

Music History 7: Film and Music

University of California, Los Angeles

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Course Description

This course is an introduction to film music; with an emphasis on understanding the ways that music is used to create meaning. We will address ways to analyze and interpret use of music in film and deal with a range of issues – cultural, historical, aesthetic – that are relevant to our survey. We will focus our study on classical Hollywood scoring practices, but extend our view to encompass silent film, post-classical and modern soundtracks, and transnational perspectives.

This class is designed for non-majors. Prior experience in music or media is not required in order to do well in this course; relevant terminology and skills will be introduced in class. Your regular attendance and informed participation in section discussions are an important component of this course. In this course, students will learn how to listen to film and be aware of the relationships between seeing and hearing in experiencing film, become familiar with major genres and styles, certain directors and composers and aspects of film history, and gain critical and analytical tools for studying music and sound in film.

General Education Learning Outcomes

- **Students will gain knowledge in the Arts and Humanities** by examining how music is used to create meaning in film.
- **Students will engage in complex analysis and reasoning** by analyzing film music with respect to a range of cultural, historical, and aesthetic issues.
- **Students will demonstrate media and information literacy** by developing methods for successfully evaluating resources that will support, enhance, and shape their thesis for their final paper project.
- **Students will communicate effectively** through weekly discussions and written critiques of arguments and perspectives in assigned readings and film viewings. Additionally, students will complete weekly journal entries, write a final paper (with a topic proposal and thesis statement assignment), and complete assignments with an essay component.

Course website

Our Bruin Learn course page may be accessed through MyUCLA. On this site you will find the class syllabus, handouts, lectures, readings, and links to listening/viewing assignments, Zoom office hours, and Friday section meetings. Click “Login” and sign in using your UCLA Login ID and password.

Online Learning Plan

Lecture Modules

- Lectures will consist of weekly modules on Bruin Learn. Modules will include pre-recorded videos, readings, film viewings, and activities. You will complete the modules according to your own schedule before your section meeting on Friday.

Section

- 50 minutes synchronous Zoom discussion per week with your TA, Fridays according to the Discussion schedule in which you are enrolled.

Course Materials

Required Text:

Kathryn Kalinak, *Film Music: A Very Short Introduction*. Oxford: Oxford University Press, 2010.

This course is part of the UCLA Inclusive Access program. The Kalinak text is being automatically provided to you, digitally, through BruinLearn by the first day of class or upon enrollment. The materials are being provided at a reduced and competitive price. You will receive an e-mail from the UCLA Store (UCLA Store <no-reply>@verbasoftware.com) with program details and cost sent directly to your email address on file with the Registrar. It is ***your responsibility*** to read all communication coming from the bookstore. Check your spam folder if not received.

Everyone enrolled in this course is automatically a participant to start and will have access to the materials through 2nd week of class. Those remaining in the program after 2nd week will be billed for the materials directly to their BruinBill account and will continue to have access to the course materials. ***If you do not wish to participate in Inclusive Access, you must opt-out by the Friday of 2nd week deadline or you will be billed.*** Those who opt-out will lose access to the digital materials and will be responsible for obtaining the materials on their own.

Do not pay for your materials through the publisher website unless you are opting out of Inclusive Access. All Inclusive Access course materials will be billed to your BruinBill account.

Any questions regarding the Inclusive Access program can be directed to inclusiveaccess@asucla.ucla.edu.

For the other course readings, these will be PDFs available on the course website, which you can find via MyUCLA. Readings with links are available through UCLA resources such as eScholarship or Project Muse. In order to access those readings, you will either need to be on-campus, or you will need to configure your computer

to access the UCLA proxy server. Instructions can be found at the BOL website:
<https://www.it.ucla.edu/bol/services/proxy-server>

Required Films

The weekly films may be viewed online through the course website. Scroll down and select “Media Resources”, then the tab for “digital audio reserves.” The streaming video works best when you are on-campus -- in a library, in the dorms, or at a computer lab. In order to access these films, you will either need to be on-campus, or you will need to configure your computer to access the UCLA proxy server.

Instructions can be found at the BOL website:

<https://www.it.ucla.edu/bol/services/proxy-server>

Grading

Section and Professionalism --10%

Weekly Journal Post – 15%

Paper -- 55% total:

Topic proposal, due Friday Week 4, 10%

Thesis statement draft, due Friday Week 7, 5%

Participation in thesis statement workshop, 5%

5-6 page Final Paper, due Friday Week 10, 35%

Module Assessments – 20%

Assessment 1, due Week 6 – 10%

Assessment 2, due Week 10 – 10%

Section and Professionalism - 10%

This portion of your grade will be based on your participation and professional deportment in class discussions and activities. Your preparation, punctuality, and overall responsibility will be reflected in your grade.

- In order to best participate in section discussions, you will need to have attended all lectures and completed all required listening/viewing and reading.
- Students must attend the section in which they are officially enrolled.
- Your presence is required at all section meetings.
 - You are allowed one unexcused missed section without consequence to your Professionalism grade. Any additional missed sections will require a conversation about the material with your TA during their office hours – which you must be prepared for by having done the required reading and listening/viewing before office hours.

Weekly Journal Post – 15%

On the main page of the course website is a link to your individual Weekly Journal. Your journal entries are only viewable by the Professor and your TA. This is a self-reflective tool for you to gather your thoughts, draw connections, and discuss and analyze course material.

- Journal entries for the week should be completed by the following Monday, 11:59pm PST. (For example: your journal entry for the material covered in Week 2 should be posted by Monday of Week 3.)
- Each journal entry should be approximately 250 words, but if a particular topic is especially relevant or important to you, your entry can be longer.
- Entries are worth 2 points each, will be graded on a High Pass (2pts) /Low Pass (1pt) /No Pass (0pts) basis.
- See instructions for the Weekly Journal Post on the course website under Assignments, Instructions, Resources.

Module Assessments – 20%

- Module Assessment 1 is a Scene Analysis of a 2-minute excerpt of your choice from one of the assigned films in Weeks 2-5. Instructions are posted on Bruin Learn. 10%
- Module Assessment 2 is a series of short essay prompts that will be posted in Week 10 which will cover material from all the modules. You will select some prompts and write a response. 10%

Paper Project – 50% total

For your paper, you will choose a feature-length film and either a) discuss one important scene in depth, or b) consider the function of selected musical themes throughout the film. You will develop an original thesis that will allow you to discuss the function of the music. Possible topics include an analysis of performance, thematic relationship of the music to the film, and/or any of the cultural themes we discussed in class (identity, gender, race, nationalism, etc). You will be developing a thesis that should be argued convincingly and supported with your engagement with your musical example(s). There will be several section meetings devoted to strategies for selecting a topic and coming up with a unique and interesting thesis, which will give you ample opportunity to receive feedback.

*It is the responsibility of the student to ensure that any documents they upload to the course website to be graded for credit are in file formats that are readable by the instructors. If in doubt, use PDF.

Paper Project Breakdown

- Topic Proposal – submitted online through the link under Paper Project, **Friday of Week 4, 11:59pm PST**. 10%
 - A document with paper more details on this assignment will be posted on the course website.
- Thesis Statement Draft – **Due Friday Week 7** 5%
- Thesis Statement Peer Review Workshop – In section as scheduled, 5%
- Final Paper – 5-6 pages (typed, double-spaced, 12-point Times New Roman font with 1-inch margins) submitted through the link under Paper Project on the course website by **Friday Week 10, by 11:59pm PST**, 30%

Email Policy

- Make sure you have your email address - the one you check regularly - registered on My.UCLA so that you receive all class email announcements.
- When you write us an email, include MUSCLG 7 or Musicology 7 in your subject.
- If you have questions, please ask your TA first. Contact me with questions your TA cannot answer, or with confidential matters. I respond to email during weekday standard business hours.

Grades

A+	99-100		B+	87-89		C+	77-79
A	93-98		B	83-86		C	73-76
A-	90-92		B-	80-82		C-	70-72
	D	65-69		F	64 and below		

UCLA Statement on Accessibility

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310) 825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.cae.ucla.edu.

Academic Integrity

All suspected cases of dishonesty are immediately reported to the Dean of Students for further investigation. Penalties may include suspension or dismissal from the University. A PDF of the full Student Guide to Academic Integrity is available on the Office of the Dean of Students website:

<https://www.deanofstudents.ucla.edu/Individual-Student-Code>

Not sure what plagiarism is?

- Presenting another's words or ideas as if they were your own
- Turning in work that was written by another
- Paraphrasing ideas, data, or writing without citing the source
- If in doubt, PLEASE ASK US.

"Plagiarism includes, but is not limited to, the use of another's words or ideas as if they were one's own; including, but not limited to representing, either with the intent to deceive or by the omission of the true source, part of or an entire work produced by someone other than the student, obtained by purchase or otherwise, as the student's original work; or, representing the identifiable but altered ideas, data or writing of another person as if those ideas, data or writing were the student's original work."

-UCLA Student Conduct Code, Section 102.01c: Academic Dishonesty – Plagiarism

Note: Syllabus content is subject to change. You will receive notification of any changes via email.

WEEK 1

Module 1: Introductions

Syllabus, course website, introduction to hearing a film

Module 2: Issues in Analysis I: Hearing a Film

Reading:

1. *Film Music: A Very Short Introduction*, Preface, Chapters 1, 2

Module 3: Issues in Analysis II: Sound Track, Image Track, and Narrative

Reading:

1. *Film Music: A Very Short Introduction*, Chapter 3

Sections: Introductions, course logistics, review

WEEK 2

Film: *The Blue Angel* (1930, dir. Josef von Sternberg, songs by Friedrich Hollaender and Robert Liebmann, orchestrations by Franz Waxman) available at:

<https://ucla.kanopy.com/video/der-blaue-engel-blue-angel>

Module 1: Music, Silent Film, and the Monetization of Cultural Prestige

Reading:

1. *Film Music: A Very Short Introduction*, Chapter 4
2. [PDF] Michael Slowik, "A Wide Array of Choices: Musical Influences in the 1920s." *After the Silents : Hollywood Film Music in the Early Sound Era, 1926-1934*, Columbia University Press, 2014. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/ucla/detail.action?docID=1801703>.

Module 2: Transition to Sound: Technologies of Sound, Censorship, and Moral Regulation

Reading:

1. [PDF] Source reading: "The Motion Picture Production Code." Appendix in *The Dame in the Kimono*, by Leonard J. Leff and Jerold L. Simmons. Lexington: The University Press of Kentucky, 2001. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/ucla/reader.action?docID=1124038&ppg=320>

Sections: Review, discuss reading and film

WEEK 3

Film: *The Adventures of Robin Hood* (1938; dir. Michael Curtiz and William Keighley, music by Erich Wolfgang Korngold)

Module 1: The Classical Hollywood Model: Music and Narrative

Reading:

1. *Film Music: A Very Short Introduction*, Chapter 5

Module 2: The Classical Hollywood Model II: World War II, Émigré Filmmakers, and the Studio System

Reading:

1. [PDF]: Claudia Gorbman, Chapter 4, "Classical Hollywood Practice" [excerpt], *Unheard Melodies: Narrative Film Music* (Bloomington: Indiana University Press, 1987).

Sections: Choosing a paper topic

WEEK 4

Film: *Singin' in the Rain*, (1952; dir. Stanley Donen, songs by Nacio Herb Brown)

Module 1: The Film Musical I

Reading:

1. [PDF] Nina Penner, "Rethinking the Diegetic/Nondiegetic Distinction in the Film Musical." *Music and the Moving Image*, Vol. 10, No. 3 (Fall 2017), pp. 3-20.

Module 2: The Film Musical II

Reading:

1. [PDF] Carol J. Clover, "Dancin' in the Rain." *Critical Inquiry*, Vol. 21, No. 4 (Summer 1995), pp. 722-747.

Sections: Review, discuss reading and film

TOPIC PROPOSAL DUE, SUBMITTED ON COURSE WEBSITE BY FRIDAY 11:59PM PST

WEEK 5

Film: *Chungking Express* (1994, dir. Wong Kar-Wai, music by various artists)

Module 1: Shifting Musical and Filmic Vocabularies

Reading:

1. *Film Music: A Very Short Introduction*, Chapter 6: 71-90.

2. [PDF] Julie Hubbert, "Whatever Happened to Great Movie Music?": Cinéma Vérité and Hollywood Film Music of the Early 1970s." *American Music*, Vol. 21, No. 2 (Summer 2003), pp. 180-213

Module 2: Popular Song in Neo-Noir and New Wave

Reading:

1. [PDF] Tsung-Yi Huang, "Chungking Express: Walking with a Map of Desire in the Mirage of the Global City," *Quarterly Review of Film & Video*, Vol. 18 (2), 2001, 129-142.

Sections: Review for Assessment 2

WEEK 6

Film: *Selena* (dir. Gregory Nava, music by Dave Grusin, songs performed by Selena Quintanilla-Pérez, 1997)

Module 1: Popular Song in Film

Reading:

1. [Hathi Trust, UCLA Login required] Ronald Rodman, "The Popular Song as Leitmotif in 1990s Film." *Changing Tunes: The Use of Pre-Existing Music in Film*. Ed. Phil Powrie and Robynn Stilwell (2006)
<https://hdl.handle.net/2027/mdp.39015063650835?urlappend=%3Bseq=142>

Module 2: Biopics – Music, Remembrance, and the Performance of Identity

Reading:

1. [PDF] Deborah Paredez, "Becoming Selena, Becoming Latina." *Selenidad: Selena, Latinos, and the Performance of Memory* (2009)

Sections: Review, discuss film and reading

ASSESSMENT 1 DUE, UPLOADED TO COURSE WEBSITE BY Friday, 11:59PST

WEEK 7

Film: *Star Trek: Discovery*, S1E07: "Magic to Make the Sanest Man Go Mad" (2017; episode dir. David M. Barrett, music by Jeff Russo)

Module 1: Post-Classical Scoring I

Reading:

1. [PDF] Michel Chion, "The I-Voice" from *The Voice in Cinema*, ed. and trans. by Claudia Gorbman (New York: Columbia University Press, 1999): 49-58.

Module 2: Smaller Screens and Science Fiction - Recovering Pasts and Paradises

Reading:

1. [PDF] Philip Hayward, "Introduction: Sci-Fidelity: Music, Sound and Genre History." *Off the Planet: Music, Sound, and Science Fiction Cinema*. (2004)
<https://hdl.handle.net/2027/mdp.39015019884173?urlappend=%3Bseq=13>

Sections: Thesis statement workshop

THESIS STATEMENT DRAFT DUE FRIDAY

WEEK 8

Film: *Moonlight* (2016, dir. Barry Jenkins, music by Nicholas Britell)

Module 1: Panel Discussion: Transnational Filmmaking Practices and Industry in Vietnamese Cinema: Ham Tran (director, editor, writer), Jenni Trang Le (producer), Christopher Wong (composer)

Reading:

1. *Film Music: A Very Short Introduction*, Chapter 7

Module 2: Post-Classical Scoring II

Reading:

1. [PDF] La Marr Jurelle Bruce, "Shore, Unsure: Loitering as a Way of Life." *GLQ: A Journal of Lesbian and Gay Studies*, Vol. 25, No. 2, April 2019.

Sections: Review, discuss reading and film

WEEK 9

Film: *Encanto* (2021; dir. Jared Bush and Byron Howard, music by Germaine Franco)

Module 1: The "Rockestral Score"

Module 2: The Return to Studio Labor I

Sections: Review, discuss film and reading

WEEK 10

Film: *Mimi o Sumaseba (Whisper of the Heart)* (1995; dir. Yoshifumi Kondo, music by Yuji Nomi)/ *Beauty and the Beast* (1991, dir. Trousdale and Wise, music by Alan Menken, lyrics by Howard Ashman)

Module 1: The Return to Studio Labor II

Module 2: A Tale of Two Studios: Ghibli and Disney

Sections: Review for Assessment 2

FINAL PAPER DUE FRIDAY OF WEEK 10, 11:59PM PST

ASSESSMENT 2 DUE FRIDAY OF FINALS WEEK BY 11:59PM PST

UCLA CAMPUS RESOURCES:

Academic Accommodations: Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at 310-825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information, please visit www.cae.ucla.edu.

Addiction: The Collegiate Recovery Program provides support to students in recovery from substance use or other addictive behaviors. For more information, please visit www.collegiaterecovery.ucla.edu/.

Counseling and Psychological Services: Counseling and Psychological Services supports student mental health needs to foster the development of healthy well-being necessary for success in a complex global environment. Please visit www.counseling.ucla.edu/.

Dependents: The Students with Dependents Program provides personalized and caring support to students who are parents, guardians, and/or caregivers. For more information, please visit www.swd.ucla.edu/.

Equity, Diversity, and Inclusion: The Office of Equity, Diversity, and Inclusion works to build an equal learning and working environment by holding the UCLA community accountable to its professed ideals. For more information, please visit equity.ucla.edu/.

Food: The CPO Food Closet provides free food for any UCLA student who may be experiencing hunger and/or struggling to attain food due to financial hardships. For

more information, or to arrange a food pick-up, please visit www.cpo.ucla.edu/cpo/foodcloset/.

Homelessness: Students 4 Students Los Angeles (formerly Bruin Shelter) provides a safe, supportive environment for fellow college students experiencing homelessness by fostering a collaborative effort between the University, community-based organizations, and service providers. For more information, please visit www.bruinshelter.org.

International Students: The Dashew Center for International Students and Scholars serves as a resource and learning center to promote global connection, international understanding, and cultural sensitivity. For more information, please visit www.internationalcenter.ucla.edu/.

LGBT Campus Resource Center: The UCLA LGBT Campus Resource Center provides a series of education and advocacy services that support intersectional identity development. The Center works to foster unity, wellness, and an open, safe, and inclusive environment for the university's LGBTQ community. For more information, please visit www.lgbt.ucla.edu/.

Meditation/Mindfulness: The Mindful Awareness Research Center promotes wellness of mind, brain, and spirit, including multiple weekly mindful meditation sessions in Powell Library, the Hammer Museum, and elsewhere on campus. For more information, please visit www.library.ucla.edu/events/guided-meditation and marc.ucla.edu.

Mentoring: The Community Program Office and the Bruin Resource Center work to build and nurture an inclusive and diverse community via student-initiated, student-run outreach services and retention programs. Available resources include: Academic mentoring and tutoring, writing help, health programs, student retention programs, and others. For more information, please visit www.cpo.ucla.edu/ and www.brc.ucla.edu/.

Sexual Assault: The Campus Assault Resources and Education (CARE) Program offers free consultation and supportive services to those impacted by violence. You can get help without formally reporting an assault or requesting formal treatment. Please visit careprogram.ucla.edu/.

Transfer Students: The Transfer Student Center provides services and support for transfer students, helping them make the most of their time at UCLA. For more information, please visit www.transfers.ucla.edu/.

Undocumented Students: The Undocumented Student Program (USP) provides support and caring, personalized services to undocumented students. Please visit www.usp.ucla.edu/.

Veterans: The Veteran Students Program provides a variety of services for veterans. For more information, please visit www.veterans.ucla.edu/.

Writing: The Undergraduate Writing Center can assist with any kind of paper for any kind of class, and at any stage of the writing process. For more information, please visit wp.ucla.edu/wc/.