GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST

CRS MUSC 118 TITLE Global Soundtracks
CORE or SJSU Studies (formerly Advanced GE) X Area V Units 3

ABSTRACT

1. Content of course

MUSC 118: Global Soundtracks focuses on how music works as an important communicative element in world film, surveying the development of music created in the world’s commercial film systems through the study and critique of a number of important film composers and their scores over the past century, from the “silents” (which were not silent at all) to present-day cinema. Covering the technologies, techniques, and mechanics of music composition for film, the course will focus primarily on the aural cultural semiotics of narrative cinema music—music that reflects, defines, undermines, and critiques the subjectivities, cultures, and themes of their respective films—and will trace the evolution of the trans-global cultural interchange of musical styles and artistic approaches in world film over the past century.

2. Assessment plan summary

Assessment of GE Learning Outcomes and Course Learning Outcomes consists of:

1. Discussion; in-class writing; in-class peer critique; online discussion forum (requiring entries of at least 150 words per week) to engage repeatedly in writing with cultural, societal, and the interdependent aesthetic causes and effects of global soundtrack music.

2. Four exams (weeks 4, 9, 13, and Finals) to measure mastery of the basic history, significance, economic, and cultural work of soundtracks in the global film market, to recognize and name its composers, genres, styles, and formal musical elements, and identify and define the social, political, economic, and cultural environments in which these films were created.

3. Create-a-Soundtrack (week 6) for a short three-minute silent film clip to experience the creative process of soundtrack writing first hand, including a 500-word explanation of the student’s conception of the scene, what guided their choice of music, a cue sheet, and how their musical choices fulfill their interpretation of the creative intention of the film.

4. Two 750-word soundtrack reviews of two contrasting films, one of which must be non-American and non-English language (weeks 8 and 16) to describe and interpret the music and musical elements of a soundtrack from both the composer’s and audience’s point of view, and identify and assess the dynamic cultural interplay between American and World films through their music.

5. 1,500-word Soundtrack Composer Research Paper (including first draft and peer and instructor critique in week 11, and a final draft due at the Final) to identify, define, and critically assess the aesthetic and functional significance of a composer’s music in a world film, engaging with both the
music itself as well as the discourse surrounding it, utilizing both description and referencing the
philosophical, aesthetic, and political manifestos and agendas upon which the film discourse is
built.

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SIGNATURES
Department Chair (Assoc) Janet Averett Date 11-29-13
College Dean Date 12/17/13

approve  deny

AVP, UGS (for Board of General Studies)

Provost Date (or designee)