

MUSI 2301.001
TTH 9:30 – 10:50pm
FA 148

APPRECIATION OF MUSIC IN FILM SPRING 2018 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 only by appointment and approval.
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 THIS SYLLABUS CAN BE FOUND IN BLACKBOARD AND AT THE FACULTY PROFILE:
<https://www.uta.edu/profiles/brian-mulholland>

COURSE CONTENT DISCLAIMER: Some films studied contain material that some may find offensive (inappropriate language, violence, sexual situations, nudity, drug use) and include topics such as race and gender in ways no longer considered acceptable. If you are not comfortable viewing such material, there are other course options available for your degree plan.

This course may not be able to examine or discuss all films explored in our textbooks due to time constraints. The selected films are chosen based on their historical and educational significance regarding the use of music and sound. Please note that by including a particular film for study, the instructor in no way endorses the content or themes they contain. Students should also avoid screening objectionable material on any electronic devices during class (see *Electronics*).

ATTENDANCE: At The University of Texas at Arlington, taking attendance is not required but attendance is a critical indicator in student success. 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: **Attendance is taken every class.** Each student is allowed up to a total of four (4) unexcused absences without penalty. **Beginning with the fifth (5) unexcused absence, the final grade is affected!** (see *Unexcused Absence Penalties* below).

Excused absences require official University notification letters or signed doctor's excuse letters with their contact information. Secure a letter specifically to be able to leave one with the instructor. These must be submitted in person to the instructor for filing. **Photocopies, emailed digital photos of invoices/diagnoses, and scans are not accepted.**

UNEXCUSED ABSENCE PENALTIES

The **OVERALL FINAL GRADE IS AFFECTED** by the semester's total of unexcused absences (including any caused by *Late/Leave accruals) as follows:

5 unexcused absences = Final grade minus 5 points	9 unexcused absences = Final grade minus 25 points
6 unexcused absences = Final grade minus 10 points	10 unexcused absences = Final grade minus 30 points
7 unexcused absences = Final grade minus 15 points	11 unexcused absences = Automatic F
8 unexcused absences = Final grade minus 20 points	

If you arrive after the taking of attendance or leave early, you will receive a Partial Attendance credit (*Late/Leave). If it is later than 20 minutes after the beginning of the class, you may be marked absent. Three (3) *Late/Leave marks equal one (1) absence!

Acknowledging your presence then leaving, signing a roll sheet then leaving, or having anyone other than yourself sign your name is regarded as an instance of academic dishonesty (see *Academic Integrity*); it may also be counted as an absence for that day.

However, while UT Arlington does not require instructors to take attendance in their courses, the U.S. Department of Education requires that the University have a mechanism in place to mark when Federal Student Aid recipients "begin attendance in a course." UT Arlington instructors will report when students begin attendance in a course as part of the final grading process. Specifically, when assigning a student a grade of F, faculty report the last date a student attended their class based on evidence such as a test, participation in a class project or presentation, or an engagement online via Blackboard. This date is reported to the Department of Education for federal financial aid recipients.

GRADING:	Quizzes = 2.7% x 25 quizzes = 67.5%	GRADING SCALE:	A: 89.5–100%	B: 79.5–89%
	Signature Assignment = 32.5%		C: 69.5–79%	D: 59.5–69%
Remember, absences may affect (see ATTENDANCE above)			F: 0–59.4	

* No grades are dropped, and all grades will be entered into the Blackboard system.

* Blackboard might not include a "0" for missed work in the weighted average until entered. If a quiz is not taken, a quiz is submitted late, an assignment was never uploaded, or an incorrect file format was uploaded, students must account for the missing "0" and calculate accordingly, even if Blackboard does not show it yet.

* No make-ups are allowed for missed quizzes. No make ups are allowed for the signature paper assignment.

(continued on next page)

REQUIRED MATERIALS:

- 1) Hickman, Roger. *Reel Music*. 2nd ed. New York: W. W. Norton, 2017. ISBN: 9780373937664
- 2) Blackboard: <https://elearn.uta.edu> **This includes Terms/Names study sheets and the *Bollywood Sounds* readings.**
- 3) Complete viewing of the films required in the *Due Dates Schedule*. Those with an asterisk are on reserve at the UTA Central Library. Many are also available for rental and viewing through popular online services (Netflix, Amazon, iTunes, and Google Play).

RECOMMENDED MATERIAL: Beaster-Jones, Jayson. *Bollywood Sounds*. New York: Oxford UP, 2015. ISBN: 9780199862542.

COMMUNICATION: The instructor communicates to students using the email addresses set up in the MayMail system. Students are responsible for any information sent via email. Check this email address on a regular basis. (For more information, see *Electronic Communication*).

ASSIGNMENTS

QUIZZES: Quizzes will be administered through the Blackboard system and are due by 9:30 AM on the dates listed in the *Due Dates Schedule*. Questions are in multiple choice format. These assess knowledge of the terms and names from the study sheets found in Blackboard, lecture material, and the complete viewing of the films listed in the *Required Viewing List*.

SIGNATURE ASSIGNMENT: **DUE THURSDAY, MAY 3, 2018 AT 9:30 AM**

Each student must submit the required components of a team-produced paper using Blackboard's *SafeAssign* by May 3, 2018, at 9:30am. No late papers will be accepted. **Detailed information is found in the SYLLABUS APPENDIX.**

LECTURE MATERIAL: Many film excerpts and audio will be played in class. You are expected to take any notes necessary on these, as questions about these may be asked in the quizzes.

READING and TERMS/NAMES SHEETS: Following the *Course Schedule*, you will have read from our required text and make any notes necessary. This includes the Terms/Names study sheets found in our Blackboard. You may be asked about the reading and terms/names in any of the quizzes.

REQUIRED FILM LIST: You will also need to watch, listen, and take notes on the films and their music in the *Required Viewing List*. (also see *Due Dates Schedule*). Although excerpts of films are played in class, it is always best to view these in context of the whole film. You may be asked about these films in the quizzes.

For every credit hour earned, a student is expected to spend at least 3 hours per week working outside of class.

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 may be dismissed from class and marked absent (see *Attendance* above). Lectures may be audio recorded with the following conditions: 1) students must ask permission to record before doing so, 2) the recordings are for the recorder's use only, and 3) no recordings are made public in any format, as it may violate Fair Use (since we listen to/watch copyrighted materials for educational purposes).

STUDENT LEARNING OUTCOMES: After successfully completing this course, students will:

- Be able to define and comprehend musical terminology, including a basic understanding of musical notation.
 - Be able to identify and apply terminology to music and sound synchronized with moving pictures.
 - Be able to identify and appreciate 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.
 - Be able to identify major composers, arrangers, orchestrators, and supervisors of film music from the 20th Century – present.
 - Be able to identify and appreciate the cultures and histories represented in films and music.
 - Be able to identify the characteristics and tendencies of film music from each decade and from various cultures around the world.
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UNIVERSITY INFORMATION

Academic Integrity: Students enrolled all UT Arlington courses 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.

UT Arlington faculty members may employ the Honor Code in their courses by 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. Additional information is available at <https://www.uta.edu/conduct/>.

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 (<http://wweb.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>.

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 <http://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.

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 <http://www.uta.edu/universitycollege/resources/index.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: For semester-long courses, 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 **at the front of the room and the back of the classroom (upper 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>.

REQUIRED VIEWING LIST

Subject To Change

* <i>INCEPTION</i>	(2010)
* <i>THE EMPIRE STRIKES BACK</i> (<i>STAR WARS: EPISODE V</i>) (Orig/SE)	(1980)
* <i>THE ARTIST</i>	(2011)
* <i>CAPTAIN BLOOD</i>	(1935)
* <i>LA GRANDE ILLUSION</i> (if library found it!)	(1937)
* <i>CASABLANCA</i> (if library cannot find <i>La Grande...</i>)	(1942)
* <i>HIGH NOON</i>	(1952)
* <i>THE THIRD MAN</i>	(1949)
* <i>THE GRADUATE</i>	(1967)
* <i>CHINATOWN</i>	(1974)
* <i>BLADE RUNNER</i> (Final Cut)	(1982)
* <i>DO THE RIGHT THING</i>	(1989)
<i>DILWALE DULHANIA LE JAYENGE</i>	(1995)
http://solarmovie.net/watch/OGg0yadR-dilwale-dulhan-ia-le-jayenge.html (ENG subtitles)	

* Requested as Reserves at UTA Central Library

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Required Readings Due Schedule (Spring 2018)

(Page Numbers) are for *Reel Music*, 2nd ed.

TUESDAY

- 1/16: *Star Wars* Trilogy (348–55), and
Inception (505–6)
- 1/23: Elements of Music (con't)
Bolly: Preface, xi–xv
- 1/30: A New Art Form (61–72), and
Foundations of Modern Filmmaking (73–84)
- 2/6: Europe After WWI (107–120)
TEAM TIME SCHEDULED
- 2/13: Classical Hollywood Score (con't), and
Lighter Musical Scores (143–60)
- 2/20: Hollywood and WWII (con't)
TEAM TIME SCHEDULED
- 2/27: Postwar Years: (197–215)
- 3/6: Country, Rock, and All...Jazz (239–50, 254–6)
- 3/13: SPRING BREAK
- 3/20: Tumultuous '60s (277–84, 290–2)
- 3/27: Emerging from Crisis (311–26)
TEAM TIME SCHEDULED
- 4/3: Return of Classical Score (345–7, 355–63)
- 4/10: Box Office vs. Critics (385–390, 393–6)
- 4/17: Life in America (435–9 top, 440–7 top)
- 4/24: Blockbuster Fantasies... (487–502, 506–8)
TEAM TIME SCHEDULED
- 5/1: TEAM TIME SCHEDULED

Bollywood Sounds excerpts are in Blackboard

THURSDAY

- 1/18: Drama and Film (3–14), and
Elements of Music (15–30)
- 1/25: Listening to Film Music (31–43), and
Forerunners of Film Music (45–57)
- 2/1: Breaking the Sound Barrier (91–106), and
The Artist (557–61)
TEAM TIME SCHEDULED
- 2/8: Classical Hollywood Score (123–42)
- 2/15: Lighter Musical Scores (con't), and
Hollywood and WWII (161–79)
- 2/22: International Film Interrupted (182–3, 190–3)
Bolly: Mukhrā–Antarā, 31–46
- 3/1: Expanding Modern Music (217–37)
TEAM TIME SCHEDULED
- 3/8: Revitalized International Film (262–73)
Bolly: Playback Singers, 50–65
- 3/15: SPRING BREAK
- 3/22: Rockin' '60s (298–308)
TEAM TIME SCHEDULED
- 3/29: New Wave and World (327–37)
Bolly: R.D. Burman/Sholay, 107–13
- 4/5: Alternatives to Classical (365–78)
- 4/12: Historical Films (417–22, 424–33)
TEAM TIME SCHEDULED
- 4/19: Animations, Comedies... (451–58, 463–8)
Bolly: A.R. Rahman, 138–41
- 4/26: International Film Parity (553–62)
- 5/3: NO CLASS
SIGNATURE ASSIGNMENT DUE

Due Dates Schedule (Spring 2018)

TUESDAY

- 1/16: (View *Inception* (2010) on your own)
- 1/23: Quiz 1: *Inception* (2010), and
Chapter 1 Terms
- 1/30: Quiz 3: *The Empire Strikes Back* (1980), and
Chapter 3 Terms
- 2/6: Quiz 5: Chapters 5 and 6 Terms/Names
- 2/13: Quiz 7: Chapter 8 Terms/Names
DUE: FILM PAIR CHOICE (email)
- 2/20: Quiz 9: Chapter 10 Terms/Names
- 2/27: Quiz 11: Chapter 12 Terms/Names, incl.
Bollywood Sounds: Mukhrā–Antarā,
- 3/6: Quiz 13: Chapter 14 Terms/Names
DUE: CUE SHEETS (in class)
- 3/13: SPRING BREAK
- 3/20: ***DUE: BIBLIOGRAPHY (in class)***
- 3/27: Quiz 16: Chapter 17 Terms/Names
- 4/3: Quiz 18: *The Graduate* (1967), and
Chapter 19 Terms/Names
- 4/10: Quiz 20: *Chinatown* (1974), and
Chapter 21 Terms/Names
- 4/17: Quiz 22: *Blade Runner* (1982), and
Chapter 23 Terms/Names
- 4/24: Quiz 24: *Do The Right Thing* (1989), and
Chapter 26 Terms/Names
- 5/1: NONE
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THURSDAY

- 1/18: (View *The Empire Strikes Back* (1980) on
your own)
- 1/25: Quiz 2: Chapter 2 Terms
GROUPS FORMED IN BLACKBOARD
- 2/1: Quiz 4: Chapter 4 Terms and Names, incl.
Bollywood Sounds: Preface
- 2/8: Quiz 6: *The Artist* (2011), and
Chapter 7 Terms/Names
- 2/15: Quiz 8: *Captain Blood* (1935), and
Chapters 9 Terms/Names
- 2/22: Quiz 10: *La grande illusion* (1937), and
Chapter 11 Terms/Names
- 3/1: Quiz 12: *High Noon* (1952), and
Chapter 13 Terms/Names
- 3/8: Quiz 14: *The Third Man* (1949), and
Chapter 15 Terms/Names
- 3/15: SPRING BREAK
- 3/22: Quiz 15: Chapter 16 Terms/Names, incl.
Bollywood Sounds: Playback Singers
- 3/29: Quiz 17: Chapter 18 Terms/Names
DUE: ABSTRACT (in class)
- 4/5: Quiz 19: Chapter 20 Terms/Names, incl.
Bollywood Sounds: R.D. Burman/Sholay
- 4/12: Quiz 21: Chapter 22 Terms/Names
DUE: ROUGH DRAFT (in class)
- 4/19: Quiz 23: Chapter 25 Terms/Names
- 4/26: Quiz 25: *Dilwale Dulhania...* (1995), incl.
Bollywood Sounds: A.R. Rahman
- 5/3: ***DUE: SIGNATURE PAPER (BLACKBOARD)***
DUE: TEAM CRITIQUES (IN CLASS)
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APPENDIX – Signature Assignment Paper Information

EACH INDIVIDUAL STUDENT MUST COMPLETE AND SUBMIT a research paper produced by a team of students.

REQUIREMENTS

The paper must analyze (musically, historically, and socially) as well as compare and contrast a pair of film scores from the FILM PAIRS LIST (below). It should focus on compositional techniques, styles, similarities, and differences using specific cues (see *Cue Sheets* in SECTIONS OF THE PAPER) from each film as proof.

Student teams will select a pair of films from the FILM PAIRS LIST (below). The instructor must approve of the group's choice. NOTE: Students are not allowed to reuse their or any other class members' respective work (analysis, cue sheets, etc.) for any films from any prior semester.

FILM PAIRS LIST

<i>Joan of Arc</i> (1948) + <i>The Messenger: The Story of Joan of Arc</i> (1999)	<i>Belle de Jour</i> + <i>Belle Toujours</i>
<i>To Have and Have Not</i> + <i>The Breaking Point</i>	<i>Cape Fear</i> (both 1962 and 1991)
<i>Yojimbo</i> + <i>Last Man Standing</i> (1996)	<i>It's a Wonderful Life</i> + <i>Click</i>
<i>The Big Trail</i> + <i>The Revenant</i> (2015)	<i>The Creature from the Black Lagoon</i> + <i>The Shape of Water</i>
<i>Pygmalion</i> (1938) + <i>My Fair Lady</i> (1964)	<i>Mackenna's Gold</i> + <i>The Mummy</i> (1999 version)
<i>Roxie Hart</i> (1942) + <i>Chicago</i> (2002 version)	<i>The Poseidon Adventure</i> (1972 theatrical) + <i>Poseidon</i>
<i>Anna and the King of Siam</i> (1946) + <i>The King and I</i> (1956)	<i>8½</i> + <i>Nine</i>
<i>Dracula</i> (1979) + <i>Bram Stoker's Dracula</i> (1992)	<i>Videodrome</i> + <i>The Fly</i> (1986 version)
<i>A Farewell to Arms</i> (1932 and 1957 versions, NOT WB 1932 re-issue)	<i>The Producers</i> (both 1968 and 2005)
<i>The Man Who Knew Too Much</i> (both 1934 and 1956)	<i>The Thomas Crown Affair</i> (both 1968 and 1999 versions)
<i>His Girl Friday</i> + <i>Switching Channels</i>	<i>The Comancheros</i> + <i>Rio Conchos</i>
<i>First Love</i> (1939) + <i>Ever After</i> (1998)	<i>Crimes and Misdemeanors</i> + <i>Match Point</i>
<i>Beauty and the Beast</i> (1946 and 1991 versions only)	<i>Alexander the Great</i> (1956) + <i>Alexander</i> (2004)
<i>Ocean's 11</i> (1960) + <i>Ocean's Eleven</i> (2001)	<i>The 300 Spartans</i> + <i>300</i> (2006)
<i>War of the Worlds</i> (both 1953 and 2005)	<i>A Star Is Born</i> (choose two of these: 1937, 1954, or 1976)
<i>King of Kings</i> (1961) + <i>Jesus Christ Superstar</i> (1973)	<i>The Evil Dead</i> + <i>Cabin Fever</i>
<i>Le Retour de Martin Guerre</i> (1982) + <i>Sommersby</i> (1993)	<i>Mad Max</i> (1979) + <i>Mad Max: Fury Road</i> (2015)
<i>The Wolf of Wall Street</i> (1929) + <i>Wall Street</i> (1987)	<i>3:10 to Yuma</i> (both 1957 and 2007)
<i>The Maltese Falcon</i> (both 1931 and 1941)	<i>The Blair Witch Project</i> + <i>Cloverfield</i>
<i>The Big Sleep</i> (either 1945 or '46 edits and 1978)	<i>Bridge to Terabithia</i> + <i>Mr. Magorium's Wonder Emporium</i>
<i>Cat People</i> (1942) + <i>Cult of the Cobra</i>	<i>Night of the Living Dead</i> (1968) + <i>The Mist</i> (2007, B&W version Disc 2 of Blu-Ray)
<i>The Racket</i> (1951) + <i>Phoenix</i> (1998)	<i>Let the Right One In</i> + <i>Let Me In</i>
<i>Münchausen</i> (1944) + <i>The Adventures of Baron Münchausen</i> (1989)	<i>True Grit</i> (both 1969 and 2010)
	<i>Love Story</i> (1970) + <i>Restless</i> (2011)
	<i>Spider-man</i> (2002) + <i>The Amazing Spider-man</i> (2012)
	<i>Cabin in the Woods</i> + <i>The Hunger Games</i> (2012)

SECTIONS OF THE PAPER

Title Page: This must include the title of the project, the titles of the films whose scores will be analyzed, the course prefix and number (MUSI 2301), the group number, and the full names of the members of the team. Group produced.

Abstract: A brief description of the films, scores, and composers; the methods used to analyze the music; the main findings of the analysis; and any links (compare/contrast) between the music. This section should not be longer than 250 words. Group produced.

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

EACH BOLDDED TITLE BELOW IS ASSIGNED TO A SPECIFIC GROUP MEMBER or PAIR OF MEMBERS

(the group decides which person(s) are assigned these components):

Analyses:

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 (2) of the following elements: underscoring, orchestration, use of leitmotif and/or themes, genre and style, and influences.

(continued on next page)

Social Impact

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

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

Cue Sheets: These are labeled tables within the paper used as proof toward the thesis. Each table includes the following:

- 1) timings (HH:MM:SS, disc chapter) when the beginning of EACH CUT within the cue occurs
- 2) shot/view in that particular cut, 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.

Bibliography: Students will utilize and cite academically-acceptable sources only. For academic online sources, check with the UTA Libraries for e-books and articles from databases (e.g. EBSCO, HathiTrust Digital Library, JSTOR, ProQuest, etc.). *Wikipedia* and **IMDB.com**, for instance, **may be consulted for cast/crew lists but not cited as academically-acceptable citation sources.**

Any amount of online/digital types may be used, **but at least 5 printed sources must be included.** Printed sources are not online sources; they must be in hard-copy print and are accessible in a physical library. The paper is not 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.

FORMATTING OF THE PAPER

Word Count: Between 2000-2500 words. This cannot and does not include the bibliography, citations, or cue sheets.

Font Size: 10-12 point academically-acceptable font (e.g. Times New Roman, Century Schoolbook, Palatino Linotype)

Spacing: Use double-line spacing on title page, abstract, analysis, comparison/contrast, and conclusion

Use single-line spacing for bibliography and citations.

Cue sheets may be in spreadsheet format (single spacing). These can be submitted as Excel files or placed into paper.

Citation/Bibliography: As this is a Fine Arts course, the group paper must follow the *The Chicago Manual of Style*/Turabian format for quotations, parenthetical citations, footnotes/endnotes, abbreviations, etc.

UTA Library Chicago Formatting Guide: <http://library.uta.edu/how-to/chicago-manual-style>

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 as a .doc, .docx, or .pdf in *Blackboard* using its *SafeAssign*. Cue sheets may be .xls or .xlsx unless they are already within the paper.

<http://www.uta.edu/blackboard/students/course-faq.php> by each student individually by **May 3, 2018.**

DEADLINES FOR THE PROJECT

1. Forming the groups (January 25, 2018)

The instructor will use *Blackboard's* ability to randomly create the groups but may offer some room for adjustments. Groups will consist of 5 to 12 students each, depending on enrollment numbers.

2. Submission of Team Film Pair Choice (deadline: February 13, 2018) – FIRST COME, FIRST APPROVED

Within the team, students propose, discuss, and select the film pair. These are submitted by one group representative for approval **to the instructor via UTA MavMail**. If a pair has already been chosen by another group, then a new set of films must be submitted until approved. **It is in the interest of the team to begin the decision process as soon as possible in order to having its first choice approved.**

3. Submission of Cue Sheets (deadline: March 6, 2018)

The cue sheets will be printed out and submitted **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. All cue sheets should match in formatting and fonts.

4. Submission of Bibliography (deadline: March 20, 2018)

The bibliography will be printed out and submitted **IN CLASS** to assess its adherence to the requirements, which include using at least five **printed** (hard copy) sources. Avoid using the word "Print" to indicate printed sources; simply format the source according to the *Chicago Manual of Style*/Turabian for bibliographies.

(continued on next page)

5. Submission of Abstract (deadline: March 29, 2018)

The abstract will be printed out and submitted **IN CLASS** to assess its adherence to the aforementioned requirements.

6. Submission of Rough Draft (deadline: April 12, 2018)

The rough draft will be printed out and submitted **IN CLASS** to assess its adherence to the aforementioned requirements.

7a. Submission of paper (deadline: MAY 3, 2018, 9:30am). 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, the group paper must be uploaded by each student via Blackboard. *See next page for information on how to submit the paper in Blackboard.*

b. Submission of Team Member Critiques (deadline: MAY 3, 2018, 9:30 am): Each student will also submit a *Team Member Critique Sheet* by November 30, 2017, 9:30am **IN CLASS**. **Please print out the last two pages of this syllabus** and assign yourself and group members a grade. These form the basis of the Team Work Competency Grade in the rubric below.

GRADING

Each paper will be assessed by the instructor using the following rubric Points possible: Paper = 75pts; Critique = 25pts:

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

BLACKBOARD SUBMISSION DIRECTIONS

a) After logging into Blackboard, click on our class title in the left-hand menu showing the following:
(2182-MUSI-2301-001-APPRECIATION-OF-MUSIC-IN-FILM--2018-Spring).

b) In the new left-hand menu, click on the folder labeled "Signature Assignment (Spring 2018)."

c) In the new right-hand menu, click the only link provided labeled "Signature Assignment (Spring 2018)."

d) You will be given an option at the bottom of the page to upload your file. Be sure it is in an acceptable file format.
IT MUST BE IN .DOC, .DOCX, or .PDF FORMAT. Cue sheets may be in spreadsheet format and submitted as XLS or XLSX.

e) Upload the file, check the box for *SafeAssign* confirmation, and click submit.

SIGNATURE ASSIGNMENT PAPER CHECKLIST

☐ TITLE PAGE

- ☐ Title of the project
- ☐ Titles of the films
- ☐ The course prefix and number
- ☐ The team letter
- ☐ Names of the members of the team

☐ ABSTRACT

- ☐ Briefly describes films and composers
- ☐ Contains thesis statement
- ☐ Briefly describes methods of analysis
- ☐ At or less than 250 word count
- ☐ Uses double-line spacing format

☐ BIBLIOGRAPHY

- ☐ Academically-acceptable sources consulted
- ☐ Lists alphabetically by author last name
- ☐ Contains at least **five** printed sources
- ☐ *Chicago Manual* style formatting
- ☐ Uses single-line spacing format

☐ CUE SHEETS

- ☐ Each table labeled with name/info using film chapter or score titles
- ☐ Lists timings of each **shot** within the cues
- ☐ Gives musical descriptions for shots
- ☐ Uses uniform formatting and fonts

☐ ANALYSIS

- ☐ Historical/Contextual Elements
 - ☐ Focus Element No. 1
 - ☐ Focus Element No. 2
- ☐ Musical Analysis
 - ☐ Focus Element No. 1
 - ☐ Focus Element No. 2
- ☐ Social Impact
 - ☐ Social/cultural trends upon film's release
 - ☐ Film's depiction of societal/cultural trends
 - ☐ Role of film in society/culture
- ☐ *Chicago Manual* style formatting
- ☐ Uses double-line spacing format

☐ COMPARISON and CONTRAST

- ☐ Historical
- ☐ Musical
- ☐ Social
- ☐ *Chicago Manual* style formatting
- ☐ Uses double-line spacing format

☐ CITATIONS (Endnotes/Footnotes)

- ☐ Correct page(s)/site used for quote/idea
- ☐ Uses academically-acceptable sources
- ☐ Not more than 10% of paper as citations
- ☐ Proper superscript numbering
- ☐ *Chicago Manual* style formatting
- ☐ Single-line spacing format

☐ CONCLUSION

- ☐ Final thoughts on analysis and comparison
- ☐ Final thoughts on thesis and proof
- ☐ Does not introduce new material
- ☐ *Chicago Manual* style formatting
- ☐ Uses double-line spacing format

☐ UPLOADING

- ☐ Correct file format(s)
- ☐ Submitted before 9:30 AM
- ☐ No computer error notices
- ☐ Shows "Needs Grading" (under Grades)
- ☐ Each individual in group submitted it

TEAM MEMBER CRITIQUE SHEET

Student Name _____

Date _____

Group Letter _____

Course MUSI 2301.001 - Film Music

INSTRUCTIONS: **Circle or write a rating** for each team member (including yourself in the first one) and **provide a rating justification** for each team member. Use the next page for additional members.

Member's Full 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>
<u>Your Name:</u>	0 1 2 3 4 5	0 1 2 3 4 5	0 1 2 3 4 5
Rating Justification:			
Team Member Name:	0 1 2 3 4 5	0 1 2 3 4 5	0 1 2 3 4 5
Rating Justification:			
Team Member Name:	0 1 2 3 4 5	0 1 2 3 4 5	0 1 2 3 4 5
Rating Justification:			
Team Member Name:	0 1 2 3 4 5	0 1 2 3 4 5	0 1 2 3 4 5
Rating Justification:			
Team Member Name:	0 1 2 3 4 5	0 1 2 3 4 5	0 1 2 3 4 5
Rating Justification:			

TEAM MEMBER CRITIQUE SHEET 2 (continued)

Student Name _____ Date _____

Group Letter _____ Course MUSI 2301.001 - Film Music

Member's Full 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>
Team Member Name:	0 1 2 3 4 5	0 1 2 3 4 5	0 1 2 3 4 5
Rating Justification:			
Team Member Name:	0 1 2 3 4 5	0 1 2 3 4 5	0 1 2 3 4 5
Rating Justification:			
Team Member Name:	0 1 2 3 4 5	0 1 2 3 4 5	0 1 2 3 4 5
Rating Justification:			
Team Member Name:	0 1 2 3 4 5	0 1 2 3 4 5	0 1 2 3 4 5
Rating Justification:			