

Film 3603  
*Sound and Vision*  
Fall 2010

Professor Philip Solomon  
ATLAS 347  
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Office Hours: T, TH, 2-3 p.m. and by appointment

Required Books: (BOOKSTORE)

*FILM: A SOUND ART* by Michel Chion  
*SOUND THEORY SOUND PRACTICE*, Rick Altman, editor  
*FILM SOUND: THEORY AND PRACTICE*, Elisabeth Weis and John Belton, editors  
*SOUND-ON-FILM: INTERVIEWS WITH CREATORS OF FILM SOUND*, Vincent LoBrutto  
RESERVE READINGS: [www.philsolomon.com](http://www.philsolomon.com) links as listed

Suggested Reading:

*KNOWING THE SCORE*, David Morgan  
*OVERTONES AND UNDERTONES* by Royal S. Brown  
*FILM MUSIC: A NEGLECTED ART*, Roy M. Prendergast  
*AUDIO-VISION*, Michel Chion  
*SOUNDSCAPE*, Larry Sider

Statement of Purpose:

This class is designed to pursue a *philosophy* of sound and its relationship to film; that is, our primary objective is to explore sound and film from historical, technical, economic, and theoretical vantage points, leading ultimately towards *aesthetics*. We will be looking at a variety of films from several genres, including classical narrative, avant-garde, and documentary, in the hopes of being able to talk about sound/image relationships in new and interesting ways. The classes will be comprised of brief formal lectures, (which will include detailed technical information, as it is relevant), screenings, formal shot-by-shot/track analysis (as time allows) and conversation. The syllabus is arranged by a variety of sound topics, or headers, such as diegetic/non-diegetic sound, composing music for film, sync events, voice over, and the work of specific directors, film artists, composers and sound designers. This course is also unique to a critical studies course, in that it includes an introductory practicum in using Pro Tools for sound design. You will be required to write a 10 -15 page research paper, and take a mid-term and a take home final exam essay/analysis of films chosen by me.

Attendance is mandatory. By enrolling in this class, you are entering into a formal contract with me. **READ CAREFULLY: Any more than 3 unexcused absences during the semester will lower the highest overall grade by one half letter** - that is, if you are absent 4 times during the semester, the *highest* grade you can possibly get will be a A-, absent 5 times, a B+, etc. No exceptions. This takes ordinary illness in to account ("sick days"). On the other hand, if you have a *perfect* record of attendance, your overall grade will be *positively* affected by a half grade. I take roll precisely at 3:30 p.m. *Be here on time.* \*Students with disabilities who may need academic accommodations should discuss options with me during the first two weeks of class. See last page.

I will be showing most of the films this semester on Blu-Ray discs (especially for HD 5.1 surround and for purposes of analysis), but we will also be looking at a few films in their entirety as 16mm and 35mm prints wherever possible. Even many of the films are available on DVD for home viewing, it is absolutely vital to the spirit of this class that you watch (and listen) to these great works together with me and your colleagues, that you experience them in a theater (with great HD projection) and in ensemble, and that you

participate in a lively analysis/conversation after each screening. Even though I'm aware that some of you have seen certain films several times (*Kane*, for example), I am providing you with a unique context during this semester - I want you to be able to *hear* the films this time around - to really shift your perspective from the primacy of visual and literary ideas to the less apparent strategies of sound design, the possibilities of sound/image relationships and the exquisitely subtle art of sound mixing.

#### Grading Percentages:

Academic Research Paper - 30% (10-15 pages)

Mid-Term exam – 30% (fill in the blank, mix and match, 1 or 2 paragraph answers)

Class Participation and Attendance - 10% (note: after 3 absences, your total grade is affected)

Final exam – 30% (take home essay style exam on a specific set of films of my choosing)

#### **DAY-BY-DAY SYLLABUS:**

##### **Tuesday, August 24 - Introduction to the course and overview of the syllabus**

*Triste* – Nathaniel Dorsky (1996) (@18 f.p.s – “sacred speed”)

excerpts from:

*High Anxiety* – Mel Brooks (1977)

*The Great Northfield Minnesota Raid* - Phil Kaulfman (1972)

*Blackmail* - Alfred Hitchcock (1929)

*M* - Fritz Lang (1931)

*Sunset Blvd.*- Billy Wilder (1950)

*Dr. Jekyll and Mr. Hyde* - Rouben Mamoulian (1932)

*The 39 Steps* – Alfred Hitchcock (1935)

*Master and Commander: The Far Side of the World* (2003)

*Inland Empire* – David Lynch (2006)

*The Godfather* – Francis Ford Coppola (1972)

*Batman* – Tim Burton (1989)

readings:

Altman, “Introduction: Sound/History”, pp. 113-125

Altman, “And then there was sound...”, pp. 235-248

Bordwell and Thompson, “Sound in the Cinema” (reserve)

W/B, “The evolution of sound technology”, pp. 44-53

W/B, “Fundamental aesthetics of sound in the cinema”, pp. 181-199

W/B, “The movies learn to talk”, pp. 213-220

W/B, “Applause”, pp. 233-246

W/B, “M”, pp. 265-269

##### **Thursday, August 28 – Silence into Sound**

*Applause* – Rouben Mamoulian (1929)

excerpts:

*Singing in the Rain* – Donan and Kelly (1952)

*The Jazz Singer* – Alan Crosland (1927)

## **Tuesday, August 31 – Diegetic Sound 1**

*A Man Escaped* - Robert Bresson (1956)

recommended viewing: *Mouchette* – Robert Bresson (1966)

readings:

W/B, “Sound in Bresson’s *Mouchette*”, pp. 323-331 (recommended reading only)

W/B, Bresson, “Notes on Sound”

Bordwell and Thompson, “Functions of Film Sound in *A Man Escaped*” (reserve)

Robert Bresson, “Notes on Cinematography” (reserve)

## **Thursday, September 2 – Diegetic Sound 2: Altman’s polyphony**

*McCabe and Mrs Miller* - Robert Altman (1971)

excerpts from:

*M.A.S.H* (1970)

*Nashville* (1975)

readings:

W/B, “Altman, Dolby, and the second sound revolution”, pp. 348-355

LoBrutto, Interviews with Richard Portman, Jim Webb

Zuckoff, “McCabe” (interview with Altman) (reserve)

## **Tuesday September 7 – Orson Welles: the confluence of radio, theatre, and film**

*Citizen Kane* - Orson Welles (1941)

excerpts from:

*War of the Worlds* (radio play) (1939)

*Touch of Evil* (1958)

readings:

W/B, “Orson Welles’ use of sound”

Bordwell and Thompson, “Style in *Citizen Kane*”, “Narrative Form in *Citizen Kane*” (reserve)

## **Thursday, September 9 - Sound Film Theory: Sergei Eisenstein**

excerpts from:

*A Man with a Movie Camera* – Dziga Vertov (1926)

*Strike* – Sergei Eisenstein (1924)

*Enthusiasm* – Dziga Vertov (1931) – 16mm

*Alexander Nevsky* – Sergei Eisenstein (1938)

*Ivan the Terrible* I and II - Sergei Eisenstein (1944)

readings:

W/B, “A Statement” and “Asynchronism as a Principle...”, pp. 83-91

W/B, “Enthusiasm, From Kino-Eye to Rapid Eye”, pp. 247-264

Eisenstein, from *Film Sense*: “Form and Content: Practice” (handout)

Brown, “Interlude III: The Eisenstein/Prokofiev Phenomenon (handout)

**Tuesday, September 14: The Sync Event**

*Carl Stalling and the Warner Brothers cartoons – Duck Amuck* (1953)  
*The Maltese Cross Movement* – Alexander Keewatin Dudney (1967)  
*The Little Lieutenant* – Sally Silvers and Henry Hills (1994)  
*Unsere Afrikareise* – Peter Kubelka (1961-66)  
*Passage A L'Acte* – Martin Arnold (1993)  
*Lambeth Walk* (1941)  
*Alone: Life Wastes Andy Hardy* - Martin Arnold (1998)  
*21/87, Free Fall* - Arthur Lipsett (1964)  
*Home Stories* – Matthias Mueller (1990)  
*Mercy* - Abigail Child (1989)

readings:

Altman, "The Sound of Early Warner Brothers cartoons", pp. 191-203  
Film Culture, "Interview with Peter Kubelka" (reserve)  
Translation of *Unsere Afrikareise* (handout)

**Thursday, September 16 – The Sync Event 2 – The Audio Wit of Tati**

*Playtime* (35mm) – Jaques Tati (1967)

reading:

Chion, "Jaques Tati: The Cow and The Moo," pp. 189-198

**Tuesday, September 21 – The Deconstructions of Jean-Luc Godard**

*Pierrot Le Fou* – Jean-Luc Godard (1965)

excerpts from:

*Weekend* (1967)  
*AlphaVille* (1965)  
*Two or Three Things I Know About Her* (1967)  
*Sympathy for the Devil (One Plus One)* (1968)

reading:

Brown, Interlude V, on *Pierrot Le Fou* (1965) (reserve)

**Thursday, September 23 – Sound Design 1: Conner and Stone - November 22, 1963**

*Report* – Bruce Conner (1963-67)  
*JFK* – Oliver Stone (1991)

reading:

LoBrutto, interview with Wylie Stateman

**Tuesday, September 28 – The first “Sound Designer”: Walter Murch**

*The Conversation* – Francis Ford Coppola (1974)

readings:

LoBrutto, interview with Walter Murch

Murch, “Stretching the Sound to Help the Mind See” (<http://filmsound.org/murch/stretching.htm>)

suggested readings:

Walter Murch various articles on sound design listed online at <http://www.filmsound.org/murch/murch.htm>

**Thursday, September 30 – Hearing/Listening/Understanding:**

Guest Lecture: Jim Palmer

*The Lives of Others* - Florian Henckel von Donnersmarc (2006)

**Tuesday, October 5 – Voice Over 1: Humor and Pathos in experimental film**

*Ulysses* (excerpt) - Joseph Strick (1967) - Molly Bloom’s monologue

*The End* – Christopher MacClaine (1953)

*Little Stabs at Happiness* - Ken Jacobs (1959-63)

*Secondary Currents* – Peter Rose (1982)

*The Mongreloid* - George Kuchar (1978)

*Decodings* - Michael Wallin (1988)

*The Accursed Mazurka* – Nina Fonoroff (1994)

*Bleu Shut* – Robert Nelson (1971)

readings:

W/B “Sound and Silence in Narrative and Non-Narrative Cinema”

JJ Murphy, “Christopher MacClaine – Approaching *The End*” (reserve)

**Thursday, October 7 – Voice Over 1: Department of the Interior**

*The Thin Red Line* - Terrence Malick (1999)

reading:

Chion, “The I-Voice” (reserve)

**October 12 – Voice Over 2: Duet**

*The New World* (35mm) – Terrence Malick (2005)

**Thursday, October 14 - Voice Over 3: The Unreliable Narrator**

*Memento* – Christopher Nolan (2000)

**Tuesday, October 19 – Sound Mixing: Murch Redux, surrounded on all sides**

*Apocalypse Now Redux* – Francis Ford Coppola

readings:

Whittington, “Sound Design: Origins and Influences” (reserve)

**Thursday, October 21 – Voice Overs 4 – documentary film**

*Sherman’s March* - Ross McElwee (1986)

readings:

Altman, “Conventions of sound in documentary films”, pp. 217-234

W/B, “Sound and silence in narrative and non-narrative cinema”, pp. 369-381

<b>MID TERM EXAM – TUESDAY, OCTOBER 26 – (90 minutes only)</b>
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**Tuesday, October 26 – Single System Sound: Warhol, Jacobs, Levine**

*Poor Little Rich Girl* (excerpt) – Andy Warhol (1965)

*Beauty #2* (excerpt) – Andy Warhol (1965)

*My Hustler*, reel 1 – Andy Warhol (1965)

*Chelsea Girls* (excerpt) – Andy Warhol (1966)

*Perfect Film* – Ken Jacobs (1985)

*Notes of An Early Fall* – Saul Levine (1976)

**Thursday, October 28 – Film Scores 1: Rock on Film**

*Cosmic Ray* – Bruce Conner (1961)

*Scorpio Rising* – Kenneth Anger (1963)

*Rabbit’s Moon* – Kenneth Anger (1972, 1979)

*Hold Me While I’m Naked* (1967)

*Mongoloid* – Bruce Conner (1978)

*America is Waiting* – Bruce Conner (1982)

excerpts from:

*The Blackboard Jungle* – Richard Brooks (1955)

*The Girl Can’t Help It* – Frank Tashlin (1956)

*Jailhouse Rock* – Richard Thorpe (1957)

*A Hard Day’s Night* – Richard Lester (1965)

*The Graduate* – Mike Nichols (1967)

*Midnight Cowboy* – John Schlesinger (1969)

*Easy Rider* – Dennis Hopper (1969)

*American Graffiti* (1973) – George Lucas

*Saturday Night Fever* – John Badham (1977)

*Who’s That Knocking On My Door?* – Martin Scorsese

*Mean Streets* – Martin Scorsese (1973)

reading:

Marcus, “Rock Films” (reserve)

**Tuesday, November 2- Film Scores 2 : Integration of the Rock Soundtrack, Dialogue and V/O**

*Good Fellas* - Martin Scorsese (1990)

reading:

Reay, "A Case Study: *Goodfellas* – a score compiled from popular music" (reserve)

LoBrutto, Interview with Tom Fleischman

**Thursday, November 4 – An Overview of Film Scores**

*A Movie* – Bruce Conner (1955) (Music by Respighi)

*Alpsee* – Matthias Mueller (1994) – (Music by Dirk Schaeffer)

excerpts from:

*Sunrise* – Hugo Riesenfeld (1927)

*King Kong* – Max Steiner (1933)

*Tokyo Story* - Takanobu Saito (1953)

*Forbidden Planet* (1956)

*To Kill A Mockingbird* – Elmer Bernstein (1962)

*West Side Story* – Leonard Bernstein (1960)

*Lawrence of Arabia* – Maurice Jarre (1962)

*From Russia With Love* – John Barry (1963)

*Goldfinger* – John Barry (1964)

*Thunderball* – John Barry (1965)

*The Godfather* – Nino Rota (1972)

*The Exorcist* – Mike Oldfield (1973)

*Jaws* – John Williams (1975)

*Batman* – Danny Elfman (1989)

*Fearless* - Maurice Jarre/ (1993)

*LOST* – Michael Giacchino (2004-2010)

reading:

Leydon, "Hooked on Aetherophonics: *The Day the Earth Stood Still*" (reserve)

Bordwell, "An Example of Associational Form: A Movie." (reserve)

**Tuesday, November 9 – Composers and Directors: Hitchcock/Herrmann and Leone/Morricone**

*Vertigo* (1958) – 35mm

excerpts from:

*Psycho* (1960)

*The Birds* (1963)

*The Man Who Knew Too Much* (1956)

*Duck, You Sucker (A Fistful of Dynamite)* (1971)

*The Good, The Bad, and the Ugly* (1966)

*Once Upon a Time in the West* (1968)

*Once Upon a Time in America* (1984)

readings:

W/B, "Style and sound in *The Birds*"

Brown, "Hermann, Hitchcock, and the music of the irrational" (reserve)

Brown, "Interview with Bernard Hermann" (reserve)

Brown, "New Styles...." on Morricone, (reserve)

Brown, "The Source Beyond the Source" (reserve)

Chion, "On a Sequence from *The Birds*: Sound Film as Palimpsestic Art" (pp. 166-185)

#### **Thursday, November 11 – Film Scores: Brion and Mann**

*Magnolia* (1999)

reading:

Reay, "Popular Music in Film - A Case Study: *Magnolia*"(reserve)

#### **Tuesday, November 16 – Sound Design: The Science Fiction Film**

*Blade Runner* – Ridley Scott (1982)

excerpts from:

*The Day The Earth Stood Still* – Robert Wise (1951)

*2001: A Space Odyssey* – Stanley Kubrick (1968)

*Star Wars* – George Lucas (1977)

*Mars Attacks* – Tim Burton (1996)

*The Matrix* – Wachowski Brothers (1999)

readings:

Whittington, "Blade Runners: A Crisis in Voicing Authority, Identity, and Spectacle" (reserve)

Hannan and Carey, "Ambient Soundscapes in *Blade Runner*" (reserve)

Evans, "Mapping *The Matrix*" (reserve)

Leydon, "*Forbidden Planet*: Effects and Affects in the Electro Avant-garde" (reserve)

Whittington, "Music and Speculation in *2001: A Space Odyssey*" (reserve)

Whittington, "Surround Sound and Science Fiction"

#### **Thursday, November 18 – Alan Splet and David Lynch**

*The Elephant Man* (1980)

excerpts from:

*Eraserhead* (1977)

*Blue Velvet* (1986)

*Wild at Heart* (1990)

*Fire Walk With Me* (1992)

*Inland Empire* (2006)

readings:

Lobrutto, Interview with Frank Warner

Lobrutto, Interview with Ross Taylor and Kitty Malone

<b>*RESEARCH PAPER DUE – Thursday, November 18</b>
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**Tuesday, November 30 – Director as Sound Designer: David Lynch**

*Mulholland Drive* (2002)

excerpts from:

*Industrial Symphony #1* (1990)

**Thursday, December 2 - The Sounds of Silence: Sound in the films of Stan Brakhage**

*Way to Shadow Garden* (1954)

*Blue Moses* (1962)

*Fire of Waters* (1965)

*I..Dreaming* – with Joel Haertling (1988)

*ChristMassSexDance* – with James Tenney (1990)

*Crack Glass Eulogy* - with Rick Corrigan (1991)

*Lumen I: Through the Mysterious Barricades*” by Phillip Corner

*Mysterious Barricades* – Francois Couperin (1717)

*Passage Through: A Ritual* – with Phillip Corner (1990)

**Tuesday, December 8 – Surround sound and image**

guest lecture: sound designer Wrick Wolff (SKYPE)

*American Falls* – Phil Solomon (2010)

**Thursday, December 10 – Hearing Lunar Winds: Films and Digital Videos by Phil Solomon**

*Remains to be Seen* (1994)

*The Exquisite Hour* (1994)

*Crossroad* – Mark LaPore and Phil Solomon (2005)

*Rehearsals for Retirement* (2007)

*Last Days In A Lonely Place* (2007)

*Still Raining, Still Dreaming* (2009)

<p><b>FINAL EXAM OPTIONS HANDED OUT DECEMBER 10 at the end of class. DUE IN MY EMAIL (with confirmation) BY MONDAY, DECEMBER 13 at 1:00 p.m.</b></p>
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## CU POLICIES

1. If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services in a timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities. Contact: 303-492-8671, Willard 322, and <http://www.Colorado.EDU/disabilityservices>"

2. Campus policy regarding religious observances requires that faculty make every effort to reasonably and fairly deal with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. **In this class, please notify me IN ADVANCE, of any projected conflicts or absences due to religious observance. No penalties will be assessed for reasonable absences with proper notification.**

See full details at [http://www.colorado.edu/policies/fac\\_relig.html](http://www.colorado.edu/policies/fac_relig.html)"

3. "Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at

<http://www.colorado.edu/policies/classbehavior.html> and at [http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student\\_code](http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code) "

4. "The University of Colorado at Boulder policy on Discrimination and Harassment, the University of Colorado policy on Sexual Harassment and the University of Colorado policy on Amorous Relationships apply to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of discrimination or harassment based upon race, color, national origin, sex, age, disability, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH, the above referenced policies and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at <http://www.colorado.edu/odh> "

5. "All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council ([honor@colorado.edu](mailto:honor@colorado.edu); 303-725-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at

<http://www.colorado.edu/policies/honor.html> and at <http://www.colorado.edu/academics/honorcode/> "

## **SOLOMON ZERO TOLERANCE POLICY ON PORTABLE DEVICE USE IN CLASS**

**No cellphone, laptop, or any portable device used during class for networking or surfing purposes (including research). You may use your laptops or notepads only for the purpose of taking notes on the lectures - WORD PROCESSING ONLY. Anyone caught surfing, texting, receiving call or texts, or otherwise using the internet during class hours will be asked to leave, with an absence registered for that day and a grade of F for class participation. Do your surfing (even if academic) at home, on your own time. This space is for our communal purpose of cinema and conversation, and you will respect it as such - with your undivided attention. No electronic devices are to be used during the screenings, period. If I see the glow, you go...**

**By taking this class, you are agreeing to these terms.**