

MUS206: MUSIC IN THE MOVIES (3 units) Syllabus (Fall 2022)

INSTRUCTOR: Joel Kirk

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OFFICE HOURS: Baird Hall 440 (Mon/Wed/Fri 9:00-10:00am)
online (by appointment only)

CLASS TIMES: Mon/Wed/Fri 10:00-10:50am – SLEE B1

COURSE DESCRIPTION:

From the first silent films of the late 19th-century to the epic blockbusters of today, music and image have always been intertwined as two of the most vital ingredients in making movie magic. Using a plethora of examples from movie history and genre, this course analyses the complex relationship between sound and visual as they coalesce to underpin and enhance the on-screen narrative. We will begin by coming to definitions of vital terminology in the description of sound on screen through the lens of semiotic principles. Then we will apply that terminology to topics such as: silent film, classical Hollywood cinema, popular music in film, superhero movies, gender representation in horror movies, queer representation in contemporary cinema, and music in video games. Assessments for this course include four bi-weekly reflective reports on course content, a written mid-term examination, an extended final paper on a chosen subject area from the course curriculum, and continuous monitoring of attendance and participation.

Access to UBLearn is essential for this course. Prior musical knowledge is not required!

LEARNING OUTCOMES:

- Understand that cinema is a multi-media phenomenon which arises from the coalescing of written narrative, camerawork, acting, music, dance, costume, and many other art forms which contribute to that which is ultimately seen on screen.
- Learn to define and use key terminology to effectively analyze the relationship between sound and image across a variety of case studies.
- Appreciate and discuss the vast and diverse approaches to sound and image through cinematic history and across multiple genres.
- Consider how music can enhance (or detract from!) our experience of cinema; think about the subtle boundaries that musical underscoring must meet (but not cross?).

GRADING:

A	93% - 100%
A -	90% - 92%
B +	87% - 89%
B	84% - 86%
B -	80% - 83%
C +	77% - 79%
C	74% - 76%
C -	70% - 73%
D +	67% - 69%
D	64% - 66%
F	63% >

Please see **page 7** for information on incomplete ("I") grades.

ASSIGNMENTS:

Overall weightings

Bi-weekly reflective reports (x4)	30% (7.5% each)
Midterm exam	15%
Final project proposal	5%
Final project	20%
Attendance and participation	30%
Total:	100%

Assignment breakdowns

All assignments will be completed online and submitted via UBLearn.

Bi-weekly reflective reports

For each bi-weekly topic of the course, there will be **ONE** compulsory reading assigned pertaining to the in-class content; there will also be some optional extra readings available. You are expected to **read the compulsory reading** and write a **300-word minimum** response surmising your thoughts and findings, **reflecting on the in-class topics for the week**. You may also include information from the optional readings, in-class case studies, and your own personal research to improve your work.

You will be graded according to the **Reflective Reports Rubric** which can be found under the **Reflective Reports** tab on UBLearn. This is where the weekly readings and case studies can also be found.

There are **six** reflective reports available to complete (one per topic of the course). **You only need to do four**, however the extra two can be completed for extra credit (+7.5% each).

Late submissions will receive **0%** and will not be graded.

Midterm exam

This will be an **open-paper exam** which will be available for completion over a **72-hour** period. It will be comprised of tick-box and short-answer questions relating to key terms, articles, and case studies discussed in class. You may use all class resources to help you to answer the questions, however **you must answer in your own words and reference supporting sources where necessary**.

The exam will be made available via the **Midterm Exam** page on UBLearn.

Late submissions will receive **0%** and will not be graded.

Final project

The final project will be a 1,500-word (or equivalent) 'paper' answering **one** of the six questions outlined in the **Final Project Questions** which can be found under the **Final**

Project tab on UBLearns. Your final project may be delivered in any way you choose (text only paper; presentation with visuals and notes; audio-visual documentary; artistic creation with extended annotation; etc.). You may use all class resources to help you to answer the questions, however **you must answer in your own words and reference supporting sources where necessary.**

You are also required to submit a **Final Project Proposal** for feedback on your ideas, and to verify that 1,500 'words' worth of work is being undertaken. In this, you will need to outline which of the six questions you would like to answer, the format of your project deliverable, the case study movies you intend to use, and the general trajectory of your discussion. You can find an example proposal under the **Final Project** tab on UBLearns.

You will be graded according to the **Final Project Rubric** which can be found under the **Final Project** tab on UBLearns.

Late submissions will receive **0%** and will not be graded. **You must complete the final paper to pass this course!**

Extra credit

Up to **10%** extra credit is available per assignment; it will be awarded to work that goes above and beyond the assignment specifications in its level of detail and imagination. Such pieces of work may include evidence of extra reading, annotated figures/diagrams, particularly sophisticated observations, or inventive approaches to presentation/layout.

Attendance and lateness policy

Attendance and participation accounts for 30% of the overall grade and will be judged through the combination of your **roll-call record** and my evaluation of your **contribution to class discussions**.

- Each **on-time** class attendance will garner **one** attendance point.
- **Excused absence** will garner $\frac{1}{2}$ an attendance point.
- **Unexcused absence** will **not** receive any attendance credit.

Each student receives **two default excused absences**. After this, they will need to inform me **before** class to receive excused absence credit.

If you are going to be significantly late to class (more than 15 minutes), it is courteous to **let me know via email**. Continued significant lateness without notification may result in you being automatically marked as absent.

Extensions policy

Extensions will be granted on a **case-by-case** basis. **Evidence for extension requests is preferred**, but not always necessary depending on the circumstance.

Requests for extensions should preferably be submitted BEFORE the assignment deadline. Requests submitted after assignment deadlines will have less chance of being accepted.

COURSE EXPECTATIONS:

UBLearns

This is a UBLearns-based course. Relevant documents will be available for download in UBLearns. You will also access assignments via UBLearns, which you will complete and respond to online. If you're not familiar with UBLearns, take some time to familiarize yourself with the system and ask the instructor for help if needed.

Student expectations

As students, you should:

- Engage with the course material.
- Take full responsibility for your learning.
 - This includes keeping track of your grades and ensuring that your work is submitted on time and to the best of your ability!
- Ask questions when you do not understand.
- Complete all the required readings, and assignments.
- Maintain an environment of mutual respect.

Instructor expectations

As your course instructor, I shall:

- Foster a constructive learning environment.
- Come prepared to each class with course material that aligns with the learning outcomes.
- Provide clear guidelines for assignments.
- Provide timely feedback and grades on UB Learns within one week.
- Understand that it is not necessarily your fault if you do not understand the material.
- Begin and end class on time.

Referencing

You are expected to reference all sources referred to in your work. Use any referencing format you like, however ensure both **in-text citations** and **end-of-text reference lists** are included. For more information on the **Chicago** referencing style (the staple for music research in the US), see the **Referencing Help Sheet** under **General Documents** on UBLearns.

UNIVERSITY AT BUFFALO POLICIES:

COVID-19

In accordance and compliance with the Centers for Disease Control and Prevention (CDC), and the New York State Department of Health (DOH), UB has put health and safety protocols in place to protect the campus community's safety. This includes mandatory completion of vaccination for UB students, alongside the wearing of facemasks on UB-hosted public transportation. For more, see: <https://www.buffalo.edu/coronavirus/health-and-safety/health-safety-guidelines.html>

UB Portfolio

Music and Film is part of the following Pathways within the UB Curriculum:

UB Area: Arts

Thematic Pathways: Cultures, Art and Imagination; Economy, Business, and Society

If you are completing this course as part of your UB Curriculum requirements, please select an 'artifact' from this course that is representative of your learning and upload it to your UBPortfolio (powered by Digication) account. Templates have been created for this purpose. Artifacts include homework assignments, exams, research papers, projects, lab reports, presentations, and other course materials. Your final UB Curriculum requirement, UBC 399: UB Curriculum Capstone, will require you to submit these 'artifacts' as you process and reflect on your achievement and growth through the UB Curriculum. For more information, see the UB Curriculum Capstone website: <https://www.buffalo.edu/ubcurriculum/capstone.html>

Accommodations and tutoring

If you require accommodations due to a disability, please contact Accessibility Resources, located at 25 Capen Hall. AR can be reached by phone at 716-645-2608 or by email at stu-accessibility@buffalo.edu. Please inform your course instructor as soon as possible **in written format** about your needs so that we can coordinate your accommodations.

If you are interested in working with a tutor, please contact your course instructor. **It is helpful for all involved parties to be kept in the loop.** Tutoring resources are available to undergraduate students through Tutoring and Academic Support Services (TASS). A destination for studying, collaboration, support, and growth, TASS helps undergraduate students improve their academic performance by providing resources that enable academic success. Free services for all undergraduate students include walk-in tutoring, tutoring by appointment, study group sessions, academic coaches, skill-building workshops and events, as well as the use of computers and study areas. TASS is anticipated to open in mid-September. For more information, email asktutoring@buffalo.edu

Academic integrity

It is University at Buffalo policy to approach matters of academic dishonesty with a **zero-tolerance** attitude. Those who are unfamiliar with precisely what a breach of Academic Integrity constitutes must familiarize themselves here: <https://catalog.buffalo.edu/policies/integrity.html>

Common examples are plagiarism from uncredited sources, colluding, and cheating in exams (broadly: taking another person's work and trying to pass it off as your own).

If academic dishonesty is suspected in your work, you will be emailed at your university address to set up a meeting. It is in your best interests to be honest throughout this process; digging yourself a hole by further deceit will only result in more severe consequences.

Possible consequences for academic dishonesty include, but are not limited to:

- Failing the specific assignment or exam.
- Failing the entire graded component.
- Failing the entire course.

Discrimination and harassment policy

The University at Buffalo (UB, university) is committed to ensuring equal employment, educational opportunity, and equal access to services, programs, and activities without regard to an individual's race, color, national origin, sex, religion, age, disability, gender, pregnancy, gender identity, gender expression, sexual orientation, predisposing genetic characteristics, marital status, familial status, veteran status, military status, domestic violence victim status, or criminal conviction status. This includes, but is not limited to, recruitment, the application process, examination and testing, hiring, training, grading, disciplinary actions, rates of pay or other compensation, advancement, classification, transfer and reassignment, discharge, and all other terms and conditions of employment, educational status, and access to university programs and activities. Employees, students, applicants, or other members of the university community (including but not limited to vendors, visitors, and guests) may not be subjected to harassment that is prohibited by law or treated adversely based upon a protected characteristic.

The university will provide accommodations to ensure the full participation of individuals in university programs, when such accommodations are reasonable and necessary due to an individual's disability, religion, pregnancy, maternity, breastfeeding, transgender status, or sexual violence victim status. The university will provide accommodations to individuals with disabilities in accordance with its *Reasonable Accommodation Policy*. Religious accommodations will be provided in accordance with the university's *Religious Accommodation and Expression Policy*.

Retaliation against anyone who reports discrimination, participates or assists in an investigation, or opposes a discriminatory act, practice, or policy is unlawful and is prohibited by this policy. Retaliation will not be tolerated and may result in a referral to the university's disciplinary process.

If you feel you have been discriminated against, you are entitled to a confidential meeting with an EDI Representative.

For more information, see <http://www.buffalo.edu/administrative-services/policy/ub-policy-lib/discrimination-harassment.html>

Mental health/counseling services

Counseling Services (Mental Health): As a student you may experience a range of issues that can cause barriers to learning or reduce your ability to participate in daily activities. These might include strained relationships, anxiety, high levels of stress, alcohol/drug problems, feeling down, health concerns, or unwanted sexual experiences. Counseling, Health Services, and Health Promotion are here to help with these or other concerns. You can learn more about these programs and services by contacting:

Counseling Services: 120 Richmond Quad (North Campus), phone: 716-645-2720 202 Michael Hall (South Campus), phone: 716-829-5800

Health Services: Michael Hall (South Campus), phone: 716-829-3316
Health Promotion: 114 Student Union (North Campus), phone: 716-645-2837

Sexual violence

UB is committed to providing a safe learning environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic and dating violence and stalking. If you have experienced gender-based violence (intimate partner violence, attempted or completed sexual assault, harassment, coercion, stalking, etc.), UB has resources to help. This includes academic accommodations, health and counseling services, housing accommodations, helping with legal protective orders, and assistance with reporting the incident to police or other UB officials if you so choose. Please contact UB's Title IX Coordinator at 716-645-2266 for more information. For confidential assistance, you may also contact a Crisis Services Campus Advocate at 716-796-4399.

Incompletes

A grade of incomplete ("I") indicates that additional course work is required to fulfill the requirements of a given course. Students may only be given an "I" grade if they have a passing average in coursework that has been completed and have well-defined parameters to complete the course requirements that could result in a grade better than the default grade. An "I" grade may not be assigned to a student who did not attend the course.

Prior to the end of the semester, students must initiate the request for an "I" grade and receive the instructor's approval. Assignment of an "I" grade is at the discretion of the instructor. The instructor must specify a default letter grade at the time the "I" grade is submitted. A default grade is the letter grade the student will receive if no additional coursework is completed and/or a grade change form is not filed by the instructor. "I" grades must be completed within 12 months. Individual instructors may set shorter time limits for removing an incomplete than the 12-month time limit. Upon assigning an "I" grade, the instructor shall provide the student specification, in writing or by electronic mail, of the requirements to be fulfilled, and shall file a copy with the appropriate departmental office.

For more, see: <https://catalog.buffalo.edu/policies/explanation.html>

MUS2o6 COURSE SCHEDULE

(week 1):

INTRODUCTORY CLASSES

As many of you will not have much experience discussing music critically, we will spend the first week of classes listening to music and finding ways to talk effectively about what we hear. Examples will cover a range of genres and styles as we develop an approach to listening that will be useful for any kind of music we come across over the semester.

TOPIC 1 (weeks 2+3):

GENERAL TERMINOLOGY: TALKING ABOUT MUSIC AND FILM

In the opening topic, we will be coming to definitions of the key terminology used when talking about the relationship between music and image. This includes terms such as (among many others): *image*, *frame*, *stinger*, *diegetic*, *non-diegetic*, *leitmotif*, *acousmètre*, and *spatial magnetization*. We will also briefly talk about how we describe music in more general terms. As this course does not require the ability to read music, we will outline a plethora of descriptive terms through which we can discuss the underscoring of various case studies from film.

BI-WEEKLY READING (**compulsory**):

- Chion, Michel. **Chapter 4: The Audiovisual Scene**. In *Audio-Vision: Sound on Screen*, translated by Claudia Gorbman, 66-94. New York: Columbia University Press, 1993.

KEY CASE STUDIES (discussed in class):

- Bertino, Bryan, director. 2008. *The Strangers*. Rogue Pictures.
- Curtiz, Michael, director. 1942. *Casablanca*. Warner Bros.
- Donner, Richard, director. 1978. *Superman*. Warner Bros.
- Hitchcock, Alfred, director. 1960. *Psycho*. Paramount Pictures.
- Iñárritu, Alejandro, director. 2014. *Birdman*. Fox Searchlight Pictures.
- Lucas, George, director. 1999. *Star Wars I: The Phantom Menace*. Lucasfilm Ltd.
- Maguire, Sharon, director. 2001. *Bridget Jones's Diary*. Universal Pictures.
- Marshall, Rob, director. 2011. *Pirates of the Caribbean IV: On Stranger Tides*. Walt Disney Studios.
- Scott, Ridley, director. 1979. *Alien*. 20th Century Fox.
- Scott, Ridley, director. 1982. *Bladerunner*. Warner Bros.
- Yates, David, director. 2011. *Harry Potter and the Deathly Hallows Part 2*. Warner Bros.

FURTHER READINGS (**optional**):

- Adorno, Theodor, and Hans Eisler. **Prejudices and Bad Habits**. In *Movie Music: The Film Reader*, edited by Kay Dickinson, 25-25. New York: Routledge, 2003.
- Brown, Julie. **Chapter 12: Music in Film and Television**. In *An Introduction to Music Studies*, edited by J.P.E. Harper-Scott and J. Samson, 201-214. Cambridge: Cambridge University Press, 2009.
- Gorbman, Claudia. **Narratological Perspectives on Film Music**. In *Unheard Melodies: Narrative Film Music*, 11-30. London: Indiana University Press, 1987.

Reflective report 1 due **Sunday, September 18th (midnight)**

TOPIC 2 (weeks 4+5):

SILENT FILM AND CLASSICAL HOLLYWOOD CINEMA

To really understand the relationship between sound and image in modern blockbusters, we need to understand how this relationship developed. In this topic of the course, we will focus on the transition from silent movies to sound in the late-1920s/early-1930s. We will discuss how the conventions of movie scoring developed from silent movie practices, alongside the technological issues faced by movie production companies in early 'talkie' pictures. Discussion will move to the emergence of commercial cinematic practices in the 'golden age' of classical Hollywood cinema (c. 1930-1970), including the 'big five' studios, the Hollywood censorship code, and the 'music factories' of film composers (and their legions of unacknowledged staff!) who developed some of the most famous soundtracks in film music history.

BI-WEEKLY READING (**compulsory**):

- Gorbman, Claudia. **Chapter Two: Why Music? From Silents to Sound.** In *Unheard Melodies: Narrative Film Music*, 31-54. London: Indiana University Press, 1987.

CASE STUDIES (discussed in class):

- Bendelack, Steve, director. 2007. *Mr Bean's Holiday*. Universal.
- Brown, Clarence, director. 1926. *Flesh and the Devil*. MGM.
- Chaplin, Charlie, director. 1928. *The Circus*. United Artists.
- Chaplin, Charlie, director. 1936. *Modern Times*. United Artists.
- Crosland, Alan. Director. 1927. *The Jazz Singer*. Warner Bros.
- Cukor, George, director. 1964. *My Fair Lady*. Warner Bros.
- Curtiz, Michael, director. 1942. *Casablanca*. Warner Bros.
- Gance, Abel, director. 1923. *La Roue*. Pathé.
- Hitchcock, Alfred, director. 1960. *Psycho*. Paramount Pictures.
- Hitchcock, Alfred, director. 1963. *The Birds*. Universal.
- Kelly, Gene, and Stanley Donen, directors. 1952. *Singin' in the Rain*. MGM.
- Lang, Fritz, director. 1927. *Metropolis*. Parufamet.
- Lang, Fritz, director. 1931. *M*. Vereinigte Star-Film GmbH.
- Spielberg, Steven, director. 1998. *Saving Private Ryan*. Paramount Pictures.
- Yates, David, director. 2007. *Harry Potter and the Order of the Phoenix*. Warner Bros.

FURTHER READINGS (**optional**):

- Gorbman, Claudia. **Chapter Two: Why Music? The Sound Film and its Spectator.** In *Movie Music: The Film Reader*, edited by Kay Dickinson, 37-48. New York: Routledge, 2003.
- Gorbman, Claudia. **Chapter Four: Classical Hollywood Practice: The Model of Max Steiner.** In *Unheard Melodies: Narrative Film Music*, 70-98. London: Indiana University Press, 1987.
- Kalinak, Kathryn. **Chapter Three: The Silent Film Score: A Structural Model.** In *Settling the Score: Music and the Classical Hollywood Film*, 40-65. Madison: The University of Wisconsin Press, 1992.
- Kalinak, Kathryn. **Chapter Five: Every Character Should Have a Theme: The Max Steiner Model.** In *Settling the Score: Music and the Classical Hollywood Film*, 113-134. Madison: The University of Wisconsin Press, 1992.
- King, Norman. **The Sound of Silents.** In *Silent Film*, edited by Richard Abel, 31-44. New Brunswick: Rutgers University Press, 1996.
- London, John. **Leitmotifs and Musical Reference in the Classical Film Score.** In *Music and Cinema*, edited by J. Buhler, C. Flinn, & D. Neumeier, 85-98. Hanover: Wesleyan University Press, 2000.

Reflective report 2 due Sunday, October 2nd (midnight)

TOPIC 3 (weeks 6+7):

POPULAR SCORING POST-1960

As this is a subject that many of you may be interested in focusing on for your final projects, we will be jumping forward to the more recent development of popular scoring in modern film; that is, using previously existing musical material for the soundtrack of a film rather than a newly composed score. This opens up interesting questions on ownership and copyright, the distinction between diegetic sound and non-diegetic sound, the distinction between live and artificial performance, and the complex semiotic connotations of 'real-world' sonic artefacts appearing in artificially constructed narratives.

BI-WEEKLY READING (compulsory):

- Smith, J. **Did They Mention the Music? Toward a Theory of Popular Film Music.** In J. Smith (Ed.), *The Sounds of Commerce: Marketing Popular Film Music* (pp. 1-23). New York: Columbia University Press, 1998.

CASE STUDIES (discussed in class):

- Badham, John, director. 1977. *Saturday Night Fever*. Paramount Pictures.
- Bevilacqua, Alberto, director. 1970. *La Califfa*. Vilanus.
- Duke, Bill, director. 1993. *Sister Act 2: Back in the Habit*. Buena Vista Pictures.
- Edwards, Blake, director. 1961. *Breakfast at Tiffany's*. Paramount Pictures.
- Edwards, Blake, director. 1963. *The Pink Panther*. United Artists.
- Fukunaga, Cary Joji, director. 2021. *No Time to Die*. Universal Pictures.
- Gunn, James, director. 2014. *Guardians of the Galaxy (Vol. 1)*. Walt Disney Studios.
- Kubrick, Stanley, director. 1971. *A Clockwork Orange*. Warner Bros.
- Leone, Sergio, director. 1966. *The Good, the Bad, and the Ugly*. United Artists.
- Maguire, Sharon, director. 2001. *Bridget Jones's Diary*. Universal Pictures.
- Fleming, Victor, director. 1939. *The Wizard of Oz*. MGM.
- Young, Terence, director. 1962. *Dr No*. United Artists.
- Mendes, Sam, director. 2012. *Skyfall*. Sony Pictures.
- Silverman, David, director. 2007. *The Simpsons Movie*. 20th Century Fox.
- Tarantino, Quentin, director. 2015. *The Hateful Eight*. Weinstein Company.
- West, Simon, director. 1997. *Con Air*. Buena Vista Pictures.
- Wright, Edgar, director. 2017. *Baby Driver*. Sony Pictures.

FURTHER READINGS (optional):

- Altman, Rick. **Cinema and Popular Scoring: The Lost Tradition.** In *Soundtrack Available: Essays on Film and Popular Music*, edited by P. Robertson-Wojcik and A. Knight, 19-30. Duke University Press, 2001.
- Auslander, Philip. **Chapter Two: Live Performance in a Mediatized Culture.** In *Liveness*, 10-60. London: Routledge, 1999.
- Chion, Michel. **Chapter Five: The Real and the Rendered.** In *Audio-Vision: Sound on Screen*, translated by Claudia Gorbman, 95-128. New York: Columbia University Press, 1993.
- Smith, Jeff. **Popular Songs and Comic Allusion in Contemporary Cinema.** In *Soundtrack Available: Essays on Film and Popular Music*, edited by P. Robertson-Wojcik and A. Knight, 407-430. Duke University Press, 2001.
- Smith, Jeff. **Banking on Film Music: Structural Interactions of the Film and Record Industries.** In *Movie Music: The Film Reader*, edited by Kay Dickinson, 63-82. New York: Routledge, 2003.

Reflective report 3 due Sunday, October 16th (midnight)

(week 8):

MIDTERM EXAM

Class attendance is **optional** this week as we will be undertaking re-cap sessions in preparation for the midterm examination. Feel free to come and speak to me about any questions/concerns you may have about the course content as you revise. You will receive extra attendance credit if you show up!

- Chion, Michel. **Glossary**. In *Audio-Vision: Sound on Screen*, translated by Claudia Gorbman, 221-224. New York: Columbia University Press, 1993.

^ this is an excellent resource that I strongly suggest you use to help you with the midterm exam!

Midterm Exam made available Friday, October 21st (9am)
Midterm Exam due Sunday, October 23rd (midnight)

TOPIC 4 (weeks 9+10):

GENDER REPRESENTATION AND STEREOTYPING IN SLASHER HORROR CINEMA

Over the course of this topic, we will partake in an in-depth study of some of the film industry's most famous slasher horror classics, outlining the tropes of character and storyline which underly the horror film genre. We will tie in ideas on franchising and the predictability of the sequel, discussing how these tropes are parodied to hilarious effect in various horror film parodies and satires. Discussion will also encompass the perverse stereotyping of gender roles in the slasher horror film narrative, analyzing how the 'final girl' and 'killer' roles outrageously caricature stereotyped idioms of masculinity and femininity.

BI-WEEKLY READING (**compulsory**):

- Clover, Caroline. **Carrie and the Boys**. In *Men, Women, and Chainsaws*, 3-20. Princeton: Princeton University Press, 1992.

CASE STUDIES (discussed in class):

- Bertino, Bryan, director. 2008. *The Strangers*. Rogue Pictures.
- De Palma, Brian, director. 1976. *Carrie*. Red Bank Films.
- Carpenter, John, director. 1978. *Halloween*. Compass International.
- Cunningham, Sean, director. 1980. *Friday the 13th*. Paramount Pictures.
- Rose, Bernard, director. 1992. *Candyman*. TriStar Pictures
- Craven, Wes, director. 1984. *A Nightmare on Elm Street*. New Line Cinema.
- Craven, Wes, director. 1996. *Scream*. Dimension Films.
- Craven, Wes, director. 1997. *Scream 2*. Dimension Films.
- Hitchcock, Alfred, director. 1960. *Psycho*. Paramount Pictures.
- Hooper, Tobe, director. 1974. *Texas Chainsaw Massacre*. Bryanston Distribution.
- Keenan, Ivory Wayans, director. 2000. *Scary Movie*. Dimension Films.
- Scott, Ridley, director. 1979. *Alien*. 20th Century Fox.

FURTHER READINGS (**optional**):

- Buhler, James. **Music and the Adult Ideal in A Nightmare on Elm Street**. In *Music in the Horror Film: Listening to Fear*, edited by Neil Lerner, 168-188. New York: Routledge, 2010.

- Buhler, James. **Gender, Sexuality, and the Soundtrack**. In *The Oxford Handbook of Film Music Studies*, edited by David Neumeyer, 366-382. New York: Oxford University Press, 2014.
- Halfyard, Janet. **Mischief Afoot: Supernatural Horror-Comedies and the Diabolus in Musica**, in *Music in the Horror Film: Listening to Fear* edited by Neil Lerner, 21-37. New York, Routledge, 2010.

Reflective report 4 due Sunday, November 6th (midnight)

TOPIC 5 (weeks 11+12):

QUEER REPRESENTATION IN HOLLYWOOD MUSICALS AND CONTEMPORARY CINEMA

Building on the previous topic's discussion of gender in the horror film, we will focus on the manifestation and representation of sexuality and queerness in Hollywood cinema. Queer characters have always been a part of cinema. However, their sexuality is often not made explicit in the narrative, only alluded to by heavy stereotyping and references to 'in-jokes' of queer culture. We will also discuss why the leading ladies of the silver screen have often been placed on pedestals as icons of the queer community, moving towards a discussion of why the Hollywood musical is also a popular trope of queer culture (particularly amongst gay men). The coalescing of image, sound, and narrative in cinema says a lot, but it also leaves much unsaid. The broader goal of this week is to foster a mode of analysis which looks beyond the superficial narrative and basics of underscoring, uncovering the hidden subtleties of sophisticated film work which are often missed on a first viewing.

BI-WEEKLY READING (compulsory):

- Halperin, David. **Chapter Five: What's Gayer than Gay?** In *How to be Gay*, 88-108. Cambridge: Harvard University Press, 2012.

CASE STUDIES (discussed in class):

- Aronofsky, Darren, director. 2010. *Black Swan*. Fox Searchlight Pictures.
- Curtiz, Michael, director. 1964. *Mildred Pierce*. Warner Bros.
- Fleming, Victor, director. 1939. *The Wizard of Oz*. MGM.
- Guadagnino, Luca, director. 2017. *Call Me by Your Name*. Sony Pictures Classics.
- Hitchcock, Alfred, director. 1960. *Psycho*. Paramount Pictures.
- Lima, Kevin, director. 2007. *Enchanted*. Walt Disney Studios.
- Ortega, Kenny, director. 2007. *High School Musical 2*. Disney.
- Perry, Frank, director. 1981. *Mommie Dearest*. Paramount Pictures.
- Wise, Robert, director. 1965. *The Sound of Music*. 20th Century Fox.

FURTHER READINGS (optional):

- Chion, Michel. **Chapter Nine: Toward an Audiovisual Poetics**. In *Audio-Vision: Sound on Screen*, translated by Claudia Gorbman, 169-184. New York: Columbia University Press, 1993.
- Farmer, Brett. **Chapter One: Something a Little Strange: Theorizing Gay Male Spectatorships**. In *Spectacular Passions: Cinema, Fantasy, Gay Male Spectatorships*, 21-68. London: Duke University Press, 2000.
- Fenimore, Ross. **Voices That Lie Within: The Heard and Unheard in Psycho**. In *Music in the Horror Film: Listening to Fear*, edited by Neil Lerner, 80-97. New York: Routledge, 2010.
- Halperin, David. **Chapter Eight: The Passion of the Crawford**. In *How to be Gay*, 149-185. Cambridge: Harvard University Press, 2012.

Reflective report 5 due Sunday, November 20th (midnight)

TOPIC 6 (weeks 13 + 14):

MUSIC IN ANIMATED FILMS AND VIDEO GAMES

There have arguably been animated movies for as long as the moving image has existed, but we often forget about the endless, intricate work in both art and sound design which goes into their production. This topic goes into close detail analyzing early Disney cartoons, moving towards a syntactic methodology through which we can discuss the Pixar and Anime blockbusters of today. We will then move onto the more complex topic of music in video games – a growing field of musicology with its own label of *ludomusicology*. We will test the usefulness of the terms and concepts we have discussed all semester on film music. What happens when we push these ideas to breaking point in a scenario where the on-screen narrative is different every single time; responsive to (and contingent on) the often-erratic decision making of a living, breathing human being?

BI-WEEKLY READING (compulsory):

- Elferen, Isabella van. **Chapter 3: Analysing Game Music Immersion: The ALI Model.** In *Ludomusicology: Approaches to Video Game Music*, 8-31. Equinox Publishing Ltd, 2016.

CASE STUDIES (discussed in class):

- Armstrong, Samuel, et al., directors. 1940. *Fantasia*. RKO Radio Pictures.
- Bird, Brad, director. 2004. *The Incredibles*. Walt Disney Studios (Pixar).
- Disney, Walt, director. 1929. *The Skeleton Dance*. Columbia Pictures.
- Docter, Pete, director. 2009. *Up*. Walt Disney Studios (Pixar).
- Geronimo, Clyde, et al., directors. 1961. *101 Dalmations*. Buena Vista.
- Hand, David, et al., directors. 1937. *Snow White and the Seven Dwarfs*. RKO Radio Pictures.
- Otomo, Katsuhiro, director. 1988. *Akira*. Toho.
- Takahata, Isao, director. 2013. *The Tale of Princess Kaguya*. Toho.
- Unkrich, Lee, director. 2017. *Coco*. Walt Disney Studios (Pixar).

- *Amnesia: The Dark Descent*. Frictional Games. Frictional Games. 2010.
- *Dead Space 2*. Visceral Games. Electronic Arts. 2011.
- *Guitar Hero*. Harmonix. RedOctane. 2005.
- *New Super Mario Bros*. Nintendo EAD. Nintendo. 2006.
- *The Elder Scrolls V: Skyrim*. Bethesda Game Studios. Bethesda Softworks. 2011.

FURTHER READINGS (optional):

- Chion, Michel. **Chapter Six: Phantom Audio-Vision.** In *Audio-Vision: Sound on Screen*, translated by Claudia Gorbman, 123-137. New York: Columbia University Press, 1993.
- Fritsch, Melanie. **Chapter 6: “It’s a-me, Mario!” Playing with Video Game Music.** In *Ludomusicology: Approaches to Video Game Music*, 92-115. Equinox Publishing Ltd, 2016.
- Kamp, Michiel. **Chapter 5: Suture and Peritexts: Music Beyond Gameplay and Diegesis.** In *Ludomusicology: Approaches to Video Game Music*, 73-91. Equinox Publishing Ltd, 2016.
- Kassabian, Anahid, and Freya Jarman. **Chapter 7: Game and Play in Music Video Games.** In *Ludomusicology: Approaches to Video Game Music*, 116-132. Equinox Publishing Ltd, 2016.

Final Project Proposal due Sunday, December 4th (midnight)
Reflective report 6 due Sunday, December 4th (midnight)

(week 15):

FINAL PROJECT (OFFICE HOURS)

With the final project looming by this point in the semester, classes will be cancelled this week and replaced with optional office hours during class time for you to come and talk to me about your ideas for your final papers. Feel free to send me work in progress.

You will receive extra attendance credit if you show up!

(week 16):

FINALS WEEK

This is finals week across the whole university, so you will be inundated with tests and exams for all the classes you are taking. Please plan your time accordingly so you can ensure timely submission of good quality work.

- Herbert, Trevor. *Doing Research: A Basic Method for Longer Projects*. In *Music in Words*, 25-40. London: ABRSM Ltd., 2001.

^ an excellent resource that I strongly suggest you use to help you if you are not accustomed to writing arts-oriented extended assignments!

Final Project due Friday, December 16th (midnight)