Proposal Form For Addition And Revision Of Courses

1. Proposing College / School: Liberal Arts/Fine Arts
   Department: Music

2. Course Prefix and Number: MUSI 4290
   3. Effective Term: Fall 2012

4. Course Title:
   Film Music

   Abbreviated Title (30 characters or less):
   Film Music

5. Requested Action:
   - Renumber a Course
   - Add a Course
   - Revise a Course

6. Course Credit:
<table>
<thead>
<tr>
<th>Contact/Group Hours</th>
<th>Scheduled Type (e.g.: Lab, Lecture, Practicum, Directed Study)</th>
<th>Weekly or Per Term?</th>
<th>Credit Hours</th>
<th>Anticipated Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maximum Hours</td>
<td>Lecture</td>
<td>weekly</td>
<td>3</td>
<td>20</td>
</tr>
</tbody>
</table>

   Total Credit Hours: 3

7. Grading Type:
   - Regular (ABCDF)
   - Satisfactory/Unsatisfactory (S/U)
   - Audit

8. Prerequisites/Corequisites:
   P: BA in Music major or BM major and MUSI 2410 and MUSI 2420

9. Restrictions:
   List specific restriction in space above.

   - College
   - Major
   - Standing
   - Degree

10. Course Description:
    (20 Words or Less; exactly as it should appear in the Bulletin)
    History and analysis of film music. Basic scoring techniques will be applied to short scoring projects.

11. May Count Either:
    (Indicate if this particular course cannot be counted for credit in addition to another)

12. Affected Program(s):
    (Respond "N/A" if not included in any program; attach memorandum if more space is required)

<table>
<thead>
<tr>
<th>Program Type (e.g.: minor, major, etc.)</th>
<th>Program Title (e.g.: MS in Chemistry, Performance Option, Minor in Art)</th>
<th>Requirement or Elective?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>BA in Music</td>
<td>elective</td>
</tr>
<tr>
<td>Major</td>
<td>Bachelor of Music</td>
<td>elective</td>
</tr>
</tbody>
</table>

13. Overlapping or Duplication of Other Units' Offerings:
    (If course is included in any other degree program, is used as an elective frequently by other unit(s), or is in an area similar to that covered by another college/school, attach correspondence with relevant unit)

   - Applicable
   - Not Applicable
14. Justification:
New course for proposed Bachelor of Music degree. 
(Include a concise, yet adequate rationale for the addition/revision of the course, citing accreditation, assessments (faculty, graduate, and/or external) where applicable)

15. Resources:
Not Applicable
(Indicate whether existing resources such as library materials, classroom/laboratory space, and faculty appointments are adequate to support the proposed addition/revision; if additional resources are required, indicate how such needs will be met, referencing the appropriate level of authorization -- i.e.: Dean -- where necessary; if no additional resources or shifting of resources will be necessary, respond “Not Applicable”)

16. Student Learning Outcomes:
By the end of the semester, students will:
1. Demonstrate basic knowledge of the techniques used in film scoring, both compositional and technological.
2. Learn the history of film music from the Silent Era to the present day.
3. Analyze important films and film scores.
4. Apply knowledge gained from the above to score their own film projects.

(State in measurable terms (reflective of course level) what students should be able to do when they have completed this course)

17. Course Content Outline:

15-WEEK SCHEDULE

Week 1 Introduction to course and course policies. Film 101.
Week 2 The craft of film composition: working with directors, spotting, conceptualizing the score
Composition of scores: playing the drama, underscoring, use of source music

Week 3 Orchestration, recording, dubbing

Week 4 Test 1
Music in Silent Films

Week 5 Music in Silent Films
Beginning of Sound Films

Week 6 Max Steiner and King Kong; Walt Disney
Test 2

Week 7 Classic scores: Franz Waxman (Bride of Frankenstein); Erich Wolfgang Korngold (Adventures of Robin Hood) Modernism: Sergei Prokofiev and Aaron Copland

Week 8 Assignment 1 due
Bernard Herrmann and Citizen Kane; Casablanca

Week 9 Test 3
Postwar styles

Week 10 Bernard Herrmann and Vertigo
Rosza and Ben-Hur

Week 11 Early 60s and the song score; Maurice Jarre, Henry Mancini, Simon and Garfunkel
Modernism and pop: Jerry Goldsmith

Week 12 Test 4
Adapted Classical Scores: 2001, Amadeus
Week 13 John Williams and the Classic Revival: Close Encounters of the 3rd Kind
Electronic Scores and World Music: James Horner

Week 14 Eclectics: Danny Elfman and Elliott Goldenthal
Contemporary Classical Scores: John Corigliano and The Red Violin

Week 15 Modern blockbusters: Howard Shore and the Lord of the Rings Trilogy
Screening of final projects (Assignment 2)

FINAL EXAM (Test 5): Will be held at the University-specified date/time during exam week.

(Provide a comprehensive, week-by-week breakdown of course content, including assignment due dates)

18. Assignments / Projects:

ASSIGNMENTS: Two graded assignments (200 pts each). 1. Film Analysis:
Students will pick a film, in consultation with instructor, in order to analyze
the style of music employed as well as the way music is used in the film.
Musical analysis will revolve around melodic, harmonic, rhythmic, timbral,
and formal concerns; these are then folded into the analysis of amount
of music in film, spotting choices, use of leitmotifs, use of source music, etc. 2.
Film Scoring: Students will pick a short section of a pre-existing film or
television program and will either compose a new soundtrack or adapt pre-
existing music not used in the original.

There will be no unannounced quizzes in this class.

SOFTWARE: Students must have access to basic music and video editing
software such as Garage Band, ProTools, iMovie, and Premiere Elements
in order to carry out their scoring projects.

TESTS: There will be five tests, as scheduled on the syllabus; the last will
take place during final exams. These tests are not cumulative; however, the
study of music history is, therefore key concepts will carry over from test to
test, and students should demonstrate mastery of stated course outcomes.
Tests may include these question types: listening ID, multiple choice, short
definitions, and short essays. In addition, you will be asked to write short
descriptive analyses for several pieces heard in the listening ID portion.
These must be specific to the chosen pieces, and they must use musical
terminology in a precise, detailed way.

(List all quizzes, projects, reports, activities and other components of the course grade -- including a brief description of each
assignment that clarifies its contribution to the course's learning objectives)

19. Rubric and Grading Scale:

GRADING: The grades will be distributed as follows:

600 pts  5 tests (120 pts each)  60%
400 pts  2 assignments (200 pts each)  40%

A 90-100%  900-1000 pts
B 80-89  800-899 pts
C 70-79  700-799 pts
D 60-69  600-699 pts
F 0-59   0-599 pts

The 5th and final test will be held during the final exam period listed for this
class in the AU Final exam schedule for this semester.
Students may withdraw (with a W on their transcript) until midsemester.

See attendance policy for effect of unexcused absences on your final grade.

ATTENDANCE: Attendance is mandatory. You are responsible for all material presented in class, whether you were there or not. Attendance will be taken at most class meetings. Unexcused absences will lower your final grade by one percentage point for each day missed. Excused absences, as defined by the Tiger Cub Student Handbook, must be documented properly and no later than 5 days after the missed class. If you know ahead of time that you must leave early, come late, or miss class, please inform me in advance by phone, e-mail, or in person. This does not absolve you from providing written documentation for excused absences.

MAKE-UP POLICY: Students who have excused absences are responsible for arranging to make up missed assignments and tests within one week of the excused absence. The format of make up tests will be similar but not identical to the original test. Assignments and tests missed due to unexcused absences may not be made up and will be given a grade of zero.

If normal class and/or lab activities are disrupted due to illness, emergency, or crisis situation (such as an H1N1 flu outbreak), the syllabus and other course plans and assignments may be modified to allow completion of the course. If this occurs, an addendum to your syllabus and/or course assignments will replace the original materials.

(List all components of the course grade -- including attendance and/or participation if relevant -- with point totals for each; indicate point totals and ranges or percentages for grading scale; for S/U grading, detail performance expectations for a passing grade)

20. Justification for Graduate Credit:

(Include a brief statement explaining how the course meets graduate educational standards (i.e.: rigorous standards for evaluation, development of critical thinking and analytical skills, etc.))

(Included below are standard statements regarding course policies. If necessary, a statement may be altered to reflect the academic policies of individual faculty members and/or the academic unit or department, provided that there is no conflict with the Tiger Cub, Faculty Handbook, or any existing university policy.)

POLICY STATEMENTS

Attendance: Although attendance is not required, students are expected to attend all classes, and will be held responsible for any content covered in the event of an absence.

Excused Absences: Students are granted excused absences from class for the following reasons: illness of the student or serious illness of a member of the student's immediate family, the death of a member of the student's immediate family, trips for student organizations sponsored by an academic unit, trips for university classes, trips for participation in intercollegiate athletic events, subpoena for a court appearance, and religious holidays. Students who wish to have an excused absence from class for any other reason must contact the instructor in advance of the absence to request permission. The instructor will weigh the merits of the request, and render a decision. When feasible, the student must notify the instructor prior to the occurrence of any excused absences, but in no case shall such notification occur more than one week after the absence. Appropriate documentation for all excused absences is required. Please see the Tiger Cub for more information on excused absences.

Make-Up Policy: Arrangement to make up a missed major examination (e.g.: hour exams, mid-term exams) due to properly authorized excused absences must be initiated by the student within one week of the end of the period of the excused absence(s). Except in unusual circumstances, such as the continued absence of the student or the advent of university holidays, a make-up exam will take place within two weeks of the date that the student initiates arrangements for it. Except in extraordinary circumstances, no make-up exams will be arranged during the last three days before the final exam period begins.

Academic Honesty Policy: All portions of the Auburn University student academic honesty code (Title XII) found in the Tiger Cub will apply to university courses. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.

Disability Accommodations: Students who need special accommodations in class, as provided for by the Americans With Disabilities Act, should arrange for a confidential meeting with the instructor during office hours in the first week of classes (or as soon as possible if accommodations are needed immediately). The student must bring a copy of their Accommodation Letter and an Instructor Verification Form to the meeting. If the student does not have these forms, they should make an appointment with the Program for Students with Disabilities, 1286 Haley Center, 844-2086 (V/T).