Department of Humanities and Cultural Studies
FIL 4870.001: Film, Sound, & Music
Fall 2023, Mondays & Wednesdays 12:30-1:45pm
Location: CPR 356

Instructor: Dr. Maria Cizmic   Office: CPR 370
Email: mcizmic@usf.edu   Office Hours: Mondays 10-11am
                                                or by appointment

University Course Description

This course provides an overview of sound and music in film history, including both aesthetic and technological aspects. In addition to a historical survey, this course covers important concepts and theories for the analysis of sound and music in cinema.

Course Purpose

This course provides an overview of music and sound in film, and as such it has several aims. We will cover a historical overview of music in narrative film, focusing primarily on American films with some attention given to international movies. We will focus on learning how to analyze a soundtrack. Since most students may not have a music background, we will spend time listening to films and learning how to describe and analyze what we hear in relationship to what we see. We will learn the various conventions and ways in which sound and music get used in film, from classic orchestral scores to pop music montages. We will also cover some of the central debates in film music scholarship. Does music serve a narrative function? How does music shape our cognitive and emotional impression of what we see on screen? How do we understand the ambiguities between diegetic and non-diegetic music?

Course Format

This class will meet in person twice a week. My teaching style alternates between short lectures and discussion. The discussions are an important part of this course. Reading ahead of time, coming to class prepared, participating in conversation, and treating your classmates in a respectful manner are important.

Course Objectives

- To learn how to analyze a film's soundtrack.
- To provide a historical overview of music and sound in film.
- To learn about the aesthetic uses of music and sound in film.
- To learn about the sound technologies used over the course of film history.
- To learn about the central themes and issues at stake in film music studies.

Required Texts

James Buhler and David Neumeyer, *Hearing the Movies: Music and Sound in Film History*, Second Edition, New York: Oxford University Press, 2016.

Recommended: Michel Chion, *Audio-Vision: Sound on Screen*, Columbia UP, 1994

All other course readings will be made available on Canvas.

Assignments & Basis for Final Grade

Attendance & Participation: 15% of course grade. Attendance is mandatory and the instructor will keep records. Each student will start the semester with 100 points & <u>three excused absences</u>. Starting with the third absence, I will deduct 5 points for each absence. At the end of the semester, the point total will constitute the grade; I may round the final point total to reflect the quality of each student's participation. I will not differentiate between different kinds of absences.

Two Take Home Exams: 20% each of course grade; 40% total. There will be two take home exams. Each exam will be passed out a week before it is due and will ask students to write three essay answers based upon class material.

Writing Assignment #1, Notice & Focus, 5% of course grade. Practice listening to a scene and using music terminology to identify what you hear. More instructions will be provided on Canvas.

Writing Assignment #2, Scene Analysis 15% of course grade. A thorough analysis of all sonic elements of one scene. More instructions will be provided on Canvas.

Writing Assignment #3, Compare & Contrast: 25% of course grade. Create an argument by comparing and contrasting two scenes. More instructions will be provided on Canvas.

Course Policies: Grades
Grading Scale: The grading scale below will be applied to all assignments and final grades:

Grading Scale (%)			
94-100	A	74-76	C
90-93	A-	70-73	C-
87-89	B+	67-69	D+
84-86	B	64-66	D
80-83	B-	60-63	D-
77-79	C+	0 - 59	F

Grade Dissemination: Graded assignments in this course will be returned to the students via Canvas; students can access their scores at any time using "Grades" in Canvas.

Assignment Commentary Policy: The assignments in this class are either designed consistently (all exams have the same form and number of questions), or they build on from low stakes writing to higher stakes. I provide feedback on all assignments and I expect that students will implement my feedback in subsequent assignments.

Late Work Policy: Late assignments will only be accepted when students notify the instructor ahead of the assignment deadline. The instructor will then decide if the students' situation warrants a deadline extension. Points will be deducted for late work.

Extra Credit, Rewrite, and Group Work Policies: No extra credit, no rewrites, and no group work allowed.

Final Examinations Policy: All final exams are to be scheduled in accordance with the University's final examination policy.

Academic Accommodations: Students with disabilities are responsible for registering with Student Accessibility Services (SAS) in order to receive academic accommodations. For additional information about academic accommodations and resources, you can visit the SAS website: https://www.usf.edu/student-affairs/student-accessibility/.

Religious Observances: All students have a right to expect that the University will reasonably accommodate their religious observances, practices and beliefs. If you observe religious holidays, you should plan your allowed absences to include those dates. Students who anticipate the necessity of being absent from class due to the observation of a major religious observance must provide notice of the date(s) to the instructor, in writing, at the beginning of the term.

Grades of "Incomplete": The current university policy concerning incomplete grades will be followed in this course. An "I" grade may be awarded to a student only when a small portion of the student's work is incomplete and only when the student is otherwise earning a passing grade. The time limit for removing the "I" is to be set by the instructor of the course. For undergraduate students, this time limit may not exceed two academic semesters, whether or not the student is in residence, and/or graduation, whichever comes first. For graduate students, this time limit may not exceed one academic semester. "I" grades not removed by the end of the time limit will be changed to "IF" or "IU," whichever is appropriate.

Academic Integrity of Students: Academic integrity is the foundation of the University of South Florida System's commitment to the academic honesty and personal integrity of its university community. Academic integrity is grounded in certain fundamental values, which include honesty, respect, and fairness. Broadly defined, academic honesty is the completion of all academic endeavors and claims of scholarly knowledge as representative of one's own efforts. The final decision on an academic integrity violation and related academic sanction at any USF System institution shall affect and be applied to the academic status of the student throughout the USF System, unless otherwise determined by the independently accredited institution.

Turnitin.com: This course utilizes Turnitin.com. Turnitin is an automated system which instructors may use to quickly and easily compare each student's assignment with billions of web sites, as well as an enormous database of student papers that grows with each submission. Accordingly, you will be expected to submit all assignments in electronic format. After the assignment is processed, as instructor I receive a report from turnitin.com that states if and how another author's work was used in the assignment. For a more detailed look at this process visit http://www.turnitin.com.

Generative AI: If students choose to use generative AI for class assignments, they must use such technology responsibly and follow these guidelines: 1. Cite all AI-generated content in your assignments; 2. Demonstrate a deep understanding of the subject matter, do not solely relying on AI-generated content. Ideally, cross-reference claims and statements with original sources; 3. Use AI as a supplemental tool, not as the primary means of generating content. It is important to know that AI tools are not infallible and can produce misinformation; also, the AI has not taken this class, and tends to produce general information and cannot demonstrate the specific skills we are building in this class. Misuse of AI tools, including use of AI that undermines the student learning objectives of this course or assignment, failing to cite AI-generated content, relying too heavily on AI for work completion, or submitting inaccurate information generated by AI tools, will be subject to academic penalties.

Consequences may range from a reduction in an individual assignment grade to larger academic sanctions per USF policy, depending on the severity of the violation.

Course Policies: Technology and Media

Communication: Outside of class, I rely on Canvas and email to communicate with students. If you think you might not be getting emails, or not seeing the right stuff on Canvas, please let me know as soon as you can. Please include our course prefix and number in your email subject line, and please treat email as a formal method of communication.

Canvas: This course will be offered via USF's learning management system (LMS), Canvas. If you need help learning how to perform various tasks related to this course or other courses being offered in Canvas, please consult the Canvas help guides. If something on Canvas does not seem to be working correctly, please email the instructor. And you may also contact USF's IT department at (813) 974-1222 or help@usf.edu.

Laptop Usage: Do not use laptops in class.

Phone Usage: Please do not use electronic devices in class and put all mobile devices on silent mode. A student may record class discussion for personal use, but please consult the instructor before doing so. It is not permissible to sell either written or audio notes for this course.

Course Policies: Student Expectations

USF Core Syllabus Policies: USF has a set of central policies related to student recording class sessions, academic integrity and grievances, student accessibility services, academic disruption, religious observances, academic continuity, food insecurity, and sexual harassment that apply to all courses at USF. Be sure to review these online: usf.edu/provost/faculty-success/resources-policies-forms/core-syllabus-policy-statements.aspx

Professionalism Policy: Per university policy and classroom etiquette mobile phones, iPods, etc. **must be silenced** during all classroom lectures. Those not heeding this rule will be asked to leave the classroom immediately so as to not disrupt the learning environment. Please arrive on time for all class meetings. Students who habitually disturb the class by talking, arriving late, etc., and have been warned may suffer a reduction in their final class grade.

Disruption to Academic Process: Disruptive students in the academic setting hinder the educational process. Disruption of the academic process is defined as the act, words, or general conduct of a student in a classroom or other academic environment which in the reasonable estimation of the instructor: (a) directs attention away from the academic matters at hand, such as noisy distractions, persistent, disrespectful or abusive interruption of lecture, exam, academic discussion, or general University operations, or (b) presents a danger to the health, safety, or well-being of self or other persons.

Student Academic Grievance Procedures: The purpose of these procedures is to provide all undergraduate and graduate students taking courses within the University of South Florida System an opportunity for objective review of facts and events pertinent to the cause of the academic grievance. An "academic grievance" is a claim that a specific academic decision or action that affects that student's academic record or status has violated published policies and procedures, or has been applied to the grievant in a manner different from that used for other students.

Health & Wellness: Your health is a priority at the University of South Florida. We encourage members of our community to look out for each another and to reach out for help if someone is in need. If you or someone you know is in distress, please make a referral at www.usf.edu/sos so that the Student Outreach & Support can contact and provide helpful resources to the student in distress. A 24-hour licensed mental healthcare professional, offered through the counseling center, is available by phone at 813-974-2831, option 3. Please remember that asking for help is a sign of strength.

Title IX Policy: Title IX provides federal protections for discrimination based on sex, which includes discrimination based on pregnancy, sexual harassment, and interpersonal violence. In an effort to provide support and equal access, **USF has designated all faculty (TA, Adjunct, etc.) as Responsible Employees, who are required to report any disclosures of sexual harassment, sexual violence, relationship violence or stalking.** The Title IX Office makes every effort, when safe to do so, to reach out and provide resources and accommodations, and to discuss possible options for resolution. Anyone wishing to make a Title IX report or seeking accommodations may do so online, in person, via phone, or email to the Title IX Office. For information about Title IX or for a full list of resources please visit: https://www.usf.edu/title-ix/gethelp/resources.aspx. *If you are unsure what to do, please contact Victim Advocacy, a confidential resource that can review all your options, at 813-974-5756 or va@admin.usf.edu.*

End of Semester Student Evaluations: All classes at USF make use of an online system for students to provide feedback to the University regarding the course. These surveys will be made available at the end of the semester, and the University will notify you by email when the response window opens. Your participation is highly encouraged and valued.

The Writing Studio: Writing Studio is a free resource for USF undergraduate students. At the Writing Studio, a trained writing consultant will work individually with you, at any point in the writing process from brainstorming to editing. Appointments are recommended, but not required. For more information or to make an appointment, visit https://www.usf.edu/undergrad/academic-success-center/writing-studio/ or email writingstudio@usf.edu.

Campus Emergencies: In the event of an emergency, it may be necessary for USF to suspend normal operations. During this time, USF may opt to continue delivery of instruction through methods that include but are not limited to: Canvas, Elluminate, Skype, and email messaging and/or an alternate schedule. It's the responsibility of the student to monitor the Canvas site for each class for course specific communication, and the main USF, college, and department websites, emails, and MoBull messages for important general information.

Senate Bill 266: This statement addresses the implementation of Senate Bill 266 (SB 266), which was signed by Governor DeSantis on May 15, 2023 and took effect on July 1, 2023. Among other things, the law includes updates to the requirements of the state's general education curriculum for bachelor's degree programs. **This course is not included in Florida's state general education curriculum; and, this course does not belong to USF's Enhanced General Education Curriculum.**

It is fundamental to the University of South Florida's mission to support an environment where divergent ideas, theories, and philosophies can be openly exchanged and critically evaluated. Consistent with these principles, this course may involve discussion of ideas that you find uncomfortable, disagreeable, or even offensive. In the instructional setting, ideas are intended to be presented in an objective manner and not as an endorsement of what you should personally believe. Objective means

that the idea(s) presented can be tested by critical peer review and rigorous debate, and that the idea(s) is supported by credible research. Not all ideas can be supported by objective methods or criteria.

In this course, you may be asked to engage with complex ideas and to demonstrate an understanding of the ideas. Understanding an idea does not mean that you are required to believe it or agree with it. You may decide which ideas you find worthy of your personal belief.

Course Schedule

<u>Week 1</u>
8/21 Monday: Introduction: The Audiovisual Contract

8/23 Wednesday: The Elements of the Soundtrack
     Read: *Hearing the Movies*, Chapter 1 "The Soundtrack & Narrative," pp. 3-33

Optional: 8/27 Sunday: Attend silent film screening, with live music performed by organist Stephen Ball, at the Tampa Theater

<u>Week 2</u>
8/28 Monday: Sound & Music in Early Cinema
     Read: *Hearing the Movies*, Chapter 4 "From 1895 to 1929: Music and Sound in Early Film," pp. 89-138

8/30 Wednesday: Sound & Music in Early Cinema
     Watch: *The Scarecrow* (1920), and *Pay Day* (1922)

<u>Week 3</u>
9/4 Monday: Labor Day—No Class

9/6 Wednesday: Music Terminology
     Read: *Hearing the Movies*, Chapter 2 "The Musicality of the Soundtrack: Concepts & Terminology," pp. 34-55

<u>Week 4</u>
9/11 Monday: Film Concepts & Terminology
     Read: *Hearing the Movies*, Chapter 3 "Music, Sound, Space, and Time: Concepts and Terminology," pp. 56-87

9/13 Wednesday: Major topics in Film Music Studies
     Read: Kalinak, *Film Music: A Very Short Introduction*, pp. 1-8

Writing Assignment #1 Due
<u>Week 5</u>
9/18 Monday: The Transition to Sound Film
     Read: *Hearing the Movies*, Chapter 5 "From 1926 to 1932: The Transition to Sound Film," pp. 139-185

9/20 Wednesday: The Transition to Sound Film

Read: *Hearing the Movies*, Chapter 6 "*The Broadway Melody*, *Gold Diggers of 1933*, and *Le Million*," pp. 186-207
Watch: Beaumont, *The Broadway Melody* (1929)

Week 6
9/25 Monday: The Classic Hollywood Film Score
    Read: *Hearing the Movies*, Chapter 7 "From 1932 to 1950: Music and the Sound Track in the Classical Studio Era," pp. 224-276; Gorbman, *Unheard Melodies: Narrative Film Music*, pp. 1-30

9/27 Wednesday: The Classic Hollywood Film Score
    Watch: Curtiz, *Mildred Pierce* (1945)

Week 7
10/2 Monday: The Soundtrack as Ideological
    Read: Laing, *The Gendered Score: Music in 1940s Melodrama and the Woman's Film*, pp. 9-24

10/4 Wednesday: The Soundtrack as Ideological

Exam #1Due

Week 8
10/9 Monday: Post-Classical Cinema & New Sound Technologies
    Read: *Hearing the Movies*, Chapter 9 "From 1950 to 1975: The Stereo Sound Track and the Post-Classical Era," pp. 292-322; Adorno & Eisler, *Composing for the Films*, pp. 1-12

10/11 Wednesday: Post-Classical Cinema & New Sound Technologies
    Watch: Godard, *Band of Outsiders* (*Bande à part*) (1964)

Week 9
10/16 Monday: The Post-Classical Era & The Acousmatic
    Read: *Hearing the Movies*, Chapter 10 "Music and Film Form in the Post-Classical Era," pp. 323-355; Chion, *Audio-Vision*, pp. 66-94
    Watch: Hitchcock, *Psycho* (1960)

10/18 Wednesday: **No Class**

Writing Assignment #2 Due

Week 10
10/23 Monday: New Hollywood Cinema & The Compilation Score
    Read: *Hearing the Movies*, Chapter 11 "From 1975 to 2000: The New Hollywood, Dolby Stereo, and the Emergence of Sound Design," pp. 357-389

10/25 Wednesday: New Hollywood Cinema & The Compilation Score
    Watch: Scorsese, *Mean Streets* (1973)

10/28 Last day to drop this course with a "W"