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

CTV 505
Aesthetics for Contemporary Communicators
Fall Semester 2012

Class location: COM 152
Class Meeting Time: 1:30 pm – 4:30 pm every Monday

Instructor Information
Instructor: Andrew Quicke
Phone 757-352-4226 Fax 757-352-4275
E-mail: andrqui@regent.edu
Office Hours are good times to phone me: Mondays, Tuesdays, Wednesdays 10am-11.50am & by appointment
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.

Students, please place your initials below to indicate that you have read and understood the requirements outlined in this syllabus. Online: cut and paste this shaded section and email to your professor the first week of the course.

___________________
Student initials
COURSE DESCRIPTION
This course is a study of the aesthetic and technical storytelling tools available to the filmmaker and television director. Strong emphasis is given to visual grammar, the aesthetics of picture composition, and audio design as it applies to motion pictures and narrative television. A Christian worldview approach to creative aesthetics includes proper consideration of how theology can enhance a global approach to 21st Century narrative film and television.

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.

rationale/course overview
Based on a Christian Worldview, this course is a graduate level theoretical, historical and biblically-based exploration of the impact of cinema-TV on the audience and its creators.

Academically, it seeks 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.

As a Christian community, we strive to foster an environment in and out of the classroom that promotes the principles of Christian community

As part of the Regent Global experience, we critically examine through scholarship and creative writing the aesthetics and techniques of artists and artifacts in film, video and the internet from various cultures. We seek to generate new knowledge about global film and television aesthetics based on a Christian worldview. Strong emphasis is given to film grammar, the aesthetics of picture composition and audio design as it applies to motion pictures and narrative television approach to narrative cinema and narrative television from a Christian perspective.

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.
• After introductory prayer each class will begin with a quick round up of one-minute reviews of films or DVD/videos you saw each week and how you evaluated their faith and moral content. Deeper discussion in class based on our theological text book and my lectures will take the enquiry further. For details of each class content see program below

**PREREQUISITES**

None: for CTV students it is the first required course they must take, that is offered only in the Fall semester. Theater students who take historical-critical CTV classes will also find it a valuable but not required pre-requisite.

**COURSE CTV 505 AESTHETICS OF FILM AND TELEVISION OUTCOMES:**

1. Students will be able to identify the narrative aesthetics of film and television (as described in Block textbook) employing a Christian perspective, (as described in Johnston’s textbook *Reel Theology*), and in-class Powerpoints.
   a. **Assessment:** Photographic Test on Aesthetics; September 24.

2. Students will solve the challenge of writing about film and television from an academic perspective, based on textbook and in-class Powerpoints.
   a. **Assessment:** diagnostic essay on Citizen Kane due August 27

3. Students will identify the screenplay structures of the narrative film maker from a global perspective, based on McKee textbook *Story*.
   a. **Assessments:** three Blackboard analytical reviews and interactive discussions due September 17 & 24; October 1 & 8; October 29 & November 5

4. Students will identify knowledge of the interconnections between the US film and its global impact on the rest of the world, using Dick textbook and in class PowerPoint's. The same exam will also include a film recognition test.
   a. **Assessment:** end of term exam due November 26

5. Students will integrate their faith and their learning throughout the semester based on in-class Powerpoints and discussions, and study of Johnston’s textbook *Reel Theology*.
   a. **Assessment:** Research paper due November 19.

**Under what conditions?** Students will be able to carry out these tasks by using in-class materials, textbooks, assigned film viewings and library 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 and Blackboard discussions, plus a final exam, students will demonstrate mastery of the desired outcomes already stated.

**WARNING:**

This is graduate school and there is plenty of reading and viewing to be done. Expect to read and comprehend at least 200 pages a week, plus view two full length feature films.

**Self Portrait of the instructor:**

I took a BA Honors and MA at Oxford University and later diplomas at the DGA (Directors’ Guild of America) and ATAS (Academy of Television Arts and Sciences) in Los Angeles. I joined BBC Television to be trained as a screenwriter and director. Working first for BBC, and later as an independent director & producer, I was fortunate to get the opportunity to film in some 32 countries, plus spending a year on assignment in Bangkok, Thailand as UP Programming, developing pay cable television and two years as CBN Bureau Chief in Jerusalem. Back in London I 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. My four academic books have not sold many copies, but my 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 and has been optioned as a feature film. My new book “Celluloid Sermons – the Emergence of the Christian Film Industry 1930 to 1986”, co-authored with Dr. Terry Lindvall was published by New York University Press (October 2011). I am happily married for 42 years to Juliet, an English professor. We are working together on a new book about contemporary Christian filmmakers, provisionally titled Christian Box Office 1986-2010. Besides academic work, one of my greatest joys is Executive Producing endowed films at Regent, and my Regent students have won 99 national and international awards. You can read more on my website, http://andrewquicke.com.

Netiquette Expectations
All class announcements and threaded film discussions will be carried on Blackboard. In the online discussions, you are expected to treat other members of the course with Christian courtesy, to give proper respect to those who promote views different from your own, and the same rules apply to in-class discussions. Avoid all ad-hominen statements; for example, do not accuse other students of racial or sexual discrimination. Vigorous discussion is always welcome, but personal attacks are not permitted.

Contacting the Instructor
I am delighted to talk with you both in office hours at 757-352-4226 and at other times when I am on campus. Your e-mails will receive a prompt response. If by chance you do not get a reply with 48 hours, please re-send the email to andrqui@regent.edu.

Diagnostic Essay Procedures
The first test on your powers of comprehension is a timed test on Monday 27th August in the COM computer lab. This is a pass/fail test and most students will find it easy and straightforward. If you fail, you will be asked to attend online the Remedial Writing course provided by the University Writing Center. Students must provide proof of participation at the Writing classes. Additionally for those who fail, a second writing and comprehension test will be set in October. Should anyone fail this second test, a third test will be required the last week of November. Three failures will result in a letter to the chair of CTV and the Academic Dean. Do not think this class is easy. Talking about film is simple at the superficial level. Writing in academic terms about film and television is challenging. No paper or PowerPoint presentation is complete without at least ten references from academic sources. No incompletes will be given except in the case of serious and prolonged illness. If you fail this class, you may risk the possibility of being placed on academic probation, or even being asked to leave the program, since it is an essential pre-requisite for all other CTV classes.

COURSE MATERIALS
Required Materials: Textbooks


REQUIRED MATERIALS:

Computer Software

- Microsoft Office 2010: All papers must be submitted in Word (.docx) formats and be PC compatible (University computer lab located in COM 154 has all the latest software).

Software downloads:

- Adobe Acrobat Reader: You will need this program to view any PDF documents http://get.adobe.com/reader/
- Macromedia Flash Player: You will need this to display any Flash movies used in the course http://get.adobe.com/flashplayer/
- Quicktime Movie Player: You may need Quicktime in order to view a movie file in this course www.apple.com/quicktime/download/

Computer expectations:

Proficiency in Microsoft Word, the ability to attach documents, the ability to download PDFs using Adobe 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 IT Help Desk at 757-352-4076 for computer technical support.

Recommended Books on the study of Film and Theology:


**FURTHER INTERNET RESOURCES:**
*Journal of Religion and Film* [www.unomaha.edu/jrf](http://www.unomaha.edu/jrf)
Academy of Motion Pictures Arts and Sciences [www.oscars.org](http://www.oscars.org)
Directors Guild of America [www.dga.org](http://www.dga.org)
British Film Institute [www.bfi.org.uk](http://www.bfi.org.uk)
Hollywood Jesus [www.hollywoodjesus.com](http://www.hollywoodjesus.com)
Cynopsis (media market research) [www.cynopsis.com](http://www.cynopsis.com)

**INTERNET RESOURCES FOR INDUSTRY INFORMATION**
*Internet Movie Database:* [http://www.imdb.com](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.suthomas.edu/cdeliasdo/ahgttm.htm](http://personal1.suthomas.edu/cdeliasdo/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](http://www.cinema-sites.com) This simply designed site provides links to databases, reviews, previews, studios, producers and many other resources on the Internet.

*Box Office Guru:* [http://www.boxofficeguru.com](http://www.boxofficeguru.com) Provides statistics and information on recent releases for both domestic and international films.


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

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


*Genres:* [http://www.yahoo.com/Entertainment/Movies_and_Film/Genres](http://www.yahoo.com/Entertainment/Movies_and_Film/Genres)

*Film Titles:* [http://www.yahoo.com/Entertainment/Movies_and_Film/Titles](http://www.yahoo.com/Entertainment/Movies_and_Film/Titles)

*Actors:* [http://www.yahoo.com/Entertainment/Actors_and_Actresses](http://www.yahoo.com/Entertainment/Actors_and_Actresses)
Film Research: [http://www.library.rochester.edu/index.cfm?PAGE=332#websites](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](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.

Cinema History: [http://www.tc.umn.edu/~yahnk001/film/cinema.htm](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.


INDUSTRY NETWORKING LINKS

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


Filmmaking Study Aids [http://homepage.newschool.edu/~schlemoj/film_courses/filmmaking.html](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](http://www.netribution.co.uk/links/Filmmaking/streamingsites.html) Offers a wide variety of resources, including links to online cinemas.


Online Film Dictionary: [http://home.snafu.de/ohei/ofd/moviedict_e.html](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.filmmaker.com](http://www.filmmaker.com) A handy on line guide for links to film making people and resources.

Film Underground [http://www.filmunderground.com](http://www.filmunderground.com) “Film Underground provides practical and relevant articles on moviemaking, with an emphasis on the creative aspects of story-telling.”


Electronic Screenwriting Courses: [http://www.worldwidelearn.com/courses/screenwriting-film-course.htm](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
http://www.writerswrite.com/journal/feb99/gak12.htm Tools and resources for the crime writer can be found here.

Film Making Related Organizations
Federation of European Cinematographers: http://www.imago.org

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

Motion Picture Editor's Guild https://www.editorsguild.com/index.cfm

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://artdeadlineslist.com/ 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.


Industrial Light and Magic Job Opportunities https://jobs.lucasfilm.com/internships.html Info on internships at George Lucas's Industrial Light and Magic studios
GRADE REQUIREMENTS

0. Self-introduction (no points, but required)
   We begin by writing a self-portrait on the Blackboard discussion pages in the first week of August 20-26, so that we can get to know each other.

1. By August 27: Diagnostic paper Value 5% of grade
   Topic: “Discuss why Citizen Kane is still today regarded as one of the most important films in film history in terms of the narrative, aesthetics and techniques. ”
   • Must be 5 pages long, MLA style, double spaced with running head.

2. Three Blackboard critique and follow-up discussion. Value 30% of grade
   (Each critique and discussion set = 10%)
   September 17th: First 1000 word critique due in the Blackboard group discussion board: 70 points.
   September 24th: Discuss classmates’ posts from previous week (at least two sensible 3 line plus comments on other students’ reviews required): 30 points.
   October 1st: Second 1000 word critique due in the group discussion board: 70 points.
   October 8th: Discuss classmates’ posts from previous week (at least two sensible 3 line plus comments on other students’ reviews required): 30 points.
   October 29th: Third 1000 word critique due in the Blackboard group discussion board: 70 points.
   November 5th: Discuss classmates’ posts from previous week (at least two sensible 3 line plus comments on other students’ reviews required): 30 points.

3. By September 24th: Photographic test on Block textbook: Value 10% of grade
   To demonstrate your understanding of composition within the frame, you are asked to shoot six photographs and describe of how each photo fulfills the needs of visual storytelling. Each photo and description should be saved in a single Word document and submitted online through Blackboard.

4. By October 15th: Genre/structure test Value 5% of grade
   Exam will be taken through Blackboard.

5. By November 19th: Major paper –OR-- an approved alternative (see below) Value 30% of grade.
   a. Major paper 10 to 15 pages: (no longer). “Discuss how theology can contribute to the understanding of modern story film. Quote examples from films you have seen and at least 10 authorities you have consulted.
   b. Provide a 25 slide Powerpoint (or Prezzi) Presentation with embedded film clips on the same subject, and complete list of academic references (minimum 10). You may work in teams of three or four make this a really effective presentation, but each member of the group must submit a 6 page narrative of their contribution of theory and content of the PowerPoint.
   c. Research paper on current Christian film companies. The joy of graduate school is that you now can become genuine scholars conducting original research for publication. For a strictly limited number of students in this class, I am offering a chance to try your hand at original research into the work of contemporary Christian film and video companies. The work you do will provide material for a new book to be published by New York University Press in 2013. In Spring 2011, I offered this opportunity to members of the CTV604 Redemptive Film Class, and those who took part greatly enjoyed and profited from the experience and all earned good grades. This alternative is only for those who are highly motivated to use internet and print resources for research in a new area. The work required must be fully referenced in MLA format. The instructor will assign specific research topics for each individual
student. Rationale is to demonstrate your ability to do original research, which is a vital aspect of scholarly achievement at the graduate and doctoral levels.

6. By November 26: Final Exam  
   Value 10% of grade.
   a. Consists of a film recognition test of films listed in this syllabus. You must identify name, director, date of film clip, plus 2 sentences explaining outstanding aesthetic aspects of the film chosen.

7. Participation:  
   Value 10% of grade
   a. Regular, punctual quality contributions to Blackboard. 5%.
   b. Review of Redemptive Film Festival or Regent/Hollywood Connection speaker 5%

GRAND TOTAL 100%

Note: You are expected to play a full part in on-line and classroom discussions. Please let me know if there are problems with Blackboard. We want to make this class as enjoyable as possible.

Blackboard Grade Book
Marks will be regularly posted in Blackboard. If you disagree with a grade, you have an absolute right to advise me of any mistakes, but you should tell me this within 2 weeks of receiving the grade. No points will be given to assignments submitted outside of Blackboard.

Deadline for submission of any assignment is 6:00 am on the date listed.

Penalties for Late Assignments
Deadlines are important in this industry and for this course. Points lost for late submissions are as follows:
   • Less than 24 hours late: Loose one letter grade.
   • 24 hours - 1 week: Loose two letter grades.
   • 1 week or more late: Will not be graded.

EVALUATION AND GRADING

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<th>Grade</th>
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<td>A-</td>
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<td>B+</td>
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Note on required viewings: All films are freely available (to class members only) by streaming from Blackboard. If you prefer not to view “R” rated films, an alternative list of PG rated pictures is upon request. Please understand that we only choose “R” rated films when we want to demonstrate important aesthetic and technical aspects of filmmaking.
### RUBRICS FOR ESSAYS, TESTS, AND RESEARCH PAPERS

#### Grading Rubric for CTV 505 Papers: 100 Points scale

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<th>Excellent Points: 18-20</th>
<th>Good Points: 16-17</th>
<th>Fair Points: 14-15</th>
<th>Poor Points: &lt; 14</th>
<th>Points for Section</th>
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<td><strong>Thesis or Organizing Principle</strong></td>
<td>The essay includes a focused, polished thesis or sophisticated organizing principle, and develops a convincing position, as appropriate to the assignment.</td>
<td>The essay includes an appropriate, focused thesis or organizing principle, and develops a clear position, as appropriate to the assignment.</td>
<td>The essay includes a thesis or organizing principle and develops a position, although the position might not be exceptionally focused, polished, or convincing.</td>
<td>The essay lacks an evident organizing principle or thesis statement and fails to adequately develop a clear or convincing position.</td>
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<td><strong>Critical Thinking and Support</strong></td>
<td>The essay demonstrates exceptional critical thinking skills and includes well-chosen, effective supporting information and convincing evidence for every point. This evidence is organized and presented persuasively, coherently and logically, with one point leading smoothly to the next.</td>
<td>The essay demonstrates strong critical thinking skills and includes good supporting information and appropriate evidence for every. This evidence is organized and presented logically and coherently, within an appropriate plan of organization.</td>
<td>The essay demonstrates some critical thinking skills and includes adequate supporting information and some evidence for most points. This evidence is organized and presented logically, within an observable plan for organization. There may be some logical fallacies or points left underdeveloped.</td>
<td>The essay fails to demonstrate adequate critical thinking skills or include enough supporting information or narrative details. This evidence or development is presented haphazardly or illogically or ineffectively.</td>
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<td>Points: 18-20</td>
<td>The essay demonstrates evidence of excellent research skills, making use of at least six academic sources. These sources are retrieved through advanced research strategies, convincingly evaluated for content and audience, and are flawlessly integrated into the essay.</td>
<td>The essay demonstrates evidence of good research skills, making use of at least six academic sources. These sources are retrieved through sound research strategies, appropriately evaluated for content and audience, and are effectively integrated into the essay.</td>
<td>The essay demonstrates evidence of suitable research skills, making use of at least six academic sources. These sources are retrieved through appropriate research strategies, although they may not be fully evaluated or may be limited in type, date or scope. The sources are clearly integrated into the essay, although there may be some awkward spots in the use of sources.</td>
<td>The essay fails to demonstrate suitable research skills. The essay may make use of fewer than six sources, or these sources may not be academic. The essay may fail to demonstrate research strategies appropriate for the assignment. The sources may be integrated in a way that is unclear, so that the reader is in doubt about the source of that information.</td>
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Research and Use of Information

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Academic Style and Documentation

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<tr>
<td>Points: 14-15</td>
<td>The essay demonstrates exceptional academic credibility and polished formatting within system of MLA documentation. The essay demonstrates a polished and effective writing style. The tone and vocabulary are most appropriate for the audience, topic, and purpose. The essay conveys an effective, distinct author’s voice.</td>
<td>The essay demonstrates good academic credibility and properly formatted in MLA style. The essay demonstrates an effective writing style. The tone and vocabulary are appropriate for the audience, topic, and purpose. The essay conveys an effective author’s voice.</td>
<td>The essay demonstrates basic academic credibility and suitable formatting within the system of MLA documentation. The essay demonstrates a suitable writing style. The tone and vocabulary are appropriate for the audience, topic and purpose. The essay gives the reader some sense of the author’s voice.</td>
<td>The essay fails to demonstrate academic credibility and/or is not appropriately formatted in MLA format. The essay fails to demonstrate an effective writing style. The tone and vocabulary are inappropriate for the audience, topic, or purpose. The essay fails to give author’s voice.</td>
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Comments: [Instructors comments here]
Grading Rubric for Discussion Board Postings

All work to be posted to the relevant site on Blackboard. You will receive of point score between 0 and 10 for each film critique:

**Score of 70:** Complete, timely, insightful, well-supported, and well-written. Demonstrate a mastery of the principles laid out in the text and show evidence of a significant effort to bring those principles to the specific assignments. Requires little correction in content or mechanics.

**Score of 65:** Timely, thoughtful, clear, and adequately supported. Meet required length and criteria of the assignment. The prose style is clear and polished. The applications of principles from the text are sound. The tone is appropriate. These writings are one good revision away from being excellent.

**Score of 60:** Complete, timely, and show genuine knowledge of the readings. Meet required lengths and assignment criteria. Prose style is clear although perhaps not as polished or tight as posts earning a score of 65 or 70. The discussion is based on an understanding of the text, however does not demonstrate an extremely careful reading of the details of the text, and so some principles have not been considered. Contains more than a couple mechanical flaws that get in the way of full appreciation of the thought.

**Score of 55:** Rushed or are not based on an understanding of the readings. May not meet the required deadlines, word counts, or assignment criteria. May be vague or unclear and so fail to show a genuine knowledge of the reading material. May not meet the quality required for college-level and professional writing or the writing was posted far after the required deadlines.

**Score of 50:** Does not fulfill the basic requirements for the assignment.

**Score of 0:** Discussion was not posted.
COURSE SCHEDULE (WEEK-BY-WEEK)

Monday August 20: UNDERSTANDING MOVIES & WRITING ABOUT MOVIES
The worlds of film and television are, at their best, worlds of imagination and beauty. But we live in a fallen world and in this first class we will discuss the theological justifications for movie and television watching and participation and discuss the aesthetics and techniques of the classic film Citizen Kane, including the challenge of writing about this film.
- Special visit of Librarian Harold Henkel to demonstrate methods of film research in the computer room 2:00 pm - 3:00 pm.

Monday August 27: CINEMATOGRAPHY AS PAINTING WITH LIGHT
Aesthetics of picture composition; use of color, function and composition, object size & Image size. Forces within the screen and the interplay of screen forces.
- Readings: Block 1-133; Dick 1-20 & 375-384.
- Film viewing: Citizen Kane (1942) dir. Orson Welles
- Exam (in the computer lab during class time): Write a five page DIAGNOSTIC PAPER on a topic to be provide on the movie Citizen Kane. Those who fail to write at a graduate studies level will be referred to the University Writing Center (available online for distance students only) and will need to submit proof of improved writing.

Monday September 3: Labor Day no class

Monday September 10: THE THREE–DIMENSIONAL SCREEN
Aesthetics of forces within the screen.
- Readings: Block 136-270; Dick 21-98.
- Film viewing:
  o Tender Mercies (1987 USA).

Monday September 17: CONTINUITY AND COMPLEXITY EDITING
Graphic, Index and Motion-vector continuity; metric montage and analytical montage.
- Discussion: Post critique in your group discussion board by 6:00 am.
- Required viewings:
  o Rear Window (1954 USA) NR.
  o Vertigo (1953 USA) NR. d. Alfred Hitchcock

Monday September 24: THE FIFTH DIMENSIONAL FIELD OF SOUND: SOUND & PICTURE COMBINATIONS
Literal and non-literal sounds, dialogue, direct address and narration. Outer orientation of sound; space, time and situation.
- Readings: McKee 3-131.
- Discussion: Post a response to 3 classmate’s critiques on your group discussion board by 6:00 am.
- Film viewings:
- Exam: Photographic test on Block reading from previous weeks.
Monday October 1: FILM STRUCTURE AND FILM GENRE
Structure and setting, genre, character and meaning; example from Denmark.
   • Readings: McKee 135-232; Dick 268-344
   • Discussion: Post critique in your group discussion board by 6:00 am.
   • Film viewings:
     o Run Lola Run (1999, German) R. d. Tom Twyker.
     o Once Upon A Time When We Were Colored (1996) PG. d.Tim Reid.

Monday October 8: FILM GENRE
The inciting incident, art and scene design, scene analysis with examples of Crisis, Climax and Resolution.
   • Readings: Dick 408-430; McKee 234-314
   • Film Viewings:
     o Babette's Feast (1987 Denmark) PG. d.Gabriel Axel./103m
     o Groundhog Day (1993 US) d. Harold Ramis
   • Discussion: Post a response to 3 classmate’s critiques on your group discussion board by 6:00 am.

Monday October 15th to 21st: Modular week; no classes

Monday October 22: CONFLICT & WORLD VIEW
Exposition and character, the role of conflict. Discussion of the challenges and duties of a writer with a Christian worldview.
   • Readings: McKee 317-419
   • Film viewings:
     o The Blind Side (2009) d. John Lee Hancock, best picture
   • Exam: Genre / structure test

Monday October 29: FILM PHILOSOPHY
Formalism and Expressionism, Feminist Film Theory, Post Modernism.
   • Readings: Johnson 21-116.
   • Film viewing:
     o Casablanca (1942) PG d Michael Curtiz (LIB-DVD) Oscars best picture, director, actor (Hoffman) & screenplay
     o Star Wars (Part 4: the original Star Wars) (PG). d. George Lucas. Won 7 Oscars including for special effects and music by John Williams.
   • Discussion: Post critique in your group discussion board by 6:00 am.

Friday November 2 & Saturday November 3
   • Required attendance: Fireworks International Redemptive Film Festival at Regent University. Many new films shown in Screening Rooms A and B on Friday. Awards Ceremony Saturday 3rd November at 5pm. Write a five page review of the festival (due November 12th). If you are unable to attend the festival you may substitute a review of a Regent/Hollywood Connection visitor’s speech. Worth 5% incorporated in your participation grade, due Monday November 12th.

Monday November 5: INTERNATIONAL FILM: THE CHRISTIAN PHENOMENOLOGISTS
Influenced by Andre Bazin, 2 French philosophers produced a Christian theory of film and film critique, Historical example from Swedish film.
   • Reading: Johnson 117-216
   • Film viewing:
     o The Seventh Seal (1956) Ingmar Bergman
Inception (2010) directed by Christopher Nolan

Discussion: Post a response to 3 classmate’s critiques on your group discussion board by 6:00 am.

Monday November 12 REDEMPTIVE CINEMA IN EUROPE (Germany & Italy)
Novelist John Updike has chronicled American life in terms of the conflict between “the church and Hollywood, the sanctuary and the movie theater.” Is there any truth in this approach and how far can theology help us to understand film?

- Reading due: Johnson 217-290.
- Film viewing due:
  - Schindler’s List (1993 d. Steven Spielberg: AA=7 Oscars: best picture, director, art direction, cinematography, editing, original score.
  - Life is Beautiful (1997 Italy) d. Roberto Benigni. 126m minutes, PG13; Oscars best foreign film, best actor, score.
- Paper due: Write one 5 page review of at least one of the Regent Hollywood guest speakers or of your day at the Redemptive Film Festival.

In 1946 The Italianneo-realists made a complete break with pre-war Italian cinema. Ten years later the French New Wave found film critics with no industry experience becoming directors. Women directors became slowly accepted and feminism began its critique of voyeuristic cinema.

- Reading due: Dick 345-374; Baehr 3-237.
- Film viewing due:
  - Bicycle Thieves (Ladri di Bicilette) (1948 Italy) d. Vittorio de Sica
  - The 400 Blows (Le Quatre Cent Coups) (1959 France) d. Francois Truffaut
- Paper due: Major paper (10-15 pages)

14. Monday November 26: THE SACRAMENTAL MODE IN FILM
Peter Fraser identifies a new category, the “sacramental film where the narrative has been disrupted and redeemed by a divine presence, in an analogy to Christian liturgical and devotional patterns. This presence transforms the film’s narrative into the most recognizable of all Christian narrative patterns: the Passion”; Historical examples from South America and Spain.

- Readings due: Baehr; 239-508.
- Film viewing due:
- Exam: Film Recognition Test in computer lab: 1:30-3:00 pm.

16. Monday December 3:
TELEVISION: NEWS, DOCUMENTARY & REALITY PROGRAMMING
Documentary film can be wonderfully insightful, and a cost effective way of showing situations. It can also be a powerful public relations and propaganda weapon.

- Film viewing due:
  - Broadcast News (R) (USA 1987) d. James Brook
  - The Truman Show (PG) (USA 1998) d. Peter Weir
Confidentiality and FERPA.
All Blackboard postings are confidential to our class and may not be shared with others. Material may NOT be placed on You Tube or similar social networks without prior permission from Regent University and the instructor. 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.
DEPARTMENT RESOURCES

Film and Television Resources on Campus.
By the end of the semester you should have viewed critically at least 24 movies and television programs and remember because you saw a film in your teens does not mean that you do not need to view it again. All good films deserve at least viewing twice. These movies will be available from the following sources:

1. Online movies available for downloading from Course Materials section via Blackboard.
2. Regent Library DVDs, or VHS, or Laserdiscs (players available in library). On-reserve 4 hour loan
3. Andrew Quicke VHS library in COM building; 24 hours loan; viewer in Room 155.
4. Naro Video store, Colley Avenue Norfolk.
5. Netflix and Blockbuster postal DVD service or on-line streaming.

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

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.

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/regent/survey/login.cfm?CFID=910254&CFTOKEN=63033992. If you have questions about the online evaluation please contact evaluation@regent.edu.

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

Last Updated: 5/15/2012
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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