

MUSIC IN FILM AND MEDIA

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SYLLABUS

COURSE DESCRIPTION

An exploration of music in film and visual media illuminating creative practice. Modes of critical listening and viewing are discussed, unfolding models of meaning in the analysis of an array of visual works utilizing sound and music as a primary agent of expression. Not an historical survey (comprehensive chronology is not the focus), cultural context and artistic trends in visual-music practice are considered as backdrop for understanding imperatives (artistic and practical) of composers and directors working with music in film and media. Through selected survey, analysis, and discussion, participants achieve greater understanding of creative potentials in visual-music collaboration.

CROSS-LISTED PARAMETERS

This class is a “cross-listed” collaboration between the Department of Media Arts and the Division of Composition Studies in the College of Music. Coursework is designed so that students from each area work within their respective disciplines, working together in contexts that reflect professional workflow paradigms in media production.

“MEETS WITH” PARAMETERS

The class also carries a “meets with” designation. All students are required execute on the standard class requirements with additional requirements for students enrolled at graduate level outlined in the addendum to follow.

CLASS REQUIREMENTS

Composers and filmmakers will be arranged in groups throughout the semester to collaborate on analysis of music from various films and on a final creative project at the end of the semester that applies learned concepts and techniques creatively. The final project will require production of both original music and video elements by composers and filmmakers in collaboration.

GRADED ASSESSMENTS

- micro-analysis presentations and discussions (in-class and online)
- large scale collaborative film analysis project
- collaborative media project

- graduate students will write an additional analysis paper (see addendum)

GRADING PERCENTAGES

- Analysis Projects: 35%
- Class/Lab Participation: 35%
- Final Project: 30%

SCALES

- A = 90-100%
- B = 80-89%
- C = 70-79%
- D = 60-69%
- F = Below 60%

REQUIRED TEXT

Kalinak, Kathryn. *Film Music: A Very Short Introduction*. (UNT Online: [Link](#))

TOPICS AND TECHNIQUES

- *Ethos* of music.
- *Referential* use of music in film and media.
- *Iconic* musical structures in film and media.
- *Musical texture* in film and media.
- *Emotional affect* of music in film and media.

SCHEDULE

Week 1

Musical Ethos

Week 2

Why does film music work?

Week 3

Referentialism

Week 4

Iconicism

Week 5

Textualism

Week 6

Emotionalism

Week 7

Strategy for Analysis

Week 8-9

Case Studies

Week 10-11

Student Paper Presentations

Week 12-14

Final Project Production

Week 15

Final Project Presentations

UNIVERSITY INFORMATION AND POLICIES

Academic Integrity ypaa.unt.edu/dcgcover/resources/integrity

Student Behavior deanofstudents.unt.edu/conduct

Access to Information – Eagle Connect eagleconnect.unt.edu/

Office of Disability Accommodation (ODA) disability.unt.edu phone: (940) 565-4323

2018-2019 Semester Academic Schedule (with Add/Drop Dates)
catalog.unt.edu/content.php?catoid=20&navoid=2120

Academic Calendar at a Glance, 2018-2019 www.unt.edu/catalogs/2018-19/calendar

Final Exam Schedule <https://registrar.unt.edu/exams/final-exam-schedule/>

Financial Aid and Satisfactory Academic Progress

Undergraduates financialaid.unt.edu/sap

Graduates financialaid.unt.edu/sap

Retention of Student Records ferpa.unt.edu/

Counseling and Testing

UNT's Center for Counseling and Testing studentaffairs.unt.edu/counseling-and-testing-services.

More information on mental health issues speakout.unt.edu.

GRADUATE STUDENT ADDENDUM

Graduate students are responsible for the following additional requirements:

Four **additional readings** will be assigned from one or more of the following sources:

- Chion, Michel. *Audio-Vision: Sound on Screen*.
- Cooke, Mervyn and F. Ford, ed. *The Cambridge Companion to Film Music*.
- Dowling, W. Jay and Dane Hardwood. *Music Cognition*.
- Hickman, Roger. *Reel Music: Exploring 100 Years of Film Music*.
- Kalinak, Kathryn. *Settling the Score: Music and the Classical Hollywood Film*.
- Karlin, Fred. *Listening to the Movies*.
- Meyer, Leonard B. *Emotion and Meaning in Music*.

Four **additional one-hour group meetings** will be scheduled by instructor with enrolled graduate students to discuss selected reading assignments. Participation in these discussions will apply to each student's final "class/lab participation" percentage assessment.

Finally, graduate students will write a **four-to-six-page paper** on one of the following topics: ***musical ethos, musical referentialism, musical iconicism, musical texturalism, musical emotionalism***. Papers will conform to MLA formatting standards and will include at least two media analysis examples. Students will be required to present their findings to the class in lecture form. The paper analysis and lecture presentation will apply to the student's final "analysis projects" percentage assessment.