



PAPER OUTLINE 2009

Paper Code and Title: MUSC346 *Critical Approaches to Music in Film*

Year: 2009
CRN: 15660

Points value: 20
Trimester: 2/3
Key dates: Teaching dates: 13 July–16 October 2009
Study week: 19–23 October 2009
Exam period: 27 October–13 November 2009
NB: For courses with exams, students must be available to attend the exam at any time during this period.

Campus: NZSM - VUW Kelburn

Prerequisites: 40 MUSC 200-level points, or MUSC 247, or FILM 231.
Corequisites: None
Restrictions: None

Paper Co-ordinator: Stephan Prock
Contact phone: 463 5416
Office located at: 92 Fairlie Tce, Room 102
Office hours: Tuesdays, 9 a.m. – 10:30 a.m. (or by appointment)
Email: Stephan.prock@nzsm.ac.nz

Other staff member(s):
Contact phone:
Office(s) located at:
Email:

Tutors: Frances Moore
Email: Francie_007@hotmail.com

Class times: Wed 10-1pm
Workshops/Rehearsals:
Tutorial times: W 12 – 12:50
W 1:10 – 2
Venue: Room 209 – Kelburn
Venue: 77FT 305 – Kelburn
Venue: 77FT 305 – Kelburn

Classes with tutorials:

Tutorials commence in the second week of the trimester.

Groups will be posted on Blackboard at the start of Week 2. Please check the website to confirm what group you are in.

PAPER PRESCRIPTION

An in-depth study of current issues in film music criticism.

LEARNING OUTCOMES

1. Develop advanced skills for understanding how music helps constructs meaning within cinema generally and in specific films.
2. Demonstrate a thorough understanding of current critical thought in music and film studies.
3. Construct advanced critical arguments that illuminate music's function in particular films based on the approaches under consideration.
4. Demonstrate an awareness of the literature on music and film studies.

COURSE DELIVERY

This course will consist of one 2-hour lecture and one 1-hour shared tutorial per week. It will be structured around a range of learning activities, including small group work, and whole class discussions. The tutorials will normally involve the discussion of weekly topics, and work in progress, as well as information relevant to assessed work.

EXPECTED WORKLOAD

A 20-point second trimester paper should require at least 200 hours work (including class time). This means that in term time, the midterm break and study week you should be prepared to spend on average 16 hours per week involved in activities such as attending classes, reading, listening to recommended recordings and preparing assignments.

PAPER CONTENT

In this paper we will explore music's evolving role in the construction and portrayal of men and masculinity in postwar Hollywood cinema.

WEEK 1 (13 July)

Introduction

WEEK 2 (20 July)

Underscoring the Trauma of Postwar Masculinity

Watch: *From Here To Eternity* [1953]

WEEK 3 (27 July)

"Performing" Masculinity

Watch: *Humoresque* [1946, dir. Jean Negulesco (musical director: Franz Waxman)]

WEEK 4 (3 August)

Femme Fatale: Masculinity in the Danger Zone

Watch: *Sunset Boulevard* [1950, dir. Billy Wilder (music: Franz Waxman)]

WEEK 5 (10 August)

Method Men: The Changing Faces of Postwar Masculinity

Watch: *Red River* [1948, dir. Howard Hawks (music: Dmitri Tiomkin)]

WEEK 6 (17 August)

"Queer" Masculinity

Watch: *Psycho* [1960, dir. Alfred Hitchcock (music: Bernard Herrmann)] & *Psycho* [1998, Gus Van Sant (music: Bernard Herrmann; adapted by Danny Elfman)]

MID TRIMESTER BREAK

WEEK 7 (7 September)

Focus on Marlon Brando: A Male Icon for the 1950s

Watch: *A Streetcar Named Desire* [1951, dir. Elia Kazan (music: Alex North)]

Watch: *On The Waterfront* [1954, dir. Elia Kazan (music: Leonard Bernstein)]

WEEK 8 (14 September)

Negotiating the Terms of Music, Race and Gender in 1950s Hollywood

Watch: *Carmen Jones* [1954, dir. Otto Preminger (music: Bizet, et al.)]

WEEK 9 (21 September)

Masculinity and the Rock Revolution

Watch: *Jailhouse Rock* [1957, dir. Richard Thorpe (music: Jeff Alexander)]

WEEK 10 (28 September)

End of an Era: Film Music & Masculinity at the Crossroads of History

Watch: *Ben Hur* [1959, dir. William Wyler (music: Miklos Rosza)]

WEEK 11 (5 October)

460 Presentations

WEEK 12 (12 October)

Dress for (Masculine) Success

Watch: *Some Like It Hot* [1959, dir. Billy Wilder (music: Adolph Deutsch)]

In-class Peer Reviews

See attached course syllabus for more information.

READINGS, MATERIALS & EQUIPMENT

DVDS

(Available for purchase at **The Aro St. Video Shop**, 97 Aro Street, phone: 801 7101)

Sunset Boulevard (1950)
A Streetcar Named Desire (1951)
On The Waterfront (1954)

READINGS

Readings will be available electronically via the Library's course reserve page or via Blackboard

ASSESSMENT REQUIREMENTS

<i>Assessment name</i>	<i>Word length / approx. duration</i>	<i>Learning outcome(s)</i>	<i>Due date</i>	<i>% of final grade</i>
Cue Sheet + Bibliography 1		1, 2, 3, 4	3 August	10%
Cue Sheet + Bibliography 2		1, 2, 3, 4	7 September	20%
Weekly Journals	500 – 750 words each	1, 2, 3	Weekly	40%
Long Essay	Long essay = 3000 - 3500 words	2, 3, 4	12 October	30%

Deposit and collection of written work

Assignments should be placed in the pigeonhole of Stephan Prock by 5pm on the due date (located in the NZSM Office at Kelburn).

Marked assignments will be returned in-class or to the student pigeonholes.

Deadlines for written work:

Written work must be handed in by the due dates. In fairness to other students, unless a medical certificate is produced, work handed in after 5pm on the due date will be subject to a 5% demerit on your grade, increasing by 5% each further working day it is overdue.

Students, who for exceptional reasons can justify an extension for the essay, must apply to the Paper Co-ordinator before the due date. Please note that NO extensions can be granted for tutorial assignments.

ASSIGNMENT PRESENTATION

Written work should be presented according to the guidelines set out in the **NZSM Guidelines for Academic Work**, which can be downloaded as a PDF document from the NZSM Website <http://www.nzsm.ac.nz/study/programmes.aspx> (in the right-hand column). Five percent (5%) will be deducted for written work that does not conform to these standards.

Notated works must be presented according to the guidelines set down in the **NZSM Composition and Orchestration Style Guide**, available as a PDF document from the NZSM Website: <http://www.nzsm.ac.nz/study/composition.aspx> (in the right-hand column). Five percent (5%) will be deducted for notated work that clearly does not conform to these standards.

Sonic Arts works should be submitted as a clearly labelled Audio CD, or, for multimedia works, as a DVD or as a Quicktime data file on a data CD-ROM.

MANDATORY PAPER REQUIREMENTS

To gain a pass in this course each student must:

- Submit the assessment specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work).
- Attend at least 80% of lectures, tutorials and workshops related to this course.

COMMUNICATION OF ADDITIONAL INFORMATION/INFORMATION ON CHANGES

Official notices issued after the paper has commenced will be posted on the board outside the NZSM office on the Kelburn campus. Notices concerning a number of papers will also be posted on Blackboard. The Paper Co-ordinator will specify if Blackboard will be used.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning, are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. The NZSM's reputation for academic integrity adds value to your qualification.

The NZSM defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the NZSM website:

<http://www.nzsm.ac.nz/about/statutes-policies.aspx#plagiarism>

GENERAL NZSM POLICIES AND STATUTES

Students should familiarise themselves with the NZSM's policies and statutes, especially those regarding Personal Courses of Study, Academic Grievances, Staff and Student Conduct. Please see <http://www.nzsm.ac.nz/about/statutes-policies.aspx>

For any statutes relating to the particular qualifications being studied, see either the *Massey University Calendar* or the *Victoria University Calendar*.

Information about Student Services, including Academic Mentoring for Maori and Pacific Students, and support for Students with Disabilities, is to be found in the *NZSM Student Handbook* (available from the NZSM offices on each campus).

EVENTS

Regular events are held during trimesters 1 & 2 at all NZSM campuses. These events are for the benefit of all students, and include performances, masterclasses, special lectures and workshops given by staff, students and visiting artists.

All students are expected to obtain a copy of the current event brochure (published twice yearly) and keep time free to attend the weekly lunchtime concert on Friday at 12.00pm, along with other events as required.

Event manager: Debbie Rawnsley

Phone: (04) 463 6050

Email: debbie.rawnsley@nzsm.ac.nz

Website: <http://www.nzsm.ac.nz/events/>