Instructor: Marc McAneny  
Office hours: MTR 1:30PM in Slosberg room 224  
Email: mmcaneny@brandeis.edu  
Music Department phone: (781) 736-3310

**REQUIRED TEXT**: Buhler, Neumeyer. *Hearing the Movies: Music & Sound in Film History*.  
**REQUIRED MATERIALS**: Access to copies of *Double Indemnity*, *The Godfather: Part III*, and one other film assigned for group presentation. Students are responsible for legally accessing these films. The course LATTE site features daily assignments, project guidelines, and a glossary.

*Learning Outcomes*: Students will learn to recognize the functions of music in various film types and will develop verbal and interpretive skills through study and analysis of scenes from all historical eras and genres.

Class meets Mondays, Wednesdays, and Thursdays in Slosberg room ??? from 11:00AM-1:20PM. Attendance is recorded at each class meeting. **Attendance is required. ONE absence is allowed for the term. The next two additional absences will each result in a 5% reduction of the final grade. Four absences will result in automatic failure of the course. NO EXCEPTIONS.**

**GRADING**

*Quizzes*: 30% (based on textbook reading assignments)  
*Exams*: 30% (15% each)  
*“Double Indemnity” Score and Film Analysis*: 20%  
*“The Godfather: Part III” Score and Scene Analysis*: 20%

*Quizzes*: Drawn from material in the text and covered in class.  
*Exams*: Two exams include materials drawn from the text and covered in class.  
*Group Oral Presentation*: Films will be assigned to groups of two or three students for presentation to the class nearing the end of the course. See presentation guidelines for details.

**A NOTE ABOUT THIS COURSE**: Films or scenes heard and viewed in class or for assignments may include images, dramatic situations, and/or language offensive to some. This may include images and/or language that are explicitly or even deliberately violent, sexual, sexist, racist, nationalist, and religiously offensive, among others. These elements will be treated as cultural artifacts emanating from a specific time, place, and culture. Students who do not wish to view and hear such content should drop this course immediately. Enrollment in this course constitutes full and willing consent to engage and discuss such matters as they pertain to our focus of study.

You are expected to be familiar with, and to follow, the University’s policies on academic integrity. Please consult Brandeis University Rights and Responsibilities for all policies and procedures. All policies related to academic integrity apply to in-class and take home projects, assignments, exams, and quizzes. Students may only collaborate on assignments with permission from the instructor. Allegations of alleged academic dishonesty will be forwarded to the Director of Academic Integrity. Sanctions for academic dishonesty can include failing grades and/or suspension from the university.

*If you are a student with documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see me immediately.*
MUS 55 Music in Film Selected Topics and Schedule (subject to change)
see the course Latte site for daily readings and assignments

WEEK 1: Pudovkin & Eisenstein’s Montage Theories
Vertov’s Man with the Movie Camera
Battleship Potemkin
Alexander Nevsky
The Nickelodeon and the Picture Palace
Annabelle Dances and Dances and In My Merry Oldsmobile

WEEK 2: Animation and Symmetries
Silly Symphonies: The Skeleton Dance and Egyptian Melodies
Finding His Voice
Musicals
Singin’ in the Rain
West Side Story
Une femme est une femme and All That Jazz

FIRST EXAM – Film Terms and Early Sound-Film History

WEEK 3: Musical Functions and Leitmotif: King Kong and Mildred Pierce
The Bride of Frankenstein
Star Wars IV: A New Hope
American and Italian Westerns: High Noon and Once Upon a Time in the West
The Good, The Bad, and The Ugly
Double Indemnity Report DUE

WEEK 4: Musical Structuring: Rhythm in Light and Citizen Kane
Strangers on a Train
North by Northwest
The Hudsucker Proxy - punch and streamer
What’s Unfamiliar?
The Day the Earth Stood Still and Forbidden Planet
The Woman in the Dunes
The Shining

WEEK 5: What’s Familiar? 8-1/2 and Apocalypse Now
The Matrix and Marie Antoinette
2001: A Space Odyssey
Text and Form: Natural Born Killers and Goodfellas
Dr. Strangelove and Miller’s Crossing
The Godfather Part III report DUE

SECOND EXAM – The “Golden Age”, The Music Department, and Musical Structuring