

## **MUSIC & FILM (HUMA 1107)**

Spring 2025, Tues & Thurs, 12:00-1:20, CYT-LTL

**Instructor:** Prof. Mercedes Dujunco

**Email:** [hmercedu@ust.hk](mailto:hmercedu@ust.hk)

Instructional Assistant: Galison LAU

Email: [galisonlau@ust.hk](mailto:galisonlau@ust.hk)

**Office:** Academic Bldg. 3350

**Office Tel.:** 7795

**Office hours:** Tuesdays, 3:30-6 pm  
or by appointment

**Approach & Objectives:** This course explores the relationship between music and film, delving into the historical development of production and the dramatic function of film scores from mainstream to independent cinema. Focusing on the work of a variety of composers and film directors, the course will examine the collaborative process between these artists to achieve these goals.

### **Intended Learning Outcomes:**

- Develop a deeper appreciation for the collaboration between music and film
- Describe the historical and technical development of the craft of film composition
- Critique the role and use of music in film
- Effectively communicate topics in music and film through writing
- Apply analytical skills in this course to other disciplines

### **Readings & Viewings:**

- There are a few suggested selected readings pertaining to some of the topics covered, but these are **not** compulsory although reading them would further enhance your understanding of film music and film theory. The readings are tied to and supplement the lectures.
- Film viewing is a necessary and important component of this course. The required video excerpts to be viewed are embedded in the PowerPoint (PPT) lecture presentations which will be made available after each lecture. Since these PPT files tend to be large because of the embedded videos, the links to them will be emailed to all from my cloud. Students are expected to review the PowerPoint lecture presentations each week.
- Much of the information needed for understanding this course's content is based on information in class lectures and in viewing assignments. It is therefore advisable that you take thorough lecture notes and viewing notes.

**Canvas Course Website:** To ease administration of the class and facilitate communication, a Canvas website has been set up for this course. Registered students must enroll and be listed as

authorized users to access the site. Make it a point to log on to our Canvas course site regularly every week to read the announcements, postings, any discussion threads, etc. and to submit all written assignments. .

### Course Requirements:

1. **Short written assignments:** There will be 3 short written assignments in which students will answer 1 or 2 questions based on a lecture or a reading or a video in 100-150 words. These writing assignments may also take the form of parts of a scene/sequence analysis. Students are expected to do and submit any written assignments by the due date IN CANVAS. **Assignments handed in late will have 0.5 point deducted from the score for each day that they are late. Late assignments will \*not\* be accepted beyond 1 month after they are originally due.** Please submit late assignments in Canvas as an attachment in the “Comments” section of the assignment in question.
2. **Quizzes:** There will be 3 announced quizzes to assess students’ knowledge and understanding of the material throughout the semester and to help familiarize students with the different types of questions which they will encounter in the final exam.
3. **Scene Analysis Paper:** In lieu of a midterm exam, you are also required to view and analyze the relationship of the sound and music tracks of a scene from a film not covered in the course to its visual components and submit a 600-word written essay. Appropriate film scenes for this project will be announced at some point later. Detailed guidelines will be posted under “FILES” in Canvas. **SUBMISSION DATE: Friday, April 11, 2025**
4. **Final Exam:** There will be one written final exam. It will cover the first half of the course. Exam questions will be based on material from the lectures and viewing assignments and will be in the form of enumeration, true or false and multiple-choice questions based on the video excerpts included in the PowerPoint lecture presentations. **Review the PowerPoint slides, your class notes and reading & film viewing notes periodically** so that the material does not pile up and you end up cramming on the night before the exam. **FINAL EXAM DATE: TBA.**

### Grading Breakdown:

Class attendance & active participation	10%
Quizzes	15%
Short written assignments	20%
Scene Analysis Paper	25%
Final Exam	30%

### Class Policies:

- Attendance will be taken throughout the semester.

- In the case of any recorded lectures, viewership will be checked.
- You may miss three classes without penalty, but **starting from your fourth absence, 1 point will be deducted from your "Attendance" grade for each absence.**
- NO make-up exam or test will be offered **\*\*unless the absence is due to an emergency, medical or otherwise, and a valid medical certificate signed by a doctor and/or other valid written proof attesting to the emergency is submitted. \*\***
- **Absolute grading system** will be used to calculate your final letter grade. The University has strictly forbidden faculty from grading on a curve due to grade inflation in the past. **Pay attention to how each aspect of the course is weighted in the grading breakdown.**
- If you are being dishonest in the course, the penalty is an "F" for the COURSE. Cheating and plagiarism are grounds for being given an "F" and failing the course.

**Cheating:** a) If you look at other students' papers or materials (ex. notes) during exam or test; b) If you claim credit for another student's work in group projects.

**Plagiarism:** If you copy sections and/or ideas from a source without referencing it.  
Excerpt from <http://www.ust.hk/vpao/integrity/Links to an external site.>

#### **Sample Readings:**

Buhler and Neumeyer, *Hearing the Movies*, 2<sup>nd</sup> ed. by James Buhler and David Neumeyer. New York and Oxford: Oxford University Press, 2016.

Kalinak, Kathryn. "The Silent Film Score: A Structural Model" from *Settling the Score: Music and the Classical Hollywood Film* (Madison: University of Wisconsin Press, 1992).

Gorbman, Claudia. "Classical Hollywood Practice: The Model of Max Steiner" from *Unheard Melodies: Narrative Film Music* (Bloomington: Indiana University Press, 1987).