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# MUSC2113

Film Music

Term One // 2020

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
John Peterson	<a href="mailto:j.peterson@unsw.edu.au">j.peterson@unsw.edu.au</a>	Monday 11.00am - 12.00pm; Thursday 11.00am - 12.00pm	Office 105, Level 1, Sir Robert Webster Bldg	9385 4870

#### Lecturers

Name	Email	Availability	Location	Phone
John Peterson	<a href="mailto:j.peterson@unsw.edu.au">j.peterson@unsw.edu.au</a>	Monday 11.00am - 12.00pm; Thursday 11.00am - 12.00pm	Office 105, Level 1, Sir Robert Webster Bldg	9385 4870

#### Tutors

Name	Email	Availability	Location	Phone
John Peterson	<a href="mailto:j.peterson@unsw.edu.au">j.peterson@unsw.edu.au</a>	Monday 11.00am - 12.00pm; Thursday 11.00am - 12.00pm	Office 105, Level 1, Sir Robert Webster Bldg	9385 4870

### School Contact Information

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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

## Course Details

### Credit Points 6

### Summary of the Course

Subject Area: *Music*

This course offers students the opportunity to study the history of the relationship between music and film and to gain an understanding of the main historical developments surrounding the use of music in film. The opportunity to analyse various examples of film music, taken from the silent era through to the present day, allows students to enhance their understanding of the role that composers for film played in the use of music as part of the 'sound-track' of a film. There is a particular focus on exploring and investigating the development of music's function in creating, or enhancing, 'meaning' in various genres of film, with specific reference to the most recent research in this area. The course offers a broad range of examples taken from films developed not only in the United States (Hollywood), but also from China, Japan, India, Europe, Britain, and Australia.

### Course Learning Outcomes

1. identify, classify, and evaluate the various functions of music within a variety of film genres and styles, from a variety of cultures.
2. demonstrate the ability to discuss the use of music in film in a scholarly and informed manner, especially within the context of the academic literature on the topic.
3. demonstrate their knowledge of the history of film music and a variety of films from a variety of genres, many of which students may not have previously encountered or had the opportunity to study in detail.
4. apply the theoretical knowledge discussed throughout the course in a creative manner via the completion of a short film scoring exercise that involves various aspects of film composition.

### Teaching Strategies

Students attend a weekly two-hour lecture on film music history and a weekly one-hour tutorial on film music theory. Both lectures and tutorials will consist of audio and audio/visual demonstrations of course content.

The course is concerned with investigating the historical perspectives surrounding the development of music in film, as well as the impact of significant composers and film directors, societal changes, and developments in technology that have occurred during the twentieth and twenty-first centuries. In addition, an examination of how music might create a variety of meanings or interpretations when added to visual images, and its psychological impact on the viewer, will be provided and assessed via the completion of a creative film-scoring exercise. Students are strongly encouraged to apply the modes of listening and viewing demonstrated during the lecture series to their own experiences, and all assessment items are intended to provide an opportunity for critical and analytical discussion surrounding the student's own experiences with music in film.

# Assessment

## Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Film-Scoring Activity and Essay	50%	Not Applicable	1,2,4
Reflective Journal	25%	Not Applicable	1,2,4
Class Test	25%	Not Applicable	1,3,4

## Assessment Details

### Assessment 1: Film-Scoring Activity and Essay

**Start date:** Not Applicable

**Details:** Two short (2-3 minute) film scenes to be scored, with accompanying short essay justifying musical choices and rationale for placement of music within the scenes in relation to film music theory. 1500 words written feedback provided by lecturer via Moodle

#### Additional details:

- Film-Scoring Activity and Analytical Notes (Essay), 50%

This assessment item is in two parts:

**Part 1 - Film-Scoring Activity:** You will be asked to provide music to accompany two short scenes taken from a selected film or films. The music provided may consist of either (a) original music composed especially for the scenes; or (b) existing recordings of music that you edit and add to the scenes. Several scenes from a selected film (or films) will be made available to students via Moodle. Each scene will be approximately two (2) to three (3) minutes in duration. Comprehensive instructions on how to complete this aspect of the assignment will be given to students during semester.

**Part 2 – Analytical Notes/Essay:** You must also complete an analytical essay (ca. 1500 words) that justifies your choice of music in the selected scenes and engages with the current literature on the subject. This is not a matter of merely expressing your personal opinion: you must justify your choice of music for each completed scene by providing evidence of your understanding of these concepts and those discussed in the lectures and tutorials delivered throughout the course. Students should make specific reference to at least some of the literature included on the 'Suggested Reading List', and thus provide a context (both historical and social) for the reasons behind your choice of music for each film excerpt.

Instructions for submitting the materials associated with this assignment will be discussed in the lecture series, but the essay must be submitted via Turnitin, and the completed film clips uploaded via Moodle, and the final submission date is 4.00pm on Monday 27 April (Week 11).

The Film-Scoring Activity and Analytical Essay comprises 50% of total mark for the course.

**Turnitin setting:** This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

## **Assessment 2: Reflective Journal**

**Start date:** Not Applicable

**Details:** Reflective Journal on two set activities (400-500 words each). Written feedback provided by lecturer within one week of completion of each activity.

### **Additional details:**

The Film Music Journal comprises a total of 25% of the total mark for this course.

It is based on the completion of two set activities. Each activity is weighted in the following manner: 1) Journal Activity 1 = 10%; due 4.00pm, Tuesday 25 February (Week 2); 2) Film Music Activity 2 = 15%; due 4.00pm, Tuesday 10 March (Week 4).

Instructions for submission of these items will be given via Moodle and during the lecture series.

**Turnitin setting:** This is not a Turnitin assignment

## **Assessment 3: Class Test**

**Start date:** Not Applicable

**Details:** Class Test Result provided by lecturer within one week of completion of test

### **Additional details:**

Assessment 3: Film Music History Test

- This In-Class Test is worth 25% of the total mark for the course.

The test will be based on materials taken from Lectures and Tutorials held during Weeks 1 to 6, and may also include reference to information derived from selected Readings distributed in Weeks 1-6. The test will be conducted in the Tutorial time at 12.00pm on 01 April (Week 7), and will be approximately 60 minutes in duration.

**Turnitin setting:** This is not a Turnitin assignment

## Attendance Requirements

Students are strongly encouraged to attend all classes and review lecture recordings.

## Course Schedule

[View class timetable](#)

### Timetable

Date	Type	Content
Week 1: 17 February - 21 February	Lecture	<p>Lecture: Wednesday, 19 February, at 9.00pm to 11.00am, in Webster G17.</p> <p>Introduction to the Course; historical contexts for music and visual images; advent of film; use of music in early 'silent' film; film music and Romanticism, music and cliché. Music in non-Hollywood silent films.</p> <p>Discuss Activity 1.</p> <p>Please note Tutorials begin in Week 2.</p>
Week 2: 24 February - 28 February	Lecture	<p><b>Lecture: Wednesday, 26 February:</b> at 9.00am to 11.00am, in Webster G17.</p> <p>Advent of sound on film: synchronisation of music and image; music and dialog.</p> <p>1929-1932 - where is the music? Practicalities in sound recording, and mixing of dialogue, music, sound effects.</p>
	Tutorial	<p><b>Tutorial: Wednesday, 26 February:</b> at 12.00pm to 2.00pm, in Webster G17.</p> <p>Analytical activity.</p> <p>The 'Classical' Hollywood film score – Max Steiner and Erich Korngold (Part 1)</p>
Week 3: 2 March - 6 March	Lecture	<p><b>Lecture: Wednesday, 04 March:</b> at 9.00am to 11.00am, in Webster G17.</p> <p>The 'Classical' Hollywood film score – Max Steiner and Erich Korngold (Part 2)</p> <p>Film Noir; developments in musical language and instrumentation for film music.</p>
	Tutorial	<p><b>Tutorial: Wednesday, 04 March:</b> at 12.00pm to 2.00pm, in Webster G17.</p>

		<p>Scoring a scene: discussion of Activity 2 and how to complete it.</p> <p>Film Music Theory Part 1: Adorno and Eisler; analysing film music and emotion: in-class analysis of selected scenes.</p>
Week 4: 9 March - 13 March	Lecture	<p><b>Lecture: Wednesday, 11 March:</b> at 9.00am to 11.00am, in Webster G17.</p> <p>Alternatives to the 'Classical' Film score - jazz.</p> <p>Electronic music in film: Part 1.</p>
	Tutorial	<p><b>Tutorial: Wednesday, 11 March:</b> at 12.00pm to 2.00pm, in Webster G17.</p> <p>Film Music Theory Part 2: Gorbman, Kalinak, Walker and others.</p> <p>Analytical activity.</p>
Week 5: 16 March - 20 March	Lecture	<p><b>Lecture: Wednesday, 18 March:</b> at 9.00am to 11.00am, in Webster G17.</p> <p>Further innovations in film music: Bernard Herrmann as case study.</p> <p>Compiled scores (popular music and jazz).</p>
	Tutorial	<p><b>Tutorial: Wednesday, 18 March:</b> at 12.00pm to 2.00pm, in Webster G17.</p> <p>Analytical activity.</p> <p>Discussion of Film-Scoring Activity and Essay.</p>
Week 6: 23 March - 27 March	Lecture	<p><b>Lecture: Wednesday, 25 March:</b> at 9.00am to 11.00am, in Webster G17.</p> <p>Avant-garde film scores.</p> <p>Electronic music in film: Part 2.</p>
	Tutorial	<p><b>Tutorial: Wednesday, 25 March:</b> at 12.00pm to 2.00pm, in Webster G17.</p> <p>Analytical activity and group work.</p> <p>Unusual film scores.</p>
Week 7: 30 March - 3 April	Lecture	<p><b>Lecture: Wednesday, 01 April:</b> at 9.00am to 11.00am, in Webster G17.</p> <p>Revival of the 'Classical' Film score - John Williams and others.</p>

		Film music and 'minimalism' - the influence of composers such as Philip Glass, Michael Nyman and others.
	Tutorial	<b>Tutorial: Wednesday, 01 April:</b> at 12.00pm to 2.00pm, in Webster G17.  In-Class Test (on all material discussed in Weeks 1-6); 60 minutes.
Week 8: 6 April - 10 April	Lecture	<b>Lecture: Wednesday, 08 April:</b> at 9.00am to 11.00am, in Webster G17.  Non-Hollywood approaches to film composition.  The influence of Danny Elfman, Hans Zimmer, and others.
	Tutorial	<b>Tutorial: Wednesday, 08 April:</b> at 12.00pm to 2.00pm, in Webster G17.  Analytical activity and group work.
Week 9: 13 April - 17 April	Lecture	<b>Lecture: Wednesday, 15 April:</b> at 9.00am to 11.00am, in Webster G17.  Recent developments and new ways of working with music and film.
	Tutorial	<b>Tutorial: Wednesday, 15 April:</b> at 12.00pm to 2.00pm, in Webster G17.  Analytical activity and group work.
Week 10: 20 April - 24 April	Lecture	<b>Lecture: Wednesday, 22 April</b>  NO LECTURE THIS WEEK.
	Tutorial	<b>Tutorial: Wednesday, 22 April:</b> at 12.00pm to 2.00pm, in Webster G17.  Further developments and final comments.

## Resources

### Prescribed Resources

### Recommended Resources

A useful book on the history of film music is:

Cook, Mervyn. *A History of Film Music*; Cambridge: Cambridge University Press, 2008, [S781.54209/5]

### Suggested Reading List:

Anderson, G. *Music for silent films, 1894-1929: a guide*; Washington: Library of Congress, 1988.

Brophy, P. (ed.). *Cinesonic: experiencing the soundtrack*; North Ryde, N.S.W.: Australian Film Television and Radio School, 2001.

Bruce, G. *Bernard Herrmann: and narrative*; (Ann Arbor, Michigan: UMI Research Press, 1985.

Buhler, J. Flinn, C. and Neumeyer, D. (eds.) *Music and cinema*; Hanover, N.H.- London: University Press of New England, 2000.

Burt, G., *The Art of Film Music*; Boston, Northeastern University Press, 1994.

Carroll, N. *Theorizing the moving image*; Cambridge: Cambridge University Press, 1996, [S791.4301/95]

Cohan, S. (ed.). *Hollywood musicals, the film reader*; New York: Routledge, 2002.

Conrich, I and Tincknell, E (eds.). *Film's musical moments*; Edinburgh: Edinburgh University Press, 2006.

Cook, Nicholas. *Analysing musical multi-media*; Oxford : Oxford University Press 2000, [S 781/164 B]

Cohen, A. J. (2010). *Music as a source of emotion in film*. In P. N. Juslin & J. A. Sloboda (Eds.), *Handbook of Music and Emotion: Theory, Research, Applications*, (pp. 879-908). Oxford: OUP.

Coyle, R. (ed.). *Reel tracks: Australian feature film music and cultural identities*; Sydney: John Libbey, 2005.

Craggs, S. R. *Soundtracks: an international dictionary of composers for film*; Aldershot: Ashgate, 1998.  
Darby, W. and Du Bois, J. (eds.). *American Film Music: major composers, techniques, trends, 1915-1990*; Jefferson, N.C.: McFarland, 1990.

Dickinson Kay (ed.). *Movie Music: The Film Reader*; London: Routledge, 2003; [S 781.542/24]

Flinn, C. *The new German cinema: music, history, and the matter of style*; Berkeley: University of California Press, 2003.

Gorbman, C. *Unheard Melodies: Narrative Film Music*; Bloomington: Indiana UP, 1987, [S782.8509/2]

- Hillman, R. *Unsettling scores*; Indiana UP, 2005, [S791.43024/4]
- Kalinak, K. *Settling the score: music and the classical Hollywood film*; Madison: University of Wisconsin Press, 1992, [S 781.5420973/2]
- Karlin, F. and Wright, R., *On the Track: A Guide to Contemporary Film Scoring*; New York: Routledge, 2004.
- Kassabian, A. *Hearing film: tracking identifications in contemporary Hollywood film music*; New York: Routledge, 2001, [S781.542/11]
- Marks, M. M., *Music and the silent film : contexts and case studies, 1895-1924*; New York-Oxford, Oxford University Press, 1997.
- Mera, M. and Burnand, D. (eds.). *European Film Music*; Aldershot: Ashgate, 2006.
- Neale, S. and Smith, M. (eds.). *Contemporary Hollywood cinema*; London-New York: Routledge, 1998.
- Nicholson, D. W. (ed.). *Australian soundtrack recordings 1927-1996: a discography of soundtracks and associated recordings relating to Australian film and television productions*; Sydney: Australian Music Centre, 1997.
- Prendergast, R. M. *Film Music: a neglected art: a critical study of music in films*; New York: W.W. Norton, 1992, [S781.54209/1]
- Thayer, J. F., & Levenson, R. W. (1983). *Effects of music on psychophysiological responses to a stressful film*; *Psychomusicology*, 3(1), 44-52.
- Schelle, M., *The Score: Interviews with Film Composers*; Beverly Hills, Silman- James Press, 1999.
- Sobcheck, N. *Screening space: the American science fiction film*; New Brunswick, N.J.: Rutgers University Press, 1997.
- Sullivan, J., *Hitchcock's Music*; New Haven, Yale University Press, 2006.
- Tagg, Philip and Clarida, Bob. *Ten little Title Tunes: Towards a musicology of the mass media*; New York and Montreal: Mass Media Music Scholars' Press, 2003, [S 781.542/17]

## **Course Evaluation and Development**

Student feedback on this course is gathered periodically and is always carefully considered with a view to acting on it constructively wherever possible. Feedback is gathered by various means including the formal UNSW MyExperience Surveys.

In light of previous feedback from students in this course, more emphasis has been placed on allowing students to express their creativity and provide an example of music score for a short segment of film for assessment purposes in order to further consolidate the student's understanding of the overall course concepts.

## **Submission of Assessment Tasks**

## **Submission of Assessment Tasks**

### **Turnitin Submission**

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au) . Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

## Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

**Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

**Inappropriate paraphrasing:** Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

**Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

**Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

**Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

<http://subjectguides.library.unsw.edu.au/elise/aboutelise>

## **Academic Information**

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- examination procedures;
- special consideration in the event of illness or misadventure;
- student equity and disability;
- and other essential academic information, see

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

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