INSTRUCTORS:
Josh Coe, robertj.coe11@yahoo.com

COURSE:
This class will explore the techniques and practices of film scoring. Students are expected to understand the development of film music over time, with an emphasis on dominant trends in contemporary film scoring. Students will also be able to demonstrate where music is needed in film, and what kinds of music are appropriate for different films or scenes.

CENTRAL QUESTION:
How have political, technological, and cultural events impacted the development of film and the arts over time, and what do current film trends tell us about the modern era? How will a greater understanding of and appreciation for film music serve me in the future? Is this relevant to my career goals?

OTHER OBJECTIVES:
Be able to communicate clearly and accurately about music and film, using industry-standard terms
Develop important values such as punctuality, responsibility, and professionalism which will serve students throughout their careers

- Schedule your life according to your priorities
- Prioritize rest
- Use your time efficiently
- View everyone as a colleague and reference
- Send professional emails

Dear ________, or Hi ________, or Hello! or Good morning,

I hope your semester is going well (or some other nice thing). This is the reason for my email, which consists of full sentences and a reasonable number of exclamation points.

Thank you, or Best, or Warmly, but probably not Sincerely,

Your Name
REQUIRED VIEWING:
No required textbooks, but students will be required to watch at least one movie every week and keep a journal of their thoughts and observations.

FILM JOURNAL:
You will be expected to record your observations of each film you are required to watch. Take note of the obvious information (name, date of release, composer, and director), as well as detailed notes about the music, sound design, historical relevance, and personal observations. The journal will be due any time before the final exam. Failure to turn in the journal prior to the exam will result in a 0 without exception.

GRADING:
45% Challenges (5% each)
25% Midterm Exam
20% Final Project
10% Film Journal

With the exception of officially excused absences, late work is not accepted, and there will be no makeup work or extra credit. If you know you will be absent, please do the work ahead of time.
ATTENDANCE:

Attending college is a privilege. I expect you to attend class as often as you are able, and communicate with me about any absences.

Attendance policy as listed in the University Policies and Procedures Manual

Regular and punctual attendance is expected at all classes, laboratories, and other activities for which a student is registered. For those classes where attendance is a factor in the course grade, the instructor shall make his/her class policy known in writing at the beginning of each term and shall maintain an accurate record of attendance.

It is University policy to excuse students from attendance for certain reasons. Among these are absences related to health, family emergencies, and student participation in certain University-sponsored events.

Students are responsible for providing documentation satisfactory to the instructor for each class missed. Students with acceptable excuses will be permitted to make up work for absences to a maximum of three weeks of a semester or one week of a six-week summer term when the nature of the work missed permits.

ACADEMIC DISHONESTY:

As with all classes, it is imperative that you do all your work yourself. Do not participate in cheating or plagiarism of any type. If you are confused about what constitutes cheating or plagiarism, consult your professor. Please familiarize yourself with the academic honesty policy as listed in the University Policies and Procedures Manual.

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting
to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit. Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

OTHER IMPORTANT POLICY MATTERS:

Adding/Dropping: Students can add up until the 4th class day. Movement into and out of classes after the 4th class day requires approval of the Department Chair. Students can drop until mid-semester with a W. Drops after mid-semester require the approval of the Dean and will be assigned a WP or a WF. You are responsible for your own enrollment status with the college.

Students with Disabilities: To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.
Schedule

Jan 15 – The Role of Music in Film

Jan 22 – 1930-50 The Golden Era

Due: Robin Hood (1938) and Challenge 1

Jan 27 – 1950-70 New Sounds

Due: Goldfinger (1964) and Challenge 2

Feb 3 – Important Developments in Genre

Due: Psycho (1960) and The Magnificent Seven (1960)

Feb 10 – 1970-90 Electronics and the Resurgence of the Orchestra

Due: Star Wars (1977) and Challenge 3

Feb 17 and 19 – CLASS CANCELLED

Feb 21 – 1990-2019 Sound Design Is the New Score

Due: Superman (1978) and Man of Steel (2013) and Challenge 4

Feb 28 – Important Contemporary Composers and the Mood Board

Friday, March 6 – EXAM 1
Mar 16 – The Spotting Session

**Due:** *Braveheart* (1995) and Challenge 5

Mar 23 – Basic Film Scoring Techniques

**Due:** *Theory of Everything* (2014) and Challenge 5

Mar 30 – Elements of Sound Design

**Due:** *Gravity* (2013) and Challenge 6

Apr 6 – Dubbing, Foley, and Mixing

**Due:** *Black Panther* (2018) and Challenge 7

Apr 13 – The Studio Music Department

**Due:** *Baby Driver* (2017) and Challenge 8

Apr 20 – Television

**Due:** Challenge 9

Apr 27 – Presentations

**Due:** Final Projects
Challenges

Challenge 1: Create a detailed analysis of the music for the fight on the bridge with Little John in Robin Hood (around 20:15). Write every entrance and exit of the music, what instruments are playing, and when the music changes in response to an on-screen event.

The Adventures of Robin Hood (1938)
https://www.dailymotion.com/video/x22efqw

Challenge 2: Using string orchestra, create a leitmotif for one of the characters in Goldfinger, then provide two thematic transformations following the character arc throughout the film. You may use a DAW, or provide notated music.

Challenge 3: Create a detailed analysis of the music of any 3-7 minute scene in Star Wars, including instrumentation, entrances, and changes in the music and justifications for all musical decisions.

Challenge 4: Write one page outlining the similarities and differences between John Williams’s score for Superman (1978) and Hans Zimmer’s score for Man of Steel (2013).

Challenge 5: With or without a partner, spot a given scene and create a mood board with at least 15 minutes of music.

Passengers Opening Scene – HD
https://www.youtube.com/watch?v=8bh8lRjn-DU&t=81s

In the not-too-distant future, Earth’s dying sun spells the end for humanity. In a last-ditch effort to save the planet, a crew of eight men and women ventures into space with a device that could revive the star. However, an accident, a grave mistake and a distress beacon from a long-lost spaceship throw the crew and its desperate mission into a tailspin.

Challenge 6: Score a period drama in a minimalist style using strings and piano. The music does not need to be notated.

Pride and Prejudice Opening
https://www.youtube.com/watch?v=fTjoO3kW0Zg
**Challenge 7**: Score a short scene using at least two techniques from horror films (nonlinear sounds, modernist language, tritones, harmonic minor, chromatic lines).

Once Upon A Time in Anatolia – Finding the Corpse  
[https://www.youtube.com/watch?v=DNKIHHYr3ow](https://www.youtube.com/watch?v=DNKIHHYr3ow)

**Challenge 8**: Score an action sequence, being careful to avoid dialogue.

Lone Survivor ‘Forest Battle Scene’ Fire Fight!  
[https://www.youtube.com/watch?v=vDBMJczaKPe](https://www.youtube.com/watch?v=vDBMJczaKPe)

**Challenge 9**: Score a short establishing shot two different ways.