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

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF CINEMA-TELEVISION

MAT - CTV 589
WORKSHOP: PRODUCTION DESIGN
SPRING 2011
LOCATION: TBD
Time: TBD

Instructor: Peggy Southerland
Phone: 757-352-4698
Fax: 757-352-4275
E-mail: peggys@regent.edu
Office Hours: TBD
Office Location: COM 252

I have read this syllabus and understand the requirements of this class

Print Name: ________________________________________________________________

Signature: ___________________________________________________________________

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.
**Course Description**

This workshop is designed to give students a hands-on overview of the job of the art director for a theatrical production or a film project. You will be expected to learn the various responsibilities of the members of the Art department and learn the principals of design and put them to use in University productions during the semester.

**Rationale/Course Overview**

- This course is both artistically and academically rigorous and requires a large amount of work outside the classroom. As is true in the industry, time is of the essence and therefore assignments are expected to be completed as scheduled. I believe in immersion (like a dunk-tank) teaching. While you should be willing to try new things and work on projects in ways with which you are not comfortable, the goal is for teaching and learning. Mistakes are nothing to be feared, rather expected and corrected.

- Our primary mission is to prepare the next generation of practitioners working in this field. Using the latest in software and techniques, we will help you find tomorrow’s solutions to our ever-changing media based world. Our goal for each of you is that you learn to create with your heart while listening to a higher voice and your mind open to innovation.

**Prerequisites**

None

**Your Instructor:**

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/coordinator. My favorite was, of course, graphics operator/coordinator. 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

Department of Cinema Television Goals:
1. Christian Worldview: Biblically-based exploration of the impact of cinema-TV on the audience and/or creators.
2. 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.
3. Christian Community: To foster an environment in and out of the classroom that promotes the principles of a Christian community.
4. 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.
5. Stewardship: To teach the biblical and professional principles of faithful stewardship through scholarship and practice.

Learning Outcomes for Each Major:
Cinema-Television Departmental Program Outcomes

MFA in Cinema-Television:
• Christian Worldview Students will demonstrate the ability to integrate & apply the Christian faith & biblical principles to the study & practices of mediated communication.
• Professional Artistry Students will articulate their personal artistic “voice” and mastery of the production process as evidenced by excellence in their creative works.
• Techniques (within majors):
  o Producing: Students will demonstrate mastery of cinema and television producing, which includes the development of leadership and stewardship skills within a spiritual, social, cultural, and global framework.
  o Directing: Students will demonstrate mastery of cinema and television directing, in storytelling, pre-visualization, production design, casting & performance, cinematography, audio, post-production, and the application of Christian leadership skills to the directing process.
  o Script & Screenwriting: The student will demonstrate mastery of script & screenwriting for television, cinema, & stage-plays, in idea, story, & character development, narrative strategies, format & scene construction, pitching & marketing, and the application of Christian leadership to the script & screenwriting process.

MA in Communication:
• Christian World-View Students will demonstrate the ability to integrate & apply the Christian faith & biblical principles to the study & practices of mediated communication.
• **Academics** Students will demonstrate knowledge of relevant communication theories related to the study of film & television.

• **Artistic Practice (within concentrations)** Students will demonstrate proficiency and excellence in the rigorous exploration and application within their chosen artistic concentration:
  o **Producing**: In the logistics of a film/TV production, including story and production development, pre-production, scheduling & budgeting, legal issues & business development, post-production, distribution, and the application of Christian leadership to the producing process.
  o **Directing**: In storytelling, pre-visualization, production design, casting & performance, cinematography, audio, post-production, and the application of Christian leadership skills to the directing process.
  o **Editing**: In post-production – including non-linear, story structure, workflow, acquisition, sound design, compositing, media formats & technology, graphics, mastering, production process, and the application of Christian leadership in the post-production process.
  o **Critical Studies**: In the historical-critical analysis of film and television. This will include mastery of classical, contemporary, and international research methods, critical writing, understanding and application of relevant theory and histories (national and international) – all combined with an understanding of the Christian world-view.
  o **Script & Screenwriting**: In idea, story, & character development, narrative strategies, format & scene construction, pitching & marketing, and the application of Christian leadership to the script & screenwriting process.

**COURSE OUTCOMES**

After successfully completing this course students will:
• Develop the necessary vocabulary to understand, discuss, and evaluate theatre and film design aesthetics and design ideas as well as understand concept, research, and script analysis as it relates to the Art Director/Designer.
• Apply the elements and principles of design as related to the stage and film with particular attention to the spatial relationships within the performance venue.
• Identify within a “script” the cues, ideas, and themes and evaluate their importance for the development of a design.
• Develop skills necessary for visualizing and communicating design ideas.

**COURSE MATERIALS**
**Course Requirements and Assignments**

Assignments turned in late will result in a 5 point drop for each day it is late. Each assignment is worth 100 points. They are weighted as described below.

A. **Textbook readings** – See individual assignments below for each week. NOTE: Many of the things we talk about and/or experiment with in class are directly from the assigned readings. Please come to class prepared to talk about the readings. Test questions are taken from the text whether or not they are mentioned in class.

B. **Additional readings** - There are additional readings posted on Blackboard in the Course Materials section for each week. Material from these readings will be included on quizzes and tests.

C. **Weekly labs**: Participation and preparedness for labs & experiments is worth 1% of your total grade per week (15% total). This means being on time with all required materials.

D. **Design Element Projects** - Each of the following 3 projects is worth 10% of your final grade

Design Element Projects are designed to take the basics of each design element and start thinking of them in a more theatrical way. Therefore, when working on these projects, think of how this would translate to the stage or film.

1) Line Project + Paper  
2) Shape Project + Paper  
3) Texture Project + Paper
E. **Mid Term**: Test questions are taken from the text whether or not they are mentioned in class. Be sure to read all assigned readings. This is worth 10% of your final grade.

F. **Learning to look project** - 10% of your final grade
Design for film is different from design for theatre in one major way – the use of the camera.

G. **Storyboard Project** – 10% of your final grade
The purpose of this project is to help you further understand production concept development and how it is used in lighting design for the theatre/film. In addition, you will be asked to synthesize and utilize the knowledge acquired during the early part of this semester by incorporating the elements of design, the design process, and composition into this project.

H. **Sound Project** – 10% of your final grade
The purpose of this project is to help you further understand production concept development and how it is used in sound design for the theatre. In addition, you will be asked to synthesize and utilize the knowledge acquired during the first part of this semester by incorporating the elements of design, the design process, and composition into this project.

I. **Post Card Project** – 15% of your final grade
The purpose of this project is to help you understand production concept development and how it is used in scenic design for the theatre. In addition, you will be asked to further synthesize and utilize the knowledge acquired during the early part of this semester by incorporating the elements of design, the design process, and composition into this project. You will also incorporate large amounts of research into this project.

**EVALUATION AND GRADING**

Weight (Each assignment and test has 100 points assigned to it; they are weighted as detailed below.) Each assignment starts as a C. You can work up to an A or down to an F. The choice is yours.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Weekly labs:</td>
<td>15 %</td>
</tr>
<tr>
<td>Design Project 1: Line + Paper</td>
<td>10%</td>
</tr>
<tr>
<td>Design Project 2: Shape + Paper</td>
<td>10%</td>
</tr>
<tr>
<td>Design Project 3: Texture + Paper</td>
<td>10%</td>
</tr>
<tr>
<td>Midterm:</td>
<td>10%</td>
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<tr>
<td>Learning to look</td>
<td>10%</td>
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<tr>
<td>Storyboard Project</td>
<td>10%</td>
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<tr>
<td>Sound Project</td>
<td>10%</td>
</tr>
<tr>
<td>Post Card Project + Paper</td>
<td>15%</td>
</tr>
</tbody>
</table>
If you have more than 2 absences you will lose 5 points from your final grade for each additional absence. 
If you are late to class more than 3 times you will lose 2 points from your final grade for each additional instance. 
Assignments turned in late will result in a 5 point drop for each day it is late.

A. Scale

<table>
<thead>
<tr>
<th>Grade</th>
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<tbody>
<tr>
<td>A</td>
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<td>93-95</td>
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<td>90-92</td>
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**COURSE SCHEDULE (WEEK-BY-WEEK)**

**WEEK 1 – Overview**
Intro to class procedures, explanation of class expectations, review of syllabus, description of design elements as they apply to this class, assigned readings. We will outline what the various jobs in an art department are and their general duties. We will begin the discussion of design principles with the concept of line.

Assignment due week 2:

**Line Project**
Choose one emotion below and create that emotion using only line. You may not draw any lines. You may not use paper. DO NOT create symbolic representations of things associated with the emotion (for example, don’t make linear hearts to represent love). You may not use color beyond black, white, and gray. The thing you create should be mounted in some way so it can rest on its own without your supporting it. (a base)
EMOTIONS:
Anger    Happiness    Passion    Joy    Greed    Love
Tenderness    Confused    Calmness    Hate    Ecstasy    Depression

Reading: See Blackboard, read pp xi thru 28 in *What An Art Director Does*

**Week 2**
Discussion of readings. Critique of homework projects. We will continue the discussion of design principles with the concept of shape.
Assignment due week 3:
**Shape Project**
Read the following passages:

*Shakespearean Sonnet*
Mine eye and heart are at a mortal war
How to divide the conquest of thy sight;
Mine eye my heart thy picture’s sight would bar,
My heart mine eye the freedom of that right.
My heart doth plead that thou in him dost lie,
A closet never pierced with crystal eyes;
But the defendant doth that plea deny
And says in him thy fair appearance lies.
To ‘cide this title is impaneled
A quest of thoughts, all tenants to the heart,
And by their verdict is determined
The clear eye’s moiety and the dear heart’s part:
As thus: mine eye’s due is thy outward part,
And my heart’s right thy inward love of heart.

*from “The Alchemist” by Paulo Coelho*
“My heart is afraid that it will have to suffer,” the boy told the alchemist one night as they looked up at the moonless sky.
“Tell your heart that the fear of suffering is worse than the suffering itself. And that no heart has ever suffered when it goes in search of its dream.”

*from “A Raisin in the Sun” by Lorraine Hansberry*
Walter: (turning madly, as though he is looking for Willy in the very room) Willy! . . . Willy . . . don’t do it . . . Please don’t do it . . . Man, not with that money. . . . Man, please, not with that money. . . Oh, God . . . Don’t let it be true. . . .(He is wandering around, crying out for Willy and looking for him or perhaps for help from God) Man . . . I trusted you. . . . Man, I put my life in your hands . . . (he starts to crumple down on the floor as Ruth just covers her face in horror. Mama opens the door and comes into the room, with Beneatha behind her) Man . . . (He starts to pound the floor with his fists, sobbing wildly) THAT MONEY IS MADE OUT OF MY FATHER’S FLESH------
What shapes come to mind as you read these passages?

Choose one of the passages to base this project on. Next, select one or more of the shapes that came to your mind. On a piece of 18” x 24” mat board (black or white), create a composition using the shapes you have chosen cut out of black or white poster board. Do not use any color. You may make your shapes any size and use as many or as few as you wish. You can keep your composition flat or you can build up off your board. Try to duplicate the feelings in the passage that you have chosen in your composition.

There is no right or wrong approach to this. Go with your instincts.

Reading: See Blackboard

**Week 3**
Discussion of readings. Critique of homework projects. We will continue the discussion of design principles with the concept of texture.

Assignment due week 4:
**Texture Project**
Consider the following passage from the play *Murderer Hope of Womankind* by Oskar Kokoschka (1907).

*Night sky. Tower with large red iron grille as door; torches the only light; black ground, rising to the tower in such a way that all the figures appear in relief.*

*THE MAN in blue armor, white face, kerchief covering a wound, with a crowd of men ~ savage in appearance, gray and red kerchiefs; white, black, and, brown clothes; signs on their clothes, bare legs, long-handled torches, bells, creeping up with handles of torches extended and lights; wearily, reluctantly try to hold back the adventurer, pull his horse to the ground; he walks on, they open up the circle around him, crying out in a slow crescendo.*

*MEN: We were the flaming wheel around him, We were the flaming wheel around you, assailant of locked fortresses! Hesitantly follow him again in chain formation; he, with the torchbearer in front of him, heads the procession. Lead us, pale one! While they are about to pull his horse to the ground, women with their leader ascend steps on the left.*

*WOMAN, red clothes, loose yellow hair, tall. - loud. With my breath I fan the yellow disc of the sun, my eye collects the jubilation of the men, their stammering lust prowls around like a beast.*

*FEMALE ATTENDANTS separate themselves from her, only now catch sight of the stranger.*

*1ST FEMALE ATTENDANT: His breath attaches itself to the virgin!*

*FIRST MAN to the others. Our master is like the moon that rises in the East.*
SECOND GIRL, *quiet, her eyes averted*. When will she be in folded joyfully?

*Listening, alert, the CHORUS walks round the whole stage, dispersed in groups; THE MAN and the WOMAN meet in front of the gate.*

Create a collage using a variety of textures (at least 10) in black and white on red mat board (15 inches square). Textures must be attached and not drawn. Make the collage visually interesting to represent the textural qualities of the preceding passage. They should be integrated with each other and not a bunch of objects thrown onto a board.

Reading: See Blackboard

**Week 4**
Discussion of readings. Critique of homework projects Discussion of Research as it relates to production design.

Assignments: Learning to Look Project, Part 1: Using a still camera, take 12 color pictures with people in them, print them at least 4X6 and bring them to class.
Reading: TBD.

**Week 5**
Discussion of readings. Critique of homework projects Discussion of Lighting as it relates to production design.

Assignments: Learning to Look Project, Part 2: Using a still camera, take 12 color pictures with people in them, print them at least 4X6 and bring them to class.
Reading: TBD

**Week 6**
Discussion of readings. Critique of homework. Discussion of cameras, depth of field, & framing. Discuss the difference and similarities between the stage and film/video. Discussion of Script breakdowns as it relates to production design.

Assignment due Week 8:
**Story Board Project**
The purpose of this project is to help you further understand production concept development and how it is used in lighting design for the theatre/film. In addition, you will be asked to synthesize and utilize the knowledge acquired during the early part of this semester by incorporating the elements of design, the design process, and composition into this project.

Each student will choose a music video or a moment in a TV show/movie, which has distinct lighting. You will analyze the lighting for each scene, or sequence of scenes. You will then create sufficient storyboards showing the lighting for the video. For example, if you choose *Star
*Wars Episode I* and want to analyze the final dual between Darth Maul and Obi Wan, you would storyboard the lighting moments (in sequence). If you choose *Friends*, you would storyboard 5 different locations (Joey/Chandler’s apartment, Monica/Rachel’s apartment, Coffee Shop, Hallway, Ross’s Apartment).

TO TURN IN:
1. Typed Concept or Statement of Design Idea/Lighting Analysis.
2. Rough Light Plot
3. Storyboards & Magic Sheets
4. DVD or VHS tape with scene marked or cued (or weblink).

Reading: TBD

**Week 7**
Discussion of readings. Critique of homework in progress. Continuation of discussion of Lighting as it relates to production design.

Assignments: Study for Mid-term
Reading: TBD

**Week 8**
**Midterm**
Midterm exam. This will cover all terms covered up to this point.

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

**Week 9**
Discussion of readings. Critique of homework projects. Discussion of Sound as it relates to production design.

Assignments: Due week 11
**Sound Project**
The purpose of this project is to help you further understand production concept development and how it is used in sound design for the theatre. In addition, you will be asked to synthesize and utilize the knowledge acquired during the first part of this semester by incorporating the elements of design, the design process, and composition into this project. Each student will choose either a Renaissance master or an artist from the Modern period. This painting is the “script” of the performance for which you are creating a sound design. Select music and sounds to serve as the pre-show music, underscoring for the opening, the climax, the resolution, and the curtain call.

TO TURN IN:
1. Typed Concept or Statement of Design Idea & Sound Analysis.
2. CD with sound Q’s
Reading: TBD
Week 10
Discussion of readings. Critique of in-progress homework projects. Continuation of discussion of sound as it relates to production design.

Assignments: Continue working on sound project
Reading: TBD

Week 11
Discussion of readings. Critique of homework projects. Discussion of Set Decoration as it relates to production design.

Assignments: Due Week 15
Postcard Model Project
The purpose of this project is to help you understand production concept development and how it is used in scenic design for the theatre. In addition, you will be asked to further synthesize and utilize the knowledge acquired during the early part of this semester by incorporating the elements of design, the design process, and composition into this project. You will also incorporate large amounts of research into this project.

Each student will design a stage based on the image contained within a postcard (I will provide). You will create a concept for the design, ground plan, black and white rendering and a color model... You do not have a set budget for this design, but you must stay within reason (and follow the laws of nature and the USA).

TO TURN IN:
1. Typed Concept or Statement of Design Idea & Analysis.
2. Research Morgue
3. Design must include a rendering (black/white) and color model
4. Ground plan

Reading: TBD

Week 12
Discussion of readings. Critique of homework projects. Discussion of Set Decoration as it relates to production design.

Assignments: Continue working on Post card Project
Reading: TBD

Week 13
Discussion of readings. Critique of homework projects. Discussion of Set Construction techniques as they relates to production design.

Assignments: Continue working on Post card Project
Reading: TBD

**Week 14**
Discussion of readings. Critique of homework projects. Discussion of Color as it relates to production design.

Assignments: Continue working on Post card Project
Reading: TBD

**Week 15**
Presentation of final designs

**UNIVERSITY ACADEMIC HONOR CODE**

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

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

**DEPARTMENT RESOURCES**

Production Forms, including Production Manual
http://www.regent.edu/acad/schcom/production/forms.htm

Equipment Reservation Form
http://www.regent.edu/acad/schcom/equipment/equipment_reservation_form.htm

**UNIVERSITY POLICIES AND RESOURCES**

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

- Academic Calendar/Registrar Information
Grading Policies (incompletes, extensions, IPs, etc.)

**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.

**DISABILITY STATEMENT:**

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

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

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.

Regent University
1000 Regent University Drive, Virginia Beach, VA, 23464
Phone (888) 718-1222
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