

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

**APPRECIATION OF
MUSIC IN FILM**
FALL 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%
Signature Assignment = 30%
Quizzes = 5% x 6 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

9 absences = Final grade minus 13 points

6 absences = Final grade minus 3 points	10 absences = Final grade minus 21 points
7 absences = Final grade minus 5 points	11 absences = Final grade minus 34 points
8 absences = Final grade minus 8 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*. 2nd 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, DECEMBER 1, 2016, at 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 December 1, 2016, at 9:30am. No late papers will be accepted.

Exams (Tests and Quizzes): There are six take-home quizzes. Quizzes are due the next class meeting day and are graded. There are four tests (the fourth being the final exam) on material from lectures, required readings, films, and musical examples. Tests contain a combination of multiple choice, short-answer, and true-false formats. Tests will be administered on the dates listed in the schedule. No test/quiz grade is dropped. **No make ups for missed work 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. For every credit hour earned, a student should spend at least 3 hours per week working outside of class. (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 roles that music and sound serve in films.
 - Be able to identify and define terms used in the film industry from its beginning to the present day
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Disability Accommodations: UT 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)*, *The Americans with Disabilities Amendments Act (ADAAA)*, and *Section 504 of the Rehabilitation Act*. 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 disability. Students are responsible for providing the instructor with official notification in the form of **a letter certified** by the Office for Students with Disabilities (OSD). Only those students who have officially documented a need for an accommodation will have their request honored. Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting the following:

The Office for Students with Disabilities, (OSD) <www.uta.edu/disability> or calling 817-272-3364. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at <www.uta.edu/disability>.

Counseling and Psychological Services, (CAPS) <www.uta.edu/caps> or calling 817-272-3671 is also available to all students to help increase their understanding of personal issues, address mental and behavioral health problems and make positive changes in their lives.

Non-Discrimination Policy: The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit <uta.edu/eos>.

Title IX: The University of Texas at Arlington ("University") is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act). Sexual misconduct is a form of sex discrimination and will not be tolerated. For information regarding Title IX, visit <www.uta.edu/titleIX> or contact Ms. Jean Hood, Vice President and Title IX Coordinator at (817) 272-7091 or jmhood@uta.edu.

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, or view the information at www.uta.edu/universitycollege/resources/index.php.

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/aao/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.

Campus Carry: Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. For more information, visit <<http://www.uta.edu/news/info/campus-carry>>.

Appreciation of Music In Film Movie List (FALL 2016)
SUBJECT TO CHANGE AS NEEDED

CATCH ME IF YOU CAN

THE FELLOWSHIP OF THE RING

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

GLORY

THE BOURNE ULTIMATUM

GRAVITY

Appreciation of Music In Film Course Schedule (Fall 2016)

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

bold page number = select pages within chapter

TUESDAY

8/30: *Chap. 1* continued

9/6: **GROUPS FORMED**

Chap. 2 continued

9/13: *Chap. 3* continued

9/20: Write a Synopsis; Writing About Film Music

Chap. 3 (83-87); Chap. 15 (509-520)

9/27: Music and the Sound Track; From 1926-1932

Chap. 4 (89-91, 112-13, 121-24); Chap. 5 (143-59)

10/4: Musicals in Early Film; *The Broadway Melody*

Chap. 5 (160-85); Chap. 6 (186-207)

10/11: *From 1932-1950*

Chap. 7 (224-44 top, 250 bottom-276)

10/18: TEST 2

10/25: *Chap. 9* continued

11/1: *Chap. 10* continued

11/8: *Chap. 11* continued

11/15: Music and Film Form...New Hollywood

Chap. 12 (390-99, 403-5, 407-14, 416-25)

11/22: Music and Film Sound Since 2000

Chap. 13 (433-61)

11/29: Music and Film Form Since 2000 con't

Chap. 13 (461-74)

12/6: *Chap. 14* continued

THURSDAY

8/25: The Soundtrack and Film Narrative

Introduction and Chap. 1 (xxi-24, 29-33)

9/1: The Musicality of the Sound Track

Chap. 2 (34-55)

9/8: *Music, Sound, Space, and Time*

Chap. 3 (56-82 only)

9/15: TEST 1

9/22: **SUBMISSION OF TEAM PROPOSALS DUE**

Chap. 15 continued

9/29: Music...Sound Track; 1926-1932 continued

10/6: *The Broadway Melody* continued

10/13: **BIBLIOGRAPHY DUE**

Chap. 7 continued

10/20: From 1950-1975

Chap. 9 (292-322)

10/27: *Music and Film Form...Post-Classical Era*

Chap. 10 (323-335, 342-48)

11/3: From 1975-2000

Chap. 11 (357-389)

11/10: TEST 3

11/17: **CUE SHEETS DUE**

Chap. 12 continued

11/24: **THANKSGIVING BREAK**

12/1: **SIGNATURE ASSIGN. DUE (BB SAFEASSIGN);**

TEAM CRITIQUES DUE IN CLASS

Chap. 14 (482-6, 489-99, 501-8)

FINAL EXAM: DECEMBER 15, 2016 (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 chapter) of where in the film the beginning and ending of each cue occurs
- 2) **scene from the movie**, using the disc titles given or a simple description of the scene
- 3) **description of the music** in each cue, such as orchestration, themes, songs; and
- 4) **general 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 must be used.** Printed sources are not online sources; they must be in hard-copy print and are accessible in a physical library.

FORMATTING OF THE PAPER

Word Count: Between 2000-2500 words

Font Size: 12 point font

Line Spacing: Use **double line** spacing

Sources: Please use academically relevant sources. Online sources are allowed but **students must use 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>>

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

Journal articles from library databases (*JSTOR*, for example)

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 **December 1, 2016**.

DEADLINES FOR THE PROJECT

1. Forming the groups (deadline: September 6, 2016)

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: September 22, 2016)

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 of the work and submission of bibliography (deadline: October 13, 2016)

The bibliography will be submitted early in class to assess its adherence to the requirements, which include using at least five **printed** (hard copy) sources.

4. Submission of Cue Sheets (deadline: November 17, 2016)

The cue sheets will be submitted early in class to assess its adherence to the requirements, which include listing the timings, scene title/simple description of the scene, musical descriptions (theme, orchestration, etc.), and any other musical elements that are significant within the cue.

5. Submission of paper (deadline: DECEMBER 1, 2016, 9:30am) and Team Member Critiques (in class)

Each student will submit the title page, abstract, analysis, comparison/contrast, conclusion, and footnotes/endnotes sections of the paper. Although the paper is 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 December 1, 2016, at 9:30am.

Assessment/Grading: Each paper will be assessed via the following rubric:

Rating	Communication Skills	Critical Thinking Skills	Social Responsibility	Team Work Competency (the Critique Sheet)
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

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. Use additional sheets as needed for more members.

Member's Name and Rating Justification (Please Print)	Contribution Rating <i>Low (0) High (5)</i>	Cooperation Rating <i>Low (0) High (5)</i>	Self-Management Rating <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:			