

Inter 135 - Double Feature: The History of Film & Music (10 cr.) Spring 2013

CMST 120: Film History (5cr) & MUSC 118: History of Music in Film (5cr)

Course meets: T/Th 12:30p-3:45p, R110 A&B

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Course Description

The grand opening credits of Star Wars, the diabolical shower scene in Psycho, and the mystical tension throughout the Lord of the Rings: the combination of visual images and musical sound create excitement, horror, and wonder within the viewer. How do directors and composers collaborate to create a shared vision? How does the combination of visuals and music make a film more successful? This class will focus on the history of film production & music in film and its impact on the audience.

Learning Outcomes

At the end of this course a successful student will:

- Have a historical perspective of film and the role of music and audio in film.
- Demonstrate knowledge of, and the use of terminology common to, the discussion of film music and the history of music in film.
- Describe the collaborative process of the various people involved in the film industry (director, producer, editor, composer, light designer, cinematographer, etc...)
- Demonstrate knowledge of how lighting, editing, and sound collaborate to define a mood.
- Be able to recognize and describe the characteristics and development of the various sub-genres in film and the accompanying musical scores.
- Demonstrate knowledge of the timeline of the major directors and composers.
- Create a short video production by applying film editing techniques with music to create a desired effect.

Course Component Descriptions

Homework Assignments/Online Quizzes: Homework assignments that will cover the techniques taught in class, in your textbooks, and through viewing films.

Exams These assessments are designed to emphasize key issues and concerns. They will be written or application and project based.

Final Presentation A group project due at the end of the course that is designed to be a synthesis of the skills learned in the class.

Participation In addition to meeting on campus there is an online component to this class using Vista. Attendance and online attendance counts towards your grade. Politeness and professional behavior are expected in class. All students are expected to conduct themselves with honor and integrity.

Assignment Descriptions

Quizzes/Assignments (35%)

16 quizzes : 160 points

Final exam: 100 points

Participation: 50 points (5%)

Discussion: 50 points (5%)

Assignments (55%)

Editing comparison: 100 points (April 25th)

Visual placement: 100 points (May 9th)

Film music analysis: 100 points (May 23rd)

Group presentation: 140 points (June 11th/13th)

Late Work

No assignments will be accepted after the due date. You may make up any one assignment during the quarter, but it will need to have originally been submitted on time. Please don't ask for an exception unless it is a medical or other type of urgency. You are responsible for backing up your own work.

Final Grading

There are 800 Total points possible in this class

800 100%=A

740 93%=A-

708 88%=B+

680 85%=B

640 80%=B-

624 78%=C+

600 75%=C

560 70%=C-

544 68%=D+

520 65%=D

480 60%=F

Required Textbooks

Reel Music: Exploring 100 Years of Film Music

Roger Hickman (Author, California State University, Long Beach)

ISBN 978-0-393-92574-6

Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know

Jennifer Van Sijll, Michael Wiese Productions

ISBN 978-1-932907-05-6

Spring 2011 Important Dates

Holiday: Memorial Day, Monday, May 27th

Final Day of Class: Tuesday, June 13th

Online Resources

We will be using Canvas & this site will be updated often and discussion postings will be posted weekly.

Copyright and Plagiarism

If you are found to have cheated or copied for any assignment or exam you will forfeit your grade for this course and will receive a failing grade. Cheating includes copying other people's work, with or without their permission, and using content from a Web site, book, or other source without quoting or citing it.

Student Services

The project work submitted this quarter will make use of your presentation, and writing skills to assess your understanding of the class content. If you need help with your writing skills, please make use of the Writing Lab in D-221 (425-641-2493). If you have, or think you might have, a disability that will have an impact on your learning, please take the time to register with Disabled Student Services B233 (425-641-2498).

Other services

The website for college emergency closure information:

<https://bellevuecollege.edu/publicsafety/status/>

Online services: <http://bellevuecollege.edu/services/>

Subject to Change: Each quarter brings unexpected events and this syllabus is subject to change with notice.

Topics Covered

<p>(4/2-4/4)</p> <p>Week 1: Essential Terminology & Concepts, Early Foundations</p>	<p>Week 1: Essential Terminology, Early Foundations</p> <p>Film of the week: JAWS (<u>students must watch before week 2</u>)</p> <p>Film Cinematic Storytelling textbook: read for Thursday, Chapter 9: Camera Lenses. Terminology: Depth of field, lenses, film, cameras, camera obscura, Edward Muybridge, Zoetrope machines, frame rates</p> <p>Music Reel Music textbook: read Part 1: Exploring Film & Music [pg.3-35] Topics: Elements of music, basic film scoring concepts, the influence of Wagner</p>
<p>(4/9-4/11)</p> <p>Week 2: THE SILENT FILM ERA</p>	<p>Film of the week: CASABLANCA (<u>students must watch before week 3</u>)</p> <p>Film Cinematic Storytelling textbook: read for Tuesday Chapter 1: Space, Chapter 4: Editing, Chapter 10: Camera Position.</p> <p>Terminology/concepts: Narrative Editing, Montage (Eisenstein, Vertov), Early sound editing (Blackmail, Fritz Lang)</p> <p>Music Reel Music textbook: read Part 2: The Silent Film Era, 1895-1928 [pg.51-110] Topics: Transition to Sound, Film scoring techniques</p>
<p>(4/16-4/18)</p> <p>Week 3: THE HOLLYWOOD STUDIO SYSTEM</p>	<p>Film of the week: BEN-HUR (<u>students must watch before week 4</u>)</p> <p>Film Cinematic Storytelling textbook: read for Tuesday Chapter 12: Lighting, Chapter 6: Sound Effects, Chapter 13:Color.</p> <p>Terminology/concepts: New Technologies I (Sound/Color/other), Hollywood Studio Films, Production Code, Singing in the Rain</p> <p>Music Reel Music textbook, read Part 3: The Sound Era Begins, 1928-1944 [pg.111-181] Topics: Max Steiner, Alfred Newman, Dimitri Tiomkin</p>
<p>(4/23-4/25)</p> <p>Week 4: THE DECLINE OF THE STUDIO SYSTEM</p>	<p>Film of the week: PSYCHO (<u>students must watch before week 5</u>)</p> <p>Film Cinematic Storytelling textbook: read for Tuesday Chapter 11: Camera Motion. Terminology/concepts: New Technologies II (Wide screen, 3D, Drive In)</p> <p>Music Reel Music textbook, read Part 4: The Decline of the Hollywood Studio System [pg.181-258] Topics: Style expansion/Avant-Garde: Miklos Rosza, Elmer Bernstein, Leonard Rosenmann</p>

<p>(4/30-5/2)</p> <p>Week 5: New American & New Wave Cinema I, 1960-1968</p>	<p>Film of the week: 2001: a Space Odyssey or CLOCKWORK ORANGE (students must watch before week 6)</p> <p>Film Cinematic Storytelling textbook: <i>read for Tuesday</i> Chapter 16: Locations, Chapter 17 Natural Environment</p> <p>Music Reel Music textbook, read Part5 New American & New Wave Cinema I, 1960-1968 [pg.259-297] Topics: Bernard Herrmann, Elmer Bernstein, Theme songs, Musicals</p>
<p>(5/7-5/9)</p> <p>Week 6: New American & New Wave Cinema II, 1968-1976</p>	<p>Film of the week: PERSONA and DUMBO (students must watch before week 7)</p> <p>Film Cinematic Storytelling textbook: <i>read for Tuesday</i> Chapter 5: Time, Chapter 8 Scene Transitions</p> <p>Music Reel Music textbook, read Part 5 New American & New Wave Cinema II, 1968-1976 [pg.299-328] Topics: Compilation & adapted scores, Ennio Morricone, Jerry Goldsmith</p>
<p>(5/14-5/16)</p> <p>Week 7: The Classical Revival, 1977-1988, & Animation</p>	<p>Film of the week: The Thin Blue Line (students must watch before week 8)</p> <p>Film Cinematic Storytelling textbook: <i>read for Tuesday</i> Chapter 7: Music, Chapter 14: Props, Chapter 15: Wardrobe</p> <p>Music Reel Music textbook, read Part 6: The Classic Revival, 1977-1988 [p.329-390] Topics: John Williams, electronic scores</p>
<p>(5/21-5/23)</p> <p>Week 8: Fin de Siecle [End of the Century] & Documentary</p>	<p>Film of the week: Pulp Fiction and Red Violin (students must watch before week 9)</p> <p>Film Cinematic Storytelling textbook: <i>read for Tuesday</i> Online/Class handouts</p> <p>Music Reel Music textbook, read Part 7, Fin de Siecle [p.397-458] Topics:</p>

<p>(5/28-5/30)</p> <p>Week 9: The New Millennium 2001-Present</p>	<p>Film Time and Space</p> <p>Music Reel Music textbook, read Part 7 The New Millennium, 2001-present [p.459-476] Topics:</p>
<p>(6/4-6/6)</p> <p>Week 10: Project Workshop & Final Exam</p>	<p>Lab for Final Projects and Presentations</p> <p>Final Projects and Presentations</p>
<p>(6/11-6/13)</p> <p>Week 11: Final Presentations</p>	<p>Final Projects and Presentations</p>