Department of Cinema-Television


CTV 505 Aesthetics for the Contemporary Communicator (3) Aesthetic experience in various media, including the relationships between morality and art, between beauty and truth seen through the lens of the Christian faith, provide an emergent media literacy.

CTV 525 The Business of Cinema-Television (3) Focus is on two aspects of the motion picture industry, proposing a project through a prospectus and designing and creating a film production company. Emphasis is placed on the role of the producer in these endeavors in the independent film market as well as productions involving participation of major Hollywood entities.

CTV 526 Producing for the 21st Century (3) An advanced study of the business side of the television and digital media industries integrating programming content strategies to effectively communicate the powerful Truths of the Gospel of Jesus Christ to a postmodern audience. This is not a “Christian TV” course, but rather an effort to provide an apologetic for the integration of the praxis of excellence and innovation into the converged world of digital media production and programming.

CTV 527 The Production Process: Script to Screen (3) Survey of the work of the organizational core of production crew, including the unit production manager, the first and second assistant directors, the production office coordinator and the production auditor. Learn how a film is managed from producing and logistical point of view during production.

CTV 530 Directing Single Camera for Cinema-Television (3) A hands-on course in directing narrative feature film and television, using single-camera style shooting. Master the aesthetics, theory and practice of camera placement, shot execution, and directing the actor. Students create and develop their directing style. Pre- or co-requisite: CTV 505.

CTV 531 Directing Multi-Camera Television (3) Provides the students with an opportunity for learning preproduction, production and postproduction of television programs using the multi-camera production techniques typical in half-hour episodic television, soap operas, game shows and talk shows. Student scripts are selected competitively from appropriate genres. Qualifications for crew positions based on experience and level of completed coursework. Prerequisite or co-requisite: CTV 505.

CTV 535 Producing & Directing Television Advertising (3) Examination of the process of creating, writing and producing television advertising spots, particularly national ads shot on film and mastered on video. Careful attention is paid to the discipline of storyboarding and storytelling with a rigid time format, as well as relations with ad agencies.

CTV 541 Screen Acting (3) Focus is on the application of acting and performance skills for single-camera film and video presentations. Development of theatrical characterizations, as well as “commercial” and on-camera spokesperson performances are presented and analyzed in a workshop environment.

CTV 545 Lighting Aesthetics & Design for Cinema-Television (3) Study of the aesthetic and technical aspects of lighting in television and film. Students will become
familiar with various lighting styles and important types of equipment used to implement them, as well as with the grip and electrical areas of motion picture production. Recommended for aspiring cinematographers.

**CTV 546 Motion Picture Cinematography (3)** Study of the aesthetics and practice of motion picture cinematography. Positions of the cinematographer and camera operator, as well as first and second assistant camera operators examined. Recommended for aspiring cinematographers.

**CTV 555 Aesthetics & Techniques of Editing (3)** Advanced study of the development and practice of editing theory and style, including the practical impact on filmmaking. Course centers on an analysis of the evolution of editing aesthetics in the planning and visualization of moving pictures by the director in preproduction. Prerequisite or corequisite: CTV 505.

**CTV 556 Nonlinear Video Editing (3)** Study of nonlinear editing technologies used in the television and video industries. Primarily concerned with the editing process insofar as it concerns projects, which regardless of the origination format will be finished in a digital format.

**CTV 600 Theory & Criticism of Cinema-Television (3)** Analysis of cinema and television; from the early realists-formalist to auteur, genre, reception, semiotic, feminist, psycho-analytic, Marxist and deconstructive theories as they apply to both film and television research. Students will complete the course with the understanding of how to apply these theories to all types of television and cinematic texts.

**CTV 602 History of American Cinema 1 (3)** Historical survey of the development of narrative American cinema from the early days to the denouement of silent film in the late 1920s, followed by the development of sound and the Golden Age of the studio system in the 1930s through the 1950s. Investigate the aesthetic, technological, economic and sound dimensions of the classical Hollywood narrative film. May be taken online if student can verify access to the required films.

**CTV 603 History of American Cinema 2 (3)** Historical survey of narrative American cinema from the decline of the studio system and the abolition of the production code through the turbulent 1960s, the complacent 1970s and the conservative 1980s. The rise of the new independents and the reliance on blockbuster movies is studied in the context of the continuing revolution in delivery systems including made-for-cable movies, pay-per-view, home video rentals and international markets. May be taken online if student can verify access to the required films.

**CTV 604 Redemptive Cinema (3)** 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 such as Allen, Spielberg and Beresford. May be taken online if student can verify access to the films required.

**CTV 607 History of American Broadcasting (3)** Critical examination of the great cultural producers for our times: television and radio. From the early days of radio, through the creation of the television networks, the wiring of America to the history of broadcast programming and the impact of new technologies, such as DVD, direct broadcast, cable and
the Internet. Consider the impact of “human” agency vs. market forces in the development of these media.

**CTV 609 Topics in the Critical Study of Cinema-Television (3)** Critical and historical study of film and television with a topical focus. Different areas of scholarly study will be examined each time the course is offered; may be retaken for the study of a new topic. Some of the recent areas studied include: Film and Television Comedy, the Western, Film Noir, African-Americans and Women and Hollywood.

**CTV 627 Scheduling & Budgeting for Cinema-Television (3)** Study of the process of computerized scheduling and budgeting as applied to the motion picture and television. Emphasizes techniques of efficient scheduling, real-world cost estimation and other issues of motion picture preproduction. Assumes a working understanding of MS Word and computer literacy. Permission of Instructor is required.

**CTV 630 Advanced Directing for Cinema-Television (3)** Builds on CTV 530, focusing on refining the use of the technical storytelling tools available to the director, as well as techniques of staging shots, directing the actor and developing a personal directoral style. Permission of instructor is required. Prerequisites: CTV 530 and CTV 555.

**CTV 635 Producing & Directing the Music Video (3)** Study of the phenomenon, form and design of music television, followed by the development and production of music videos for Christian musicians. Represents the intersecting of several mass media: music industry (content), film (origination format) and television (exhibition).

**CTV 637 Producing & Directing the Documentary (3)** Investigation of history, theory and style of documentaries, culminating in production experience based on techniques studied in class. Class documentaries may be studied for issues-based content and/or viewed as exercises in visual persuasion.

**CTV 638 Advanced Production (1-3)** Affords the student an opportunity for participation in the production of a short film or television project. Student scripts selected competitively from all genres. Normally offered during the summer with the expectation that students will work on location for two or three weeks with shoot-days averaging 10-12 hours. Qualification for crew positions based on experience and level of completed coursework. May be repeated up to 6 credit hours. Permission of instructor is required.

**CTV 640 Directing Actors for the Camera (3)** Focuses on the process of evaluating, coaching and directing actors for the camera. Intensive work in camera techniques, auditions, cold readings, blocking, and improvisations for both film and television performance is prepared.

**CTV 641 Advanced Screen Acting (3)** Designed to help sharpen and energize acting skills in front or the camera. Emphasis is placed on professional development. Prerequisite: CTV 541.

**CTV 643 History of Animation (3)** Examination of theory, aesthetics and production techniques of the animated image, including cell and stop-frame animation as well as computerized imaging.

**CTV 645 Tools of the Trade (3)** Working knowledge of vector scopes, waveform monitors, cameras, lights, VTRs, DDRs, basics of editing/compositing, creation use and
importance of mattes, file formats, file translations devices, basic file structures in UNIX, DOX and Macintosh operating systems and simple UNIX scripting.

**CTV 646 Special Effects Editing (3)** Examines the concepts of design, color and texture. Software used will be PhotoShop, After Effects and AVID/Premiere. Students will learn the aesthetics and processes of editing for special effects and animation. A 5-minute project will be required for the final grade.

**CTV 650 Special Effects for Film & Video (3)** Overview of the history of special effects in film and television as well as hands-on projects that will demonstrate the techniques needed to work with green screen, miniatures, CGI, lighting techniques, cloud tanks/liquids, glass mattes, editing tricks, shooting tricks and color correction. Motion capture, motion control and stunts and wire tricks will also be discussed.

**CTV 657 Nonlinear Editing for Feature Film (3)** Study of the various tools and techniques used in editing on nonlinear systems for feature films with a theatrical release and for any project in which film negative is conformed. All aspects of this process are covered from the initial telecine through the answer print. Prerequisites: CTV 555 and CTV 556.

**CTV 658 Sound Design for Cinema-Television (3)** Examines the role of the sound crew in production and post-production. Covers sound theory as well as applied practices with location sound recording and the process of audio post-production. Topics include editing dialogue, sound effects, ADR, and creating a final sound mix with Regent’s Pro Tools editing and mixing system.

**SCA Interdisciplinary Courses**

An advantage of exploring communication and the arts at Regent University is that we study the major academic and professional practices of this broad field of study under one roof—in the School of Communication & the Arts. In most universities, the myriad disciplines of our fields are located in different schools across the campus. The field of communication and the arts is an interdisciplinary field that flourishes best when there is a cross-pollination of ideas, coursework, and practices. Therefore, we have designated interdisciplinary courses in our School with the prefix SCA (for School of Communication and the Arts). SCA courses include both required and elective courses. Each SCA course is designed as a reflection of the ongoing convergence in our fields. All SCA courses are designed to be valuable for all students in our School, and many of these courses will also be of great benefit to students in other Regent University schools.

**SCA 505 Strategic Communication in a Digital World (3)** Emerging communication and public relation concepts, principles, strategies and practices in light of a dynamic digital media environment worldwide.

**SCA 507 Digital Media Marketing (3)** Current and emerging digital media marketing theories, principles, strategies, and evaluation methods that are applicable for film, television, journalism, theatre arts, and other fields, including research and marketing through websites, search engines, social network platforms, blogs, virals, mobile media and other digital media marketing vehicles and its effects.

**SCA 521 Mini-Documentary Production (3)** Produce short features and documentary ideas, write to picture, structure a story and conduct field interviews which students shoot and edit. Focus is on developing interesting in-depth stories by understanding the
documentary method and developing advanced research skills which will lead to more complex story structures, written, shot and edited to final cut.

**SCA 542 Writing for the Digital Media (3)** Examines the principles, aesthetics and professional practices of writing for multi-media, interactive and related digital formats. Students will engage the principles and practices of writing and storytelling for video, audio, and text-based formats in digital media. A full range of professional writing will be explored, and students will engage in some associated creative production that will help develop their integrated multi-media writing skills. Further, students will seek to develop and publish some of their work during the course.

**SCA 550 Digital Content Development (3)** Study and application of leading tools and concepts used in the production of digital media content. Class is applicable to the fields of journalism, communication studies, cinema-television and related digital content production milieu. Participants learn to use web authoring and graphic design software, and gain an understanding of the design principles necessary to develop effective interactive web content. Design software includes Adobe Photoshop and Dreamweaver. Prior knowledge or experience in web develop is not required.

**SCA 551 Advanced Internet & World Wide Web Technologies (3)** Designed to provide practical “hands on” experience with digital web technologies and leading Internet applications used in the creation and distribution of multi-media media content. Applicable to the fields of journalism, communication studies, cinema-television and related digital content production environments. Students are introduced to chief WEB 2.0 technologies such as Flash, CSS, Audio and Video streaming and database mining. Emphasis is placed on interactive web concepts and the distribution of digital media content across all platforms, ranging from social networks to mobile applications.

**SCA 610 Changing the World through Entertainment (3)** Study of the strategic use of entertainment media and the arts for social change, including dramatic serials, telenovelas, music videos, films, novels, plays, street theatre, sports, entertainment news, webisodes, and other popular forms of entertainment. Includes the study of relevant social change theories and review of research that explains the power of entertainment media to reinforce and change attitudes, values, beliefs, and behavior. Projects studied will include entertainment-education productions throughout the world. Course designed for students enrolled in both masters degree and doctoral programs.

**SCA 612 The MFA Artist as Teacher (3)** Prepares the MFA artist to develop the philosophies and practices needed for successful pedagogy in the arts. Designed to be inclusive of all students in various MFA programs who hope to teach in secondary or college/university levels in the future, students will learn to prepare syllabi, lesson plans, and myriad requirements for teachers.

**SCA 613 MFA Teaching Practicum (3)** MFA artists will serve as Teaching Assistants in undergraduate courses germane to their discipline (Theatre, Cinema, Television, Script/Screenwriting) under the supervision of full-time faculty. Prerequisite: SCA 612 or permission of the faculty.

**SCA 628 Leadership Issues in Media (3)** Leadership and communication theory specifically applied to media industry environments in an effort to prepare students for executive and management positions upon graduation.
SCA 641 Law, Policy & Ethics in the Interactive Age (3) Analysis of the legal and ethical principles related to creating all forms of content for mass and interactive communication, including issues of intellectual property, freedom of the press, production contracts, music licensing, obscenity, privacy, unions, guilds, libel, and trends emerging from the changing relationship between producer and consumer.

Script and Screenwriting

SSW 510 Story Structure for Stage & Screen (3) Examines the structural components of plays and film scripts. Character development studied in relation to structure. Scenarios, treatments and a substantial amount of creative writing realized as the students work toward the development of a full-length work.

SSW 511 Playwriting (3) An exploration of the structural, thematic and character techniques in writing plays for the stage from the sketch to the full-length play. Emphasis is placed on developing a “theatrical” knowledge of conventions and imagery that is the exclusive realm of the live theatre experience from a writing standpoint.

SSW 512 Writing the Short Film (3) Examination of the special circumstance of the short film script (less than 45 minutes running time). Students learn the narrative conventions of this format and write two film scripts through multiple drafts.

SSW 514 Writing for Television (3) An analysis of the structural components of a variety of TV narrative program forms, such as situation comedies and hour-long dramas. Includes survey of markets and pitching techniques.

SSW 516 Writing for Children: Stage & Screen (3) Learn to adapt children’s literature and how to critique children’s programming in the media and create an original play or film script. Also, students examine story structure, characterization, motifs in children’s literature and the developmental stages of children to help form an understanding of effective dramatic writing for children.

SSW 612 Feature Film Scriptwriting (3) Builds upon the skills of SSW 510 Story Structure for Stage and Screen. Skills course that guides from the idea through treatment and step-outline to a finished first draft and the marketing of both the script and the writer. Special consideration given to format, story narration and dialogue polishing.

SSW 613 Writing Comedy (3) Examines a theoretical and practical approach to the craft of writing for comedy. Students are required to write for a variety of comic venues, including jokes, stand-up routines, sketches, plays and films. The final project will be the completion of a one-act play or short film script.

SSW 614 Topics in Scriptwriting (3) Various topics involving the writing of scripts for the screen, stage, or other media. Topics will be based on the strengths and interests of the instructor. Topics include, but are not limited to, narrative adaptation, genre writing, and writing for the Internet. May be repeated when topics vary.

SSW 617 Writing Christian Drama for Stage & Screen (3) Presents critiques of contemporary media and stage scripts and productions, as well as the aesthetics of artistic expressions as applicable to the Christian worldview. The objective is to learn how to write from Biblical narrative and create a contemporary script that incorporates some aspect of transcendent values.
SSW 680 MFA Practicum (1) All MFA students are required to complete a minimum of 3 credit hours of SSW 680. Consists of regular meetings with a faculty mentor to work on script and screenwriting projects. A maximum of credit hours of SSW 680 can be applied to the minimum 58 credit hours needed to complete the MFA program.

SSW 698 MFA Portfolio (2) All MFA students are required to complete a minimum of 4 credit hours of SSW 698. Consists of a specialized script and screenwriting project in your area of interest. After successfully completing all required coursework, enroll in two credit hours of SSW 698 each semester until completion the program. A maximum of 6 credit hours of SSW 698 can be applied to the minimum 58 credit hours needed to complete the MFA program.