

# NEW COURSE PROPOSAL

**Courses must be submitted by October 15, 2012, and finalized by the end of that fall semester for the next catalog production.**

**Use YELLOWED areas to enter data.**

DATE (*Change if modified and redate file with current date*)

10.14.13 – REV 12.16.13

PROGRAM AREA(S)

ART/PAMU

## 1. Course Information. *[Follow accepted catalog format.]*

**Prefix(es)** (Add additional prefixes if cross-listed) and **Course No.** ART/PAMU 339

**Title:** UNDERSTANDING MUSIC IN TELEVISION AND CINEMA **Units:** 3

Prerequisites

Corequisites

Consent of Instructor Required for Enrollment

**Catalog Description** (Do not use any symbols): An examination of music in the history of film and television, focusing on the development of new musical scores. Analyzes how music supports various aspects of film and television including emotion, characters, romance, drama, pacing, and comedy. Lectures and screenings explore concepts and issues driving the creation and use of music in television and cinema.

### Grading Scheme:

X A-F Grades

Credit/No Credit

Optional (Student Choice)

### Repeatability:

Repeatable for a maximum of units

Total Completions Allowed

Multiple Enrollment in Same Semester

### Course Level Information:

X Undergraduate

Post-Baccalaureate/Credential

Graduate

### Mode of Instruction/Components *(Hours per Unit are defaulted).*

|                  | Units | Hours<br>per<br>Unit | Benchmark<br>Enrollment | Graded<br>Component | CS & HEGIS #<br>(Filled in by the Dean) |
|------------------|-------|----------------------|-------------------------|---------------------|-----------------------------------------|
| Lecture          | 3     | 1                    | 40                      | X                   |                                         |
| Seminar          |       | 1                    |                         |                     |                                         |
| Laboratory       |       | 3                    |                         |                     |                                         |
| Activity         |       | 2                    |                         |                     |                                         |
| Field<br>Studies |       |                      |                         |                     |                                         |
| Indep Study      |       |                      |                         |                     |                                         |
| Other Blank      |       |                      |                         |                     |                                         |

Leave the following hours per week areas blank. The hours per week will be filled out for you.

3 hours lecture per week

hours blank per week

Is this course always delivered online? Yes\_\_\_\_\_ No\_\_x\_\_

## 2. Course Attributes:

**General Education Categories:** All courses with GE category notations (including deletions) must be submitted to the GE website: <http://summit.csuci.edu/geapproval>. Upon completion, the GE Committee will forward your documents to the Curriculum Committee for further processing.

### A (English Language, Communication, Critical Thinking)

A-1 Oral Communication

A-2 English Writing

A-3 Critical Thinking

### B (Mathematics, Sciences & Technology)

- ☐ B-1 Physical Sciences
- ☐ B-2 Life Sciences – Biology
- ☐ B-3 Mathematics – Mathematics and Applications
- ☐ B-4 Computers and Information Technology

**C (Fine Arts, Literature, Languages & Cultures)**

- X C-1 Art
- ☐ C-2 Literature Courses
- ☐ C-3a Language
- ☐ C-3b Multicultural

**D (Social Perspectives)**

- ☐ E (Human Psychological and Physiological Perspectives)

- X UDIGE/INTD Interdisciplinary

**PER GEOFF BUHL, COMMUNICATION TO ALP IN CC MTG: COURSE IS UDIGE # AND WILL BE ADDED TO UDIGE.**

☐ Meets University Writing Requirement

☐ Meets University Language Requirement

☐ American Institutions, Title V Section 40404: ☐ Government ☐ US Constitution ☐ US History

Refer to website, Exec Order 405, for more information: <http://senate.csuci.edu/comm/curriculum/resources.htm>

☐ **Service Learning Course** (Approval from the Center for Community Engagement must be received before you can request this course attribute).

3. A. Justification: Scoring is one of the biggest aspects of post production in the creation of both film and television. Music is an essential component to not just film and television, but to videos, gaming and the internet. The comprehension of the process of music making for these mediums enlightens everyone who has dreams of working in the entertainment industry. It is imperative for budding directors, producers, animators and gamers to have a complete understanding of this aspect of TV and filmmaking film.

This course focuses on the art of scoring for Film and Television and demystifies the process of creating music by breaking down the steps involved in the process. The course explores fundamental concepts in scoring and illustrates the power and importance of music in completing the art of Film and Television making. This course introduces students to significance of the director/composer relationship and how the two work together to fulfill the vision of the filmmaker or Television producer.

This course fulfills a three unit upper division elective in Performing Arts. It is also cross listed with ART because the CI Art Program currently offers courses involving animation, video production, digital filmmaking, time-based media, video game production, and interactive multimedia. All of these media-based courses utilize audio and have a symbiotic relationship with music produced for these visual projects.

- B. Degree Requirement:
- ☐ Requirement for the Major/Minor
  - X Elective for the Major/Minor
  - ☐ Free Elective

**Note: Submit Program Modification if this course changes your program.**

4. **Student Learning Outcomes.** List in numerical order. Please refer to the Curriculum Committee's "Learning Outcomes" guideline for measurable outcomes that reflect elements of Bloom's Taxonomy: <http://senate.csuci.edu/comm/curriculum/resources.htm>. The committee recommends 4 to 8 student learning outcomes, unless governed by an external agency (e.g., Nursing). Upon completion of the course, the student will be able to:

1. Identify and describe the components, construction, and style of a musical score in a film or television production, including: musical type, arrangement, and instrument requirements.
2. Analyze and evaluate elements and intentions of a score from various cultural perspectives.
3. Demonstrate in written and oral format understanding of the elements and functions of a score, including: opening titles, character motifs, emotive qualities, supporting the dramatic arc, ethnic and other associations.
4. Analyze and verbally articulate the creative human products and ideas of the director/producer/studio/network and the resulting challenges facing the composer scoring the film or television program. (6.1)
5. Formulate a subjective perspective on the success or failure of music within any particular film or television show and propose alternative approaches to the musical needs of the particular project.

6. Appraise, assess and critique in written format the overall efficacy of a score.

**5. Course Content in Outline Form.** *[Be as brief as possible, but use as much space as necessary]*

☐

I. Evaluating Scores in Film and TV

- A. Historical perspective
- B. Intentions of Music for Film and TV
- C. Supporting the dramatic arc
- D. Character motifs and support

II. Temping the Film

- A. Purpose of temping a film or TV show
- B. Importance to the editor.
- C. Intentions of the director/producer
- D. Selling the director's cut

III. Spotting the Film

- A. Assessing the needs, strengths and weaknesses of the film and the temp.
- B. Laying out the intentions and structure of the score.
- C. The importance of dialogue, vocabulary and the ability to listen to the director/producer in spotting
- D. The director/composer relationship

IV. Scoring the Film

- A. The starting process; finding the key to open the door to the story
- B. Building a comprehensive score
- C. Determination of the arrangement and instrumentation including conductor, instruments, and equipment
- D. Recording, mixing and producing the score.

Does this course content overlap with a course offered in your academic program? **Yes** ☐ **No** ☒

If YES, what course(s) and provide a justification of the overlap. ☐

Does this course content overlap a course offered in another academic area? **Yes** ☐ **No** ☒

If YES, what course(s) and provide a justification of the overlap. ☐

Overlapping courses require Chairs' signatures.

**6. Cross-listed Courses** *(Please note each prefix in item No. 1)*

**A.** List Cross-listed Courses (Signature of Academic Chair(s) of the other academic area(s) is required).

List each cross-listed prefix for the course: ART, PAMU

**B.** Program responsible for staffing: Performing Arts

**7. References.** *[Provide 3 - 5 references]*

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Richard Davis. Complete Guide to Film Scoring, Berklee Guide, 2010

James Buhler, David Neumeyer. Hearing the Movies, Oxford University Press, 2009

Jon Burlingame. Sound and Vision: 60 Years of Motion Picture Soundtracks, Billboard Books, 2000

**8. Tenure Track Faculty Qualified to Teach This Course.**

Jack Reilly, MFA; Paul Murphy, DMA

**9. Requested Effective Date:**

First semester offered: Fall 2014

**10. New Resources Requested. Yes ☐ No ☒**

If YES, list the resources needed.

A. Computer Needs (data processing, audio visual, broadcasting, other equipment, etc.)

☐

B. Library Needs (streaming media, video hosting, databases, exhibit space, etc.)

☐

C. Facility/Space/Transportation Needs

☐

D. Lab Fee Requested (please refer to Dean's Office for additional processing) Yes ☐ No ☒

E. Other

☐

**11. Will this new course alter any degree, credential, certificate, or minor in your program? Yes ☒ No ☐**

If, YES attach a program update or program modification form for all programs affected.

Priority deadline for New Minors and Programs: October 1, 2012 of preceding year.

Priority deadline for Course Proposals and Modifications: October 15, 2012, of preceding year.

Last day to submit forms to be considered during the current academic year: April 15<sup>th</sup>.

Jack Reilly

March 4, 2013

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Proposer of Course (Type in name. Signatures will be collected after Curriculum approval)

Date

GE Committee response to your request have ART-PAMU338: UNDERSTANDING MUSIC IN TELEVISION AND CINEMA added to C1: Art

Approved by 2013-2014 Committee:

Janet Rizzoli Emily Saunders Geoffrey Buhl Catherine Burriss Jose Alamillo Kathy Musashi Debra Hoffmann  
Rachel Danielson Dax Jacobson Sarah Johnson

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Request Submitted  
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Course: ART-PAMU338 UNDERSTANDING MUSIC IN TELEVISION AND CINEMA

Area: C1 Art

Date Submitted: 3/5/2013 5:35:46 PM

Date Approved: 10/21/2013 1:53:46 PM

1. Develop students' ability to respond subjectively as well as objectively to experience

Through regular film and television screenings that incorporate a diverse range of content, students are required to respond in written format, illustrating their visceral responses to the content of the production. In addition, group discussions focus on a pragmatic analysis of the content viewed, where a well thought out and balanced written response is ultimately required.

2. Cultivate and refine students' affective, cognitive, and physical faculties through studying great works of the human imagination

Many films are widely considered masterpieces of our time. Through observing a wide range of cinematic arts and television programming, students will critically assess these works and gain a deeper appreciation of the complexity of techniques employed in production, methods of story telling, human accomplishments regarding the use of the human body in acting, and the relationship of the musical score to the visual imagery incorporated in the production.

3. Increase awareness and appreciation in the traditional humanistic disciplines such as art, dance, drama, literature, and music

Cinema is arguably the most significant art form of the late twentieth and early twenty-first centuries. It often incorporates all of the various art forms including visual art, dance, drama, literature in story telling through screenplays and of course music, which this class focuses on. Each of these elements is to be considered in the understanding and evaluating of cinema and television productions and their associated musical scores.

4. Examine the interrelationship between the creative arts, the humanities, and self

Diverse films such as Grapes of Wrath, Blade Runner, or even Rocky all involve an exploration of humanistic subject matter that may draw upon historical, current or futuristic references to widespread cultural and/or intimate personal events. Cinema and music combine to express a sense of time and place in a unique manner that only this media can convey. This usually involves aspects of human creativity whether it is rooted in art, literature, or actual historical events.

5. Include an exposure to world cultures

Works of cinematic art, television programming and musical scores originating from a wide and diverse range of countries and cultures will be assessed as part of the regular course activities.

6. Impart knowledge and appreciation of the visual and performing arts

As mentioned above in question 3, elements of visual art (art direction and scenic design), dance, drama, literature (screenplays and story telling) permeate cinema and television. All of these elements will be regularly observed and discussed from a variety of viewpoints including those from both entertainment and artistic viewpoints and analysis.

7. Promote students' ability to effectively analyze and respond to works of human imagination

Critical thinking is imperative to appreciating works of human imagination. There are many different ways of seeing, listening responding, and ultimately assessing cinematic and musical works of art. Students will be charged with this task, sometimes guided through works, and sometimes left entirely up to their own interpretation and appreciation. Ultimately, students will gain an understanding on how cinematic imagery and music converges and the processes involved in this melding of media.

# Approval Sheet

**Program/Course:** ART/PAMU 339

If your course has a General Education Component or involves Center affiliation, the Center will also sign off during the approval process.

Multiple Chair fields are available for cross-listed courses.

The CI program review process includes a report from the respective department/program on its progress toward accessibility requirement compliance. By signing below, I acknowledge the importance of incorporating accessibility in course design.

|                                              |  |      |
|----------------------------------------------|--|------|
| Program Chair                                |  |      |
| Signature                                    |  | Date |
| Program Chair                                |  |      |
| Signature                                    |  | Date |
| Program Chair                                |  |      |
| Signature                                    |  | Date |
| General Education Chair                      |  |      |
| Signature                                    |  | Date |
| Center for International Affairs Director    |  |      |
| Signature                                    |  | Date |
| Center for Integrative Studies Director      |  |      |
| Signature                                    |  | Date |
| Center for Multicultural Engagement Director |  |      |
| Signature                                    |  | Date |
| Center for Civic Engagement Director         |  |      |
| Signature                                    |  | Date |
| Curriculum Chair                             |  |      |
| Signature                                    |  | Date |
| AVP                                          |  |      |
| Signature                                    |  | Date |