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

CTV604
Redemptive Cinema: Distance Version
Fall Semester 2011
First edition October 2010

Instructor Information
Instructor: Andrew Quicke
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E-mail: andrqui@regent.edu
Office Hours: Tuesdays 2-6, Thursdays 9.00-11.45
Office location: COM 259

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 class provides a graduate-level, historical/critical investigation of the production of religious films, both in the specialized (and marginalized) Christian film industry and in the secular film industries of Hollywood and international film markets. No prerequisite. This course counts as a critical studies course. Our purpose is to study motion pictures whose approach to life is essentially redemptive. This wide-ranging inquiry includes:
Part A: films based on the Gospels:
Part B: films for the specific church market
Part C: redemptive theatrical films for the general audience.
Some films in this "redemptive" category are provocatively non-doctrinal and even heretical, films that deliberately stretch the understanding of a class on how film communicates religiously.

RATIONALE/COURSE OVERVIEW
The overall goal for this class is that students should construct their faith and their learning within a framework of global competency. This class is a graduate level theoretical and historical study of religious narrative films with particular emphasis on their redemptive aspects.

GENERATING PRINCIPLE
The generating purpose of this course is to enable the student to explore and analyze films that aspire to deal with religious and spiritual themes, images and subjects. The focus will be on those films that deal primarily with the Christian message and iconography. In aiding the student in sifting various approaches, we hope to guide the cineaste in watching, interpreting, and critiquing film as religious discourse, as recommending particular ways of "seeing" God or His competitors.
We intend this course to help to cultivate habits of thought and expression, both written and oral, in-class and on line, regarding movies and their impact upon our Christian faith and piety, and to help formulate strategies of infiltration, influence and redemption within the film community with people of Christian faith.

PREREQUISITES: none. This is a required course for all CTV graduates, taught every second year in the Spring semester.

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):**
  - **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.
  - **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.
  - **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:
  - **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.
  - **Directing:** In storytelling, pre-visualization, production design, casting & performance, cinematography, audio, post-production, and the application of Christian leadership skills to the directing process.
  - **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.
  - **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.
  - **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 CTV604 REDEMPTIVE CINEMA OUTCOMES:
There are five outcome strands to this class.

1. Students will be able to identify the nature, history, and scope of religious films and explain the functions they perform for diverse audiences/consumers. 
   Assessment: first paper on religious film due February 5

2. Students will recognize, analyze, and discuss religious symbols, images, myths, themes, and codes as they appear and function in film. 
   Assessment: four Blackboard discussion board analyses of 1000 words each.

3. Students will distinguish various perspectives on religion in film and discuss the dialectics among Christian faith and cinematic cultures. 
   Assessment: Four Blackboard discussion board analyses of 1000 words each

4. Demonstrate an understanding of cultural variables (class, gender, and race) as they play in recreating religious faith in their own images. 
   Assessment: Second research paper on theological themes in cinema

5. Think critically about the relationship of personal faith to cinema, and articulate a Christian posture and vision about the phenomenon of film. 
   Assessment: personal statements included in Blackboard discussions

Under what conditions? Students will integrate their faith and their learning throughout the semester by using in-class materials, Powerpoint lectures, assigned film viewings and Internet resources.

Under what criteria? Students will demonstrate graduate levels of attainment in seeking these goals.

Conclusion: Using the assessment tools of tests, papers, classroom, Blackboard and for distance students, WIMBA discussions, plus a final exam, students will demonstrate mastery of the desired outcomes already stated.

WARNING about study times required: this class is of graduate level, so students must make the time available to read and comprehend 200-300 pages a week, plus view two full length feature films which will be available on Blackboard.

REQUIRED TEXTS:

Baugh, Lloyd: Imaging the Divine: Jesus & Christ Figures in Film

Lindvall, Terry & Quicke, Andrew: Celluloid Sermons; the Church Film Industry 1933—2003
pre-publication draft Virginia Beach, 2010; available on Courses Resources section of Blackboard. (Copyright asserted 2010)


RECOMMENDED TEXTS:


Miles, Margaret R. Seeing and Believing: Religion and Values in the Movies. (Boston: Beacon Press, 1996)


Selected Videos & DVDs: Regent University Library ( 24 hour loan)

**COURSE REQUIREMENTS**

1. Each student is required to read all assigned texts, articles and assigned materials for the due date. Students should view at least two religious/redemptive films every week, total 24 films, plus other films named in the syllabus as required viewing.
2. **Blackboard Discussion Board.**
Each on-campus student must take part on a timely weekly basis for twelve weeks in the online threaded discussion of one film selected for that particular week for the on-campus students, which is understood to begin on Wednesdays at 9.00am and end on the Wednesday 14 days later at 9am. For the first seven days you only enter your 1000-1200 word essay review on the film. For the second seven you are asked to debate vigorously with your 4 to 5 person group the meanings and insights they have obtained from their viewings' Late contributions to the discussion board are not marked; it is vital that you enter your critique of each movie in the first seven days, and comment at least twice on the reviews of your fellow online students in the following seven days. This review is not to summarize the plot. You are to critique the film from a scholarly perspective, and quote academic criticism of the film. On-line discussions contribute to 30% (6 x 5%) of your final grade.
All critiques earn 10 to 30 points, and comments in the discussion from 5 to 20 points.

3. There are 2 papers required of all students, **The first paper is to be 6-10 pages long**, and sourced mainly from “The Routledge Companion to Religion and Film” and “Celluloid Sermons.” Value 20% of grade, required February 7th:
Is there a future in the 21st Century for films and videos made specifically for the church market? Discuss the past one hundred years of church movies as described in Celluloid Sermons, and suggest possible avenues for development in terms of pre-evangelistic films, evangelistic films, specifically denominational films and general non-denominational teaching films. 8-12 pages double spaced, to quickepapers@gmail.com

**Second and final paper required April 7: Three alternative choices**

**Choice A: Academic paper:**
How can film be a source of divine revelation? Discuss theological interpretations of contemporary movies, and suggest how we might promote such an approach in our own churches. 10 academic references 12-20 pages, MLA.
*To sent both to the discussion board Blackboard site and to quickepapers@gmail.com*

**Choice B: Academic paper with film extracts to illustrate your argument**
Here your paper has 50% less academic references, but does include at least 10 film scene extracts to illustrate the points you are making in your text.
*To be sent to the “blog Button” on Black board, with backup to quickepapers@gmail.com”*

**Choice C: Original Research into Current Christian film Companies (permission of instructor required)**
The joy of graduate school is that you now can become genuine scholars conducting original research for publication. For a limited number of students, I am offering a chance for you to try your hand at original research into a past or present Christian film company, and write up your research so that your information can be included in the forthcoming publication by the New York University Press with the working title “Box Office Christianity.”
*To be sent to both quickepapers.com and Discussion Board Blackboard site.*

4. **Final examination on April 14th.**
This is a film recognition test limited to extracts from the 24 films we have studied this semester. You need to know the name of the film, the name of the director, and at least
two reasons why it should be viewed. Other multiple choice questions may be added. Value 10% of grade

5. **EVALUATION & GRADING:**

DUE:

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<td>April 6</td>
<td>Final Examination</td>
<td>50 points</td>
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<tr>
<td>April 13</td>
<td>Bonus points for outstanding work</td>
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<td>Bonus points for attending classes punctually</td>
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6. Regent School of Communication grading patterns related to Blackboard scores

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<td>700-819</td>
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<tr>
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<td>lower scores</td>
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Showing dates and dates required to submit online discussions:

January 5-19: Historical Bible films
Groups Alpha & Bravo: *The Manger and the Cross;*
Groups Charlie & Delta: *The Ten Commandments;*
Alternative choice: *Hallelujah*

January 19-26: Evangelistic films
Groups Alpha & Bravo: *The Cross and the Switchblade;*
Groups Charlie & Delta: *The Hiding Place*
Alternative: R-rated religious film: *The Passion of The Christ (Gibson)*
Alternative musicals: *Jesus Christ Superstar; Godspell*

January 26-February 9: Jesus narrative films
Groups Alpha & Bravo: *Greatest Story Ever Told or Jesus*
Groups Charlie & Delta: *The Gospel of St. Matthew (Pasolini)*
Alternative scandal films: *The Life of Brian; The Last Temptation of Christ*

February 9-23: Apocalyptic Films
Groups Alpha and Bravo: *Thief in the Night, or The Omega File*
Groups Charlie & Delta: *Left Behind: or The Book of Eli*

February 23-9: Sacrifice Films
Groups Alpha & Bravo: *Jesus of Montreal*
Groups Charlie & Delta: *To End All Wars*
Alternative: Simon Burch

modular week February 28-March 6

March 9-23: Men as Christ figures
Groups Alpha & Bravo  Romero ®
Groups Charlie & Delta Amazing Grace
Alternative cowboy Christ figure: Shane

March 23-April 6: Women as Christ figures
Groups Alpha & Bravo  La Strada
Groups Charlie & Delta  Dead Men Walking ®
Alternatives  Baghdad Café (Out of Rosenheim)

April 6-20 Christian Fantasy films:
Groups Alpha & Bravo  The Lion, The Witch and the Wardrobe
Groups Charlie & Delta  The Lord of the Rings part one

No contributions to the discussion board accepted after April 20

WIMBA AUDIO CLASSROOM DISCUSSIONS.
While not part of your grade, many students find participation in the monthly WIMBA audio classroom session useful, and each is recorded so you any download them to MP3 players. Wimba dates: Wednesdays January 12, February 9, March 9, April 6 at 7pm. Additional WIMBA sessions can be requested as needed. Students may use WIMBA to discuss the course with each other every Wednesday evening if they wish to do so.

You will find Power Points and articles regularly added to the Course Materials section of Blackboard; make sure you read the Announcements regularly.

PROGRAM FOR SPRING SEMESTER 2011.

1) January 5  The Silents of God, & early Religious Sound Films
   Required viewings: From the Manger to the Cross(1912) The Ten Commandments (1926) Hallelujah (Vidor 1929)
   From the earliest days Christians wanted to use film.
   Required Readings:
   Lyden pp1-51; Lindvall & Quicke Celluloid Sermons Chapters 1 & 2 on Blackboard Course Resources:
   Baugh Imaging the Divine: pp.1-108
   Required viewings for next week: The Cross & the Switchblade; The Hiding Place

2) January 12  Film Evangelism: Church Films
   The Cross & the Switchblade; The Hiding Place. Additional church films will be sampled.
   Required Readings: Lindvall & Quicke chapters 3 & 4
   Required Viewings: The Gospel According to St. Matthew; Jesus (Genesis Project)

3) January 19  Jesus narrative films
Jesus (Genesis & Jesus Film Project). The Gospel According to St. Matthew (Christianity from a Marxist Perspective: Christ the blue-collar worker.)
Alternatives: The Greatest Story Ever Told; Scandalous alternatives: The Life of Brian;
Baugh 130-171; Lyden Apocalyptic pp.368-383
Required viewings: Thief in the Night & Left Behind

4) January 26  End Times Films: the Apocalyptic Tradition
Thief in the Night; Left Behind;
Both secular and Christian film-makers produced a rash of end-times films in the 1990s, many very profitably. Thief in the Night became the most rented Christian film ever. Cloud Ten Pictures with Jack Van Impe created a new stable of such movies including Tribulation and Revolution, and the Left Behind series. Regent alums Danny Caralles and Wes Llewellyn both produced short apocalyptic films.

Readings: Lindvall & Quicke: Chapters 7 & 8 on Blackboard
Required viewings: Jesus Christ Superstar & Godspell

5) February 2. The Jesus Musicals: Jesus Christ Superstar & Godspell
From simple nativity plays to elaborate musicals, we are all familiar with church sing-along’s. What is the role of music?
Readings: Lindvall & Quicke Chapters 9-10: Lyden on Narrative pp331-350
Stone pp 50-81  Required viewing: Jesus of Montreal

6) February 9  Transitional Films: Jesus of Montreal
Even inside the Christian community, there is serious lack of love and forgiveness
Jesus as a contemporary actor;
Readings: Lyden:Christopher Deacy on Redemption pp.351-367
Required viewings: Places in the Heart: The Trip to Bountiful

7) February 16 Redemptive film: Mundane Realism in the Texas Trio: Places in the Heart, The Trip to Bountiful (also Tender Mercies, covered in CTV505)
Readings: Baugh 205-238 “Essential Dimensions & Guises of the Christ figure”
Required viewings: The Passion of Joan of Arc: Ordet

Required Readings: Lyden: Christopher Deacy on Redemption; Stone 177-190
Stone: pp177-189
Required Viewings: Romero & Amazing Grace

Modular Week: 29 February - 5 March: no classes

9) March 9: Men as Christ Figures: Romero & Amazing Grace
Brave men who stand up against strong political opposition.
Readings: Baugh 130-157
Required viewings: La Strada & Dead Man Walking

10) March 16: The Woman as Christ Figure: La Strada & Dead Man Walking
Suffering Women whose humility transforms their lives and those around them
Required Readings; Lyden: Narrative 331-350; Redemption 351-367. Baugh 177-189
Required Viewings: The Shawshank Redemption: the Green Mile

A second prison narrative: The Green Mile
Required reading: Lyden on the Protestant Approach pp72-88
Required Viewings: The Lion, the Witch & the Wardrobe: Prince Caspian

12). March 30 Theology and fable: the Narnia Series
The Lion, the Witch and the Wardrobe: Prince Caspian
Required readings: Lyden: May on Audience Reception on Heroes & Superheroes pp.384-403;
The Roman Catholic Church pp.52-71
Required viewing: The Lord of the Rings Trilogy and bonus downloads

13). April 6 Theology and Myth: the Lord of the Rings trilogy
Required Readings: Lyden on Censorship pp.32-88
Required Viewing: Shane. Spiderman III

14). April 13 Male Heroes and Superheroes: Shane and the Western
Required Readings: Lyden pp 32-71
Required viewing: Luther (1974)

15). April 20. The Age of Censorship and its After Effects
The origins of the Hayes code; the Roman Catholic church and the movies
Reading: Lyden pp.482-500  Baugh pp.226-237

16). April 27 Bresson & Tarkovsky: conclusion of the course.
Difficult filmmakers whose view of the world emphasizes the Fall of Man; Bresson is hard to watch in the 21st Century, and Tarkovsky is ponderous, though he has his fans.

General Guidelines.

Deadlines and Assignments
No hard copy required or accepted.
All papers should be emailed to quickepapers@gmail.com; Papers will normally be returned within two weeks. Reviews for the Blackboard threaded discussion should not be sent to me, but posted on the Blackboard discussion for all members of the class to read.

Penalties for Late Assignments
Deadlines are important in this industry; if you miss a deadline which is regarded as 9.am; if your paper is more than one week late at quickepapers@gmail.com your paper will not be graded. Since in the past papers have gone astray, you must retain a copy on disc or and hard copy to avoid any problems.

A note on letter grades and numbers within the School of Communication.
Marks will be regularly posted on the Blackboard grade book. This is a numerical system and you should ignore the “averages" column during term time, as partial grade reporting can skew the real results.
If you disagree with a grade, that is OK, but you should tell me this within 2 weeks of receiving the grade. In all cases of dispute, the email date is the deciding factor, since it records the date and time the paper was received.

**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.

**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, practicums, 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.

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

**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 Safe-assign (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
- Bookstore
- Honor/Plagiarism Policy
- Regent Library
- Student Services (includes links to student handbook, disability services, University calendar, University Writing Center, etc.)
- Technical Support – University Helpdesk
- Grading Policies (incompletes, extensions, IPs, etc.)
- Student Course Evaluations

DISABILITY STATEMENT:

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

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