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.

COURSE SYLLABUS
UNDERGRADUATE SCHOOLS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT CINEMA-TELEVISION

COURSE # CTVU 450
STUDIO PRODUCTION
SECTION ONE

Spring, 2011
COURSE LOCATION: ON-CAMPUS
TUESDAYS, 10:30-11:55
MEETING ROOM: COMM 146
TUESDAYS (SECTION ONE) 1:30-3:30
WEDNESDAYS (SECTION TWO) 1:30-3:30

INSTRUCTOR INFORMATION
INSTRUCTORS: PAM MILLER
FAX: 757-352-4275
E-MAIL: P MILLER@REGENT.EDU (352-4743)
OFFICE HOURS: MON 1:30-4:30P, TUES 3:30P-5P, WED 3:30P-5P
OFFICE LOCATIONS: COMM FACULTY SUITE #255

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.
GREETINGS and welcome to CTVU 450 Studio Production!

If you’re an adrenaline junkie then you just might find a home in the command center of live television – the control room. For those of us for whom the red light is the equivalent of the flag at the Indie 500 or the kickoff of the Super Bowl or if thoughts of Michael Phelps on the blocks in Beijing swim in your head at the thought of a countdown to an hour of unpredictable events, you will find live TV not only thrilling but satisfying. If on the other hand, you need all your surprises to be confined to your birthday, this course is a requirement, so you can start praying now. In either case, I will give it my best to show you that live TV is fun for both personality types and all the rest of you scattered in between.

COURSE DESCRIPTION

CTVU 450 Studio Production will investigate the heart of the television broadcast industry - the television studio. Sitcoms, soaps, news, talk, magazine, music/entertainment, game shows, children’s programs and specials of all types utilize multiple-camera production for live, live-to-tape or tape-to-post episodes. This course will explore the positions and equipment involved in studio production, the founding techniques of this craft, and the language and discipline of the studio environment. The course will expose the student to the professional function of the various studio production positions. This will be accomplished through lecture, text materials, classroom discussion and in-studio production.

RATIONALE/COURSE OVERVIEW

As undergraduate students in Cinema-Television, it is essential to have an understanding of both disciplines. While there are still many purists in our industry on both sides of the fence, the onset of digital technology has muddied the lines between film and television where production is concerned. And while miracles do happen and one of you in this class may leave here, land the deal of the century and live the rest of your life on the proceeds of your epic film project, most of you will have opportunity to work in both film and television just to keep food on your table and creative juices flowing through your veins. This course will prepare you to function in a television studio environment with enough understanding to not embarrass yourself if you’re a “film person.” If you’re a television person, this course will be the foundation on which you will build a large part of your production experience here at Regent. If you aren’t sure where you land on the film/TV career wheel, this class will give you a good sense of what TV can be like and where you might find a home. Each member of this class will function in every studio position at least twice as we produce a minimum of two short videos per person.

INTEGRATION OF FAITH AND LEARNING

Studio production is 100% a team sport. While there are necessary positions of leadership, there is no room for prima donna performers or attitudes in effective studio productions. As a Christian in this industry, one can count on tests of character and faith as unexpected situations are generally the norm in live or live-to-tape programming. Opportunities to turn the other cheek, to prefer others over oneself and express love by covering a multitude of sins, errors will abound – that’s a guarantee. Planning is essential in every production. But the best-laid plans are never foolproof and the fool who thinks they are will find proof enough of his faulty thinking in a TV studio.

The television studio provides many and varied opportunities to exhibit servant leadership. Scripture says it best. “…whoever wants to become great among you must be your servant, and whoever wants to be first must be the slave of all. For even the Son of Man did not come to be served, but to serve, and to give his life as a ransom for many.” Mark 10:43-45 Some say the key to success in this industry is networking. The truth is the key to success in this industry is servant leadership. God will handle the network.

LEARNING OBJECTIVES

1. To assist the student with the integration of their faith and the study and practice of television studio production.
2. To establish professional standards in television studio production.
3. To teach students the elements of television aesthetics and techniques in terms of the tools and methods of visualization in a variety of subject areas including drama, news demonstration presentation and one-on-one interview.
4. To expose and convey an understanding of each of the necessary studio positions involved in multiple camera studio production.
5. To reduce the level of stress the individual experiences when involved in live and live-to-tape productions.
6. To assist the students in developing skills as television producers and directors.
7. To develop the ability to rightly assess production values and how best to guarantee high quality production values in studio production.

PROGRAM GOALS

1. Students will understand the on-going process of integrating their Christian faith with their knowledge and experience of television studio production.
2. Students will understand the elements of the news show, magazine style interview, demonstration presentation and dramatic/sitcom studio pre-production and production. They will be able to write and modify camera scripts from these foundation documents, block and rehearse multiple talent and cameras and understand the use of multi-camera studio strategies.
3. Students will understand how appropriate pre-production results in increased production values in all program styles.
4. Students will have seen at least three key television program format shows, some in class and some by assignment outside the classroom and will be able to critique the style and method of the production.
5. Students will understand the connection between television consumption and the society of which they are a part. They will explore how, as Christians who are viewers, they can interact with television as a medium and popular culture.
6. Students will be able to articulate a Christian approach to contemporary television programming.
7. Students will understand the differences between television and film producing and directing as these positions relate to their chosen areas of study.
8. Students will understand respectful and meaningful crew communications in part by working with the Regent technical crew on class projects.

REQUIRED COURSE MATERIALS


NOTE: Because the Zettl 11th edition will not be available until mid-January and it is the preferred edition for this class, students may wait for the release of the text, however, readings must be caught up as soon as possible following delivery of Zettl.

The Regent Bookstore has textbooks available. [www.regentbookstore.net](http://www.regentbookstore.net).

Additional materials (e.g., PowerPoint files, quizzes, media, and the like) may be found on Blackboard or distributed via email to students. Students are responsible for the information and materials distributed through Blackboard and/or for any face-to-face, in class communication or course material distributed on paper or via email.

COURSE REQUIREMENTS and ASSIGNMENTS

In order to succeed in this course, you will need to fully understand the following:

1. **Attendance and Participation:** Your attendance and participation are important. As was earlier stated, studio production is a team sport. Teams need not only to perform together, but practice together, to share common experiences, to discover important information about teammates through dialogue.
2. **Assignments:** Pay close and timely attention to reading assignments and other assigned work posted in the syllabus and Blackboard. You are responsible for preparing assigned readings
carefully by the date listed on the schedule below and to complete tests, projects, and other assignments by the date listed. Out of fairness to all, late assignments are penalized as described below under "Late Assignments."

3. **Policies and Procedures:** Carefully follow course policies and procedures regarding writing, academic honesty, submission of assignments, formatting, and other matters, as specified below or through Blackboard. Since following directions is a crucial skill for university graduates—and since the smooth operation of our course depends on all of us meeting each other’s expectations—adherence to policies can positively or adversely affect a student’s grade.

4. **Writing:** All papers and essays at Regent University must follow the writing style format required by the degree specialty for which they are being written. The writing style to be used in this course is MLA.

5. **Course Completion/Incompletes:** All courses require extensive engagement (with other students, the instructor, and with the course materials) as well as timely completion of assignments. Many assignments are due weekly. Thus, keeping up with the schedule is essential to your success. Some work is difficult or even impossible to make up (such as studio production participation), so you must plan your schedule carefully. Be sure you can complete this course in the scheduled period. Grades of “Incomplete” will be granted only for true emergency situations, not for poor planning. The policy for grades of “Incomplete” can be found in the School of Undergraduate Studies Catalog, found online.

6. **Blackboard:** Students are expected to check the Announcements section of Blackboard each week beginning one week before the start of the course. Students must keep their e-mail address current in Blackboard; they are expected to check their Regent e-mail daily to ensure timely receipt of messages from the professor.

7. **Internet and Software:** You must have continuous access to a working and dependable Internet provider as well as reliable e-mail software that can send and receive attachments. You must also have access to Microsoft Word 2000 or later for writing assignments.

**COURSE PROCEDURES**

**Assignment Submission**

All assignments (unless otherwise instructed) for this course should be submitted via the professor’s email, pmiller@regent.edu. When saving your document, the file name should include your name, course name (CTVU 450) and assignment, in that order—for example, “John Smith, CTVU 450 News Observation paper.” When sending your document, give your name and assignment. Every assignment must have your name on it, and, if it is more than one page, each page must be numbered.

CRITICAL NOTE: All writing assignments must utilize excellent grammar and spelling. If you are not a good writer, take your papers to the writing center on campus for help. Use spell check and grammar check and proofread your work. If what you write makes no sense, it will be graded accordingly. College level writing is expected on all documents in this class.

**Late Assignments**

Assignments are due by midnight of the date due. A paper sent any time after midnight of the due date may be docked up to half a letter grade per day the paper is late. Late Mid-terms and finals WILL NOT BE ACCEPTED. Our industry lives and dies on deadlines. You can begin to adhere to that here by turning your work in on time.

**Emailing the Instructor**

The subject line of all e-mail messages related to this course should include the course number (e.g., CTVU 450 Studio), and your name (For example, SUBJECT: GENE 101 DE, John Smith). Students should always include 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. http://www.regent.edu/general/student_orientation/tutorials/genisys.cfm

ATTENDANCE and PARTICIPATION POLICY

This course includes both a lab and lecture portion. Students must attend both sessions every week. Attendance records are kept. Being late causes points lost. Punctuality and regular attendance is of paramount importance both in the television industry and in this class. Only severe illness should prevent students from attending class since every class member will serve on every other class member's production crew. A missed production session, meaning any in-studio production class period, will result in a “0” (zero) for that production session. A production session, because it involves the entire class, CANNOT be made up. Please note: THIS IS A THREE STRIKES, YOU FAIL class. If a student misses part or all of three class sessions he will fail the class!

On the positive side, television studio production is FUN. Working on a studio crew is a wonderful opportunity you really don't want to miss. You will find that the ability to produce and direct studio productions is invaluable whether your career plans are to concentrate in television or film.

Incomplete & In-Progress 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.

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 one letter grade for each day they are late without an approved extension. Except in cases of emergency, requests for extension must be made to the instructor at least twenty-four hours before the assignment is due. Be prepared to defend your reason why you need the extension. Remember, deadlines in the business are taken very seriously. This class, in preparing students to work professionally, will take the same attitude.

Integrity of Scholarship & Grades

The Regent University Graduate Catalogue contains the following statement:
“A community of teachers and scholars recognizes the principles of truth and honesty as absolutely essential. The expectation at Regent University is that these principles will be rigorously followed in all academic endeavors, including the preparation of class reports and papers, giving and taking of examinations, and in protecting the validity of assigned grades. This assumes that all work will be done by the person who purports to do the work without unauthorized aids. Instructors will exercise due diligence in planning and supervising the academic program so that the principles of truth and honesty are encouraged. Students are also expected to abide by the Regent University Academic Honor Code, which may be found at the following link:

http://www.regent.edu/general/search.cfm?cx=015260434767810659159%3Ayseny9baf38&cof=F ORID%3Al1&q=academic+honor+code&send.x=0&send.y=0&send=search#1094

Instructor Availability

See contact information on page one to make an appointment.

Course Evaluation

Important note: At the end of the semester you will receive an email with your course evaluation. University policy requires that all students submit a formal student evaluation of teaching form at the end of the academic term. Completion of this form is mandatory.

Studio Production and Assignment Schedule

All students meet every Tuesday from 10:30-11:55 in room 146 for lecture. All students must also register for a lab. Either Tuesdays, Section One 1:30-3:30 OR Wednesdays Section Two, 1:30-3:30.

IMPORTANT NOTE: Please go to the bottom of the schedule and read the descriptions of the papers required for this class. It is important that you cover all required points to obtain full credit for your work.

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Assignments</th>
<th>Lab</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Overview and Introduction</td>
<td>Reading: Zettl Ch1-2</td>
<td>These are your tools, these are your positions.</td>
</tr>
<tr>
<td>Jan4</td>
<td>Syllabus</td>
<td>Paper #1 minimum 250 words.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Defining the goals</td>
<td>PLEASE see Details for this paper in the assignment portion of the syllabus</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Television as a process</td>
<td>Grammar and spelling matter.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Interview</td>
<td>Due Jan 7 by Midnight submitted via email. <a href="mailto:pmiller@regent.edu">pmiller@regent.edu</a></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Demonstration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Directorial Terminology</td>
<td>Reading: Zettl Ch 3-4</td>
<td>Lights, Camera, Sound, the Floor manager,</td>
</tr>
<tr>
<td>Jan11</td>
<td>Studio protocol</td>
<td>Paper #2 News Observation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Preproduction paperwork</td>
<td>Due Sept 8 by Midnight submitted via email. <a href="mailto:pmiller@regent.edu">pmiller@regent.edu</a></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Format and scripts</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>How to assess a TV show</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The equipment in the room</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
<td>Reading: Zettl Ch-</td>
<td>Additional Information</td>
</tr>
<tr>
<td>-------</td>
<td>------------------------------------------------------------------------</td>
<td>----------------------</td>
<td>----------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Jan 18</td>
<td>Studio readiness&lt;br&gt;Speaking the language of television&lt;br&gt;Scripted studio session&lt;br&gt;The Camera&lt;br&gt;Shot Composition</td>
<td>5-6</td>
<td>Switcher Chyron Intercom Teleprompter</td>
</tr>
<tr>
<td>Jan 25</td>
<td>Audio&lt;br&gt;Lighting&lt;br&gt;Paperwork</td>
<td>7-8</td>
<td>Rehearsal Scripts</td>
</tr>
<tr>
<td>Feb 1</td>
<td>Switcher, Chyron, Teleprompter&lt;br&gt;Interview Techniques</td>
<td>9-10</td>
<td>Rehearsal Scripts</td>
</tr>
<tr>
<td>Feb 8</td>
<td>Let's look at what we've done! How to critique without leaving scars</td>
<td>11</td>
<td>Shooting Individual Interviews</td>
</tr>
<tr>
<td>Feb 15</td>
<td>Demonstration Planning&lt;br&gt;More looking at what we've done</td>
<td>12</td>
<td>Shooting Individual Interviews</td>
</tr>
<tr>
<td>Feb 22</td>
<td>Demonstration Dialogue</td>
<td>13</td>
<td>Shooting Individual Interviews</td>
</tr>
<tr>
<td>2-28</td>
<td>SPRINGBREAK</td>
<td>NO CLASS</td>
<td></td>
</tr>
<tr>
<td>Apr 8</td>
<td>Oh, the Drama of it all! How do actors, sets and storyline mess up good directing...</td>
<td>14-15</td>
<td>Shooting Individual Interviews</td>
</tr>
<tr>
<td>Apr 15</td>
<td>Directing Music&lt;br&gt;Directing Drama and other Multi-cam opportunities</td>
<td>16-18</td>
<td>Shooting Demonstrations</td>
</tr>
<tr>
<td>Mar 22</td>
<td>Making a living in Television</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mar 29</td>
<td>Critique of Demonstrations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Apr 5</td>
<td>Critique of Demonstrations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Apr 12</td>
<td>Critique of Demonstrations&lt;br&gt;Review for Final</td>
<td></td>
<td>Let's have fun! Music</td>
</tr>
<tr>
<td>Apr 19</td>
<td>Critique of Music</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Projects: Each student will produce a minimum of two 8-10 minute productions. Each student will act as crew round-robin style for every other student’s productions. These productions will be completed and critiqued during class time. Grades for each project will be based on: pre-production, script preparation, communication with crew before and during production, and execution of various crew positions including your timeliness and focus, and positive participation in critique sessions.

A third studio production activity will be developed as course time and student achievement permit.

Unwillingness to support and cooperate with all students to insure the success of their projects will be noted and will be reflected in individual grades. Lateness and/or absence from class on a production session will be negatively reflected in that student’s grade.

Project grades will be divided into three areas: producing, directing and technical. Producer’s grades will include grades for production paperwork as well as actual production completion.

Reading assignments are scheduled but will not always align with the weekly course discussion or production. The wise student will use the textbook as a resource in preparing each assignment and will keep up with the reading. The selected text is accurate and valuable in its portrayal of the subject matter. Skimming the texts or ignoring reading assignments will be evident in your performance in the studio productions. Quizzes will be given as a helpful incentive to promote reading in a timely and thorough manner.

Papers: Four papers are assigned. Each paper is an analysis of some aspect of television multicamera production.

Paper Number 1 This should be the easy one. This is your chance to introduce yourself to the instructor in writing. Part one of the paper should include personal bio and any previous experience you have in media. Part two of the paper should inform me of your television consumption. What do you watch, why, how often. Also include whether you are considering TV as a career option. Feel free to express yourself - I want to know who you are and how you write.

Papers 2-4 The following papers are meant to cause you to look with a critical eye at the television programming available now. In order to effectively produce life-changing or entertaining materials, one must understand what is right and what is wrong, what’s already out there and whether it’s working as it was intended. Please follow the instructions to insure you cover the topic assigned.

Paper #2 News Observation: minimum 500 Words
The first observation paper is the analysis of television news production. To complete this paper, view one each of a national nightly and local nightly news broadcast. Valid observations include production values, anchor and reporter performance including appearance and stage presence, graphics packages, feature stories, timeliness and effectiveness of broadcast style. Do not include media issues like bias and political rhetoric. Look at these news shows as though you were the producer or director and ask yourself what you would do to improve the overall production. You should also respond from the perspective of a viewer. You should justify why you would or would
not watch this program on a regular basis. Please include how you believe production values add or detract from program appeal to their intended audiences.

Paper #3 Talk Television Observation: minimum 500 Words
The second paper is the analysis of television talk shows. Choose Oprah, The View, Larry King Live, Live with Regis and Kelly, the Ellen DeGeneres Show, The New Martha Show or Rachel Ray. Valid observations include production values, host performance including appearance and stage presence, graphics packages, feature stories, timeliness and effectiveness of broadcast style. Do not include media issues like bias and political rhetoric. Look at these shows as though you were the producer or director and ask yourself what you would do to improve the overall production. You should also respond from the perspective of a viewer. You should justify why you would or would not watch this program on a regular basis. Please include how you believe production values add or detract from program appeal to their intended audiences.

Paper #4 Reality TV Observation: minimum 500 Words
The third paper is the analysis of reality shows. From America’s Got Talent to American Idol, to Ice Road Truckers to Dirtiest Job to Myth Busters and all the myriad of similar shows, Americans are hung up on ‘reality’ TV. Pick TWO of these shows and talk about production values, audience appeal, success rate, cultural impact etc and what YOU would do to improve this genre. You should also respond from the perspective of a viewer. You should justify why you would or would not watch this program or style of program on a regular basis. Do not include media issues like bias and political rhetoric. Look at these shows as though you were the producer or director and ask yourself what you would do to improve the overall production. Please include how you believe production values add or detract from program appeal to their intended audiences.

Grading

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project 1</td>
<td>20 percent</td>
</tr>
<tr>
<td>Project 2</td>
<td>20 percent</td>
</tr>
<tr>
<td>Papers</td>
<td>25 percent</td>
</tr>
<tr>
<td>Attendance, class participation</td>
<td>10 percent</td>
</tr>
<tr>
<td>Midterm</td>
<td>10 percent</td>
</tr>
<tr>
<td>Final</td>
<td>15 percent</td>
</tr>
</tbody>
</table>

GRADING
The following grading system is followed in the School of Undergraduate Studies:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Quality Points</th>
<th>Meaning of Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93–100</td>
<td>4.00</td>
<td>Superior</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
<td>3.67</td>
<td></td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
<td>3.33</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>83-86</td>
<td>3.00</td>
<td>Good</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
<td>2.67</td>
<td></td>
</tr>
<tr>
<td>C+</td>
<td>77-79</td>
<td>2.33</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>73-76</td>
<td>2.00</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>C-</td>
<td>70-72</td>
<td>1.67</td>
<td></td>
</tr>
<tr>
<td>D+</td>
<td>67-69</td>
<td>1.33</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>63-66</td>
<td>1.00</td>
<td>Poor</td>
</tr>
<tr>
<td>D-</td>
<td>60-62</td>
<td>0.67</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>0-59</td>
<td>0.00</td>
<td>Failing</td>
</tr>
</tbody>
</table>

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 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](http://www.regent.edu/admin/stusrv/student_life/disabilities.cfm)

I have read and understand the syllabus. This syllabus is subject to change without notice.

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

Regent University
1000 Regent University Drive, Virginia Beach, VA, 23464
Phone (888) 718-1222
© 2011 Regent University, All Rights Reserved.