

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

**Spring 2020**

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

**Room:** *PCAC* Room M-223

**Office:** *PCAC* Room M-202

**Instructor:** Professor Pruiksma

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

**office hours:** Tuesdays: 3:45–6:00pm; Thursdays 12:35–1:05 pm

or by appointment (including virtual office hours on M-W-F)

### **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:** Fine Arts GP 6, Fine & Performing Arts (Discovery)

### **Course Learning Objectives:**

- Through the practice of in-class informal writing engaging with the sounds, moving images, ideas, and factual information presented both in the reading and in classroom lecture, students will develop as learners and thinkers, learning to analyze sound and image through practice..
- Develop and learn how to use 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.
- Learn and master 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.
- Develop and practice close listening and viewing habits in order to facilitate analytical thinking and to exercise attention and focus through guided in-class work, exercises, and midterm and final exam take-home exercises.
- Develop strategies for observing, analyzing and articulating the relationships between sounds and images in the media we study and to think analytically about the media they encounter and enjoy in the course of their every-day experiences.
- Gain an awareness and understanding of the ways sound and visual media interact to create powerful, if subconscious, responses in the viewer/listener through in-class work, reading, and observations based on experiences both in and out of class.
- Develop and practice critical reading and listening, and synthesis of concepts and demonstrate mastery of this in accountability exercises and in-class reflections, small group work, and in-class analysis.
- Working from assigned reading and classroom discussion, students use Mark Slobin’s notion of “superculture”—in particular Hollywood superculture—to formulate an intellectual framework for understanding and discussing the power of cultural norms that are transmitted in audiovisual media, especially through musical conventions and the use of different modes of vernacular musics for creating meanings in film.
- Students also begin to unpack 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. Through in-class reflections and exercises and open-ended online accountability responses based on assigned reading and viewing students will explore these ideas.
- Develop an understanding of Slobin’s notion of subcultural film and film music and apply his ideas to selected subcultural films both in class and in informal in-class writing assignments.

- Students will explore the conventions of film music and observe how filmmakers, composers, and musical directors rely on, subvert, invent, and reinterpret these conventions over the course of the semester, in class lectures, in-class exercises and reflections, and in the final exam take-home assignment.

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.

### **Expectations:**

Classes will include presentation of new material, discussion of the reading, viewing of film clips, listening to sound, in-class analytical and reflective exercises, sometimes done individually, and sometimes done in small groups in response to a specific film clip or set of clips, in-class discussion of the material presented and of the readings.

We will not be screening whole films in class, although you will be expected to watch five 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.

If you want to do well in this class, regular attendance is necessary, as is doing the assigned reading (number of pages will range from 10–25 pages per class), viewing both the selected clips provided on our course website and, when so instructed, whole films, and listening to any associated sound clips before class meeting. If you do these things, and thereby come to class prepared to absorb and discuss the materials presented, you will get more out of each class meeting.

**UNH & Federal work load guidelines for college credit for a 4 credit class**, text quoted from [UNH Undergraduate Course Catalog](#):

"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."

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.

**Canvas** is the primary means of delivery of assigned listening and assigned readings that are not in our course textbook (Kalinak, see below for details). It is also the primary means of communication for the class, as well as the place where you will submit written 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 and calendar 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.

**Textbook:** Kathryn Kalinak, *Film Music: A very short introduction* (Oxford University Press, 2010). This book is available at the Durham Book Exchange and campus bookstores; this text is also 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” here:

[https://www.veryshortintroductions.com/browse?t0=VSIO SUBJECTS:AHU00010](https://www.veryshortintroductions.com/browse?t0=VSIO_SUBJECTS:AHU00010)

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.

**Films:** While we will not view complete films during class time, you will be expected, as part of your homework to watch the following five complete films over the course of the semester and you should expect to block out time to do this either using the DVDs on reserve in the Multimedia room (you may arrange among yourselves for small group screenings) or, for *The Searchers* and *Smoke Signals*, you may take advantage of the Tuesday evening screenings in our classroom—*Vertigo* will be screened on the preceding Saturday or Sunday afternoon, specifics to be determined and *Queen*, since it falls on the Tuesday after Easter, may be best watched on your own). You may also watch all of these films via a streaming media service such as Amazon or Youtube as all are available for a small rental fee for instant streaming ( Youtube or Amazon SD rental for \$2.99, HD usually runs \$3.99 per film).

*The Searchers* (1956) to be viewed in full by **2/13**;

*Vertigo* (1958) to be viewed by **3/3**;

*Smoke Signals* (1998), to be viewed by **3/12**;

*Selma* (2014), to be viewed by **3/26** 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

*Queen* (2014) to be viewed by **4/14** (as of early January 2020, *Queen* is still available via Netflix).

### **Grading:**

*Accountability Exercises / Check-ins (online, always due before class)	26%
** In-class exercises & reflective writing	28%
Elements of Music Module quizzes & review exercises	3%
Midterm Film Music Analysis Exercise	20%
Final Exam Narrative Knot Assignment (pt. 1, 4.6% & pt. 2, 18.4%)	23%

\*The lowest grade will be dropped.

\*\*There will be at least 16 and may be as many as 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)

### **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](http://www.unh.edu) 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.”

**Assignments:** 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.

You should also make sure to plan time for watching, on your own, the five films (as described above) that I am asking you to watch in full this semester, either by using the library copy of the DVD on Multimedia reserve at the front desk in Dimond Library or 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—between 2.99-3.99.

All assignments besides the in-class work will be submitted electronically via our course website, using the “assignments” or “quiz” functions of Canvas, and specific directions are posted on the individual assignments. There will be two take-home exam exercises in place of in-class midterm and final examinations. 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.

1. The **Midterm** assignment (**20% of your final grade**), a close, detailed audio-visual analysis, as described with detailed directions on Canvas is due by **23:59 on Friday March 6**. 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 as long as each of you submits **your own** list of sound events in **your own words** (*i.e. you cannot both submit the exact same text*), and you **must indicate the names of all other students that you worked with on the top of your assignment**.
2. The **Final Exam** exercise is in two parts—the first of which involves reading pages 337–351 of the Mark Slobin text available via pdf and answering a series of questions as given in an online quiz format (**4.6% of your final grade**), and the second of which involves you taking Slobin’s analytical framework & applying it to your own *narrative knot* as described in the assignment directions (**18.4% of your final grade**). **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, May 12, 2020. There is NO in-class final.**

**Elements of Music Modules /Quizzes, 3% of the final grade**—these are clustered in the first three weeks of class and are due \*after\* we have discussed the element in question in 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.

**Accountability Exercises / Check-ins 26% of the final grade**—(at least one a week) will test your knowledge and understanding of the reading, viewing, and/or the previous class’s material and give you the opportunity to process and synthesize information, while also holding you accountable for doing the assigned work. These will be in the format of online exercises using the Canvas *quiz* tool. Sometimes these quizzes will be based on a combination of viewing and reading, especially in the case of the five films I am asking you to watch on your own.

These quizzes will be due before class, & will be short—no more than four questions total; generally, you should be able to complete them within 30 minutes (for those who have extended time accommodations, please make sure that you have registered with DSS and communicated your extended time needs with me as soon as possible). The lowest grade will be dropped in the final reckoning of grades.

There will always be at least one open-ended response on these quizzes, and to get full credit for this response, you will have to do more than simply quote material from the reading. If you quote or paraphrase, in addition to crediting your source, you

must also discuss the quoted text in your own words in order to demonstrate your understanding of the material. A common open-ended question format that invites you to process ideas is the “True with justification or False with correction” question. Some students find justifications challenging because they require a deeper level of understanding and synthesis of the material — if you just restate the original statement as your justification, you will receive only 1/3 possible points. The True/False portion of each question is worth one point, and the justification or correction are worth 2 points. Especially well-justified responses will be awarded some extra credit in the range of .15–.25 points.

I will generally provide you feedback directly on your responses, especially on the earlier quizzes, and I may invite you to revise your response in assignment comments. The goal of these exercises is to make sure that you are processing the reading and gaining key information, some of which will be discussed in class. This feedback should be visible directly on your quiz if you view it via Canvas from a computer (the phone interface has limited tools for viewing feedback.)

**In-class exercises and reflections, 28%:** these may involve individual or small group responses to questions pertaining to the lecture materials or reflective writing in response to lecture and class discussion; these are designed to have you grapple with the material more directly than just absorbing it from lecture.

These will most often be graded on a 5-point scale: work that *Exceeds Expectations* will receive from 4.5–5/5 points (exceeds expectations means that, whether in group or individual work, students have focused on the task and worked to synthesize ideas and apply concepts from class discussion, the assigned reading, and concepts and material from prior classes as appropriate; work that *Meets Expectations* will receive a 4.25/5 (85%)—work that meets expectations will answer the questions posed but without going beyond the basics; work that *Minimally Meets Expectations* will receive a 3.75/5—some parts of the question or some of the questions) may not be answered, or the reflection may simply regurgitate bullet points from the lecture slides without synthesis, and response / reflection may be minimal. There will be at least 3 occasions where grades on in-class work will be assessed on a Complete/Incomplete basis (either 5/5 or 0/5).

**While in-class assignments cannot generally be made up, 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 in the case of a personal emergency) and have notified me of this either in advance of class, or within 24 hours after the missed class,** I will exempt the score for that in-class assignment and it will not count in the final weighting.

**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 responses on the Accountability Exercises.

In addition, throughout the semester, I will make available opportunities for group showings of select, non-required films from class; if you are unable to view the film with the group, you may receive extra credit by viewing the film on your own and writing a brief response as directed on the specific extra credit assignment for that film.

## **Policies:**

### **1) Attendance & in-class etiquette:**

Being present in class and engaging actively with the material is a key part of the learning process; therefore, regular attendance is expected and 28% of your grade will be based on the quality of your in-class assignments. See below for policies on absences and what counts as an excused absence.

To ensure a climate of learning for all, disruptive or inappropriate behavior (repeated outbursts, disrespect for the ideas of others, etc) may result in exclusion (removal) from this class. ***As a reminder, cell phone and other electronic device use, including text messaging, is not permitted in this class by Faculty Senate rule unless by instructor permission***

**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.**

Although I may ask you to bring laptops for specific activities at points during the semester, as a rule, laptops invite both distraction and disengagement in the classroom. The temptation to multi-task is great when devices are on and in use, even if

your intent is to just take notes. Furthermore, handwritten notes that require you to synthesize and summarize are far more effective for cognitive processing: <http://ww2.kqed.org/mindshift/2015/08/18/taking-notes-is-the-pen-still-mightier-than-the-keyboard/>

When you take notes, you should do more than simply copy information directly from the slides. I deliberately put questions, without the answers, which we generally discuss, on slides, not because the answers are not important, but because I want you to be thinking in terms of questions & supplying the answers as we generate them in class.

In addition, a number of studies have shown that multi-tasking negatively impacts the quality of learning in the classroom; further, recent studies have also shown that one person in a classroom multi-tasking on a smartphone or laptop significantly distracts those students sitting near that individual. (See, for instance: <http://www.sciencedirect.com/science/article/pii/S0360131512002254> )

**While we are viewing film clips your attention should be focused on watching & listening & jotting down notes by hand so that you can remember what you've observed.**

Being present means more than simply having your body in the classroom, it means being present in mind, prepared and attentive to the lecture, video, and listening examples, and being ready to answer and ask questions and to participate in class discussion and to listen respectfully to other students when they are speaking.

If you need to leave class early, please let the instructor know ahead of time, and make sure you sit near a doorway and that you leave with as little disruption as possible.

Being present in mind means not texting, not doing homework for another class, nor talking with others during class. These behaviors are not only distracting to you as individuals; they also can be quite distracting to those around you and to the instructor. Because this is a class meant to develop listening and observation skills, such distractions are especially inimical to creating a classroom atmosphere conducive to effective learning. In an effort to maintain an environment in which everyone can learn without external distractions, please keep your phone/smart phone/electronic devices in your bag during class. *This is especially important when we are viewing and listening to film and musical excerpts in class together.*

**Disregard of this will cause you to lose points on in-class assignments and repeated disregard of this may incur a reduction by at least a fraction of a letter grade (if you have a B+, your final grade would become a B and so on) on your final grade, and depending upon the level of blatant disregard of this policy, as much as two fractions of a letter grade.**

**2) Excused Absences:** If you are ill, have a personal emergency, a Dean's excuse, a fieldtrip for another class, or are absent due to membership on an official UNH sports team, your absence will be an excused absence. In order for me to grant you an excused absence, however, you must notify me, if possible, AHEAD of class time, but absolutely within 24 hours of the missed class. If a situation arises that results in multiple (i.e. more than 2 ) absences in a row, you should make contact with the Dean of Students' Office and/or the Dean of your College in charge of student academic issues.

**3) Excessive Absences:** If you miss more than two weeks of classes (4 classes) and 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 submit your name to the Dean's office and you may be placed on academic probation in accordance with the guidelines as stated in the Student Handbook, item 4.15. If you miss more than three weeks of the classes in any given semester, you may not receive a grade of incomplete whether those absences are due to a medical condition or otherwise. In the case of documented medical or mental health issues, I will support your late-drop petition for academic variance.

**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 the calendar, syllabus, and Assignments areas 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.

Electronic submission saves you printing costs, saves paper, and allows you to track whether or not your submission was successful.

**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, Vericite, 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 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) Make-Up policies:** In-class activities cannot be made up, 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. 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 a reading accountability exercise on time due to circumstances outside of your control (illness, car accident, crisis, etc.), you should discuss this with me as soon as possible. Note that I will be dropping the two lowest in-class grades, which effectively gives you two unexcused absences for the semester.

**10) 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.)

**Accountability exercises should be submitted on time if at all possible; under extenuating circumstances, you may ask for an extension.** Ideally you should ask before the work is due. I will accept late work with a point penalty as follows: within 24 hours -5% of the total points available for the quiz, 2 days late, -10%, 3 days late -20%, 4 days late -30%, 5 days late -40%, 6 days late, -50%, 7 days late, -60%. ***No work will be accepted after the 7<sup>th</sup> day, unless you are dealing with compelling life circumstances and you have had a conversation with me (in person or via email) and have been granted an exceptional extension.*** ***Accountability exercises submitted during class time will receive no credit (a zero).***

**11) Email/Office Hours:** My official office hours are Tuesdays from 3:45–6pm and most Thursdays from 12:35–1:05, or by appointment. I am happy to meet with you virtually, via zoom, Skype or some form of chat, by appointment on M, 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.

**12) 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

**Starting on January 23, there will be regular online Reading/Viewing Accountability Exercises due by 11 am (right before class). You will need to plan to complete your reading & the exercise within the allotted time. Generally, you will have 30 minutes to complete the exercise, but you also need to budget time to do the reading, listening, and viewing as assigned.**

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

*January 21:* 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)

*January 23:* 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 midnight today.**

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

*January 28:* Thinking musically—pitch, themes, motives & melody & perceptions of time (duration).

Reading & Listening—material as provided online, supplementing Kalinak, Chapter 2; **Elements of music Modules & Quizzes for Pitch & Duration.**

*January 30:* Elements of Music, Texture, and Visual Elements of film (*mise en scène*, shots, editing).

**Elements of Music Module on Texture + Quiz.**

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

*February 4:* Why does film music work? Analyzing sound/image relationships and thinking about conventions.

Reading: Kalinak, Chapter 3 & Chapter 7.  
Audio-Viewing: Clips as posted on Canvas. **Accountability 1**

*February 6:* Listening to and looking at *Grand Budapest Hotel*

Audio-Viewing/Listening: Clips as posted.

**Part 2—Film Music Supercultures: Hollywood**

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

*February 11:* 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.

February 13: Focus on *The Searchers*, music, representation, community, identities.

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

Audio-Viewing: watch the entire film *The Searchers*, either using the DVD on reserve in the Multimedia room (they also have playback equipment), or streaming rental, or via the group showing outside of class. **(the 1<sup>st</sup> of the 5 required films).** **Accountability 2**

Listening: source music clips as posted.

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

February 18: Jazz, race, representations & sound film technology in live action film—*The Jazz Singer* (1927)—and cartoons

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

Audio-Viewing/Listening: select clips from *The Jazz Singer* & 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*)

**Accountability 3**

February 20: 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*

February 25: 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. **Accountability 4**

February 27: *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.

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

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

March 3: 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 \$2.99. **(the 2<sup>nd</sup> of the 5 required films).** **Accountability 5**

March 5: Experiments in sound & image, Leone-Morricone & *The Good, the Bad, the Ugly* & Stanley Kubrick’s *2001: A Space Odyssey*

Reading: PDF of Jeff Smith, “Every Gun Makes Its Own Tune” in *Sounds of Commerce* as posted on Canvas.

<https://www.newyorker.com/magazine/2013/09/23/space-is-the-place>

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

### **Friday March 6—Midterm Take-home film music analysis exercise due by 23:59.**

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

March 10: 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).

March 12: Subcultural Filmways—Native American Voices.

Reading: First ten pages of Joanna Hearne, “‘John Wayne’s Teeth’: Speech, Sound and Representation in *Smoke Signals* and *Imagining Indians*,” *Western Folklore* 64, 3/4 (2005), 189–208—read pp. 189–199, middle of page. (linked online)

Audio-Viewing /Listening: full film via streaming rental, *Smoke Signals*, or DVD on Multimedia Reserve. **(the 3<sup>rd</sup> of the 5 required films). Accountability 6**

Week 9: Spring Break—no classes

Week 10: African American perspectives 1, Spike Lee’s *Do the Right Thing* (1989) & Ava Duvernay’s *Selma* (2014):

March 24: 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.

March 26: 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 4<sup>th</sup> of the 5 required films). Accountability 7**

Week 11: Subcultural Filmways, African American Voices, mainstream audiences : Jordan Peele’s *Get Out* (2017) & Ryan Coogler’s *Black Panther* (2018)

March 30: Genre & Narrative & Michael Abels’ score in Jordan Peele’s *Get Out* (2017)

Reading: Interview with Michael Abels, <http://www.filmmusicmag.com/?p=17235>

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. **Accountability 8**

April 2: 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 12: Transnational & Global Cinema: Bollywood & Hindi Film Conventions before and after economic liberalization

April 7: 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. Accountability 9

April 9: 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) & PDF of Natalie Sarrazin, “Songs from the Heart: Musical Coding, Emotional Sentiment, and Transnational Sonic Identity in India’s Popular Film Music,” in *Global Bollywood*, eds. Anadam P. Kavoori and Aswin Punathambekar, 203–217, (New York, NY: New York University Press, 2008).

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

Week 13: Reshaping Conventions in New Bollywood—*Queen* (2014) & Virtual Class —John Williams & Hollywood conventions in film music

April 14: 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 5 required films) Accountability 10**

*April 16:* Virtual Class — video lecture segments on 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,

Week 14: Music for the fantastic worlds of the Harry Potter films & Hans Zimmer’s impact on Hollywood film scores

*April 21:* 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). **Accountability 11**

Audio-Viewing: Clips as posted.

*April 23:* 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

*April 28:* 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. **Accountability 12**

*April 30:* Music & Epic in FPS games .

Reading: Tim Summers, “Epic texturing in the first person shooter: the aesthetics of video game music” *The Soundtrack* 5, 2 (2012): 131–151. Live link.

Audio-Viewing: clips of gameplay as posted.

**Final Exam Take-home Assignment on Narrative Knots Due electronically by 23:59 on the day we are assigned for our final exam, Tuesday, May 12.**

**Regardless of what the university exam schedule may say, our class has only a take-home exam; there is no in-class exam**