



**UNIVERSITY OF CALGARY**  
**FACULTY OF ARTS**  
**SCHOOL OF CREATIVE AND PERFORMING ARTS - MUSIC**  
**Course Title: Music 402.7: Film Music**  
**Session: Spring 2015**

<b>INSTRUCTOR OFFICE PHONE EMAIL OFFICE HOURS</b>	Geoffrey Wilson Craigie Hall E211B N/A <a href="mailto:geoffrey.wilson@ucalgary.ca">geoffrey.wilson@ucalgary.ca</a> TR 12:00-1:30
<b>CLASS TIME &amp; LOCATION</b>	Tuesday/Thursday 09:00am to 11:45am in Craigie Hall Block F, room 202.
<b>TEXT(S)</b>	Hickman, Roger. <i>Reel Music: Exploring 100 Years of Film Music</i> . New York: W. W. Norton, 2005.
<b>SUPPLEMENTAL TEXTS (not for purchase)</b>	See the D2L course website
<b>PREREQUISITES</b>	See University of Calgary 2014-2015 Academic Calendar.
<b>COURSE DESCRIPTION AND OBJECTIVES</b>	<p>Preamble</p> <p>The invention of the motion picture in the last years of the nineteenth century was relatively inauspicious, but the meteoric rise of film to its current position as one of the dominant forces in the cultural life of most Western citizens has been profoundly important. From its earliest incarnations, film has been accompanied by music: pianists, organists and small orchestras played in theatres to cover the sounds of the projectors and to provide an appropriate mood, aiding the suspension of disbelief that is critical to film's impact. Later, generations of composers created an approach to film music that gave it an important role in the narrative structure of the works and, in certain cases, vastly outstripped the popularity of the films for which these pieces were originally written. Music in contemporary film today represents the most important point of contact for many people with the great symphonic musical traditions that underpin Western musical culture and also (for good and bad) serves as a primary point of contact for the music and culture of non-Western peoples. Films are also filled with popular music, and the intersection of music and image does important work in creating our image of ourselves as a people, giving us common references that are essential for a vibrant culture.</p> <p>The great irony of film music is that, for a long time and still in many cases, film scores were designed to be almost unheard. Music slips in and out of the narrative, usually without drawing our attention. It is for this reason that the early film composers were much maligned by their art music contemporaries. Even now, when the scholarly study of film music is relatively common, many people simply do not hear the wonderful things going on in the score. Therefore, we will begin by re-learning how to listen to film, how to hear what in places has been artfully concealed. At times, we will be mesmerized by the narrative power of music while at other times we will be frankly shocked at the ham-fisted or inappropriate cues of lesser films. Our focus will be on the music of Hollywood film, since its richness could never be exhausted by a single course.</p>

	<p>If you have interests in European cinema, Bollywood or other filmic traditions, you will get some exposure to them in this course and hopefully will feel inspired to look and listen to these films in a new and rewarding way.</p> <p>Course Objectives</p> <p>By the end of the course, students will:</p> <ul style="list-style-type: none"> <li>• Be able to identify the main historical trends of film music in the Hollywood tradition from its origins in the 1900s through the present day</li> <li>• Be able to speak and write clearly about the ways that music helps to shape the scene, mood and narrative of Hollywood films</li> <li>• Be able to identify themes and their transformations in the tradition of the Golden Age of Hollywood film</li> <li>• Have been introduced to a few non-Hollywood cinematic traditions in a way that lays a helpful foundation for further exploration</li> </ul>
<b>COURSE ACTIVITIES</b>	<p>Directed viewing/listening of selected film cues from the Hollywood tradition; critical discussion of the uses of music in film; lecture presentations on the history of music in Hollywood films; primary source research, criticism and analysis</p>
<b>COURSE CONTENT</b>	<p>May 14 Introduction Reading: Reel Music, Chapter 1-4</p> <p>May 19 Music in Silent Film Reading: Reel Music, Chapter 5-7</p> <p>May 21 Early Sound Films Reading: Reel Music, Chapter 8-10</p> <p>May 26a The Golden Age of Hollywood Reading: Reel Music, Chapter 11-12</p> <p>May 26b Modern Voices Reading: Reel Music, Chapter 13</p> <p>May 28a Casablanca Reading: Reel Music, Chapter 14</p> <p>May 28b Film Music in the post-war Era Reading: Reel Music, Chapter 15-16</p> <p>June 2 Modernism in Film music after the War Reading: Reel Music, Chapter 17-19</p> <p>Take-home midterm distributed</p> <p>June 4 Psycho &amp; New American Cinema Reading: Reel Music, Chapter 20-21</p> <p>Take-home midterm due in class</p> <p>June 9 New American Cinema in the 60s Reading: Reel Music, Chapter 22-23</p>

	<p>June 11            The Classic Revival of the 1970s Reading: Reel Music, Chapter 24-26</p> <p>June 16a           New Settings in Hollywood Films in the 80s and 90s Reading: Reel Music, Chapter 27-28</p> <p>June 16b           Hollywood Blockbusters in the 1980s and early 90s Reading: Reel Music, Chapter 29</p> <p>June 18 Pop Music and Cocacolonization: The 90s and beyond Reading: Reel Music, Chapter 30-32</p> <p>June 23a           The Red Violin Reading: Reel Music, Chapter 33</p> <p>June 23b           Epic Films I: The Harry Potter Films Reading: Reel Music, Chapter 34</p> <p>Take-home final exam distributed</p> <p>June 25            Epic Films II: The Lord of the Rings and The Hobbit trilogies</p> <p>Final project &amp; take-home final due by the end of exam period</p>										
<p><b>ASSESSMENTS (INCLUDING APPROPRIATE GRADING SCHEME)</b></p>	<p>Grading</p> <table data-bbox="527 1108 1161 1276"> <tr> <td>Attendance &amp; Participation</td> <td>10%</td> </tr> <tr> <td>Reading/viewing quizzes</td> <td>30%</td> </tr> <tr> <td>Take-home midterm</td> <td>15%</td> </tr> <tr> <td>Take-home final</td> <td>20%</td> </tr> <tr> <td>Final project</td> <td>25%</td> </tr> </table> <p>Attendance &amp; Participation</p> <p>Learning to hear film is not as simple as it seems, since many of the techniques central to film scoring are designed to avoid conscious notice and work on a sub-conscious level. We will spend much of our class time working through the viewing/listening projects in the textbook, and on noticing similar processes in other films. It's important therefore that you attend regularly and participate as much as possible.</p> <p>Reading/viewing quizzes</p> <p>Much of the graded work in this class will be completed through online quizzes. These will generally be due shortly before the start of each lecture (with the exception of the first session and the last class periods. These quizzes are designed to help you to identify the salient points in the reading. They will consist of 15 multiple choice questions taken directly from the assigned reading/viewing. Each quiz will have its questions drawn at random from a test bank. Each quiz can be attempted three times, and the highest grade will be taken in each instance. An open-book approach to these quizzes is acceptable.</p>	Attendance & Participation	10%	Reading/viewing quizzes	30%	Take-home midterm	15%	Take-home final	20%	Final project	25%
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	<p>Take-home midterm and final</p> <p>The format of the take-home midterm and final will directly parallel the kind of activities done in class and modelled in the readings, but they will be slightly longer and more complex examples that give you the opportunity to draw together several different techniques. These will include short answer questions, theme identifications and some short essay questions in which you will be asked to respond critically to the cues you have seen and heard.</p> <p>Final project</p> <p>For the final project, you will find a series of 10-15 minutes clips from a variety of Hollywood films on D2L that are a fair representation of the genres we've studied. You will choose one of the clips and arrange to watch the entire film in order to understand the role of music in the entire work. Then, using the Viewer Guides in your textbook as a model, you will prepare a subtitle file (instructions on D2L – it is very simple) that annotates the given clip. You should include the names of important themes (if applicable), plus a description of other interesting uses of music and silence (including but not limited to: underscoring, source music, allusions to historical/ethnic/popular styles, music supporting or running counter to the narrative. The project should be accompanied by a short essay (3-5 paragraphs) on the uses of music in the film, again on the model of the text, that places the scene you've annotated in its proper context.</p> <p>This course uses the U of C standard system to convert percentages into letter grades and vice versa. Please see the Undergraduate Calendar F.2 Undergraduate Grading System for details.</p>
<p><b>FACULTY OF ARTS PROGRAM ADVISING AND STUDENT INFORMATION RESOURCES</b></p>	<ul style="list-style-type: none"> <li>• Have a question, but not sure where to start? The Arts Students' Centre (ASC) is your information resource for everything in the Faculty of Arts! Visit us for answers about course registration, graduation checks, and the 'big picture' on programs and majors. Drop in at SS102, email us at <a href="mailto:ascarts@ucalgary.ca">ascarts@ucalgary.ca</a> or call us at 403-220-3580. You can also visit the Faculty of Arts website at <a href="http://arts.ucalgary.ca/undergraduate">arts.ucalgary.ca/undergraduate</a> which has detailed information on common academic concerns.</li> <li>• For academic success support, such as writing support, peer support, success seminars, and learning support, visit the Student Success Centre on the third floor of the Taylor Family Digital Library (TFDL), email them at <a href="mailto:success@ucalgary.ca">success@ucalgary.ca</a> or visit their website at <a href="http://www.ucalgary.ca/ssc/">http://www.ucalgary.ca/ssc/</a> for more information or to book an appointment.</li> <li>• For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at 403-210-ROCK [7625], by email at <a href="mailto:futurestudents@ucalgary.ca">futurestudents@ucalgary.ca</a> or visit them at the MacKimmie Library Block 117.</li> </ul>
<p><b>ACADEMIC ACCOMMODATION</b></p>	<p><a href="http://www.ucalgary.ca/access">http://www.ucalgary.ca/access</a></p>
<p><b>FOIP</b></p>	<p><a href="http://www.ucalgary.ca/secretariat/privacy">http://www.ucalgary.ca/secretariat/privacy</a></p>
<p><b>ACADEMIC STANDING</b></p>	<p><a href="http://www.ucalgary.ca/pubs/calendar/current/f.html">http://www.ucalgary.ca/pubs/calendar/current/f.html</a></p>
<p><b>CAMPUS SECURITY</b></p>	<p>220-5333. Help phones: located throughout campus, parking lots, and elevators. They connect directly to Campus Security; in case of emergency, press the red button.</p>
<p><b>COURSE OUTLINES FOR TRANSFER CREDIT</b></p>	<p>It is possible that you will be asked for copies of this outline for credit transfers to other institutions or for proof of work done. It is the student's responsibility to keep these outlines and provide them to employers or other universities when requested. Please ensure that outlines of all the courses you take are kept in a safe place for your future reference. Departments/Programs do not guarantee that they will provide copies.</p>

<b>DEFERRALS OF EXAMS/TERM WORK</b>	It is possible to request a deferral of term work or final examinations for reasons of illness, accident, family or domestic affliction, or religious obligations. Please check with your advisor if any of these issues make it impossible for you to sit an exam or finish term work by stated deadlines.
<b>EMERGENCY EVACUATION</b>	<a href="http://www.ucalgary.ca/emergencyplan/assemblypoints">http://www.ucalgary.ca/emergencyplan/assemblypoints</a>
<b>LETTER OF PERMISSION</b>	If you wish to study at another institution while registered at the U of C, you must have a letter of permission. You can submit your request through your Student Centre at MyUofC. Students must have the Letter of Permission before they take the course at another school. Failure to prepare may result in no credit awarded and could result in suspension from the faculty.
<b>PLAGIARISM</b>	Using any source whatsoever without clearly documenting it is a serious academic offense. For details see the University of Calgary Calendar. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Student Success Centre (TFDL 3 <sup>rd</sup> Floor) if you have any questions regarding how to document sources.
<b>SAFEWALK</b>	<b>220-5333 anytime.</b> <a href="http://www.ucalgary.ca/security/safewalk">http://www.ucalgary.ca/security/safewalk</a>
<b>STUDENT MISCONDUCT</b>	<a href="http://www.ucalgary.ca/pubs/calendar/current/k.html">http://www.ucalgary.ca/pubs/calendar/current/k.html</a>
<b>STUDENT UNION CONTACT STUDENT OMBUDSPERSON</b>	Faculty of Arts reps: <a href="mailto:arts1@su.ucalgary.ca">arts1@su.ucalgary.ca</a> ; <a href="mailto:arts2@su.ucalgary.ca">arts2@su.ucalgary.ca</a> ; <a href="mailto:arts3@su.ucalgary.ca">arts3@su.ucalgary.ca</a> ; <a href="mailto:arts4@su.ucalgary.ca">arts4@su.ucalgary.ca</a>
<b>UNDERGRADUATE ASSOCIATIONS</b>	DUS: Drama Undergraduate Society, CH C 005 <a href="mailto:uofcdus@gmail.com">uofcdus@gmail.com</a> MUS: Music Undergraduate Society, CH F 219 <a href="mailto:undmusic@ucalgary.ca">undmusic@ucalgary.ca</a> PIVOT: Dance Undergraduate Society, CH E 211 <a href="mailto:pivotdancers@gmail.com">pivotdancers@gmail.com</a>