Film Music
MTC-358-001 – Spring 2016

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Office Hours: By Appointment

Materials
There are no required textbooks for this course. Any required reading assignments will be posted on D2L. Students should bring materials for taking lecture notes.

Course Objective
The objective of this course is to explore the history of film scoring. Through analyzing films scored by significant film composers, we will: explore the relationship between image and music; examine the importance of soundtrack design (music, sound effects, and dialogue); and study the reasons why the composers scored the selected films the way they did.

Quizzes
There will be quizzes at the end of each class period designed to show the students’ general understanding in topics discussed that particular day.

Midterm Paper
The midterm paper is due 11:59 pm on March 10th, 2016. Each student needs to pick a film that was not discussed in class but was scored by a composer covered in this course (see list of movies below for all composers that will be discussed in class). All movies need to be preapproved by me on a first-come, first-served basis (everyone needs to pick a different movie). After viewing the movie, write a paper (approximately 1000 words) that analyzes the soundtrack. Suggested topics may include: instrumentation, amount of music used, influences the composer had, style of the music, scoring techniques, relevant background history of the composer, use of sound effects, and the interaction between the music and dialogue/sound effects. Grading will focus on content and grammatical accuracy- so proofread your paper!!

Final Project
Final projects will be presented on May 10th (finals week). Each student needs to pick a composer that was not covered in class, and choose a film he/she scored. All composers and films need to be preapproved by me on a first-come, first served basis (everyone needs to pick a different composer). Prepare a 5-10 minute-long (no longer than 10 minutes!) presentation about both the composer and the film he/she scored. If you want to use the projector as a visual aid (I highly recommend doing so), let me know ahead of time so I can make sure any needed equipment will be available. Grading will focus on content, accuracy, quality, and preparation.
**Extra Credit**
There will be several opportunities for extra credit throughout the semester in the form of additional class periods. These optional extra credit classes will take place in the Recital Hall (days and times will be determined after the first week of school) and will either cover films that are too long to finish in class or other topics related to film music. Extra credit attendances will either replace the student’s lowest scored daily quizzes or any unexcused absences (this will only be added to D2L at the end of the semester).

**A Disclaimer: Inappropriate Content**
Some films we will be studying this semester contain content that some students may find offensive (various uses of religious overtones, violence, sexual situations, nudity, inappropriate language, implied rape). Some films also deal with issues of race and gender that are no longer acceptable. If you are not comfortable viewing such material, please notify me at any point during the semester, and accommodations will be made, including the possibility of alternate assignments.

**Classroom Behavior**
The university policy on acceptable student behavior reads as follows: “Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.”

**Disabilities**
All students with disabilities are encouraged to contact the Office of Disability Services in the Human Services building, Room 325, or call them at (936) 468-3004 as early as possible in the semester to make accommodations.

**Grading**
- Daily Quizzes: 50%
- Midterm Paper: 20%
- Final Project: 30%
90-100=A, 80s=B, 70s=C, 60s=D, less than 60=F
**Schedule**

Week 1
1/19 – *The Bride of Frankenstein*
1/21 – *The Bride of Frankenstein*

Week 2
1/26 – *The Adventures of Robin Hood*
1/28 – *The Adventures of Robin Hood*

Week 3
2/2 – *Gone with the Wind*
2/4 – *Gone with the Wind*

Extra Credit – *Gone With the Wind*
To be determined

Week 4
2/9 – *The Song of Bernadette*
2/11 – *The Song of Bernadette*

Extra Credit – *The Song of Bernadette*
To be determined

Week 5
2/16 – *Laura*
2/18 – *Laura*

Week 6
2/23 - *Spellbound*
2/25 - *Spellbound*

Week 7
3/1 - *Spellbound*
3/3 – *A Streetcar Named Desire*

Week 8
3/8 – *A Streetcar Named Desire*
3/10 – *A Streetcar Named Desire* – **Midterm paper due 11:59pm D2L**

Week 9
No School 3/14-3/18

Week 10
3/22 – *The Forbidden Planet*
No School 3/24-3/25
Week 11
3/29 – The Forbidden Planet
3/31 – North by Northwest

Week 12
4/5 – North by Northwest
4/7 – North by Northwest

Week 13
4/12 – The Good, the Bad, and the Ugly
4/14 – The Good, the Bad, and the Ugly

Extra Credit – The Good, the Bad, and the Ugly
To be Determined

Week 14
4/19 – Chinatown
4/21 – Chinatown

Week 15
4/26 – Chinatown
4/28 – Indiana Jones and the Raiders of the Lost Arc

Week 16
5/3 – Indiana Jones and the Raiders of the Lost Arc
5/5 – Indiana Jones and the Raiders of the Lost Arc

Finals Week
5/10 – Final project presentations (8-10am)

List of Movies
1935 - The Bride of Frankenstein (Franz Waxman)
1938 - The Adventures of Robin Hood (Erich Wolfgang Korngold)
1940 - Gone with the Wind (Max Steiner)
1943 - The Song of Bernadette (Alfred Newman)
1944 - Laura (David Raksin)
1945 - Spellbound - (Miklós Rózsa)
1951 - A Streetcar Named Desire (Alex North)
1956 – The Forbidden Planet (Bebe and Louis Barron)
1959 - North by Northwest - (Bernard Herrmann)
1966 - The Good, the Bad, and the Ugly (Ennio Morricone)
1974 - Chinatown (Jerry Goldsmith)
1981 - Indiana Jones and the Raiders of the Lost Arc (John Williams)