

FSEM 100-91 Mozart, Movies, and Musicology

Course Syllabus

Fall Semester 2015

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M/W to 9-11AM
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Course Content

Mozart was one of the greatest composers of all time, and his music sits chronologically in the middle of the years we will take as a frame of reference for all Western music--that is, the music through which most film composers trace their lineage. This course will use film music as a guide to a survey of the evolution of western music from 1500 to the present (Mozart died in 1759), to help students better understand the music they hear in general, but especially in movies. As beginner musicologists, students will discuss, write, research, and speak about film music, classical music, and any music they bring to the discussion *based on their experiences and areas of interest.*

Course Format

This course is a "First Year Seminar." Here is how FSEM courses are described at Stetson's web site (www.stetson.edu/other/first-year-seminar/): "You will work closely with Stetson faculty to explore a single topic. You and your classmates will learn how to join an intellectual conversation at a significantly higher level than you have been accustomed to in high school. As a First Year Seminar student, you will join an academic community of thinkers, learners and researchers who are committed to maintaining the rigors and rewards of a liberal arts education. Through active participation in the First Year Seminar Program, you will acquire the skills necessary for success in college and, therefore, life. The purpose of the First Year Seminar is to help you understand the human condition and, as a result, to make it better."

The word "seminar" carries the connotations of a class that does not have lectures given by a professor; that does not have large examinations to assess content learned; that requires a great deal of oral discussion by the students; that expects collegial cooperation among students and with professor; and that is "writing-intensive," including the creation of at least one substantial research paper. This course is partially "content driven," so there will be some quizzes to assess vocabulary and content retention, but the seminar mindset will prevail. Readings, viewing films, and participation in personal and group projects or writing assignments outside of class time will be core elements of this course.

Also from the University FSEM Website:

"First Year Seminars have the following goals:

- to provide courses exclusively for first-year students
- to improve writing skills by focusing on writing in a range of genres within a particular field of study and in ways that emphasize clarity, coherence, intellectual force and stylistic control
- to introduce students to the excitement of studying and interpreting primary sources

- to enhance students' abilities to read and think critically
- to instill, through practice, the ability to express themselves cogently
- to enhance students' ability to communicate their ideas in professional oral presentations

With the following learning objectives:

- ability to read in a scholarly and critical fashion and to distinguish between styles of writing
- ability to analyze, integrate and synthesize ideas
- ability to develop, support and critique arguments
- ability to write clear and persuasive text
- ability to distinguish between and produce work within different academic contexts and traditions
- ability to express arguments in both group and individual oral presentations”

Materials:

Required Textbook:

Reel Music by Roger Hickman

W.W. Norton Company; ISBN 978-0-393-92574-6

Required Textbook:

Guide to Writing at Stetson by Megan O'Neill

Haydn/McNeil Publications; ISBN 978-0-738-03637-3

Required:

Paper and Pencil/Pen for in-class writing assignments and note-taking, or electronic device for note-taking. (See also “Electronics” below.)

Required:

All students must have access to the internet and to Blackboard at Stetson. Students must check their Stetson e-mail daily in addition to any other media for circulating information as agreed upon by the class members. *Students must cover any fees associated with viewing assigned films or film segments (though the instructor will make great effort to minimize such costs through University subscriptions, library materials free to students, and so forth).*

Optional Textbooks:

These textbooks are truly optional in that there will only be readings assigned from these sources if I can provide you with the material free of charge in an ethical manner. Those wanting to develop a greater understanding of film music will benefit from each book in different ways.

A Research Guide to Film and Television Music in the United States

by Jeannie Gayle Pool and H. Stephen Wright; Scarecrow Press; ISBN 978-0-8108-7688-0

(This book contains a vast bibliography of sources on film music. Consider the title of this book carefully—it is a very helpful book, if technical.)

Listening to Movies by Fred Karlin

Schirmer; ISBN 978-0-534-26369-0

(This book is one of few books on film music written by an actual film composer. It doesn't flow as well

as some textbooks, but there are quotations and information here that only someone in the field could have come up with.)

The Invisible Art of Film Music by Laurence E. MacDonald (2nd edition)

Scarecrow Press ISBN 978-0-8108-8397-0

(This book has the best biographical sketches. It is also one of the most recent books on the subject—2013—and it surveys many films from the past twenty years.)

A History of Film Music by Mervyn Cooke

Cambridge University Press ISBN 978-0-511-01048-1

(This book is a historical survey much like the required text for the class, but it has expanded information on film music from other countries.)

Film Music: A Neglected Art by Roy M. Prendergast

W.W. Norton ISBN 0-393-30874-X

(This is a book for those who read musical notation and are interested in musical composition; it contains many musical excerpts and notational examples. It is by far the most technical of the books listed here.)

Attendance/Participation/Grading

To be a diligent participant you must attend class regularly, be prepared when you arrive, pay attention, raise questions, and interact critically and respectfully with the opinions of your colleagues and instructor.

Attending class regularly is absolutely necessary because participation is an important part of your grade. Under ordinary circumstances, a student with four absences will fail the course**. As a University, Stetson does not sanction the term “excused absence.” This term can only be applied by an individual instructor for a specific student in a specific class. In certain extreme cases, this instructor reserves the right to waive the grade penalty incurred by an absence (i.e. funeral of family member, your own medical emergency), and such will be handled on a case-by-case basis. Otherwise, there are no due-date extensions or other concessions where attendance and due dates are concerned.

Classroom Etiquette: Acceptable participation in this class means that all participants will be expected to conduct themselves in ways that are appropriate to the academic environment and are respectful to colleagues. Respect for the academic process includes the following basics: Participants arrive for class by the announced start time and they are prepared to talk intelligently about the topics of the scheduled readings; participants dress in a way appropriate for an academic venue (i.e., not for intramural sports or the beach, etc.); participants will not exit from the group (in the absence of real emergency) before the session has concluded by mutual consent.

ELECTRONICS: The instructor shall monitor the use of electronic devices during class-time. There will be times during class when the option of obtaining information through such devices will be welcomed (though not required). Texting, looking at materials unrelated to the topic at hand, or without the permission of the instructor will be detrimental to the student participation grade. Exceptions are granted in cases of a documented ADA or analogous provision.

Academic Integrity

Stetson students are expected to help each other with their studies. This means that they should review the materials of the class together, share their research efforts, and proofread each other's papers. But the work that is submitted must be the student's own. Any violation of this expectation is a serious infringement of academic ethics and will be handled with severity. It is also imperative that students not do things which would interfere with others' successful completion of assignments; this aspect of academic cooperation pertains especially to libraries and computer labs.

The student must be careful not to commit a violation of academic integrity or even to appear to do so. The minimum penalty for violation will be a failing grade for the assignment in violation. However, in the spirit of teaching a natural process of actions and consequences, more severe penalties may be applied, including a failing grade for the course. Violations also will be reported to the Stetson University Honor Council. The standards of academic integrity expected of Stetson students are stated in the University Honor Code.

Notice: General Education Assessment, Informed Consent: In order to assure that Stetson University is meeting its goals in providing an excellent General Education, the College has established specific General Education Learning Outcomes for all courses meeting a particular area requirement in the General Education curriculum. To monitor how well students are meeting those outcomes, instructors of those courses regularly submit work to the committees assessing each outcome. While the outcomes of these assessments are primarily for our internal use in monitoring and enhancing our curriculum, we may occasionally report the results of these assessments in published research or academic conferences. All such reports will include aggregate (not individual) data and will not include information that could identify the student or the instructor. While the use of this information within the institution is part of normal educational practice, you may choose not to allow data derived from your own work to be used for published reports or presentations by signing an "opt out" form in the Registrar's office.

Special Needs

The Academic Success Center provides academic and disability resources for all Stetson University students. Students who anticipate barriers related to the format or requirements of a course should meet with the course instructor to discuss ways to ensure full participation. If disability-related accommodations are necessary, please register with the Academic Success Center (386-822-7127; www.stetson.edu/asc). The student, course instructor, and the ASC will plan how best to coordinate accommodations.

The ASC also coordinates free tutoring on campus for students. You can meet with a tutor to review principles, learn content-specific study strategies, and enhance content area knowledge. To review the tutoring options available and schedules, please see our website www.stetson.edu/asc/tutoring.php.

Grade Percentage Break-Down: Since this is a process driven course (as opposed to content driven), we will try to avoid putting too much weight on any one assignment. The steady and involved student should do very well given the large number of assignments, none of which can cataclysmically affect the grade. Writing occupies a large portion of the grade, but it is taken in small chunks. Participation in class carries a lot of weight when compared to individual assignments. The relative weight of each assignment, based on a 1000 point total, is given here under four category headings:

SPEAKING

- 20 Cool Music Moment 1
- 20 Cool Music Moment 2
- 20 Mozart Speech
- 20 Popular Tunes in Film Speech

WRITING (higher-stakes writing)

- 25 Richard Wagner vs. John Williams
- 25 Thematic Transformation (2-page)
- 25 Review--Running Counter to the Action (2-Page)
- 100 Reel Music Book Chapter (4-Page plus "elements")
50 Per Draft *Draft means complete*

PARTICIPATION/PRACTICAL (includes lower-stakes writing)

- 10 Function of Music in Film (1-Page)
- 15 Movie Themes List
- 20 Music Vocabulary
- 20 Film Vocabulary
- 25 One-on-One Writing Session
- 25 One-on-One Writing Session
- 15 Music Vocabulary Hierarchy
- 30 Synopsis of Clip Based on Hierarchy
- 25 Listening Assignments (Britten, Prokofiev, Beethoven, Wagner, Mozart, Wagner, etc.)
- 200 Readings--Note Pages
- 100 Class commentary (in class)

MidTerm/Final

- 30 Present the Mid-Term Video
- 50 Mid-Term Video Team Project
- 30 Final Presentation
- 150 Final Paper --Film Music from your Area of Expertise (7-Page)
50 Per Draft *Draft means complete if instructor does not give other individualized instructions to a student*

****1000** TOTAL Points presented here

Individual assignments may have various letter grades or points assigned, but the weight against the final grade shall be based on this syllabus chart.

******The instructor reserves the right to adjust the grade beyond the calculation here for absences that affect the integrity of the academic process. Students with multiple absences cannot be shown to be participating in the class process.

Detailed assignment explanations and grading rubrics will be discussed during class and will also be posted on Blackboard.

Course Calendar and Due Dates

It will be necessary to find a date/time when all class members can meet off-campus for a social event or content-related event. A time/place will be agreed upon early in the semester and will be considered a part of this class schedule. (Usually we attend a new movie together to analyze the film music.)

The following table proposes topics for this seminar. Since this is a process driven course and not a content driven course, students should expect flexibility and changes in the course schedule. As this schedule changes, ample notice will be given and due dates will be adjusted in the students' favor accordingly. Such a statement does not release the student from respecting deadlines as agreed upon by the class in the case scheduling adjustments are necessary. The "Cool Music Moment" schedule determined early in the semester will also be imposed upon the schedule proposed here.

DATE	CMM	CLASS TOPIC	DUE
1 Aug 16 (Sunday) 7:00-8:00PM	Larson	FSEM Dessert and Social explain CMM, assign Dates for CMM, Introductions	List of Movie Themes
2 Aug 17 (Mon) 2:30-4:30PM	Nick	Diegetic Music, Time Management; Writing Intro; Diegetic/Non-Diegetic, Julian Treasure, Cover Syllabus Details, Blackboard orientation	
3 Aug 18 (Tues) 2:30-4:30PM	Monika	Editing and re-writing, examine/compare first paper. A cross-roads in film composition-Theme or No Theme? Introduce Musical Vocabulary	Reading 1: RM Chapters 2-3; One-page paper on Function of Music in Movies;
4 Aug 19 (Wed) 2:30-4:30PM	Alex	The Skill of Listening--LOTR, Mozart Serenade for Woodwinds, Music Vocabulary re-inforced; skill of analysis by listening	Reading 2: RM Chapters 4-5; Music Vocab Sheet, Film Vocab Sheet; Hierarchy or Musical Elements
5 Aug 20 (Thur) 8:30-9:45AM	Anders	Group Work: Find movie to watch together, continued analysis and vocab study: re-writes for paper or paragraph organization; Form of Music/Writing comparison	Reading 3: RM 6,7 with notes.
6	Amber	Writing Center Intro; Form and	2-3-page Paper--Analysis of

Aug 25 (Tues) 8:30-9:45AM		Melody--detailed vocabulary; Class Title, Intro to Mozart	favorite element in clips of your choosing;
7 Aug 27 (Thurs) 8:30-9:45AM	Andrew	Writing Center Introduction; Reverse influence: Film music to Classical music in the new century? Wagner; Writing rules for this class	Reading 4: RM Chapters 8- 11; Guide to Writing Pages 4-9 and 19-17 and pages 22- 23
8 Sep 1 (Tues) 8:30-9:45AM	Lacey	CMM, Mozart Speeches, One-on- one appointments; Absolute Music or Programmatic Music; NAXOS introduction; Writing Rules for this Class	60 Second Speech on "Mozart"; Watch Amadeus and turn in note page.
9 Sep 3 (Thur) 8:30-9:45AM	Ron	Writing workshop, 2nd re=write.	Britten's Young Person's Guide to the Orchestra Quiz; lock in Pairs for mid-term project;
10 Sep 8 (Tues) 8:30-9:45AM	Naomi	Discuss "Amadeus" Discuss Mid-Term Project	Two-page paper on RCTTA;
11 Sep 10 (Thur) 8:30-9:45AM	Karissa	Musicology survey, Mozart at center point; Sonata, Concerto, Symphony, form.	
Sep 15 (Tues) 8:30-9:45AM	XXXXXX	VALUES DAY NO CLASS	Reading 5: RM 12, 13, 14, 15, 16, with note pages;
12 Sep 17 (Thur) 8:30-9:45AM	Sydney AND Amanda	Time Management; Wagner as Auteur; Leit motive Detailed (NOT thematic transformation)	Reading 6: RM 17, 18, 19, 20 with note page
13 Sep 22 (Tues) 8:30-9:45AM	Leah AND Jake	Writing Workshop; Symphonic vs. Classical	Reading 7: RM 21, 22,23,24 with note pages 90 Second Speech (Eye Contact, pacing, and intro/conclusion);
14 Sep 24 (Thur) 8:30-9:45AM	Larsen B. AND Dani	Quiz on RM Chapters 25, 26, 27 (10 minutes). Thematic Transformation; John Williams	Reading 8: RM 25, 26, 27, with note pages
15 Sep 29 (Tues) 8:30-9:45AM	Abigail AND Christina	Musicology 1: Medieval/Renaissance; Baroque	Reading 9: RM 28, 29, 30 with note pages; [OPTION 1]--2-3 page paper on Thematic Transformation OR on JOHN WILLIAMS vs. WAGNER
16 Oct 1 (Thur) 8:30-9:45AM		Mid-Terms Presented (Film, Speaking)	First One-on-one writing coaching to be completed by this date.

17 Oct 6 (Tues) 8:30-9:45AM		Visit by Librarian	Reading 10: RM 31, 32, 33, 34 with note pages
18 Oct 13 (Tues) 8:30-9:45AM	Nick AND Monika (Abby Make-Up)	Opera: Movie Music drawn backwards through Wagner to Mozart; What's Opera, Doc? (Opera came out of Baroque Period)	Work on next Paper
19 Oct 15 (Thur) 8:30-9:45AM	Alex AND Anders	Musicology 2: Classical/Romantic; Explain 'pop singles' assignment	[OPTION 1]--2-3 page paper on Thematic Transformation OR on JOHN WILLIAMS vs. WAGNER
20 Oct 20 (Tues) 8:30-9:45AM	Amber AND Andrew	Speeches on Pop Singles in Film; Popular Music in Film, Jazz, Film Genres re-visited; MOCK ADVISING	120 second SCRIPT on Popular singles in film/TV
21 Oct 22 (Thur) 8:30-9:45AM	Lacey AND Ron	Musicology 3: 20th Century/Contemporary	Work on Book Chapter Assignment
22 Oct 27 (Tues) 8:30-9:45AM	Naomi AND Karissa	Evolution of Technology in Film Music ; Types of Film Scores	1 st Draft "Reel Music Chapter"
23 Oct 29 (Thur) 8:30-9:45AM	Sydney AND Amanda	Writing Workshop; Sacred vs. Secular Debate Writing Skills	Work on Book Chapter or Final Paper
24 Nov 3 (Tues) 8:30-9:45AM	Leah AND Jake	Writing Workshop; Final Paper Topic locked in	Final Draft "Reel Music Chapter"
25 Nov 5 (Thur) 8:30-9:45AM	Larsen AND Dani	Big names in Film Composition (Electronic, Symphonic)	Work on Final Paper
26 Nov 10 (Tues) 8:30-9:45AM	Abigail AND Kristina	Electronic Instruments in Movies; Survey of early instruments, Necessity is the Mother of Invention; writing skills for final paper	1 st Draft of Final Paper one-on-one Meetings
27 Nov 12 (Thur) 8:30-9:45AM		Student Presentations	2 nd Draft Final Paper Due one-on-one Meetings
28 Nov 17 (Tues) 8:30-9:45AM		Student Presentations	Final Draft Due Second one-on-one writing session due before this date.