

MUSI 2301.001  
TTH 9:30 – 10:50pm  
FA 258

**APPRECIATION OF  
MUSIC IN FILM**  
SPRING 2016 SYLLABUS

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Description: A study of the history, compositional styles and impact of music in films during the 20th century. Open to all students as a fine arts or liberal arts elective.

Office Hours: TTH by prior appointment and approval only.

**This course satisfies the UT Arlington Creative Arts requirement.**

THIS SYLLABUS IS SUBJECT TO CHANGE. CHANGES, IF ANY, WILL BE ANNOUNCED IN CLASS.

ADDITIONAL COPIES OF THE SYLLABUS CAN BE FOUND AT THE FACULTY PROFILE:

<https://www.uta.edu/profiles/brian-mulholland>

INAPPROPRIATE CONTENT DISCLAIMER: Some of the films we will study this semester contain material that students may find offensive (inappropriate language, violence, sexual situations, nudity, drug use); some films also deal with issues of race and gender in ways that are no longer acceptable. If you are not comfortable viewing such material, there are other course options available for your degree plan. Please note that by including a particular film for study, the instructor in no way endorses the content or themes they contain. Films have been selected based solely on their historical significance and their use of music. Students should avoid screening objectionable material during class on any electronic devices (see *Electronics*).

Communication: I will occasionally communicate using the email address you have set up in the MavMail system. You are responsible for any information sent via email. Ensure you check this email address on a regular basis. (For more information, see *Electronic Communication*).

Grading:  
Tests = 10% x 4 tests = 40%  
Film Music Paper = 30%  
Quizzes = 3% x 10 qzs = 30%

Grading Scale: A: 90-100% ; B: 80-89%; C: 70-79%; D: 60-69% ; F: 0-59%

Attendance: At The University of Texas at Arlington, taking attendance is not required. Rather, each faculty member is free to develop his or her own methods of evaluating students' academic performance, which includes establishing course-specific policies on attendance. As the instructor of this section, the following policy is enforced: **Total attendance affects the final grade. Points will be deducted in Fibonacci sequence (see next page).** If you have extenuating circumstances, please make an appointment to discuss the situation.

5 absences = Final grade minus 2 points  
6 absences = Final grade minus 3 points  
7 absences = Final grade minus 5 points  
8 absences = Final grade minus 8 points

9 absences = Final grade minus 13 points  
10 absences = Final grade minus 21 points  
11 absences = Final grade minus 34 points  
12 absences = Automatic F

If you arrive late, you will receive a Partial Attendance credit (Late). If it is later than 20 minutes after the beginning of the class, you may be marked absent. Three (3) Late marks equals one (1) absence!

#### Materials (Required):

- 1) Buhler, James, and David Neumeyer. *Hearing The Movies*. 2<sup>nd</sup> Ed. New York: Oxford U. Press, 2016.
- 2) Blackboard: <<https://elearn.uta.edu>>
- 3) Viewing of film excerpts from discussed films. Many of the films are also available for rental and viewing through popular services, such as Netflix, Amazon Video, iTunes, Google Play, YouTube, etc.

### ASSIGNMENTS

Signature Assignment:      **DUE BY THURSDAY, APRIL 28<sup>th</sup>, 2016, 9:30am**

Students need to complete a project in the form of a team-produced research paper. The project includes analyzing and comparing/contrasting two film scores by two different composers or two compilation-style soundtracks and the music supervisors. **More detailed information about this paper is found in the appendix of this syllabus.** Note: You cannot simply reprint what is in an article, review, or online site – this is plagiarism and violates the UTA Honor Code. Each student will submit their group paper using Blackboard's *SafeAssign* by April 28, 2016, 9:30am. No late papers will be accepted.

Exams (Tests and Quizzes): There are ten quizzes and four tests (the fourth being the final exam) on material from the lecture, required readings and films, and musical examples. They contain a combination of multiple choice, short-answer, and true-false formats. These will be administered on the dates listed in the schedule. No test grade is dropped. **No make ups for missed exams except for extenuating circumstances and official paperwork (original university or doctor office letterhead).**

Reading/Viewing: Following the *Course Schedule*, you will have read from our required text. You will also need to watch, listen, and take notes on certain films and their music. (see *Movie List*). Certain clips/excerpts may be played/shown in class, but it is best to view these in context of the whole film.

EXPECTATIONS FOR OUT-OF-CLASS STUDY: For every credit hour earned, a student should spend 3 hours per week working outside of class. Therefore, this course has minimum expectation of 9 hours of reading, study, film viewing, etc. (see *Movie List*)

Electronics: Computers may be used in class for note taking only. Phone usage is not permitted during class, except in extraordinary circumstances that should be discussed with the instructor prior to class. Other uses of computers and phones during class are disruptive. Disruptive students will be dismissed from class and will be marked absent (see *Attendance* above).

Student Learning Outcomes: After successfully completing this course, students will:

- Be able to identify major composers of film music from the 20th Century – present.
  - Be able to identify the characteristics and tendencies of film music from each decade.
  - Be able to identify the role that music and sound play in key scenes in selected films.
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Americans with Disabilities Act: The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at <[www.uta.edu/disability](http://www.uta.edu/disability)> or by calling the Office for Students with Disabilities at (817) 272-3364.

ACADEMIC INTEGRITY: All students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

*I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.*

*I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.*

Instructors may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System Regents' Rule 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

Student Support Services Available: UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to [resources@uta.edu](mailto:resources@uta.edu), or view the information at <[www.uta.edu/resources](http://www.uta.edu/resources)>.

Drop Policy: Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships at <<http://www.uta.edu/ses/fao>>.

Electronic Communication: UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <<http://www.uta.edu/oit/cs/email/mavmail.php>>.

Student Feedback Survey: At the end of each term, students enrolled in classes categorized as lecture, seminar, or laboratory shall be directed to complete a Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <<http://www.uta.edu/sfs>>.

Final Review Week: A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

Emergency Exit Procedures: Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit, which is located behind the classroom and to the left. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist handicapped individuals.

Title IX: The University of Texas at Arlington is committed to upholding U.S. Federal Law "Title IX" such that no member of the UT Arlington community shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity. For more information, visit <[www.uta.edu/titleIX](http://www.uta.edu/titleIX)>.

## Appreciation of Music In Film Course Schedule (Spring 2016)

Key: (x) = pages from *Hearing The Movies*

**bold** = select pages within chapter

### TUESDAY

- 1/19: The Soundtrack and Film Narrative  
*Introduction and Chap. 1* (xxi-**24, 29**-33)
- 1/26: The Musicality of the Sound Track  
*Chap. 2* (34-55)
- 2/2: Music, Sound, Space, and Time  
*Chap. 3* (56-**82 only**)
- 2/9: TEST 1
- 2/16: SUBMISSION OF TEAM PROPOSALS DUE  
*Chap. 15* continued
- 2/23: Music...Sound Track; 1926-1932 continued
- 3/1: *The Broadway Melody* continued
- 3/8: *Chap. 7* continued
- 3/15: SPRING BREAK
- 3/22: From 1950-1975  
*Chap. 9* (292-322)
- 3/29: Music and Film Form...Post-Classical Era  
*Chap. 10* (323-335, **342-48**)
- 4/5: From 1975-2000  
*Chap. 11* (357-389)
- 4/12: TEST 3
- 4/19: *Chap. 12* continued
- 4/26: Music and Film Sound Since 2000  
*Chap. 13* (433-**61**)
- 5/3: Music and Film Form Since 2000  
*Chap. 14* (**482-6, 489-99, 501-8**)

### THURSDAY

- 1/21: *Chap. 1* continued
- 1/28: *Chap. 2* continued
- 2/4: *Chap. 3* continued
- 2/11: Write a Synopsis; Writing About Film Music  
*Chap. 3* (**83-87**); *Chap. 15* (509-**520**)
- 2/18: Music and the Sound Track; From 1926-1932  
*Chap. 4* (89-**91, 112-13, 121-24**); *Chap. 5* (**143-59**)
- 2/25: Musicals in Early Film; *The Broadway Melody*  
*Chap. 5* (**160-85**); *Chap. 6* (186-**207**)
- 3/3: From 1932-1950  
*Chap. 7* (224-**44 top, 250 bottom**-276)
- 3/10: TEST 2
- 3/17: SPRING BREAK
- 3/24: *Chap. 9* continued
- 3/31: *Chap. 10* continued
- 4/7: *Chap. 11* continued
- 4/14: Music and Film Form...New Hollywood  
*Chap. 12* (390-**99, 403-5, 407-14, 416-25**)
- 4/21: FILM VIEWING
- 4/28: PAPER DUE (BLACKBOARD SAFEASSIGN) &  
TEAM CRITIQUES DUE IN CLASS; *Chap. 13* (461-74)
- 5/5: *Chap. 14* continued

FINAL EXAM: May 12 (Thursday), 8:00 A.M.

**APPENDIX**  
**Film Music Appreciation MUSI 2301.001**  
**Signature Assignment Paper – Deadlines, Formatting, Requirements, And Assessment**

**Project Description:**

Students need to complete a project in the form of a research paper produced by a team of students. The project includes analyzing, comparing, and contrasting two film scores by two different composers or two compilation-style sound tracks and the music supervisors. One movie must have been released before 1990 and the other after 1990. The project should focus on compositional techniques, styles, similarities, and differences. The paper will also allow students to develop team-working skills.

**The Musical Scores:**

Students will select two films to be compared and contrasted. The film released before 1990 cannot have been studied in class and is preferably critically acclaimed yet unknown to a majority of the team. The other film should be contemporary and critically acclaimed, and could even be a favorite film score of many in the team. The instructor must approve of the film choices.

**SECTIONS OF THE PAPER**

**Title Page:** This must include the title of the project, the titles of the film scores to be analyzed, and name of the members of the team

**Abstract / Introduction:** In this section, students should briefly describe the films, scores, and composers, the methods used to analyze them, the main findings of the analysis, and potential links found between the compositions. This section should not be longer than 200 words.

**Analysis:** This section will contain the three areas of discussion below for each of the chosen films/pieces.

***Historical/Contextual Elements***

Teams will provide relevant information of the historical and contextual elements surrounding the compositions. These include (but are not limited to) characteristics of the style; historical period; information about composers and directors; other films of the same period; other scores or compositions by the composer; etc.

***Musical Analysis***

Students will analyze the scores focusing on at least two of the following elements: underscoring, orchestration, use of leitmotiv and/or themes, genre and style, influences. Students must create cue sheets which detail the following: 1) **timings** (HH:MM:SS, disc chap.) where in the film the beginning and ending of each cue occurs  
2) **description of the music** in each cue, such as orchestration, themes, songs;  
3) **musical elements**, such as dynamics, rhythm, tempo, ostinato, tension, etc.

***Social Impact***

Students will discuss their understanding about the role of these films in society. This should include an explanation of social trends when the film was released, the film's role in influencing those trends or the film's depiction of societal trends for the historical period shown, and any subsequent trends set or changed due to the film.

**Comparison/Contrasting of the Film Music:** Students will develop their compare/contrast component of the project through historical, musical or social similarities/differences between the two analyzed pieces.

**Conclusions:** Final thoughts considering the implications resulting from the analysis and comparison.

**Bibliography:** Students need to indicate their sources (at least 5 printed sources).

**FORMATTING OF THE PAPER**

Word Count: Between 2000-2500 words

Font Size: No smaller than 11 point font and no larger than 13 point font

Line Spacing: Use **double line** spacing

Sources: Please use academically relevant sources. Online sources are allowed but students should consult at least five printed sources. In case you use online sources, try to stay with academically-acceptable sources:

*The Grove/Oxford Music Online* and others via UTA Databases <<http://www.uta.edu/library/databases/index.php>>

*Encyclopædia Britannica* <<http://www.britannica.com>>

*Virginia Tech Music Dictionary Online* <<http://www.music.vt.edu/musicdictionary>>

**The paper should not be an exercise in copying and pasting. No more than 10% of properly cited quotations will be allowed in the paper. Beyond this point, there will be an impact in the assessment.**

Citation/Bibliography: The paper must follow any recognized writing style such as *The Chicago Manual of Style* (relevant in the case of quotations, footnotes, endnotes, abbreviations, etc.). In case of doubt, contact the UTA Writing Center <<http://www.uta.edu/owl>>.

UTA Honor Code: The paper must adhere to the guidelines of the UTA Academic Integrity <<http://www.uta.edu/conduct/academic-integrity/index.php>>

Submission: The paper will be submitted with the help of *Blackboard's SafeAssign* <<http://www.uta.edu/blackboard/students/course-faq.php>> by each student individually on **April 28, 2016**.

### **DEADLINES FOR THE PROJECT**

#### **1. Forming the groups (deadline: Week 2)**

The instructor will create the groups but may offer some room for adjustments. Groups of around 5-10 students each will be finalized by the deadline.

#### **2. Selection and submission of pieces (deadline: February 16, 2016, 9:30)**

Within the team, students propose, discuss, and select the two films and their pieces. These are submitted for approval to the instructor (through/to UTA email). If the instructor does not approve, then the students will select a new set of films and pieces until the set is approved. **It is in the interest of the team to begin the process as soon as possible in order to meet the deadline of having the pieces approved.**

#### **3. Organizing the work**

As soon as the pieces are approved students can begin the work. Teamwork is part of the assessment. Teams are responsible for organizing meetings, dividing tasks, and all the work inside the group. Teams should adhere to the format guidelines given above.

#### **4. Submission (deadline: APRIL 28, 2016)**

**Each student will submit the WHOLE paper, not only their individual participation.** Despite the paper being produced as a group, each submission must be done individually via Blackboard *SafeAssign*.

Each student will also submit a *Team Member Critique Sheet* in class April 28, 2016, at 9:30am.

**Assessment/Grading:** Each paper will be assessed using the following (along with the Critique Sheet):

Rating	Communication Skills	Critical Thinking Skills	Social Responsibility	Team Work Competency
Excellent	25	25	25	25
Good	20	20	20	20
Competent	15	15	15	15
Marginal	10	10	10	10
Poor	5	5	5	5
Very poor	0	0	0	0

*CATCH ME IF YOU CAN*

*CASABLANCA*

*THE BROADWAY MELODY*

*KING KONG (1933)*

*SINGIN' IN THE RAIN*

*PSYCHO (1960)*

*A HARD DAY'S NIGHT*

*THE SOUND OF MUSIC (1965)*

*THE GRADUATE*

*OUT OF AFRICA*

*RAIDERS OF THE LOST ARK*

*THE MATRIX*

*THE FELLOWSHIP OF THE RING*

*THE BOURNE ULTIMATUM*

*GRAVITY*



## TEAM MEMBER CRITIQUE SHEET

Student Name \_\_\_\_\_ Date \_\_\_\_\_

Project Title \_\_\_\_\_ Course MUSI 2301.001 - Film Music

**INSTRUCTIONS: Circle a rating** for each team member (including yourself) and **provide a rating justification** for each team member.

<b>Member's Name and Rating Justification</b> (Please Print)	<b>Contribution Rating</b> <i>Low (0) High (5)</i>	<b>Cooperation Rating</b> <i>Low (0) High (5)</i>	<b>Self-Management Rating</b> <i>Low (0) High (5)</i>
Your Name:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
Rating Justification:			
Team Member Name:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
Rating Justification:			
Team Member Name:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
Rating Justification:			
Team Member Name:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
Rating Justification:			
Team Member Name:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
Rating Justification:			