

## Term Information

Effective Term Spring 2017

## General Information

Course Bulletin Listing/Subject Area Music  
Fiscal Unit/Academic Org School Of Music - D0262  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 3344  
Course Title Film Music  
Transcript Abbreviation Film Music  
Course Description A study of how music has functioned in film across its century-long history, as produced in Hollywood and in other countries, and by filmmakers independent of the studio system.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 7 Week, 4 Week (May Session), 12 Week (May + Summer)  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites English 1110 or 1111  
Exclusions None

## Cross-Listings

Cross-Listings None

## Subject/CIP Code

Subject/CIP Code 50.0901  
Subsidy Level Baccalaureate Course  
Intended Rank Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

General Education course:  
Visual and Performing Arts

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### Course goals or learning objectives/outcomes

- Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts.

### Content Topic List

- Film and music styles
- "Silent" films and their music
- Modernism and the rise of the auteur

## Attachments

- 3344 syllabus for proposal revised.pdf: Film Music syllabus  
*(Syllabus. Owner: Banks,Eva-Marie)*
- 3344 GE proposal.docx: Rationale and Assessment plan  
*(GEC Course Assessment Plan. Owner: Banks,Eva-Marie)*
- Concurrence request3344.pdf: Concurrence from Film Studies  
*(Concurrence. Owner: Leasure,Timothy Lee)*

## Comments

- Concurrence of Film Studies (and by default MIP) would be a good idea before moving forward. *(by Heysel,Garett Robert on 02/09/2016 08:16 PM)*

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks,Eva-Marie	02/08/2016 10:14 AM	Submitted for Approval
Approved	Leasure,Timothy Lee	02/09/2016 04:00 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	02/09/2016 08:16 PM	College Approval
Submitted	Leasure,Timothy Lee	02/12/2016 11:28 AM	Submitted for Approval
Approved	Leasure,Timothy Lee	02/12/2016 11:28 AM	Unit Approval
Approved	Heysel,Garett Robert	02/12/2016 11:50 AM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	02/12/2016 11:50 AM	ASCCAO Approval

# Music 3344: Film Music

Professor Arved Ashby

Hughes Hall, 101B; phone 688-4073; ashby.13@osu.edu; office hours Mon. 4:30-5:30,  
Thurs. 1:30-2:30

Two 1-hour 20-minute lectures per week; meeting time and place TBA

3 credit hours

Prerequisites: English 1110 or 1111 or equivalent; no music prerequisites

Course description and objectives: Students will gain a detailed understanding of how music has functioned in film across its century-long history, as produced in Hollywood and in other countries, and by filmmakers independent of the studio system; they will increase their familiarity with film and with music, learning to recognize the specific elements that have defined the styles of prominent filmmakers and composers; in the process they will acquire tools and concepts that they can use in moviegoing.

General Education category: Visual and Performing Arts

Goals: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

This course will satisfy the expected learning outcomes by meeting the objectives given in the course description above.

Required materials:

Textbook (available at campus book stores):

Roger Hickman, *Reel Music: Exploring 100 Years of Film Music* (New York and London: W.W. Norton, 2006; ISBN 0393925749) (list price: \$48.75) [Music & Dance Library reserve: ML2075 .H5 2006]

Supplemental readings (Carmen e-reserves, to be discussed starting week 12):

Biancorosso, Giorgio. "Global Music/Local Cinema: Two Wong Kar-Wai Pop Compilations," in *Hong Kong Culture: Word and Image*, ed. Kam Louie (Hong Kong: Hong Kong University Press, 2010), pp. 229-245.

Dawson, Nick. "Peter Sollett, Nick and Norah's Infinite Playlist." *Filmmaker Magazine*. October 3, 2008. [<http://filmmakermagazine.com/1336-peter-sollett-nick-and-norahs-infinite-playlist/> - .VmE1aXu7yC8]

Garner, Ken. "Would You Like to Hear Some Music?" Music in-and-out-of-control in the Films of Quentin Tarantino," in *Film Music: Critical Approaches*, ed. K.J. Donnelly (New York: Continuum, 2001), pp.188-205.

- Smith, Jeff. "60s Pop Songs and the Compilation Score," in *The Sounds of Commerce: Marketing Popular Film Music* (New York and London: Columbia University Press, 1998), pp.154-172 (only).
- Tyrrell, Heather and Rajinder Dudrah. "Music in the Bollywood Film," in *Film's Musical Moments*, ed. Ian Conrich and Estella Tincknell (Edinburgh: Edinburgh University Press, 2006), pp.195-208.
- Willett, Gene. "A Musical Tour of the Bizarre: Popular Music as Fantasy in David Lynch," in *Popular Music and the New Auteur: Visionary Filmmakers after MTV*, ed. Arved Ashby (Oxford and New York: Oxford University Press, 2013), pp.87-108.

Supplementary music CD: *Vintage Cinema*, Erich Kunzel & Cincinnati Pops Orchestra (Telarc 80708, \$17.98 list; iTunes album download, \$9.99) (Music & Dance Library reserve: LP56823)

Films to be discussed in detail, according to class schedule (DVDs on Music & Dance Library reserve, and also available as streaming media through the Office of Distance Education and eLearning: <https://resourcecenter.odee.osu.edu/secured-media-library>):

- (1) *The Birth of a Nation*, 1915 (The Birth of a Nation and The Civil War Films of D.W. Griffith; Kino, 2002)
- (2) *Adventures of Robin Hood*, 1938
- (3) *Citizen Kane*, 1941
- (4) *High Noon*, 1952
- (5) *Ben-Hur*, 1959
- (6) *E.T. the Extra-Terrestrial*, 1982
- (7) *The Last Emperor*, 1987
- (8) (indie film, TBA)
- (9) *Blue Velvet*, 1986
- (10) *The Red Violin*, 1998

Viewing, listening, and analysis: Students are expected to watch, listen to, and analyze each film and film soundtrack in consultation with the assigned textbook readings, bringing an acquaintance of the movies to the relevant lectures.

Paper: Students are required to write one eight-page paper on an assigned film, and submit it in the tenth week of class; guidelines will be distributed separately.

Exams: There are two midterms and one final exam, each with a viewing section as well as multiple choice questions and an essay.

Grading: Grading components are two midterms at 20% each, final exam at 30%, paper at 20%, class attendance and participation (participation is in-class discussion and activity that demonstrates active engagement with the course materials) at 10%.

Exam and attendance policies:

- (1) Students are responsible for everything presented in class, whether or not they are present.
- (2) Make-ups for all assignments and exams will be available only in the case of a documented emergency.

grading scale: 94-100%, A; 90-93%, A-; 87-89%, B+; 84-86%, B; 80-83%, B-; 77-79%, C+; 74-76%, C; 70-73%, C-; 67-69%, D+; 63-66%, D; below 63%, E

Student academic conduct: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Disability services: Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Access: If students have trouble accessing any class-related materials located on the course website or on the Internet, they should inform the instructor immediately by phone or email.

## Music 3344: Film Music

Class date	topic & piece(s)	films discussed and *as assigned	CD	Hickman text (and supplemental e-reserve readings)
Mon., 1/11	course introduction; film & musical styles; opera & program music			pp.3-9 (“Wagner’s Prelude”); pp.21-33 (“Elements of Music”)
Wed., 1/13	introduction to film music: general aspects; bringing sight & sound together	<i>Gone with the Wind</i>		pp.11-19 (“Drama & Film”); pp.35-47 (“Listening to...”)
Mon., 1/18	MARTIN LUTHER KING DAY (NO CLASS)			
Wed., 1/20	“silent” films & their music, 1895-1920; D.W. Griffith & origins of modern film styles	* <i>Birth of a Nation</i>		pp.51-62 (“Birth of an Art Form”); pp.63-73 (“Foundations”); pp.75-86 (“Birth of a Nation”)
Mon., 1/25	“golden age” of silent film, 1920-28; early years with sound, 1928-33	<i>Battleship Potemkin,</i> <i>The Jazz Singer, King Kong</i>	track 1	pp.87-96 (“Golden Age”); pp.97-108 (“Transition to Sound”); pp.111-123 (“Early...”)
Wed., 1/27	cartoons & animated features	<i>Snow White &amp; the Seven Dwarfs</i>		pp.137-139 (“Animated Features”)
Mon., 2/1	Hollywood’s golden age & the “classic” symphonic film score	<i>Bride of Frankenstein,</i> * <i>Adventures of Robin Hood</i>	tr.2,12	pp.125-137 (“Entering a New Golden Age”)
Wed., 2/3	Hollywood’s Greatest Year: 1939	<i>Wuthering Heights</i>		pp.141-152 (“Hollywood’s Greatest Year”)
Mon., 2/8	modernism & rise of the <i>auteur</i>	<i>Alexander Nevsky, *Citizen Kane, Casablanca</i>		pp.153-165 (“Modern Voices”); pp.167-178 (“Casablanca”)
Wed., 2/10	decline of the studio system	<i>Spellbound, Sunset Blvd., On the Waterfront</i>	tr.3,5,7,8,9	pp.181-185 (“Postwar...”); pp.209-226 (“Expanding Modern”); pp.232-234 (“Modern Styles”)
Mon., 2/15	<u>EXAM 1</u>			
Wed., 2/17	popular music & American nationalism	<i>Best Years of Our Lives;</i> <i>Streetcar Named Desire;</i> * <i>High Noon</i>	tr.4,6	pp.186-195 (“American Nationalism”); pp.197-205 (“Country...”); pp.226-231 (“Popular Music”)
Mon., 2/22	1950s musicals	<i>Singin' in the Rain</i>		pp.205-208 (“Rock and Roll,” “Musicals”)
Wed., 2/24	new American cinema, 1960-76	<i>Psycho,</i> <i>To Kill a Mockingbird</i>	tr.11	pp.259-270 (“Psycho”); pp.277-283 (“Movie Themes”); pp.285-297 (“The Emerging New Era”)

Mon., 2/29	declining & changing traditions	<i>*Ben Hur,</i> <i>Lawrence of Arabia,</i> <i>The Godfather</i>	tr.10	pp.237-255 (“Ben Hur”); pp.271-277 (“Epic Films”); pp.306-310 (“The Godfather”)
Wed., 3/2	new scoring practices	<i>2001: A Space Odyssey,</i> <i>Taxi Driver, Blade Runner</i>		pp.299-305 (“Crisis Years”); pp.313-325 (“The Postwar Years”); pp.357-362 (“In the Shadow of Star Wars”)
Mon., 3/7	adapted scores	<i>Amadeus</i>		pp.362-368 ("Adapted Scores")
Wed., 3/9	the classic revival	<i>The Empire Strikes Back,</i> <i>*E.T. the Extra-Terrestrial</i>		pp.329-355 (“Star Wars & Postmodernism”; “E.T.”)
Mon., 3/14	1980s blockbusters & the new symphonic score	<i>Die Hard, Batman,</i> <i>Last of the Mohicans</i>		pp.381-393 (“Box-Office Kings”); pp.397-410 (“Symphonic...”)
Wed., 3/16	international films, world music	<i>*The Last Emperor,</i> <i>Cinema Paradiso,</i> <i>Crouching Tiger Hidden Dragon</i>		pp.234-235 (“Int’l Films”); pp.369-380 (“Settings Far and Near”); pp.410-411 (“International Films”), pp.444-445 (“Tan Dun”)
Mon., 3/21	<u>EXAM 2</u>			
Wed., 3/23	independent filmmakers	TBA		pp.434-438 (“Close-Up: Independent Films”)
Mon., 3/28	compilation scores	<i>Easy Rider</i>		suppl. reading: Smith, "60s Pop Songs and the Compilation Score"
Wed., 3/30	postmodern realism & fantasy	<i>Titanic, The Matrix, Run Lola Run</i>		pp.413-441 (“Popular Music...”; “The Sinking Titanic”)
Mon., 4/4	music video styles and the new auteur	<i>Blue Velvet</i>		suppl. reading: Willet, "Popular Music as Fantasy in Lynch"
Wed., 4/6	Tarantino and musical nostalgia	<i>Kill Bill 2</i>		suppl. reading: Garner, "Music In and Out of Control"
Mon., 4/11	new Bollywood musicals	<i>Sometimes Happy, Sometimes Sad</i>		suppl. reading: Tyrrell & Dudrah, "Music in the Bollywood Film"
Wed., 4/13	Hong Kong new wave	<i>Fallen Angels</i>		suppl. reading: Biancorosso, "Global Music/Local Cinema"
Mon., 4/18	playlist-type compilation scores	<i>Nick and Norah's Infinite Playlists</i>	suppl. reading:	Sollett, "Nick And Norah's Infinite Playlist"
Wed., 4/20	the new millennium	<i>*The Red Violin, The Hours,</i> <i>Harry Potter &amp; Sorcerer’s Stone</i>		pp.443-475 (“The Red Violin”; “The New Millennium”)
Mon., 4/25	possible future directions			
Fri., 4/29	<u>FINAL EXAM, 1:30-3:20</u>			

# MUSIC 3344

## Film Music

### GE Rationale and Assessment Plan

#### Rationale:

*Throughout this rationale the Expected Learning Outcomes are referred to by number:*

*ELO 1: Students analyze, appreciate, and interpret significant works of art.*

*ELO 2: Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.*

*It should be noted that the ELOs overlap: "informed observation" entails "analyzing, appreciating, and interpreting."*

The course objectives (given under "Course Description" on p. 1 of the syllabus) address the Visual and Performing Arts Expected Learning Outcomes by proposing to introduce students to music's various functions and placements in film — in studio and non-studio films, as produced in the U.S. and in other countries. This course intends to raise new awareness in students by asking them to conjoin visual, aural, and narrative modes of observation in familiar movies as well as in "different" sorts of films. (ELO 1, ELO 2) In emphasizing filmmakers and in introducing students to the critical (albeit problematic) notion of the film *auteur*, the class will in large part present films as artworks that demonstrate visual-aural originality, carry important fingerprints as authored texts, and demand analytic participation in real time. (ELO 1, ELO 2) It is expected that most students will already know what it means to be involved in the highly participatory genre of sound film before they enroll in this course; and this class intends to show how many of them are already invested in, and pleasurably understanding of, canonical "works" and reified "texts." (ELO 1)

The course readings introduce the terms for cinematic-musical features to be discussed and the theoretical approaches for studying the inclusive film experience, and give additional examples and case studies beyond those to be presented in class. They also present the idea of a film canon. (ELO 1, ELO 2) The "supplemental readings" take the students beyond the textbook's purview into critical directions, sometimes analyzing misinformation that has found its way into general circulation, and questioning some basic assumptions as necessary to understand recent film trends. (ELO 2) Additionally, these extra readings serve to expand the class discussion to the topic of studios' appropriation of indie styles. (ELO 1, ELO 2) Throughout the course engaging with the readings is inextricably linked with viewing and listening to actual films. (ELO 1)

Some of the course topics relate directly to critical evaluation of the filmic-musical experience. The instructor anticipates that most students will enter the class already literate in Hollywood studio styles. The first half of the course is largely devoted to students analyzing and understanding their own filmic literacy, and the second half to criticizing and, one hopes, going beyond it. (ELO 1, ELO 2) In short, the instructor hopes to use that familiarity first as a way of teaching them about cultural fluency, before showing students the boundaries of cultural fluency and ultimately encouraging them to entertain, appreciate, and perhaps even savor associative and



cultural difference. (ELO 2) Of course, this will require developments in both critical and analytic thinking. Since the course will be offered by an instructor from the School of Music, music will be key in students familiarizing themselves with subcultures, counter-cultures, and constructions of difference. In doing so, the instructor aims to instill new stylistic, perceptual, and structural understandings of music itself, at the same time students gain an enhanced familiarity with movies more broadly. (ELO 1, ELO 2)

The last four weeks of the class in particular will focus on critical interrogation of students' assumptions. The subject of music in the post-MTV and iPod age (week 12) will help introduce commercialism and musical "product placement," the importance of music video style on feature films, and the creative disunities that can be brought about with compilation scores. (ELO 1, ELO 2) Detailed discussion of essential films by David Lynch and Quentin Tarantino (week 13), directors who invoke an alienation between visual-narrative and musical aspects of a film, will demonstrate how there is often much more to filmic-musical relationships than meets the eye (and ear), and indeed, how such reconceived relationships can call into question so much mainstream musical-cinematic experience. Discussion of some "postmodern" cinematic stylizations in south and east Asia (week 14) will help students confront both the perpetuations and the problems of the *auteur* construct. (ELO 1)

The central writing experience of the course, the research paper, will deal with a particular film and encourage students to think critically and write clearly about the musical-filmic experience; the required proposal for the paper gives them an opportunity for feedback on their ideas; and finding sources for the paper will improve their information literacy. In addition to the research paper, essay questions on exams will sharpen their written communication skills. (ELO 1, ELO 2)

## **Assessment Plan:**

See chart below.

## **Appendix**

### **Examples of Assessment Methods**

ELO 1

Direct assessment (related to week 1, "Bringing sight & sound together")

You will see and hear a short excerpt from a film by Jacques Tati, an excerpt to be repeated once. Write a paragraph on how this scene shows Tati playing with the differences and possible overlaps between diegetic and nondiegetic movie music, and how that playfulness with traditional film-musical boundaries makes the scene funny.

Indirect assessment

(*Likert scale: not at all, not very much, a fair amount, a good amount, a great deal*)

Has this course enhanced your moviegoing by helping you understand the relationship(s) between music and the visual aspects of film?

ELO 2

Direct assessment (related to weeks 12-13, "Compilation scores," "Tarantino and musical nostalgia")

Write an essay discussing the powerful role(s) that old songs play in the soundtracks of some recent movies that we've discussed in class. How have these filmmakers turned the time-gap between song and film to their own purposes, and do you think nostalgia would suffice as a description for this practice?

Indirect assessment

(Likert scale: not at all, not very much, a fair amount, a good amount, a great deal)

Did this course improve your insight into how different art forms can work together to create a synergistic, inclusive, and in fact newly different form of entertainment?

<p><b>GE Expected Learning Outcomes</b></p>	<p><b>Methods of Assessment</b> <i>*Direct methods are required. Additional Indirect methods are encouraged.</i></p>	<p><b>Level of student achievement expected for the GE ELO</b> <i>(for example define percentage of students achieving a specified level on a scoring rubric)</i></p>	<p><b>What is the process that will be used to review the data and potentially change the course to improve student learning of GE ELOs?</b></p>
<p><b><u>ELO 1</u></b>  Students analyze, appreciate, and interpret significant works of art.</p>	<p>Direct: One or two embedded questions on each exam.  Indirect: One or two questions on an exit survey given with the final exam.</p>	<p>Direct: Mean value of grades at 75% or higher.  Indirect: &gt;25%: "a good amount" or "a great deal" &lt;25%: "not very much" or "not at all"</p>	<p>Instructor will collect and archive the data. He will use the data and the SEI process to evaluate the success of the course and make adjustments accordingly. He will share the data with the Head of the Musicology Area, School of Music.</p>
<p><b><u>ELO 2</u></b>  Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.</p>	<p>Direct: One or two embedded questions on each exam.  Indirect: One or two questions on an exit survey given with the final exam.</p>	<p>Direct: Mean value of grades at 75% or higher.  Indirect: &gt;25%: "a good amount" or "a great deal" &lt;25%: "not very much" or "not at all"</p>	

**From:** Friedman, Ryan friedman.193@osu.edu  
**Subject:** RE: Concurrence request  
**Date:** February 12, 2016 at 10:54 AM  
**To:** Leasure, Timothy leasure.13@osu.edu



Hi Tim:

I'm writing to convey the Film Studies Program's concurrence for the proposed course in Film Music (Music 3344). The course looks really interesting, and the faculty who oversee our Program are very enthusiastic about it. Music 3344 does not overlap with any of our current course offerings and, in fact, fills an important area of need. We are aware of several Film Studies majors who are interested in this subject and will, surely, want to take the class when it's offered. Therefore, we would like the course to count as an elective in our major and for credit toward our minor.

Thanks and all best,  
Ryan

Ryan Jay Friedman  
Director, Film Studies Program  
Associate Professor of English  
The Ohio State University  
Hagerty Hall 150  
Columbus, OH 43210

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**From:** Leasure, Timothy  
**Sent:** Wednesday, February 10, 2016 10:41 AM  
**To:** Friedman, Ryan  
**Cc:** swift.13@osu.edu  
**Subject:** Concurrence request

Dear Ryan and Matt,

The School of Music is seeking concurrence from your department on a new course, Music 3344 Film Music. The syllabus is attached. Please send me a statement of support as soon as is possible. If you have any concerns, please let me know that too.

Thank you both!

Tim



**Timothy Leasure**  
Associate Director  
Chair of Undergraduate Studies  
Associate Professor of Trumpet  
**The Ohio State University**  
**School of Music**  
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