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 Mission Statement:

Regent University’s department of Cinema-Television (CTV) exists to reclaim the power of “Story” to weave Christian values and enduring truths in infinitely fresh and relevant ways—using consummate craftsmanship and artistry to inspire, teach and entertain millions around the world.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF CINEMA-TELEVISION

COMU 100
“THE CHRISTIAN ROLE IN THE ARTS TODAY”
SPRING 2011
SCREENING ROOM A THURSDAY 1:30 TO 4:30

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.

Students, please place your initials below to indicate that you have read and understood the requirements outlined in this syllabus. Online: cut and paste this shaded section and email to your professor the first week of the course.

___________________
Student initials
SECTION 1 - OVERVIEW

YOUR INSTRUCTOR FOR THIS COURSE

Instructor: Kevin R. Crawford, M.F.A., Ph.D. (ABD)
Telephone: (757) 647-9003
Fax: (757) 352-4336
Email: Kevicra@regent.edu
Office Hours: (By Appointment)
Office Location: COM 250

COURSE DESCRIPTION

“The Christian Role in the Arts Today” is a (3) credit hour semester length critical study – through lectures, readings, viewings and discussion – of the ways in which Christian principles impact the arts. It is further designed to introduce students to the methodologies and language of arts.

RATIONALE/COURSE OVERVIEW

Leo Tolstoy once remarked: “Art is not simply a pleasure, a solace, or an amusement, art is a great matter. Art is an organ of human life, transmitting man’s reasonable perception into feeling.”

Oddly enough, across the years the Church has had a difficult time making up her mind about the Arts. To this day, broadly speaking, we have no Christian aesthetic – no Christian philosophy of the Arts. The Church has, of course, on the one hand, puritanically denounced art as irreligious; or on the other, she has tried to exploit it as a means for teaching religion and morals. Certainly there are plenty of good writers in the field of aesthetics and art appreciation, who happened to be Christians, but they seldom make a consistent attempt to relate their aesthetic to the central dogmas of the Christian faith and the culture which surrounds.

One of the great hindrances to the development of biblically informed mainstream art (particularly music, literature, and film) has been the perception that Christians should make Christian art and that “Christian art” is always explicitly religious. Understood this way, “Christian art” is not distinguished by a regenerated outlook on the whole of life but by a narrow focus on Bible stories, saints, martyrs, and the individual’s relationship with God. Consequently, “Christian art” is usually seen as either an aid to worship or means for evangelism.

Is it any wonder a Christian understanding remains largely absent both in commercial art and on the experimental fringes? It’s rare to find Christians directing in Hollywood, producing serious fiction, or writing plays for London’s West End or New York’s own Broadway. It’s even rarer to find them in the alternative arts venues, such as comedy clubs, and contemporary dance theaters. The average person, today, in tune with culture would be hard-pressed to name a single contemporary animator, screenwriter, dramatist, choreographer, novelist, comedian or painter of faith, even though Christianity remains the dominant religion in both Europe and the Americas.

The aim of this course is to explore the reasons why things are this way in the hopes that, through understanding, changes may take place and that Christians who are artists will feel valued, encouraged, inspired, and emboldened to take their place within the dominant culture.

This as all courses in the College of Communication and the Arts is ultimately concerned with how the committed Christian can blend his/her faith with what they learn here. Especially of concern is how the
issues raised by this course are to be considered in comparison to your own \textit{a priori} worldview. You will be urged to consider all readings, lectures and discussions in light of your own Christian faith.

**Scripture Theme**

Then the Lord said to Moses, “See, I have chosen Bezalel son of Uri … and have filled him with the Spirit of God, with skill, ability and knowledge in all kinds of crafts … Moreover I have appointed Oholiab son of Ahisamech … to help him. Also \textit{I have given skill to all the craftsmen to make everything} I have commanded you.” (Exodus 31:1-3, 6)

**Department of Cinema Television Goals:**

- **Christian Worldview:** Biblically-based exploration of the impact of cinema-TV on the audience and/or creators.
- **Academics:** To maintain a creative educational experience where students learn through scholarship and the creation of artistic projects that examine and reflect our ever-changing industry.
- **Christian Community:** To foster an environment in and out of the classroom that promotes the principles of a Christian community.
- **Global Competence:** To critically examine through scholarship and creative projects the aesthetics and techniques of artists and artifacts (in film, video, internet, etc.) from various cultures.
- **Stewardship:** To teach the biblical and professional principles of faithful stewardship through scholarship and practice.
  - Understanding of the techniques and practices of CTV production including preproduction, principle photography, post-production, distribution, and the use of relevant tools for each of these stages.
  - Proficiency in the production of Cinema-Television works.

**BA in Cinema Television:**

**Cinema-Television Departmental Program Outcomes**

**BA in Cinema Television:**

Students will demonstrate:

- Relevant knowledge of the ways in which Christian principles are evidenced in the practice of their art.
- Ability to conceptualize the way meaning is structured and perceived in both film and video.
- Understanding of the techniques and practices of CTV production including preproduction, principle photography, post-production, distribution, and the use of relevant tools for each of these stages.
- Proficiency in the production of Cinema-Television works.

**Course (The Christian Role in the Arts Today) Outcomes**

- Appreciate the manner in which art “blesses” us in ways that are hard to quantify; enjoyment of God, wonder, transcendence.
  - By completing all assigned readings.
  - By creating/reflecting through an artist’s journal.
• Discern the appropriateness, effectiveness, and ethical dimensions of biblically informed mainstream art and to be able to distinguish between illusion and deceit instead of the simplistic "Christian vs. Secular" explanations of art in the world.
  
  o By completing assigned readings in this category.
  o By performing a critical book review.

• Identify various methodologies and themes in art, such as metaphor-making, myth and fantasy, illusion, as well as proper uses of enchantment that help us cope with the complexities of life and also illuminate our faith.
  
  o By completing assigned readings in this category.
  o By writing an artist’s reflection paper.

• Understand and better articulate their own unique sense of calling as imbedded artists within the culture.
  
  o By exploring in class artifacts, playlists, screenings, and special events.
  o By drafting an artist’s mission statement.

• Express a growing aesthetic appreciation for the language and forms of Art – Music, Poetry, Drama, Literary fiction, Dance, Painting, Film, Animation, Sculpture, etc. Main emphasis will be upon the primary venues in which artists who are Christian tend to work (music, film, and prose fiction).
  
  o By completing assigned readings in these categories.
  o By exploring course handouts and discussion of examples from mainstream artists at work in these fields.

• Trace the origins and development of art within and without the Church, track its historical evolution (iconophiles to iconoclasts), as well as its more contemporary manifestations.
  
  o By completing assigned readings in these categories.
  o By performing a second critical book review.

**SECTION 2 – COURSE REQUIREMENTS**

**COURSE MATERIALS**

Required Materials:

_textbooks_ (see “Course Schedule” below for list of required readings)


**Recommended Resources:**

*Textbooks* (see “Course Schedule” below for list of recommended readings)


**Additional Materials**

(e.g., PowerPoint lectures, links, multimedia resources, and the like) may be found on Blackboard in the form of e-Handouts. Students are responsible for the information and materials distributed through Blackboard. Please get in the habit of checking the “Course Materials,” “Course Information,” and “Course Documents” menus wherever they appear in Bb.

**Course Requirements and Assignments**

**Blackboard Information**

Blackboard (Bb) has five primary purposes in our courses: (1) to provide a means for students to receive timely information about the course in general, assignments, grades, and announcements from the instructor; (2) to promote thoughtful interaction between the instructor and students and among students themselves as they work through course materials; (3) to provide a means for students to complete quizzes, writing assignments, and other forms of evaluation; (4) to enhance the learning process by providing a variety of materials; and (5) to enable students to check their grades.

Students complete their weekly assignments as posted/directed in Blackboard. Students are expected to check the *Announcements* section of Blackboard each week beginning two weeks before the start of the course. Students must keep their e-mail address current in Blackboard. Further, all email boxes should be kept well under “quota” by regularly archiving or emptying unanswered mail, mail left in message folders, etc. Students are expected to check their Regent e-mail daily to ensure timely receipt of messages from the professor. Please use your regent.edu address, as it appears in Genisys, when corresponding with your professor. (Outside email may become lost in my SPAM folder!)
If you have problems and/or are not able to login, send an e-mail to helpdesk@regent.edu. Describe the problem in detail and include your full name, your Blackboard User Name, Password, Regent e-mail address, and telephone number(s). Or, for faster service, you can contact the Help Desk/IT department at 757.352.4076 if you are experiencing computer related problems.

ASSIGNMENTS

In this course I have opted not to require tests, mid-terms, or final exams. This is partly, because I usually find them a poor indicator of progress – especially a student’s ability to interact significantly and meaningfully with the material. That said I reserve the right to quiz you, at any time, if I sense that you are not keeping up with the readings or generally losing focus. Since this is a “critical studies” course, we will use several other methods designed to deepen learning and application.

A. Class Participation: (15%)

Students will be graded on how well they participate in all fifteen scheduled class discussions. In addition to your private Journaling (see “Journal Assignment” below), class participation is a way of gauging how well each student is grasping the material, and whether s/he is keeping up with the readings. I also look at such things as regular classroom attendance, punctuality, enthusiasm for the subject matter, and how often/freely the student participates. Healthy discussion and exchange are crucial for the successful integration of scholarly & artistic materials. Student comments should be respectful and supportive even when given in defense of an opposing view. Other students depend on your contribution in the form of respectful classroom dialogue, timely and meaningful questions, in addition to sharing “outside” illustrations from the world(s) of art that you are most familiar with and passionate about.

B. Journal Assignment: (25%)

The study of art and aesthetics involves critical reasoning. Hence it behooves you to become a culturally savvy Christian engaged in serious, thoughtful reasoning about ways of deepening faith and enriching popular culture in an age of Christianity-lite. As you begin your required readings, begin keeping a journal, in other words, begin journaling. You will find the file labeled “Journaling Guidelines” as an item in the “Course Resources” section of our Blackboard (Bb) to help you know what is expected. NOTE: copies will also be posted under the course “Introduction” menu (see “Program Guidelines and Scoring Rubrics”) in addition to your “Week-by-Week” view (Week #1). I think you will find that the file is quite exhaustive. Read the file before beginning any readings for the course, so as to familiarize yourself with what I expect in quality journal-writing. The minimum requirement is to make at least three (3) separate entries per calendar week of the course (i.e., approximately 2 pages per week) for a total of at least forty-five (45) completed entries during the fifteen week term. The final Journal Assignment will be due on Thursday, April 7th, 2011.

Grading of Journal Assignments will be based on the following criteria:

1) All entries must demonstrate respect for the arts and use appropriate terminology.
2) All entries must have proper grammar and spelling.
3) There must be the required number of entries.
4) The entries must be on-time.
5) And obviously, the entries should give evidence of serious critical (“thoughtful”) engagement with the readings. (Special consideration will be given to those students who comment on both the required and recommended readings. See “Course Schedule” below for details.)
NOTE: A Draft Check of your Journal is due by Sunday midnight – January 30\textsuperscript{th} (submit online). This assignment is CR/NC and will not be calculated. It is simply an opportunity for you to see if your overall “journaling experience” (format and execution) is on the right track.

C. Two (2) Short Reaction Papers: (20%)  

Also called “critical book reviews.” These are \textit{not} simple “book reports,” rather they are intended to be your \textit{thoughtful reply} to two of the primary texts used in the course:

1. Veith’s \textit{State of the Arts: From Bezalel to Mapplethorpe} (10\%) - Due February 3\textsuperscript{rd}. (See “Course Schedule” below)

2. Tuner’s \textit{Imagine: A vision for Christians in the Arts} (10\%) - Due Mar. 10\textsuperscript{th}. (See “Course Schedule” below)

By reading, analyzing and discussing the two key textbooks encountered in this course you improve your ability to develop and articulate a Christian vision for the Arts that is consistent with the Biblical understanding. Each reaction paper is to be \textit{two-to-three pages in length}, and you may be called upon to publicly defend your paper.

Each critical book review \textbf{MUST} include the following:

2. A \textit{critical analysis} of one (or more) major concepts (chapters) discussed in the book.
3. A discussion of how the information in the book \textit{integrates} into what we already know about the field of Communication & the Arts, or the practice of art in general.
4. To \textit{wit}: You \textbf{must cite} (quote) at least one \textit{outside} author (in the field) who either agrees or disagrees with the position/thesis undertaken by the author that you are reviewing.
5. Early in the course, I will provide formatting example and \textit{model paper} in Bb. Look for this under the course “Introduction” menu (see “Program Guidelines and Scoring Rubrics”)
6. I will also provide \textit{scoring rubric} for this paper posted in Bb, so you will know exactly what to expect. Look for this under the course “Introduction” menu (see “Program Guidelines and Scoring Rubrics”)
7. Close adherence to the \textbf{MLA style manual} is a requirement for this assignment. (I reserve the right to return your paper unmarked, if you fail to follow the correct style/format. Rewrites, if permitted, cannot merit an “A” grade.)

In addition, when completing each critical book review you should keep the following in mind:

- Relate the assigned readings to other scholarly writings and to chapters assigned in the major text (either in step two or three above).
- As appropriate, reflect on the significance of the assigned book in light of its contribution to redemptive communication (usually done in step three).
- Include an MLA \textit{Works Cited} page referencing all materials encountered in the review.

I \textbf{strongly recommend} that you consult this MLA learning module \textit{before} beginning any written assignment for this course: \url{http://owl.english.purdue.edu/owl/resource/747/01/}

- The \textbf{University Writing Center} also offers one-on-one assistance to any Regent University student working on an academic writing assignment.
D. Final project = (worth a total of 40% - to be completed in 2-parts)


Details: Show all work on the mission statement arising from Ms. Jones’ Exercise in the section of her book entitled – Your Passion is your Power. It should look something like this when you’re finished.

Puzzle Piece #1 + Puzzle Piece #2 to, for, or with Puzzle Piece #3.

My Mission is to:

_________ , __________, and __________

(your three action verbs)

_________ ,

(your core value or values)

to, for, or with

_________,

(the group/cause which most excites you as an artist)

(Puzzle Piece #3)

It should also conclude with a 2-3 paragraph statement at the bottom of the page defending why you believe yours is a rock solid mission statement based upon advice contained within her book.

- Create your paper as a Microsoft WORD (.doc or .docx) or Rich Text (.rtf) file. No other file types will be accepted. If you send me a file that I cannot read, I will automatically enter a grade of “0” for that assignment.
- Submitted via the “View and Complete Assignment” link provided in Bb.
- If Bb is down, drop an email attachment directly to kevicra@regent.edu

The Mission Statement is Due: on/before midnight, Thursday, April 14th, 2011.

Part 2: An 8-10 page Artistic Reflection Paper (30%) based on your reading of The Shack by William Paul Young and C.S. Lewis’ Experiment in Criticism: Canto in which you discuss and analyze your experience with this story.


Suggested Outline:

- Begin with a 1 page MLA title page, introduction and thesis statement.
- Spend no more than 1 page summarizing the plot/story.
- Spend 2 pages summarizing the parts of the story that most spoke to you (and why).
In 4 pages come to an informed *artistic value judgment* concerning the effect of the story based upon the principles of C.S. Lewis’ book *Experiment in Criticism*.

- Offer a 1 page conclusion and summary of your position.
- Include an MLA Works Cited page at the end.

I will expect you to research and defend your argument based on Lewis’ own artistic commitments and intentions as a storyteller. Thus, you will need to encounter Lewis (his views on writing Christian fiction, etc.) from a careful reading of *Experiment in Criticism* in order to be able to articulate and defend your analysis.

- **Required Style sheet: MLA.**
- Create your paper as a Microsoft WORD (.doc or .docx) or Rich Text (.rtf) file. **No other file types will be accepted.** If you send me a file that I *cannot* read, I will automatically enter a grade of “0” for that assignment.
- Submitted via the “View and Complete Assignment” link provided in Bb.
- If Bb is down, drop an email attachment directly to kevicra@regent.edu.

**The Artist’s Reflection Paper is Due:** on/before midnight, Thursday, April 21st, 2011.

**E. Regent/Hollywood Speaker Series:** (worth up to 5% extra credit!)

At various times during the semester we have guest speakers and exceptional Artists coming to the Virginia Beach campus representing the theatre, film and television industries. Those who live in the area are normally expected to attend. For extra credit purposes, I will allow you to write a one-to-two (1-2) page reaction paper *worth up to 5% of your final grade*, but only if the paper is submitted *within one week* of the speaker’s given presentation/performance. Each paper will be worth 1% EC toward your final grade, and you are permitted a maximum of five (5) reviewed events for a maximum total of 5% EC points toward the final grade. If you have doubts about what constitutes a “qualifying” event, please check with me. Also, I will announce at regular intervals (via Bb and in class) special speakers and the like – many of whom will likely be coming to our classroom throughout the semester.

**Guidelines:** (Briefly summarize what the speaker shared, then react/respond, and apply.)

- **Style sheet:** MLA.
- Created as Microsoft WORD (.doc or .docx) or Rich Text (.rtf) file.
- Submitted by email attachment directly to the professor kevicra@regent.edu.
- Due *not more than a week after the speaker* (or artist’s) series ended.

**SECTION 3 – POLICIES AND PROCEDURES**

**ON WRITING**

Since there is a fair amount of writing to be done at the end of this course, I highly recommend that all students obtain a copy of Joseph Gibaldi’s *MLA Handbook for Writers of Research Papers, (7th edition or later).*

Here’s an important link to the "MLA Writing Style Learning Module" provided by the University to help students better understand what is expected of them in the creation and writing of academic papers. I strongly recommend that you consult this learning module *before* beginning the final written assignment for this course: [http://www.regent.edu/admin/stusrv/writingcenter/resources.cfm](http://www.regent.edu/admin/stusrv/writingcenter/resources.cfm)
For purposes of this course, be sure you are referencing the “MLA” model paper (not the APA examples). MLA is the standard for work done in the Arts & Humanities. APA is only appropriate in Social Science writing. Here is another site that offers the most up-to-date information on MLA format. If you have any question, you can cross check with this site: http://owl.english.purdue.edu/owl/resource/747/01/

The University Writing Center also offers one-on-one assistance to any Regent University student working on an academic writing assignment. RU staff members follow a coaching model, offering individualized guidance in applying principles of effective writing rather than focusing purely on “fixing” a paper. In addition, coaches help writers evaluate the source of problems they are encountering by reading segments of the work, eliciting the writer's ideas, and suggesting solutions.

- To schedule an appointment online, by telephone, or in person, call the University Writing Center at 757-352-4925 between 10 a.m. and 5 p.m. (Eastern) Monday through Friday.
- If the appointment will be over the phone, email the professor's description of the assignment (copied from the syllabus or Bb) and a draft of the paper to writing@regent.edu. The writing coach will call you at the scheduled time.
- If the appointment will be in person (local residents only), then bring the description of the assignment and a copy of the draft with you to the writing center in the Student Center, Room 117.

**SUBMISSION OF ASSIGNMENTS**

All assignments (unless otherwise instructed) for this course should **ALWAYS** be submitted via Assignment Manager as an attachment. (See the “Tools” menu in Bb) Directions how to use the Assignment Manager can be found under “Tutorials.” (See the “Assignments” section of Blackboard for further instructions.)

**NOTE:** if *Bb is down on the day your assignment comes due, drop an email attachment direct to: Kevicra@regent.edu clearly labeling your assignment.

All submitted assignments should be in Microsoft WORD (.doc or .docx) or Rich Text File (.rtf). No other file types will be accepted. If you send me a file that I **cannot** read, I will automatically enter a grade of “0” for that assignment. Plus, any assignment will be returned in like kind (that is, I will return an attached Word file that is marked up with the Word Comment function). You will post these by email attachment via the “View and Complete Assignment” link in Bb, and bring hard copies to class where instructed in the syllabus. (See “Course Schedule” below for details.)

Every assignment **must have your name** on it, and, if it is more than one page, each page must have your last name and the page number in the upper right-hand corner; for example: “Smith 2, Smith 3,” etc. To do that, you will need to know how to use the “Header and Footer” option under the “View” button in Microsoft Word, or your particular screenwriting program of choice. (Note: Email “tagging” is not a guarantee that the assignment received will be easily identifiable, especially if pages become separated during reading, so please get into the habit of writing your name **on every page of every assignment.**

Further, in posting material, each student should label their assignments with something that includes their last name and the type of assignment. For example, Jim Smith would submit his artist’s mission statement as **JSmith-mission.doc** (or JSmith-artistmission.rtf), etc. A file called “mission.doc” will get lost when I copy it to my class files for reading/grading.
ATTENDANCE & PARTICIPATION POLICY

Regent University recognizes the importance of class attendance and participation for students’ learning. While attendance alone does not guarantee learning, engagement with the class through regular attendance and participation is essential to learning, both to the individual student and to the class itself as all benefit by others’ contributions. At Regent University, class attendance, understood as the act of being present, is considered to be separate from participating in the class, understood as active engagement through discussion and other forms of interaction. Both are valuable to student learning.

Like other institutions of higher education, Regent University is required to maintain accurate attendance records by the U.S. Department of Education.

Attendance is tracked weekly. **For any week (7 days from Monday to Sunday) in which a student does not attend class time or, for online classes, log into the course in Blackboard, the student will be marked absent in the Blackboard grade book.** The standard by which a final date of attendance in the class is measured will be the last date on which the online student logs into the course in Blackboard or the on campus attends the on-campus class for a course, whichever is more recent. Students should be aware that this date could affect their financial aid and financial obligations.

Normally, expectations for participation—such as those for quality work in the group discussions (including those in Blackboard)—differ from the minimal requirements for attendance. Thus, at the instructor’s discretion, a student who is present or absent might lose participation points. Instructors determine whether students may gain back lost participation points (for example, through additional work). Students should be aware that instructors follow their posted policy for receiving late work from students (see below). Work turned in late (papers, discussion board posts, etc.) could result in the loss of participation points or other components of the final course grade. Instructors are responsible to maintain accurate records regarding attendance and to follow course policies for grading student work, including students’ participation. Students are responsible to attend and participate in class and to follow campus policies.

It is important that you attend each class and come prepared to discuss the readings, screenings, playlists, and assignments given. All class assignments must be completed in order to pass the course. If an emergency arises and you cannot be here, please let me know in advance. If God has called you to be a student, that “calling” is a reflection upon Him. For the School of Communication and the Arts major, this includes both regular attendance and punctuality. There are no “cuts.” Consequently, **four (4), or more, unexcused absences may result in failure of the course.** I also reserve the right to deduct up to 10% from your final grade for late attendance/habitual absence from class.

UNIVERSITY WITHDRAWAL

Students who have not attended or logged into a class, will, at the end of the second week of the session/semester—in accordance with university practice—be assumed to have unofficially dropped and will be administratively dropped from that class.

INSTRUCTOR’S POSTED POLICY FOR RECEIVING LATE OR MISSED WORK

Work not submitted **within four (4) days of the assignment due date** will normally be given a grade of “0.” Unless prior arrangements have been made with the Professor, there is a grade reduction of 10% points per day through the fourth day. At the Professor’s discretion, late work may be received for full
credit only under extenuating circumstances. Timely communication with me is of paramount importance, if you are experiencing setback or difficulty.

NOTE: The Department of Cinema-Television is holding its Spring Film shoot during the first half of our course (i.e., Modular Week). While on campus and local area students are encouraged to participate, please be advised that involvement with the fall film project will not excuse you from regular and timely participation in our course.

When handing in an assignment, always be sure to retain one copy just in case the material should “mysteriously” disappear en route from you to me. Late assignments will be assessed a ten percent (10%) grade reduction per calendar day from the date the assignment is due, unless the instructor explicitly grants an extension due to unusual circumstances. Meeting assignment deadlines and class participation is a substantial portion of your total grade and is important to your personal and professional development.

NOTE: As tragic as it may be, on many levels, losing computer access — a crashed computer hard drive, or “thumb drive” — will not excuse lack of participation in the course. All monetary burden and responsibility for computer equipment, maintenance, and viable online access are borne by the student.

UNIVERSITY ACADEMIC HONOR CODE

Students are on their honor to complete assignments with honesty and integrity. Academic dishonesty involves intentionally or unintentionally stealing the intellectual property of others. Students are expected to familiar with the university’s policy on academic integrity found in both the University Student Handbook and School of Undergraduate Studies Catalog (http://www.regent.edu/general/catalog/) and to follow it. As an academic and Christian community, Regent University takes seriously the call for integrity and penalizes breaches of academic integrity.

Students should be aware that submitted papers may be checked using Safeassign (Blackboard’s plagiarism detection feature. This feature will determine the percentage of the submitted paper that matches other sources and will generate a report. Scores below 15% include quotes and few common phrases or blocks of text that match other documents, these papers indicate no evidence of the possibility of plagiarism. Scores between 15% and 40% include extensive quoted or paraphrased material or may include plagiarism and will require further review. Scores over 40% indicate a high probability the text in the paper was copied from other sources and should be reviewed for plagiarism. The professor or instructor will contact the student if plagiarism is a concern.

EMAILING YOUR INSTRUCTOR

The subject line of all e-mail messages related to this course should include the course number (e.g., COMU 100) and the name of the student (Example, COMU 100_JohnSmith). Following these directions enables the professor to quickly identify the student and course, facilitating a timely response. Students should always include (“sign”) their first and last name at the end of all e-mail messages. Because instructors often need to reach students, all students are required to keep their mailing address, e-mail address, and telephone numbers up-to-date in GENISYS. Do not correspond with me or send attachments through .hotmail, .gmail, yahoo or other outside email systems. Always use the regent.edu and/or Bb “Communication” platform.

SECTION 4 – SCHEDULE AND EVALUATION
**EVALUATION AND GRADING**

A. Assignments will be graded as follows:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Class Participation</td>
<td>15%</td>
</tr>
<tr>
<td>Artist’s Journal (April 7th)</td>
<td>25%</td>
</tr>
<tr>
<td>2 Reaction Papers/Critical Books Reviews</td>
<td>20% (10% ea.)</td>
</tr>
<tr>
<td>Final Project – Part 1 (April 14th)</td>
<td>10%</td>
</tr>
<tr>
<td>Final Project – Part 2 (April 21st)</td>
<td>30%</td>
</tr>
<tr>
<td>Review: Regent/Hollywood Speaker Series</td>
<td>(worth up to 5% extra credit)</td>
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<tr>
<td><strong>TOTAL:</strong></td>
<td><strong>100%</strong></td>
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B. The grading scale:

<table>
<thead>
<tr>
<th>GRADE</th>
<th>PERCENT AGE SCORE</th>
<th>QUALITY POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100</td>
<td>4.0</td>
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<tr>
<td>A-</td>
<td>90-92</td>
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**COURSE SCHEDULE (WEEK-BY-WEEK)**

*PRINT A COPY OF THIS SCHEDULE AND KEEP IT NEAR YOUR WORKSPACE/DESK, ENTER IT INTO YOUR BLACKBERRY, PDA, OR OTHER ELECTRONIC CALENDAR DEVICE.*
LEGEND:

SOTA = State of the Arts: From Bezalel to Mapplethorpe, Veith.
TP = The Path: Creating Your Mission Statement, Jones.
TS = The Shack, Young.
EIC = Experiment in Criticism, Lewis.
HAND = Handout from professor (see “Course Materials” in Bb)

Recommended Readings (while these titles are optional, I will consider ANY student “exceptional” who refers to them in his/her Journaling Assignment)

TGR = The Gospel Reloaded, Seay and Garrett
WO = Walk-On, Stockman
IWG = It Was Good, Bustard

<table>
<thead>
<tr>
<th>MEETING DAY</th>
<th>TOPICS</th>
<th>Required Screenings, Readings, &amp; Postings</th>
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| 1. Jan. 6 (Thursday) | Read the Syllabus -- comment on your background and interests as an Artist:  
Introduction to the course:  
Perspectives on Art:  | Screen: chapter(s) from “How Should We Then Live?: The Rise and Decline of Western Thought and Culture” by Francis Schaeffer  
Readings/Journaling:  
SOTA – pp. 19-38 |
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Screen: chapter(s) from “How Should We Then Live?”</th>
<th>Readings/Journaling:</th>
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<tr>
<td>5. Feb. 3 (Thursday)</td>
<td>Creativity in Christian Perspective: (Cont.) The Problem of Mediocrity Where does the Creative Impulse come from?</td>
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<td>6. Feb. 10 (Thursday)</td>
<td>Artistic Beauty</td>
<td>chapter(s) from “How Should We Then Live?”</td>
<td>TS – pp. 7-23&lt;br&gt;EIC – pp. 27-39&lt;br&gt;IWG – (Optional) – pp. 17-50</td>
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<td>7. Feb. 17 (Thursday)</td>
<td>The Enjoyment of Art</td>
<td>chapter(s) from “How Should We Then Live?”</td>
<td>IVCA – pp. 65-78&lt;br&gt;TS – pp. 24-32&lt;br&gt;IWG – (Optional) – pp. 51-86</td>
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<td>9. Feb. 28 (Thursday)</td>
<td>FALL BREAK/ MODULAR WEEK – Feb. 28-Mr. 6</td>
<td>Nothing – catch up, or get ahead on readings, postings, etc.</td>
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<td>10. Mar. 10 (Thursday)</td>
<td>Art and Truth</td>
<td>chapter(s) from “How Should We Then Live?”</td>
<td>2nd Reaction Paper Due: Imagine: A Vision for Christians in the Arts, Turner</td>
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<td>Readings/Journaling: TS – pp. 43-66&lt;br&gt;EIC – pp. 57-73&lt;br&gt;IWG – (Optional) – pp. 159-172</td>
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| 11. Mar. 17  | Good Taste, Bad Taste, and Christian Taste: Perspective and Interpretation of the Arts | chapter(s) from “How Should We Then Live?” | SOTA – pp. 165-220  
                |                                                                       | TS – pp. 67-87  
                |                                                                       | EIC – pp. 74-87  
                |                                                                       | IWG – (Optional) – pp. 261-274                  |
|              |                                                                       |         |                                                                                     |
| 12. Mar. 24  | What is “Christian” Art? Redemptive & Pre-redemptive form ... Redemptive & Pre-redemptive content ... | chapter(s) from “How Should We Then Live?” | TP – pp. 1-32  
                |                                                                       | TS – pp. 88-103  
                |                                                                       | EIC – pp. 88-94  
                |                                                                       | IWG – (Optional) – pp. 275-294                  |
|              |                                                                       |         |                                                                                     |
|              |                                                                       | Part III – Creating Culture (like Artists)         |                                                                                     |
| 13. Mar. 31  | Towards A Christian Philosophy of Literature                            | chapter(s) from “How Should We Then Live?” | TP – pp. 33-92  
                |                                                                       | TS – pp. 104-208  
                |                                                                       | EIC – pp. 95-129  
                |                                                                       | IWG – (Optional) – pp. 295-306                  |
|              |                                                                       |         |                                                                                     |
| 14. Apr. 7   | Christian Uses of the Imagination  
                | chapter(s) from “How Should We Then Live?” | TP – pp. 93-231  
                |                                                                       | TS – pp. 209-248  
                |                                                                       | EIC – pp. 130-141  
                |                                                                       | HAND “The Christian Imagination” by Janine Langan  
                |                                                                       | HAND – “The Imagination: Its Function and Its Culture” by George MacDonald  
                |                                                                       | TGR – (Optional) – pp. 71-99, 117-146  
                |                                                                       | TGR – (Optional) – pp. 147-160  
<pre><code>            |                                                                       | **JOURNAL ASSIGNMENT is due by midnight tonight!** |
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<td>“How Should We Then Live?”</td>
<td>WO– (Optional) – pp. 147-187</td>
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<td><strong>FINAL PROJECT – Part 1. “Artist’s Mission Statement” is due by midnight tonight!</strong></td>
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**UNIVERSITY POLICIES AND RESOURCES**

Please review the following links and summaries for important information on University policies:

- [Academic Calendar/Registrar Information](#)
- [Bookstore](#)
- [Honor/Plagiarism Policy](#)
- [Regent Library](#)
- [Student Services](#) (includes links to student handbook, disability services, University calendar, University Writing Center, etc.)
- [Technical Support – University Helpdesk](#)
- Disability Statement – the student is responsible for contacting the assistant director of Student Services at 757.352.4486 to request accommodations, provide necessary
documentation, and make arrangement with each instructor. The following website is designed to help our disabled students learn of their rights and responsibilities with regard to disability services. The site also has resources for faculty to become better informed of their responsibilities toward the disabled students in their classes. www.regent.edu/admin/stusrv/student_life/disabilities.cfm

Extensions

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 as indicated above without an approved extension. Except in cases of extreme emergency, requests for extensions must be made to the instructor, at least (24) 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.

Incomplete 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.

No incompletes for “lack of time” will be offered for COMU 100. Part of the discipline of obtaining a college or university education is the ability to plan deadlines for required work and to meet them.

I consider assigning a grade of “incomplete” only when the following conditions are satisfied: (a) the student has completed a substantial majority of the work required for the course (75%); (b) there is an acute, severe, and unforeseen emergency that involves either the student or a member of the student's immediate family, an emergency that—in the judgment of any reasonably objective person—renders the student completely incapable of finishing the remaining work in a timely manner; and (c) prior to this emergency, the student’s academic standing in this course has been good (i.e., at least at the “B” level). Under no circumstances will I assign such a grade because of procrastination or neglect on the student’s part.

Screenings

We are all adults in this school. Any film, video or piece of music I encourage you to study is purely for educational and instructive purposes to develop critical abilities—rather than for entertainment. In the case that a film or video recommended is at the R-rated level, and you politely indicate to me that you are having problem, I will offer a substitute at the PG-13 or lighter rating.
That said, as Christians we must be careful to remember: 1) not even the Bible, itself, “pulls the shades” on the blemishes of its characters – in other words, realism is there for an apparent purpose, and not to gloss over the radical depravity of the human heart (Jer. 17:9); 2) if we “whitewash” human sin and try to “sentimentalize” the gospel, people in the world will challenge our dishonesty and may even make light of the “answers” we offer. Sin is serious business – it cost the sinless Son of God His life on a cross.

For these reasons, truth does not change according to our ability to stomach it emotionally. Indeed, the Bible is filled with PG-13, R, and even (what some might call) X-rated material (i.e., rape, incest, murder, adultery, dismembered concubines, etc.).

Of course our purpose as Christian artists is not to "glamorize" human sin, or to dwell upon it. But as Catholic novelist Flannery O’Connor was fond of saying: "the message of redemption is of no effect in a world without any memory of the violence of human sin" (Mystery and Manners). In other words, for O’Connor the gospel must become bad news before it is good news, etc.

Christian critic Ken Gire hears God speak in the most unlikely places in his millennial offering, Reflections On The Movies, where he proposes there is often far more at stake than our offended sensibilities when it comes to film and art, “... I would rather be told an R-rated truth than a G-rated lie” (35). In other words, for Gire, it is not a G-rated world that we live in and yet our God is present to speak in/through everything.

**Student Course Evaluation**

Becoming Christian leaders includes learning how to evaluate others by providing honest evaluations that include positive affirmation and constructive feedback, as appropriate. In addition, such evaluation leads to the continual improvement of courses and student learning. Consequently, university policy requires that all students submit a formal student evaluation of teaching form at the end of the academic term. This mandatory requirement must be completed before students will be able to access their final course grade. This form is only available in an online format. Prior to the end of the course, students will receive an e-mail indicating that the form is available. Instructions on accessing the evaluation will be included. Since these evaluations are only available for a limited time, students should complete the evaluation as soon as they receive the e-mail notification that the evaluation form is available. Instructors will not have access to course evaluations until after grades have been submitted and will only have access to anonymous summary data. Students are also encouraged at any point during the term to offer comments that may be helpful to the improvement or refinement of the course. Students can access the online evaluation system at: [http://eval.regent.edu/registrysurvey/students.cfm](http://eval.regent.edu/registrysurvey/students.cfm). If you have questions about the online evaluation please contact [evaluation@regent.edu](mailto:evaluation@regent.edu).

**DISABILITY STATEMENT:**

The student is responsible for contacting director of student life at 757.352.4867 to request accommodations, provide necessary documentation, and make arrangements with each instructor. The following website is designed to help our disabled students learn of their rights and responsibilities with regards to disability services. The site also has resources for faculty to become better informed of their responsibilities towards the disabled students in their classes. [http://www.regent.edu/disabilities](http://www.regent.edu/disabilities).

Last Updated: 11/19/2010
At times, due to unforeseen circumstances, course content may be subject to change. Please check with your professor to insure you have the most recently updated Syllabus for this course.

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Phone (888) 718-1222
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