Listening to Movies: MUSIC 20918, CMST 28118, SIGN 26021 — SQ 2019

Lectures    M/W 11:30-12:20 LC 201
Sections    F 11:30-12:20 (for rooms see below)
Screenings  Sun/M 7:30-10:00 pm LC 201 (attend one)
Instructor  Berthold Hoeckner (b-hoeckner@uchicago.edu)
CAs  Liz Hopkins (lizhopkins@uchicago.edu), Chaz Lee (leew@uchicago.edu), Ailsa Lipscombe (ailsa@uchicago.edu)
Office Hours: BH F 1:00-2:00 in GoH 313; LH TBD; CL Mon 2:00-4:00 in GoH 203; AL Tues 11:00-12:00 in GoH 205

Course Description
This course shifts your attention from watching movies to listening to them. Amid a strong emphasis on cinema—ranging from musical accompaniment during the silent era to sound in experimental films; or from classical Hollywood underscoring to Bollywood musical numbers—we will consider the soundtrack of moving pictures within the history of audiovisual media. Complemented by screenings and readings, lectures (Mondays and Wednesdays) and sections (Fridays) combine a historical overview with discussions of various issues and topics: aesthetic and psychological (such as representation, narration, affect); cultural and political (such as race, ethnicity, propaganda); social and economic (such as technology, production, dissemination).

Sections
“Drama”    F 11:30-12:20 Cobb 203 (Hopkins)
“Comedy”    F 11:30-12:20 LC 703 (Lipscombe)
“Romance”   F 11:30-12:20 JRL 264 (Hoeckner)
“Fantasy”   F 11:30-12:20 Cobb 219 (Lee)

Screenings
Eight films serve as anchors for this course. Each film is screened twice at Logan 201 on Sundays and Mondays at 7:30-10:00 pm. Attending the screenings is part of the class because watching films in the movie theater is essential to the experience of cinema. DVD of the films are on Reserve at Regenstein Library and the Film Studies Center.

Main Text and Materials
Please purchase 180 day access to the electronic version of Hearing the Movies (Oxford UP 2nd edition, 2016) through the Seminary Coop Bookstore. (Link here and an Canvas). Additional readings and media will be made available on Canvas.

Assignments and Exams
Weekly assignments posted on Canvas will serve as a basis for discussion sections. Assignments are typically based on the film of the week, a reading, a special project, or some combination of these. There will be Midterm in Week 5 and a Final Exam in Week 10 for seniors and in Week 11 for all others (see schedule).

Attendance
Attendance at lectures, discussion sections, and screenings is vital to this class and will factor in your participation grade. More than two unexcused absences will cap your Participation Grade at B.

Technology and Note Taking
Except in rare circumstances, you will not need a laptop, tablet, or other device to access the web or take notes during this class. Please silence and stow digital devices and phones during our class time. Bring a notebook to each class for observations terms, ideas, insights and other notes.
**Grading Percentage**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation and Attendance</td>
<td>25%</td>
</tr>
<tr>
<td>Assignments</td>
<td>40%</td>
</tr>
<tr>
<td>Midterm</td>
<td>15%</td>
</tr>
<tr>
<td>Final</td>
<td>20%</td>
</tr>
</tbody>
</table>

**Academic Integrity**

All members of the University of Chicago belong to a tradition dedicated to the pursuit and cultivation of learning. A few simple principles – academic honesty, mutual respect and civility, personal responsibility – lie at the heart of our intellectual community. Please ask me if you have questions about how to properly credit and cite sources in your paper, about integrity during an exam, or related topics. Please review the University’s policies on academic integrity:

[http://college.uchicago.edu/advising/academic-integrity-student-conduct](http://college.uchicago.edu/advising/academic-integrity-student-conduct)

**Accommodations**

The University strives to be supportive of the academic, personal, and work-related needs of each individual and is committed to facilitating the full participation of students with a disability in the life of the University. Please do not hesitate to speak with me privately about any disabilities that may require accommodations. As a first step, please consult with the Office of Student Disability Services [http://disabilities.uchicago.edu/](http://disabilities.uchicago.edu/) Student Disability Services is located at 5501 S. Ellis Ave.

**Discrimination, Harassment, and Sexual Misconduct**

In keeping with its long-standing traditions and policies, the University of Chicago considers students, employees, applicants for admission or employment, and those seeking access to University programs on the basis of individual merit. The University does not discriminate on the basis of race, color, religion, sex, sexual orientation, gender identity, national or ethnic origin, age, status as an individual with a disability, protected veteran status, genetic information, or other protected classes under the law (including Title IX of the Education Amendments of 1972). I look forward to working with you to foster a respectful, supportive classroom environment that is conducive to group discussion. If you have any concerns, please discuss them with me immediately so we can begin to resolve them. For additional information please see:

[https://www.uchicago.edu/about/non_discrimination_statement/](https://www.uchicago.edu/about/non_discrimination_statement/)
CLASS SCHEDULE

NB. Sections F 11:30-12:20

Week 1 — Introduction
M — Basic Terms and Concepts
W — A Primer on Production

Week 2 — Sounds of the Silents
M — Film Music Libraries
W — Action and Affect

Week 3 — Classical Paradigms
M — Sonic Hierarchies
W — Musical Narration

Week 4 — Musical Numbers
M — Song and Dance
W — Performances

Week 5 — Composing On Screen
MIDTERM in Social Sciences (SS) 122
W — European Art House

Week 6 — Beyond Hollywood
M — Bollywood Varieties
W — International Style

Week 7 — Animation
M — Cartoons Then and Now
W — Forms of Animation

Week 8 — Experimental Traditions
M — Modes of Abstraction
W — Shorts of all Sorts

Week 9 — Beyond Cinema
M — Memorial Day (no class)
W — Narrative Games

Week 10 — déja vue/déja entendu
M — Documentary Fictions
W — Review
F — Final for Seniors 11:30-1 pm in Saieh Hall 203

Week 11
M — FINAL 10:30 - 12:00 Location TBA

SCREENINGS

Screenings in Logan 201 Sunday and Monday at 7:30

Screening: City Lights
(Charlie Chaplin, USA 1931)

Screening: Mildred Pierce
(Michael Curtiz, USA 1945)

Screening: Sing’in the Rain
(Gene Kelly, Stanley Donen, USA 1952)

Screening: Trois couleurs: Bleu
(Krzysztof Kieślowski, France 1993)

Screening: Andhadhun
(Sriram Raghavan, India 2018)

Screening: Akira
(Katsuhiro Otomo, Japan 1988)

Screening: Koyaanisqatsi
(Godfrey Reggio, USA 1982)

Screening: Amy
(Asif Kapadia, United Kingdom 2015)
**SCREENINGS OVERVIEW**

Screenings in **Logan 201** Sunday and Monday at 7:30 (attend one per week)

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>April 7/8</td>
<td><em>City Lights</em></td>
</tr>
<tr>
<td>3</td>
<td>April 14/15</td>
<td><em>Mildred Pierce</em></td>
</tr>
<tr>
<td>4</td>
<td>April 21/22</td>
<td><em>Singin’ in the Rain</em></td>
</tr>
<tr>
<td>5</td>
<td>April 28/29</td>
<td><em>Three Colors: Blue</em></td>
</tr>
<tr>
<td>6</td>
<td>May 5/6</td>
<td><em>Andhadhun</em></td>
</tr>
<tr>
<td>7</td>
<td>May 12/13</td>
<td><em>Akira</em></td>
</tr>
<tr>
<td>8</td>
<td>May 19/20</td>
<td><em>Koyaanisqatsi</em></td>
</tr>
<tr>
<td>10</td>
<td>June 2/3</td>
<td><em>Amy</em></td>
</tr>
</tbody>
</table>

*No Screening on Memorial Day Weekend*

Select Bibliography  *(on Reserve at Regenstein)*

Adorno and Eisler, *Composing for the Films*
Altman, *The American Film Musical*
Altman, *Silent Film Sound*
Bordwell, *Film Art: An Introduction*
Chion, *Audio-Vision: Sound on Screen*
Chion, *Film: A Sound Art*
Cooke, *The Hollywood Film Music Reader*
Donnelly, *Occult Aesthetics: Synchronization in Sound Film*
Goldmark, *Tunes for 'Toons*
Gorbman, *Unheard Melodies*
Heldt, *Music and Levels of Narration in Film*
Hubbert, *Celluloid Symphonies: Texts and Contexts in Film Music History*
Lastra, *Sound Technology and the American Cinema*
Leppert, *et al.* *Beyond the Soundtrack: Representing Music in Cinema*
Neumeyer, *Meaning and Interpretation of Music in Cinema*
Neumeyer, *Oxford Handbook of Film Music Studies*
Richardson, Gorbman, and Vernallis, *The Oxford Handbook of New Audiovisual Aesthetics*
Slobin, *Global Soundtracks: Worlds of Film Music*
Wierzbicki, *Film Music: A History*
Winters, *Music, Performance, and the Realities of Film*