

## **MUSI 404: Film Music: An Introduction to Music, Media, & the Moving Image**

**Room:** PCAC, M-223

**Times:** Tues-Thurs 11:10 am–12:30 pm

**Office:** PCAC Room M-202

**Office hours:** In person, Thursdays, 12:30–1:30 (except on Department meeting days) and 5:10–6:10; via Zoom Wednesdays, 10:30–11:30 AM or virtually by appointment as arranged with the instructor on M-W-F.

**Instructor:** Professor Pruiksmas

**email:** [rose.pruiksmas@unh.edu](mailto:rose.pruiksmas@unh.edu)

### **Course Description:**

Through selected readings, attentive listening and viewing, writing assignments (both analytical and interpretive), and discussion of a variety of films and multi-media productions, students develop and use a common vocabulary for analyzing music accompanying moving images. Students develop an understanding of the western and non-western musical conventions that work, often at a subconscious level, in conjunction with images to shape and cue audience responses to, and interaction with, visual cues. Media include canonic Hollywood films, independent and foreign cinema, with explorations of non-Western films, television, animation, and video game scores.

**Attributes:** This course is part of the [UNH Discovery Program](#) and it fulfills **Discovery** in **Fine & Performing Arts** (FPA).

### **From the Discovery Program Page:**

#### *General*

The Discovery Program provides the intellectual framework for students in any major. It represents the faculty's collective belief in what constitutes and contributes to essential knowledge of the world. Together, students and faculty attempt to understand fully and use ethically that knowledge, both in the present and as a reservoir from which to draw in the future. These intellectual skills, knowledge, and ethical grounding will help prepare students to contribute to the creation of a more sustainable, healthy, just, and prosperous world.”

#### *Fine & Performing Arts*

The arts communicate through the intellect, the emotions, and the body, sometimes all at once, in ways simple and subtle, direct and subliminal, gentle and soul shaking. Understanding and appreciating the arts enriches our lives and preserves our cultural heritage for the future.

- As a Fine & Performing Arts Discovery course with a music and moving image focus, the content will facilitate students as they develop an understanding and appreciation of the ways music works in general and how it works with moving images to convey a variety of types of non-verbal information to film viewers and gamers in visual narrative contexts.

### **Course Learning Outcomes:**

Upon completion of this course students will be able to

- Identify, explain, and apply new terms and concepts related to music in order to develop a common vocabulary for discussing music in analytical terms (based entirely upon aural perceptions—no ability to read music is expected or required to succeed in this class, nor is any prior experience with studying music necessary—just a willingness to learn, ask questions, and persist).
  - Students will practice using and aurally recognizing that vocabulary on elements of music modules and quizzes, in-class discussion, in-class assignments, and the midterm and final exam assignments, gaining mastery of this vocabulary by using it regularly.
- Recognize and apply some basic film vocabulary to go along with musical vocabulary and practice using that vocabulary on in-class discussion & assignments, and the midterm and final exam take-home assignments.
- Explain and analyze musical cues as they work with images and actions in multi-media productions (film, television, video games, advertising).
  - Students will build these skills through in-class discussions and informal responses, audio-viewing assignments, and discussion board contributions.
- Compare, critique, and analyze music in media through close listening and viewing.

- Guided in-class work will facilitate students' development of these skills and modes of thinking, and the midterm and final exam exercises will assess mastery.
- Apply strategies for observing, analyzing and articulating the relationships between sounds and images in the media we study and critique multi-media that they encounter in the course of their every-day experiences.
- Identify and evaluate musical conventions, topics, and tropes as they have been developed and used in film music and their role alongside visuals in generating powerful, if subconscious, responses in the viewer/listener.
  - Students will learn and practice doing this through in-class work, readings, discussions, and will apply this in the final exam exercise.
- Observe and evaluate how filmmakers, composers, and musical directors rely on, subvert, invent, and reinterpret film music conventions.
- Explain Mark Slobin's application of "superculture"—in particular Hollywood superculture—vernacular music and ethnomusicology and film subcultures, and apply and use these concepts as an intellectual framework for understanding and discussing the power of cultural norms that are transmitted in audiovisual media.
- Identify and critique some of the assumptions that go along with living and operating within the Hollywood superculture as defined by the Hollywood studio structure already in the 1930s, and the ways musical elements of that structure have retained their ability to communicate broad cultural assumptions even today, and the response of subcultural and non-Hollywood filmmakers to these conventions.
  - Students will explore and apply these ideas through in-class reflections and exercises and open-ended online discussion board responses based on assigned reading and viewing.

The readings, films, soundtracks and topics and the various in-class assignments, and take-home exam exercises are intended to give you space to try out new ideas and exercise analytical and observational skills along the way, so that you deepen your ability to pay close attention to things that might otherwise register only on a subconscious level, and to analyze and interpret the intended and unintended interactions of audio and visual content in both familiar and unfamiliar materials and media.

### **Time Commitment:**

To succeed in this class, students will need to work consistently throughout the semester, taking time to work through the elements of music modules, asking questions and getting additional help as needed in learning new concepts and terminology. In addition to regular attendance and active participation in the class via the chat interface on Zoom and through small group breakout room discussions, you will get the most out of the class and achieve course learning goals most effectively by doing the regular reading assignments before class (number of pages will range from 10–25 pages per class), assigned audio viewing, and listening to any associated sound clips. This is a 4-credit class. Consistent with UNH's credit hour policy and Federal guidelines, **for each credit hour**, the university requires at a minimum, the equivalent of **three hours of student academic work each week**, (4 x 3=12 hours) including the time we meet for class (roughly 160 minutes a week). This is an estimate. I expect that some of you will put in more time to do well; others may require less time, as each of us processes and assimilates information at different paces. Note that this means an average of **9 hours outside of class per week** of the semester as a minimum requirement. Reading, listening, and writing assignments have been created with this workload in mind

### **[From the Provost's webpage, section 6.10:](#)**

The University of New Hampshire is in compliance with the federal definition of credit hour. **For each credit hour, the University requires, at a minimum, the equivalent of three hours of student academic work each week.** Academic work includes, but is not limited to, direct faculty instruction, e-learning, recitation, laboratory work, studio work, field work, performance, internships, and practica. Additional academic activities include, but are not limited to, readings, reflections, essays, reports, inquiry, problem solving, rehearsal, collaborations, theses, and electronic interactions. Student work reflects intended learning outcomes and is verified through evidence of student achievement.

## Class Recording

Except for reasons of accommodation as approved and negotiated with the instructor, recording of class is not allowed. Should we switch instruction modalities, this policy is subject to change.

## Plan for Fall 2022 Semester

The overall instructional plan will remain the same across the semester with three exceptions as described below:

- *Two weekly in-person class meetings* on **Tuesdays and Thursdays from 11:10–12:30 pm**, in the PCAC, room M-223. Students may mask or not as they are comfortable, unless COVID numbers on campus rise and the University policy changes, in which case, we may need to return to masking; students will otherwise follow all COVID protocols for the good of the whole community, including testing as needed and isolating if ill. Documented absences due to COVID isolation will be treated as excused absences.

### Exceptions:

- The week of **November 8<sup>th</sup>**, we will not meet on Tuesday, as UNH classes will follow a **FRIDAY** schedule that day.
- On **November 10<sup>th</sup>**, we will not meet in the classroom, but there will be video lecture segments for you to interact with, as I will be away at a conference.
- The week of **November 22** we will meet Tuesday, as usual but there will be **no classes at UNH on Thursday, November 24** as this is **Thanksgiving Day**.
- Any inclement weather that prevents me (or you) from safely driving to campus will be treated as a synchronous Zoom class (presuming no power or internet outages, in which case, I will make up the material via additional recorded instructional video segments that I will post on Canvas, as soon as conditions allow.)
- In-class small-group work, including real-time analysis of select scene & discussion, and exit tickets and other reflective responses.
- Regular reading and audio-viewing assignments for which you are responsible.
- Three Discussion Board assignments and several reflective response assignments and the Elements of Music modules. Besides the introduction and your metacognitive reflection on your learning goals and challenges, these formative assessments will be attached to specific reading or to one of the three required films that you will watch in full outside of class time.
- Two summative assessments to be done outside of class time and submitted electronically.

## Required Materials and Resources

**Textbook, Readings & Materials:** Kathryn Kalinak, *Film Music: A very short introduction* (Oxford University Press, 2010). This text is available via the Dimond Library as an electronic text; either via our course reserve list, where there is a direct link, or if you search by keyword “film music” via the UNH library, [this link](#) will take you to the catalog entry, which has a link directly to the e-book. If you are on campus, you should have open access. If you are off-campus, you should be prompted to log in with your UNH username and password.

All other assigned readings will be posted online, either as live links to journal articles via JSTOR, pdf copies of essays, or live links to on-line journal articles. For those who prefer books that you can hold in your hand, this book is also available at the Durham Book Exchange and campus bookstore.

**Films:** While we will not view complete films during class time, you will be expected, as part of your homework, to watch the following three complete films as directed by the dates indicated over the course of the semester, and you should expect to block out time to do this via a streaming media service such as Amazon or YouTube as most are available for a small rental fee for instant streaming ( GooglePlay, itunes, YouTube or Amazon for \$3.99 per film). All films are also on reserve on DVD in the Dimond Library, if you are on campus, and the library is open, and you have access to a DVD player.

This service helps you find where you can stream movies, although the information is not always up-to-date <https://www.justwatch.com/> . You do not need to sign up to search films and follow links.

1. *Vertigo* (1958) to be viewed by **Tuesday 10/11/2022**, is available via streaming rental via a variety of sources.

2. *Selma* (2014), to be viewed by **Thursday 10/27/2022**, will be available via the UNH library website for streaming (see Course Reserves, Multi-Media for the link—if you choose to watch this while you are off campus, you will be asked to log in to the library proxy server); and
3. *Queen* (2014) to be viewed by **Thursday 11/17/2022** (streaming on Netflix and, also streaming rental from YouTube & GooglePlay).

You will need a computer that meets the requirements for using [Kaltura](#) (does not work reliably on Safari, & requires allowing “cookies”), and Canvas. **Canvas** is the primary means of delivery of assigned listening and assigned readings. It is also the primary means of communication for the class, as well as the place where you will submit all work, and find additional materials supplementing the lectures. It is vital that you check it regularly. It is also vital that you check your UNH / Canvas email regularly, as this, along with Canvas, is the primary means of communication in this course. It is **your** responsibility to check your email and to pay attention to the course notifications, to read the weekly announcements and to use the course calendar for due dates and deadlines. Remember that \*you\* are the only one who can control what shows up in your notifications. There is no control on the instructor’s side for what notifications Canvas chooses to send or not send. The course material is all organized into Modules by Week on Canvas (at the beginning of the semester, a single week may have two modules, but they are all clearly labeled by Week.

### **Expectations:**

Our in-person classes will include presentation of new material informed by the assigned reading, viewing of film clips, listening to sound, in-class analytical and reflective exercises, sometimes done individually, and sometimes done in small groups. Your active engagement is vital aspect of the learning process and our classroom learning community.

We will not be screening whole films in class, although you will be expected to watch three complete films on your own (or during evening screening sessions), as described below. For the films we will be studying, only short clips will be posted on our course website, but all of the films for this class are available on DVD on reserve in the Dimond Library (ask at the front desk). DVDs can be played on library equipment.

Our classroom is a space of safe encounter with each other, and in keeping with a respectful environment that allows for open and honest discussion, I will listen to you, and I expect that you will listen to me and to each other. I want you to feel free to ask questions and also to respond to questions that I pose in class. If you are someone who is anxious about talking in class, please let me know in advance and I will not call on you. My goal is to have as many students as possible participating actively in classroom discussion, and I will provide multiple opportunities for this, including some think-pair-share activities and small group work, so that if you do not want to speak yourself, your ideas can still end up in the general discussion. I do not expect that we will all agree and have the same interpretations of either the film scenes we work with or the reading; the goal is not that we always agree, but that we always listen with openness and respect, accepting differences in each other’s perspectives and ideas.

### **Assignments:**

#### **Independent Work:**

**Reading, Audio-viewing & Listening:** Assigned reading from the Kalinak book at the beginning of the semester, and other materials as posted on Canvas (usually as pdfs or live links) and the accompanying listening and film clips (available via course website) are a vital part of this class, allowing you to fill in some of the background needed to gain the most benefit from lecture and to contribute to class discussion. You should plan enough time to read the assigned chapters and articles for understanding (this may involve an initial skimming and then a deeper reading process), and the questions you answer in the online accountability exercises will give you a chance to synthesize the material and gain greater understanding of the concepts and ideas presented in the readings and discussed in class.

Note that there is **nothing to submit** for the individual **Reading & Audio-viewing/Listening assignments**; these will benefit you by providing context, information, and vocabulary that we will use in the class presentations and discussions, and they will impact your ability to complete the midterm and final assignments well.

You should also make sure to plan time for watching, on your own, the three films (as described above) that

I am asking you to watch in full this semester, via a streaming service. Most of the films I will be asking you to watch in full before class are also available via streaming media for a small rental fee —usually \$3.99.

**Submitting Independent work:** Written work (Reflective writing, Discussion Board contributions, Midterm & Final Assignments) and Quizzes will be submitted electronically via our course website, using the “assignments,” “discussion board,” or “quiz” functions of Canvas. Specific directions are posted on the individual assignments. For all writing assignments, I expect you to submit college-level, polished, prose, free of grammatical errors and typos, clearly written, with solidly structured paragraphs with topic sentences, logical flow from one idea to the next, and supporting detail. In all contexts, you should use quotation from other sources sparingly, and always explain and elaborate on any quotation in your own words, giving credit to your sources. Grading guidelines and expectations are included on Canvas as part of the specific assignment directions and in the attached assignment rubrics.

**Elements of Music Modules / Quizzes, 5% of the final grade**—these are clustered in the first three weeks of class. For each of these quizzes, you work through the given module and then take the quizzes as they come. I have provided multiple attempts, and while it is possible to game the system, the intent is that, if at first you do not succeed on identifying a concept, you may review the module content and then retake the quiz. If you run out of attempts, you may ask for more. It is my goal that you use these quizzes to become more comfortable and confident in your ability to both understand and aurally recognize the basic elements of music (Quality, Pitch, Duration, & Texture) and apply the terms under each category correctly in real time to different excerpts of film music.

**Class Discussion Board Contributions & Individual Reflective Responses (20% of the final grade):** There will be about 6 such assignments over the semester, and in each case, you will be expected to write at least 500 words. For the non-introductory **Discussion Board Contributions**, you will create at least three separate posts per discussion board assignment, contributing a total of at least 500 words across all three of your discussion contributions for a single topic/assignment. The first contribution **will always be due before** we discuss the material in class; **subsequent contributions will be due at the end of the same week in which we covered the material**, usually by the **end of the day on Sundays**, and these subsequent contributions should respond directly to other students and move the discussion forward. While the standard assessment is geared towards written responses, I am open to students posting video or audio responses in the discussion forum.

The rubric for this assignment includes categories that address on-time submission of first contribution (**1** point; .75 if 24 hours late, then .5 if within 48 hours, .25 if within 72 hours of due date, zero if any later, without having asked for an extension); on-time submission of the subsequent 2 follow-up contributions (**1** point, with the same point gradation as for the first contribution); **3** points for your engagement with and responses to what other students have written/said; and **5** points for content, including supporting evidence, and clarity of writing, for a total of **10** points per group discussion assignment. Some of these will include collaborating on a response to a specific question, or analyzing a specific video clip as directed, as well as building a discussion based on more open-ended questions.

The **Individual Reflective Responses** are also due by class time on the day the film they cover will be discussed. These are reserved for *Vertigo* and *Selma* to give you a different way in which to respond to your experience of audio-viewing, considering both the music and the visual and narrative aspects of the film, and I have supplied a prompt for these which you can view ahead of viewing the film. These are also graded with a 10 point rubric, with **1** point for on-time submission, and the remaining points are determined by the content, including use of specific supporting details as well as evidence of your engagement with the film and your synthesis of concepts we’ve been discussing throughout the semester. Your beginning of the semester metacognitive reflection on your learning also counts in this category.

**Formative Assessments / Practice Quizzes (5%):** Online practice quizzes that give students the opportunity to practice applying concepts from the weeks’ material. These will open up Thursdays after class starting in Week 4, and they will provide low-stakes opportunities to interact with the materials and get immediate feedback.

### **In-Class Active Learning & Engagement (25%):**

**Engagement & Active Learning:** As a member of this class, you are signing up to be part of a learning community and your questions, comments, perspectives, and active engagement will form an important part of our collective learning and conversation around film music. We will practice applying concepts to film clips, discussing and analyzing clips, working with ideas & there will be some **Small Group Work** as well. This will most often be assessed based on either the students’ contributions to their shared physical paper (scribed by a designated group member) or via a shared Google.doc (each student in a group should make sure their name is included on the

document or on the scribe's paper submission) that gives some sense of your discussion. If you are routinely engaging with your cell phone, or other distracting behavior, you can expect to receive

### Summative Assessments:

1. The **Midterm** assignment (**20% of your final grade**), a close, detailed audio-visual analysis of a selected two-minute clip, as given and described with detailed directions on Canvas, is due by **23:59 on Sunday October 16, 2022**. The grading **rubric** is attached to the assignment and its directions and you should read through to make sure you understand how points are assigned and what elements are expected (these match up with the directions). You may work in **pairs** on this assignment, in which case, you will need to analyze one more minute of the clip (3 minutes rather than 2), as specified on the assignment, and, **after putting yourself in a Midterm Analysis group**, you should **submit one assignment for your group of two**, and **you must each submit an individual statement regarding your working process and division of labor**. It's fine if you each put your statement at the very end of your joint submission. If you choose to work with a partner, this means you are committing to work *together* and share ideas and discuss what you see and hear as you assemble your detailed account of the film clip you've chosen. Dividing the clip in half and having one person do one half and the other do the other half is not an acceptable division of labor, and generally results in lower scores for both students, since you effectively worked separately rather than together. The goal of collaboration is that you will work together and share your different perspectives and discuss what you are observing which usually results in a stronger final product.
2. The **Final Exam** exercise (**25% of your final grade**) involves working from a set of given clips and the concept of film music Topics and Tropes. You may work **in pairs** on this assignment. **Read all directions on Canvas** carefully for a full description of this assignment and **read the grading rubric**. This assignment will be due by **23:59 on the scheduled date for our final exam, Wednesday 14 December 2022**.

### Grading Weights:

Discussion Board Contributions & Reflective Responses (5-6 of these across the semester)	20%
* In-class engagement, small group work, & reflective exit tickets	25%
Elements of Music Module quizzes & review exercises	5%
Formative Practice Assessments (online practice quizzes, approximately 10 of these)	5%
Midterm Film Music Analysis Exercise	20%
Final Exam Film Music Topic/Trope Assignment	25%
**Extra Credit, tally of extra credit assignments, adds 1.5% on top of your final grade	+1.5%

\*There will be at least 26 of these across the course of the semester; I will drop the two lowest of these (effectively giving you a cushion of 2 unexcused absences)

**\*\*Extra Credit (worth a total of 1.5% on top of the 100% of your final grade):** any extra credit given will be equally available to \*all\* students. I also regularly award a small amount of extra credit for exceptional contributions to the discussion board or in reflective responses. Extra credit cannot be used to make up for missing work.

### Grading Scale="UNH Letter Grade" (from UNH scale built in to LMS)—using decimal points out to 2 places, without rounding (in other words, your grade will correspond to the schema below with no rounding)

A=93.99 & above	C= 76.98 – 74
A-=93.99–90	C-= 73.99–70
B+=89.99–87	D+=67–69.99
B=84–86.99	D= 66.99–64
B-=80–83.99	D-= 63.99–60
C+=77 79.99	F= 59.99 and below

The [University of New Hampshire](#) defines A work as "Excellent" — work that exceeds expectations; the grade of B is defined as "Superior" which indicates very good work that more than meets expectations; the grade of C is defined as "Satisfactory, competent," which means that the work has demonstrated basic competency and met basic expectations; a D is described as a "marginal" grade and indicates work that does not meet basic expectations, while an F indicates "Failure, academic performance so deficient in quality as to be unacceptable for credit."

## Course Policies:

### 1) Attendance & in-class etiquette & technology policy:

**Attendance:** Being present in class and engaging actively with the material and other students is a key part of your learning experience as a member of the learning community we form as a class; therefore, regular attendance is expected and 25% of your grade will be based on your in-class engagement in the form of reflective or task-based exit tickets, small group work with a wrap up submission, or some other form of engagement. If you have an excused absence you may make up the in-class work in an alternative manner or simply be excused for that work.

**In-Class Etiquette:** Be kind and respectful of others, and willing to question your assumptions. Our classroom (& discussion boards) are places where diverse perspectives are welcome and encouraged. Honest and respectful dialog is expected. Disagreement and challenging of ideas in a supportive and sensitive manner is encouraged. Hostility, personally directed attacks, and disrespectful behavior or language are not acceptable.

Practice radical empathy in your interactions with each other, as you exercise critical thinking. Support your responses with evidence from the film material and reading. Be willing to listen to others, even when you disagree and remember that part of our goal in this class is to explore how film music works and what it communicates within specific films that are each products of a particular society at a specific historical moment; a number of these films present stories and perspectives will be different from those that may be comfortable and familiar to you, and part of our work together will be to explore these works and the issues they present as curious scholars rather than in defending points of view we have formed outside the classroom. Part of learning and part of the work of this kind of engagement and discussion is making mistakes and learning from them and graciously correcting or being corrected by each other. Be patient with yourself and with each other.

**Technology Policy:** *Use of cell phones and other electronic device use such as laptops and tablets*, unless the tablet is being used with a stylus for note-taking, or if the device is part of a students' assistive note-taking or listening technology, **is not permitted in this class by Faculty Senate rule unless by instructor permission or direction.** All earbuds should be put away during class time.

All electronic devices should be silenced and put away.

Use of electronic devices (phones, smart phones, mp3 players, laptops.) during class is not permitted: Texting during class is distracting both to yourself and to the students around you.

**Unless you have accommodations indicating otherwise and you have spoken with me about those accommodations no devices are permitted to be used during class in this classroom unless that use has been directed by the instructor.**

**2) Excused Absences:** An excused absence may be an absence excused by the dean's office, an excused due to your membership on an official sports team at UNH, due to a fieldtrip for another class, or if you are ill, or in the case of a personal emergency. You must notify me AHEAD of class time, or within 24 hours of your absence if you will not be there. In the case of a true emergency that prevents you from notifying me within 24 hours, you should work with the Dean of Students' office. Extended absences due to illness, mental health issues, or family issues should be dealt with through the Dean of Student's office and if you need further accommodations, also, if you're missing more than 2 weeks of classes, through [Student Accessibility Services](#). **If you are ill in any way, you should not come to class.** *As long as the class is meeting fully in-person, if you communicate with me and your absence falls within the realm of an excused absence, I will work with you to put together a reasonable way to make up the work.* If your absences go beyond missing 4 classes, you will fall into the category of "excessive absences," and you should be in contact with the Dean of Students office. More than six unexcused absences will result in earning a failing grade in the course.

#### Addressing the Needs of Students of all Faiths

In the event that a student needs accommodation for a religious or cultural holiday/observance, that student is encouraged to make that request as early in the semester as possible.

**3) Excessive Absences:** If you miss more than two weeks of classes (4 classes) and you have not been in contact with the Dean of Students' Office or the Dean of your college in charge of student academic issues, whether these are excused or unexcused, I will make contact with the Dean of Students' Office. If you're missing more than 2 weeks of classes due to illness or other non-academic life circumstances, you should consider working through Accommodation procedures with [Student Accessibility Services](#). **If you miss more than three weeks-worth of classes in this course, as unexcused absences, (6 class meetings), you will receive a failing grade for the semester.** In the case of documented medical or mental health, or other life issues, I will support your late-drop petition for academic variance or petition for medical withdrawal.

If your challenges are such that you are missing class regularly due to such issues, it is likely that you would benefit from a full medical withdrawal to allow you the time and space to address those issues rather than trying to push through the semester. *The Dean of Students Office, and the Academic Deans of your specific college or school within UNH will listen to you with compassion and offer you support and advice as you consider your options and help you to determine what is best for you as a whole person.*

**4) Recording Lectures:** You may not make audio or video recordings of anything in the classroom without the instructor's permission; to obtain permission to do this, you need to speak with the instructor in person.

**5) Online Submissions:** All written work except the in-class exercises must be submitted **ELECTRONICALLY** via our course website Assignments, which can be accessed through course Modules on Canvas.

For file submissions of midterm and final exam assignments, please include your last name & the class number in the name of your file: eg. Lastname404.01Midterm.docx , etc.

In order for your submission to count, you must use file formats that I can read, namely: **.docx, .pdf, .odt, .rtf, or.txt**. **Submissions not in one of these formats will be considered incomplete or unsubmitted.** If in doubt about acceptable file formats, please ask me at least two days before the deadline.

**6) Academic Honesty:** I expect academic honesty in the classroom and on all written work. Your work must be your own work, whether written outside of class time or in class—for your papers, you may consult outside sources in your written work, but you always need to cite your sources, especially when you are paraphrasing or quoting, whether from an online or printed source—see COLA plagiarism tutorial— <https://cola.unh.edu/academics/plagiarism-tutorial>— for a full description, see pages 21–22 of *Student Rights, Rules, Responsibilities*—“Honesty is a core value at the University of New Hampshire. The members of its academic community both require and expect one another to conduct themselves with integrity.” Both the midterm and the final exam assignments use Canvas's online plagiarism tool, Turnitin, which allows you to see your results before I have graded the assignment.

Violations of Academic Honesty are serious; a first offense will result in a written notification to you, a mandatory virtual meeting with me, and a zero on the assignment and, depending on the severity, may go directly to the Dean's Office and you may receive a failing grade for the class. A second offense will go directly to the Dean's Office.

**7) Accommodations:** “The University is committed to providing students with documented disabilities equal access to all University programs and facilities. If you think you have a disability requiring accommodations, you must register with Disability Services for Students (DSS). Contact DSS at (603) 862–2607 or [disability.office@unh.edu](mailto:disability.office@unh.edu).” If you have received Accommodation Letters for this course from DSS, please provide me that information privately so that we can review those accommodations.

In addition, I am aware that each individual's learning process is not the same, and I will do my best to work to find ways to accommodate different styles of learning; if you are having difficulties, the best way of helping me help you is to contact me directly, either during office hours or via e-mail.

If you need accommodations, please let me know as soon as possible.

**8) Support Services for Emotional Distress or Mental Health Distress:** Your academic success in this course is important to me, as is your personal well-being. If, during the semester, you find emotional or mental health issues are affecting that success, please contact the University's [Counseling Center](#) (3<sup>rd</sup> fl, Smith Hall; 603 862-2090/TTY: 7-1-1), which provides [counseling appointments](#) and other [mental health services](#).

If possible, seek help before things become too overwhelming; the Dean of Students office can also help direct you to appropriate resources.

#### **9) Title IX Confidentiality and Mandatory Reporting**

The University of New Hampshire and its faculty are committed to assuring a safe and productive educational environment for all students and for the university as a whole. To this end, the university requires faculty members to report to the university's Title IX Coordinator (Laura Buchs) any incidents of sexual violence and harassment shared by students. If you wish to speak to a confidential support service provider who does not have this reporting responsibility because their discussions with clients are subject to legal privilege, you can [find a list of resources here](#). For more information about what happens when you report, how the university considers your requests for confidentiality once a report is made to the Title IX Coordinator, your rights and report options at UNH, including anonymous report options, please [visit the student reporting options page](#).

**10) Make-Up policies:** Many of the in-class activities cannot be made up easily, but if you have an officially excused absence (an absence excused by the dean's office, excused absence due to your membership on an official sports team at UNH, fieldtrip for another class, or if you are ill, or if you have a personal emergency), I will exempt the grade for the in-class activity so that it will not count against you in the final weighting, or find a workable way for you to make up the work in a mutually agreed

upon manner that fulfills the learning goals of the original in-class engagement work. You must notify me, ideally AHEAD of class time, but absolutely within 24 hours of the missed class, if you will not be there. If you are unable to complete an assignment on time due to circumstances outside of your control (illness, car accident, crisis, etc.), you should discuss this with me as soon as possible

**11) Late work:** *I automatically grant a 24 hour, no-penalty grace period for **the Midterm and Final take-home assignments.*** If you are in deadline difficulties that a 24 hour grace period will not address, you need to contact me, ideally within 24 hours of the stated due date, and otherwise, within the grace period, and depending on circumstances, you may receive a brief extension, after which late penalties will apply. Work that is simply handed in late after the 24 hour period with no discussion with the instructor will have 5% of its point value deducted for each day late (so if the assignment is worth 100 points, and it's a B paper [i.e. 85 points], but you turned it in three days late without talking to me in advance of the deadline, your grade will be a 70.)

**Discussion board contributions (both the first contribution deadline and the closing deadline for the 2<sup>nd</sup> & 3<sup>rd</sup> contributions) and reflective responses to a film must be submitted on time;** under extenuating circumstances, you may ask for an extension; *ideally* you should ask **before** the work is due. You may still submit late work, with a penalty that becomes larger up to fifth day late, but if you communicate with me that you are dealing with compelling life circumstances, you may be granted an extension.

**Any online non-exit-ticket written work, including Discussion Board contributions and reflective responses submitted during class time will receive no credit (a zero).**

**12) Email/Office Hours:** My official office hours are Tuesdays (in person) from 2–3 pm, and 5:1–5:55 pm, and on Wednesdays from 10–11 am (virtually), or virtually, via Zoom, by appointment at other times on W, or F. I will answer email as quickly as I can. Please remember that there are many of you and only one of me; I will not get back to you as quickly on weekends as during the week, but I will do my best to respond to you within 24 hours. If I do not respond within 24 hours, please send me a brief reminder.

**13) Hearing Health & Safety:** The Department of Music adheres to the National Association of Schools of Music Health and Safety Standards. You can find information relating to this subject on our web page: <https://cola.unh.edu/music/academics/health-safety>. Click on the link to the Hearing Health document.

### **Course Outline: (details subject to change at the instructor's discretion)**

#### **Part 1—Weeks 1–2: Beginnings: What does film music do & How does it do it?**

Notes: \*\*readings, listening and audio-viewing listed on a particular day are to be done *before* class on the day they are listed, except for the very first day of class

*Week 1: Introductions & orientations and Building vocabulary for describing film music:*

*August 30:* Getting started—overview, central questions, looking forward.

**Reading:** (the only case where reading will be done *after* rather than *before* class)

Kalinak (2010), Chapter 1

**Audio-Viewing / Listening:** Clips as posted on Canvas (in Modules)

*September 1:* How does (film) music work? Elements of Music, part 1: Quality or *Timbre*

**Reading:** Kalinak, Chapter 2

**Audio-Viewing/Listening:** Clips as posted & Elements of Music Module: Quality.

**First Elements module quizzes (Quality)** due by 11:10 am (before our class meeting).

**Full Class Introductions Discussion & Reflection on your learning goals and anticipated challenges due by end of day on Sunday September 4.**

*Week 2: Building Vocabularies & Concepts for Music & Moving Images*

*September 6:* Thinking musically—pitch, themes, motives & melody & perceptions of time (duration).

**Reading & Listening**—material as provided online, supplementing Kalinak, Chapter 2;

**Elements of music Module & Quizzes for Pitch.**

*September 8:* Elements of Music, Perceptions of Time, Duration, Texture and Visual Elements of film (*mise en scène*, shots, editing).

**Reading & Listening:** Elements of Music —Duration module — read through; you can do a first pass on the quizzes if you want, but they are not due until after class.

**Elements of music Module & Quizzes Duration**

Week 3: *Theories of film music, why does film music work? Analyzing visual and audio elements together*

September 13: Why does film music work? Analyzing sound/image relationships and thinking about conventions.

**Reading:** Kalinak, Chapter 3 & Juan Chattah, “From Topic to Troping in Film Music,” Conference Proceedings from International Conference on Music Semiotics in Memory of Raymond Monelle, The University of Edinburgh, 2012.

**Audio-Viewing:** Clips as posted on Canvas. **Elements of Music Module on Texture + Quiz.**

September 15: Listening to and looking at *Grand Budapest Hotel*

**Reading:** David Bordwell, <http://www.davidbordwell.net/blog/2014/03/26/the-grand-budapest-hotel-wes-anderson-takes-the-43-challenge/>

This reading is primarily focused on the visual elements; what we will do in class is to consider how and what the music contributes to our experience of Anderson’s distinctive visual style.

**Audio-Viewing/Listening:** Clips as posted.

**Small Group Discussion Board, first contribution due before class, 2<sup>nd</sup> & 3<sup>rd</sup> contributions due by the end of the day on Sunday September 18.**

## Part 2—Film Music Supercultures: Hollywood

Week 4: *Forming the Sounds of the Hollywood Superculture—Max Steiner from the 1930s–1950s*

September 20: **Reading:** Mark Slobin, Introduction, vii–x & Chapter 1 “The Steiner Superculture,” in *Global Soundtracks*, 1–18, PDF as posted.

**Audio-Viewing / Listening:** clips, as posted in the Module on Canvas.

September 22: Focus on *The Searchers*, music, representation, community, identities.

**Reading:** Slobin, Chapter 1 from page 18–33.

**Audio-Viewing:** Watch and listen to the three short clips as posted on Canvas to accompany the Slobin reading.

**Listening:** source music clips as posted.

Week 5: *Early Jazz & Early Film Sound —diegetic performance & Hollywood superculture*

September 27: Jazz, race, representations & sound film technology in live action film and cartoons

**Reading:** PDF on Canvas of Daniel Goldmark, “Jungle Jive” from *Tunes for ‘Toons*.

**Audio-Viewing/Listening:** select clips & cartoon shorts as posted (Fleischer brothers, Cab Calloway in *Minnie the Moocher* & Louis Armstrong in *I’ll Be Glad when You’re Dead, You Rascal, You*)

September 29: Jazz soundtracks from diegetic to non-diegetic

**Reading:** Slobin, Chapter 2 “The Superculture Beyond Steiner,” up to top of page 48.

**Audio-Viewing/Listening:** Film short, *Black and Tan Fantasy* (Duke Ellington, 1929) and selected scenes from *Streetcar Named Desire* (Alex North, 1951), *Man with the Golden Arm* (Elmer Bernstein, 1953) and *Anatomy of a Murder* (Duke Ellington, 1959)

Week 6: *Jazz on film from the 1960s to La La Land*

October 4: Jazz on film, into the 1960s, Henry Mancini & *Breakfast at Tiffany’s* (1961) & Jacques Demy & Michel Legrand’s *Young Girls of Rochefort* (1967).

**Reading:** PDF Blas Payri, “‘Moon river and Me’: The film-song as leitmotif in *Breakfast at Tiffany’s*,” *The Soundtrack*, 4, 2 (2011): 137–152.

**Audio-Viewing:** excerpts, as posted, from *Breakfast at Tiffany’s* and other films as selected.

October 6: *La La Land* (2016) — representing jazz in contemporary film musical

**Reading:** <http://www.davidbordwell.net/blog/2017/02/11/la-la-land-singin-in-the-sun/>

**Audio-Viewing:** excerpts as posted in Week 6 Module.

**Extra-credit, Midpoint Survey, due end of day, 10/08/22**

Week 7: *New Sound/Image/Narrative relationships Alfred Hitchcock & Bernard Herrmann, 1950s & the 1960s (Kubrick & Leone/Morricone)*

October 11: **Reading:** Alex Ross, <http://www.therestisnoise.com/2006/07/vertigo.html>

**Audio-Viewing /Listening:** Viewing of *Vertigo* (1958), directed by Alfred Hitchcock, using the DVD on reserve or viewing via Amazon streaming video from \$3.99. **(the 1<sup>st</sup> of the 3 required films).**

**Reflective response due before class**

October 13: Experiments in sound & image, Leone-Morricone & *The Good, the Bad, the Ugly* & Stanley Kubrick's *2001: A Space Odyssey*

**Reading:** As posted on Canvas — including a tribute to Morricone's contributions to film music on the occasion of his passing in July of 2021 and a short introduction to the Kubrick film.

**Audio-Viewing:** Selected clips from the films as posted.

**Sunday October 16—Midterm Take-home film music analysis exercise due by 23:59.**

### **Part 3: Reshaping the Hollywood Superculture & Going Beyond it—Subcultural filmways, Bollywood, and influential current film composers**

Week 8: *Subcultural Filmways & the Hollywood Superculture & Native American Voices in Smoke Signals (1998)*

October 18: Introductions What is subcultural film?

**Reading:** Slobin, Ch 3 “Subcultural Filmways.”

**Audio-Viewing /Listening:** clips as posted, in support of the Slobin reading, including clips from *Reel Injun* (2009).

October 20: Subcultural Filmways—Native American Voices.

**Reading:** Katie Moulton, “On ‘Reservation Dogs,’ the raddest soundtrack on TV ‘breaks expectations’ for Native storytelling” *Salon* August, 2022. <https://www.salon.com/2022/08/03/reservation-dogs-music-sterlin-harjo-tiffany-anders/> and Jourdan Bennett-Begaye, “‘Make it more Mato’: the music of ‘Reservation Dogs,’” *Indian Country Today* September 20, 2021, <https://indiancountrytoday.com/news/make-it-more-mato-the-music-of-reservation-dogs>

**Audio-Viewing /Listening:** Episode 1 of *Reservation Dogs*, streaming on Hulu, if you have Hulu; if not, listen through the original soundtrack clips on the season soundtrack album on Spotify, [https://open.spotify.com/album/4cwiOzLOk0k7BOJx2Svo8H?si=b2NLwybkSrQmIZyHJ8\\_yQ](https://open.spotify.com/album/4cwiOzLOk0k7BOJx2Svo8H?si=b2NLwybkSrQmIZyHJ8_yQ)

Week 9: *African American perspectives 1, Spike Lee's Do the Right Thing (1989) & Ava Duvernay's Selma (2014):*

October 25: Stereotypes confronted and countered in *Do the Right Thing*—listening to subcultural film.

**Reading:** PDF of Victoria E. Johnson, “Polyphony and Cultural Expression: Interpreting Musical Traditions in *Do the Right Thing*,” originally published in Mark A. Reid (ed.), *Spike Lee's Do the Right Thing*, 50–72 (Cambridge: Cambridge University Press, 1997) version printed in *Popular Music and Multimedia*, ed. Julie McQuinn, 87–110 (Burlington, VT: Ashgate, 2011).

**Audio-Viewing /Listening:** Before class & before doing the reading, at least listen to the source music clips given online and the first four clips from *Do the Right Thing* as posted.

October 27: Alternate perspectives: the story of the Voting Rights Act of 1965 as told in *Selma* (2014)

**Reading:** Links to interviews with director Ava Duvernay & composer Jason Moran.

**Audio-Viewing:** *Selma* (2014) directed by Ava Duvernay, full film via UNH library streaming services **(the 2<sup>th</sup> of the 3 required films). Reflective Response due before class**

Week 10: *Subcultural Filmways, African American Voices, mainstream audiences: Jordan Peele's Get Out (2017) & Ryan Coogler's Black Panther (2018)*

November 1: Genre & Narrative & Michael Abels' score in Jordan Peele's *Get Out* (2017)

**Reading:** Interview with Michael Abels, <https://crackmagazine.net/article/long-reads/composer-michael-abels-produced-chilling-score-get/> and review of film: <https://www.npr.org/2017/02/23/516869364/get-out-offers-sharp-satire-along-with-the-scares>

**Audio-Viewing/Listening:** Clips & audio as posted on Canvas in Module.

November 3 Ludwig Göransson, Baaba Maal, & scoring Afro-futurism in the Marvel Universe: *Black Panther* (2018).

**Reading:** Interviews with Ludwig Göransson, <http://www.filmmusicmag.com/?p=18528> and Baaba Maal, <http://baabamaal.com/2018/03/09/black-panther/> & drummer, Massamba Diop <http://www.wbur.org/hereandnow/2018/04/09/drum-music-black-panther>

**Listening:** Soundtrack clips as posted on Canvas in Module.

Week 11: *Transnational & Global Cinema: Bollywood & Hindi Film Conventions before economic liberalization*

**November 8: UNH classes follow a FRIDAY schedule**

November 10: Asynchronous **Virtual Class, via video lecture clips on Canvas:**

Introduction to Bollywood Conventions and Norms

**Reading:** Pages 1–top of 12 of Jayson Beaster-Jones, *Bollywood Sounds: the Cosmopolitan Mediations of Hindi Film Song*, (New York, NY: Oxford University Press, 2015) provided as PDF.

**Audio-Viewing / Listening**—selected clips as posted in Module.

Week 12: *Post-liberalization Bollywood Conventions & Diaspora in Kabhi Khushi Kabhie Gham (2001) & Changing Conventions in New Bollywood—Queen (2014)*

November 15: **Reading:** PDF, Pages 1–11, Jayson Beaster-Jones and Natalie Sarrazin, “Introduction: Music in Contemporary Indian Film,” in *Music in Contemporary Indian Film: Memory, Voice, Identity* (New York and London: Routledge, 2017)

**Audio-viewing:** Excerpts from *Kabhi Khushi Kabhie Gham* (2001), playing with conventions & aiming at South Asian diaspora audiences.

November 17: Hindi Cinema—reshaping, conversing with, & transcending conventions—*Queen* (2014)

**Reading:** PDF of Ajay Gehlawat, “From Vamp to *Queen*: The Remixed Sound of the Bollywood Scene” in Beaster-Jones & Sarrazin, eds, 49–60, (New York and London: Routledge, 2017).

**Audio-Viewing:** Full film, *Queen* (**the last of the 3 required films**) **Last Small Group Discussion**

Week 13: *John Williams and Hollywood conventions in film music & Thanksgiving!*

November 22: John Williams, Hollywood film scoring, tradition, & innovation w/ short response questions in the form of online quizzes for each video segment (these will count as your “in class” work)

**Reading:** Jeremy Orosz, “John Williams: Paraphraser or Plagiarist?” *Journal of Musicological Research* 34 (2015): 299–319.

**Audio-Viewing:** Clips as posted on Canvas

**November 24, Thanksgiving, No Classes at UNH**

Week 14: *Music for the fantastic worlds of the Harry Potter films & Hans Zimmer’s impact on Hollywood film scores & Music & Moving Images in Interactive Contexts: Video Games 1*

November 29: **Reading:** PDF of Jamie Webster, “Creating Magic with Music: The Changing Dramatic Relationship between Music and Magic in *Harry Potter* Films” in *The Music of Fantasy Cinema*, ed. Janet K. Halfyard, 193–217 (London: Equinox, 2012).

**Audio-Viewing:** Clips as posted.

December 1: *Hans Zimmer & Christopher Nolan & playing with time*

**Reading:** <https://medium.com/world-of-music/the-dunkirk-soundtrack-is-way-cleverer-than-you-think-18f5dc155d91>

<https://www.nytimes.com/2017/07/26/movies/the-secrets-of-the-dunkirk-score-christopher-nolan.html>

**Audio-Viewing:** Clips as posted

Week 15: *Music & Moving Images in Interactive Contexts: Video Games 2*

December 6: Topics and Tropes in Video Game Music

May 6: Music & Gaming — approaches to analysis.

**Reading:** Zach Whalen, “Play Along: An Approach to Video Game Music” in *gamestudies.org* (2004) online journal article, linked online. URL: <http://www.gamestudies.org/0401/whalen/>

**Audio-Viewing:** clips from games as posted.

December 8: **Reading:** Sean E. Atkinson, “Soaring through the sky: Topics and tropes in video game music” *Music Theory Online* 25, 2 (2019).

<https://mtosmt.org/issues/mto.19.25.2/mto.19.25.2.atkinson.html>

**Audio-Viewing** clips of gameplay as posted and the audio clips embedded in the article.

**Final Exam Online Assignment on Film Music Topics & Tropes Due electronically by 23:59 on the day we are assigned for our final exam, Wednesday 14 December 2022.**