

CURRICULUM VITAE
CLAUDIA GORBMAN

Professor, Film Studies

Interdisciplinary Arts and Sciences

University of Washington Tacoma

gorbman@uw.edu

Academic Positions Held

1994- Professor of Film Studies, Interdisciplinary Arts and Sciences Program, University of Washington Tacoma; Adjunct Professor, Women Studies, UW (Seattle)
1998- Cinema Studies faculty, University of Washington
1990-94 Associate Professor, Liberal Studies, U.W. Tacoma
1986-90 Associate Professor, Comparative Literature, Indiana University
Adjunct Associate Professor, Women's Studies, Indiana
1978-86 Assistant Professor, Comparative Literature, Indiana
1975-78 Lecturer, Indiana University (French, Comp. Lit.)

Degrees held

1969 B.A. (Summa Cum Laude), French, University of Washington
1971 M.A., Romance Languages, University of Washington
1978 Ph.D., Romance Languages and Literature, University of Washington

Professional Organizations

Modern Language Association
Society for Cinema and Media Studies
The Film Music Society

Academic/Teaching Honors, Grants, Awards

Phi Beta Kappa - 1969
Summa Cum Laude - 1969
NDEA-Title IV Fellowship - 1969-1972
Fellow of the American Seminar in Film (SUNY, Harvard, NYU) 1976-77
Lilly Postdoctoral Teaching Fellowship - 1980-1981
Indiana U. Grants-in-Aid of Research - 1985, 1986, 1987
Indiana U. Summer Faculty Fellowship - 1989
UWT Summer Grant-in-Aid of Research - June 1993
UW Senior Faculty Fellow, Faculty Fellows Program, 1996-97, 97-98
UWT Founders' Endowment Award, 1997
UWT Founder's Endowment Research Grant, 2002
UW Graduate School Travel Grant, 2008
UWT Distinguished Research Award, 2009
2010 Richard Wall Memorial Award for best English-language book in film, Theater Library Association (Michel Chion, Film, a Sound Art trans. Gorbman -see 2009 publications)
Rayson Huang Professor in the Humanities, Hong Kong University, April 21-28, 2013

Administrative and Related Experience

- 2010-12 Coordinator, Arts/Media/Culture major, for IAS program, UWT
 2006-09 Director, Global Honors Program, Univ. of Washington Tacoma
 4/2008 Jury, Black & White Video Festival, Universidade Catolica
 Portuguese, Porto, Portugal
 2012- Editorial board, MEDIAMUSIC (Russian e-journal)
 2007- Editorial board, Music and the Moving Image
 2007- Editorial board, The Soundtrack
 2003-10 Editorial board, American Music
 1992-2010 Reviewer, NEH Summer Stipends program (except 2000-2004)
 1992-96 Founder and Vice-President, Tacoma Film Society
 1990- Editorial Board, Screen
 1985-86 Director, Film Studies Program, Indiana University
 1979-92 Steering Committee, CIEE-Inter-University Consortium for
 Paris Critical Studies Center (Chair, 1986-1990)
 1986-90 Editorial Board, Velvet Light Trap
 1986-98 Editorial Board, Journal of Film & Video
 1991-93 Society for Cinema Studies Dissertation Award Committee
 (Chair, 1992-93)
 1981-82 Resident Director, Paris Film and Critical Studies Center
 1977-79 Director, Film Studies Program, Indiana University

Papers and Lectures

- 1975 "Fellini's Narration" (on 8 1/2), and
 "Cleo from 5 to 7: Time, Ambiguity, Point of View," invited
 lectures at SUNY-Buffalo, 9/75
 "Revolutionary Narration in Zero for Conduct," invited
 lecture, Lawrence University (Appleton, WI), 11/75
1976 "Clair's Sound Hierarchy and the Creation of Auditory Space,"
 Purdue Film Studies Conference, 3/76
 "Teaching the Soundtrack," workshop at Conference on Film
 Pedagogy, Center for 20th Century Studies, University of
 Wisconsin-Milwaukee, 4/76
 "Semiotics of the Soundtrack," invited lecture, Dept. of
 Communication Arts, UW-Madison, 12/76
1977 "Reflections on the Meta-Film," Purdue Film Studies
 Conference, 3/77
 "Semiotics and Film," Symposium on Semiotics, Indiana
 University, 3/77
1978 "The Soundtrack," Chair of panel at UW-Milwaukee Conference
 on Ideology and the Cinematic Apparatus, 3/78
 "The Soundtrack: Cues for Style Analysis," Modern Language
 Association annual meeting, New York, 12/78
1979 "Meta-Films: Uncle Josh vs. the Biograph," Indiana University
 Film Studies Lecture Series, 3/79
 "The Zone of the Audible," one of three keynote lectures for
 conference "The Orphic Voice in Film," Univ. of Iowa, 4/79
 "The Altered Eye: Bunuel's Un Chien andalou," 2nd Lilly
 Conference on Literature and the Arts, Indiana U., 4/79
1980 "The New Wave," Bloomington Film Society, Bloomington, 4/80
 "The Unseen Scene: Rhetoric of Advertising Images," Indiana

- University Film Studies Lecture Series, 4/80
- "The Unseen Scene: The Women in the Fieldcrest and Dan River Ads," National Women's Studies Association conference, Bloomington, 5/80 (also panel chair)
- "The Drama's Melos: Steiner's Music in Mildred Pierce," Midwest MLA conference, Minneapolis, 11/80
- 1982 Panel on Representation and Un Chien Andalou, conference on Theories of Reference and Representation, Bloomington: IU and Society for Critical Exchange, 10/82
- 1983 "Losing It At the Movies: The Crisis of French Cine-feminism," Purdue Film Studies Conference, 3/83
- "Godard: Women, Language, and Cinema," invited lecture, Drake University (Des Moines), 4/83
- 1984 "Women Directors: The Case of Lois Weber," European Association for American Studies, biennial conference, Rome, 4/84
- Panelist, Workshop on Jobs in the Profession, Society for Cinema Studies, Madison, WI, 4/84
- "Sexual Politics, Representation, Advertising," invited lecture, Women Studies, University of Washington, 6/84
- "Born in Flames," Midwest Modern Language Association conference, Bloomington, 11/1/84
- 1985 "Trance, Girls, Trance: Seeing and Reading Arzner," Society for Cinema Studies, New York University, 6/14/85
- "Music and the Representation of Women," Conference on Semiotics and Cinema, Northwestern University (School of Criticism and Theory), 7/17/85
- "Music and the Representation of Women in Hollywood Cinema," Semiotic Studies Colloquium, Indiana University, 10/85
- "Media Rhetoric: Women in Advertising," National Organization for Women - Bloomington, 11/19/85
- 1986 "Knowing the Score: The Unwritten Rules of Hollywood Film Music"; and "Sapphic Cinema", invited lectures, Duke University (English, Comparative Lit., & Institute of the Arts), 3/86
- "Anempathy: The Organ-Grinder in Hangover Square," Society for Cinema Studies, New Orleans, 4/86
- Panelist in workshop on Letter from an Unknown Woman, S.C.S., 4/86
- Two talks on American media, Institut des Etudes Politiques, Paris, 12/86
- 1987 "The Idea of Background Music," Comparative Literature Colloquium, Indiana University, 2/20/87
- "Historical Perspectives," invited paper, John Logie Baird Centre seminar "Facing the Music," Glasgow (Univ. of Glasgow and Strathclyde University), 5/30/87
- "Why We Buy and How We Watch: Background Music in Film," University of Aachen (W. Germany), 6/4/87
- "Illusions in Hollywood's America," invited lecture for workshop on women in American arts, America-House Köln (Cologne), 6/12/87
- "What American Movies Tell Us About Women," invited lecture for workshop on women in American visual arts, Amerika-Haus Berlin, 6/15/87

- 1988 "Kurosawa's Music," interdisciplinary graduate and faculty seminar on Kurosawa, IU-Bloomington, 2/11/88
 "My New Partner," for International Film Series, Community Theater, Terre Haute, IN (NEA & Indiana Arts Commission), 2/13/88
 "Background Music," The Evergreen State College, 3/88
- 1988 "Form and Meaning in Rules of the Game," Rose-Hulman Institute (Terre Haute, IN), 4/10/88
- 1989 "Hanns Eisler in Hollywood," Society for Cinema Studies, University of Iowa, 4/89
 "Hanns Eisler in Hollywood," lecture at Univ. of California/Santa Barbara, sponsored by depts. of Film Studies and Music, 5/28/89 (expanded version of above)
 "Jean de Florette," International Film Series, Community Theater, Terre Haute, IN, 9/16/89
 "Eisler: Berlin and Hollywood," Convention of the American Musicological Society and Society for Music Theory, Austin, TX, 10/27/89
 "A Rebel Goes to Hollywood," Rhode Island College, Dept. of English & Film Studies Program, 10/29/89
- 1990 "Female Authorship in the Cinema," University of Washington Women Studies, 3/90
 "Two or Three Things About Authorship," U.C. Santa Barbara Film Studies, 3/90
 Panel discussion "On the Making of Shoah," with Claude Lanzmann, Indiana University, Jewish Studies, 4/19/90
 "A Part of Our World: Music for Network News," Society for Cinema Studies, Washington, DC, 5/24/90 (+ panel chair)
 Keynote lecture for summer intensive workshop on film sound, Simon Fraser University, 6/16/90
 "Music for the Evening News," Society for Ethnomusicology/American Musicological Society/Society for Music Theory, Oakland, CA, 11/90
- 1991 "Soundtracks in the 90s: TV News Music," M.I.T. Media Colloquium, Cambridge, 3/15/91
 "CNN's War Music," Northwest Society for Ethnomusicology annual meeting, University of British Columbia, 4/91
 "Another Sally Potter," Society for Cinema Studies, Los Angeles, 5/91
 "Reading Chion," Ohio University conference on Sound in Cinema, 11/91
- 1992 "Sound in Film and Video," Cornish College of the Arts, Seattle, 4/10/92
 "Sound Space: Michel Chion's Audio-Vision", Society for Cinema Studies, Pittsburgh, 5/2/92 (also, chair of panel On film music)
 "Getting Behind the Glass: Some News About News," panel discussion on TV news, part of "Second Thursday," sponsored by Reflex magazine, Seattle, 9/10/92
- 1993 "Musicovisual Regimes: Silent Film, Sound Film, Television," keynote talk for University of Chicago Symposium on Music for Silent Film, 2/6/93
 "Toward a Theory of Television Music," Society for Cinema

- Studies, New Orleans, 2/13/93 (+ panel chair)
- 1994 "The Question of the Norm" (on film sound), Society for Cinema Studies, Syracuse, NY, 3/94
- 1995 "Film and TV Music: Contexts," plenary session talk for the Sonneck Society (now the Society for American Music) annual meeting, Madison, WI, 4/95
- 1995 "Scoring the Other," Society for Cinema Studies, NY, 3/95
- "Music for the Screen--Texts and Contexts" (keynote talk), and
- "The Vigo-Jaubert Collaboration," invited talks for symposium entitled Film + Music, Vienna Filmfestival & SYNEMA (Society for Film & Media), Vienna (Austria), 4/28-30/95
- Keynote address for "Music On and Off the Screen," conference at the John Logie Baird Centre and University of Strathclyde, Glasgow, 7/95
- "Aesthetics in the Age of Gump," Society for the Preservation of Film Music (now the Film Music Society), Los Angeles, 9/95
- 1996 "In Search of the Film Music Text," roundtable on film music, Music Library Association annual conference, Seattle, 2/9/96
- Respondent, panel on film sound, Society for Cinema Studies, Dallas, 3/96
- "The Pop Score and the Musical," keynote talk, conference on Film Musicals, Univ. of Southampton, England, 5/96
- "Pop Scoring in Contemporary Film Music," keynote talk, Malmö International Film Music Festival, Malmö, Sweden, 6/96
- "Hanns Eisler, Political Film Composer," Malmö Int'l Film Music Festival, 6/96
- "Scoring the Indians," Comparative Literature Department lecture, University of Lund (Sweden), 6/96
- Panelist, roundtable with Wim Wenders, Jesse & John Danz Lecture Series, University of Washington, 12/7/96
- 1997 "Retrograde Canon," Society for Cinema Studies, Ottawa, 5/97
- "Theorizing Mixed Media," International Musicological Society, London, 7/97
- 1998 "Songs in Contemporary Films" (workshop participant and co-chair), Society for Cinema Studies, San Diego, 4/98
- "Composers on Animation Films", panel chair, Film Music Society annual conference, Los Angeles, 5/97
- 1999 "Attention: The Song Score," International Association for Word and Image Studies, biannual conference, Scripps College, Claremont, CA, 3/99
- "New Paradigm: Pop Songs as Background in American Movies," international conference on Music and Film, Poznan, Poland, 5/21/99
- "Drums Along the LA River," invited lecture for CINESONIC international conference on film sound, Melbourne, 7/11/99
- "As Good As It Gets? Movie Comedy and American Society," UW Husky Lecture Series (UW Alumni Association), 11/20/99
- 2000 "Scoring the Other: Indian Music in Westerns," invited lecture at UC-Santa Barbara, Film Studies Department,

- 2/2000
 "Women Film Composers," Society for Cinema Studies, Chicago, 4/2000
- "Dreams," Tacoma Art Museum, 11/16/00
 "Metropolis," Washington State Historical Society, 12/7/00
- 2001
2001 "Music in Eyes Wide Shut," Cinema Studies, Univ. of Washington, 2/01
- "Waltzing with Kubrick, Postclassically," Royal Music Academy Conference on Music and Film, Southampton, UK, 5/01
 "Rhetoric and Aesthetics," keynote talk at conference on Music in Film and Multimedia, New York University, June 2001
- 2002 "Ears Wide Open," Distinguished Lecture series, UCLA Department of Musicology – 4/9/02
 "Two Models of Creation," invited lecture for conference on Agnes Varda, University of Madison – Wisconsin, 11/2002
 Roundtable on music and film, Dept. of Musicology and Humanities Center, Columbia University, 11/6/02
- 2003 "Something Borrowed: Marriages of Music and Film," Keynote lecture for conference "Reviewing the Canon", Stanford University, May 1-4/03
- 2004 "RED," Luminous Psyche film series, Seattle Art Museum, 2/6/04
 "Auteur Music," invited paper for "Beyond the Soundtrack: Representing Music in Cinema," Univ. of Minnesota, 4/22-24/04
- 2005 "The Sheltering Sky," Luminous Psyche Bernardo Bertolucci festival, Seattle Art Museum (Seattle Psychoanalytic Institute) Feb. 18, 2005
 "Varda and the Gleaners," Hazel Wolf Environmental Film Festival, Leavenworth, WA, 3/05
 "Eyes Wide Shut: Kubrick's Auteur Music," invited lecture, Einstein Forum and Deutsches Filmmuseum, Berlin, 3/05
 "Musical Crumbs," Society for Cinema and Media Studies, London, 4/2/05
 Panelist, Social Science History Association, Portland, OR 11/4/05; "Presidential Session: Big Social Science History through Documentary Film"
- 2006 "Place Settings: Varda and Demy," Society for Cinema and Media Studies, Vancouver BC, 3/5/06
 Introduction to Polish film composer Jan Kaczmarek, Kane Hall, University of Washington, 2/4/06
 Invited speaker, colloquium in honor of Nicholas Cook, University of Hong Kong, 4/06
 Invited speaker, international colloquium on film music, Stockholm University, 6/15-16/06
- 2007 "Reading Cook," Musicology seminar, University of Washington (Seattle) School of Music
 Invited lecturer for Columbia University Film Seminar: "Songs in Film: Reading Nick Cook," Columbia Univ. (NY)

- Invited lecture, music department at University of British Columbia (Vancouver), 10/07
- Invited lecture, Case Western Reserve University, 10/07
- "La Musique Vardienne," conference on Agnes Varda, Université de Rennes II (Rennes, France), 11/07
- 2008 Invited workshop, "Music that Works," Black & White Video Festival, Universidade Catolica Portuguesa, Porto, Portugal, 4/08.
- "Adventures in Light: The Renoir 'Family Pictures,'" UWT Alumni lecture ("Washington Weekend"), Tacoma Art Museum, 4/25/08
- "Subjectivity and Film Music," plenary lecture, International Screen conference. Glasgow, 7/2/08
- 2009 Introduction to Caché, French & Francophone Film Festival, University of Washington, 4/14/09
- "Listening to Movies," 2009 Distinguished Research Award Lecture, University of Washington Tacoma, 12/3/09
- 2010 "Three Moments in The World," Music and the Moving Image conference, NYU, 5/2010
- "Artless Singing," keynote for conference "Interdisciplinary Approaches to Voice in Music, Theatre and Film," University of Winchester (UK), 9/2010
- 2011 Two (invited) talks on film music, Stanford University, 1/31/11
- "Music in Two Late Westerns: Notes from the Frontier," invited lecture at Princeton University, 4/18/11 (Film Studies)
- "When Characters Listen," Music and the Moving Image conference, NYU, May 20, 2011
- "Artless Singing," MIRG (Moving Image Research Group), University of Washington (Seattle), 12/2/11
- 2012 "Artless Singing," keynote lecture for Film Studies Association of Canada (FSAC) 14th annual graduate student colloquium, Univ. Of British Columbia, 2/18/12
- "Music and Character," panel on 25th anniversary of Unheard Melodies (Gorbman 1987), Music and Media section of International Musicological Society, Torino, Italy (6/29)
- 2013 "Heard Music," Invited keynote lecture, Finnish Music Researchers, Turku, Finland, March 2013
- "Approaches to New Audiovisual Aesthetics," spring colloquium for the Department of Music, Hong Kong University, 4/23/13
- "Hearing Film Music," Rayson Huang annual public lecture in the Humanities, Hong Kong University, 4/25/13
- "Heard Music", *Music and the Moving Image* annual conference, New York University, 5/31/13
- 2014 Keynote for conference on film music, University of Leeds

Publications

- 1975 "Music as Salvation: Notes on Fellini and Rota," Film Quarterly, Winter 1975, 17-25. Reprinted in Peter Bondanella, ed. Federico Fellini: Essays in Criticism, Oxford UP, 1978.
- "Love and Anarchy," Movietone News 40 (April 1975), 41.
- "Antonia: A Portrait of the Woman," Movietone News 41 (May 1975), 32ff.
- Review of Jeanne Betancourt, Women in Focus, Movietone News 42 (July 1975), 19-20.
- 1976 "Clair's Sound Hierarchy and the Creation of Auditory Space," 1976 Film Studies Annual (W. Lafayette), 113-123.
- Review of Harry M. Geduld, The Birth of the Talkies, Movietone News 48 (Feb. 1976), 21-22. (review)
- "Teaching the Soundtrack," Quarterly Review of Film Studies 1, 4 (Dec. 1976), 446-452.
- 1977 "Vigo/Jaubert," Ciné-Tracts 1, 2 (Summer 1977), 65-80.
- "Film Aesthetics," special issue of Wide Angle, 2, 2 (1977)--guest editor and introduction. Selected papers from Indiana University Conference on Film.
- 1978 "Film Music," Quarterly Review of Film Studies 3, 1 (Winter, 1978), 105-114.
- Film Music: Narrative Functions in French Films.
Ph.D. Dissertation, University of Washington. 225 pp.
- 1979 "The Altered Eye: Bunuel's Un Chien andalou," in Metamorphosis and the Arts (Proceedings of the Second Lilly Conference), ed. Breon Mitchell, Indiana University, 61-71.
- 1980 "Bibliography on Sound in Film," Yale French Studies 60 (1980), 269-286.
- 1980 "Narrative Film Music," Yale French Studies 60, 183-203.
- "Film Score: The View from the Podium," Film Quarterly 33, 4 (Summer 1980), 44-45. (review)
- 1981 "Cleo from 5 to 7: Music as Mirror," Wide Angle 4, 4 (1981), 38-49.
- 1982 "The Drama's Melos: Max Steiner and Mildred Pierce," The

- Velvet Light Trap 19 (1982), 35-39.
- 1983 "Susana," Jump Cut 28 (1983): 43-44. (review)
- "Losing It at the Movies: The Crisis of French Cine-feminism," 1983 Film Studies Annual (Proceedings of 1983 Purdue Film Conference), 167-173.
- 1984 "Lie Back and Enjoy It," Jump Cut 29 (Feb. 1984), 48, 70-71.
- 1985 "Annotated Bibliography of Film Sound (Excluding Music)," in Elisabeth Weis and John Belton, eds., Film Sound: Theory and Practice. New York: Columbia U. Press, 1985, 427-445.
- 1986 "Michelle Citron on Filmmaking," Women's Studies in Indiana, 4/86.
- 1987 "Body Displaced, Places Discovered: Recent Work of Barbara Hammer," Jump Cut No. 32 (Spring 1987), 12-14.
- Unheard Melodies: Narrative Film Music. Bloomington: Indiana University Press, and London: British Film Institute. 230p.
- 1988 Translations, all in Richard Abel, ed. French Film Theory and Criticism, 1907-1939, Princeton U. P., 1988:
 Ricciotto Canudo, "Reflections on the Seventh Art," v. I, 291-303.
 Léon Moussinac, "Technique and the Future," v. I, 425-429.
 Benjamin Fondane, "From Silent to Talkie: The Rise and Fall of the Cinema," v. II, 45-55.
 Marcel Carné, "Cinema and the World," v. II, 102-105.
 François Vinneuil, "Screen of the Week: La Marseillaise," v. II, 241-245.
- 1991 Translation: Democracy Without Women. (Co-trans. John Berks) Christine Fauré, La Démocratie sans les femmes (Paris: PUF, 1985), Indiana University Press, 1991 (275 pp.)
- "Hanns Eisler in Hollywood," Screen 32, 3 (Autumn 1991), 272-285.
- "New Maps," Screen 32, 4 (Winter 1991), 443-445.
- 1993 "Chion's Audio-Vision," Wide Angle 15, 1 (1993), 66-77.
- "Narratologiska aspekter av filmmusik," in Ulla-Britta Lagerroth, H. Lund, P. Luthersson, & A. Mortensen, eds., I Musernas Tjänst: Studier i konstarternas interrelationen (Stockholm/Stehag: Brutus Ostlings Bokforlag Symposium, 1993), 401-427. Swedish translation of chapter from Unheard Melodies (Gorbman 1987).

- 1994 Editor and Translator, Michel Chion, Audio-Vision: Sound on Screen (orig. l'Audio-Vision, Paris: Editions Nathan, 1990) Columbia University Press, 239 pp.
- 1995 "The State of Film Music Criticism," Cinéaste XXI, 1-2 (March 1995), 72-75.
- "Narratologiska aspekter av filmmusik," in L. G. Andersson and E. Hedling, eds., Modern filmteori 1. Lund: Studentlitteratur, 1995, 19-41. (repr. of Gorbman 1993)
- "Ikiru's Soundtrack," Kawamoto Koji, Heh-Hsiang Yuan, and Ohsawa Yoshihiro, eds., The Force of Vision, vol. 6: Inter-Asian Comparative Literature. Proceedings of the 13th Congress of the Internat'l Comparative Literature Ass'n. Tokyo: University of Tokyo Press, 1995: 487-494.
- 1996 "Aesthetics in the Age of Gump," Film Score Monthly #65-67 (winter 1996), 30-31.
- "Filmmusik. Texte und Kontexte," WESPENNEST (Vienna, Austria) #102 (spring 1996), 34-42. (In German)
- Review, Royal S. Brown, Overtones and Undertones, and Randall Larson, Film Music, Film Quarterly 49, 4 (Fall 1996)
- 1997 "Film and TV Music--Texts and Contexts," in Tarja Hautamaki and Helmi Jarviluoma, eds., Music on Show: Issues of Performance University of Tampere, Department of Folk Tradition, Publication 25, 1997), 124-128.
- 1998 "Film Music," Oxford Guide to Film Studies, ed. John Hill and Pamela Church Gibson, London: Oxford University Press, 1998, 43-50.
- 1999 The Voice in Cinema. Ed. and translation of Michel Chion, La Voix au cinéma (Paris: Cahiers du cinéma, 1982), Columbia University Press, 1999. 183 pp.
- "Music in The Piano," in Jane Campion's The Piano, ed. Harriet Margolis, Cambridge Film Handbooks, Cambridge UP, 2000, pp.42-58.
- 2000 "Drums Along the L.A. River: Scoring the Indian," CINESONIC: Cinema and the Sound of Music, ed. Philip Brophy, Australian Film Television & Radio School, 2000, 97-115.
- "Scoring the Indian: Music in the Liberal Western," in Western Music and Its Others: Difference, Representation, and Appropriation in Music, ed. Georgina Born and David Hesmondhalgh, University of California Press, 2000, 234-253.
- 2001 "Filmmusik. Texte und Kontexte," Film und Musik, ed. Regina

Schlagnitweit and Gottfried Schlemmer, Wien (Vienna):
SYNEMA–Gesellschaft für Film und Medien, 2001, 13-28.
(repr. Of Gorbman 1996)

"Vigo/Jaubert. Zéro de Conduite," in Schlagnitweit &
Schlemmer, 137-150, revised version of Gorbman 1977.

2001: Kubrick's Cinema Odyssey. Translation of Michel Chion,
2001: Une Odyssée du cinéma (no orig. French publisher).
London: British Film Institute, 2001. 179pp.

"Drums Along the L.A. River: Scoring the Indian," in
Westerns: Films Through History, ed. Janet Walker, NY and
London: Routledge / American Film Institute, 2001, 177-195.
(Revised version of Gorbman "Scoring the Indian", 2000)

2002 "A New Paradigm: Popular Song as Background in American
Movies," in Don Fredericksen, Malgorzata Hendrykowska, and
Marek Hendrykowski, eds., Music and Film. Wydawnictwo
Naukowe UAM, Poznan, 2002. pp. 33-37.

2003 "Why Music? The Sound Film and Its Spectator," in Kay
Dickinson, ed., Movie Music, The Film Reader (London & NY:
Routledge, 2003), 37-47. (repr. chapter 2 of Gorbman 1987).

2004 "Aesthetics and Rhetoric," American Music, 22, 1 (spring
2004), lead article for special issue on film music, ed.
Gillian B. Anderson, Ron Sadoff, & Thomas Riis, 14-26.

Gorbman, Aubrey, and Claudia Gorbman, "Pituitary Gland,
Evolution of," Encyclopedia of Endocrinology and Endocrine
Diseases, ed. Frank Moore (San Diego: Elsevier, 2004), vol.
3, 644-646.

2005 Film Music II: History, Theory, Practice, co-ed. Claudia
Gorbman and Warren Sherk, Film Music Society, Los Angeles
(Introduction by C.G.), 2004 (appeared 3/05). 250pp.

"The Opera Films of Daniel Toscan du Plantier," translation
from Michel Chion, La Musique au cinéma (Paris:
Fayard, 1995), in Film Music II (see above), 161-8.

2006 "Ears Wide Open: Kubrick's Music," in Changing Tunes: The Use
of Pre-existing Music in Film, edited by Phil Powrie and
Robynn Stilwell, Aldershot: Ashgate Press (Popular and Folk
Music series), 2006, 3-18.

2007 "Auteur Music," in Beyond the Soundtrack: Representing Music
in Cinema, ed. Daniel Goldmark, Lawrence Kramer, and Richard
Leppert. Berkeley: Univ. of California Press, 2007, 149-
162.

Translation, Michel Chion, "Mute Music: Polanski's The Pianist and Campion's The Piano," in Goldmark et al, Beyond the Soundtrack (see above), 86-96.

"Hearing Thelma & Louise: Active Reading of the Hybrid Pop Score," Bernie Cook, ed., Thelma & Louise Live! The Cultural Afterlife of an American Film. Austin: Univ. of Texas Press, 2007, 65-90.

"The Return of Silence," Offscreen (online journal: www.offscreen.com) (on The Jazz Singer), Vol 11, Nos. 8-9, Aug-Sept 2007, 4 pp.

2008 "Varda's Music," Music and the Moving Image 1,3, 2008 (18 pp.). (Online journal, University of Illinois Press. Translation and extension of "La Musique Vardienne," below)

Review of Royal S. Brown, Film Musings (4 pp.), Cinéaste 33. 3 (Summer 2008), 81-82.

2009 Film, A Sound Art. Translation of Michel Chion, Un Art sonore, le cinéma [Cahiers du cinéma, 2003]; NY: Columbia University Press. (503 pp.)

"La Musique Vardienne," Agnès Varda: Le Cinéma et au-delà, Ed. Antony Fiant, Roxane Haméry and Eric Thouvenel, Presses universitaires de Rennes, 2009, 71-78.

2010 "Places and Play in Agnès Varda's Cinécriture," posted 6/28/10, POV Online (PBS), <http://www.pbs.org/pov/beachesofagnes/gorbman.php>

"Between Freedom and Confinement: Music in The World (2004)", in Tom Brown and James Walters, eds., Film Moments: Criticism, History, Theory. London: Palgrave Macmillan, 2010. 116 - 119.

2011 "Classical Hollywood Practice," in Timothy Corrigan, Patricia White, and Meta Mazaj, eds., Critical Visions in Film Theory: Classical and Contemporary Readings (Boston: Bedford/St Martin's, 2011), 165-185. (excerpt from Gorbman 1987)

'Foreword,' to James Deaville, ed., Music in Television: Channels of Listening, Routledge, 2011. ix - x.

"Musical Worlds of the Millennial Western: Dead Man and Three Burials of Melquiades Estrada," in Kathryn Kalinak, ed., Music in the Film Western: Notes from the Frontier. NY & London: Routledge, 2011, 203-213.

"Artless Singing," Music, Sound, and the Moving Image 5:2 (Autumn 2011), 157-171.

2012 "Finding a Voice: Varda's Early Travelogues," *SubStance* #128, Vol. 41, no. 2, 212, pp 40-57. (Steven Ungar, guest ed. of special issue, "Between the Essay Film and Social Cinema: The Left Bank Group in Context")

"Glass-whispering," catalog essay for Maestro: Recent Work By Lino Tagliapietra. Museum of Glass (Tacoma), London & Seattle: University of Washington Press, 2012, 11-17.

2013 John Richardson, Claudia Gorbman, and Carol Vernallis, eds., The Oxford Handbook of New Audiovisual Aesthetics. NY: Oxford University Press. 735 pp.

Richardson, John, and Claudia Gorbman, "Introduction," Oxford Handbook of New Audiovisual Aesthetics. 3-35.

Translations of Michel Chion, "The Audio-logo-visual and the Sound of Languages in Recent Film" and "Sensory Aspects of Contemporary Cinema, in" Richardson, Gorbman, & Vernallis, The Oxford Handbook of New Audiovisual Aesthetics. 77-88 and 325-330.

In Press

"Artless Singing" (translated into Portuguese), for Simone Sà and Fernando Moraes, eds., book on music and media, (Rio de Janeiro: 7 Letras, 2013) (18 pp.)

"Music and Character," publication of conference proceedings from University of Torino, Italy (2013)

In progress

"Heard Music," for Johannes Brusila and John Richardson, eds., Music, Memory, Space (Intellect Books)

Unheard Melodies: Narrative Film Music, second edition. On contract with University of California Press. Scheduled publication 2014 or 2015.

Film Courses taught since 1975 (repeated, except for courses marked "1"):

Introduction to film; classical film theory; contemporary film theory (1); historiography (1); silent film; world film history 1960-2000 (1); contemporary world film; narrative and non-narrative; writing film criticism; film sound; the early sound film; film music; feminism and film; women directors; the film actor (1); film authorship; Arzner; Hitchcock; Kurosawa; Hawks; Renoir; Lang; Wenders (1); Kubrick (1); Welles; Spike Lee; Spike Lee, Ang Lee, and Mike Leigh (1); Ford(1); Woody Allen(1); Gilliam(1); Bergman (1); P.T. Anderson (1); film genre; genre and gender; film comedy; documentary; the western; film noir; melodrama/the women's film; the musical; film

and politics; the hero in film (1); French film; the French New Wave; Japanese film (1); contemporary Asian cinema(1); African-American film; black cinema; courses on film and lit or other media—e.g., The Oedipus story; film documentary & TV news; sound in culture; Film/Culture/Politics (Global Honors seminar).