

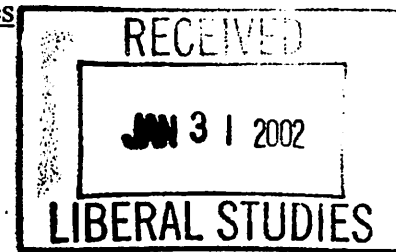
UWUCC - 2/12/02  
Senate - 2/26/02

01-52

**Undergraduate Distance Education Review Form**  
(Required for all courses taught by distance education for more than one-third of teaching contact hours)  
**Existing and Special Topics Course**

Course: CM 445 – Applications and Techniques of Motion Pictures

Instructor of Record: Dr. Jay Start phone: 724-357-2490  
e-mail: jstart@grove.iup.edu



**Step One:** Attach signed Budget Approval Form to this form.

**Step Two:** Department or its Curriculum Committee  
The committee has reviewed the proposal to offer the above course using distance education technology, and responds to the CBA criteria as follows:

1. Will a qualified instructor teach the course?  Yes  No

The course will be taught by Dr. Jay Start who has designed the course for both the traditional classroom as well as Distance Education. Dr. Start has been the instructor of this course since 1990.

2. Will the technology serve as a suitable substitute for the traditional classroom?  Yes  No

While it is difficult to substitute a traditional teacher/student classroom relationship it is felt that the content of the course can be acquired outside of the classroom through the use of Web CT and motion pictures.

3. Are there suitable opportunities for interaction between the instructor and students?  Yes  No

The instructor will provide ample opportunity for student/faculty interaction through the use of chat rooms, bulletin boards, Web CT announcements, a calendar, as well as private e-mail.

4. a. Will there be suitable methods used to evaluate student achievement?  Yes  No

Students will take 3 on line examinations as well as submit a Power point Presentation on a specific film director.

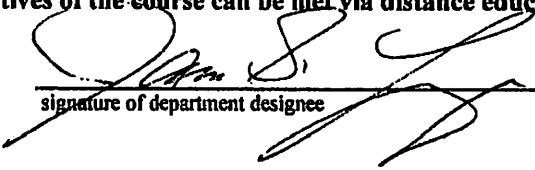
b. Have reasonable efforts been made to insure the integrity of evaluation methods (academic honesty)  Yes  No

All exam questions will be chosen for each individual student using a Randomized question pool ensuring that question replication does not occur.

**5. Recommendation:**

**Positive** (The objectives of the course can be met via distance education.)

**Negative**

  
signature of department designee \_\_\_\_\_ date \_\_\_\_\_


If positive recommendation, immediately forward copies of this form and attached materials to the Provost and the Liberal Studies Office for consideration by the University-Wide Undergraduate Curriculum Committee. Dual-level course also require review by Graduate Committee for graduate-level offering. Send information copies to 1) the college curriculum committee, 2) dean of the college, and 3) Dean of the School of Continuing Education.

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**Step Three: UNIVERSITY-WIDE UNDERGRADUATE CURRICULUM COMMITTEE**

**Positive recommendation**

**Negative recommendation**

 2/13/02  
signature of committee chair \_\_\_\_\_ date \_\_\_\_\_


Forward this form to the Provost within 24 calendar days after receipt by committee.

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**Step Four: Provost**

**Approved as distance education course**

**Rejected as distance education course**

 2/15/02  
signature of Provost \_\_\_\_\_ date \_\_\_\_\_

---

**Step Five:**

Forward materials to Dean of the School of Continuing Education.

# COMM 445 Applications and Techniques of Motion Pictures

**Instructor:** Dr. Jay Start  
B-36 Davis Hall  
Office phone: 357-2490  
[www.iup.edu/~jstart/](http://www.iup.edu/~jstart/)

**Course website:** [www.iup.webct](http://www.iup.webct)

## **Course Description:**

### **Prerequisite:**

COMM 150 or permission of instructor

A survey of the role that motion picture film production plays in society. A major emphasis will be placed on the variety of applications with special consideration given to motion pictures as a tool to support research.

### **Purpose of the course:**

COMM 445 is designed to:

1. Give students an understanding of the growth of the motion picture business in the United States as well as throughout the world.
2. Give students an historical background for the development of motion pictures.
3. Give students examples and insights into the many applications and techniques used in the production of motion pictures.
4. Give each student an in-depth expertise on a specific director.

**TEXT: GOMERY, DOUGLAS**  
**MOVIE HISTORY: A SURVEY**  
**WADSWORTH PUBLISHING**  
**BELMONT, CALIFORNIA 1991**

## **ASSIGNMENTS AND GRADING**

The final grade will be determined as follows:

**EXAM #1.....25%**  
**EXAM #2.....25%**  
**EXAM #3.....30%**

**DIRECTOR BIOGRAPHY AND POWER POINT**  
**PRESENTATION.....20%**

### **Grading scale:**

**90-100 A      80-89 B      70-79 C      60-69 D      <69 F**

## **MOVIES**

Most if not all movies are available from Blockbuster, depending on the area of the country. Try ([www.blockbuster.com](http://www.blockbuster.com)) for a store in your vicinity. If for any reason a movie is unavailable contact the Continuing Education office at Indiana University of Pennsylvania and arrangements will be made to mail you a copy. Those who are in the vicinity of the IUP campus may choose to view the movies at the IUP library.

## **DIRECTOR BIOGRAPHY**

All biographies must be in the form of a power point presentation and will be shared with all members of the class. The presentations may be accessed by clicking on the student presentations icon at the WEBCT course tools sight. The Final exam will be based on these presentations.

## **ATTENDANCE POLICY**

Because this is a WEB based course it is the students responsibility to decide at what pace they can effectively learn the material. It is suggested that at least one lesson and movie be completed and viewed a week.

Tests are available at the end of lessons 4, 10, and, 14.

**PLEASE FEEL FREE TO TALK WITH ME AT ANY TIME**, but to insure My uninterrupted attention, it would be best to contact me during my office hours, special appointment, e-mail, or during chat time.

**Dr. Jay Start**  
**B-36 Davis Hall**

**Office Hours:**      **Tuesday and Thursday**  
                                 **11:00 - 11:30**  
                                 **Wednesday**  
                                 **1:00 - 3:00**  
                                 **OTHERS BY APPOINTMENT**

**Phone: 357-2490**

**EMAIL Campus: [jstart@GROVE.IUP.EDU](mailto:jstart@GROVE.IUP.EDU)**

**Visit my web sit at [www.iup.edu/~jstart/](http://www.iup.edu/~jstart/)**

**A chat room will be open, Fridays 11am - 12pm and  
Sunday 9pm- 10pm**

## **COURSE OUTLINE**

- |               |          |  |
|---------------|----------|--|
| <b>LESSON</b> | <b>1</b> | <b>Lesson:</b> Course introduction, review syllabus, Invention, and, development of the movies<br><b>Read:</b> Chapter 1: The invention and innovation of the movies<br><b>Films:</b> The Pioneers |
| <b>LESSON</b> | <b>2</b> | <b>Lesson:</b> The Hollywood Way, and, Hollywood and Society.<br><b>Term paper assignment given</b>  |

- Read:** Chapter 2: The triumph of Hollywood  
**Films:** Birth of a Nation, The Goldrush
- LESSON 3**      **Lesson:** Classic Hollywood Cinema,  
                                  Documentaries.  
**Read:** Chapter 3 Hollywood establishes the  
                                  Classic narrative style  
**Films:** Nanook of the North, The  
                                  Battleship Potemkin
- LESSON 4**      **Lesson:** Film influences outside Hollywood;  
                                  France and Germany  
**Films:** Un Chien Andalou, and, Metropolis  
**Read:** Chapter 4  
**Review:** **Exam #1** Chapters 1,2,3,4.
- LESSON 5**      **EXAM #1 CHAPTERS 1,2,3,4.**
- LESSON 6**      **Lesson:** The Studio system, socio economic  
                                  aspects  
**Film:** Public Enemy  
**Read:** Chapter 6
- LESSON 7**      **Lesson:** Film genres  
**Film:** Casablanca  
**Read:** Chapter 7
- LESSON 8**      **Film:** Citizen Kane
- LESSON 9**      **Lesson:** The demise of the Hollywood studio  
                                  era  
**Review:** **EXAM #2 CHAPTERS 6, 7, 10**  
**Film:** The Searchers
- LESSON 10**      **EXAM #2 CHAPTERS 6, 7, 10**  
**Film:** Hollywood Cinematography
- LESSON 11**      **Lesson:** The fall of the studios the rise of the  
                                  independents.  
**Film:** Cool Hand Luke  
**Read:** Chapter 11
- LESSON 12**      **Lesson:** Hollywood reborn, Jaws and Star wars  
**Film:** Hearts of Darkness
- LESSON 13**      **Film:** Apocalypse Now
- LESSON 14**      **Film:** Pulp Fiction

**FINAL EXAM**



CM 445

# Welcome to Applications and Techniques of Motion Pictures



link

[CM445 Web Page](#)



bulletins

[Bulletin Board](#)



mail

[Private Mail](#)



information

[Some F.A.Q.](#)  
(Hidden)



calendar

[Calendar of Course Events](#)



quiz

[Online Quizzes and Surveys \(Conditional\)](#)



tools

[Course Tools and Other Useful Links](#)



link

[General Tools and Other Links](#)



assignments

[Start Page for CM445 PowerPoint](#)



chat

[Chat](#)



syllabus

[Syllabus](#)



presentations

[Student Presentations](#)



my grades

[My Grades](#)

This page has been accessed **00093** times.

# CM 445

## Applications and Techniques of Motion Pictures

Instructor: Jay Start

Description: A survey of the role that motion picture film production plays in society. Major emphasis will be placed on the variety of applications with special consideration given to motion pictures as a tool to support research.

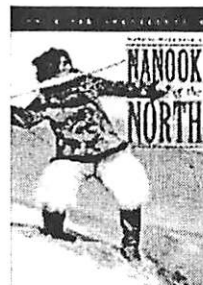
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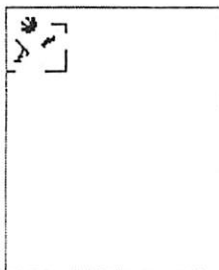
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Class 5 (10/2)  
(10/23)



(10/9)



(10/16)



Test



(10/30)  
(11/20)

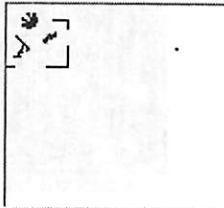
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(12/11)



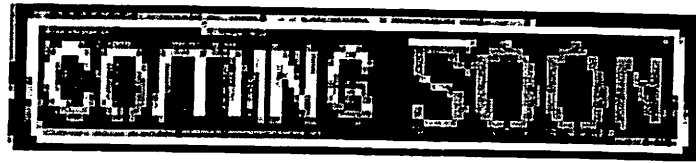
Hollywood Cinematography





Applications & Techniques  
of Motion Pictures

CM 445

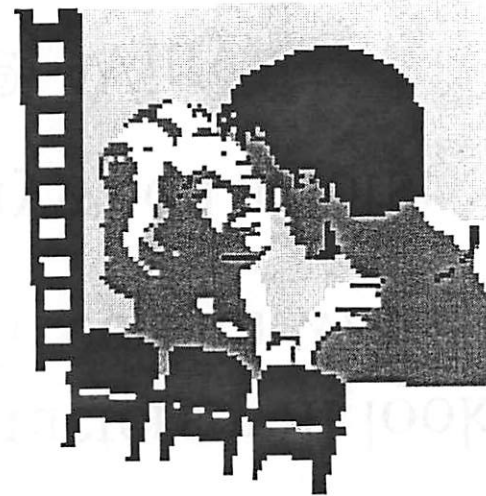


## Class #3

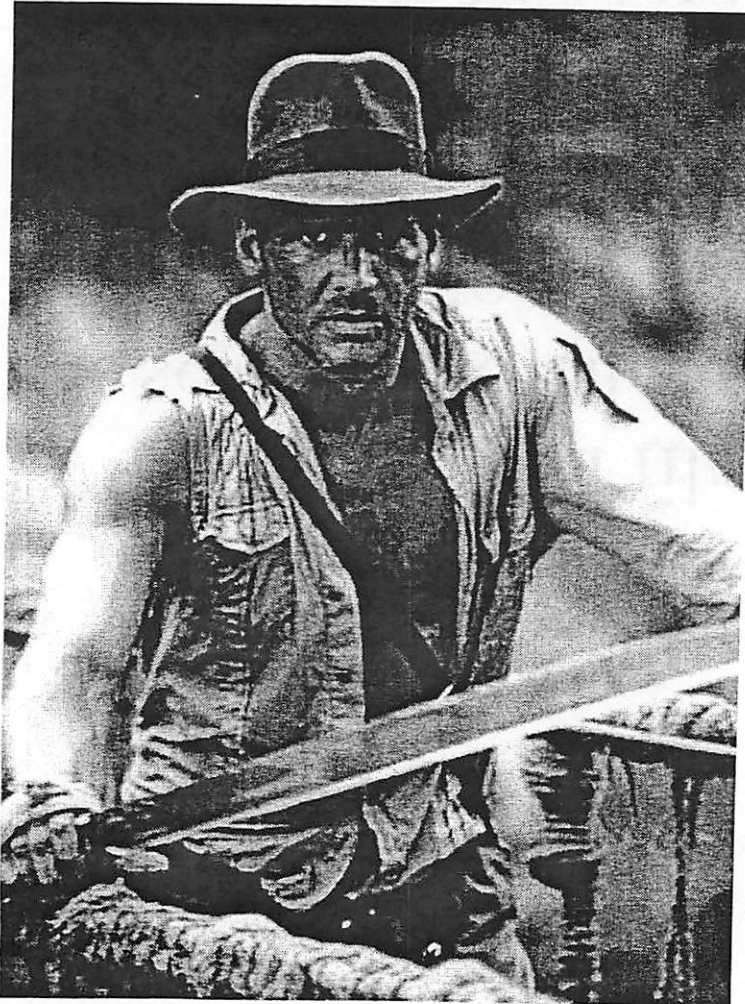
- @ Chapter 3
- @ Report dates
- @ Classic Hollywood Cinema
- @ Documentaries
- @ Battleship Potemkin/Untouchables
- @ Nanook of the North

# Classic Hollywood Cinema

- ② The best was to make (edit, shoot, and design) a film so that audiences will pay to see it.
- ② There were and are 5 assumptions of a Hollywood Movie.



# Classic Hollywood Cinema



1. Characters will look and act in certain ways:

@ Hollywood actors:

@ Witty

@ Intelligent

@ Larger than life occurrences

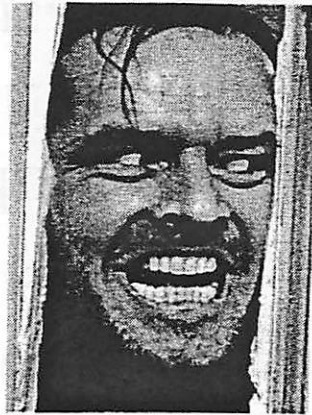
2. Problems will be solved by the end.
  - ⓐ Stories have cause and effect relationships that usually occur in chronological order.
  - ⓑ All Hollywood stories must end in a prescribed amount of time (2-3 hours). This is the greatest constraint on the story. (DISCUSS)
3. The story is interesting to the audience.
  - ⓐ Although the good guy usually wins, it is the trials and tribulations that he/she goes through that makes it interesting.
  - ⓑ What will he/she do to vanquish the Bad Guy?



01-52  
4. Hollywood stories are as good or better than books or magazines.

Ⓢ Since the very beginning of film, Hollywood has tried and succeeded to come to the movies rather than read about it (even though the books are usually much more interesting).

STANLEY KUBRICK COLLECTION



STANLEY KUBRICK'S  
**THE SHINING**

(clip)

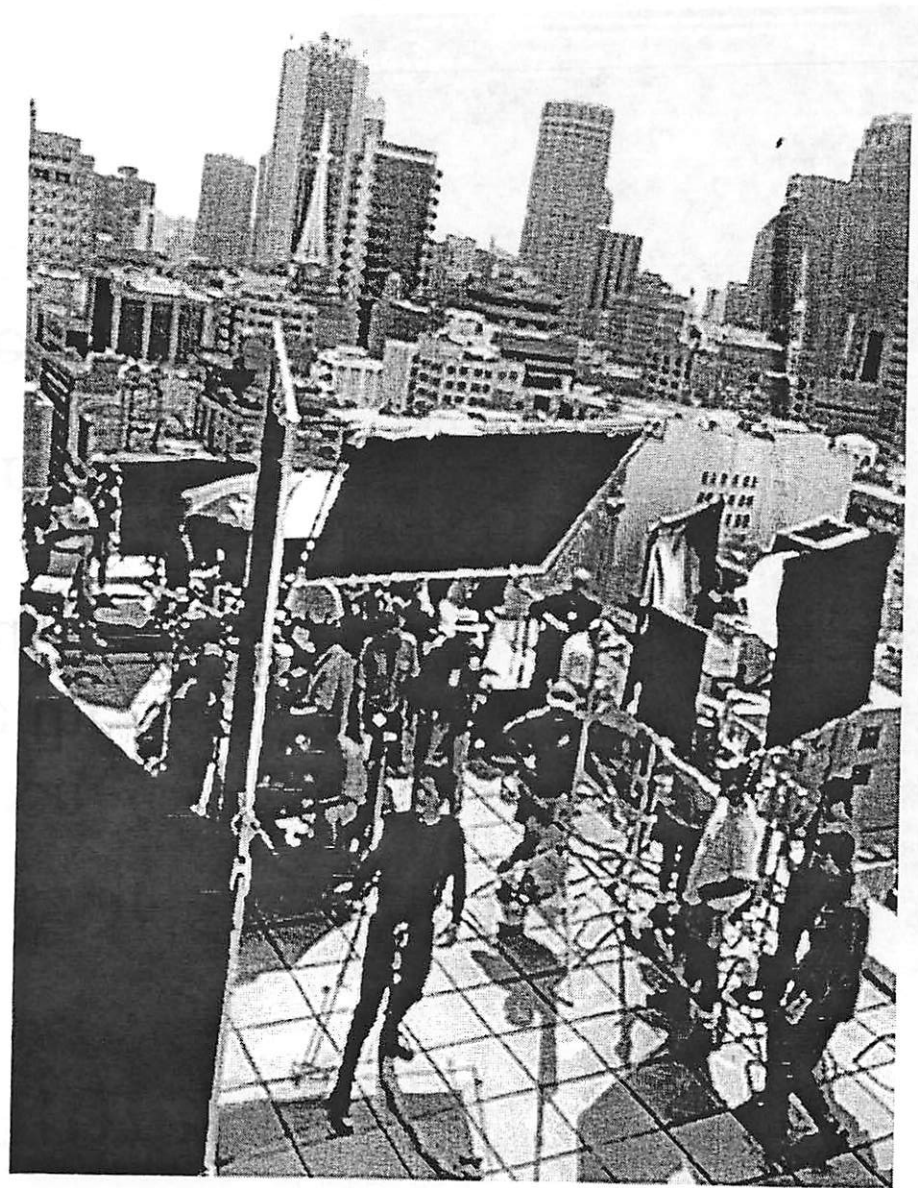


(clip)



## 5. Cinematic Structure – shot composition, transitions, etc.

- ⓐ Through editing scenes flow smoothly from one to another creating a rhythm.
- ⓐ Continuity is essential when editing and shooting scenes. Props, lighting, and camera angles.
- ⓐ All shots are on a 180 degree angle or axis.



(Behind the scenes of *The Matrix*)



# The Documentary

@ Because radio had not been invented, newspapers were the only source of news. About 1910, news documentaries began to be shown in theatres.

@ Documentaries as newsreels in the teens and continued into the late 50's.







## The Documentary continued...

Ⓢ Newsreels in a magazine (various stories with different subjects) format began in France and England.

Ⓢ Pathe was the most successful newsreel producer with a weekly newsreel evolving into a Bi-weekly and finally a daily

75c  
**Pathe Pathephone**  
Brings to You  
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Living Artist!

-The reality of his musical interpretation, of correct tonal values.

-The **PATHE PATHEPHONE** brings to you the reality of the skill, the art of the original singer or player—in all the actual shading and phrasing of the song or the composition.

-The **PATHE PATHEPHONE** gives you very much as the singer does—singing with all the glow and passion of the living soul of his theme and his art. For the **PATHE PATHEPHONE** fields you just what the artist played or sang in the first instance—just that—no more—nothing less.

-The wonderful power of the **PATHE PATHEPHONE**, which really duplicates, with such fidelity, the human voice and those fine instrumental effects that you so much admire, is due to the

**Pathe Record, Smooth, Genuine Sapphire**  
No Needles to Change  
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**\$200**  
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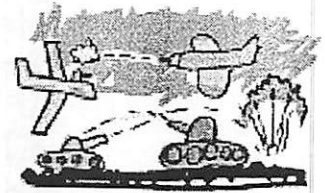
-**PATHE PATHEPHONES** Play All Disc Records. But we incorporated the use of **PATHE "Twin Discs"**—all double-sided (over 70,000 selections).

They cost 75c to \$2.50. The combination gives absolutely natural reproduction, and brings out all the beauties of technique and inspirational execution.

Dealers should make arrangements with us now to secure stock for Christmas trade. We still have a few exclusive territories for jobbers.

  
**PATHE FRÈRES  
PHONOGRAPH  
COMPANY**  
29 West 38th Street  
New York City

© In 1917, in an attempt to boost an interest in World War I in Europe, the U.S. Army signal corps with the blessing of the President began producing newsreels (first use of pool).



- Ⓢ Mid 1920's popular figures were also shown; Babe Ruth, Charles Lindburgh and movie stars.
- Ⓢ Feature documentaries began about 1909 with simple travelogue films, and evolved into elaborate films about far away places.
- Ⓢ Robert Flaherty's (1922) *Nanook of the North* was the most successful of these films.



# Techniques

## I. Ideas

Storytelling-Storytelling began with the dawn of civilization carrying cultural traditions as well as history and education.

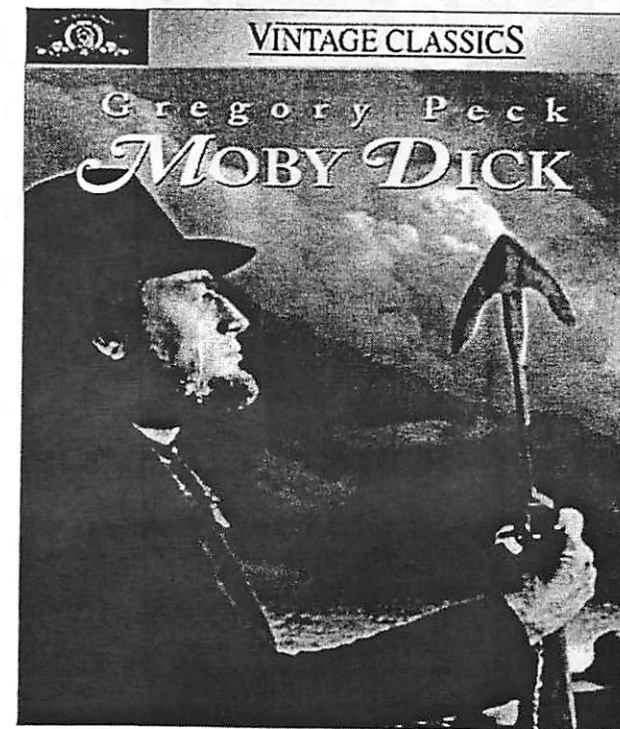
Additionally storytelling acted as entertainment. Storytelling has evolved from “campfire” tales to the bible plays by writers like Shakespeare and Chaucer, tales by the Brothers Grimm, to story tellers of our time Alfred Hitchcock and, George Lucas.



# Themes

All stories have 3 basic themes

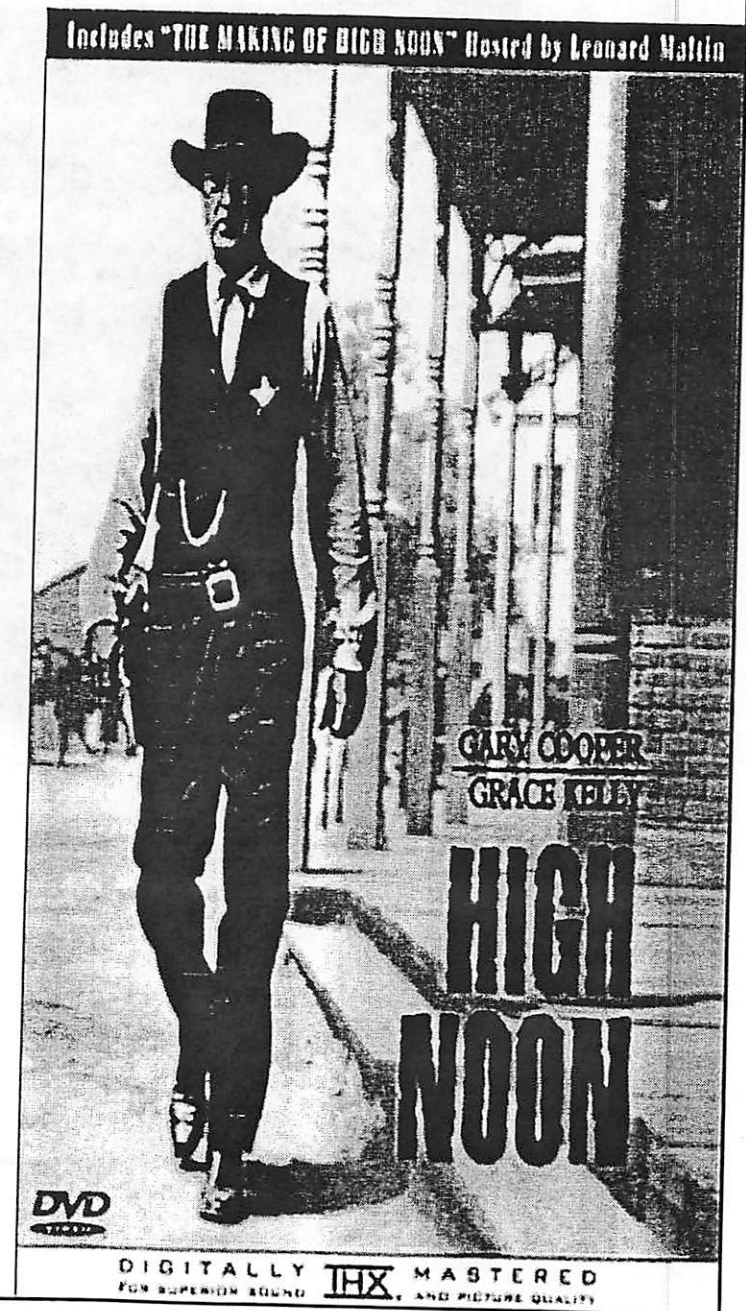
- Man against man
- Man against nature
- Man against himself





Sub themes of these basic themes include;

Jack the Giant Killer – Cunning, intelligence, and perseverance against brute strength. Examples include; David and Goliath, High noon, Scent of a Woman, and the Bill and Ted movies. Outside of motion pictures on television such as 60 minutes and 20/20 would include exposes on government, industry, and other powerful interests.



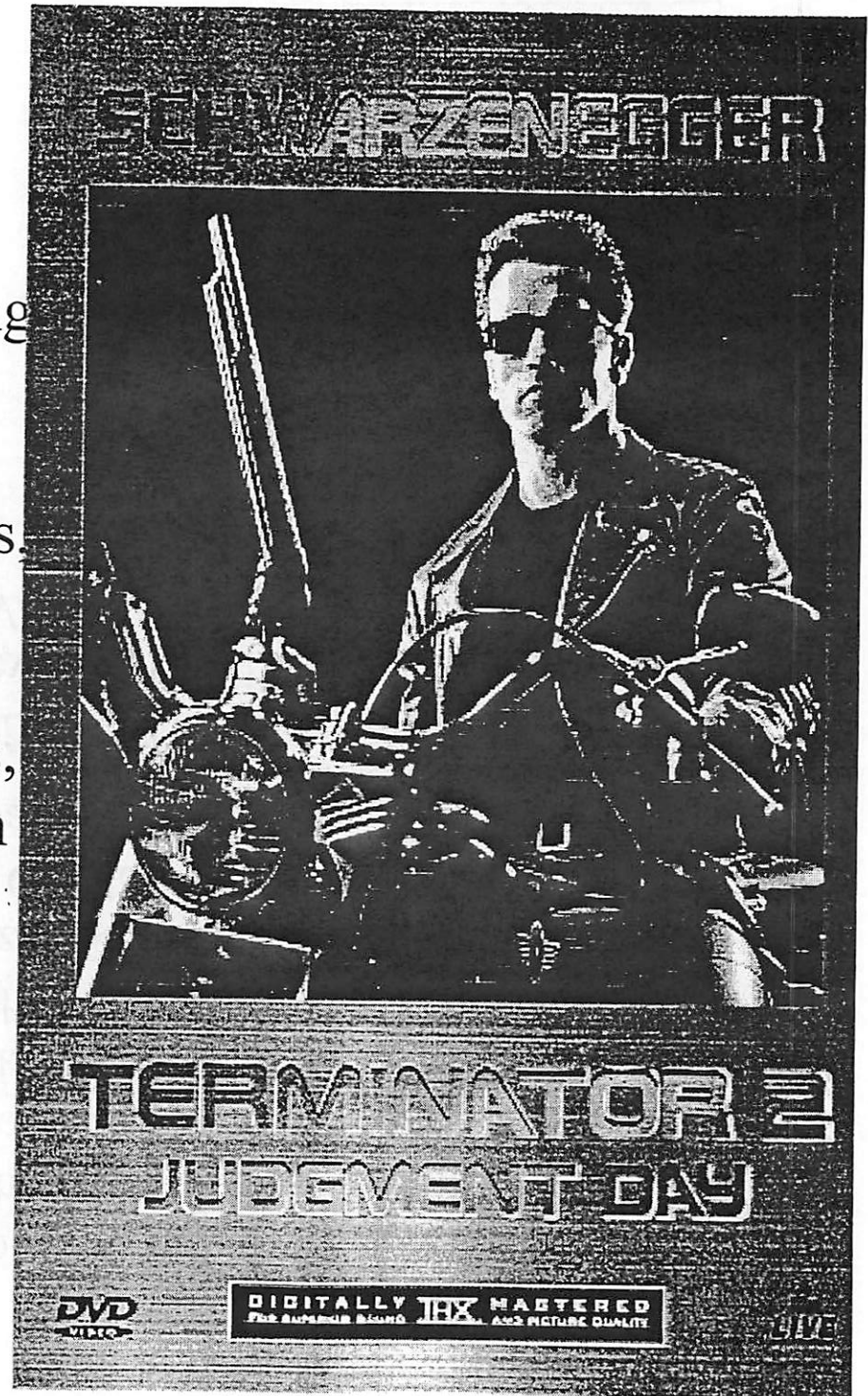


Prince and the Pauper – Conflict in seeing, and experiencing how the other half lives. Often we see the parallels to our own lives. At the heart of this sub theme is the uncloaking of the high and mighty to show that they are the same as we. Movie examples would include; Citizen Kane, the Philadelphia Story, and the King and I. Outside movies on television; Green Acres, and Dallas.

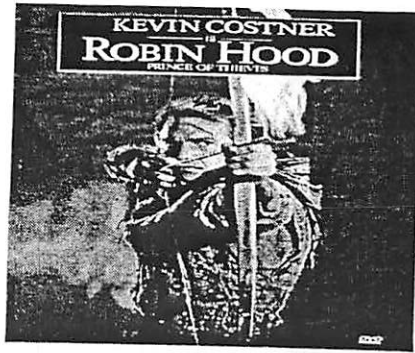
**Pauper and the Prince** – The reverse rags to riches Cinderella story, Beverly Hillbillies, Fresh Prince of Belair, and Pretty Woman.



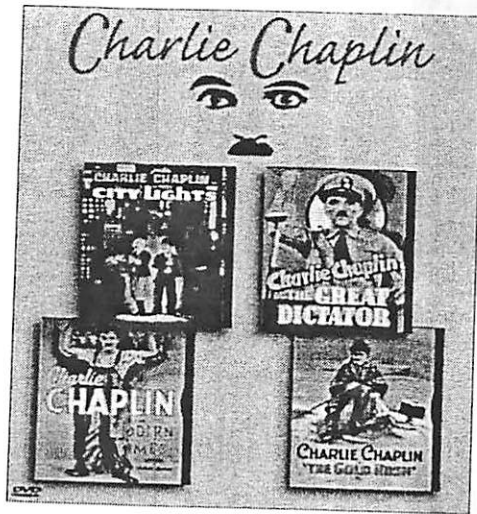
Clash of the Titans – Two forces closely matched in ability and strength fight with good triumphing over evil. This usually involves many myths and legends that describe battles of elemental forces, historical accounts, and stories based on history. Shakespeare's *Henry V*, *The Last of the Mohicans*, *The Patriot*, and *Gladiator*. Modern versions include *Star Wars*, and *Star Trek*. This also involves one strong individual over another; *Dracula*, *Miracle on 34<sup>th</sup> Street*, *Prizzi's Honor*, *Godzilla*, and *Terminator*.







Peacemaker- The good protecting the weak.  
Peacemakers include; Shane , The Seven Samurai, most westerns, Robin Hoods, Tarzans. Clint Eastwood movies.



Triumph of Courage -Sometimes “bad” is not an adversary but an adversity such as disease, disaster, famine, flood, a whit-e Shark or the dark side of human nature. These stories involve the triumph of human fortitude the individual is the survivor. These stories are old; Noah’s Ark, the epic of Gilgamesh, the Gold rush, the Poseidon Adventure, and, Term of Endearment.



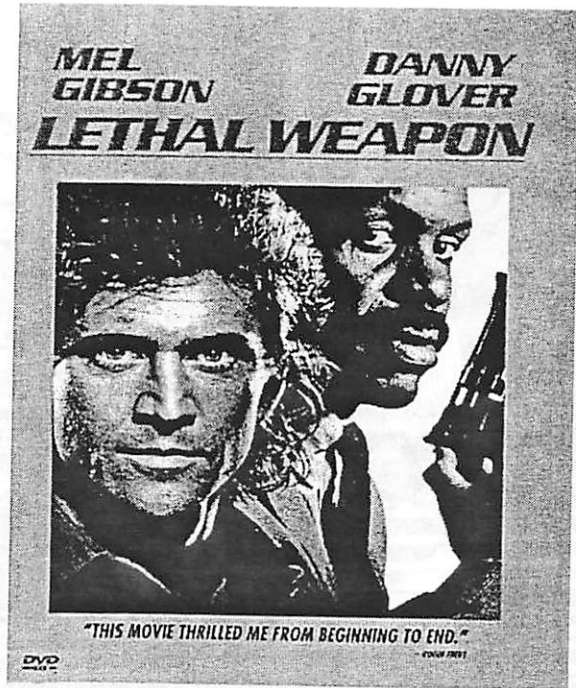
Tempting Fate- Basis in mythology where an individual challenges the divine order of the universe. Clash of the titans where the individual “free will” battles the rules of the universe. Biblically, these stories began with Adam and Eve, Cane and Abel, and Lots wife. Films include; The Seventh Seal, Easy Rider, and Frankenstein.



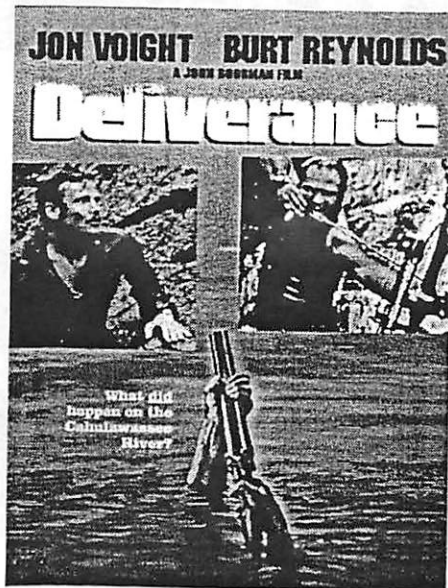
Role Reversals- Often portrayed in comeditic productions such as Shakespeare's Twelfth Night. Recently, films include His Girl Friday, and A League of their Own.



Strange Bedfellows- Extremes of Character conflicts; Odd Couple, Twins, The African Queen, and Rain Man.



Buddy Pictures- An extension of strange bedfellows this theme does not focus on the differences but on the development of friendship and love. Examples include Butch Cassidy and the Sundance Kid, Arthur, 48 hours, lethal weapon, and Thelma and Louise.

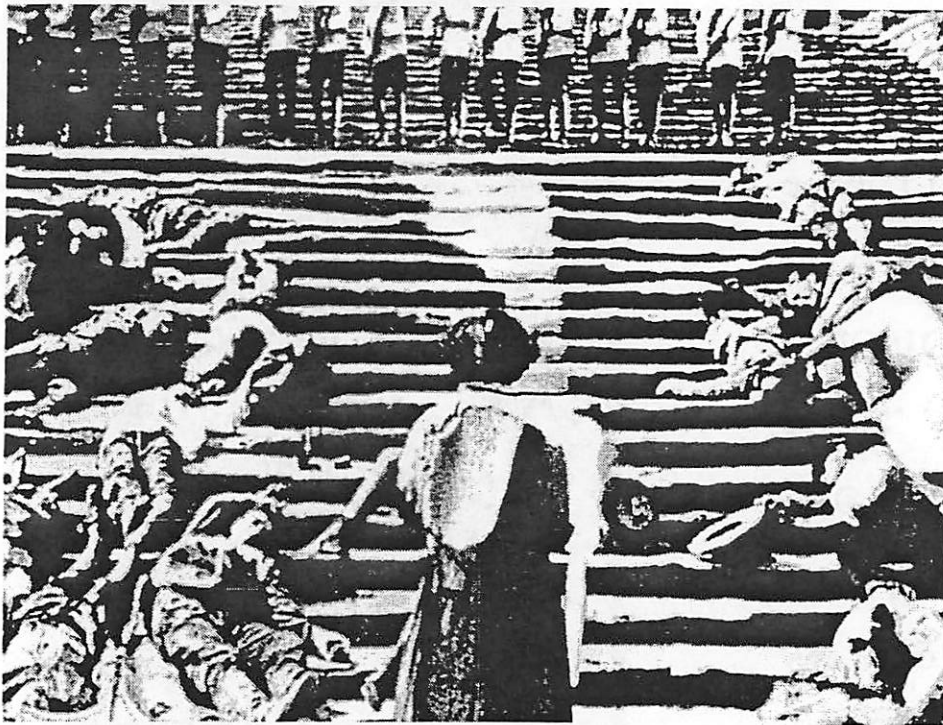


Ship of fools- A group of well defined individuals is thrown together and face a problem and we see how there characters change or stay the same. Examples include; The Big Chill, and, Deliverance.



## NOW PLAYING

# The Battleship Potemkin



- @ Soviet 1925, Directed by Sergei Eisenstein
- @ Quick editing in order to create excitement
- @ Close-ups to capture emotions
- @ Watch for the symbolism of Christ/Moses with cross
- @ This is one of the first films made following the Russian Revolution