Martins, 2009.
- Donnelly, K. J. *Film music: critical approaches*. Edinburgh: Edinburgh University Press, 2001.
- Everson, William K. *American silent film*. New York: Da Capo Press, 1998.
- Goldmark, Daniel; Kramer, Lawrence; Leppert, Richard D. *Beyond the soundtrack: representing music in cinema*. Berkeley: University of California Press, 2007.
- Goldsmith, M. "Music and mythmaking in film: genre and the role of the composer." *American Library Association CHOICE*, Aug 2008, Vol.45(12), 2159.
- Gregg, Redner. *Deleuze and film music : building a methodological bridge between film theory and music*. Bristol, UK; Chicago, USA: Intellect, 2011
- Griffin, Sean. *Free and easy? A defining history of the American film musical genre*. Hoboken, NJ: John Wiley & Sons, Inc., 2018.
- Hillman, Roger. "Cultural Memory on Film Soundtracks." *Journal of European Studies*, 2003 Dec, Vol.33(3-4 [130-131]), 323-32.
- James, Eric. *Making music with Charlie Chaplin*. Lanham, MD: Scarecrow Press, 2000.
- Kubernik, Harvey. *Hollywood shack job: rock music in film and on your screen*. Albuquerque: University of New Mexico Press, 2006.
- Kuykendall, James Brooks. "William Walton's Film Scores: New Evidence in the Autograph Manuscripts." *Quarterly Journal of the Music Library Association*, 2011 Sept, Vol.68(1), 9-32.
- Levinson, Jerrold. "Film Music and Narrative Agency." *Post-Theory: Reconstructing Film Studies*, David Bordwell and Noël Carroll (eds.). Madison: University of Wisconsin Press, 1996.
- Marks, Martin Miller. *Music and the silent film: contexts and case studies, 1895-1924*. New York: Oxford University Press, 2004.
- Mordden, Ethan. *When Broadway went to Hollywood*. New York: Oxford University

- Press, 2016.
- Nagari, Benjamin. *Music as Image: Analytical psychology and music in film*. Routledge, 2016.
- Pelkey, S. C. "Drawn to sound: animation film music and sonicity." *CHOICE: Current Reviews for Academic Libraries*, Dec, 2010, Vol.48(4), 688(1).
- Rees, Lucy M. *Mongolian film music: tradition, revolution and propaganda*. Farnham, Surrey: Ashgate, 2015.
- Simonton, Dean Keith; Smith, Jeffrey K.; Smith, Lisa F.; Kaufman, James C. (eds.). "Film Music: Are Award-Winning Scores and Songs Heard in Successful Motion Pictures?" *Psychology of Aesthetics, Creativity, and the Arts*, 2007, Vol.1(2), 53-60.

Audio and Video:

- COPLAND, *A music for Movies / Music for the Theatre Suite / Music for the Radio (1953-1956)*. Hong Kong: Naxos Digital Services Ltd., 2011.
- MOROSS, J. / STEINER, M. / ROZSA, M. / HERMANN, B. / TIOMKIN, D. *The Golden Age of Hollywood*. (Royal Philharmonic, Serebrier). Hong Kong: Naxos Digital Services Ltd., 2011.
- KORNGOLD, E.W. / ROSENMAN, L. / NORTH, A. / MANCINI, H. *Hollywood Screen Classics*. (Gerhardt). Hong Kong: Naxos Digital Services Ltd., 2010.
- "Film score: the music of the movies." Reseda, CA: Silver-mine Video, 1988
- "In the Mood For Love" [DVD], directed by Wong Kar-Wai, 2000.
- KORNGOLD, E.W. *Much Ado about Nothing Suite/HINDEMITH, P.: Hin und zuruck/Das Nusch-Nuschi/Der Damon* (Berlin Theatre Music) (Gruber, Landau). Hong Kong: Naxos Digital Services Ltd., 2011.
- "Koyaanisqatsi" [DVD], directed by Godfrey Reggio and composed by Philip Glass, 1982.
- "Man With A Movie Camera" [DVD], by Dziga Vertov, 1929.
- PERRY, W. *Music for Great Films of the Silent Era* (Ireland RTE National Symphony, P. Phillips). Hong Kong: Naxos Digital Services Ltd., 2011
- The Most popular movie soundtracks*. Taiwan: Target International, 1996.
- "The Shining" [DVD], by Stanley Kubrick, 1980.
- THOMSON, V.: *The Plow that Broke the Plains* (Post-Classical Ensemble, Gil-Ordonez). Hong Kong: Naxos Digital Services Ltd., 2010.
- (Note: Lingnan's library has a subscription to Naxos online music library, which students may access freely)

Important Notes:

- (1) Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
- (2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.
- (3) Students are required to submit writing assignment(s) using Turnitin.
- (4) To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on <https://pla.ln.edu.hk/>.