This course is an historical-thematic overview of major topics in the area of film music, particularly the way music is used to produce meanings in conjunction with the visual image. The course is organized both semi-chronologically and by film genre, but is limited with a few exceptions to English-language cinema. The subject matter ranges from early “silent” and sound films in the dramatic, musical and adventure genres through mid-century genres such as the romantic drama, film noir, suspense-thriller, and historical epic to pop song scoring, psychological/suspense thrillers, “neo-classical” films (including the science fiction and adventure genres) and contemporary electronic/synthesizer scores (1961-2013). The ability to read music is not required for this class.

Course Requirements:

1. Two midterms covering lecture materials (including the required readings).
2. In addition to attending class, you are required to view a specific film each night according to the syllabus. In order to facilitate this, there will be a screening in the Knowledge Center each night there is class, from 1-3pm. You are encouraged to attend this screening, as it will be the only chance to see the films on a big screen. The films will also be on reserve in the Knowledge Center Multimedia center for outside viewing. In addition, most of the films are available on streaming services, such as Netflix and Amazon Prime. There will be a one-to-two page paper each week covering the previous night’s film.
3. An online discussion board, you will post responses to one reading a week.
4. A final paper, 13-15 pages, covering a film screened on the last night. (This film will also be on reserve).

SLOs and Learning Objectives:

This course integrates and reinforces from Silver Vein I these objectives: CO 1, effective composition and communication (one final paper, online discussion board comments, and weekly 2-page papers); CO 3, critical analysis and use of information (review, analysis of each week’s films and their musical contribution and historical context in your weekly papers, online posting of analysis of each week’s readings); Silver Vein II: CO5, history and culture (Students will engage both historical and contemporary cultural texts through critical reading, analysis, and interpretation); CO7 artistic composition, interpretation, and expression (Students will apply techniques of critical analysis to study and interpret music in television); and from Silver Vein III: CO 12, ethics (class discussions prompted by aural analysis; dedicated readings). This course satisfies CO 13, integration and synthesis (researching the patterns of aural semiotics for research and presentation; term paper).
SLOs:

1. The student will evaluate if called upon, verbally and in written papers, information regarding film scores within a given era, their cultural, ethical, and historical implications, synthesizing this information with knowledge derived from the student's major. (CO 3, CO 12, CO 13)

2. The student will write an informed, analytical academic twelve-page term paper building upon an abstract that exemplifies solid research skills, argues solid ideas, and meeting expectations of the Chicago Style Sheet for style, grammar and documentation. Weekly essays are also included in establishing proof of one's writing competencies. At least one of the exams will be in an essay/paper format with the minimum word requirement of 2000 words. (CO 1 and CO 13).

3. The student will be able to relate and assess the ethical components of film scoring within the genre’s 130-year history, applying ways in which society is transformed by scientific and technological advances in this interdisciplinary context. One approaches the study of film music from multiple directions. It has an economic base, the social base, cultural and historical understandings, influenced by technology, fashion, gender, and money. (CO 13, CO 12)

4. The student will be able to articulate, through writing and class discussion, details of a film score's style, technical elements, artistry, form, technique, and expression. You will be able to name and discuss musical elements, instruments, and genres in the context of television. (CO 7)

Assessment of SLOs:

Exams will be collected and reviewed.

Oral communication/presentation assessments will be in the context of in-class contributions. Daily assessment of student’s contributions will be recorded.

Collection of WebCampus discussion board contributions for clarity of communication in addition to ideas presented opening avenues of conversation.

Sampling of bibliography and its format, and notes and format, and/or term papers will be accumulated.

Core Curriculum Learning Objectives:

This course satisfies Core Objective 13 (Integration and Synthesis) of the Core Curriculum. It also develops and reinforces Core Objective 1 (Effective Composition & Communication), Core Objective 3 (Critical Analysis & Use of Information) and Core Objective 12 (ethics) (class discussions prompted by aural analysis; dedicated readings).
Strong and effective composition and communication (CO 1) is required across disciplines. In addition, engagement in the research process, critical reading, incorporating credible information is a skill that you continue to build upon. For this course, you will be required to write an informed, analytical academic paper defined by a specific area of personal interest or one that focuses upon the linkage to your major discipline. The paper will build upon it, exemplifying solid, ethical research skills, meeting expectations of the Chicago Style Sheet for style, grammar and documentation. (CO 1 and CO 13)

There are historic, cultural, gender, technological, economic conversations about the issues behind television music that augment classroom and WebCampus discussions, and your weekly papers. Students will be able to integrate and synthesize core knowledge, enabling them to analyze open-ended problems or complex issues over a broad spectrum of society. Discussion boards and weekly papers will be a key component to recognizing and underlining your ability to integrate information. (CO 3 and CO 13).

One approaches the study of television music from multiple directions. It has an economic base, the social base, cultural and historical understandings, influenced by technology, fashion, gender, and money. The student will demonstrate understandings of the interplay among different disciplinary fields relevant to the art of television scoring, and articulating ways in which society is transformed by scientific and technological advances in this interdisciplinary context. You will be able to interpret these artworks in an articulate, nuanced manner. (CO 13)

This course reinforces and integrates CO7 (Artistic Composition, Interpretation and Expression). Although this course cannot fulfill CO7, it can integrate and reinforce given its emphasis upon style, technical elements, artistry, form, technique, and expression. You will be able to name and discuss musical elements, instruments, and genres in the context of film.

Grade Breakdown:
20% Midterm 1
20% Midterm 2
20% Final Paper/Exam
10% Weekly Papers
30% Participation (including weekly WebCampus posts)

Required Texts:
There is no textbook for this class; rather there are readings assigned for most classes. These are available at the library website on reserve. You are expected to have read each day’s selection before class, and there may be quizzes on the readings.

This is a very fast-moving class, and there will be no late material (exams, papers, extra credit, etc) accepted, unless with prior permission or, due to illness, with a doctor’s note. Course materials will not be accepted via email: hard copies of papers must be turned in.

Course Outline (subject to change):
Wk. 1
Monday, May 19 – Introduction to Film Music; terms, basic techniques. Ethics of Film Scoring (Gorbman and Kalinak readings)
Suturing, source music, “original” v “pre-composed,” etc. Source Music, non-original music. “Silent” film
techniques, to 1927. Earliest Sound Films
Reading: Claudia Gorbman, “Narratological Perspectives on Film Music,” Kathryn Kalinak, “A Theory of Film Music”
Excerpts: Rope (1949), Wings (1927), The Jazz Singer (1927), The Flying Scotsman (1929)
Screening: Hannah and Her Sisters (1986, Woody Allen, Music Supervisor)

Tuesday, May 20 – Early Sound Films to 1933
In-Depth Discussion: Pre-Composed in Hannah and Her Sisters
Reading: Kathryn Kalinak, “Every character should have a theme”
Excerpts: Adventures of Robin Hood (1938, Erich Korngold), The Most Dangerous Game (1932, M. Steiner)
King Kong (1933, M. Steiner), Wuthering Heights (1939, A. Newman)
Screening: Rebecca (1940, Franz Waxman)

Wednesday, May 21 - Discussion of Rebecca. Jazz Scores (The ethics of representation: Race and Gender
semitics in film scoring)
Large-Scale Studio Productions: Max Steiner, Herbert Stothart, 1935-1945, Intro to Film Noir,
Readings: “Max Steiner,” Justin London, “Leitmotifs and Musical Reference in the Classical Film Score.”
Kalinak, “Not exactly classical, but sweet”, Laura: New Directions”
Excerpts: The Wizard of Oz (1939, H. Stothart, et. al.), Gone with the Wind (1939, M. Steiner), Laura (1944, David
Raksin), Citizen Kane (1941, Bernard Herrmann), The Maltese Falcon (1941, Alfred Deutsch)
Double Indemnity (1944, Miklos Rozsa)
Screening: Now, Voyager (1942, Max Steiner)

Thursday, May 22 – Discussion: Now, Voyager. Postwar Realism, and the "authentic" score in New Wave films.
British Documentary movement, Music in British Cinema of the 40s and 50s, Hammer Films, Ealing
Comedies. French and Italian Realist influence on English Cinema, Realism, French New Wave
Excerpts: Black Narcissus, The Belles of St. Trinians, Hue and Cry, The Loves of Joanna Godden, Lavender Hill Mob,
Dracula, Frankenstein, Poor Cow, “Kathy Come Home,”
Screening: Vertigo (1958, Bernard Herrmann)

Wk. 2
Monday, May 26 – NO CLASS (MEMORIAL DAY)

Tuesday, May 27 – MIDTERM ONE
Reading: Hitchcock case study: Vertigo
Reading: Kalinak, “The Language of Music: A Brief Analysis of Vertigo,” “Bernard Herrmann”
discussion: Hitchcock Thrillers: 1955-60
Excerpts: Spellbound (1945, M. Rozsa), Rear Window (1955, Franz Waxman), Psycho (1960, B. Herrmann)
Screening: All That Heaven Allows (1955, Frank Skinner)

Wednesday, May 28 – Case Study: All That Heaven Allows. The "whitening" of Jazz, and the ethics of
representation.
Genre: Melodrama in the 1950s: the Piano Concerto, Early Pop Scores,
Reading: “Jerry Goldsmith” Jeff Smith, “My Huckleberry Friend: Mancini, ‘Moon River,’ and Breakfast at
Tiffany’s” “TV Jazz: For Good or Ill?”
Films: Brief Encounter (1945, S. Rachmaninoff), Hangover Square (1944, B. Herrmann)
Dangerous Moonlight (1941, Richard Addinsell), Far From Heaven (2002, Bernstein), Harold and Maude (1971, Cat
Stevens), The Graduate (1967, Paul Simon), Shaft (1970, Isaac Hayes)
Discussion of Adorno, pop scores
Screening: Lady in a Cage (1964, Paul Glass)
Thursday, May 29 – Case Study: *Lady in a Cage.*
**Screening: The Wicker Man** (1973, Paul Giovanni (with Magnet))

Wk. 3
Monday, June 2 – MIDTERM TWO
Discussion of *The Wicker Man*
Neo-Classical Scores, John Williams and the 70s reactionary film score.
Reading: Kalinak, “John Williams and ‘The Empire’ Strikes Back”
Utopia/Distopia; The Proliferation of the Synthesizer and the “Threat” to the Studio Musician, 1971-1997
Excerpts: *Halloween* (1978, John Carpenter), *Legend* (both Versions)
*Miracle Mile* (1987, Tangerine Dream),
**Screening: Blade Runner** (1982, Vangelis)

Tuesday, June 3 – Discussion of Blade Runner
Later Neo-Classical Scores
British Film since 1980
**Screening: Punch Drunk Love** (2002, Jon Brion)

Wednesday, June 4 – Discussion Punch Drunk Love
Discussion of Mark Mothersbaugh, *The Royal Tenenbaums* (2001),
**Screening: Final Exam Film**

Thursday, June 5 – FINAL EXAM

The nightly films in total are:
*Hannah and Her Sisters* (1986)
*Rebecca* (1940)
*Now, Voyager* (1942)
*Vertigo* (1958)
*All That Heaven Allows* (1955)
*Lady in a Cage* (1964)
*The Wicker Man* (1973)
*Blade Runner* (1982)
*Punch Drunk Love* (2002)

REFERENCES AND REQUIREMENTS FOR STUDENTS

**Academic Success Services**: Your student fees cover usage of the Math Center (784-4433 or www.unr.edu/mathcenter/), Tutoring Center (784-6801 or www.unr.edu/tutoring/), and University Writing Center (784-6030 or http://www.unr.edu/writing_center/). These centers support your classroom learning; it is your responsibility to take advantage of their services. Keep in mind that seeking help outside of class is the sign of a responsible and successful student.
Statement on Audio and Video Recording: “Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may be given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.”

Student Absences: By NSHE policy in Title 4 Chapter 20 A, Section 3, paragraph 1, there are no official absences from any university class. It is the personal responsibility of the student to consult with the instructor regarding absence from class. In the event that a student misses a class because of an official university function or event or because of serious personal issues, the Office of the Vice President for Student Services may, at its discretion, send an explanation to affected faculty. The instructor shall make the final determination on whether the missed work can be done at a time other than during the regularly scheduled class period.

Religious Holy Days: It is the policy of NSHE (Title 4 Chapter 20 A, Section 3, paragraph 2), to be sensitive to the religious obligations of its students. Any student missing classes, quizzes, examinations, or any other class or lab work because of observance of religious holy days should, whenever possible, be given an opportunity during that semester to make up the missed work. The make-up will apply to the religious holy day absence only. It shall be the responsibility of the student to notify the instructor in advance in writing, if the student intends to participate in a religious holy day which does not fall on state holidays or periods of class recess. This policy shall not apply in the event that administering the assignment at an alternate time would impose an undue hardship on the instructor or the institution which could not reasonably have been avoided.

Academic Dishonesty: Academic dishonesty is against the university as well as the system community standards. Academic dishonesty is defined as: cheating, plagiarism or otherwise obtaining grades under false pretenses. Plagiarism is defined as submitting the language, ideas, thoughts or work of another as one's own; or assisting in the act of plagiarism by allowing one's work to be used in this fashion. Cheating is defined as (1) obtaining or providing unauthorized information during an examination through verbal, visual or unauthorized use of books, notes, text and other materials; (2) obtaining or providing information concerning all or part of an examination prior to that examination; (3) taking an examination for another student, or arranging for another person to take an exam in one's place; (4) altering or changing, or attempting to alter or change: (a.) test answers after that test has been submitted for grading; (b.) any other academic work after that work has been submitted for grading; (c.) grades after grades have been awarded; or (d.) other academic records.

Disability Accommodation: If you have a disability and will be requiring assistance, you are encouraged to contact your instructor or the Disability Resource Center (Thompson Building Suite 101) as soon as possible to arrange for appropriate accommodations.