Regent University Mission Statement:
Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a Biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

School of Communication & the Arts Mission Statement:
To prepare emerging and established Christian leaders to inspire, enrich and transform the media, the arts, and the academy through excellence and innovation in scholarship and practice.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF CINEMA-TELEVISION

CTV604
REDEMTIVE CINEMA
SPRING 2013
COURSE TYPE: DISTANCE

MEETING LOCATION: IN BLACKBOARD
MEETING TIME: ASYNCHRONOUS ONLINE

COURSE INSTRUCTOR: ANDREW QUICKE

All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor.
SECTION 1 – COURSE OVERVIEW

INSTRUCTOR INFORMATION:
Instructor: Andrew Quicke
Telephone: 757-352-4226
Fax: 757-352-4275
E-mail: andrqui@regent.edu

In the subject line of your email, please include the course number (e.g. SSW 514) and have your full name in your email signature. Note: All students are required to keep their mailing address, e-mail address, and telephone numbers up to date in GENISYS to facilitate communication between instructors and students.

Office Hours: Tuesdays & Thursdays 2pm to 6pm
Office Location: COM259
Best time to contact me: Tuesday & Thursday afternoons at the office

Personal Welcome from the Instructor: this class is one of my favorite, because it places our faith commitment as central to the entire class, and also deal with many varieties of Christian Worldview from different counties and cultures. I sincerely hope you will be stimulated as much as I am by the class discussions and new ideas that this class always produces.

SHORT BIO
Andrew Quicke took BA Hons and MA in Modern History and Political Science at Oxford University, where his ancestor Bishop William of Wykeham had founded New College Oxford back in 1356. His training in historical method has proved very useful in the writing of his four published books on film and television history and his one missionary biography Chasing the Dragon with Jackie Pullinger. After Oxford University he trained with BBC Television in London, and travelled the world for BBC Panorama, the British equivalent to ABC’s Sixty Minutes. He worked for major groups like Reuters Visnews, was vice President for Programming for Clearview Cable for the Pacific rim countries, living in Bangkok Thailand, and finally completed his 26 year career in live television as CBN Bureau chief in Bierut and Jerusalem, before joining Regent University in 1986.

COURSE DESCRIPTION
Historical/critical investigation of the production of religious films both for specialized evangelistic and didactic purposes, as well as the religious dimensions of the secular film industry. Study for the latter will focus on the works of Bergman, Bresson and Dryer and modern ethical Hollywood directors like Allen, Spielberg, Beresford and Weir. May be taken online.

Theme Scripture:
James 1v22: We are doers of the Word.

INTEGRATION OF FAITH
This course will cultivate habits of thought and expression, both written and oral, in-class and online, regarding movies and their impact upon our Christian faith, worship and action. The course will help students to formulate strategies of infiltration, influence and redemption within the film and television community with people of Christian faith, and with those who lack faith.

SECTION 2 – COURSE EXPECTATIONS

COURSE OUTCOMES
Upon completion of this course, students should be able to:
COURSE OUTCOMES
On completion of this course, students should be able to:
1). Discuss the nature, history and scope of religious films and explain the functions they perform for diverse audiences and consumers.
2). Recognize and analyze religious symbols, images, myths, themes, and codes as they appear and function in film.
3). Distinguish various perspectives on religion in film and video, and discuss the dialectics of Christian faith in cinematic culture.
4). Demonstrate an understanding of cultural variables (class, gender and race) as they play in recreating religious faith in their own images..
5). Think critically about the relationship of personal faith to the cinema, and articulate a Christian posture and vision about the phenomenon of film.

REQUIRED MATERIALS
Students are responsible for acquiring the following books and materials for this course before the first class meeting:


Quicke, Andrew & Mark Keuthan: Christian Box Office 1986-2010 first draft; copyright asserted 2012. Available on course resources section of Blackboard Redemptive Cinema files.


Note: The School has partnered with the Regent Bookstore to have textbooks available for purchase for all students, including distance students. Items may be ordered using the secured online catalog found at www.regentbookstore.net.

- Daily access to the Internet and email
- Microsoft Office (Word, Excel, PowerPoint, etc.) version 2007 or later.
- The latest version of a web browser compatible with Blackboard and media players. For assistance, visit the links provided in the Helpful Resources section of the course in Blackboard or contact IT Helpdesk via their website, phone at 757-352-4076, or email at helpdesk@regent.edu.
- Additional materials (e.g., PowerPoint files, quizzes, media, and the like) will be provided via Blackboard. (see “Use of Blackboard” below for more information).
- Understand and adhere to the Regent Honor Code found in the Student Handbook. A persistent link can also be found in Blackboard’s “RU Resources” tab.

Recommended Course Materials:

USE OF BLACKBOARD

Blackboard will be used to facilitate this course. Please keep the following in mind:

- All discussion posts should be scholarly in nature and respectful of colleagues.
- Students are expected to check the Announcements section of Blackboard each week beginning one week before the start of the course. Students are also expected to have verified that their computer hardware and software meet the requirements for online courses at Regent University before the first week of the term.
- Students must keep their e-mail address current in Genisys in order to receive communications from Blackboard and the instructor. Students are expected to check their Regent e-mail daily to ensure timely receipt of messages from the professor.

ATTENDANCE AND PARTICIPATION

Attendance and active participation is required in order to complete this course. For a 16 week course students must attend at least 10 weeks of distance class by signaling their participation by twice weekly emails.

Note: International students should consult the Office of International Student Services before registering for a Distance or Modular course.

Note on WIMBA DISCUSSIONS

Every month I hold a WIMBA discussion on the films we are viewing on the fourth Tuesday of each month from 7:15 to 8:15, EST. WIMBA dates for 2013 are 29 January, 26 February, 26 March 15 April. Participation is voluntary, but many distance students have found these interactive discussions and lectures valuable. If the demand is there, extra WIMBA session will be offered. Full details on how to participate in a live WIMBA session will be provided later.

REQUIREMENTS

1. By January 28 "discuss the nature of Jesus films and whether we need a new Jesus film for the 21st Century"
   • Must be 7 pages long, MLA style, double spaced with running head. Value 10% of grade.

2. Three Blackboard reviews of designated movies and in following week at least two contributions to the on-line discussion.
   • First 1000 word review due in the Blackboard discussion page for your group by Monday January 27th, followed by on-line discussion one week window ending February 3. At least two sensible 3 line plus comments on other students’ reviews required.)
• Second 1000 word review due in the Blackboard discussion page for your group by February 17, followed by on-line discussion one week window ending February 24h
• Third 1000 word review due in the Blackboard discussion page for your group by March 17, followed by on-line discussion one week window ending March 24

Together value 30% of grade

3. By April 1st:
   a. Major paper 10 to 15 pages: (no longer). “Discuss how film narrative can include important theological truth. Quote copious examples from films you have seen this semester and earlier, and quote at least 10 authorities you have consulted. Value 40% of grade

   ALTERNATIVES for April 1 paper
   b. Provide a 30 slide Powerpoint (or Prezzi) Presentation with embedded film clips on the same subject, and complete list of academic references (minimum 10). Value 40% of grade.
   c. Research paper: Original Research into Current Christian Film Companies. The joy of graduate school is that you now can become genuine scholars conducting original research for publication. For a strictly limited number of students in this class, I am offering a chance to try your hand at original research into the work of contemporary Christian film and video companies. The work you do will provide material for a new book to be published by New York University Press in 2014. In Spring 2011 I offered this opportunity to members of the CTV604 Redemptive Film Class, and those who took part greatly enjoyed and profited from the experience and all earned good grades. This alternative is only for those who are highly motivated to use internet and print resources for research in a new area; the work required must be submitted in note form, fully referenced in MLA format, by April 1. The instructor will assign specific research topics for each individual student. Value 40% of grade.

Rationale is to demonstrate your ability to do original research, which is a vital aspect of scholarly achievement at the graduate and doctoral levels.

April 8: Final exam; consists of a film recognition test of films listed in this syllabus, plus short questions as relevant.

Value 15% of grade.

6. Participation Regular, punctual class attendance 5% of grade. (you lose 1% for each class missed) If you miss five classes, you fail the course.

Grand Total 100%

You are expected to play a full part in on-line discussions and classroom discussions. Please also let me know if there are problems with Blackboard, edu2.0 or other communication difficulties. We want to make this class as enjoyable as possible. Participation is worth 10 grading points.

SUBMISSION OF ASSIGNMENTS
Unless otherwise instructed, all assignments for this course must be submitted via the “Assignment Link” found in Blackboard. All files should be submitted using the following naming convention:

   YourName_AssignmentName (e.g. John Smith_Essay 1)

   • Papers should be in MS Word format (.docx) compliant with the MLA writing style guide.
   • Scripts should be in Final Draft software format.

Enter more specific information for style and format for papers/scripts here (window will expand as you type)

Unless otherwise stated in Blackboard, no assignment will be accepted if submitted via any method other than Blackboard. Assignments are due no later than 11:59 pm on Sunday. It is recommended that students give themselves a buffer of time before the deadline to allow for trouble-
shooting should your upload attempt fail. Students should look at the assignment submission page to verify that the submission was successful.

**Late Assignments**
Late assignments will lose one grading point per day late. Assignments more than a week late will not be graded.

**NOTE:** Technical difficulties when submitting to Blackboard will not be accepted unless documented by the IT Help Desk. The IT Help Desk is your first point of contact for problems with Blackboard. Deadline extensions will be allowed only when a system issue occurring on Blackboard’s side is documented by Regent University IT department.

**METHOD OF EVALUATION**
The final grade for the course will reflect mastery of course content and quality of thought as expressed in:

- The first written assignment or PowerPoint Presentation 200 points
- The final written assignment or PowerPoint presentation 300 points
- The 3 online critiques at 80 marks each and 3 critique discussions at 20 points each, total 300 points.
- Bonus for outstanding work 100 points.

**Grading Rubric**
The grading rubric is published on our Redemptive Cinema Grading rubric site.

The following grading scale will be used:

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<th>Grade</th>
<th>Percentage Score</th>
<th>Quality Points</th>
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<td>93-95</td>
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<td>3.33</td>
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<td>fail</td>
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<td>fail</td>
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</table>

**SECTION 3 – SCHEDULE AND EVALUATION**

**COURSE SCHEDULE**
The schedule below includes the due dates for all assignments in this course. It is recommended that you place this Course Schedule in a convenient place and refer to it each week of the course. You need to follow it closely, as late assignments may be subject to a grade reduction.

**Choose a day** marks the beginning of the week for this course. Therefore, **unless otherwise stated in Blackboard, assignments for each week must be submitted no later than **Choose an day** 11:59 pm (Eastern time) of each week.**

**Week 1: January 7 to January 13**  
**The silents of God, and Early Religious Sound films**  
Required Readings: Lyden pp1-88; Lindvall & Quicke pp.1-55, Baugh 1-94  
Required viewings: *From the Manger to the Cross* (Olcott 1912) *The Ten Commandments* (De Mille 1956)

**Week 2: January 14 to January 20**  
**Film Evangelism: Church Films Yesterday & Today**  
Pioneer Christian Directors: Friedrich, Batista, Moon; Worldwide Pictures & Gateway / Vision  
Required Readings: Lyden pp109-130; Lindvall & Quicke 56-115; Baugh 94-130  
Required viewing: *The Hiding Place* (Collier 1975); *Shadowlands* (Stone 1985)

**Week 3: January 21 to January 27**  
**Alternative View of the Incarnation: Christianity from a Marxist Perspective**  
Recontextualizing the Gospel; Christ as contemporary actor  
Required Readings: Lyden 329-367 Lindvall & Quicke pp116-171; Stone 67-80; Baugh 130-171  

**Week 4: January 28 to February 3**  
**Cloud 10, Gener8ion X, small independent Christian companies**  
Readings: Lyden 368-402; Lindvall & Quicke pp171-203  
*Left Behind* (Sarin 2001) *Like Dandelion Dust* (Gunn 2009)

**Week 5: February 4 to February 10**  
**Music & Meaning: can Rock and Folk deepen the Gospel Narrative?**  
Required Readings: Lyden 420-465  
*Jesus Christ Superstar* (1973) *For Colored Girls* (Tyler Perry 2010)

**Week 6: February 11 to February 17**  
**Box Office Christianity: God on the Wide Screen**  
Required Readings: Quicke & Keuthan chapters 1-2  
Optional R-rated: *The Passion of the Christ* (Gibson 2004) & *Tree of Life* (Mallick 2011)

**Week 7: February 18 to February 24**  
**Theology & Film: Danish Lutherism & Russian Orthodoxy**  
Required Readings: Quicke & Keuthan Chapter 3-4

**Week 8: February 25 to March 3**  
Living Our Faith in Prison  
Required Reading: Quicke & Keuthan Chapters 5 & 6  
PG Alternative: *Lorenzo’s Oil* (Miller 1992 PG13)

**Week 9: March 4 to March 10**  
Modular week; no class. A chance to catch up.

**Week 10: March 11 to March 17**  
Christian Values in Space Fiction for film & television  
Required reading: Lyden pp 368-383; Quicke & Keuthan 7-8  
Required viewing: *Star Wars-The Phantom Menace* (Lucas 1977) *Blade Runner* (Scott 1982)  

**Week 11: March 18 to March 24**  
Christian Values in Animation film  
Required Reading: Quicke & Keuthan; Animation chapter  

**Week 12: March 25 to March 31**  
African American Christian films  
*Woman, Thou Art Loosed;* (Schultze 2004) *Madea goes to Jail* (Perry 2009)

**Week 13: April 1 to April 7**  
The Swedish & Polish Connections: Bergman and Kieslowski  
Required Viewing: *The Virgin Spring* (Bergman 1960) *The Decalogue* Episodes 1 & 2 (Kieslowski)

**Week 14: April 8 to April 14**  
21st Century Christian film Makers; Walden Media & Sherwood Baptist Church  

**Week 15: April 15 to April 21**  
End of semester summaries by student powerpoints; Regent films.

**Week 16: April 22 to April 28**  
Exams all corrected. End of semester.
SECTION 4 – PROGRAM GOALS

SCHOOL OF COMMUNICATION AND THE ARTS MISSION STATEMENT
To prepare emerging and established Christian leaders to inspire, enrich and transform the media, the arts, and the academy through excellence and innovation in scholarship and practice.

PROGRAM GOALS FOR THE DEPARTMENT OF CINEMA-TELEVISION.

MFA in Cinema-Television:

1. Christian Worldview Students will demonstrate the ability to integrate & apply the Christian faith & biblical principles to the study & practices of mediated communication.

2. Professional Artistry Students will articulate their personal artistic “voice” and mastery of the production process as evidenced by excellence in their creative works.

3. Techniques (within majors):

   o Producing: Students will demonstrate mastery of cinema and television producing, which includes the development of leadership and stewardship skills within a spiritual, social, cultural, and global framework.

   o Directing: Students will demonstrate mastery of cinema and television directing, in storytelling, pre-visualization, production design, casting & performance, cinematography, audio, post-production, and the application of Christian leadership skills to the directing process.

MA in Communication:

1. Christian World-View Students will demonstrate the ability to integrate & apply the Christian faith & biblical principles to the study & practices of mediated communication.

2. Academics Students will demonstrate knowledge of relevant communication theories related to the study of film & television.

3. Artistic Practice (within concentrations) Students will demonstrate proficiency and excellence in the rigorous exploration and application within their chosen artistic concentration:

   o Producing: In the logistics of a film/TV production, including story and production development, pre-production, scheduling & budgeting, legal issues & business development, post-production, distribution, and the application of Christian leadership to the producing process.

   o Directing: In storytelling, pre-visualization, production design, casting & performance, cinematography, audio, post-production, and the application of Christian leadership skills to the directing process.

   o Editing: In post-production – including non-linear, story structure, workflow, acquisition, sound design, compositing, media formats & technology, graphics, mastering, production process, and the application of Christian leadership in the post-production process.
Critical Studies: In the historical-critical analysis of film and television. This will include mastery of classical, contemporary, and international research methods, critical writing, understanding and application of relevant theory and histories (national and international) – all combined with an understanding of the Christian worldview.

SECTION 5 – UNIVERSITY POLICIES

Students should become familiar with all university policies as outlined in the Student Handbook including:

- Disability services (Note: Requests for accommodation must first be submitted through Disability Services).
- Regent Honor Code (as an academic and Christian community, Regent University takes seriously the call for integrity and penalizes breaches of academic integrity.)
- Withdrawing from a course or the University
- Discipline policies

A link to the Student Handbook can also be found in Blackboard’s “RU Resources” tab along with links to University Library, Student Services, University Bookstore, academic writing assistance resources, and more.

Blackboard’s "Help" tab provides additional resources including:

- Blackboard tutorials
- IT Help Desk contact information

STUDENT COURSE EVALUATION

Students have the opportunity to provide feedback throughout the course through e-mail, telephone, and on-campus appointments. Near the end of the course, students will complete an anonymous online course evaluation form. Since the results contribute to improving course design and presentation, it is important that students be honest and constructive in their evaluations. Students will receive an e-mail reminder from the University when it is time to complete these evaluations. Please take time to provide this input. Students can access the online evaluation system at:

http://eval.regent.edu/regent/survey/students.cfm

If you have questions about the online evaluation please contact evaluation@regent.edu.

This syllabus is subject to change without notice.

Last updated: 11/7/2012

Regent University
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