

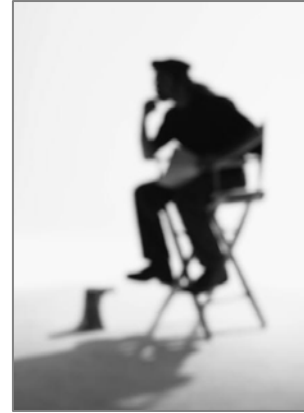
**POSTMODERN TOOLBOX :
FOR WRITERS, DIRECTORS & PRODUCERS**

Department: COM SSW

Course: 685 Section: 02

May 12 - 16th

School of Communication & the Arts



Instructor: Anna George Richardson

Office Hours: TBA

Room: ----- Communication Building

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Course Synopsis

The workshop styled session is an interactive journey into postmodern styled encounters through the medium of sound and image, and narrative. It is a class designed to trace the history of the unfolding of a revolution in aesthetics understanding, challenging the archetypal approach to writing, exploring the aesthetics of design and prototyping in the digital age, and revisiting deconstruction, eastern thought and western existential biases, to find our place and our aesthetic as image bearers of Christ and “brokers of another reality”.

Integration of Faith and Learning

This modular week is ultimately concerned with how you as a Christian can effectively raise your faith shield against the onslaught of systemic worldviews. You will be urged to re-examine your position in the royal priesthood, in light of all readings, screenings and discussions with regards to your Christian faith. (1 Peter 2:9)

Course Objectives

- Open and raise awareness on the biases of secular aesthetic traditions that the writer, or filmmaker is historically a part of
- Empower a critical evaluation of one’s ability to transform, renew and craft a new and relevant aesthetic by engagement and deconstruction
- Introduce tools to design and ‘intentionalize’ a personalized aesthetic that ushers in an end time Kingdom reality

Class Texts

Vogler, Christopher, The Writers Journey, Mythic Structure for Writers - Michael Wiese Productions; 3rd ed. edition, ISBN 0-941188-70-1

Best, Steven; Kellner, Douglas. Postmodern Theory – The Guilford Press; ISBN-10: 0898624185
ISBN-13: 978-0898624182

Films and Film Clips TBA

The above will be supplemented by handouts and (or library reserve materials to be specified by the instructor as they become available such as excerpts from Van Bergen, Jennifer. Archetypes for Writers, Using the Power of your Subconscious

Recommended Texts

Sharrett, Christopher. Crisis Cinema: The Apocalyptic Idea in Postmodern Narrative Cinema (Editor) Misonneuve Press. ISBN-13: 9780944624180

Adorno, Theodor. Culture Industry Reconsidered (from "The Culture Industry: Selected Essays on Mass Culture" London: Routledge, 1991)

Stam, Robert. New Vocabularies in Film Semiotics: Structuralism, Post-Structuralism and Beyond. Sightlines

Grading Scheme & Assignments

Treatment or Final Paper on Narrative for a Postmodern Generation Assignments: 500 pts

Journaling, Film Reviews: 400

Attendance: 100pts

Material to be submitted but Intellectual Property will be contractual.

All deadlines are to be honored. There will NOT be a FINAL EXAM. Final submissions of essay/treatment due by 05/21/08

<u>Final Grade Breakdown</u>	A	= 970-1000
	A-	= 940-969
	B+	= 910-939
	B	= 880-909
	B-	= 850-879
	C+	= 820-849
	C	=790-819
	F	<790

NOTE: ALL ASSIGNMENTS, NOT DATED WILL AUTOMATICALLY LOSE ONE LETTER GRADE.

MODULAR WEEK – 05/12-05/16

DATES	TOPIC	READINGS & ASSIGNMENTS
1. 05/12	<p>Introduction to class themes. You are here. A generation in transit. Unlocking ancient gates Changes in narrative styles and culture relevance. Greeks and Eastern Aesthetics. Wither Hamartia?</p>	<p>Chapters from <i>Vogler</i> Chapters from <i>Postmodern Theory</i>, Kellner TBA <i>Archetypes for Writers</i>, Van Bergen</p>
	<p>Existentialists and Setting the Stage for a war of Narrative Validity: Aristotle, Wilde and Tolstoy. View: Kristoff Kieslowski, <i>Blue</i></p>	<p>Journaling Read section from <i>Nausea</i> <i>Jean Paul Sartre</i> Read <i>The Kugelmass Episode</i> <i>Woody Allen</i></p>
2. 05/13	<p>Metafiction; Class viewing of <i>Adaption</i> by Charlie Kaufman Anti Plots Andy Warhol From Paris to New York with Love</p>	<p>Review Kaufman's writing and plot structures and philosophical underpinnings</p>
3. 05/14	<p>Derrida and Deconstruction In class viewing of <i>Derrida - The Film. A documentary.</i></p>	<p>Chapters from <i>Kellner</i> TBA <i>Baudrillard's Essays</i></p>

DATES	TOPIC	READINGS & ASSIGNMENTS
4. 05/15	THE SIMULACRUM SIGNIFICATION <i>Baudrillard, "The Precession of Simulacra"</i> <i>The Matrix</i> as a study	Journaling due Excerpts: <i>The London Underground</i> <i>Deconstructing Raves</i> <i>X Box Auteur</i>
5. 05/16	Metaphors and Metonymies Signification Don Richardson and the Melchizedek Priesthood Eastern Aesthetics and Postmodern Overtones	<i>"Temporary Autonomous Zones"</i> , <i>Hakim Bey</i> Theologies of the Underground
	The Fourth Wall The Tabernacle Unlocking an aesthetic for our time The Art of War, Clips from <i>300</i> and <i>The Last Samurai</i>	Wither Postmodern? <i>Makoto Fujimura</i> essays : <i>Fallen Towers and the Art of Tea</i> Abstracts for final treatments/papers due
Submissions: 05/21	Final treatments/ papers due Note: this syllabus is subject to change with no notice	

Incomplete & In-Progress Grades

Students desiring an incomplete must submit their request to the course instructor and academic dean prior to the end of the term. An incomplete grade will be given in a regular course only for legitimate deficiencies due to illness, emergencies or extraordinary reasons acceptable to the professor, including equipment breakdown and shortages, and not because of neglect on the student's part. Incompletes require the final approval of the school dean or his/her authorized representative. A regular grade will be given by the instructor if all requirements for the course are submitted by the end of the following academic term. The instructor will submit the new grade to the Registrar's Office no later than two weeks after the beginning of the subsequent term. If all work is not submitted by the end of the term following the granting of the incomplete, a grade of FX (NP on pass/fail courses) will be posted automatically unless a Request for Extension of Incomplete has been approved and submitted to the Registrar's Office. The FX shall be counted as an F in the computation of the GPA. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course. In progress grades can only be given for independent studies, internships, practica, portfolios, theses and dissertations.

Unless stated by the instructor in class, all assignments are due on the date stated in the syllabus at the beginning of that class period. Late assignments will be graded down one letter grade for each day they **are late without an approved** extension. Except in cases of emergency, requests for extension must be made to the instructor at least twenty-four hours before the assignment is due. Be prepared to defend your reason why you need the extension. Remember, deadlines in the film business are taken very seriously. This class, in preparing students to work professionally will take the same attitude.

Integrity of Scholarship & Grades

The Regent University Graduate Catalogue contains the following statement: "A community of teachers and scholars recognizes the principles of truth and honesty as absolutely essential. The expectation at Regent University is that these principles will be rigorously followed in all academic endeavors, including the preparation of class reports and papers, giving and taking of examinations, and in protecting the validity of assigned grades. This assumes that all work will be done by the person who purports to do the work without unauthorized aids. Instructors will exercise due diligence in planning and supervising the academic program so that the principles of truth and honesty are encouraged."

Student Feedback

Students will be given opportunity to provide the instructor, as well as the college administration with written feedback and evaluation of the course structure and its conduct via the Internet. However, students should feel free to bring any concerns to the attention of the instructor at any time during the quarter.

Instructor Availability

TBA