Course Outline

Course Objective: A historical and aesthetic survey of the styles, trends, and important figures in the development of narrative film music, from the invention of moving pictures to the present day. The course will also include a discussion of the technical process of creating film music, as well as a review of popular music in film and the approaches to writing music for Television.


Methods of Evaluation:

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<thead>
<tr>
<th>Methods of Evaluation</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Term Test 1 (Thursday February 2nd: 7:00 pm in class):</td>
<td>25%</td>
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<tr>
<td>Term Test 2 (Thursday March 9th: 7:00 pm in class):</td>
<td>30%</td>
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<tr>
<td>Final Examination (April Exam Period):</td>
<td>45%</td>
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<td>TOTAL:</td>
<td>100%</td>
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Tests and Exams:
The written tests and exams will consist of multiple-choice questions. The questions will be drawn from readings, viewing assignments and lectures (thus it is essential that you attend class!). There will be no deferred writing of tests and exams without medical or similar certification. If you miss a test, notify me at once through email. A deferred test will be arranged within one week of the original date. The final exam is scheduled by the registrar’s office. Students are warned that travel arrangements should not be made until the exam date is posted, as no deferred exams will be granted for anything other than health or family emergencies.

Viewing:
Students must view one film every week, as indicated in the Course Schedule. Questions will be posted on the course web site that will act as a guide to your viewing. Most of these films can be found through online streaming services, are available from the local public library, and some can be found in the Conrad Grebel Music Library. The films are central to the course and will feature in the midterm test and final exam.

Website:
The course will also make use of a site on Waterloo Learn. Students are encouraged to check it at least once a week to see if there are any important announcements. NOTE that
lecture notes will NOT be posted – students are responsible for taking their own notes, or obtaining them from other students in the event of a missed lecture.

**Academic integrity:** In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check the Office of Academic Integrity for more information.]

**Grievance:** A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70, Student Petitions and Grievances, Section 4](#). When in doubt, please be certain to contact the department’s administrative assistant who will provide further assistance.

**Discipline:** A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions. [Check the Office of Academic Integrity for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate associate dean. For information on categories of offences and types of penalties, students should refer to [Policy 71, Student Discipline](#). For typical penalties, check [Guidelines for the Assessment of Penalties](#).

**Appeals:** A decision made or penalty imposed under [Policy 70, Student Petitions and Grievances](#) (other than a petition) or [Policy 71, Student Discipline](#) may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to [Policy 72, Student Appeals](#).

**Note for students with disabilities:** [AccessAbility Services](#), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with AccessAbility Services at the beginning of each academic term.

**Turnitin.com and alternatives:** Plagiarism detection software (Turnitin) will be used to screen assignments in this course. This is being done to verify that use of all material and sources in assignments is documented. In the first week of the term, details will be provided about the arrangements for the use of Turnitin and alternatives in this course.

Note: students must be given a reasonable option if they do not want to have their assignment screened by Turnitin. See [Academic Integrity - Guidelines for Instructors](#) for more information.
Course topics and readings: (“Weeks” are approximate)

Week 1, 2 and 3: Course Introduction, What to Listen For in Film / Technical Details, How It’s Done / Early History, The Silent Era
Reading: Chapters 1-9

Week 4: The Birth of Sound, and the Orchestra in Hollywood:
Viewing: The Adventures of Robin Hood (1938)
Reading: Chapters 10-14

Week 5: Film Music Comes of Age (1940-1950):
Viewing: Laura (1944)
Readings: Chapter 15

Week 6: The 1950s and Hitchcock/Herrmann:
Viewing: Psycho (1960)
Readings: Chapters 16-20

Week 7: The 1960s/Goldsmith:
Viewing: Planet of the Apes (1968)
Readings: Chapters 21-23

Week 8: The 1970s/Williams:
Viewing: Jaws (1975)
Readings: Chapters 24-26

Week 9: The 1980s/Horner:
Readings: Chapters 27-29

Week 10: The 90s:
Viewing: Edward Scissorhands (1990)
Reading: Chapters 30 and 32

Week 11: Current Trends:
Viewing: Inception (2010)
Reading: Chapters 33, 34 and TBA

Week 12: Music For Television:
Viewing and Readings TBA

Please note that, as in life, everything is subject to change…