

Eastern Illinois University  
New Course Proposal  
MUS 2558G, Film Music

This format is to be used for all courses submitted to the Council on Academic Affairs and/or the Council on Graduate Studies.

Please check one:  New course  Revised course

**PART I: CATALOG DESCRIPTION**

1. **Course prefix and number, such as ART 1000:** MUS 2558G
2. **Title (may not exceed 30 characters, including spaces):** Film Music
3. **Long title, if any (may not exceed 100 characters, including spaces):**  
Film Music: Exploring the Evolution of Music in Film
4. **Class hours per week, lab hours per week, and credit [e.g., (3-0-3)]:** (3-0-3)
5. **Term(s) to be offered:**  Fall  Spring  Summer  On demand
6. **Initial term of offering:**  Fall  Spring  Summer **Year:**  2015  2016
7. **Course description:** In this course students will survey the evolution of musical practices in film from the early twentieth century through the present. Students will learn to distinguish the major eras of film history and associated composers and musical styles. This course is primarily designed for non-music majors and will feature an introductory unit to the fundamental elements of music, drama, and film. WA
8. **Registration restrictions:**
  - a. **Equivalent Courses**
    - **Identify any equivalent courses** (e.g., cross-listed course, non-honors version of an honors course).  
none
    - Indicate whether coding should be added to Banner to restrict students from registering for the equivalent course(s) of this course.  Yes  No
  - b. **Prerequisite(s)**
    - **Identify the prerequisite(s)**, including required test scores, courses, grades in courses, and technical skills. Indicate whether any prerequisite course(s) MAY be taken concurrently with the proposed/revised course.  
none
    - Indicate whether coding should be added to Banner to prevent students from registering for this course if they haven't successfully completed the prerequisite course(s).  Yes  No  
  
If yes, identify the minimum grade requirement and any equivalent courses for each prerequisite course:
  - c. **Who can waive the prerequisite(s)?**  
N/A  No one  Chair  Instructor  Advisor  Other (Please specify)
  - d. **Co-requisites** (course(s) which MUST be taken concurrently with this one): none

e. **Repeat status:**  Course may not be repeated.

Course may be repeated once with credit.

Please also specify the limit (if any) on hours which may be applied to a major or minor.

f. **Degree, college, major(s), level, or class** to which registration in the course is restricted, if any:  
Technology delivered sections of this course will be restricted to students in the School of Continuing Education.

g. **Degree, college, major(s), level, or class** to be excluded from the course, if any:  
Current students who are in residence full-time at the University are to be excluded from technology delivered sections of this course.

9. **Special course attributes** [cultural diversity, general education (indicate component), honors, remedial, writing centered or writing intensive]  
General Education - Humanities and Fine Arts component, Fine Arts Designation  
Writing Active

10. **Grading methods** (check all that apply):  Standard letter  CR/NC  Audit  ABC/NC  
("Standard letter"—i.e., ABCDF—is assumed to be the default grading method unless the course description indicates otherwise.)

**Please check any special grading provision that applies to this course:**

The grade for this course will not count in a student's grade point average.

The credit for this course will not count in hours towards graduation.

**If the student already has credit for or is registered in an equivalent or mutually exclusive course, check any that apply:**

The grade for this course will be removed from the student's grade point average if he/she already has credit for or is registered in \_\_\_\_\_ (insert course prefix and number).

Credit hours for this course will be removed from a student's hours towards graduation if he/she already has credit for or is registered in \_\_\_\_\_ (insert course prefix and number).

11. **Instructional delivery method:** (Check all that apply.)

lecture  lab  lecture/lab combined  independent study/research  
 internship  performance  practicum or clinical  study abroad  
 Internet  hybrid  other (Please specify)

**PART II: ASSURANCE OF STUDENT LEARNING**

**1. List the student learning objectives of this course:**

Upon completion of the course students will:

1. Demonstrate knowledge of the terminology and trends associated with music, drama, and film by describing and comparing examples of film music.
2. Analyze the relationship of these unique art forms and place them into their proper historical and social contexts.
3. Illustrate how film music both reflects and shapes trends in popular culture.
4. Demonstrate knowledge of the aesthetic values of film music.
5. Relate connections between music, film, and media in Western and non-Western cultures.
6. Assess the function of music in a variety of contexts.

**a. If this is a general education course, indicate which objectives are designed to help students achieve one or more of the following goals of general education and university-wide assessment:**

- **EIU graduates will write and speak effectively.** Objectives 1, 3, 5
- **EIU graduates will think critically.** Objectives 1, 2, 3, 5, 6
- **EIU graduates will function as responsible citizens.** Objectives 4, 5

**b. If this is a graduate-level course, indicate which objectives are designed to help students achieve established goals for learning at the graduate level:**

- **Depth of content knowledge**
- **Effective critical thinking and problem solving**
- **Effective oral and written communication**
- **Advanced scholarship through research or creative activity**

**2. Identify the assignments/activities the instructor will use to determine how well students attained the learning objectives:**

Learning Objectives	Graded Weekly Discussions (Covering Assigned Reading, Viewing and Listening) 20% □	Case Studies (Assignment Submissions and Presentations) 20%	Exams (will include writing essays) 60% □
1	✓	✓	✓
2	✓	✓	✓
3	✓	✓	✓
4	✓	✓	✓
5	✓	✓	✓
6	✓	✓	✓

**3. Explain how the instructor will determine students' grades for the course:**

- a.** Written Discussions (20%).
- b.** Case Studies (20%) Students will submit written examinations of specific films in the form of case studies.

- c. Exams (60%) Students will identify musical and dramatic features that are associated with film music. The first three exams will include short essay questions.

Grading Scale:

- A = 90%-100%
- B = 80%-89%
- C = 70%-79%
- D = 60%-69%
- F = 0%-59%

- 4. **For technology-delivered and other nontraditional-delivered courses/sections, address the following:**
  - a. **Describe how the format/technology will be used to support and assess students' achievement of the specified learning objectives:**

Students will be introduced to guidelines for successful navigation of the course management software and will receive a tutorial on good discussion practices. In addition to student posts to the discussion forum, students will also be required to respond to posts written by their peers. The instructor will monitor class discussions. The instructor has designed the technology delivered sections of the course with many of the guidelines from Pallof and *Pratt's Building Online Learning Communities* in mind.

- b. **Describe how the integrity of student work will be assured:**

Exams will utilize a strict time limit and course management technology will change the order of the questions and the numbering of the answers in the multiple choice questions. In some cases students will receive entirely different questions. Once the exam has begun students will have a relatively short time frame (60-120 minutes) to complete the entire exam. In the case of essays and writing projects, web-based technology may be deployed, e.g. Turnitin, Duplichecker, etc.

- c. **Describe provisions for and requirements of instructor-student and student-student interaction, including the kinds of technologies that will be used to support the interaction (e.g., e-mail, web-based discussions, computer conferences, etc.):**

Students will be encouraged to communicate with the instructor via the course management system's email feature. Additionally, web-based discussions are an important component of the course. The course may utilize Elluminate, or other web-conferencing software, to facilitate class interaction.

- 5. **For courses numbered 4750-4999, specify additional or more stringent requirements for students enrolling for graduate credit. These include:**

- a. **course objectives;**
  - b. **projects that require application and analysis of the course content; and**
  - c. **separate methods of evaluation for undergraduate and graduate students.**

N/A

- 6. **If applicable, indicate whether this course is writing-active, writing-intensive, or writing-centered, and describe how the course satisfies the criteria for the type of writing course identified. (See Appendix \*.)**

This course is writing-active. More than 20% of the final grade will be determined by writing. In addition to the exam essay questions, students also express their thoughts on readings and listening assignments through their participation in weekly discussions and assignments.

### PART III: OUTLINE OF THE COURSE

**Provide a week-by-week outline of the course's content. Specify units of time (e.g., for a 3-0-3 course, 45 fifty-minute class periods over 15 weeks) for each major topic in the outline. Provide clear and sufficient details about content and procedures so that possible questions of overlap with other courses can be addressed. For technology-delivered or other nontraditional-delivered courses/sections, explain how the course content "units" are sufficiently equivalent to the traditional on-campus semester hour units of time described above.**

The same content, unit structure, schedule, and assignments will be covered/observed in both the on-campus hybrid lecture course and the continuing education technology delivered course.

#### Sample Course Outline

##### Unit I

- Week 1      Exploring Film and Music  
Wagner's Prelude - Viewing and Listening:  
Excerpts from Wagner's Operas (*The Flying Dutchman* to the *Ring Cycle*)  
Excerpts from films featuring Wagner's music  
Excerpts from film scores by Max Steiner, Erich Korngold and John Williams  
Drama and Film: Elements of drama and elements of film
- Week 2      Elements of Music: Notation, Melody, Texture, Harmony, Rhythm, Timbre  
Instruments of symphonic, pop, electronic, and world music  
Listening to Film Music: Placement, Borrowings, Style, Function, Unity
- Week 3      The Silent Film Era, 1895-1928  
Birth of an Art Form, 1895-1907 (historical background)  
The Foundations of Modern Film, 1908-1919, *The Birth of a Nation*, 1915  
The Golden Age of Silent Film, 1920-1928, *Battleship Potemkin*,  
The Transition to Sound, 1926-1928, *The Jazz Singer*
- Week 4      The Sound Era Begins, 1928-1944  
The Early Years of Sound, 1928-1933, *King Kong*  
Entering a New Golden Age, 1934-1938  
Unit I Exam, Case Study #1 Due

##### Unit II

- Week 5      Hollywood's Greatest Year, 1939, *The Wizard of Oz* and *Gone With the Wind*  
Modern Voices, 1936-1944, *Of Mice and Men*, *Citizen Kane*  
*Casablanca*, 1942
- Week 6      The Decline of the Hollywood Studio System  
Postwar Trends, 1944-49, Film Noir, American Nationalism, and International Films  
Country, Rock, and All That Jazz, 1950-1956

Expanding Modern Styles, 1950-1956, Avant-garde  
The Close of the Decade, 1956-1959, Viewing: *The Bridge on the River Kwai*,  
*Ben-Hur*, 1959

Week 7 New American Cinema, 1960-1976, *Psycho*, 1960  
Declining Traditions, 1960-1967, Epic Film Excerpt: *Lawrence of Arabia*, 1962  
Baby Boomers: Rock Music, James Bond, and Musicals (*West Side Story*, 1961)  
The Emerging New Era, 1960-1967, *To Kill a Mockingbird* and *The Graduate*

Week 8 Crisis Years, 1968-1972  
Films from the Late 1960s: *2001*, *Easy Rider*  
Films of the Early 1970s: *A Clockwork Orange*, *The Godfather*  
The Postwar (Vietnam) Years, 1973-1976  
Unit II/Midterm Exam, Case Study #2 Due

Unit III

Week 9 The Classical Revival, Star Wars and Postmodernism, 1977-1984  
*The Star Wars Trilogy (Ep. IV-VI)*, *E.T. the Extra-Terrestrial*, 1982

Week 10 In the Shadow of Star Wars, 1977-1984, *Apocalypse Now*, *Chariots of Fire*, *Amadeus*  
Settings Far and Near, 1982-1988, *Gandhi*, *The Right Stuff*  
New Box Office Kings, 1984-1988, *Ghostbusters*, *Back to the Future*

Week 11 Fin de Siecle and the New Millennium, 1989-  
Symphonic Scores, 1989-1996, *Batman*, *Glory*, *Schindler's List*, *Jurassic Park*  
Popular Music, Animation, and Realism, 1989-1996, *Do the Right Thing*, *GoodFellas*

Week 12 The Sinking Titanic, 1997-2000, *Titanic*, *Shakespeare in Love*, *American Beauty*,  
*The Red Violin*, 1998  
UNIT III Exam

Unit IV

Week 13 The New Millenium 2001-2004, *The Lord of the Rings*, *Harry Potter*, *Chicago*,

Week 14 2004-Present, Significant film scores of recent years  
Recent award nominees and other significant film scores  
*Once*

Week 15 Current Films  
Course Review and  
Case Study #3 Due

Finals Final Exam

## **PART IV: PURPOSE AND NEED**

### **1. Explain the department's rationale for developing and proposing the course.**

- a. If this is a general education course, you also must indicate the segment of the general education program into which it will be placed, and describe how the course meets the requirements of that segment.**

Film Music will be placed in the Fine Arts and Humanities segment of the General Education program. Ideally, viewing film should be a critical experience that involves an aesthetic appreciation of all of its dramatic components. In this course, the student will encounter an important body of musical works that were conceived for the medium of film and become aware of the criteria by which film music is appreciated. Course material will be presented in its appropriate historical context and provide the mechanics for students to participate in critical evaluation through writing and conversing about film music. In this way, this course provides an appreciation for the fine arts and links the past with the present by a study of changes in the methods of artistic expression associated with film music. Further, the variety of musical styles covered in this course will provide insights into the many different ways that music is encountered in the modern world.

- b. If the course or some sections of the course may be technology delivered, explain why.**

Some sections of the course may be technology delivered to give students in the School of Continuing Education access to a diverse array of offerings in the Arts and Humanities.

### **2. Justify the level of the course and any course prerequisites, co-requisites, or registration restrictions.**

This course is designed for the general student at all levels; thus, it is offered at a lower division number. There are no prerequisites.

### **3. If the course is similar to an existing course or courses, justify its development and offering.**

- a. If the contents substantially duplicate those of an existing course, the new proposal should be discussed with the appropriate chairpersons, deans, or curriculum committees and their responses noted in the proposal. N/A**
- b. Cite course(s) to be deleted if the new course is approved. If no deletions are planned, note the exceptional need to be met or the curricular gap to be filled. N/A**

### **4. Impact on Program(s):**

- a. For undergraduate programs, specify whether this course will be required for a major or minor or used as an approved elective.**

This course is not required for music majors; however, it may be used as an elective credit in general education for music majors. This course will count as an elective in the film studies minor.

- b. For graduate programs, specify whether this course will be a core requirement for all candidates in a degree or certificate program or an approved elective. N/A**

**If the proposed course changes a major, minor, or certificate program in or outside of the department, you must submit a separate proposal requesting that change along with the course proposal. Provide a copy of the existing program in the current catalog with the requested changes noted. N/A**

## **PART V: IMPLEMENTATION**

### **1. Faculty member(s) to whom the course may be assigned:**

This course may be taught by Jemmie Robertson and other qualified EIU Music Department faculty. Technology delivered sections of the course may be taught by EIU Music Department faculty upon their successful completion of training programs as required by the University.

**If this is a graduate course and the department does not currently offer a graduate program, it must document that it employs faculty qualified to teach graduate courses. N/A**

### **2. Additional costs to students:**

**Include those for supplemental packets, hardware/software, or any other additional instructional, technical, or technological requirements. (Course fees must be approved by the President's Council.)**  
N/A

### **3. Text and supplementary materials to be used (Include publication dates):**

Hickman, Roger. *Reel Music: Exploring 100 Years of Film Music*. New York: W.W. Norton, 2005

## **PART VI: COMMUNITY COLLEGE TRANSFER**

**If the proposed course is a 1000- or 2000-level course, state either, "A community college course may be judged equivalent to this course" OR "A community college course will not be judged equivalent to this course." A community college course will not be judged equivalent to a 3000- or 4000-level course but may be accepted as a substitute; however, upper-division credit will not be awarded.**

## **PART VII: APPROVALS**

**Date approved by the department or school: February 13<sup>th</sup>, 2014**

**Date approved by the college curriculum committee: November 12<sup>th</sup>, 2014**

**Date approved by the Honors Council (*if this is an honors course*):**

**Date approved by CAA: December 11, 2014      CGS: Not Applicable**

**\*In writing-active courses**, frequent, brief writing activities and assignments are required. Such activities -- some of which are to be graded -- might include five-minute in-class writing assignments, journal keeping, lab reports, essay examinations, short papers, longer papers, or a variety of other writing-to-learn activities of the instructor's invention. Writing assignments and activities in writing-active courses are designed primarily to assist students in mastering course content, secondarily to strengthen students' writing skills. In **writing-intensive courses**, several writing assignments and writing activities are required. These assignments and activities, which are to be spread over the course of the semester, serve the dual purpose of strengthening writing skills and deepening understanding of course content. At least one writing assignment is to be revised by the student after it has been read and commented on by the instructor. In

writing-intensive courses, students' writing should constitute no less than 35% of the final course grade. In **writing-centered courses** (English 1001G, English 1002G, and their honors equivalents), students learn the principles and the process of writing in all of its stages, from inception to completion. The quality of students' writing is the principal determinant of the course grade. The minimum writing requirement is 20 pages (5,000 words).

**Student  
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Center**

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<http://www.eiu.edu/~counscctr/>

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