**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.

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**COURSE SYLLABUS**

**SCHOOL OF COMMUNICATION & THE ARTS**  
**DEPARTMENT OF CINEMA/TELEVISION**

**CTVU 101**  
**INTRODUCTION TO THE AESTHETICS OF FILM AND TELEVISION**  
**SPRING 2011 SEMESTER, ONLINE**

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**INSTRUCTOR INFORMATION**

*Instructor: Dr. Mark Keuthan*  
*Phone: 757-352-4230*  
*Fax: 352-4275*  
*E-mail: markkeu@regent.edu*

*Office Hours: Monday 10a–12noon and Tuesday, 10a-12noon and by appointment*  
*Office Location: COM 250*

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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.

Student’s initials indicate having read this syllabus.
COURSE DESCRIPTION

This course is an undergraduate level theoretical and historical study of narrative storytelling through the medium of motion pictures and television. Strong emphasis is given to film grammar, the aesthetics of picture composition and audio design as it applies to motion pictures and narrative television approach to narrative cinema and narrative television from a Christian perspective.

RATIONALE/COURSE OVERVIEW

There are three strands to this class. First, it provides a wide ranging coverage of the aesthetics of film and television, after spending some time establishing a Christian perspective on the ancient study of Aesthetics. Second, it brings an examination of the challenge of writing about film and television from an academic perspective. Third, the course examines the production techniques of the narrative film maker from a Christian perspective.

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, principal 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, principal photography, post-production, distribution, and the use of relevant tools for each of these stages.
- Proficiency in the production of Cinema-Television works.

COURSE (INTRODUCTION TO AESTHETICS OF FILM AND TELEVISION) OUTCOMES

- Students will understand the on-going process of integrating their Christian faith with their knowledge and experience of narrative film and television.
- Students will understand the elements of the narrative screenplay, and its various genres, and be able to use them in their analysis of chosen motion pictures and teleplays.
- Students will have seen at least 20 key motion pictures or television programs, some in class and the rest out of class, and will be able to critique them.
- Students will understand the interaction between movies, teleplays and the society of which they are a part. They will explore how we as Christians who are viewers interact with film and popular culture.
- Students will understand the disciplines and techniques of contemporary film-making.
- Students will be able to articulate a Christian approach to contemporary film and television programming.

COURSE MATERIALS

**Required Materials:**


- To be successful in this course you must have access to a computer and the internet.
- Additionally, you must have access to Microsoft Word software.

**Recommended Resources:**


- It is recommended that you also have access to either Microsoft PowerPoint software and/or some kind of video editing software, like Apple’s iMovie (if you have a Mac) or MovieMaker (if you have a PC), in order to create presentations.

**COURSE REQUIREMENTS AND ASSIGNMENTS**

**RESOURCES:**

Additional materials (e.g., Additional reading assignments, PowerPoint files, quizzes, the final exam and media) may be found on Blackboard. Students will be viewing major motion pictures, classic and modern, some to be viewed and discussed in class, and many more to be viewed on the student’s own time. Many of them are available from our Regent library on VHS, DVD and of course other sources like Netflix might more easily supply the needed films. By the end of the semester you should have viewed critically at least 20 movies and television programs.

**UNIVERSITY LIBRARY:**

Students are expected to make use of the wide variety of services and resources provided by the Regent University Library as they conduct research for written assignments and other projects assigned in this course. See a list of online services provided for Regent Undergrad students at the following web address: [http://www.regent.edu/acad/RegentUndergrad/assets/library.htm](http://www.regent.edu/acad/RegentUndergrad/assets/library.htm). Students should explore what library services are available in their local area, particularly from public libraries, and determine where they are able to inter-library loan materials that are not held in their local library system. Students can search the Library Catalog for texts at [http://library.regent.edu](http://library.regent.edu). The library cannot loan out books that are currently on reserve for courses.

**SUBMISSION OF ASSIGNMENTS:**

All assignments (unless otherwise instructed) for this course should be submitted via the instructor’s email (regentkeuthan09@gmail.com) as an attachment. Papers should be in MS Word format (.docx). When saving your document, file name should follow this format, your name and assignment and class; so it would look like this – John Smith, Notable Person Essay, CTVU101. This makes it easy for your instructor to track your work.

Some of your writing assignments will be posted to a specific Discussion Board so that others may read and respond to your views. Specific instructions will be found in the Assignments area of Bb.
Every assignment must have your name on it and if it is more than one page, each page must be numbered. To do that, you will need to know how to use the Header and Footer option under the view key in Microsoft Word.

EMAILING YOUR INSTRUCTOR:

The subject line of all e-mail messages related to this course should include the course number, CTVU 101 and the name of the student (For example, SUBJECT: CTVU 101, John Smith). Following these directions enables the professor to quickly identify the student and course, facilitating a timely response. Students should always include their first and last name at the end of all e-mail messages.

COURSE SUCCESS:

This course will require extensive interaction with the instructor but also with the others in your class. Additionally, the completion of assignments according to a weekly schedule is essential. It is very easy to get behind; guard against this at all cost. Thus, keeping up with the schedule is essential to your success. Your personal schedule must allow you to keep up with the due dates for the readings and other assignments as found in the Course Schedule in the Syllabus section of Blackboard (Bb). Be sure you can complete this course in the scheduled period. Incompletes will only be granted for true emergency situations, not for poor planning.

It is absolutely critical that you have continuous access to a working and dependable Internet provider as well as reliable e-mail software that can send and receive attachments.

ATTENDANCE POLICY:

It is critical for on campus students to attend all class sessions and for online students to participate in discussion boards on time in order to accomplish learning outcomes. In addition:

On campus students will have three (3) class hours each week counting toward the sixteen (16) total attendance units for each course. Any missed portion of one class hour will result in one (1) less attendance unit recorded (i.e. one lost/missed attendance unit) with a maximum of three (3) lost each week.

Any online or on campus course may have more than (but will not have less than) sixteen (16) total discussion board postings or class hours within the course; however, only 16 total (postings or class hours) are used for recording attendance (3 each week). Any three hours each week may be used to calculate the lost attendance unit(s) for each student.

For five (5) or less missed attendance units a faculty member will deduct at her or his discretion up to five (5) percentage points (5%) for each missed attendance unit from the student's final grade. For six (6) or more missed attendance units a faculty member may deduct at his or her discretion up to ten (10) percentage points (10%) for each missed attendance unit from the student's final grade.

Because class absences and missed discussion board posting deadlines sometimes result because of extenuating professional or personal situations, faculty members may, at their discretion, offer a student an opportunity to gain back some or all of the lost percentage points through whatever means are appropriate to the situation. However, the recorded loss of the attendance unit will not be altered in the records, even if a student makes up the missed class/work and related grade points. These attendance percentage point deductions may be in addition to and separate from any lost participation points that an individual professor may also deduct for a missed class/assignment.

BLACKBOARD INFORMATION:

Blackboard (Bb) Course Management 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 and
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,
4) to enhance the learning process with materials such as learning objectives, chapter summaries, chapter outlines, activities, web links a visual overview of the chapter, media presentations, and other student resources,
5) for students to check his/her grades.

For instructions on how to access and use Blackboard, please work through the Blackboard Tutorial, which is in the Tutorial section of Blackboard. Students are expected to be proficient at using the various areas of Bb, including the
Group Discussion, Virtual Classroom, and downloading and viewing documents in Adobe (.pdf), PowerPoint (.ppt), and Real Audio.

Students complete their weekly assignments as posted in the Course Schedule on Bb. Students are expected to keep their e-mail address current in Blackboard and to check their e-mail daily to ensure timely receipt of messages from the professor. Regent University Information Technology (IT) will enroll you in the Blackboard portion of the course a few business days after you register for the course. Note that in order to be enrolled in the Blackboard course you must first register for the course through GENISYS. This is required for all courses.

**PENALTIES FOR LATE ASSIGNMENTS**

Everyone in film and television works to firm deadlines, and late assignments are not acceptable. All assignments must be sent or posted to the appropriate place: the deadline is midnight on Sunday of the week of the due date. There is a 24 hour grace period which will cost you 10%; but after that, late papers and/or posts will not be marked. You therefore lose the entire points assigned to that paper. For genuine short-term illness the maximum period of grace allowed is 14 days. All such exceptions must be negotiated by email prior to the deadline. Long-term illness arrangements are negotiated on an individual basis; all work carried over to the next semester because of sickness must be finished by the end of the sixth week of the next term.

**COURSE WORK**

**Readings**

You will be asked to “read” many different kinds of materials for this course. Although you have the Bordwell and Brown texts, this reading is just a jumping off point because no text can include all the fun stuff. So you will also be asked to locate (in the library, in databases and on the internet) and read materials that will be added to the Course and brought to class to share with others in presentations and discussions. And lastly, because this is a course about a visual medium, you will be asked to “read” lots of films. I say “read” because you will be asked to look at the pieces critically and carefully, and then be able to respond to them critically and carefully.

**Discussion boards**

**Online classes** will be divided into pairs of students (one from each viewing group) required once in the semester to “Host” a discussion board for a particular assigned week. The host students will become especially knowledgeable of both the required films for that week and of the emphasis topic for that week. E.g. Week 7 the two required films are Group A – *Gone With the Wind*, Group B – *A Midsummer Night’s Dream*, and the emphasis is Cinematography. The two students hosting Discussion Boards for Week 7 will need to be especially knowledgeable of these two films and the Cinematography aspects of them, so that they may effectively respond to students posting their comments on the DBs for Week 7.

Students will watch weekly examples of film and/or television during the course of the semester and participate in the subsequent discussions in discussion boards on Bb. For points, students will write and post no less than a 300-word critique of the required viewing and write and post a response of no less than 150 words to another student’s critique for the same film in the appropriate section of Blackboard. Critiques are due no later than Wednesday 11:59pm, and responses are due no later than Sunday 11:59pm of the same week of the assigned viewing. Late postings will be docked 10% for each late week, and postings for any screening will NOT be accepted after 3 weeks.

Blackboard postings will be graded on content and strength of the critiques. A good post has little to do with your opinions but rather about comments which demonstrate your developing critical skills. Dissect the films in terms of what is being emphasized in that particular week. Be specific and use examples from the film.

**Quizzes and Tests:**

There will be quizzes during the semester which will be taken on Blackboard during the week assigned. Quizzes not taken by midnight, Sunday, of the week assigned will be credited as zero points. There will be no late quizzes.

This course does not have a midterm exam, but it will have a final. The Final Exam will be taken in class and will be comprehensive.
COURSE ASSIGNMENTS:
Each of the following descriptions provides students with the minimum requirements to earn a "C" on an assignment. It is up to each student to choose to do more than the minimum work in order to earn an "A" or a "B" in the class. Assignments should be prepared according to MLA guidelines; assignments with incorrect formatting will be graded down one letter grade from the earned content grade.

Defining “Aesthetics” Presentation
First things first. If we are going to spend a semester discussing the aesthetics of cinema and television, then we better know what “aesthetics” is – especially for a Christian. Your first text will help us do that. Groups of you will be assigned a chapter from the book Good Taste, Bad Taste and Christian Taste. You will digest the contents of the chapter and then prepare a visual lesson for the class so that we can know the important points made by the author, but also so that you can lead the class in a discussion on a Discussion Board especially created for your chapter. Your presentation should be visual, interesting, compelling, informative, and should help us in the task of arriving at an understanding of Aesthetics.

These presentations will take the form of a Power Point file that we can post on Bb for all to see, or, if you are more adventurous, your group can work together to create a movie that we can post on Bb. These are due for class in the second week, so start as soon as you get your assignment. I will divide you all into the groups even before the semester starts and assign chapters by group.

Requirements:
1. Page length 3-5 of summary and analysis
2. Number of sources just your assigned chapter
3. Visual examples at least 5 on ppt slides
4. Questions (and answers) prepared for final at least 5
5. Summary and analysis paper and ppt to gmail: regentkeuthan09@gmail.com

Weekly Viewing Postings:
As you will see from the course schedule below, you will be required to view two films and/or TV shows for 10 weeks of the course. Some, like the TV shows assigned, have now been conveniently placed on hulu.com for free. The films you may have to acquire for yourself either through a provider like Netflix or your local public library.

10 weeks of the semester (weeks 2 through 11) will have Blackboard discussions in two groups, A & B, each hosted by assigned students. For points, every student in each group will write and post no less than a 300-word critique of the required film and write and post a response of no less than 150 words to another student’s critique for the same film in the appropriate discussion board. The assigned host student will respond to each posting and attempt to facilitate a compelling conversation on the topic of the week (like Cinematography) and the required film.

If you would like to post comments in the group to which you DO NOT belong, you may for extra credit points, but you MUST identify your post as being from a member of the other group.

The division of groups is easy: the first half of the roster is Group A and the last half is Group B. Critiques and responses are due no later than Sunday by midnight in the week the film(s) are assigned. Blackboard postings will be graded on content and strength of the critiques. Late postings will be docked 10% for each late week, and postings for any screening will NOT be accepted after 3 weeks.

No student is required to see an “R” rated film if s/he does not wish to do so. I have an alternative list of PG and PG13 films to view if you do not wish to see R rated films. Please understand that we only show “R” rated films where the story or film techniques deserve study.

To clarify: You must watch BOTH assigned films and/or TV shows each week. You are required to critique and respond to a critique of ONLY ONE – the one assigned to your group.

Requirements:
1. Page length 300 words/response-150 words
2. Number of sources just the film being critiqued
3. Visual examples none
4. Questions (and answers) prepared for final none
5. Number of viewings and postings 10 required for the semester, more optional available
Semester Project:

Since one of the main objectives of this course is to apply what you learn about Aesthetics, the major project for this course will comprise a complete and thorough dissection of an important film.

This class (as well as other classes) is participating in a large on-going project called The Cinema and Television DocuWiki Project. In short, in lieu of a big written research paper, each student will write a fully researched 12-15 minute, professional-level segment script for the CTDW Project. Each student will choose a particularly important film to analyze for the Project.

Your project will address the three most important aspects of film aesthetics – the narrative, the technical effects, and the critical analysis that can be identified. These are the elements of aesthetics which make it profitable to study.

Part One: Research and Writing

One of the modern grand masters of documentaries, Ken Burns, meticulously researches everything he puts into a script for one of his films. Therefore, you will spend your semester gathering research, organizing it, and culling out what will be used in your script. Then, you will write a tight, compelling script, to include the V.O. narration, shooting cues, visual placement and music cues.

Your script needs to include the following areas for the film you have chosen:

- **Narrative** (ref. chap. 3 in Film Art) Analyze the story structure.
- **Techniques** Identify techniques & analyze how they are used to achieve aesthetic excellence. (ref. chap. 8)
- **The Shot: Mise-en-Scene** (ref. chap. 4)
- **The Shot: Cinematography** (ref. chap. 5)
- **Editing** (ref. chap. 6)
- **Sound** (ref. chap. 7)
- **Criticism** (ref. chap. 11) Summarize the critics and contribute your own analysis about the film.

Think in terms of the simple math of scripting: one page = one minute of screen time.

Part Two: Visualization

When analyzing a film and/or TV show, your main artifact is obviously the film and/or TV show (or series) itself. However, you can also choose additional artifacts to examine which are related to the film or TV show you have chosen to examine. You will need to amass several artifacts that you could potentially use in a film of your script. These can be photos, diagrams, film clips, expert interviews, etc. Always gather way more than you need so that you have choices about what would be best to use to tell your part of the story. These can be amassed electronically or as hard copies, scans, etc. Just make sure you can document the source (i.e. Where did you find it?)

The end result of the project will be three:

- **The Project Notebook**
  Gathered herein will be all the notes, research, writing, plans and any other thing you have created to be able to produce your script. This notebook/file can be hard copy and/or digital on a disc or flash drive. You will also need to include all raw files of images to which you refer in your script.

- **The Project Documentary Script**
  So that you will have the opportunity to produce something useable in the real world, you will take all the work you have done on the persons, artifacts, and idea(s) and manifest them as a script, in documentary style. At the end of the semester you will have the opportunity to show off all your hard work in a presentation for the class.

- **The Project Presentation**
  The final effect of your efforts will triumphantly culminate in a presentation for your classmates at the end of the semester, much in the same way as you did a presentation at the beginning of the semester. Create a Power Point or video which explains your project, how you accomplished it, and what you learned about Aesthetics. These projects will be posted on Bb in a Discussion Board and most likely submitted to student festivals.

Requirements:

1. **Page length** 12-15 script
2. **Number of sources** at least 10
3. **Visual artifacts** at least 20 in a 12-15 minute film
4. **Evaluative and critical presentation of script** 10 minutes
5. **Project Notebook and Final version film on disc and/or hard copy submitted by end of week 12**
**EVALUATION AND GRADING**

**Method of Evaluation**

The quizzes will be objective questions and taken on Bb, available only the week assigned.

The presentations and prepared class discussions will be graded for content, preparedness, appropriate length and appropriate cooperation between class members.

Written work turned in will be graded for content and proper MLA formatting (where applicable), in addition to spelling & grammar; and the presentation will be graded for content and preparedness and appropriate visualization.

Class participation means participating in discussions on readings and screenings, and being prepared if called on by the instructor. Participation is expected. (See attendance policy for further explanation.)

The course is built on a 1000 point simple accumulation system. All assignments and activities are assigned a point value. It becomes incumbent on the student, then, to earn whatever points s/he wishes to earn to equal the desired grade.

**GRADING: POINT ASSIGNMENTS**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film Screenings &amp; Bb postings (10 weeks x 25 pts each)</td>
<td>250</td>
</tr>
<tr>
<td>Student hosting of weekly film screenings</td>
<td>100</td>
</tr>
<tr>
<td>Quizzes (3 x 50 pts each)</td>
<td>150</td>
</tr>
<tr>
<td>&quot;Aesthetics&quot; Presentation</td>
<td>100</td>
</tr>
<tr>
<td>Semester Project</td>
<td></td>
</tr>
<tr>
<td>Project Notebook (drafts, research, artifacts gathered, etc.)</td>
<td>50 pts</td>
</tr>
<tr>
<td>Final Script</td>
<td>150</td>
</tr>
<tr>
<td>Presentation</td>
<td>100</td>
</tr>
<tr>
<td>Final Exam</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1000</td>
</tr>
</tbody>
</table>

**ACADEMIC HONESTY:**

Students are on their honor to complete assignments with integrity. This means that all written assignments are to reflect the student's own work and to be submitted for credit only in this course. Where other secondary sources are used, appropriate dependence with the proper use of footnotes/endnotes must be adhered to. Relative to the entire course of study, it must be assumed that cheating and plagiarism are sins contrary to God's laws and the mission of Regent University. Plagiarism is using the intellectual property of others without proper citation, giving the impression that it is the student's own work. Instructions concerning "take-home" and "closed-book" exams are to be honored.

**COURSE GRADING CRITERIA:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Work of superior quality in all areas. Work displays an outstanding mastering of the facts, a creative and critical use of the data, and an analysis or evaluation of facts, research, and trends. Students show a talent for undergraduate work. Practical or formational implications of work are included, as appropriate. The grade for such work will vary from A to A- according to the quality and quantity of the work.</td>
</tr>
<tr>
<td>B+</td>
<td>Good grasp of facts, creativity and analysis, showing good comprehension of the subject. Practical or formational implications of work are included, as appropriate. The grade for such work will vary from B+ to B according to the quality and quantity of the work.</td>
</tr>
<tr>
<td>B</td>
<td>The student has shown an average grasp of the facts of the course, and a satisfactory level of creativity, analytical performance, or comprehension. Practical or formational implications of work are included, as appropriate. The grade will vary from C+ to C according to the quality and quantity of the work.</td>
</tr>
<tr>
<td>C+</td>
<td>The student has shown a below average grasp of the facts of the course, and an unsatisfactory level of creativity, analytical performance, or comprehension. Practical or formational implications of work are included, as appropriate. All grades of D warrant the course to be retaken by the student.</td>
</tr>
<tr>
<td>C</td>
<td>Not acceptable for undergraduate level study. The student's work indicated major deficiencies both in routine learning and in use of data. This grade denotes either unacceptable performance in spite of some effort, or failure to complete the assigned work. All grades of F warrant the course to be retaken by the student.</td>
</tr>
<tr>
<td>F</td>
<td>Not acceptable for undergraduate level study. The student's work indicated major deficiencies both in routine learning and in use of data. This grade denotes either unacceptable performance in spite of some effort, or failure to complete the assigned work. All grades of F warrant the course to be retaken by the student.</td>
</tr>
</tbody>
</table>
Undergraduate Course Grading Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93–100</td>
</tr>
<tr>
<td>A-</td>
<td>90–92</td>
</tr>
<tr>
<td>B+</td>
<td>87–89</td>
</tr>
<tr>
<td>B</td>
<td>83–86</td>
</tr>
<tr>
<td>B-</td>
<td>80–82</td>
</tr>
<tr>
<td>C+</td>
<td>77–79</td>
</tr>
<tr>
<td>C</td>
<td>73–76</td>
</tr>
<tr>
<td>C-</td>
<td>70–72</td>
</tr>
<tr>
<td>D+</td>
<td>67–69</td>
</tr>
<tr>
<td>D</td>
<td>63–66</td>
</tr>
<tr>
<td>D-</td>
<td>60–62</td>
</tr>
<tr>
<td>F</td>
<td>0–59</td>
</tr>
</tbody>
</table>

INCOMPLETE GRADES:
Incomplete Grade Policy: An incomplete grade ("I") will only be given in a regular course for legitimate deficiencies due to serious illness, emergencies, military transfer, or other extraordinary reasons acceptable to the instructor, including university equipment problems or shortages, and not because of student neglect or convenience.

In order to request an Incomplete, the student must submit a Request for Incomplete form to the instructor before the end of the course. If more than one semester passes and the course is not completed, "FX" will be posted automatically unless the student submits a completed Request for an Extension of an Incomplete form to the Program Chairperson before the end of the semester. Approval for an extension will only be approved if the serious illness, emergencies, or other extraordinary reasons is still affecting the student’s life. If more than one semester elapses, the student must re-register and pay the appropriate tuition to re-enroll in the course when it is next offered. Due to the accelerated nature of the REGENT UNDERGRAD undergraduate program, a student who acquires two concurrent incompletes will not be permitted to enroll in additional courses until the incompletes are resolved. This may delay the student’s completion of the program.
# COURSE SCHEDULE (WEEK-BY-WEEK)

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Activities in Class</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Welcome. Syllabus, assignments and expectations.</td>
</tr>
<tr>
<td></td>
<td>Discussion: What is aesthetics? What does aesthetics mean to a Christian?</td>
</tr>
<tr>
<td></td>
<td>Assign groups of students for the Defining Aesthetics presentations.</td>
</tr>
<tr>
<td></td>
<td>Internet Hunt: History of aesthetics</td>
</tr>
<tr>
<td>Defining Aesthetics</td>
<td>Required Viewing</td>
</tr>
<tr>
<td></td>
<td>None this week</td>
</tr>
<tr>
<td>Readings</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Your assigned chapter in <em>Good Taste, Bad Taste and Christian Taste</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 2</th>
<th>Activities in Class</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>News and interest of the industry (brought in by students)</td>
</tr>
<tr>
<td></td>
<td>Student Reports: Defining Aesthetics presentations</td>
</tr>
<tr>
<td>Defining Aesthetics</td>
<td>Required Viewing</td>
</tr>
<tr>
<td>Group A - <em>The King of Kings</em> (1927)</td>
<td></td>
</tr>
<tr>
<td>Group B - <em>Way Down East</em> (1920)</td>
<td></td>
</tr>
<tr>
<td>Readings and other activities outside of class</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Film Art</em>, Chapter 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 3</th>
<th>Activities in Class</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>News and interest of the industry (brought in by students)</td>
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<td></td>
<td>Discuss Readings: Chap. 1 in <em>Film Art</em>. Film as art. How does a film get made?</td>
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<td>Discussion of Semester Project assignments.</td>
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<td>Internet Hunt: Christian films that made money.</td>
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<td>Screen: scenes from <em>Shadow of a Doubt</em></td>
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<td>Film as Art</td>
<td>Required Viewing</td>
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<tr>
<td>Group A - <em>Babette’s Feast</em> (1987)</td>
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<td>Group B – <em>Wild Strawberries</em> (1957)</td>
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<tr>
<td>Readings and other activities outside of class</td>
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<td><em>Film Art</em>, Chapter 2</td>
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<thead>
<tr>
<th>Week 4</th>
<th>Activities in Class</th>
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<tbody>
<tr>
<td></td>
<td>News and interest of the industry (brought in by students)</td>
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<td>Discuss Readings: Chap. 2 in <em>Film Art</em>. What form does film take? Form, content and meaning.</td>
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<td>Semester Project assignments finalized.</td>
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<td>Internet Hunt: psychological and emotional responses to film</td>
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<td>Screen: scenes from <em>Les Miserables, Lord of the Rings</em> and <em>Wizard of Oz</em></td>
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<td>Significance of Film Form</td>
<td>Required Viewing</td>
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<td>Group A - <em>Ben Hur</em> (1959)</td>
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<td>Group B - Any 4 episodes of <em>Dragnet</em> (early episodes available on youtube.com)</td>
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<td>Readings and other activities outside of class</td>
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<td><em>Film Art</em>, Chapter 3</td>
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</tbody>
</table>
### Week 5
**Activities in Class**
- News and interest of the industry (brought in by students)
- Internet Hunt: Where can you find great story ideas?
- Screen: scenes from *Citizen Kane*

**Featured Viewing**
- Group A - *The Ideal Husband*
- Group B – *The Green Mile*

**Readings and other activities outside of class**
- *Film Art*, Chapter 4

**Quiz**
- Check Quiz on Bb over Chapters 1,2,3 in *Film Art* (Must be taken by 11:59pm Sunday)

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### Week 6
**Activities in Class**
- News and interest of the industry (brought in by students)
- Discuss Readings: Chap. 4 in *Film Art*. What is mise-en-scene? Setting, costume, makeup, lighting.
- Internet Hunt: Oscar winning films for costume, makeup, etc.
- Screen: scenes from *Lord of the Rings* ancillary DVDs

**Featured Viewing**
- Group A – Any 4 episodes of *Pushing Daisies*
- Group B - *Lord of the Rings: Fellowship of the Rings*

**Readings and other activities outside of class**
- *Film Art*, Chapter 5

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### Week 7
**Activities in Class**
- News and interest of the industry (brought in by students)
- Discuss Readings: Chap. 5 in *Film Art*. Photography, CGI. The long take.
- Internet Hunt: Academy Award winning films for Cinematography
- Screen: scenes from *Lord of the Rings* ancillary DVDs

**Featured Viewing**
- Group A - *Gone With the Wind* (1939)
- Group B – *A Midsummer Night’s Dream* (1935)

**Readings and other activities outside of class**
- *Film Art*, Chapter 6

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### Week 8
**Activities in Class**
- News and interest of the industry (brought in by students)
- Discuss Readings: Chap. 6 in *Film Art*. Editing. Continuity. Choices in post-production.
- Internet Hunt: examples of bad editing
- Screen: example scenes from *Rear Window*

**Featured Viewing**
- Group B – Any 4 episodes of *ER* (available on Netflix)

**Readings and other activities outside of class**
- *Film Art*, Chapter 7
### Week 9

**Activities in Class**
- News and interest of the industry (brought in by students)
- Internet Hunt: foley artists and great film composers
- Screen: scenes from *Star Wars*

**Sound in the Cinema**
- Featured Viewing
  - Group A – *Fiddler on the Roof*
  - Group B – *Star Wars: A New Hope*

**Readings**
- *Film Art*, Chapter 8

**Quiz**
- Check Quiz on Bb over Chapters 4,5,6, 7 in *Film Art* (Must be taken by 11:59pm Sunday)

### Week 10

**Activities in Class**
- News and interest of the industry (brought in by students)
- Discuss Readings: Chap. 8 in *Film Art*. What is film style? How to analyze a film.
- Internet Hunt: Who are the good film critics?
- Screen: scenes to practice: *Blade Runner, Casablanca, Wild Strawberries, The Searchers, Sunrise*

**Summary:**
- Style as a Formal System

**Featured Viewing**
- Group A – Any 6 episodes of *The Dick Van Dyke Show* (available on Hulu.com)
- Group B – *Swing Time* (1936)

**Readings**
- *Film Art*, Chapter 9

### Week 11

**Activities in Class**
- News and interest of the industry (brought in by students)
- Discuss Readings: Chap. 9 in *Film Art*. Using “Christian” as an adjective. Film genres.
- Internet Hunt: Christian horror films, really? Other “Christian” genres
- Screen: samples of genres: *Blade Runner, True Grit, Rear Window, His Girl Friday, West Side Story, Gladiator, Pride and Prejudice, Lady and the Tramp*

**Film Genres**
- Featured Viewing
  - Group A – *Snow White and the Seven Dwarfs* (1937)

**Readings**
- *Film Art*, Chapter 10

### Week 12

**Activities in Class**
- News and interest of the industry (brought in by students)
- Discuss Readings: Chap. 10 in *Film Art*. Different film forms.
- Semester Project presentation scheduling.
- Internet Hunt: Christian animation, experimental and documentary
- Screen: scenes from: *Nanook of the North*, experimental films, various animated

**Documentary, Experimental, and Animated Films**
- Featured Viewing - OPTIONAL for extra credit on Bb
  - *Anne Frank Remembered* (available on Bb)
  - *Triumph of the Will* (1935) (available on Bb)

**Readings**
- *Film Art*, Chapter 11

**Due**
- Semester Project: All parts (must be turned in by 12 midnight, Sunday)
### Week 13

**Activities in Class**
- News and interest of the industry (brought in by students)
- Discuss Readings: Chap. 11 in *Film Art*. Methods of critical analysis.
- Internet Hunt: schools of thought in film criticism
- Screen: scenes from *North by Northwest*, *Breathless*, *The Thin Blue Line*

**Featured Viewing – OPTIONAL for extra credit on Bb**
- *Casablanca* (1942) (available on Bb)
- *To Kill a Mockingbird* (1962) (available on Bb)

**Readings**
- None assigned

**Quiz**
- Check Quiz on Bb over Chapters 8, 9, 10, 11 in *Film Art* (Must be taken by 11:59pm Sunday)

### Week 14

**Activities in Class**

*Take the Semester Final Exam*
- You will report to the classroom in the Comm Building at the regularly scheduled time for class.
  - The final exam will take approximately 2-3 hours.
  - This is NOT an open book or open note exam.
  - Once you begin the exam, you must complete it.
  - There will be no re-takes.

**Featured Viewing – OPTIONAL for extra credit on Bb**
- *Taming of the Shrew* (1967) (available on Bb)

### Week 15

**Activities in Class**
- Students, as scheduled, will present their semester project
  - Please do not read anything
  - Please plan ways in which you can involve the class in your presentation through discussion and interaction
  - Please practice your presentation so that it will run smoothly and on time
  - Class members will fill out an evaluation form for each presentation

### Week 16

**Activities in Class**
- Students, as scheduled, will present their semester project
  - Please do not read anything
  - Please plan ways in which you can involve the class in your presentation through discussion and interaction
  - Please practice your presentation so that it will run smoothly and on time
  - Class members will fill out an evaluation form for each presentation
UNIVERSITY POLICIES AND RESOURCES

Please review the following links 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
- Grading Policies (incompletes, extensions, IPs, etc.)
- Student Course Evaluations
- 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://ww.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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