



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS
Course Number and Title: Music 402.7 Film Music
Session: Spring 2018

Instructor Office Email Office Hours	Dr. Geoffrey Wilson Craigie Hall E211G geoffrey.wilson@ucalgary.ca W 10-12 or by appointment
Day(s),time(s) and location of Class	MW 12:30-15:15 Craigie Hall F202
Out of class activities	Nothing beyond keeping up with assigned reading/viewing. However, the Calgary Philharmonic Orchestra is performing <i>Harry Potter and the Philosopher's Stone</i> live on May 18-19 (3 shows), which is directly relevant to our course. Any student who wishes to attend and complete a small writing assignment will be eligible for extra credit. See the CPO website for ticket details.
Learning resources: required readings, textbooks and materials	Roger Hickman, <i>Reel Music: Exploring 100 years of Film Music</i> 2ed (New York: W. W. Norton, 2018). All other materials available via D2L
Prerequisites	None
Supplementary fees	None
Course description	Selected topics examining commercial music from a critical perspective. Topics may include the examination of the work of specific creators or performers, the recording industry, the impact of specific instruments (guitar, percussion, electronic media, etc.), or cross-cultural influences. May be repeated for credit.
Course learning outcomes	By the completion of this course, successful students will be able to: 1. identify the main historical trends of film music in the Hollywood tradition from its origins in the 1900s through the present day 2. speak and write clearly about the ways that music and sound helps to shape the scene, mood and narrative of Hollywood films 3. identify musical themes and their transformations in the tradition of the Golden Age of Hollywood film and beyond 4. recognize, describe and evaluate the increasingly important role of sound design in films after 1975 5. Annotate an excerpt from some Hollywood film, identifying the musical themes and musical characteristics that add to the overall effect and be able to place that excerpt in appropriate historical and stylistic contexts 6. explore some non-Hollywood film music traditions flowing from the introduction provided in class
Course schedule	Please come to class having done the assigned reading for the class date, and having watched the film excerpts for each viewer guide (found on D2L). Selected video clips shown in class will also be uploaded to D2L, along with the musical themes you will be required to know.

May 14	<p>Introduction</p> <p>Chapter 1: Exploring Film and Music</p> <p>Chapter 2: Elements of Music</p> <p>Chapter 3: Listening to Film Music</p> <p>Chapter 4: Forerunners of Film Music</p>
May 16	<p>Music in Silent Film</p> <p>Chapter 5: A New Art Form</p> <p>Chapter 6: The Foundations of Modern Filmmaking</p> <p>Chapter 7: Breaking the Sound Barrier</p> <p>Chapter 8: Europe after World War I</p>
May 23	<p>The Golden Age of Hollywood Sound Films</p> <p>Chapter 9: The Classical Hollywood Film Score</p> <p>Chapter 10: Lighter Musical Scores</p>
May 25	<p>Modern Voices</p> <p>Chapter 11: Hollywood and World War II</p> <p>Chapter 12: International Filmmaking: A Golden Age Interrupted</p>
May 30	<p>After WW II</p> <p>Chapter 13: The Postwar Years</p> <p>Chapter 14: Expanding Modern Music, 1951–1959</p> <p>Chapter 15: Country, Rock, and All That Jazz, 1951–1959</p>
May 30:	<p>Take home midterm available through D2L, covering the material through Chapter 15</p>
June 4	<p>The 1960s</p> <p>Chapter 16: The Revitalization of International Filmmaking</p> <p>Chapter 17: The Tumultuous 60s</p> <p>Chapter 18: The Rockin' 60s</p>
June 6:	<p>Take home midterm due through D2L by 9:00 AM</p>
June 6	<p>The New Wave in America and Abroad</p> <p>Chapter 19: Emerging from the Crisis Years</p> <p>Chapter 20: The New Wave and World Cinema</p>
June 11	<p>Classic Hollywood Revival</p> <p>Chapter 21: The Return of the Classical Score</p> <p>Chapter 22: Alternatives to the Symphonic Score</p>
June 13	<p>In the Shadow of <i>Star Wars</i></p> <p>Chapter 23: Box Office vs. Critics</p> <p>Chapter 24: Global Views of the Past and Present, 1975–1988</p> <p>Chapter 25: Historical Films</p>
June 18	<p>New Settings in Hollywood Films in the 80s and 90s</p> <p>Chapter 26: Life in America</p> <p>Chapter 27: Animations, Comedies, Romances, and Fantasies</p> <p>Chapter 28: World Cinema after the Cold War</p>

	<p>June 20 Take-home final exam distributed, with focus on the materials after the midterm</p> <p>June 20 The New Millennium I Chapter 29: Blockbuster Fantasies and Adventures Chapter 30: Seeking Heroes</p> <p>June 25 The New Millennium II Chapter 31: Animations, Musicals, and Dramas Chapter 32: International Films Achieve Parity</p> <p>June 26 Final project due</p> <p>Final exam to be scheduled by the Registrar by June 30 2018.</p>								
<p>Assessment components</p>	<p>Students will be assessed according to the following table:</p> <table data-bbox="548 758 1175 898"> <tr> <td>In-class responses/activities</td> <td>40%</td> </tr> <tr> <td>Take-home midterm (due June 6)</td> <td>20%</td> </tr> <tr> <td>Final Exam (scheduled by Registrar)</td> <td>20%</td> </tr> <tr> <td>Final project (due by June 26)</td> <td>20%</td> </tr> </table> <p>In-class responses/activities (40% taken from the best 10 responses)</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. Each class, there will be a viewing response – sometimes an individual written response, other times a group discussion with a written summary. These are designed to draw your attention to the musical and sound design processes in Hollywood film that you might not otherwise hear. There will be 12 responses/activities, of which the best 10 will represent your grade for this course component. In this way, a student who misses two classes will not have their grade negatively affected.</p> <p>Take-home midterm (20%, due by June 6 2018)</p> <p>The format of the take-home midterm 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. It is important that you learn to remember the themes in the textbook (recordings available on D2L). The midterm will be available on D2L for approximately one week and will have a 2 hour time limit.</p> <p>Final Exam (20%, scheduled by the Registrar)</p>	In-class responses/activities	40%	Take-home midterm (due June 6)	20%	Final Exam (scheduled by Registrar)	20%	Final project (due by June 26)	20%
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	<p>The final exam will be cumulative with respect to the concepts and terms discussed in the textbook and lectures. However, with respect to the musical themes you will be expected to know, these will all be drawn from films studied after the mid-term. The basic format of the final exam will be similar to the midterm but done in person rather than online.</p> <p>Final project (complete #1 or #2 BUT NOT BOTH, 20%)</p> <p>Project #1</p> <p>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 and the examples on D2L as a models, you will prepare a subtitle file (instructions on D2L—it is very simple) that annotates the given clip in the same way that I use subtitle files to describe music in class. 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, etc.). 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 textbook, which places the scene you've annotated in its proper context. If you have another film in mind, it may be possible for you to substitute – please discuss this with me before the midterm.</p> <p>Project #2</p> <p>If you are a musician, actor, filmmaker or creative individual, you may propose your own final project in lieu of the one described in this syllabus. Your proposal must be received by June 4, 2018 and must contain a clear description of the work you plan to do. If approved, we will agree on an appropriate rubric for grading in a private meeting. You may also propose a group project. In these cases, the contribution and role of each group member must be clearly explained in the proposal, and a peer evaluation component will be factored into the final grade for each participant. Examples of possible alternative projects would be: to compose and perform (either with acoustic instruments or through a DAW) a musical score to an existing film clip 5-10 minutes in length; to shoot an original scene and fit it with appropriate music; to transcribe the underscoring for a significant cue from a major motion picture (length will vary depending on instrumentation). Please contact me to discuss any other options that you think might be compelling.</p>
<p>Assessment expectations</p>	<p><u>Guidelines for Submitting Assignments</u></p> <p><u>Criteria That Must Be Met To Pass</u></p> <p><u>Expectations for Writing:</u> Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.</p>

Guidelines for Formatting Assignments

The guidelines for the final project #1 can be found on D2L, with examples and templates. Any student completing project #2 will need to consult me and we will agree on the parameters. All in-class responses will contain clear written instructions.

Late Assignments

Late assignments will not be accepted.

Expectations for Attendance and Participation:

Please refer to the Undergraduate Calendar E.3 Attendance for details.

Grading scale

For the course as a whole, letter grades should be understood as follows, as outlined in the section F.1.1 Undergraduate Grading System of the Undergraduate Calendar for 2018-2019:

Grade	Grade Point Value	Description
A+	4.00	Outstanding performance
A	4.00	Excellent performance
A-	3.70	Approaching excellent performance
B+	3.30	Exceeding good performance
B	3.00	Good performance
B-	2.70	Approaching good performance
C+	2.30	Exceeding satisfactory performance
C	2.00	Satisfactory performance
C-	1.70	Approaching satisfactory performance.
*D+	1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject
*D	1.00	Minimal Pass. Insufficient preparation for subsequent courses in the same subject.
F	0.00	Failure. Did not meet course requirements. Several Faculties utilize an F grade that does not carry weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.
**I	0.00	Incomplete. Sufficient work has not been submitted for evaluation, unable to adequately assess. May also be used when a final exam is not submitted.
CR		Completed Requirements. Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable
RM		Remedial Work Required. Utilized by the Cumming School of Medicine (MD program). Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.

Notes:

- A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations.
- The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy.

	<p>For this course, letter grades will convert to percentage as follows:</p> <p>A+ >95; A=90-95; A-=87-89; B+=84-86; B=80-83; B-=77-79; C+=74-76; C=70-73; C-=67-69; D+=64-66; D=60-63; F<60</p>
Academic accommodation	<p>Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit ucalgary.ca/access/accommodations/policy. Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor.</p> <p>The full policy on Student Accommodations is available at ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf</p>
Academic integrity, plagiarism	<p>The University of Calgary is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are referred to the section on plagiarism in the University Calendar (ucalgary.ca/pubs/calendar/current/k-5.html) and are reminded that plagiarism—using any source whatsoever without clearly documenting it—is an extremely serious academic offence. 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 3rd Floor) if you have any questions regarding how to document sources.</p>
SCPA Librarian	<p>Marc Stoeckle, MLIS, BA Learning & Services Librarian for <i>School of Creative & Performing Arts</i> and <i>School of Languages, Linguistics, Literatures & Cultures</i> Libraries & Cultural Resources, University of Calgary Ph: 403.220.6777, Email: mstoeckle@ucalgary.ca, Office: TFDL 160D</p>
Student misconduct	ucalgary.ca/pubs/calendar/current/k-3.html
FOIP	ucalgary.ca/legalservices/foip
Emergency evacuation	<p>Assembly points for emergencies have been identified across campus. THE PRIMARY ASSEMBLY POINT FOR CRAIGIE HALL IS THE PROFESSIONAL FACULTIES FOOD COURT.</p> <p>For more information, see the University of Calgary’s Emergency Management website: ucalgary.ca/emergencyplan/assemblypoints</p>
Internet and electronic communication device	<p>elearn.ucalgary.ca/category/d21/ ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app</p> <p>The in-class use of computers may be approved by your Instructor. Cell phones and other electronic communication devices should be silenced or turned off upon entering the classroom. If you violate the Instructor’s policy regarding the use of electronic communication devices in the classroom, you may be asked to leave the classroom; repeated abuse may result in a charge of misconduct. No audio or video recording of any kind is allowed in class without explicit permission of the Instructor.</p>
Safewalk	220-5333 anytime. ucalgary.ca/security/safewalk
Students’ union and ombudsperson contacts	<p>Student Union: su.ucalgary.ca/about/who-we-are/elected-officials/ Faculty of Arts reps: arts1@su.ucalgary.ca; arts2@su.ucalgary.ca; arts3@su.ucalgary.ca; arts4@su.ucalgary.ca Graduate Student’s Association: ucalgary.ca/pubs/calendar/grad/current/graduate-students-association-gsa-grad.html Student Ombudsman: ucalgary.ca/ombuds/contact</p>
Midterm and final examination scheduling	<p>Final examinations may be scheduled at any time during the examination period (June 28-30 for Spring 2018 term; Aug. 17-20 for Summer 2018 term); students should therefore avoid</p>

	making prior travel, employment, or other commitments for this period. If a student is unable to write an exam through no fault of his or her own for medical or other valid reasons, documentation must be provided and an opportunity to write the missed exam may be given. Students are encouraged to review all examination policies and procedures: ucalgary.ca/registrar/exams/deferred_final
Deferrals of exams/term work	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. ucalgary.ca/registrar/exams/deferred_final ucalgary.ca/pubs/calendar/current/g-6.html ucalgary.ca/pubs/calendar/current/g-7.html
SCPA Claim Your Seat Program: Student Guidelines	<ol style="list-style-type: none"> 1. The Claim Your Seat (CYS) program allows all University of Calgary students to attend on-campus School of Creative and Performing Arts (Dance, Drama and Music) events free of charge. 2. Depending on the performance, there is a limited number of seats available for CYS. There is not a guarantee that tickets will be available for all CYS patrons for every performance, based on audience size, demand, etc. 3. CYS tickets are a privilege. If a student receives a ticket to attend a performance, it is expected that they will respect the value of the admission and attend the performance. 4. Process for students: On the date of the performance, from the time the Box Office opens until 15 minutes prior to the performance start time, they arrive to the CYS table next to the Box Office and show their Unicaard. If students arrive after 15 minutes prior to the performance start time, they can go to the Box Office and purchase a ticket at the student rate. Students should not go to the Box Office unless they are purchasing a ticket. 5. If students have a course requirement to attend a performance for a specific date, access to the tickets will be communicated by the instructor to University Theatre Services prior to the event. The best guarantee for a free ticket is to arrive early, up to 45 minutes prior to the performance start time. 6. Respect for the Front of House and theatre staff, performers and fellow patrons is an absolute requirement. Failure to comply with this will lead to being asked to leave the venue and could result in the revoking of CYS privileges.
Academic standing	ucalgary.ca/pubs/calendar/current/f.html
Campus security	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.
Copyright	It is the responsibility of students and professors to ensure that materials they post or distribute to others comply with the Copyright Act and the University's Fair Dealing Guidance for Students. Further copyright information for students is available on the Copyright Office web page (library.ucalgary.ca/copyright).
Faculty of Arts program advising and student information resources	<p>For academic advising, visit the Arts Students' Centre (ASC) for answers about course registration, graduation checks, and the 'big picture' on programs and majors. Drop in at SS102, email at ascarts@ucalgary.ca or call at 403-220-3580. You can also visit the Faculty of Arts website at arts.ucalgary.ca/undergraduate which has detailed information on common academic concerns.</p> <p>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 success@ucalgary.ca or visit their website at ucalgary.ca/ssc/ for more information or to book an appointment.</p> <p>For enrolment assistance, including registration (add/drop/swap) changes, paying fees, and navigating your Student Centre, contact Enrolment Services at 403-210-ROCK [7625], by email at futurestudents@ucalgary.ca or visit them at the MacKimmie Block 117.</p>
Course outlines for transfer credit	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.

Letter of permission	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.
Undergraduate associations	DUS: Drama Undergraduate Society, CHC 005 uofcdus@gmail.com MUS: Music Undergraduate Society, CHF 219 undmusic@ucalgary.ca