

Music and Media – Fall 2022

(HOM 419)

Mon/Wed 2:15 – 3:35 Eggers 070

Instructor: Caitlan Truelove

Drop-In Hours: Tuesday 1-2PM

Office: Bowne Hall 307

Email Correspondence Hours: Monday-Friday 8AM-5PM

E-mail: cetruelo@syr.edu

Course Description: “Music and Media” explores the presence of music in such media as television, film, internet, recordings, and print culture, with a specifically contemporary focus. Students will investigate how music functions in relation to its media dissemination, as well as the ethical and social issues that arise through these various relationships. As we will see, music, as we encounter it in advertising, movies, recordings, criticism, and YouTube videos, and in both public and private spaces has a powerful effect on society and our understanding of the intersections between music, race, class, gender, and identity.

Course Materials:

There are no required textbooks for this class. All the assigned readings are located in the Assignments section of the Blackboard course page. Various audiovisual examples for the class can be found there as well.

Particularly in the first unit of class, you may have to locate a piece of media on a streaming service. I want to make this class as accessible as possible, so please let me know if you have no way to access a required viewing.

Expectations:

There will be no quizzes or exams in this course. The focus instead will be on intensive reading, a research project, writing, and class discussions. You are expected to come to class having prepared the readings for the day and ready to participate. I will regularly call on people to share their insights about the assignments for the day.

Learning Outcomes:

In this class, students will:

- Understand the course material within a rich historical, social, and political context
- Learn the appropriate research skills for studying the relationship between music and media
- Develop analytical tools, critical thinking and effective means of writing about music
- Learn to engage in scholarly dialogue and debate with the instructor and fellow students

Student Assignments and Expectations

Each week (with the exception of Week 1), we will be viewing pieces of media (films, television shows, advertisements, music videos—you get the idea) within the context of readings and group discussions. After completing the weekly readings and watching the videos, students will write a personal response. These responses should synthesize what they read and watched, but should also include the students' perspective, supported by necessary quotations or scene descriptions. These responses are due each Tuesday, 11:59PM, within the appropriate Blackboard discussion board, unless noted otherwise, such that everyone is ready to discuss their findings and perspectives the next day.

Attendance is an important aspect of this course since you are expected to bring in your own discussion points. You may use your notes and personal responses as fodder for discussion if you feel reluctant to speak up in class. Sharing information and ideas during class strengthens and broadens the class' collective knowledge.

The final paper should be on a topic of your choosing. Although I have blocked off time in the schedule to meet with each of you individually towards the end of the semester, it is strongly recommended that you inform me of your topic well before this time. For your topic, you should identify a gap of knowledge in music and media scholarship. You must enhance your argument by engaging with other scholars writing on similar topics and explaining how your own observations are either supported or contradicted by theirs. You may draw upon class readings but are expected to locate sources outside of these readings. 12-point Times New Roman font, double-spaced, one-inch margins, submitted via Blackboard as a Word document. Ten-page minimum.

Grading Rubric

14 personal responses: 35% (14 x 2.5%)

Participation and Attendance: 25%

Final paper: 40%

- 10% Topic Proposal
- 10% Status Update
- 20% Polished final draft

Grade	Grade points / credit	Percentage Range
A	4.0	93-100%
A-	3.66	90-92%
B+	3.33	87-89%
B	3.0	84-86%
B-	2.66	80-83%
C+	2.33	77-79%
C	2.0	74-76%
C-	1.66	70-73%
D	1.0	61-69%
F	0	0-60%

Attendance Policy:

You are expected to attend and be in class from 2:15-3:45. If for any legitimate reason such as illness or an unavoidable schedule conflict you will be unable to come to class, please consult with me ahead of time or send me an explanatory e-mail no later than 5 minutes before the start of class. This will count as an excused absence. Unexcused absences – those instances where you do *not* notify me that you will be missing class – will result in a lowered final grade. Please note that I do not consider explanations such as “I missed my alarm and slept in late” as excused absences.

Creating a Respectful and Productive Learning Environment:

In order to have productive discussions, it is important for all of us to be respectful of each other's viewpoints and allow everyone to feel comfortable discussing their ideas, thoughts, and opinions. Listen carefully to one another (since we can all learn from one another), be constructive, and contribute intellectually to discussions. Refrain from making any racist, sexist, or other discriminatory comments that would offend others.

Additionally, please note that you are expected to have completed readings and viewings in such a way that you are ready to discuss them on the date that they're listed on the course schedule.

Extensions and Late Work

Unless an assignment is due during class (like a presentation or readings), all deadlines are at 11:59PM EST on the date listed on the syllabus. Because of the continuing circumstances of this year, however, I am very open to discussions about assignments that might be late because of unforeseen circumstances or issues related to virtual learning. While I am flexible about having conversations about due dates, I am not flexible about a lack of communication. **Thus, if you anticipate an assignment taking longer than expected, please communicate with me at least 24 hours prior to the due date so we can make individual arrangements! My policy is if you ask for an extension via email prior to a deadline, you will get an automatic 48-hour extension, regardless of the reason. If you need longer than 48 hours, please communicate that as well.** If I do not hear from you about a late assignment, I will take ten points off your assignment grade for each 24-hour period the assignment is late. For instance, if an assignment is due at 11:59PM EST on a Friday and is turned in at 1 AM Saturday AM, it will automatically be graded from a 90 rather than a 100. Then, for each 24-hour period after that, another 10 points will be deducted. The only assignment that this extension policy does not apply to is the final project.

Syracuse University Policies:

Students should review the University's policies regarding: Diversity and Disability <https://www.syracuse.edu/life/accessibility-diversity/>; the Religious Observances Notification and Policy http://supolicies.syr.edu/studs/religious_observance.htm; and Orange Success <http://orangesuccess.syr.edu/getting-started-2/>.

COVID and Masking

In the classroom, we will follow Syracuse University's current COVID guidelines. I will be continuing to use my mask in the classroom and during drop-in hours.

Disability-Related Accommodations:

If you believe that you need academic adjustments (accommodations) for a disability, please contact the Office of Disability Services (ODS) <http://disabilityservices.syr.edu/>, located at 804 University Avenue, Room 309, or call 315-443-4498 for an appointment to discuss your needs and the process for requesting accommodations. ODS is responsible for coordinating disability-related accommodations and will issue students with Documented Disabilities Accommodation Authorization Letters as appropriate. Since academic adjustments may require early planning and generally are not provided retroactively, please contact ODS as soon as possible.

Diversity and Disability:

Syracuse University values diversity and inclusion; we are committed to a climate of mutual respect and full participation. My goal is to create learning environments that are useable, equitable, inclusive and welcoming. If there are aspects of the instruction or design of this course that result in barriers to your inclusion or accurate assessment or achievement, I invite any student to meet with me to discuss additional strategies beyond accommodations that may be helpful to your success.

Mental Health

Mental health and overall well-being are significant predictors of academic success. As such it is essential that during your college experience you develop the skills and resources effectively to navigate stress, anxiety, depression, and other mental health concerns. Please familiarize yourself with the [range of resources the Barnes Center](#) <https://ese.syr.edu/bewell/> provides and seek out support for mental health concerns as needed. Counseling services are available 24/7, 365 days, at 315.443.8000. I encourage you to explore the resources available through the [Wellness Leadership Institute](#) <https://ese.syr.edu/bewell/wellness-leadership-institute/>.

Academic Integrity Policy:

Syracuse University's Academic Integrity Policy reflects the high value that we, as a university community, place on honesty in academic work. The policy defines our expectations for academic honesty and holds students accountable for the integrity of all work they submit. Students should understand that it is their responsibility to learn about course-specific expectations, as well as about university-wide academic integrity expectations. The policy governs appropriate citation and use of sources, and the integrity of all work submitted for assignments. The policy also prohibits students from submitting the same work in more than one class without receiving written authorization in advance from both instructors. Students in HOM 419 "Music and Media" found in violation of the Academic Integrity Policy will receive a failing grade for the assignment in question and will also be subject to non-grade sanctions determined by the College of Arts & Sciences as described in the Violation and Sanction Classification Rubric. For more information and the complete policy, see <http://academicintegrity.syr.edu>

Policy on Student Academic Work:

There is a possibility that I will use work that you complete this semester in subsequent semesters for educational purposes. Before using work for that purpose, I will either get your written permission or render the work anonymous by removing your personal identification.

HOM 419 -WEEKLY PLANNER
Please note that this schedule is subject to change

Unit One: Music and the Moving Image
Week One – Music and Film

Monday, August 29

Introduction

Wednesday, August 31

1. Allen, Nancy. "Music Editing: Process to Practice—Bridging the Varied Perspectives in Filmmaking and Storytelling (2016 Music and the Moving Image Conference Keynote Address)." *Music and the Moving Image* 10, no. 2 (Summer 2017): 3-15.

Week Two – Music and Film, continued

Monday, September 5 (no class)

Watch: *Atonement* (2007)

Wednesday, September 7

1. Chion, Michel. "Whither Film Music? 1996-2020." In *Music in Cinema*, ed. Claudia Gorbman, 184-200. New York: Columbia University Press, 2021.
2. Watts, Catrin. "Blurred Lines: The Use of Diegetic and Nondiegetic Sound in *Atonement* (2007)." *Music and the Moving Image* 11, no. 2 (Summer 2018): 23-36.

Week Three – Music and Television

Monday, September 12

Listen to: Themes listed in Broad's article

Wednesday, September 14

1. Broad, Leah. "Game of Thrones: Music in Complex TV." *Music and the Moving Image* 13, no. 1 (Spring 2020): 21-42.
2. Rodman, Ron. "Television Genre/Musical Genre/Expressive Genre." *American Music* 37, no. 4 (Winter 2019): 435-57.

Week Four – Music and Video Games

Monday, September 19

1. Summers, Tim. "The Video Game as a Source." In *Understanding Video Game Music*, 13-32. Cambridge: Cambridge University Press, 2016.

Wednesday, September 21

1. Cook, Karen. "Medievalism and Emotions in Video Game Music." *Postmedieval: A Journal of Medieval Cultural Studies* 10 (2019): 482-97.

Listen to: Themes listed in Cook's article

Unit 2: Music and the Public Sphere
Week Five – Music and Political Campaigning

Monday, September 26

1. Love, Joanna. "Political Pop and Commercials that Flopped: Early Lessons from the 2016 Presidential Race." *Trax on the Trail*, January 14, 2016.
<https://www.traxonthetrail.com/2016/01/14/political-pop-and-commercials-that-flopped-early-lessons-from-the-2016-presidential-race/>.

Listen: all soundbytes and media links within the article.

Wednesday, September 28

1. Christiansen, Paul. "'It's Morning Again in America': How the Tuesday Team Revolutionized the Use of Music in Political Ads." *Music & Politics* 10, no. 1 (Winter 2016): 1-8.

Week Six – Music and Advertising

Monday, October 3

1. Kupfer, Peter. "Classical Music in Television Commercials: A Social-Psychological Perspective." *Music and the Moving Image* 10, no. 1 (Spring 2017): 23-53.

Wednesday, October 5

Topic proposals due

Week Seven – Protest(ed) Music

Monday, October 10

1. Cornett, Vanessa. "'Which Side Are You On?': Folk Tune Quotation and Protest in Western Art Music." *Music & Politics* 15, no. 1 (Winter 2021): 1-19.

Wednesday, October 12

1. Patch, Justin. "Footloose: Political Transformations of a Song and Its Meaning." *Trax on the Trail*, October 25, 2020. <https://www.traxonthetrail.com/2020/10/25/footloose-political-transformations-of-a-song-and-its-meaning/>.

Week Eight – Gender and Identity

Monday, October 17

1. MacIntyre, Alec. “Singing is a Drag: Gender, Voice, and Body in Drag Performance.” PhD Diss., University of Pittsburgh, 2017. (Introduction chapter only, 1-33)

Wednesday, October 19

1. Manabe, Noriko. “Chants of the Resistance: Flow, Memory, and Inclusivity.” *Music & Politics* 13, no. 1 (Winter 2019): 1-19.

Unit 3: The Future of Music and Media Week Nine – Music and Streaming Services

Monday, October 24

1. Watch: “The Music of *Daredevil* (2003) vs *Daredevil* (2015)” and “The Music of Manchester by the Sea (2016): Amazon and the Prime Age of Indie Film Scoring” (see links on Blackboard)

Wednesday, October 26

1. Prey, Robert. “Nothing Personal: Algorithmic Individuation on Music Streaming Platforms.” *Media, Culture & Society* 40, no. 7 (2018): 1086-1100.

Week Ten – Researching Music and Media

Monday, October 31

Syracuse University Libraries Workshop

Tuesday, November 2

Citations and Bibliography Workshop

Week Eleven – Music Videos

Monday, November 7

1. Osborn, Brad. “Resistance Gazes in Recent Music Videos.” *Music and the Moving Image* 14, no. 2 (Summer 2021): 51-67.
Listen to music videos discussed in the article.

Wednesday, November 9

Come to class with three music videos you’d like to discuss. Post the YouTube links on the Blackboard discussion post.

Week Twelve – Musical Artists and the New Media Age

Monday, November 14

1. Harvey, Eric. "Close Up: Beyoncé: Media and Culture Icon: Beyoncé's Digital Stardom." *Black Camera: An International Film Journal* 9, no. 1 (2017): 114-30.

Wednesday, November 16

Status Updates due

Week Thirteen – Thanksgiving Break

No Class!

Week Fourteen – Music and Social Media

Monday, November 28

1. Paula Harper, guest lecture

Wednesday, December 1

1. TBA – dependent on guest lecture

Week Fifteen – Term Papers

Monday, December 5

One on One Meetings

Wednesday, December 7

One on One Meetings

Week Sixteen – Term Papers

Monday, December 12

One on One Meetings

Wednesday, December 14

Final papers due – NO EXTENSIONS

HOM 300: Music of Science Fiction and Fantasy
Spring 2023, M/W 2:15-3:35PM
Bowne Hall 105

Instructor: Caitlan Truelove, cetruelo@syr.edu

Bowne Hall 307

Drop-in hours: Wednesdays, 1-2PM, or by appointment

Email office hours: M-F, 9AM-5PM

Course Description

As the title suggests, this course will introduce students to the music of science fiction and fantasy film and television. Mondays will typically be in a lecture-based format, in which you will be introduced to the topic of the week and the main musical themes to listen for. Wednesdays will typically be more discussion-based, in which will begin with a close scene analysis in-class, then moving to group discussion in which we will be synthesizing concepts, scenes, and other things related to the topic of the week. This class will also focus on developing a presentation script and delivering a final presentation on a topic of the student's choosing.

Learning Outcomes

- Students will be able to listen to musical scores and how they are connected to their respective media
- Students will be able to identify main musical themes
- Students will be able to formulate an original argument pertaining to a topic in science fiction or fantasy film/television and develop their ideas into an organized presentation
- Students will be able to articulate their ideas and opinions from weekly readings and viewings in both verbal and written form

Course Materials

All readings will be linked on Blackboard. There are no textbooks for this class.

Viewings are available on the listed streaming services. Please drop by my office during office hours or make an appointment if you do not have the financial ability for these services.

Student Assignments and Expectations

Each week, we will be viewing a film or episodes within the context of readings and close scene analysis. After completing the weekly readings, listening to pertinent musical themes, and watching the relevant media, students will be prepared to write a close scene analysis **in class**. These analyses should synthesize what they read and watched, but should also include the students' perspective, supported by necessary quotations or scene descriptions. Do not worry if you have never done something like this activity before. I will be making comments and suggestions as I

grade your analyses. After turning in your close scene analyses, we will be discussing your observations as a class and applying listening and viewing strategies to other scenes. Over the course of the semester, it is my goal that you will become more attuned film/television viewers, which will be reflected in your analyses. These close scene analyses are due after I play the scene twice in class, which will happen every Wednesday at 2:15PM unless otherwise noted. 300 word minimum. Upload as a .doc or .docx on Blackboard.

Attendance is an important aspect of this course since you are expected to bring in your own discussion points. You may use your notes and scene analyses as fodder for discussion if you feel reluctant to speak up in class. Sharing information and ideas during class strengthens and broadens the class's collective knowledge.

The final presentation should be on a topic of your choosing. For your topic, you should select a film or television show in the science fiction/fantasy genre, **that has not had a dedicated week in class**. You must enhance your argument by engaging with other scholars writing on similar topics and explaining how your own observations are either supported or contradicted by theirs. You may draw upon class readings but are expected to locate sources outside of these readings. Presentations must be scripted and timed to 15 minutes.

Grading Rubric

Close Scene Analysis: 35% (10 x 3.5%)

Participation and Attendance: 30%

Final Presentation: 35%

Proposal: 10%

Draft of script: 10%

Completed, polished final presentation: 15%

Grade	Grade points / credit	Percentage Range
A	4.0	93-100%
A-	3.66	90-92%
B+	3.33	87-89%
B	3.0	84-86%
B-	2.66	80-83%
C+	2.33	77-79%
C	2.0	74-76%
C-	1.66	70-73%
D	1.0	61-69%
F	0	0-60%

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come to class, please consult with me ahead of time and send me an explanatory e-mail no later than 5 minutes before the start of class. This will count as an excused absence. Unexcused absences – those instances where you do *not* notify me that you will be missing class – will result in a lowered final grade. Please note that I do not consider explanations such as “I missed my alarm and slept in late” as excused absences.

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Additionally, please note that you are expected to have completed readings and viewings in such a way that you are ready to discuss them on the date that they’re listed on the course schedule.

Extensions and Late Work

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ChatGPT/AI Policy

The use of an artificial intelligence (AI) writing tool such as GPT-2 or ChatGPT to complete any exam, quiz, or assignment for this class constitutes a violation of the University’s academic integrity standards (see below). The professor reserves the right to check your work with an AI detection tool such as GPTZero. Students who submit AI-generated work will receive a grade of 0 the exam or assignment in question and may be charged with academic misconduct.

Syracuse University Policies

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Mental Health

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Content/Trigger Warning

Because of the nature of the topics covered in this class, the course readings or class discussions may generate intellectual and emotional discomfort. These responses are natural parts of intellectual growth. If, however, your emotional response becomes acute psychological distress (triggering), please communicate with me. I invite you to contact me if you have concerns in this regard.

Academic Integrity Policy

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Course Schedule

Please note that this schedule may change. I will make every effort to notify the class if/when changes are made.

Week 1

Wednesday, January 18, 2023

- Course introductions
- Syllabus review

Week 2

Monday, January 23, 2023

- Intro to film and television music scholarship
- Readings:
 - Janet K. Halfyard, *Sounds of Fear and Wonder: Music in Cult TV* (London: I.B. Tauris, 2016), 10-23.
 - Emilio Audissino, *John Williams's Film Music: Jaws, Star Wars, Raiders of the Lost Ark, and the Return of the Classical Hollywood Musical Style* (Madison, WI: University of Wisconsin Press, 2014), xix-xxvi.

Wednesday, January 25, 2023

- Science Fiction and Fantasy film history
- Reading: Janet K. Halfyard, "Introduction: Finding Fantasy," in *The Music of Fantasy Cinema*, ed. Janet K. Halfyard (Sheffield, UK: Equinox Publishing, 2012), 1-15.

Week 3: Game of Thrones (HBO Max)

Viewings: *Game of Thrones* Season 1, Episodes 1-3 ("Winter is Coming," "The Kingsroad," and "Lord Snow"; optional "Fire and Blood")

Monday, January 30, 2023

- Reading: Leah Broad, "Game of Thrones: Music in Complex TV," *Music and the Moving Image* 13, no. 1 (Spring 2020): 21-42.

Wednesday, February 1, 2023

- Scene analysis

Week 4: Star Wars (Disney+)

Viewings:

- *Star Wars: A New Hope* (1977)

Monday, February 6, 2023

- Reading: Emilio Audissino, *John Williams's Film Music: Jaws, Star Wars, Raiders of the Lost Ark, and the Return of the Classical Hollywood Musical Style* (Madison, WI: University of Wisconsin Press, 2014), 69-85.

Wednesday, February 8, 2023 (Happy birthday, John Williams!)

- Scene analysis

Week 5: Outlander (Starz)

Viewings: *Outlander* Season 1, Episodes 1-3 ("Sassenach," "Castle Leoch," and "The Way Out")

Monday, February 13, 2023

- Readings:
 - Bear McCreary, "Outlander Fans' Guide to My Music," *Bear McCreary*, 23 July 2014, <https://bearmccreary.com/outlander-fans-guide-to-my-music/>.
 - Bear McCreary, "Outlander: Sassenach," *Bear McCreary*, 9 August 2014, <https://bearmccreary.com/outlander-sassenach/>.

Wednesday, February 15, 2023

- Scene analysis

Week 6: Doctor Who (HBO Max, Disney+)

Viewings:

- *Doctor Who* (2005-present) Season 3, Episodes 11-13 ("Utopia," "The Sound of Drums," and "The Last of the Time Lords")
- *Doctor Who* Christmas/New Year's Specials (2009/2010), "The End of Time," parts one and two

Monday, February 20, 2023

- Reading: Joshua S. Walden, "'He will knock four times': Fate and the Timey-Wimey Echoes of Beethoven's Fifth Symphony in *Doctor Who*," *Science Fiction Film and Television* 9, no. 2 (Summer 2016): 181-207.

Wednesday, February 22, 2023

- DUE: PRESENTATION PROPOSAL
- Scene analysis

Week 7: Lord of the Rings (HBO Max)

Viewings:

- *The Lord of the Rings: The Fellowship of the Ring* (2001; extended cut)

Monday, February 27, 2023

- Reading: Vincent Rone, "Scoring the Familiar and Unfamiliar in Howard Shore's *The Lord of the Rings*," *Music and the Moving Image* 11, no. 2 (Summer 2018): 37-66.

Wednesday, March 1, 2023

- Scene analysis

Week 8: The Rings of Power (Amazon Prime Video)

Viewings:

- *The Lord of the Rings: The Rings of Power* Season 1, Episodes 1-3 ("A Shadow of the Past," "Adrift," and "Adar")

Monday, March 6, 2023

- Readings:
 - Bear McCreary, "The Lord of the Rings: Appendices Part 1," *Bear McCreary*, 12 September 2022, <https://bearmccreary.com/the-lord-of-the-rings-appendices-part-1/>.
 - Bear McCreary, "The Lord of the Rings: Appendices Part 2," *Bear McCreary*, 22 September 2022, <https://bearmccreary.com/the-lord-of-the-rings-appendices-part-2/>.
 - Bear McCreary: "The Lord of the Rings: Episode 101," *Bear McCreary*, 18 January 2023, <https://bearmccreary.com/the-lord-of-the-rings-episode-101/>.
 - Bear McCreary, "The Lord of the Rings: Episode 102," *Bear McCreary*, 31 January 2023, <https://bearmccreary.com/the-lord-of-the-rings-episode-102/>.
 - Bear McCreary, "The Lord of the Rings: Episode 103," *Bear McCreary*, 13 February 2023, <https://bearmccreary.com/the-lord-of-the-rings-episode-103/>.

Wednesday, March 8, 2023

NOTE: We are meeting in the Electronic Training Center (ETC) Room 046 in Bird Library.

- Scene analysis
- Library research presentation by Dr. Amanda DuBose

Week 9 - Spring Break

- **Suggestion: Start watching the Neil Gaiman content for next week** ☺

Week 10: Neil Gaiman (HBO Max, Netflix, Amazon Prime Video)

Viewings:

- *Stardust* (2007)
- *The Sandman* Season 1, Episodes 1 and 2 ("Sleep of the Just" and "Imperfect Hosts")
- *Good Omens* Season 1, Episodes 1 and 2 ("In the Beginning" and "The Book")

Monday, March 20, 2023

- Readings:

- David Arnold, "David Arnold Rocks the World of Good Omens with Music – Exclusive Interview," interview by Debbie Elias, *Behind the Lens*, 13 August 2019, <https://behindthelensonline.net/site/interviews/interview-exclusives/david-arnold-rocks-the-world-of-good-omens-with-music-exclusive-interview/>.
- David Buckley, "Bring Me A Dream: David Buckley's The Sandman," interview by CineConcerts, *Cine Concerts*, 10 October 2022, <https://www.cineconcerts.com/features/2022/david-buckley>.

Wednesday, March 22, 2023

- DUE: ROUGH SCRIPT DRAFT
- Scene analysis

Week 11: Harry Potter (Peacock TV; HBO Max)

Viewings:

- *Harry Potter and the Sorcerer's Stone* (2001)
- *Harry Potter and the Prisoner of Azkaban* (2004)

Monday, March 27, 2023

- Reading: Jamie L. Webster, "Creating Magic with Music: The Changing Dramatic Relationship between Music and Magic in *Harry Potter* Films," in *The Music of Fantasy Cinema*, ed. Janet K. Halfyard (Sheffield, UK: Equinox Publishing, 2014), 175-92.

Wednesday, March 29, 2023

- Scene analysis

Week 12: Star Trek (Paramount+)

Viewings:

- *Star Trek* Season 2, Episode 1 ("Amok Time")
- *Star Trek* (2009)

Monday, April 3, 2023

- Guest speaker: Dr. Brooke McCorkle Okazaki, Assistant Professor of Music at Carleton College (MN)
- Readings: Brooke McCorkle Okazaki, "Days of Utopia Past: Nostalgia and the *Star Trek* (2009) Soundtrack," in *Music in Star Trek: Sound, Utopia, and the Future*, eds. Jessica Getman, Brooke McCorkle Okazaki, and Evan Ware (New York: Routledge, 2023): 259-79; and Jessica Getman, "A Series on the Edge: Social Tension in *Star Trek*'s Title Cue," *Journal for the Society for American Music* 9, no. 3 (2015): 293-320.

Wednesday, April 5, 2023

- Scene analysis

Week 13: Vampires and the Supernatural (Hulu, AMC+, Netflix)

Viewings:

- *Buffy the Vampire Slayer* Season 4, Episode 10 ("Hush")

- *Interview with the Vampire* Season 1, Episode 1 (“In Throes of Increasing Wonder...”)
- *Midnight Mass* Season 1, Episodes 1 and 2 (“Book I: Genesis” and “Book II: Psalms”)

Monday, April 10, 2023

- Readings:
 - Janet K. Halfyard, *Sounds of Fear and Wonder: Music in Cult TV* (London: I.B. Tauris, 2016), 73-92.
 - Owen Danoff, “Daniel Hart Interview: AMC’s Interview with The Vampire,” *Screen Rant*, 11 November 2022, <https://screenrant.com/daniel-hart-interview-with-the-vampire-amc/>.
 - Andy Gush and Taylor Newton Stewart (d/b/a The Newton Brothers), “The Newton Brothers on the Hymnal Hell of *Midnight Mass*,” interview by Clint Worthington, *Right On Cue*, The Spool, 11 July 2022, podcast, 30:47, <https://thespool.net/podcasts/the-newton-brothers-midnight-mass-podcast-composer-interview/>.

Wednesday, April 12, 2023

- Scene analysis
- Final Presentations

Week 14: Final Presentations

Monday, April 17, 2023

- Final Presentations

Wednesday, April 19, 2023

- Final Presentations

Week 15: Final Presentations

Monday, April 24, 2023

- Final Presentations

Wednesday, April 26, 2023

- Final Presentations

Last Day of Classes - Monday, May 1, 2023

- Final Presentations

FREQUENTLY ASKED QUESTIONS

Q: I have a _____ during class, and it was the only time available, what do I do?

A: Send me an explanatory e-mail no later than 5 minutes before the start of class. This will count as an excused absence (this absence will not affect your grade). If this absence falls on a Wednesday and you miss the in-class scene analysis, the 48-hour extension policy applies (meaning they are due at 2:15PM the immediate Friday afterwards).

Q: I've never presented such a long presentation before, is this class going to be difficult?

A: 15 minutes may seem like a lot of talking, but keep in mind that you are required to play music/video clips as part of your presentation! Additionally, I require each student to prepare drafts of their script. In my field of musicology, along with many other humanities fields, it is expected that you prepare a 20-minute presentation, which is to be delivered via script, and professional academic conferences. There is no memorization to worry about! In addition, you can include cues for yourself, such as "breathe," "play clip," and "[slide]," as reminders, such that you do not rush reading your script. (We'll cover more of presentation preparation later in the semester.)

Q: I don't know how to read music. Am I still allowed to take this class?

A: No matter your musical skill level, you are welcome in this class. Although some articles may include written-out transcriptions of musical themes, you do not need to know how to read music. I will be playing musical themes and examples in-class, and I strongly suggest that you listen to the soundtracks of these shows and films to get a sense of the overall musical palette. Over the course of the semester, you will learn how to listen for musical themes and how to write about them.

Q: My favorite [insert your preferred film/television show in the science fiction/fantasy genre] wasn't included in your syllabus! Why not?!?

A: The genres of science fiction and fantasy are vast and expansive, and with less than 25 class meetings focused on a certain show or television, it is not feasible, nor is it reasonable to think, that I can include your favorite media in the genre. (It does not mean I dislike your favorite!) However, that is what your final presentation is for. Introduce the class to that one show/film/fandom that I did not have time to cover during the last 5 class meetings!

Q: Is there extra credit that I can earn?

A: No.

HOM 373: History of Musical Theatre
Spring 2023, M/W 3:45-5:05PM
Bowne Hall 104

Instructor: Caitlan Truelove, cetruelo@syr.edu

Bowne 307

Office Hour: Wednesdays 1-2PM, or by appointment

Email Office Hours: M-F 9AM-5PM

Course Description

As the title suggests, this course will cover musical theatre history in the United States. The course is loosely organized chronologically, although each week we will be discussing a type or format of consumption of musical theatre. Mondays will typically be in a lecture-based format, in which you will be introduced to the topic of the week. Wednesdays will typically be more discussion-based, in which three of your classmates will lead the class in discussing concepts, scenes, and other things related to the topic of the week. This class will also focus on writing a research paper and delivering a final presentation on a topic of the student's choosing.

Learning Outcomes

- Students will be able to identify different types and formats of musical theatre, both live and on-screen
- Students will be able to discuss musical theatre scholarship and apply it to musicals that they watch
- Students will be able to formulate an original argument pertaining to a topic in musical theater and develop their ideas into an organized presentation and paper
- Students will be able to articulate their ideas and opinions from weekly readings and viewings in both verbal and written form

Course materials

All readings will be linked on Blackboard. There are no textbooks for this class.

Viewings are available on the listed streaming services. Please drop by my office during office hours or make an appointment if you do not have the financial ability for these services.

Student Assignments and Expectations

Each week, we will be viewing one musical within the context of readings and group discussions. After completing the weekly readings and watching the musical, students will write a personal response. These responses should synthesize what they read and watched, but should also include the students' perspective, supported by necessary quotations or scene descriptions. These responses are due each

Tuesday, 11:59PM, unless noted otherwise such that everyone is ready to discuss their findings and perspectives the next day.

Attendance is an important aspect of this course since you are expected to bring in your own discussion points. You may use your notes and personal responses as fodder for discussion if you feel reluctant to speak up in class. Sharing information and ideas during class strengthens and broadens the class's collective knowledge.

The final paper and presentation should be on a topic of your choosing. For your topic, you should identify a gap of knowledge in musical theater scholarship. You must enhance your argument by engaging with other scholars writing on similar topics and explaining how your own observations are either supported or contradicted by theirs. You may draw upon class readings but are expected to locate sources outside of these readings. Presentations may be scripted or unscripted but must be timed to 10 minutes. For the paper, 12-point Times New Roman font, double-spaced, one-inch margins, submitted on Blackboard as a Word document. Eight-page minimum, not including the bibliography. Citations must conform to Chicago Manual of Style, Notes-Bibliography.

Grading Rubric

10 Discussion Boards: 20% (10 x 2%)

In-class contribution: 30%

 Discussion leader: 10%

 Attendance and participation: 20%

Final presentation: 15%

Final paper: 35%

 Proposal: 10%

 Introduction OR Literature Review draft: 10%

 Completed, polished final draft: 15%

Grade	Grade points / credit	Percentage Range
A	4.0	93-100%
A-	3.66	90-92%
B+	3.33	87-89%
B	3.0	84-86%
B-	2.66	80-83%
C+	2.33	77-79%
C	2.0	74-76%
C-	1.66	70-73%
D	1.0	61-69%
F	0	0-60%

Attendance Policy:

You are expected to attend and be in class from 3:45-5:05. If for any legitimate reason such as illness or an unavoidable schedule conflict you will be unable to come to class, please consult with me ahead of time and send me an explanatory e-mail no later than 5 minutes before the start of class. This will count as an excused absence. Unexcused absences – those instances where you do *not* notify me that you will be missing class – will result in a lowered final grade. Please note that I do not consider explanations such as “I missed my alarm and slept in late” as excused absences.

Creating a Respectful and Productive Learning Environment:

In order to have productive discussions, it is important for all of us to be respectful of each other’s viewpoints and allow everyone to feel comfortable discussing their ideas, thoughts, and opinions. Listen carefully to one another (since we can all learn from one another), be constructive, and contribute intellectually to discussions. Refrain from making any racist, sexist, or other discriminatory comments that would offend others.

Additionally, please note that you are expected to have completed readings and viewings in such a way that you are ready to discuss them on the date that they’re listed on the course schedule.

Extensions and Late Work

Unless an assignment is due during class (like a presentation or readings), all deadlines are at 11:59PM EST on the date listed on the syllabus. Because of the continuing circumstances of this year, however, I am very open to discussions about assignments that might be late because of unforeseen circumstances or issues related to virtual learning. While I am flexible about having conversations about due dates, I am not flexible about a lack of communication. **Thus, if you anticipate an assignment taking longer than expected, please communicate with me at least 24 hours prior to the due date so we can make individual arrangements! My policy is if you ask for an extension via email prior to a deadline, you will get an automatic 48-hour extension, regardless of the reason. If you need longer than 48 hours, please communicate that as well.** If I do not hear from you about a late assignment, I will take ten points off your assignment grade for each 24-hour period the assignment is late. For instance, if an assignment is due at 11:59PM EST on a Friday and is turned in at 1 AM Saturday AM, it will automatically be graded from a 90 rather than a 100. Then, for each 24-hour period after that, another 10 points will be deducted. The only assignment that this extension policy does not apply to is the final project.

ChatGPT/AI Policy

The use of an artificial intelligence (AI) writing tool such as GPT-2 or ChatGPT to complete any exam, quiz, or assignment for this class constitutes a violation of the University’s academic integrity standards (see below). The professor reserves the right to check your work with an AI detection tool such as GPTZero. Students who

submit AI-generated work will receive a grade of 0 the exam or assignment in question and may be charged with academic misconduct.

Syracuse University Policies:

Students should review the University's policies regarding: Diversity and Disability <https://www.syracuse.edu/life/accessibility-diversity/>; the Religious Observances Notification and Policy http://supolicies.syr.edu/studs/religious_observance.htm; and Orange Success <http://orangesuccess.syr.edu/getting-started-2/>.

COVID and Masking

In the classroom, we will follow Syracuse University's current COVID guidelines. I will be continuing to use my mask in the classroom and during drop-in hours.

Disability-Related Accommodations:

If you believe that you need academic adjustments (accommodations) for a disability, please contact the Office of Disability Services (ODS) <http://disabilityservices.syr.edu/>, located at 804 University Avenue, Room 309, or call 315-443-4498 for an appointment to discuss your needs and the process for requesting accommodations. ODS is responsible for coordinating disability-related accommodations and will issue students with Documented Disabilities Accommodation Authorization Letters as appropriate. Since academic adjustments may require early planning and generally are not provided retroactively, please contact ODS as soon as possible.

Diversity and Disability:

Syracuse University values diversity and inclusion; we are committed to a climate of mutual respect and full participation. My goal is to create learning environments that are useable, equitable, inclusive, and welcoming. If there are aspects of the instruction or design of this course that result in barriers to your inclusion or accurate assessment or achievement, I invite any student to meet with me to discuss additional strategies beyond accommodations that may be helpful to your success.

Mental Health

Mental health and overall well-being are significant predictors of academic success. As such it is essential that during your college experience you develop the skills and resources effectively to navigate stress, anxiety, depression, and other mental health concerns. Please familiarize yourself with the range of resources the Barnes Center provides (experience.syracuse.edu/bewell) and seek out support for mental health concerns as needed. Counseling services are available 24/7, 365 days a year, at 315.443.8000. I encourage you to explore the resources available through the Wellness Leadership Institute (experience.syracuse.edu/bewell/well-being/wellness-leadership-institute).

Content/Trigger Warning

Because of the nature of the topics covered in this class, the course readings or class discussions may generate intellectual and emotional discomfort. These responses

are natural parts of intellectual growth. If, however, your emotional response becomes acute psychological distress (triggering), please communicate with me. I invite you to contact me if you have concerns in this regard.

Academic Integrity Policy:

Syracuse University's Academic Integrity Policy reflects the high value that we, as a university community, place on honesty in academic work. The policy defines our expectations for academic honesty and holds students accountable for the integrity of all work they submit. Students should understand that it is their responsibility to learn about course-specific expectations, as well as about university-wide academic integrity expectations. The policy governs appropriate citation and use of sources, and the integrity of all work submitted for assignments. The policy also prohibits students from submitting the same work in more than one class without receiving written authorization in advance from both instructors. Students in HOM 373 "History of Musical Theatre" found in violation of the Academic Integrity Policy will receive a failing grade for the assignment in question and will also be subject to non-grade sanctions determined by the College of Arts & Sciences as described in the Violation and Sanction Classification Rubric. For more information and the complete policy, see <http://academicintegrity.syr.edu>

Course Schedule

Please note that this schedule may change. I will make every effort to notify the class if/when changes are made.

Week 1: Setting the Stage

Wednesday, January 18, 2023

- Course/student introductions
- Viewing: *The Wizard of Oz* (1940) (available on HBO Max)
- Readings: Jane Feuer, *The Hollywood Musical* (second edition), chapters 1-4
- Note: There are no discussion boards due this week.

Week 2: Minstrelsy and Performing Race

Monday, January 23, 2023

Wednesday, January 25, 2023

- Viewing: *Show Boat* (1936) (available on HBO Max)
- Readings: Todd Decker, Introduction from *Show Boat: Performing Race in an American Musical*; Thomas Riis, "Minstrelsy and Theatrical Miscegenation" in *Histories of the Musical: An Oxford Handbook of the American Musical, Volume 1*
- Due: Discussion board 1

Week 3: The Integrated Musical

Monday, January 30, 2023

Wednesday, February 1, 2023

- Viewing: *Oklahoma!* (1999)
- Readings: Scott McMillin, "Integration and Difference," in *The Musical as Drama*; Geoffrey Block, "Integration" in *Histories of the Musical: An Oxford Handbook of the American Musical, Volume 1*
- Due: Discussion board 2

Week 4: The Concept Musical

Monday, February 6, 2023

Wednesday, February 8, 2023

- Viewing: *Company* (available on YouTube, <https://www.youtube.com/watch?v=ZS6s25bkCoE>)
- Readings: Larry Stempel, "The Metaphor Angle" from *Showtime: A History of Broadway Musical Theater*
- Due: Discussion board 3; paper proposal

Week 5: The Megamusical

Monday, February 13, 2023

Wednesday, February 15, 2023

- Viewing: *The Phantom of the Opera*
- Readings: Amanda Eubanks Winkler, "Politics and the Reception of Andrew Lloyd Webber's *The Phantom of the Opera*," *Cambridge Opera Journal* 26, no. 3 (November 2014): 271-87.
- Due: Discussion board 4

Week 6: The Filmed Musical

Monday, February 20, 2023

Wednesday, February 22, 2023

- Viewing: *West Side Story* (1961; 2021 version optional) (both available on HBO Max)
- Readings: Raymond Knapp and Mitchell Morris, "The Filmed Musical" in *Media and Performance in the Musical: An Oxford Handbook of the American Musical, Volume 2*
- Due: Discussion board 5

Week 7: The Television Musical

Monday, February 27, 2023

Wednesday, March 1, 2023

- Viewings: "Once More, With Feeling" (*Buffy the Vampire Slayer*), "Pilot" (*Glee*), "Josh Just Happens to Live Here!" (*Crazy Ex-Girlfriend*) (available on Hulu [Buffy and Glee] and Netflix [Crazy Ex-Girlfriend])
- Readings: Amy Bauer, "Give Me Something to Sing About": Intertextuality and the Audience in 'Once More, with Feeling,'" in *Music, Sound, and Silence in Buffy the Vampire Slayer*, eds. Paul Attinello, Janet K. Halfyard, and Vanessa Knights; Jessica Shine, "I'm on My Own Path": Musical Development of the

- Musical in *Crazy Ex-Girlfriend* (2015-2019)," *Music and the Moving Image* 13, no. 3 (October 2020)
- Due: Discussion board 6

Week 8: Disney and the Animated Film Musical

Monday, March 6, 2023

Wednesday, March 8, 2023

- Viewing: *The Princess and the Frog* (available on Disney+)
- Readings: Susan Smith, "The Animated Film Musical" in *Media and Performance in the Musical: An Oxford Handbook of the American Musical, Volume 2*; Maria Hebert-Leiter, "Disney's Cajun Firefly: Shedding Light on Disney and Americanization," *Journal of Popular Culture* 47 (October 2014)
- Due: Discussion board 7; draft of introduction OR literature review

Week 9 - Spring Break

Week 10: Sondheim

Monday, March 20, 2023

Wednesday, March 22, 2023

- Viewing: *Sweeney Todd: The Demon Barber of Fleet Street*
- Readings: Kim Kowalke, "Sweeney's Identity Crisis and the Dynamic Potential of Generic Hybridity," in *Sondheim in Our Time and His*, ed. W. Anthony Sheppard
- Due: Discussion board 8

Week 11: Live Stage Musicals

Monday, March 27, 2023

Wednesday, March 29, 2023

- Viewing: *Come from Away* (2021) (available on Apple TV+)
- Readings: Larry Stempel, "Another Broadway...Another Show..." from *Showtime: A History of Broadway Musical Theater*
- Due: Discussion board 9

Week 12: Hamilton

Monday, April 3, 2023

- Viewing: *Hamilton* (available on Disney+)
- Readings: Jeffrey Magee, "Miranda's *Les Miz*," *Studies in Musical Theatre* 12, no. 2 (June 2018), 213-221.

Wednesday, April 5, 2023

- Guest lecture: Dr. Alex Bádue, Assistant Professor of Music, Hamilton College (NY)
- Due: Discussion board 10

Week 13

Monday, April 10, 2023

NOTE: We are meeting in the Electronic Training Center (ETC) Room 046 in Bird Library.

- Library research presentation by Dr. Amanda DuBose
- One-on-One student meetings (in ETC)

Wednesday, April 12, 2023

- One-on-One student meetings (in Bowne 307)

Week 14

Monday, April 17, 2023

- Peer writing workshops

Wednesday, April 19, 2023

- Final Presentations

Week 15

Monday, April 24, 2023

- Final Presentations

Wednesday, April 26, 2023

- Final Presentations

Last Day of Classes - Monday, May 1, 2023

- Final Presentations

Final papers due Friday, 5 May 2023, 11:59PM – NO EXTENSIONS ALLOWED

FREQUENTLY ASKED QUESTIONS

Q: Why are discussion boards due on Tuesdays?

A: This course is discussion-based, particularly on Wednesdays, and discussion boards are due on Tuesdays such that everyone is ready to discuss their findings and perspectives the next day, using things that they wrote about in the discussion boards as fodder.

Q: What is the prompt for discussion boards? How long should they be?

A: Each week, we will be viewing one musical within the context of readings and group discussions. After completing the weekly readings and watching the musical, students will write a personal response. These responses should synthesize what they read and watched, but should also include the students' perspective, supported by necessary quotations or scene descriptions. These responses are due each Tuesday, 11:59PM, unless noted otherwise such that everyone is ready to discuss their findings and perspectives the next day. I tend to not assign word minimums/maximuns for these kinds of assignments, but you can consider 300-500 words a good range to aim for.

Q: I have a _____ during class, and it was the only time available, what do I do?

A: Send me an explanatory e-mail no later than 5 minutes before the start of class. This will count as an excused absence (this absence will not affect your grade).

Q: I've never written such a long paper before, is this class going to be difficult?

A: 8 pages may seem like a lot of writing, but keep in mind the basic elements of a research paper that must be included: introduction, literature review, supporting evidence, and conclusion. I have also scaffolded final paper-related assignments and activities throughout the semester: first, a proposal is due, in which you state your preliminary thesis (argument) and some potential sources; second, a rough draft of your introduction OR literature review is due, which I will return with comments and suggestions; third, you have a one-on-one meeting with me to discuss concerns/ask additional questions; fourth, you have two peer editing workshops, in which you will swap papers with at least two other classmates and give feedback on their work while receiving feedback on yours; and fifth, you have the final presentation, which can be scripted (and you can use what you have already written as a script). Every activity builds on the previous one.

Q: How should I cite things for my paper? Can I just use MLA?

A: The Chicago Manual of Style is the citation style most used by scholars in the humanities (including my field of musicology). This course, for all intents and purposes, is a *musicology* course, so we will use the Notes-Bibliography version of Chicago, with footnotes that correspond to in-text citations at the bottom of the page, and a bibliography that includes all sources consulted at the end of your paper.

Q: What does a discussion leader entail?

A: Each Wednesday, three people will lead the class in discussion of the week's topics. Discussion leaders do not need to coordinate ahead of time, but each leader should bring 5-7 questions to ask the class. The rest of the class is expected to engage in discussion (don't leave your discussion leaders hanging!) and to have read and viewed the readings and musical before class time on Wednesday. I will be present to help facilitate and to pull up any necessary clips online. Each student is required to be a discussion leader, no exceptions.

Q: Is there extra credit that I can earn?

A: No.