

COURSE DESCRIPTION & OBJECTIVES

Course examines Classical Hollywood as well as more recent film soundtrack practices, focusing on the interpretation of film sound relative to 'expectancy' theories of meaning and emotion. Film sound (i.e. the combination of dialogue, music, sound effects, and silence) is viewed through the perspectives of psychology, aesthetics, and criticism, providing students with opportunities to

- cultivate and exemplify sharply-honed critical listening/viewing skills,
- develop a vocabulary for intellectual discussion about a film's soundtrack and use it to articulate ways in which music and image interact, within films presented throughout the course, to support interpretation of a film's narrative,
- demonstrate understanding of the perceptual processes associated with intellectual and emotional responses to sound and to aural/visual composites, and
- engage in critical discussions of compositional tools and techniques that contribute to effective film sound practices.

The course examines theoretical, aesthetic, and analytical perspectives and does not focus on the mechanics of film sound, addressed in a separate course.

COURSE TOPICS AT A GLANCE

- Classical Hollywood film sound theory and practice
- Variations/exceptions within the Classical Hollywood model
- Diegetic versus non-diegetic sound
- Original versus adapted film scores / Popular song as film score
- Russian/Marxist reaction to the Classical Hollywood model: theory and practice
- Creative director/composer collaborations: Hitchcock-Herrmann; Fellini-Rota; Kurosawa-Hayasaka; etc.
- Contemporary film sound theory and practice
- Music, meaning, emotion, communication; cognitive perspective
- Semiotics and phenomenology of film sound

EVALUATION PROCEDURES AND GRADING SCALE

ATTENDANCE / COMMUNICATION

Attendance is necessary in order to do well in this course. If you cannot make it to a class meeting you must notify the instructor in advance, preferably via email. Unapproved, unexplained, and extensive absences will be penalized. Exceptions will be addressed on an individual basis.

It is the students' responsibility to obtain class material assigned during an absence.

All students must have access to a computer with internet and multimedia capabilities (latest, java-enabled Web browser – Real Player – speakers / headphones).

Use of MOODLE and of your Columbia email account is compulsory.

MODULE-LEVEL VIEWING/READING/WRITING ASSIGNMENTS (70%)

Specific readings and films are addressed in each module and are linked to a series of written assignments designed to assess the students' understanding of the material.

Written assignments are in the form of a set of questions addressing some of the key issues discussed in the readings/lectures and demonstrated in the films.

Study groups are required for all module-level assignments. Group assignments will be drafted, worked on, and submitted online, through MOODLE, with each student being graded based on their individual contributions.

Full collaboration instructions and assignment rubrics are available in the *Assignment Instructions* document. This document and assignment deadlines are available through MOODLE.

EXTRA CREDIT (5%)

All members of the group that produces the best quality collaborative work will receive 5% extra credit. See the *Assignment Instructions* document (also on MOODLE) for details.

FINAL PAPER (30%)

In the final paper, students will analyze the image-sound relationship within a chosen film. Papers will

- a. incorporate concepts and material presented in class and throughout the readings and
- b. exhibit good grammar and spelling and use a consistent writing and resource citation style

Study groups are encouraged but each student is responsible for completing and submitting his/her own final paper electronically (as an email attachment – in doc(x), .rtf, or .txt format).

Full instructions are provided in the *Final Paper Instructions* document (also on MOODLE).

GRADING SCALE

90% ≤ A	74% ≤ C+ < 77%
87% ≤ A- < 90%	70% ≤ C < 74%
84% ≤ B+ < 87%	67% < C- < 70%
80% ≤ B < 84%	60% < D < 67%
77% ≤ B- < 80%	F < 60%

I: (incomplete – assigned in accordance with the College's academic guidelines)

ACADEMIC HONESTY

You are expected to abide by the College's policies on **academic honesty and integrity**, <http://colum.edu/integrity>. Violations include but are not limited to: cheating, plagiarism, fabrication, falsification or sabotage of research data, destruction or misuse of the College's academic resources, and alteration or falsification of academic records. Note that, while using a variety of resources to help you complete your assignments is not only encouraged but expected, copying them verbatim fails to communicate whether or not you have understood the materials, constitutes plagiarism, and is penalized.

CLASSROOM CODE OF CONDUCT

- **Be respectful of all class members. Be prepared to accept and offer criticism, to question and be questioned.** Intellectual disagreements and conflicts that do not involve personal attacks are strongly encouraged. They are necessary in order to formulate strong intellectual argumentation skills and improve understanding.
- **Be ready to begin by the scheduled start time.** Cell-phones and other mobile devices must be silent during class.

SATISFACTORY ACADEMIC PROGRESS

In the fifth week of the semester, your teacher will be asked to provide some early feedback on your academic performance to help the College identify students who may be falling behind and are at risk of not satisfactorily completing a course. This online Academic Progress Report (APR) will notify students in time to seek academic coaching or other assistance to improve their grade. The APR is necessary because new federal regulations require students who achieve less than a 2.0 GPA and/or don't complete two-thirds of their classes for two semesters in a row to be dismissed from the College. Below is a sample, non-exhaustive list of indicators that may be considered by your teacher to trigger an early alert message regarding your progress:

- Student has missed at least half of the scheduled class sessions or individual conferences (3 out of 5 for classes that meet once a week; 5 out of 10 for classes that meet twice a week).
- Student consistently arrives more than 15 minutes late or leaves more than 15 minutes early and has turned in late the majority of assignments.
- Student has earned a grade lower than C on the majority of graded assignments so far (including quizzes, homework, in-class activities, etc.).
- If the semester ended at week 5, the student would receive a grade lower than C in this course.

STUDIO EQUIPMENT POLICIES & PROCEDURES

To manage requests for space and/or equipment utilization, the Department has developed a number of procedures applicable to both faculty and students:

<http://www.colum.edu/aaa> → *Facilities* → *Studio Policies & Procedures*

These are common sense protocols and adherence to them by all concerned increases the likelihood that equipment and facilities will be available for the greatest number of students/faculty and over the longest possible life of the equipment. All students/faculty should be familiar with these policies and procedures.

COLLEGE-WIDE TUTORING

The Learning Studio, located at 618 S. Michigan Avenue, first floor, is an excellent resource for tutoring and Peer Academic Coaching in mathematics, science, English, foreign languages, technology, and more. To make an appointment click on the OASIS tab labeled "My Appointments," call 312-369-8130, or just walk in. For more information, please visit <http://www.colum.edu/learningstudio>

STUDENTS WITH DISABILITIES STATEMENT

Columbia College Chicago seeks to maintain a supportive academic environment for students with disabilities. Students who self-identify as having a disability should present their documentation to the Services for Students with Disabilities (SSD) office. After the documentation has been reviewed by the SSD office, a Columbia College accommodation letter will be provided to the student. Students are encouraged to present their Columbia accommodation letters to each instructor at the beginning of the semester so that accommodations can be arranged in a timely manner by the College, the department, or the faculty member, as appropriate. Accommodations will begin at the time the letter is presented. Students with disabilities who do not have accommodation letters should visit the office of Services for Students with Disabilities, 623 S. Wabash Room 304 (312-369-8296), http://www.colum.edu/students/Academics/Services_for_Students_with_Disabilities/index.php

STUDENT RESOURCES

IMPORTANT DATES

For deadlines on adding, dropping, or withdrawing from courses and for other important dates select the appropriate Semester at http://www.colum.edu/Administrative_offices/Records/Registration

WRITING RESOURCES

Sites with information on the APA (American Psychological Association) Style Manual:

- [Publication manual of the American Psychological Association, 6th ed.](#) (2010). Washington, DC: American Psychological Association. [Call# 808.06615 P976a 2010]
- <https://owl.english.purdue.edu/owl> (Purdue University – see the links at the left of the page)
- <http://www.uwsp.edu/psych/apa4b.htm> (University of Wisconsin, Stevens Point – see the "Examples" links at the bottom of the page)
- <http://www.beadsland.com/weapas/> (Web Extension to the APA Style Manual – see the "References" section for examples)

Guide for Writing Research Papers Based on Modern Language Association (MLA) Documentation:

- <http://writing.colostate.edu/guides/> (Colorado State University – explore the relevant links to the left of the page)

Grammar guide:

- <http://grammar.ccc.commnet.edu/grammar/grammarlogs.htm> (Capital Community College, Hartford, Connecticut):

COURSE MATERIALS

All readings, lecture notes, assignment instructions, and film clips will be available through MOODLE (<http://lms.colum.edu>). **Students must have access to a computer** with internet, printing, and multimedia capabilities (latest, java-enabled Web browser – Real Player – speakers / headphones) **and must use their Columbia email account**.

REQUIRED READINGS

(Selected portions from the items on the list will be addressed throughout the semester – a reader pack will be provided)

Brown, R. S. (1994). *Overtones and Undertones*. Los Angeles: University of California Press. [Chapter 4: Actions / Interactions: The source beyond the source; pp.67-91 – Chapter 5: Styles and Interactions: Beyond the diegesis (Interlude III: The Eisenstein/Prokofiev phenomenon); pp.134-147] Call#: 781.542 B879o

Brown, R. S. (1982). Herrmann, Hitchcock, and the music of the irrational. *Cinema Journal*, 21(2): 14-49. [available electronically through JSTOR
<http://emils.lib.colum.edu/login?url=http://www.jstor.org/stable/1225034>]

Burt G. (1994). *The Art of Film Music*. Los Angeles: University of California Press. [Chapter 1: The story's the thing; pp.3-16 – Chapter 4: The sequence as a unit (Laura: Apt. scene); pp.168-184] Call#: 781.542 B973A

Cohen, A. J. (2005). How music influences the interpretation of film and video. *Selected Reports in Ethnomusicology*, 12: 15-36

Eisler, H. (1947). *Composing for the Films*. New York: Oxford University Press. [Introduction – Chapter 1: Prejudices and bad habits; pp.3-19 – Chapter 3: The new musical resources; pp.32-44] Call#: 781.542 A241c 2005

Gorbman C. (1987). *Unheard Melodies: Narrative Film Music*. London: BFI Publishing. [Chapter 1: Narratological perspectives on film music; pp.11-30 – Chapter 4: Classical Hollywood practice: The model of Max Steiner; pp.70-98 – Chapter 5: Eisler/Adorno's critique; pp.99-109] Call#: 781.542 G661u

Kalinak, K. (1992). *Settling the Score: Music and the Classical Hollywood Film*. Wisconsin: The University of Wisconsin Press. [Chapter 1: The language of music: A brief analysis of *Vertigo*; pp.3-19 – Chapter 7: "Not exactly classical but sweet" *Laura*: New directions; pp.159-183] Call#: 781.5420973 K14S

Kendall, R. A. (2005a). Music and video iconicity: theory and experimental design. *J. Physiol. Anthropol. Appl. Human Sci.*, 24(1):143-149.
https://www.jstage.jst.go.jp/article/jpa/24/1/24_1_143/pdf [free online access]

Kendall, R. A. (2005b). Empirical approaches to musical meaning. *Selected Reports in Ethnomusicology*, 12: 69-102. [Except Experiments 1&2]

Meyer, L. B. (1956). *Emotion and Meaning in Music*. Chicago: University of Chicago Press. [Chapter 1: Theory; pp.1-42] Call#: 780.1 M612E

Prendergast, R. (1992). *Film Music: A Neglected Art*. 2nd Ed. New York: W. W. Norton. [Chapter 6: The aesthetics of film music; pp.213-226 – Chapter 7: Film music and form; pp.227-245] Call#: 781.542 P926f 1991

FILMS

(Clips from the titles below and some entire films are available online through MOODLE. All films are also available for digital or physical purchase/rental.)

American Graffiti: © 1973 Lucasfilm Ltd. - MCA / Universal Pictures

Directed by: George Lucas – (Non-original) *Music by:* Multiple credits; see

<http://www.imdb.com/title/tt0069704/fullcredits> – *Music Supervisor:* George Lukas (uncredited) - *Music*

Producer: Kim Fowley – *Music Coordinator:* Karin Green

[Call#: 791.437 A512DVD421]

Battleship Potemkin © 1925 Goskino – Corinth Video

Directed by: Sergei M. Eisenstein & Grigori Aleksandrov – *Music by:* Dmitri Shostakovich

[Call #: 791.43 B336DVD445a]

Casablanca © 1942 Loew's Inc / Warner Bros.

Directed by: Michael Curtiz – *Music by:* Max Steiner, M. K. Jerome (songs), Jack Scholl (songs) – (Non-original) *Music by:* Herman Hupfeld (song "As Time Goes By") – *Musical Director:* Leo F. Forbstein

[Call #: 791.437 G583DVD442]

The Godfather © 1972 Paramount Pictures

Directed by: Francis Ford Coppola – *Music by:* Nino Rota & Carmine Coppola (wedding sequence) –

Music Supervisor: uncredited

[Call# 791.43 G538c2001]

Kill Bill - Volume 1 © 2003 Miramax Films / A Band Apart / Super Cool ManChu

Directed by: Quentin Tarantino - *Music by:* RZA, D. A. Young - *Music Supervisor:* Michelle Kuznetsky

Laura © 1944 Twentieth Century Fox Film Corp.

Directed by: Otto Preminger and Rouben Mamoulian (uncredited) – *Original Music by:* David Raksin – *Non-Original Music by:* J. Fred Coots & Haven Gillespie (song "You Go To My Head")

[Call#: 791.437 L377 DVD2674]

The Matrix © 1999 Groucho II Film Partnership / Silver Pictures / Village Roadshow Pictures

Directed by: Andy & Larry Wachowski – *Music by:* Don Davis, Jack Dangers (song "Prime Audio Soup"), Rob Dougan (song "Clubbed to Death - Kurayamino Mix"), Chino Moreno (song "My own Summer"), Hive (song "Untrasonic Sound") - *Music Supervisor:* Jason Bentley

[Call#: 791.437 M433DVD39]

North by Northwest © 1959 Metro-Goldwyn-Mayer (MGM)

Directed by: Alfred Hitchcock – *Original Music by:* Bernard Herrmann – *Non-Original Music by:* Harold Adamson & Jimmy McHugh (song "It's a Most Unusual Day" - uncredited)

[Call #: 791.437 N864DVD447]

Psycho © 1960 Shamley Productions

Directed by: Alfred Hitchcock – *Original Music by:* Bernard Herrmann

[Call#: 791.437 P974 DVD157]

Vertigo © 1958 Alfred J. Hitchcock Productions & Paramount Pictures

Directed by: Alfred Hitchcock – *Original Music by:* Bernard Herrmann

[Call#: 791.437 V567 DVD153]

ADDITIONAL FILM CLIPS (AVAILABLE THROUGH MOODLE)

2001: A Space Odyssey © 1968 Metro-Goldwyn-Mayer / Polaris

Directed by: Stanley Kubrick – (Non-original) *Music by:* Aram Khachaturyan (from "Ballet Suite Gayaneh"), György Ligeti (from "Lux Aeterna", "Atmosphères", "Adventures" and "Requiem for Soprano, Mezzo-Soprano, Two Mixed Choirs, and Orchestra"), Richard Strauss (from "Also sprach Zarathustra"), Johann Strauss (waltz "An der schönen, blauen Donau")

[Call #: 791.437 T974DVD373]

Alexander Nevsky © 1938 Mosfilm

Directed by: Sergei M. Eisenstein & Dmitri Vasilyev – *Music by:* Sergei Prokofiev

[Call #: VIDEO. V6387]

The Day the Earth Stood Still © 1951 20th Century Fox

Directed by: Robert Wise – *Music by:* Bernard Herrmann

[Call #: 791.437 D273V6471]

E.T. The Extra-terrestrial © 1982 Amblin Entertainment - Universal Pictures

Directed by: Steven Spielberg – *Music by:* John Williams, Jim Carrol (song "People who Died")

[Call #: 791.437 E83 DVD2304]

Finding Nemo © 2003 Pixar Animation Studios / Walt Disney Pictures

Directed by: Andrew Stanton & Lee Unkrich – *Music by:* Thomas Newman

[Call#: 791.433 F494 DVD1340]

Forbidden Planet © 1956 Metro-Goldwyn-Mayer (MGM)

Directed by: Fred McLeod Wilcox – *Music (Electronic Tonalities) by:* Bebe & Louis Baron

[Call#: 791.437 F696DVD11]

Gladiator © 2000 DreamWorks SKG / Universal Pictures / Scott Free Productions

Directed by: Ridley Scott - *Music by:* Hans Zimmer, Lisa Gerrard, Klaus Badelt.

[Call#: 791.437 G542 DVD2093]

The Italian Job © 1969 Oakhurst Productions & Paramount Pictures

Directed by: Peter Collinson – *Music by:* Quincy Jones (also songs "On Days Like These", Getta Bloomin' Move On!")

Kill Bill - Volume 2 © 2004 Miramax Films / A Band Apart / Super Cool ManChu

Directed by: Quentin Tarantino - *Music by:* Robert Rodriguez, RZA - *Music Supervisor:* Mary Ramos

The Man Who Knew Too Much © 1956 Filwite Productions - Paramount Pictures

Directed by: Alfred Hitchcock – *Original Music by:* Bernard Herrmann, Ray Evans (songs), and Jay Livingston (songs) – *Non-Original Music by:* Arthur Benjamin and D. B. Wyndham-Lewis (from "Storm Cloud Cantata")

[Call#: 791.437 M266 DVD1943]

Monsters Inc. © 2001 Pixar Animation Studios / Walt Disney Pictures

Directed by: David Silverman, Lee Unkrich, & Peter Docter – *Music by:* Randy Newman, Ira Hearshen

[Call#: 791.433 M756DVD628]

Moulin Rouge © 2001 Bazmark Films – 20th Century Fox

Directed by: Baz Luhrmann – *Original/Non-original Music by:* Multiple credits; see

<http://www.imdb.com/title/tt0203009/fullcredits>

[Call #: 791.437 M926DVD990]

Much Ado About Nothing © 1993 British Broadcasting Corporation / Renaissance Films / Samuel Goldwyn Company

Directed by: Kenneth Branagh – *Music by:* Patrick Doyle.

Nights of Cabiria (Le notti di Cabiria)© 1957 Dino de Laurentiis Cinematografica & Les Films Marceau
Directed by: Federico Fellini – (*original*) *Music by:* Bonagura (song "Lla Ri Lli Ra") (as Pasquale Bonagura) & Nino Rota – (*non-original*) *Music by:* Ludwig van Beethoven (from "Symphony No. 5 in C minor, Opus 67").

[Call #: 791.437 N688DVD282]

The Pink Panther © 1963 The Mirisch Corporation / MGM

Directed by: Blake Edwards – *Music by:* Henry Mancini

[Call#: 791.437 P655DVD916]

Shrek © 1963 2001 DreamWorks SKG / Pacific Data Images

Directed by: Andrew Adamson & Vicky Jenson – *Music by:* James McKee Smith, Harry Gregson-Williams (songs), John Powell (songs) – *Music Supervisor:* Marylata E. Jacob

[Call#: 791.433 S561 DVD508]

West Side Story © 1961 Beta Productions / Mirisch Films / Seven Arts Productions

Directed by: Jerome Robbins / Robert Wise - *Music by:* Saul Chaplin, Johnny Green, Sid Ramin, Irwin Kostal (*Non-original*) - *Music by:* Leonard Bernstein - *Choreography:* Jerome Robbins

[Call #: 791.437 W521DVD850]

The Wizard of Oz © 1939 Metro-Goldwyn-Mayer (MGM)

Directed by: Victor Fleming, King Vidor – *Music by:* Harold Arlen, George Bassman, George E. Stoll, Robert W. Stringer – *Music Supervisor:* Nat W. Finston

[Call #: 791.437 W835DVD116]

ADDITIONAL SOURCES

Altman, R. (1996). The silence of the silents. *Musical Quarterly*, 80(4): 648-718.

[through JSTOR <http://emils.lib.colum.edu/login?url=http://www.jstor.org/stable/742402>]

Anderson, T. (1997). Reforming "jackass music": the problematic aesthetics of early American film music accompaniment. *Cinema Journal*, 37(1): 3-22.

[through JSTOR <http://emils.lib.colum.edu/login?url=http://www.jstor.org/stable/1225687>]

Andrew, D. J. (1976). *The Major Film Theories: An Introduction*. London: Oxford University Press. [Call #: 791.4301 A562M]

Bazelon, I. (1975). *Knowing the Score: Notes on Film Music*. New York: Van Nostrand Reinhold.

[Call #: 782.85 B362K]

Eisenstein, S. (1942). *The Film Sense* [Trans. J. Leyda, 1970]. San Diego: Harcourt, Brace & Company.

[Ch.2: Synchronization of senses – Ch.4: Form and Content: Practice]

[Call # for "Film Form" (1957): 791.43 E36F1957]

Levinson, J. (1996). Film music and narrative agency. In *Post-Theory: Reconstructing Film Studies*, D.

Borwell and N. Carroll (eds.). Madison: The University of Wisconsin Press.

[Call #: 791.43 P857b]

Lipscomb, S. D. (2005). The perception of audio-visual composites. *Selected Reports in Ethnomusicology*, 12: 37-68.

Lipscomb, S. D. (1997). "Perceptual measures of visual and auditory cues in film music." Popular version of paper 5aMU3 presented at the *133rd ASA Meeting*, State College, PA.

Psychomusicology: Music, Mind, and Brain (1994): Volume 13. Special volume on the psychology of film music.

<http://emils.lib.colum.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=pdh&bquery=JN+%26quot%3bPsychomusicology%3a+Music%2c+Mind%2c+and+Brain%26quot%3b+AND+IK+%26quot%3b19940301+00013+00001%26quot%3b&type=1&site=ehost-live>

- Rosar, W. H. (2002).** Film music—What's in a name? *The Journal of Film Music*, 1(1): 1-18.
<http://www.csulb.edu/~landerse/ifms/Editorial.pdf>
- Smith, J. (1996).** Unheard melodies? A critique of psychoanalytic theories of film music. In *Post-Theory: Reconstructing Film Studies*, D. Borwell and N. Carroll (eds.). Madison: The University of Wisconsin Press. [Call #: 791.43 P857b]
- Stilwell, R. J. (2002).** Music in films: a critical review of literature, 1980-1996. *The Journal of Film Music*, 1(1): 19-61. <http://www.csulb.edu/~landerse/ifms/stilwell.pdf>
- Tan, S.-L., Cohen, A.J., Lipscomb, S.D., and Kendall, R.A. (editors) (2013)** *The Psychology of Music in Multimedia*. Oxford, New York: Oxford University Press
- Vassilakis, P. (2013).** "Review of 'The Psychology of Music in Multimedia'," *Psychomusicology: Music, Mind, and Brain*, 23(3): 196-199.
<http://emils.lib.colum.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=pdh&AN=2013-42793-007&site=ehost-live>
- Vassilakis, P. (2005).** "Towards a phenomenology of film music." Study presented at the 2nd Annual HICAH. Abstract in the *Proceedings of the 2nd Annual HICAH* (Hawaii International Conference on Arts and Humanities), 01/2004. CD-ROM (ISSN #1541-5899), Honolulu, HI. (Study supported by DePaul University's School of Music)

FILM & FILM MUSIC LINKS

- <http://www.imdb.com> (*Internet Movie Database*, containing detailed and cross-referenced film credits, reviews, and more. Do familiarize yourselves with this site's search engine.)
- <http://www.filmtracks.com/titles/> (*Soundtrack Reviews*)
- <http://www.filmsound.org/> (*The Art of Sound Design*)
- <http://www.learner.org/resources/series67.html> (*Annenberg Foundation's resources on US Cinema*)
- <http://www.npr.org/templates/search/index.php?searchinput=%22film+music%22> (*NPR – "Film Music" search*)
- <http://www.esu.edu/~pdorian/filmmusic.htm#npr> (*Annotated audio clips on Film Music from NPR – till 2010*)
- <http://www.mrge.com> (*Movie Review Query Engine*)
- <http://www.metacritic.com/> (*Metacritic – Review aggregator with trailers and more*)
- <http://www.rottentomatoes.com/> (*Rotten Tomatoes – Review aggregator with trailers and more*)
- <http://www.slideshare.net/longroadmedia/glossary-sound-and-music-in-film> (*Basic film music/sound glossary*)
- <https://archive.org> (*Extensive digital archive of films and other media on public domain*)

OPEN ACCESS FILM & FILM SOUND JOURNALS

- <http://www.filmscoremonthly.com> (*Film Score Monthly*)
- <http://pov.imv.au.dk/POV.html> (*Online Journal of Film Studies – Aarhus University, Denmark – till 2009*)
- <https://www.equinoxpub.com/journals/index.php/JFM> (*The Journal of Film Music – some free articles*)
- <http://www.lib.colum.edu> (online access through the CCC library to the following Journals: "Soundtrack," "Music, Sound and the Moving Image," "The Journal of Film Music," Cinema Journal," and "Montage" (e-book))
- <http://www.uib.no/herrmann/echoes/> (*Echoes: The Bernard Herrmann Society Journal*)
- <http://www.scope.nottingham.ac.uk> (*Scope - Journal of Film and Television Studies*)
- <http://www.kinema.uwaterloo.ca> (*Kinema – Journal for Film and Audio-Visual Media*)
- <http://www.brightlightsfilm.com> (*Bright Lights Film Journal*)

COURSE SCHEDULE OUTLINE

Lecture notes and readings will be provided. Assignments will be completed on MOODLE.

MODULE 01 (two weeks)

Topics

- Introductions; expectations; course structure; MOODLE; Library resources
- Working definitions of sound, music, and film music
- Introduction to film music theory and aesthetics: Conventional assumptions on film music's function

Assignment 1 (Complete Assignment 1 by the end of the Module's first week)

1. Log on to MOODLE and familiarize yourselves with the course site.
Go over the class Syllabus and familiarize yourselves with the course description, requirements, and schedule.
2. Complete the short Introductory Student Survey available at <http://tinyurl.com/43-2410-CCC-Survey>
Make sure you have the latest Real Player installed on your personal computer
3. Refresh your Library Catalogue search skills.
4. **Resource Finding Task:** Search the JSTOR database (Columbia Library Site → Research → Databases A-Z → J → JSTOR) for one full-text article on film music, published after 1970. Submit (via MOODLE) a full citation of your chosen article, in APA citation format. For APA format samples and instructions see the following sections on the syllabus: *Required Readings*, *Additional Sources*, and *Student Resources*.

Resources

- MOODLE learning management system: <http://lms.colum.edu>
- Real Player for MAC or PC computers: free download at <http://www.real.com>
- Columbia College Library Website: <http://www.lib.colum.edu/>
- 43-2410 Syllabus

Assignment 2 (Complete Assignment 2 by the end of the Module's second week)

Outline and briefly describe the conventionally accepted main contributions of music to film and the assumptions that underlie each one of them. Illustrate as many of these conventions as possible with examples from *The Godfather* (1972).

Resources

- Prendergast, 1992: *Chapter 6* [pp. 213-223(top)] *Chapter 7* [pp. 227-234(mid); 244-245]
- Burt, 1994: *Chapter 1* [pp. 3-16]
- *The Godfather* (1972)

MODULE 02 (one week)

Topics

- Principles of composition, mixing, and editing in Classical Hollywood film scoring and the related visual cinematic codes (i.e. principles of image composition, mixing, and editing)

Assignment

Outline and briefly describe the principles of composition, mixing, and editing in Classical Hollywood film scoring. What are the practices reflecting these principles? Illustrate the film scoring principles and practices discussed with examples from *Casablanca* (1942).

Can you identify any related visual cinematic codes within your chosen examples?

Resources

- Gorbman, 1987: *Chapter 4* [pp. 70-91(mid); scan through the rest]
- *Casablanca* (1942)

MODULE 03 (two weeks)

Topics

- Re-examination of the conventionally accepted contribution of music to film
- Diegetic vs. non-diegetic music: function & assumptions
- Original vs. adapted film music

Assignments

1. Outline the functions of and similarities/differences between diegetic and non-diegetic film music.
2. Identify and discuss examples from *Kill Bill Vol. I* (2003) that blur the boundaries between diegetic and non-diegetic music. How does this blurring relate to what the audience considers 'real' or 'imaginary' and to a scene's emotional impact? Can you identify analogous examples in *American Graffiti* (1973)?
3. When it comes to the relative importance of music and image in a film, is original (*i.e.* newly composed) or adapted (*i.e.* pre-existing) music more significant/effective and why?

Resources

- Brown, 1994: *Chapter 4* [pp. 67-71(top); 78(bot)-81(mid)]
- Gorbman, 1987: *Chapter 1* [pp. 11-30; except 22(mid)-23(mid) (Diegetic Music: Definitions)]
- *American Graffiti* (1973) – *Kill Bill Vol. I* (2003)

MODULE 04 (one week)

Topics

- Variations on the classical Hollywood model: gradual change of conventions through incorporation of alternative practices.

Assignment

Outline the main similarities/differences between Raksin's score for *Laura* and classical Hollywood practices, using examples from the film.

Resources

- Kalinak, 1992: *Chapter 7*
- Burt, 1994: *Chapter 4* [pp. 168-184]
- Brown, 1994: *Chapter 4* [pp. 86(top)-87(mid); 89(mid)-90(mid)]
- *Laura* (1944)

MODULE 05 (one week)

Topics

- Russian/Marxist reaction to Hollywood: Eisenstein's and Eisler's contributions

Study Questions (material will support next module's assignments)

1. Outline the main aspects of Eisenstein's and Eisler's critiques to the Hollywood model of film music.
2. How effective is or is not, in practice, the application of Eisenstein's ideas (based on this module's films)?
3. What, in your opinion, is the main thrust of Eisler's "new musical resources"?

Resources

- Brown, 1994: *Chapter 5c* [pp. 134-138; 144(top)-145(mid)]
- Prendergast, 1992: *Chapter 6* [pp. 223-226]
- Gorbman, 1987: *Chapter 5* [pp. 99-109]
- Eisler, 1947: *Introduction* [pp. ix-xi] & *Chapter 3* [pp. 32-44]; scan through *Chapter 1*
- *Alexander Nevsky* (1938) – *Battleship Potemkin* (1925)

MODULE 06 (three weeks – final paper film selection is due on Thursday, Week 1 of the Module)

Topics

- Hitchcock and Herrmann: rationalizing the irrational
- Music as a psychological agent
- Herrmann's innovations and eclectic application of existing techniques

Assignments

1. Use examples from this module's films to illustrate how Herrmann's scores follow and challenge classical Hollywood film-music conventions.
2. What do you think is(are) Herrmann's most interesting and effective scoring practice(s) and why?
3. How does Herrmann's practice relate to Eisenstein's and Eisler's ideas?

Resources

- Brown, 1982 [pp. 14-16(bot); scan through 22(top)-43(mid); 45(mid)-49]
- Kalinak, 1992: *Chapter 1*
- Brown, 1994: *Chapter 4* [pp. 82(top)-86(top)]
- *Vertigo* (1958) – *North by Northwest* (1959) – *Psycho* (1960)

MODULE 07 (three weeks – optional first draft of the final paper is due by Tuesday, Noon, Week 2 of the Module - Final paper is due by Monday, Noon, after finals)

Topics

- Focusing attention – Accents – Cognitive aspects of pitch and time in music
- Cognitive aspects of memory, complexity, categories, prediction, and interest
- Music, meaning, emotion, communication: behavioral vs. cognitive approaches
- Semiotics and phenomenology of film music
- Review – Class evaluations – Final project

Assignment

Within your chosen film, identify and discuss examples of Indexical, Iconic, Syntactical and hybrid image-sound relationships,

Resources

- Meyer, 1956: *Chapter 1*
- Kendall, 2005b [pp. 69-78(top); 92-102]
- Cohen, 2005
- Kendall, 2005a
- Film chosen for your final paper
(*Related films: Select film clips available through MOODLE*)

This schedule serves as an outline for the layout of the course. The instructor reserves the right to revise it depending on circumstances. Students will be informed of any changes in writing.