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

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF CINEMA-TELEVISION

CTVU 289: WKSP: Undergraduate Motion Picture Production
Edition 1
Spring Semester January to April 2011
COM 146: Mondays 1:30-4:30

INSTRUCTOR INFORMATION
Andrew Quicke
Phone: 757-352-4226
Fax 757-352-4275
Email: andrqui@regent.edu
Office Hours: Wednesdays 9:00 – 12:00; Tuesdays 9.30-12.30.
Office location: COM 259

Peggy Southerland
Phone: 757-352-4698
Fax: 757-352-4275
Email: peggys@regent.edu
Office hours: Mondays 10-12, 4:30-6:30, Tuesdays 4:30-6:30
Office location: COM 252

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.

Please initial here to indicate that you have read and understood the requirements outlined in this syllabus

Signed: ____________________  Print Name: __________________________
Student initials

COURSE DESCRIPTION

This course is an undergraduate workshop that covers, in outline only, all aspects of preproduction, shooting and post producing a single camera narrative story. The workshop embodies a Christian worldview approach to creative digital production, including aesthetics, script breakdown, and the hands-on practical approach to conceiving, creating, shooting and editing a short digital narrative. Exclusions: the workshop provides a comprehensive introduction only; students will learn at a much deeper level when they take specialist courses in both the creative and technical skills required for digital cinema.

RATIONALE/COURSE OVERVIEW

- GOALS FOR THIS WORKSHOP.
The overall goal for the class is that students should learn to integrate their faith and their learning while gaining practical digital cinema production techniques. This course is an undergraduate 200 level course for those who have no previous knowledge of cinema and television production.

- HOW THE CHRISTIAN FAITH WILL BE INCORPORATED INTO THIS CLASS
Many Christians feel defeated by what they see as Hollywood’s carnality and materialism. Books like Michael Medved’s *Hollywood versus America* suggest that Hollywood is on a deliberate campaign to destroy Christian values. If you feel this way, take courage, because this course uses biblical principles to evaluate the good and bad things that come out of Hollywood. Two biblical texts are very relevant to this course: one on wisdom, the other on servant leadership.

- 1 Chronicles 1:10. “Give me wisdom and knowledge, that I may lead this people, for who is able to govern this great people of yours?
- 1 Timothy 3:13 “Those who have served well gain an excellent standing and great assurance in their faith in Christ Jesus.”
- We serve by learning about the industry and discover together in discussion how Christians can be salt and light in a fallen media entertainment world.
- For details of each class content see program below

PREREQUISITES

NONE: This is a course for anyone who wants to learn how to produce a short film. For CTVU students it counts as a 3 credit workshop.

*This course is however the prerequisite for major role participation in the Undergraduate Summer film shooting May 9-14, 2010.*

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.

CTVU 289 COURSE OUTCOMES:

1) Preproduction: Students will be able to identify the necessary steps in preproduction, including financing, screenwriting and detailed preproduction. Students will master the key roles of the producer and the director in preproduction: breakdowns, scheduling, budgeting, crewing, art direction, casting and rehearsals.
- Assessments: blackboard test.

2) In-studio Production: Students will master and practice in the television studio during certain Monday class dates various production duties. These will include set procedures for director and producer, camera department, sound department, art department, set dressing, props, wardrobe, makeup and cast.
- Assessments: practical performance in studio workshop, graded by professor.

3) Post-production: Students will be given the opportunity to edit on their own equipment an editing exercise produced specially for BBC Training Department in London, UK. Students who do not know how to use non-linear editing equipment will be given other post production experiences. All students will learn about post production workflow in terms of both picture and sound.
- Assessment: final exam Blackboard test.

4) Film Literacy: Students will see some 12 films both American and foreign made, will discuss them in class, and will review three of them on Blackboard discussion board.
- Assessment: Blackboard film recognition tests.
5) Under what conditions? Students will be able to carry out these tasks by using on-campus studio and post-production equipment, plus classroom instruction, PowerPoint’s, two textbooks, assigned film viewings, plus library and Internet resources.

6) Under what criteria? Students will demonstrate undergraduate 200 levels of attainment in seeking these goals.

7) Efficio Cognosio (Learn by Doing) This workshop includes plenty of practical hands-on experience. Using the assessment tools of tests, papers, classroom discussions, plus a final exam, students will demonstrate mastery of the desired outcomes already stated.

No incompletes will be given except in the case of serious and prolonged illness.
COMPUTER SOFTWARE required.

Microsoft Word 2007 or its equivalent, as all papers must be submitted as Word 2007 (.docx) formats. (COM 154 - University computer lab - has all the latest software)

Software downloads:
Microsoft PowerPoint: for download go to
ID=048DC840-14E1-467D-8DCA-19DCA-8FD7485
Adobe Acrobat Reader: You will need this program to view any .pdf documents
Windows Media Player: You will need the latest Windows Media Player to play audio and video
Macromedia Flash Player: You will need this to display any Flash movies used in the course
www.adobe.com/support/flash/downloads.html
Quicktime Movie Player: You may need Quicktime in order to view a movie file in this course.
www.apple.com/quicktime/download/

FURTHER INTERNET RESOURCES:
Internet Movie Data Base; www.imdb.com
Journal of Religion and Film; www.unomaha.edu/jrf
Academy of Motion Pictures Arts and Sciences; www.oscars.org
Directors Guild of America; www.dga.org
British Film Institute, www.bfi.org.uk
Hollywood Jesus www.hollywoodjesus.com
Market Research http://www.cynopsis.com

Links for Info on the Industry

Internet Movie DataBase:
http://www.imdb.com
A really amazing and exhaustive site with extensive information on just about everything related to the craft, the people and film history.

Art Historian's Guide to the Movies
http://personal1.stthomas.edu/cdeliason/ahgttm.htm
The Art Historians’ Guide to the Movies is a record of appearances of and references to famous works of art and architecture in the movies. It is intended to be a source for teachers of art history who are considering showing clips or entire films as part of their presentation of the traditional arts of painting, sculpture, and architecture.

Cinema Sites:
http://www.cinema-sites.com/
This simply designed site provides links to databases, reviews, previews, studios, producers and many other resources on the Internet.

Cinemedia:
http://www.cinemedia.org
A zany site that bills itself as the Internet's largest film and media directory. Links to films, foreign cinema, directors, organizations and festivals, along with many other resources, can be found here.

Box Office Guru:
http://www.boxofficeguru.com/
Provides statistics and information on recent releases for both domestic and international films.
Mega Media Links:
http://www.rtvf.nwu.edu/
Follow the “Links” link to find an exhaustive searchable electronic center for resources in electronic media-including film.

Box Office Statistics:
http://www.vex.net/~odin/Gross/
You can find out what films earned starting in the year 1900 here.

Screensite
http://www.screensite.org/
An academically-inclined reference site for film and television study. Go here to sign up for the Screen-L LISTSERV, a discussion list for film scholars.

Movies.net
http://www.movies.net/
Tons of links to stars, studios, movie memorabilia, guilds, and production resources.

All-Movie Guide
http://ALLMOVIE.com/
Similar to Internet Movie Database, it also includes numerous essays, a glossary and a personalized cable guide.

World Cinema
http://www.geocities.com/Paris/Metro/9384/home.htm
A reference guide to world cinema. While the selection of films is rather limited, the site provides convenient search options.

The Flying Inkpot's Incredible Movie Links Page
http://inkpot.com/movielinks/
Lists of links for studios, international cinema, reviews, film festivals, academic topics, multimedia, and screenwriting resources.

Entertainment Link
http://www.entertainmentlink.co.uk/film/
More and more links.

Genres:
http://www.yahoo.com/Entertainment/Movies_and_Film/Genres/

Film Titles:
http://www.yahoo.com/Entertainment/Movies_and_Film/Titles/

Actors:
http://www.yahoo.com/Entertainment/Actors_and_Actresses/

Studios:
http://www.entsweb.co.uk/cinema/studios/

Classic Celluloid:
Provides information on British film, as well as silent film and much more.
Film Research
http://www.library.rochester.edu/index.cfm?PAGE=332#websites
Provides links to specialized catalogues, bibliographies, institutes, dictionaries, newspaper reviews and much more.

Forum for Psychoanalytic Study of Film:
http://www.cyberpsych.org/filmforum/
An international interdisciplinary organization that provides opportunities for people interested in psychoanalysis and film to exchange ideas via screenings, conferences, a magazine and projections.

Postcolonial Cinemas:
http://www.mtholyoke.edu/courses/aamkpa/postcolonial-cinemas/
An online course and set of resources devoted to the History and role of film in countries that were once colonies.

Cinema History:
http://www.tc.umn.edu/~yahnk001/film/cinema.htm
Robert E. Yahnke at the University of Minnesota provides a brief but handy history of film at this website.

Internet Movie Database: Today in Movie History:
http://us.imdb.com/M/on-this-day
Information on what was what and who was who in the movies on any day in History since 1900.

Box Office Statistics:
http://www.vex.net/~odin/Gross/
You can find out what films earned starting in the year 1900 here.

Image Bank
http://www.theimagebank.com/
An extensive online database of stills and film clips.

Classic Movies
http://classicfilm.miningco.com/
About.com's classic movies page.

The Film 100
http://www.film100.com/
A ranking of the 100 most influential people in the history of cinema. Contains a large collection of biographical information, film studies, interactive demos, and web links.

Association of Moving Image Archivists
http://www.amianet.org/
An organization for individuals concerned with the collection, preservation, exhibition and use of moving image materials.

Film Sound Theory
http://filmsound.studienet.org/
Essays on film sound theory and technology.

The Widescreen Museum
http://www.widescreenmuseum.com/
The history of widescreen cinema, with explanations of various formats and their development.

News and Views
(http://www.mhhe.com/socscience/art-film/news.htm)
Industry Networking Links

Hollywood Access
http://www.hollywoodaccess.com/
Provides info on agents and managers, and includes a bulletin board for such employment info.

Stock Footage
http://www.stockfilmvideo.com/
For filmmakers needing stock footage.

Links to Cameramen websites
http://www.tycameramen.com/links/netlinks01.htm
Personal websites of camerapeople around the world.

Indie Club
http://www.indieclub.com/
A message board and search engine for finding others in your region interested in working on film production.

Filmmaking Study Aids
http://homepage.newschool.edu/~schlemoj/film_courses/filmmaking.html
Explanations of the Bolex camera, light meters, and important film terms, as part of a 16mm film production course website.

netribution film network (NOTE: all lowercase)
http://www.netribution.co.uk/links/Filmmaking/streamingsites.html
Offers a wide variety of resources, including links to online cinemas.

IndependentLens
http://www.pbs.org/independentlens/resources_filmmakers.html
Business resources for filmmakers.

Online Film Dictionary:
http://home.snafu.de/ohei/ofd/moviedict_e.html
Provides definitions for terms related to film and film making.

The Film Makers Home Pages:
http://www.filmaker.com/
A handy on line guide for links to film making people and resources.

Cyberfilm School
http://www.cyberfilmschool.com/
One of the most practical and insightful Film sites, Cyberfilm School offers tips tools, formal training on line and much more.

Exposure: The Internet Resource for Low-Budget Film-Makers:
http://www.exposure.co.uk/
Includes links to UK film makers, a "10 minute film school" and other resources.

Filmmaker.com:
http://www.filmaker.com/link-5.html
Professional motion picture camera resources.

Electronic Screenwriting Courses:
http://www.worldwidelearn.com/courses/screenwriting-film-course.htm
Access to courses provided at websites around the world can be found here.
Internet Research Resources for Mystery and Crime Writers
Tools and resources for the crimewriter can be found here.

Screenwriters Access:
http://screenwriters.com/scriptindex.html
A very useful site that includes information on writing, development, pitching, strategizing-nearly everything you could think of-as well as links to useful Hollywood related resources on the net.

Film Making Related Organizations

American Society of Cinematography:
http://www.cinematographer.com/

Federation of European Cinematographers:
http://www.imago.org/

Directors Guild of America:
http://www.dga.org/

Motion Picture Editor's Guild
http://www.editorsguild.com/index.shtml

Job/Internship Search

Entertainmentcareers.net
http://www.entertainmentcareers.net/
Robust offering of resources for anybody interested in working in film or television.

Casting-call US
http://www.casting-call.us/
Get your start in the entertainment business through the Internet by finding a role as an extra.

Crewnet:
http://crew-net.com/
Since 1994 Crew Net has been providing Entertainment Industry Professionals with up to the minute job leads for Feature Films, Television, Commercial and Stage Productions.

Art Deadlines List
http://rtuh.com/adl
monthly newsletter (email & paper versions) providing exhibitions/competitions, jobs, internships, call for entries/proposals/papers, writing contests, scholarships, residencies, design & architecture competitions, auditions, fellowships, casting calls, tryouts, grants, festivals, funding, financial aid, and other opportunities (including some that take place on the web) for artists, art educators and art students of all ages.

The Film, TV and Commercial Employment Network
http://www.employnow.com/
Information and resources for individuals interested in pursuing a career in the entertainment industry. Includes casting calls and job hotlines.

Film Jobs and Employment in New England
http://www.newenglandfilm.com/jobs.htm
A searchable guide to film jobs in the New England area
Industrial Light and Magic Job Opportunities
http://www.ilm-jobs.com/
Info on internships at George Lucas's Industrial Light and Magic studios

Film School Confidential: The Insider's Guide to Film Schools
http://www.Lather.com/fsc/
This site is a great guide to film schools in the U.S., and you can locate a multitude of links here.

COURSE REQUIREMENTS AND ASSIGNMENTS

A. Required Materials: Textbooks

Rea, Peter W. and David K. Irving: Producing and Directing the Short Film and Video
4th edition: Boston, Focal Press 2010
ISBN-13 978-0240811741 pbk

C. Tests and Assignments:

Each assignment and test is based on 100 points awarded as broken down below:

Test one: Pre-Production
  20 questions worth 10 points each
20%  
Test two: Set Procedures
  20 questions worth 5 points each
20%  
Movie Test one
  20 questions worth 5 points each
5%  
Movie Test two
  20 questions worth 5 points each
5%  
Test three: Post Production Management
  20 questions worth 5 points each
20%  
Three Movie Critiques 5% each
15%  
On Time
20%  
Critique
20%  
MLA Format, grammar, usage
20%  
Sources (at least 2 for each paper)
40%  
In Class Participation
15%  
1% for each class attended
Total
100%  

Netiquette Expectations
All class announcements and threaded film discussions will be carried on Blackboard.

Computer expectations.
Proficiency in Microsoft Word, the ability to attach documents, the ability to download using acrobat, and the ability to do internet research is required of all students. Classes are offered regularly for those who need to improve their computer skills. We assume that you own a modern desktop or laptop; please consult Technical Support about computer problems.

- See Technical Support – University Helpdesk

Self-introduction.
We begin by writing a self portrait of ourselves on the Blackboard discussion pages in the first week of January 2011 so that we can get to know each other: Let me start the process by introducing myself.

Andrew Quicke
I took a BA Honours and MA in Modern History at Oxford University, and then joined BBC Television to be trained as a screenwriter and director. Working first for BBC, and later for Reuters Visnews, I was fortunate to get the opportunity to direct in some 32 countries, plus spending a year on assignment in Bangkok, Thailand and two years as CBN Bureau Chief in Jerusalem. Back in London I became President of Kensington Film Services, and was blessed to work on the first 50 language versions of the Jesus film for Campus Crusade for Christ.
As a professor I teach Aesthetics, Directing, Redemptive Cinema, American and International Film History including French and Italian cinema. I have written four academic books, and one Christian best seller, *Chasing the Dragon*, (the story of Jackie Pullinger working with drug addicts in the Walled City of Hong Kong) has been translated into many languages. Happily married for 39 years to Juliet, an English professor, we are working together on a new book *Box Office Christianity*. One of my greatest joys is that my Regent students have won 110 national and international awards. You may find fuller details at [www.andrewquicke.com](http://www.andrewquicke.com).

Peggy Southerland
My Undergraduate degree is in Theatre from the University of Maryland, Baltimore County. My emphasis there was in the technical areas of set and lighting design. After graduation I worked at WJZ-TV in Baltimore for 3 years as their resident set designer and member of the art department. From there I went to New York to work at ABC-TV as a member of their technical engineering staff. I worked in a variety of jobs – sound assistant, camera operator, cable kicker, floor manager, Chyron operator, teleprompter operator, technical director and graphics operator/coordinate. My favorite was, of course, graphics operator/coordinate. In that position I was able to create graphics (and new Emmy winning graphics systems) for such shows as 20/20, Good Morning America, ABC Nightly News, NCAA College Football, Monday Night Football, Monday Night Baseball, several telecasts of World Series, College Bowl Games, Super Bowls, 5 different Olympics, Election and Convention coverage, Kentucky Derbys, Indianapolis 500s, Wide World of Sports, etc. I also learned the art of animating while working on promos for all the above mentioned shows. I have travelled to 46 states and 7 foreign countries while doing this work. I left ABC to work for a Post Production company in Dallas, Texas so that I could become more proficient in computer animation. I produced graphics for music videos for people like Leon Russell, Stevie Ray Vaughn, Waylon Jennings and Willie Nelson. In 1992 I moved back to Baltimore to teach at the University of Maryland, Baltimore County. While there, I helped set up the Imaging Research Center and their in-house internship program where we worked on projects like additional animation for the Discovery Network’s 5 part series on the brain. From there I came to Virginia Beach to take the job of Animation Director for the Family Channel. I had my own animation company for several years and then folded its assets into Regent University to create the Animation Department here on campus. I teach classes in the areas of Animation Business, Television Graphics, Editing, Special Effects, Maya and basic Tools of the Trade.
For more info go to [www.peggysoutherland.com](http://www.peggysoutherland.com)

Contacting the Instructors
Both are delighted to talk with you both in office hours (or phone 757-352-4226 – Andrew, 757-352-4698 - Peggy) and at other times when we am on campus; your e-mails will receive a prompt response. If by chance you do not get a reply with 48 hours, please resend the email. There will be no office hours in modular week.

Penalties for Late Assignments
Deadlines are important in this industry; the deadline for every date is 9am. If you miss a deadline by no more than 24 hours, you lose one grading point. If your paper is more than one week late your paper will not be graded. Since in the past papers have gone astray, you must retain a copy on disc or hard copy to avoid any problems.
Keeping up with the classes.
If you are unable to attend for sickness or other compelling reasons, please inform your instructor in advance.

Participation
You are expected to play a full part in classroom, studio and on-line discussions. Please feel free to ask questions during class, or email your questions to me after the class. Please also feel free to discuss your grade points; mistakes may happen, but if spotted can be corrected quickly. Please also let me know if there are problems with Blackboard, or other communication difficulties. We want to make this class as enjoyable as possible. Participation is worth 10 grading points.

Attendance
Punctual attendance at all classes is required; if you are unable to attend for sickness or other compelling reasons, please inform your instructor in advance. Unexcused absences result in the loss of one grading point; if you miss five classes you fail the course.

EVALUATION AND GRADING

A. Weight

| Test one: Pre-Production | 20% |
| Test two: Set Procedures | 20% |
| Movie Test one | 5% |
| Movie Test two | 5% |
| Test three: Post Production Management | 20% |
| 20 questions worth 5 points each | |
| Three Movie Critiques 5% each | 15% |
| In Class Participation | 15% |

Total 100%

B. Final Grade Breakdown according to School of Communication.

<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>
</tbody>
</table>
C. Student Course Evaluation: Important Note.

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.

C. COURSE SCHEDULE (DAY- BY- DAY)

COURSE DETAILS

1). Week 1: Script & Finance
Overview of the syllabus; what are the expectations for this class?
Readings: Rea & Irving Chapters 1, 2, 3 & 4
Boggs & Petrie Chapters 1, 2 & 3
Required viewing: North by Northwest

2). Week 2: Script Breakdowns, Scheduling.
Readings: Rea & Irving Chapters 5, 6 & 7
Boggs & Petrie PP. 335-350
Read Regent Production Manual on Blackboard
Required viewing: Legally Blond

3). Week 3: Budgeting, Crewing & Casting
Guest speaker: Professor Mark Paladini
1st movie critique paper is due on week 4.
Readings:
Heisner, Beverly: Production Design in the Contemporary American Film on Blackboard
Rea & Irving Chapters 8, 9 & 13
Boggs & Petrie Chapter 4
Required viewing: Raiders of the Lost Ark

4. Week 4: Production Design, Art Direction
1st movie critique paper due.
Test on Pre-production on Week 5
Readings Rea & Irving Chapters: Chapter 11
Boggs & Petrie: Chapter 5
On Blackboard “Why not to shot 24 FPS”
Required viewing: The Lord of the Rings: The Return of the King
5. Week 5: Camera, Cinematography & Special Effects
Test on Pre-production
Readings:
Rea & Irving: Chapter 12
Boggs & Petrie: Chapters 8
Required viewing: Avatar

6. Week 6: Sound, Sound Effects & Music
Readings:
Rea & Irving: Chapters 14 & 15:
Boggs & Petrie: Chapter 10
Required viewing: Finding Nemo

7. Week 7: Set Procedures; Individual Job Descriptions, The Actor
Test on Set Procedures on week 8.
Readings:
Rea & Irving: Chapter 10
Boggs & Petrie: Chapter 11
Required viewing: Inception

8. Week 8: Pre-Visualization, Storyboards, Rehearsals & The Director
Test on Set Procedures.
Readings:
Rea & Irving: Chapter 16
Boggs & Petrie: Chapters 6 & 7
Required viewing: Clear & Present Danger

Modular Week February 28- March 6
Free to work on Spring film

9. Week 9: Pix Post-Production - The Editor & Color
Movie Test 1 will be given on Week 10.
Readings:
Rea & Irving Chapter 18
Boggs & Petrie Chapter 11
Required viewing: Master and Commander: The Far Side of the World

Movie Test 1
2nd movie critique paper is due on week 11.
Readings:
Rea & Irving: Chapters 17 & 19
Boggs & Petrie: Chapter 9
Required viewing: O Brother, Where Art Thou?
11. Week 11: Audio Post Production and the Final Mix, Titles
   2nd movie critique paper is due.
   Readings:
   Boggs & Petrie Chapter 12
   Required viewing: Out of Africa

12. Week 12: Analysis of the Whole Film
   Movie Test 2 will be given on Week 13.
   Boggs & Petrie Chapter 13
   Required viewing: Nacho Libre

13. Week 13: Adaptations
   Post Production Management Test will be given on Week 13.
   Movie Test 2
   Boggs & Petrie Chapter 14
   Required viewing: To Kill a Mockingbird

14. Week 14: Genre Films, Remakes and Sequels
   Test on Post Production Management.
   3rd movie critique paper is due on week 15.
   Boggs & Petrie Chapter 15
   Required viewing: My Big Fat Greek Wedding

15. Week 15: Film & society.
   3rd movie critique paper is due.

Confidentiality and FERPA
All Blackboard entries are confidential to our class, and may not be shared with others. No Blackboard material may be placed on youtube or similar social network without prior permission from Regent University and the professor concerned. Under FERPA rules, grades are confidential to the student concerned and cannot be given to outsiders.

Sickness or Bereavement
Sickness and Bereavement are legitimate reasons for failing to turn in a paper on time, providing you inform your professor as to what is happening. Normally a one or two week grace period can be given. Serious long term sickness must be discussed on a case-to-case basis, since if you fall far behind it may become impossible to catch up and you should withdraw from the course. Financial penalties may apply to late withdrawal.

School of Communication General Statements
As should be expected, particularly at a Christian University, students will adhere to the highest standards of academic honesty. This includes avoidance of plagiarism, defined as the uses of written and oral words of another person, including another student, without the expressed acknowledgement of the writer or speaker’s indebtedness to that person. This also applies to the use of papers or other materials previously submitted for grading purposes to instructors of other classes, either at Regent University or other institutions. Any violation of this policy will normally result in failure of the course. Be aware that we conduct computer generated random tests for plagiarism.
INCOMPLETE GRADES POLICY

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 or 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 for 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

In Progress grades shall be given when work is not completed by the end of the term for the following academic work: independent studies, internships, practica, portfolios, theses and dissertations. An IP is also an appropriate grade for courses in which the completion of course requirements for ALL students extends beyond the academic term in which the course is offered. An IP may be continued to a maximum of two terms when the student requests and extension and the approved form is submitted to the Registrar’s Office prior to the end of the first term. If the requirements for removal of the IP grade are not completed by the end of these two terms, a grade of FX (NP for pass/fail courses) will be posted automatically. Exceptions may be made for dissertations, which may continue without penalty. 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.

Student Feedback

At or near the end of the course students will receive an opportunity to evaluate the course content and teaching via a formal internet evaluation form. Students are invited and encouraged to meet with the professor at any time during the semester.

UNIVERSITY POLICIES AND RESOURCES

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

- Academic Calendar/Registrar Information
- Approved Academic Degree Plan: www.regent.edu/acad/schcom/academics/worksheets_09.htm
- Bookstore
- Computer Literacy Form: www.regent.edu/acad/schcom/admissions/computerliteracy.htm
- Computer Recommendations www.regent.edu/it/helpdesk/document/standards.cfm
- American Disabilities Act: 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.  
www.regent.edu/admin/stusrv/student_life/disabilities.cfm
• Distance Communication advice and details
www.regent.edu/acad/schcom/distance/faq.htm
Hardware and Software purchases
www.regent.edu/acad/schcom/purchase/
• Honor/Plagiarism Policy
• Online catalogue:
www.regent.edu/academics/catalogue.cfm#graduate
Production Manual:
• Regent Library:
www.regent.edu/library
Registration:
www.regent.edu/acad/schcom/academics/RegistrationHandbook.pdf
• Student Services (includes links to student handbook, disability services, University
calendar, University Writing Center, etc.)
• Technical Support – University Helpdesk
• Thesis and Portfolio guidelines:
www.regent.edu/academics/thesisAndPortfolioGuidelines.htm
• Grading Policies (incompletes, extensions, IPs, etc.) see syllabus above
• Student Course Evaluations.

James 1v22: “We are doers of the Word.”

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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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