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

CTV609 SPECIAL TOPICS IN CRITICAL STUDIES: ITALIAN CINEMA

COURSE TYPE: DISTANCE

MEETING LOCATION: IN BLACKBOARD
MEETING TIME: 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: 757-397-4703
Fax: 757-352-4226
andrqui@regent.edu

Office Hours: Tuesdays & Wednesdays 2pm 5pm
Office Location: COM 259
Best time to contact me: during office hours or any other time by pre-arrangement

Welcome to Italian cinema, little known in the USA but a wonderful national cinema that has affected American cinema in many different ways; Martin Scorsese never ceases to praise Italian cinema for the many lessons it taught him. I have known and loved Italian cinema for many years, visit Italy every year, and have now bought a second home in Tuscany.

SHORT BIO
Andrew Quicke’s professional career in national and international cinema and television spans more than four decades. After taking a BA (Hons) and MA at Oxford University, he joined BBC Television in London to write, direct and produce for a variety of network programs. He was vice-president for programming for Clearview International in Bangkok Thailand, news bureau chief for CBN News and Middle East Television, founder of the Visnews-Reuters International Film School in London, and President of Kensington Film Services which produced the first 50 foreign language versions of The Jesus Film. He holds Hollywood Faculty Diplomas from both the Directors Guild of America and the Academy of Television Arts and Sciences.

COURSE DESCRIPTION
a historical-critical analysis of the Italian neo-realist school of film makers from Rossellini to Antonioni and Fellini. A Christian worldview approach to creative Aesthetics includes proper consideration of how theology enhanced a cross-cultural approach to later 20thCentury narrative in narrative film in Italy

Scripture verses.
Chronicles 1:10 “Give me wisdom and knowledge, that I may lead this people, for who is able to govern this great people of yours?
1 Timothy 3:13 “Those who have served well gain an excellent understanding and great assurance in their faith in Christ Jesus.

INTEGRATION OF FAITH
The overall goal for this class is that students should construct their faith and their learning within a framework of global competancy. This class is a graduate level theoretical and historical study of narrative storytelling through the medium of Italian motion pictures and television. It seeks to explore Italian film aesthetics through the prism of our Christian worldview. We examine the battle between the Christian Democratic and communist views of Italian society, and learn how Marxism was finally discredited in Italian motion picture history.

SECTION 2 – COURSE EXPECTATIONS

COURSE OUTCOMES
Upon completion of this course, students should be able to:
• identify the aesthetics of Italian film using a Christian perspective, as described in Robert Johnson’s textbook *Reel Theology*

**Assessments:** final exam

• Analyse the screenplay structures of narrative filmmakers like de Sica, Visconti, Rossellìi and Fellini.

**Assessments:** discussion boards

• Assess how the Catholic traditions of Italy impacted the historical, political, cultural and socio-economic conditions of the Italian film industry.

**Assessments:** discussion boards

**REQUIRED MATERIALS**

Students are responsible for acquiring the following book and materials for this course **before the first class meeting**:


• 2). Course Powerpoints and notes from Professor Quicke to be found on Blackboard Course Materials.

**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](http://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 will be provided via Blackboard. (see "Use of Blackboard" below for more information).

• Understand and adhere to the [Regent Honor Code](http://www.regent.edu) found in the Student Handbook. A persistent link can also be found in Blackboard’s “RU Resources” tab.

**Recommended Course Materials:**


• Other resources such as writing style guides, Blackboard tutorials, University policies, IT Helpdesk, and information may be accessed via the "RU" and "Helpful Resources" tabs in Blackboard as well as in the Helpful Resources section of this course.

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. Between 2/18 and 3/23 you must check in to our Blackboard discussion page at least once a week.

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

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.

Use MLA Handbook 7th edition for all papers and Blackboard contributions

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 troubleshooting 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 grade point for each day the paper is late; papers submitted over one 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 final paper.

Students must take part in 4 discussion boards critiquing four different films at 15 points each, and one final paper or illustrated PowerPoint at 40 points. Total 100 points.

Grading Rubric
Grading rubric to be found in Blackboard Tests and Papers section.

The following grading scale will be used:

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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.

Monday 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 Sunday, 11:59 pm (Eastern time) of each week.

Students will be expected to view at least 12 Italian films on this course, representing 2 films from each director, and at least 4 films by your director of choice for the final paper.

Week 1: February 18 to February 24
Roberto Rossellini: iconic film *Rome Open City*
The founder of post war neo-realism whose style created an international sensation. His Christian humanist approach shines through all his films.
Week 2: February 25 to March 3
Vittorio de Sica: iconic film Bicycle Thief
De Sica was never a documentarian, but his documentary style and use of tightly directed amateur actors brought him fame and fortune throughout Europe and later in the USA. His love for the very poor is constant,

Week 3: March 4 to March 10
Federico Fellini: iconic film La Strada
Fellini is the poet writer of the neo-realist movement who rejected a narrow Marxist approach in favor of a broader canvas with profoundly religious overtones.

Week 4: March 11 to March 17
Luchino Visconti: iconic film Rocco & His Brothers
The aristocratic Visconti made his first and much neglected neo-realist masterpiece during World War 2, but he is much better known for his later films about the very poor, and the very rich. (Death in Venice)

Week 5: March 18 to March 23
Michelangelo Antonioni: iconic film L’Avventura
Antonioni thought he had completely rejected the neo-realist tradition by choosing to make films about the very rich and their nihilistic lifestyle. But as a great cine-artist, his films are essentially Italian, about people seeking and not finding God in their self-obsessed life styles.

Papers and tests:
First discussion board critique of 1000 words must be submitted by February 24: value 15%
Second discussion board critique must be submitted by March 3 grade value 15%
Third discussion board critique by March 10 grade value 15%
The fourth discussion board critique by March 17. grade value 15%

Your final 12 page paper on Rossellini, or De Sica, or Fellini, or Visconti, or Antonioni must include viewing of at least 3 films from your chosen director with 10 academic references.
Grade Value 40%

The alternative paper is a PowerPoint presentation on one of these five directors including carefully chosen film clips and consisting of at least 20 slides, plus a final slide listing your 10 academic resources.
Grade value 40%

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.
   
   o **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 world-view.

**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.

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