



SCHOOL OF COMMUNICATION & THE ARTS

Mission Statement:

Regent University's department of Cinema-Television (CTV) exists to reclaim the power of "Story" to weave Christian values and enduring truths in infinitely fresh and relevant ways—using consummate craftsmanship and artistry to inspire, teach and entertain millions around the world.

Course Syllabus

COMU 100 - MAT

"The Christian Role in the Arts Today"

Fall Semester 2007

Mondays/Wednesdays 6:00-7:30 PM

RH 107

(Robertson Hall)

VIRGINIA BEACH CAMPUS

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 are responsible to obtain all textbooks prior to the beginning of the Semester.

Professor: Kevin R. Crawford, MFA, PhD (Fellow)

Phone: 757-647-9003

E-mail: Kevicra@regent.edu

Office Hours: (By appointment)

Program Goals

The Bachelor of Arts degree with a major in Cinema-Television is a 120 credit hour degree, with 44 credits of major study in the CTV department. The general course of study breaks down as follows:

49 Credit hours	General Education
44 Credit hours	Cinema-Television Courses
27 Credit hours	Electives (within or outside of CTV)

The goals of the BA, with a CTV major are as follows:

1. To prepare students to enter the entertainment industry with the necessary skills to compete and succeed in a highly competitive field.
2. To equip students to be qualified to work in feature film, broadcast television, corporate video, industrial video, mobile and Internet video.
3. To graduate qualified screenwriters, producers, directors, editors, and other crew personnel.
4. To prepare students those students who wish to continue on to graduate education, to successfully perform at a high critical and analytical level.
5. To prepare Christian media professionals, ready to integrate their faith into the entertainment industry.

Course Prerequisites

None.

Personal Note

Leo Tolstoy once remarked: “Art is not simply a pleasure, a solace, or an amusement, art is a great matter. Art is an organ of human life, transmitting man’s reasonable perception into feeling.”

Oddly enough, across the years the Church has had a difficult time making up her mind about the Arts. To this day, broadly speaking, we have no Christian aesthetic – no Christian philosophy of the Arts. The Church has, of course, on the one hand, puritanically denounced Art as irreligious; or on the other, she has tried to exploit it as a means for teaching religion and morals. Certainly there are plenty of good writers in the field of aesthetics and Art appreciation, who happened to be Christians, but they seldom make a consistent attempt to relate their aesthetic to the central dogmas of the Christian faith.

The purpose of this course is to encourage Christian artists in the pursuit of their calling and to give artists and non-artists alike a short introduction to thinking Christianly about the arts. The proper basis for such thinking is the Bible, which affirms the value of art while at the same time protecting it from the corrupting effects of sin.

Course Description

“The Christian Role in the Arts Today” is a (3) credit hour semester length critical study, through lectures, readings, viewings and discussion, to the ways in which Christian principles impact the arts. It is further designed to introduce students to the methodologies and language of arts.

One of the great hindrances to the development of biblically informed mainstream art has been the perception that Christians should make “Christian art” and that “Christian art” is always explicitly religious. Understood this way, “Christian art” is not distinguished by a regenerated outlook on the whole of life but by a narrow focus on Bible stories, saints, martyrs, and the individual’s relationship with God. Consequently, “Christian art” is usually seen as either an aid to worship or means for evangelism.

Is it any wonder a Christian understanding remains largely absent both in commercial art and on the experimental fringes? It’s rare to find Christians directing in Hollywood, producing serious fiction, or writing plays for London’s *West End* or New York’s own *Broadway*. It’s even rarer to find them in the alternative arts venues, such as comedy clubs, and contemporary dance theaters. The average person, today, in tune with culture would be hard-pressed to name a single contemporary animator, screenwriter, dramatist, choreographer, novelist, comedian or painter of faith, even though Christianity remains the dominant religion in both Europe and the Americas.

The aim of this course is to explore the reasons why things are this way in the hopes that, through understanding, changes may take place and that Christians who are artists will feel valued, encouraged, inspired, and emboldened to take their place within the dominant culture.

Integration of Faith & Learning

This as all courses in the College of Communication and the Arts is ultimately concerned with how the committed Christian can blend his/her faith with what they learn here. Especially of concern is how the issues raised by this course are to be considered in comparison to your own *a priori* world view. You will be urged to consider all readings, screenings and discussions in light of your own Christian faith.

Scripture Theme

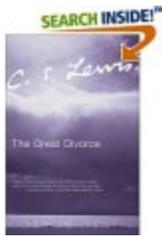
*Then the Lord said to Moses, “See, I have chosen Bezalel son of Uri ... and have filled him with the Spirit of God, with **skill, ability and knowledge in all kinds of crafts** ... Moreover I have appointed Oholiab son of Ahisamech ... to help him. Also **I have given skill to all the craftsmen to make everything I have commanded you.**” (Exodus 31:1-3, 6)*

Course Competencies & Learning Objectives

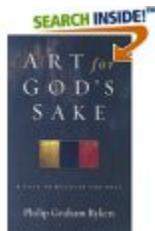
Upon completion of this course, students should be able to:

1. **Appreciate** the manner in which art “blesses” us in ways that are hard to quantify; enjoyment of God, wonder, transcendence.
2. **Discern** the appropriateness, effectiveness, and ethical dimensions of biblically informed mainstream art and to be able to distinguish between illusion and deceit instead of the simplistic "Christian vs. Secular" explanations of art in the world.
3. **Identify** various methodologies and themes in art, such as metaphor-making, myth and fantasy, illusion, as well as proper uses of enchantment that help us cope with the complexities of life and also illuminate our faith.
4. **Understand** and better articulate their own unique sense of calling as imbedded artists within the culture.
5. **Express** a growing aesthetic appreciation for the language and forms of Art – Music, Poetry, Drama, Literary fiction, Visual depiction, Dance, Film, and Sculpture.
6. **Trace** the origins and development of art within and without the Church, and track its historical evolution, as well as contemporary manifestations.

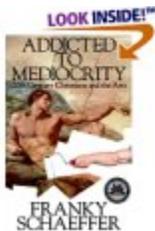
Required Textbooks



C. S. Lewis. *The Great Divorce*. ISBN-13: 978-0060652951.



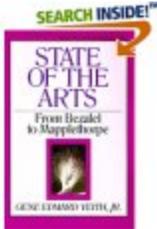
Philip Graham Ryken. *Art for God's Sake: A Call to Recover the Arts*. ISBN-13: 978-1596380073.



Franky Schaeffer. *Addicted To Mediocrity: Contemporary Christians and the Arts*. ISBN-13: 978-0891073536.



Steve Turner. *Imagine: A Vision for Christians in the Arts*. ISBN-13: 978-0830822911.

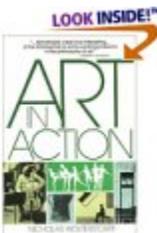


Gene Edward Veith, Jr. *State of the Arts: From Bezalel to Mapplethorpe*. ISBN-13: 978-0891076087.

Recommended Textbooks



Ned Bustard, ed. *It Was Good: Making Art to the Glory of God*. ISBN-13: 978-0978509712.



Nicholas Wolterstorff. *Art in Action: Toward a Christian Aesthetic*. ISBN-13: 978-0802818164.

Additional materials (e.g., PowerPoint files, quizzes, media, and the like) may be found on Blackboard or in the form of Handouts. Students are responsible for the information and materials distributed through Blackboard and, for on-campus students, in class.

Assignments

In this course I have opted not to require quizzes, mid-terms, or final exams. This is partly, because I usually find them a poor indicator of progress – especially a student’s ability to interact significantly and meaningfully with the material. Since this is a “critical studies” course, however, we will use several other methods designed to deepen learning and application.

Class Participation: (10%) Each student will be graded on how well they **participate** both in weekly online **and** in classroom discussions. This will be a way of gauging how well a student is grasping the material, and whether s/he is keeping up. I also look at such things as attendance, enthusiasm for the subject matter, and how often the student participates. Each student is

responsible for assigned readings and course participation. Discussion and debate are crucial for the successful integration of scholarly materials. Other students depend on your participation in the class and in providing them with your written assignments and dialogue.

Weekly Postings in Bb: (30%) You must write **one (1) Original Post** in answer to the question located in the *Discussion Board* section of Bb for review and response by your fellow classmates and me. Your submissions should be between **100-200 words** and are **due by the beginning of class Monday, 6:00 pm** (the earlier the better). Obviously, you are free to consult the readings and my lectures. Although consulting these resources will help you fulfill this assignment, the questions are constructed in such a way so as to elicit **your own** thoughts on the matter, and to encourage you to understand the issues at hand **for yourself**. Thus, you do not have to come up with an answer/argument that agrees with the Author(s), or me. You will be graded on its quality, not its similarity to our views (of course, it is perfectly fine to construct an Original Post that agrees with either of us).

NOTE: You must also write a **Response Post** to at least **two (2)** of *your* classmate's **Original Posts** on the Discussion Board (GDB). These responses should either defend or critique your fellow group members Original Post. Your responses must be made **by the start of class on Wednesday, 6:00 pm**, and must be **50-150 words**. I will also be responding to your posts and you may respond to me. **However, your responses to me do not count toward the two required Response Posts.**

Please know that I monitor *all* discussion threads each week and frequently enter the discussion myself. However, when I choose not to enter the discussion by writing my own post, be assured that it is not because I have not read your posts. I *always* monitor discussion threads, whether my name appears in them or not, in order that by the end of the course I have a firm grasp of the quality of your discussion contributions. Also, Blackboard allows me to call up a quantitative review of each individual's contributions to threaded discussions, so it is a relatively easy matter to determine this gross quantitative aspect of your achievement by course end. I'm saying here that it is important that you keep up on discussions and that they will be monitored by me. Your participation will be a significant part of your course grade. Besides, it is frustrating when the rest of the course members must go back to old discussion threads just because one or two persons did not keep up on reading or bother to make discussion responses when they were due.

Grading of the Debate assignments will be based on the following criteria:

- 1) All posts must be courteous and have appropriate language.
- 2) All posts must have proper grammar and spelling (**this is extremely important**).
- 3) There must be the required number of posts.
- 4) The minimum word counts must be met.
- 5) The posts must be on time.
- 6) And obviously, the posts should give evidence of serious **critical engagement** with the material.

Three Short Reaction Papers: (30%) Also called "critical book reviews," these will cover the following major texts in the course:

1. *State of the Arts: From Bezael to Mapplethorpe* (10%) - Due on or about the **3rd week of September**.

2. *Addicted To Mediocrity: Contemporary Christians and the Arts* (10%) - Due on or about the 3rd week of October.
3. *Imagine: A vision for Christians in the Arts* (10%) - Due on or about the 3rd week of November.

By reading, analyzing and discussing the three key books encountered in this course you improve your ability to develop and articulate a Christian vision for the Arts that is consistent with the Biblical understanding. Each reaction paper is to be **no longer than three pages** and you may be called upon to publicly defend your paper.

Each critical book review should include the following:

1. A review of the major points made in the article or book.
2. A critical analysis of the major points made in the article or book.
3. A discussion of how the information in the article integrates into what we already know about the field of Communication & the Arts, and the world in general.
4. Early in the course, I will provide formatting example/model paper in Bb.
5. I will also provide scoring rubric for this paper in Bb.

In addition, when completing each critical book review you should keep the following in mind:

- Relate the assigned readings to other scholarly writings and to chapters assigned in the major text (either in step two or three above).
- If appropriate reflect on the significance of the assigned book in light of its contribution to redemptive communication (usually done in step three).
- Include at the end of the critical review or abstract two discussion questions.

Final project = 30%

Option #1 – An 8-10 page Research Paper on any topic of interest covered in this course. Suggested title: “The Christian Role in the Arts Today: A Discussion of [Insert category or topic here].”

- Note: If you choose this option, you must “clear” your topic with me on/before 3rd week of November. (I will provide a scoring rubric useful in developing and writing this paper by early November in the form of a handout in class or posted to Bb.)
- Style sheet: MLA. Please know that APA style is normally not appropriate to historical-critical writing projects.
- Created as WORD file.
- Submitted via digital drop box.
- Due on/before 11:59 pm, **Monday, December 17, 2007**.

Option #2 – An 8-10 page Artist’s Position Paper. This is to be a well researched and defended personal mission statement in which you articulate your own artistic goals, worldview, and ethos. This paper should be title as follows: “The Christian Role in the Arts Today: A Screenwriter’s [or insert other artistic title/profession, Animator, Painter, Musician, etc.] Journey.” You are to develop this paper with reference to how it applies to your chosen profession or interests as a Christian artist. In writing this essay you are to reference all relevant texts and readings encountered in this course and you are to incorporate (i.e. personalize!) them with your own views and ideas about the artistic process.

- Note: If you choose this option, you must declare your intentions to me on/before 3rd week of November. (I will provide you with a detailed outline of what I am looking for in this essay early in November. This will be in the form of a handout in class or posted to Bb.)
- Style sheet: MLA.
- Created as WORD file.
- Submitted via digital drop box.
- Due on/before 11:59 pm, [Monday, December 17, 2007](#).

Option #3 – An 8-10 page Artistic Reflection Paper based on your reading of C.S. Lewis’ *The Great Divorce* in which you will discuss Lewis’ artistic and literary use of allegory, fantasy and image as they relate to the practice of Christianity, in general, and the work of the Artist. Lewis’ work is not to be taken as the literary equivalent of the bible, rather a “window” to it. In this essay, you would be expected to choose at least one (but not more than three) character(s) encountered in your reading, and to develop them insofar as they have application to the life and practice of Art. I will expect you to research and defend your arguments based on Lewis’ own artistic commitments and intentions as a storyteller. Thus, you will need to encounter Lewis (his views on writing Christian fiction, etc.) from outside sources in order to be able to articulate and defend your paper.

- Note: If you choose this option, you must declare your intentions to me on/before 3rd week of November. (I will provide you with a detailed outline of what I am looking for in this essay early in November. This will be in the form of a handout in class or posted to Bb.)
- Style sheet: MLA.
- Created as WORD file.
- Submitted via digital drop box.
- Due on/before 11:59 pm, [Monday, December 17, 2007](#).

Suggested title: “[The Christian Role in the Arts Today: A Discussion of C.S. Lewis’ View of ... as Encountered in *The Great Divorce*](#).”

Regent/Hollywood Speaker Series: (up to 5%, extra credit) At various times during the semester we have guest speakers and exceptional Artists coming to the Virginia Beach campus representing the film and television industries. Those who live in the area are normally expected to attend. For extra credit purposes, I will allow you to write a one-to-three (1-3) page reaction paper [worth up to 5% of your final grade](#), but only if the paper is [submitted within one week of a given presentation](#).

Guidelines: (Briefly summarize what the speaker shared, then react/respond, and apply.)

- Style sheet: MLA.
- Created as WORD file.
- Submitted via digital drop box.
- Due *not more* than a week *after the speaker series ended*.

Assignment Summary/Overview:

<i>Assignment</i>	<i>Weight</i>
Class Participation	10%
15 Weekly Discussion Posts (in Bb)	30%

3 Reaction Papers/Critical Book Reviews	30%
Final Project/Paper	30%
TOTAL:	100%
Regent/Hollywood Speaker Series	(extra credit)

All submitted assignments should be in **MS Word Document (.doc) or Rich Text File (.rtf) formats**. Further, in posting material, each student should label their assignments with something that includes their last name and the type of assignment. For example, Jim Smith would submit his first reaction paper on Veith's book as **JSmith-Veith-reaction.doc** (or JSmith-Veith-reaction.rtf). A file called "reaction.doc" will get lost when I copy it to my class file. Plus, any assignment will be returned in like kind (that is, I will return an attached Word file that is marked up with the **Word Comment** function).

CAUTION: Many of our computers CANNOT read Microsoft **WORD 2007**, or files created on the new *VISTA* Platform. PLEASE SEND your Word files as a **WORD 2003, OR EARLIER VERSION**. I WILL SEND IT BACK TO YOU IF YOU DON'T PAY ATTENTION TO THIS.

NOTE: As tragic as it may be, on many levels, losing computer access, a crashed computer or hard drive or anything of this sort will not excuse lack of participation in the course. Also, all monetary burdens for computer access are borne by the student.

BlackBoard Information

Blackboard (Bb) has **five primary purposes** in our courses: (1) to provide a means for students to receive timely information about the course in general, assignments, grades, and announcements from the instructor; (2) to promote thoughtful interaction between the instructor and students and among students themselves as they work through course materials; (3) to provide a means for students to complete quizzes and other forms of evaluation; (4) to enhance the learning process by providing a variety of materials; and (5) to enable students to check their grades.

Students complete their weekly assignments as posted/directed in Blackboard. Students are expected to check the **Announcements** section of Blackboard each week beginning two weeks before the start of the course. Students must keep their e-mail address current in Blackboard; they are expected to check their Regent e-mail daily to ensure timely receipt of messages from the professor.

If you have problems and/or are not able to login, send an e-mail to [bbRegent Undergrad@regent.edu](mailto:bbRegentUndergrad@regent.edu). Describe the problem in detail and include your full name, your Blackboard User Name, Password, Regent e-mail address, and telephone number(s). Or, for faster service, you can contact the **Help Desk/IT department** at (757) 226-4076 if you are experiencing computer related problems.

Submission of Assignments

All **assignments (unless otherwise instructed)** for this course should be submitted via **digital drop box** as an **attachment**. (See the "**Tools**" menu in Bb) Directions how to use the digital drop box can be found under "Tutorials." (See the "**Assignments**" section of Blackboard for further instructions.)

Every assignment must have your name on it, and, if it is more than one page, each page must have your last name and the page number; for example: “Smith 2, Smith 3,” etc. To do that, you will need to know how to use the Header and Footer option under the “View” button in Microsoft Word.

Class Attendance & Late Assignments

As noted above, it is important that you attend each class and come prepared to discuss the readings and assignments given. All class assignments must be completed in order to pass the course. If an emergency arises and you cannot be here, please let me know in advance. **Three, or more, unexcused absences will result in failure of the course.** When handing in scripts and papers, please retain one copy for yourself just in case the material mysteriously disappears enroute from your hand to my box. Late assignments will be assessed a five percent (5%) **grade reduction per calendar day** from the date the assignment is due, unless the instructor explicitly grants an extension due to unusual circumstances. Meeting assignment deadlines and class participation is a substantial portion of your total grade.

Emailing Your Instructor

The subject line of all **e-mail messages** related to this course should include the course number (e.g., COMU 100), the location of the course (e.g., VB, DC, DE) and the name of the student (Example, COMU 100_VB_JohnSmith). Following these directions enables the professor to quickly identify the student and course, facilitating a timely response. Students should always include their first and last name at the end of all e-mail messages.

Because instructors often need to reach students, all students are required to keep their mailing address, e-mail address, and telephone numbers up to date in **GENISYS**.

Grading

Assignments will be graded as follows:

<i>Assignment</i>	<i>Weight</i>
Class Participation	10%
15 Weekly Discussion Posts (in Bb)	30%
3 Reaction Papers/Critical Book Reviews	30%
Final Paper/Project	30%
TOTAL:	100%
Review: Regent/Hollywood Speaker Series	(as extra credit)

The grading scale:

GRADE	PERCENTAGE SCORE	QUALITY POINTS
A	94-100	4.0
A-	90-93.9	3.67
B+	87-89.9	3.33
B	83-86.9	3.00
B-	80-82.9	2.67

C+	77-79.9	2.33
C	73-76.9	2.00
C-	70-72.9	1.67
D+	67-69.9	1.33
D	63-66.9	1.00
D-	60-62.9	0.67
F	00-59.9	0.00

Extensions

Unless stated by the instructor in class, all assignments are due on the date stated in the syllabus at the beginning of that class period. **Late assignments will be graded down as indicated above without an approved extension.** Except in cases of extreme emergency, requests for extensions must be made to the instructor, at least twenty-four hours before the assignment is due. Be prepared to defend your reason why you need the extension. Remember, deadlines in the Communication Arts & Sciences are taken very seriously. This class, in preparing student artists to work professionally will take the same attitude.

Incomplete Grades

Students desiring an incomplete must submit their request to the course instructor and academic dean prior to the end of the term. An incomplete grade will be given in a regular course only for legitimate deficiencies due to illness, emergencies or Fall 2007 – The Christian Role in the Arts Today extraordinary reasons acceptable to the professor, including equipment breakdown and shortages, and not because of neglect on the student's part. Incompletes require the final approval of the school dean or his/her authorized representative. A regular grade will be given by the instructor if all requirements for the course are submitted by the end of the following academic term. The instructor will submit the new grade to the Registrar's Office no later than two weeks after the beginning of the subsequent term. If all work is not submitted by the end of the term following the granting of the incomplete, a grade of FX (NP on pass/fail courses) will be posted automatically unless a Request for Extension of Incomplete has been approved and submitted to the Registrar's Office. The FX shall be counted as an F in the computation of the GPA. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course. In progress grades can only be given for independent studies, internships, practica, portfolios, theses and dissertations.

Student Course Evaluations

Students will be given opportunity to provide the instructor, as well as the college administration with written feedback and evaluation of the course structure and its content. However, students should feel free to bring any concerns to the attention of the instructor at any time during the semester.

Screenings

We are all adults in this school. Any film or video I encourage you to study is purely for educational and instructive purposes to develop critical abilities -- rather than for entertainment.

In the case that the film or video recommended is at the R rated level, and you politely indicate to me that you are having problem, I will offer a substitute at the PG-13 or lighter rating.

Academic Integrity

The Regent University Graduate Catalogue contains the following statement: A community of teachers and scholars recognizes the principles of truth and honesty as absolutely essential. The expectation at Regent University is that these principles will be rigorously followed in all academic endeavors, including the preparation of class reports and papers, giving and taking of examinations, and in protecting the validity of assigned grades. This assumes that all work will be done by the person who purports to do the work without unauthorized aids. Instructors will exercise due diligence in planning and supervising the academic program so that the principles of truth and honesty are encouraged. Each students work should be their own. Each document submitted should be the work of the student who submits it. Plagiarism is illegal and discovery of such will result in failure in the course.

On Writing

Since there is a fair amount of writing to be done in this course, I highly recommend that all students obtain a copy of **Joseph Gibaldi's *MLA Handbook for Writers Of Research Papers*, (Sixth ed.) ISBN-13: 978-0873529860.**

Class Schedule

LEGEND:

ATM = *Addicted To Mediocrity: Contemporary Christians and the Arts*, Schaeffer.

IVCA = *Imagine: a Vision for Christians in the Arts*, Turner.

SOTA = *State of the Arts: From Bezalel to Mapplethorpe*, Veith.

AFGS = *Art For God's Sake*, Ryken.

TGD = *The Great Divorce*, Lewis.

HAND = Handout from professor

OR = On Reserve in the Library (check at main desk)

(Schedule subject to change with only brief notice)

MEETING DAY	TOPICS	Required Screenings, Readings, & Assignments
Part I – Comprehending the Arts		
1. Aug 22 (Wednesday)	Read the Syllabus -- comment on your background and interests as an Artist: Introduction to the course:	Screen: chapter(s) from “How Should We Then Live?: The Rise and Decline of Western Thought and Culture” by Francis Schaeffer

2. Aug. 27 (Monday)	Perspectives on Art	Screen: chapter(s) from “How Should We Then Live?” Postings in Bb: Q&A #1 (1) Original Post Readings: SOTA – pp. 19-38
3. Aug. 29 (Wednesday)	The Nature and Purpose of the Arts	Screen: chapter(s) from “How Should We Then Live?” Postings in Bb: Q&A #1 (2) Response Posts Readings: SOTA – pp. 39-101
4. Sept. 3 (Monday)	LABOR DAY – NO CLASS	Nothing -- catch up, or get ahead on readings, postings, etc.
Part II – Thinking Christianly About the Arts		
5. Sept. 5 (Wednesday)	What the Bible Says about the Arts: Literature – Part 1.	Screen: chapter(s) from “How Should We Then Live?” Readings: SOTA – pp. 105-114
6. Sept. 10 (Monday)	What the Bible Says about the Arts : (Cont.) Music – Part 2.	Screen: chapter(s) from “How Should We Then Live?” Postings in Bb: Q&A #2 (1) Original Post Readings: SOTA – pp. 115-132
7. Sept. 12 (Wednesday)	What the Bible Says about the Arts: (Cont.) Visual Arts – Part 3.	Screen: chapter(s) from “How Should We Then Live?” Postings in Bb: Q&A #2 (2) Response Posts Readings: SOTA – pp. 133-144

8. Sept. 17 (Monday)	Creativity in Christian Perspective: (Cont.) The Problem of Mediocrity Where does the Creative Impulse come from?	Screen: chapter(s) from “How Should We Then Live?” Postings in Bb: Q&A #3 (1) Original Post Readings: ATM – pp. 11-24 HAND – “Beauty and the Creative Impulse” by Luci Shaw
9. Sept. 19 (Wednesday)	Creativity in Christian Perspective: (Cont.)	Screen: chapter(s) from “How Should We Then Live?” Postings in Bb: Q&A #3 (2) Response Posts Readings: ATM – pp. 11-24 HAND – “Beauty and the Creative Impulse” by Luci Shaw
10. Sept. 24 (Monday)	Artistic Beauty	Screen: chapter(s) from “How Should We Then Live?” Postings in Bb: Q&A #4 (1) Original Post 1st Reaction Paper Due: <i>State of the Arts</i> , Veith’s Readings: ATM – pp. 25-32
11. Sept. 26 (Wednesday)	Artistic Beauty: (Cont.)	Screen: chapter(s) from “How Should We Then Live?” Postings in Bb: Q&A #4 (2) Response Posts Readings: ATM – pp. 25-32
12. Oct. 1 (Monday)	The Enjoyment of Art	Screen: chapter(s) from “How Should We Then Live?” Postings in Bb: Q&A #5 (1) Original Post Readings: ATM – pp. 33-58

13. Oct. 3 (Wednesday)	The Enjoyment of Art: (Cont.)	<p>Screen: chapter(s) from “How Should We Then Live?”</p> <p>Postings in Bb: Q&A #5 (2) Response Posts</p> <p>Readings: ATM – pp. 33-58</p>
14. Oct. 8 (Monday)	MODULAR WEEK – NO CLASS	Nothing -- catch up, or get ahead on readings, postings, etc.
15. Oct. 10 (Wednesday)	MODULAR WEEK – NO CLASS	Nothing -- catch up, or get ahead on readings, postings, etc.
16. Oct. 15 (Monday)	The World of the Imagination	<p>Screen: chapter(s) from “How Should We Then Live?”</p> <p>Postings in Bb: Q&A #6 (1) Original Post</p> <p>Readings: HAND – “The Bible as a Work of Imagination” by Clyde S. Kilby HAND – “Creating Narnia” by C.S.Lewis TGD – C.S. Lewis</p>
17. Oct. 17 (Wednesday)	The World of the Imagination: (Cont.)	<p>Screen: chapter(s) from “How Should We Then Live?”</p> <p>Postings: Q&A #6 (2) Response Posts</p> <p>Readings: HAND – “The Bible as a Work of Imagination” by Clyde S. Kilby HAND – “Creating Narnia” by C.S.Lewis TGD – C.S. Lewis</p>
18. Oct. 22 (Monday)	Art and Truth	<p>Screen: chapter(s) from “How Should We Then Live?”</p> <p>Postings in Bb: Q&A #7 (1) Original Post</p> <p>2nd Reaction Paper Due: <i>Addicted To Mediocrity</i>, Schaeffer</p> <p>Readings: TGD – C.S. Lewis</p>

19. Oct. 24 (Wednesday)	Art and Truth: (Cont.)	<p>Screen: chapter(s) from “How Should We Then Live?”</p> <p>Postings: Q&A #7 (2) Response Posts</p> <p>Readings: TGD – C.S. Lewis</p>
20. Oct. 29 (Monday)	<p>Good Taste, Bad Taste, and Christian Taste:</p> <p>Perspective and Interpretation of the Arts</p>	<p>Screen: chapter(s) from “How Should We Then Live?”</p> <p>Postings in Bb: Q&A #8 (1) Original Post</p> <p>Readings: AFGS – pp. 7-28</p>
21. Oct. 31 (Wednesday)	<p>Good Taste, Bad Taste, and Christian Taste: (Cont.)</p> <p>Perspective and Interpretation of the Arts</p>	<p>Screen: chapter(s) from “How Should We Then Live?”</p> <p>Postings: Q&A #8 (2) Response Posts</p> <p>Readings: AFGS – pp. 7-28</p>
22. Nov. 5 (Monday)	What is Christian Art?	<p>Screen: chapter(s) from “How Should We Then Live?”</p> <p>Postings in Bb: Q&A #9 (1) Original Post</p> <p>Readings: AFGS – pp. 29-46 SOTA – pp. 165-220 IVCA – pp. 11-64</p>
23. Nov. 7 (Wednesday)	What is Christian Art?: (Cont.)	<p>Screen: chapter(s) from “How Should We Then Live?”</p> <p>Postings: Q&A #9 (2) Response Posts</p> <p>Readings: AFGS – pp. 29-46 SOTA – pp. 165-220 IVCA – pp. 11-64</p>

Part III – Christian Methodology and Language of the Arts		
24. Nov. 12 (Monday)	Towards A Christian Philosophy of Literature	<p>Screen: chapter(s) from “How Should We Then Live?”</p> <p>Postings in Bb: Q&A #10 (1) Original Post</p> <p>Readings: IVCA – pp. 65-78</p>
25. Nov. 14 (Wednesday)	Towards A Christian Philosophy of Literature: (Cont.)	<p>Screen: chapter(s) from “How Should We Then Live?”</p> <p>Postings: Q&A #10 (2) Response Posts</p> <p>Readings: IVCA – pp. 65-78</p>
26. Nov. 19 (Monday)	Christian Uses of the Imagination	<p>Screen: chapter(s) from “How Should We Then Live?”</p> <p>Postings in Bb: Q&A #11 (1) Original Post</p> <p>ALL Topic Choices for FINAL Project Due in Class Today</p> <p>Readings: IVCA – pp. 79-92 HAND “The Christian Imagination” by Janine Langan HAND – “The Imagination: Its Function and Its Culture” by George MacDonald</p>
27. Nov. 21 (Wednesday)	THANKSGIVING – NO CLASS	Nothing -- catch up, or get ahead on readings, postings, etc.
28. Nov. 26 (Monday)	Christian Uses of Myth and Fantasy	<p>Screen: chapter(s) from “How Should We Then Live?”</p> <p>Postings: Q&A #11 (2) Response Posts Postings in Bb: Q&A #12 (1) Original Post</p> <p>3rd Reaction Paper Due: <i>Imagine: A Vision for Christians in the Arts</i>, Turner</p> <p>Readings: HAND</p>

29. Nov. 28 (Wednesday)	The Religious Significance of Storytelling	<p>Screen: chapter(s) from “How Should We Then Live?”</p> <p>Postings: Q&A #12 (2) Response Posts</p> <p>Readings: HAND</p>
30. Dec. 3 (Monday)	But It’s Only a Movie: Ethical & Redemptive Possibilities of Modern Film – Part 1.	<p>Screenings from: “Schindler’s List,” “Liar, Liar,” “It’s a Wonderful Life,” “The Green Mile,” “The Shawshank Redemption,” “Jurassic Park,” “Terminator 2/3,” “Chariots of Fire,” “Tender Mercies,” “Ground Hog Day,” “The Legend of Bagger Vance,” “The Cider House Rules,” “Windtalkers”</p> <p>Postings in Bb: Q&A #13 (1) Original Post</p> <p>Readings: (none)</p>
31. Dec. 5 (Wednesday)	But It’s Only a Movie: Ethical & Redemptive Possibilities of Modern Film – Part 2.	<p>Screenings from: “Schindler’s List,” “Liar, Liar,” “It’s a Wonderful Life,” “The Green Mile,” “The Shawshank Redemption,” “Jurassic Park,” “Terminator 2/3,” “Chariots of Fire,” “Tender Mercies,” “Ground Hog Day,” “The Legend of Bagger Vance,” “The Cider House Rules,” “Windtalkers”</p> <p>Postings: Q&A #13 (2) Response Posts</p> <p>Readings: (none)</p>

32. Dec. 10 (Monday)	The Christian and Modern Art: Trends	Screen: (none) Postings in Bb: Q&A #14 (1) Original Post Readings: IVCA – pp. 93-104
33. Dec. 12 (Wednesday)	The Artist's Call	Screen: "Babbette's Feast" Postings: Q&A #14 (2) Response Posts Readings: AFGS – pp. 47-58 ATM – pp. 59-66 IVCA – pp. 105-128
34. Dec. 17 (Monday)	The Artist's Call: (Cont.) Course Wrap up	Screen: "Babbette's Feast" Postings in Bb: Q&A #15 (1) Original Post Postings: Q&A #15 (2) Response Posts Readings: (none) FINAL PAPERS DUE BY 11:59 pm

*This syllabus is subject to change without notice.
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