

COMMUNICATION ARTS

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Asbury College recognizes that communication competence is vital to success in every field and strongly encourages the development and understanding of a Christian philosophy of communication. The objective of the Communication Arts Department is to prepare students to communicate truthfully and effectively in this age of diversity. The ability to clearly present information to others is more than a desirable skill, it is also a responsibility. Communication Arts is a multi-dimensional department with a major in Media Communication; majors and minors in Communications, Journalism, and Theatre & Cinema Performance; and minors in Leadership, Public Relations, and Theatre & Cinema Performance.

1. Communications is the number one skill sought in job interviews and is vital for nearly every human interaction. The COMMUNICATIONS MAJOR & MINOR give students the theory and practice necessary to communicate effectively in multiple environments through appropriate channels. Asbury's program empowers students with ideas and skills that benefit their personal and spiritual lives as well as equips them for professional careers. In the modern world where people increasingly have multiple jobs over a lifespan, Communications delivers flexibility for a broad range of vocations including public relations, politics, event planning and management. Rooted in the ancient traditions of oratory and rhetoric as well as modern social scientific research, Communications majors can concentrate their studies in public relations, leadership, or international communications.

2. The MEDIA COMMUNICATION MAJOR is designed to prepare Christ-centered students who think creatively and critically about their messages, their audiences and their communication tools. These men and women will develop competency in using a variety of media to communicate – including the Internet, audio and radio, television and the cinema – and they will seek to engage and transform the culture around them to better reflect the Kingdom of God. Recognizing the media's collaborative nature, each student will also develop greater self-understanding, an appreciation of diversity, and the abilities to listen and to work

in a team. The program has concentrations in production, performance, management, film studies, multimedia, and music management.

3. The JOURNALISM MAJOR and MINOR ground students in an understanding of the power of writing, photo-imaging and graphics to bring meaning in an ever-changing marketplace of ideas. Students with a journalism major or minor gain not only professional journalistic skills but an understanding of how Christian values can be applied to competent leadership over print and online media ranging from newspapers and magazines to public relations and advertising materials. Areas of concentration within the major include News-Editorial, Magazine & Publishing, and Literary Journalism.

4. The THEATRE AND CINEMA PERFORMANCE MAJOR and MINOR give students an opportunity to develop and refine acting, directing, and production skills. Students will develop a strong understanding of the history of the theatre and the cinema and their power to influence society and culture. This knowledge enables students to experiment with theatre communication techniques and approaches to an audience that stress excellence in performance and purity of purpose and message.

5. Together, these four programs help students learn to creatively and effectively communicate with others. The expectation is that students' communications abilities be guided by a deeper understanding of how one's faith in Jesus Christ, the Word made flesh, can shape personal communications. Communication knowledge and skill can enhance student marketability in a variety of professions ranging from law, business, entertainment, advertising, public relations, electronic and print media, ministry, education, government/politics, health, high-technology industries, international relations and negotiations, and social and human services. Vocational opportunities in the 21st century demand that employees be able to use their technical expertise to communicate through varied and multiple media.

COMMUNICATIONS MAJOR (39-49 hour major + general education + electives)
COM 220, 221, 271, 331, 435, 475 (18)

Area of emphasis (choose one):

A. Leadership (24): BM 311; COM 230, 351; SOC 100, 301; 6 hours from BM 331; COM 281, 342, 350; 3 hours from CM 411; COM 251; HIS 200; REC 362, 412

B. Public Relations (31): BM 341; COM 281, 342, 351, 431; JRN 211, 212, 311; MC 225; 3 hours from ART 354; JRN 342; MC 120, 362, 411; 3 hours from BM 300, 441; COM 251; MC 212, 300

C. International Communications (21): COM 251, 281, 350; SOC 353; 6 hours from BM 311, 341, COM 342, 351, 431; 3 hours from COM 341, HIS 318, MIS 311, 322, PHL 242, PSY 342, SOC 312

JOURNALISM (41 hour major + general education + electives)
ART 266; COM 281; JRN 211, 212, 302, 311, 332, 342, 435, 475

Area of emphasis (choose one):

A. News-Editorial (15): JRN 335; MC 212, 225; six hours from ART 354; JRN 280; MC 120, 261, 411; PS 300.

B. Magazine & Publishing (15): JRN 305, 390; three hours from ENG 351, 352; three hours from ART 354; BM 300, 311, ENG 351, 352 (not already used); JRN 280

C. Literary Journalism (15): ENG 230, 382, JRN 390; six hours from ENG 231, 232, 261, 262, 312, 322, 351, 352, 362

D. Photojournalism (15): ART 340, 354, JRN 391; MC 225; three hours from ART 452; MC 372, 472

MEDIA COMMUNICATION (39-42 hour major + general education + electives)
MC 101, 212, 225, 261, 342, 371, 475, 476; 3 hours from MC 120 or 121

Area of emphasis (choose one):

A. Performance (18): MC 362, 435; THA 211, 221; 6 hours from JRN 332, MC 393, 411, 472, THA 251, 272

B. Production (18): MC 362, 435; 12-13 hours from ART 354, BM 311, JRN 332, 342, MC 331, 370, 372, 380, 391/491, 393, 411, 472, THA 221, 282

C. Management (18): MC 252, 345, 435; BM 311, 341; 3 hours from BM 300, COM 281, 351; MC 393, 472

D. Multimedia (18-19): ART 354, 452; MC 362, 372, 435; 3-4 hours from ART 111, 266, CSC 113, JRN 342, MC 370, 391/491, 393

E. Music Management – Martha's Vineyard (16): MM 310, 312, 320; 9 hours from 315, 316, 317, 330, 340, 435 [A cumulative g.p.a. of 2.75 is required for enrolling in this concentration and the student must apply for acceptance.]

F. Film Studies – Los Angeles (19): MC 362, FS 325, 330, 435; 3 hours from FS 340, 350, 360, 393 [A cumulative 2.75 gpa is required for participation in this concentration and students must apply for acceptance.]

G. Film Studies – On Campus (19): MC 362, 382, 435; THA 282; 6 hours from COM 221, ENG 315, MC 300, MC 391/491, 393 (must be in film area), THA 221, 325, 331, 362

THEATRE AND CINEMA PERFORMANCE (36 hour major + general education + electives)

THA 101 (4); 221, 251, 325, 362, 382; VOC 100 or 201

Area of emphasis (choose one):

A. Acting (16): COM 221 or MC 371; THA 272, 282; 6 hours from ENG 351, 410, MC 261, 362, THA 285, 391, 393.

B. Musical Theatre (16): MTH 111, 112, 121, 122; VOC 211, 300; 6 hours from ENS 1__ (1-2); MHL 251, 252, 356; PNO 151, 152; THA 272, 391, 393.

COMMUNICATIONS (21 hour minor)

COM 220, 221, 271, 331, 351; 6 hours from COM, JRN, MC, THA above 100 level.

JOURNALISM (22 hour minor)

COM 281; ENG 351; JRN 211, 212, 302, 311, 332, 342

LEADERSHIP (24 hour minor)

BM 311, COM 230, 331, 435; PHL 231; SOC 301; 6 hours from BM 412; CM 411; COM 281, 350; HIS 200; PSY 210; REC 362 (Not available to Communications majors and must be completed without substitutions.)

PUBLIC RELATIONS (22 hour minor)

BM 341; COM 281, 431; JRN 211, 212; MC 225; 6 hours from COM 251, 342, 351; JRN 311, 342.

THEATRE AND CINEMA PERFORMANCE (18-20 hour minor)

THA 101 (2 hours), 221, 251, 325, 382; 4-6 hours from ENG 410, THA 272, 282, 285, 362, 393, VOC 100, 201.

COMMUNICATION COURSES

COM 130 (3) The Cultural Influence of Mass Media—Students develop their public speaking and critical thinking skills by examining how mass oratory and media impact culture. Starts with public speaking skills then analyzes contemporary messages in news, television entertainment, film, and the internet. Emphasis given to recognizing the cultural formation aspects of mass media and becoming better consumers of media by evaluating messages in the light of Biblical instruction and ethics.

COM 150 (3) Introduction to Communication—An exploration of the communication field with emphasis on various strands of communication study such as interpersonal; small group; media; and the preparation, composition, and presentation of public speeches. Examines the central role of communication in our society, our culture, and our individual identities, and also our role as critical evaluators of the messages we receive.

COM 220 (3) Interpersonal Communication—The primary goal of Interpersonal Communication is to provide increased student understanding of communication behaviors and increased potential for improved communication capabilities. Prerequisite: COM 150.

COM 221 (3) Narratives and Ideologies of Hollywood—Stories shape society, and the medium used shapes the stories. Blends mass media and narrative theory with theology as it looks at how stories are told in film, various television genres, radio, newspapers, magazines, and advertising. Emphasis given to understanding what Hollywood teaches theologically, how mass media stories shape modern culture, and then analyzing and creating stories for moral purposes.

MC 228 (3) Live Audio & Sound Reinforcement--Explores microphone selection, acoustics, live mixing, equalizing, sound reinforcement and live recording .

COM 230 (3) Introduction to Leadership—Course will focus on leadership as a field of study and on the personal leadership development of each student. The course introduces students to several styles, characteristics, and practices of leadership, and examines dimensions of leadership in varied contexts. The course is preparatory for students placed in positions of designated or collaborative leadership.

COM 240 (1) Intercollegiate Forensics—For students who desire to participate in the intercollegiate forensic program. Practice in persuasion, extempore and impromptu speaking, oral interpretation and duo acting will be given. No more than three hours may be earned toward graduation and no more than one hour may be earned per semester.

COM 251 (3) Intercultural Communications—Focuses on introducing the fundamental topics, theories and theorists, cultural values models, concepts and themes that are at the center of research in intercultural communication. The application of that information will focus on identifying, understanding, and being able to effectively apply knowledge so as to increase ones cultural intelligence, particularly in the educational and business world.

COM 271 (3) Introduction to Communication Theory—An introductory, yet diversified, examination of various theories analyzing and describing the human communication process from different perspectives. Systematic examination of models, structural components, content, audiences and effects of communication and their interaction.

COM 281 (3) Public Relations Theory and Practice--Examines the theories and practice of contemporary public relations. Practical analysis of public relations problems confronting business, church, professions, government and institutions. Applies "public relations" principles to chosen vocations and personal life. Fee.

COM 331 (3) Group Communication and Leadership—The course is a study of the structure and dynamics of small groups with participation in the specialized forms of group discussion. Students will learn about the dynamics of group interaction with emphasis on leadership, subordinate participation, and problem solving, to encourage efficient and productive small group discussions.

COM 341 (3) Communication of the Gospel—This course is primarily designed to introduce the student to the art of teaching and preaching. It deals with the principles of interpreting Scripture, the relationship of theology to proclamation, the preparation of sermons, and other types of Christian proclamation.

COM 342 (3) Communication Campaigns—Examines the intentional communication processes designed to influence a designated audience over a specific

period of time. Communication processes such as campaign cycles, campaign development and maintenance, and campaign strategies for commercial, political, and social action campaigns. (alternate years)

COM 350 (3) Organizational Communication—A study of the methods and practice of key theories, propositions, and directions of communication patterns within organizations. (alternate years)

COM 351 (3) Persuasion—Contemporary theories and practices of persuasion. Analysis of persuasive communication as a form of social influence in interpersonal and mass audience contexts. Considers how persuasion works within human beings with emphasis on shaping behavior primarily by the spoken word.

COM 391/491 (1-3) Directed Study—A directed and supervised investigation of a selected research problem or issue in the field of applied communication. Reading and preparation of a scholarly paper or special project is included. Juniors may take 391, seniors 491; course credit for the major may be received only once. Contract.

COM 393 (3) Seminar—The study of various issues in the fields of communication and theatre arts, with special emphasis on trends and issues of contemporary communications. Topics will be determined and announced for each semester the course is offered.

COM 397 (3) Global Communications Field Trip—A study of communication leadership, public relations and international communications operations through traveling to large metropolitan cities, giving students an in-depth study of communication occupations. Sites visited include global PR firms, tours of television studios, premier museums, historic sites, and interviews with Christians at the top of the communications field. Fee.

COM 431 (3) Public Relations Management and Case Studies—Integrates public relations knowledge with practice. Focuses on PR management and application. The class will act somewhat as a Public Relations firm, providing research, strategies, writing, customer interaction, and PR evaluation for external customers. Includes case studies. Prerequisite: JRN 281.

COM 435 (3) Internship—A supervised, work experience of one academic semester with a previously approved business firm, private, academic, or government agency. Work experience of 120 hours will be expected plus a journal and final paper. Prerequisites: junior standing, Communications major, 12 hours completed within the major, and departmental approval. Contract.

COM 475 (3) Senior Seminar—A capstone course designed to allow students to apply course work to professional issues. Course content includes in-depth readings

in communication journals to gain a broader understanding of the discipline, the nature of employment access, post-graduate study options, completion of portfolio, and student assessment testing. Seniors will also participate in departmental assessment testing.

JOURNALISM COURSES

JRN 211 (3) Journalism and Culture—An overview of the ways American journalists create texts to complement graphics and photos which inform society in a changing marketplace of ideas. Course includes analysis and discussion of how Americans seek out and filter journalistic information within ever-changing currents of culture.

JRN 212 (1) Journalism Practicum—Field experience in campus media. Students write for the campus weekly newspaper or for on-campus public relations publications to produce a final portfolio of finished work suitable for use in seeking competitive internships.

JRN 280 (3) Ethics and Media—Provides a Christian and historical perspective for ethical decision making at both Christian and secular newspapers and magazines in America, as well as corporate communications and electronic media. Covers ethics of media used in advertising, marketing, public relations, entertainment, and sports.

JRN 302 (3) Writing Magazine Articles and Feature Stories—A study of the process followed in writing features for magazines and newspapers. Topics include originating and developing ideas, writing, rewriting and marketing.

JRN 305 (3) Publishing and Design--Building on the foundations of magazine and feature writing established in JRN 302 and newspaper writing in JRN 332, this course uses readings, discussion and hands-on projects to take students from idea-inception to market-planning to page design to creation of a proto-type publication. Students will examine aspects of newspaper, magazine, book and newsletter publishing. Fee.

JRN 311 (3) Editing and Staff Development--Develops grammar, style, spelling and punctuation skills needed for all publications, with special attention to AP and MLA styles. Students also learn to coach writers and develop the skills within their staff. Students will shadow editors and develop training modules for staff writers. Prerequisite: JRN 211. Fee

JRN 332 (3) Newsgathering—Teaches fact-finding, deadline-writing of news and news-features for print audiences. Includes news approaches to interviewing and profiling aided by basic public records. Overview of newsgathering by newspapers,

newsmagazines, TV, radio, and web news sites. Fee. Prerequisites: JRN 211 and 212.

JRN 335 (3) Depth Reporting and Editorial Research—A thorough grounding in advanced reporting, use of records databases and electronic databases, advanced interviewing and polling methods. Makes application to specialty reporting in sports, business, courts/government or education beats in remote locations. Applicable to TV and online news. (alternate years) Fee. Prerequisite: JRN 332

JRN 342 (3) Photojournalism—Introduction to journalistic communication by visual images. Stresses story-telling by means of photo projects using slides as well as negative film and digital-camera images scanned into imaging software. Examines similarities and interactions between still-photography and videography and includes online journalism. Briefly considers documentary photojournalism and photojournalism-related careers. Assumes basic familiarity with SLR photography. Students provide own 35 mm camera and flash. Fee. Prerequisite: ART 266

JRN 380 (3) Opinion Journalism—Examines analytical argument and critical thinking applied to the journalistic essay and editorial pages of newspapers and magazines. Students will read and study editorials and opinion pieces, examining their implications for change in public policy and popular culture. Students will also examine elements of editorial pages including letters to the editor, guest opinion columns, supplemental graphics, and editorial cartoons. Prerequisite: JRN 211

JRN 390 (3) Creative Non-Fiction—This course, integral to students' understanding of journalism pursued as an art form, draws on the foundations of Nineteenth Century British Literature. Students will read and examine the writing and stylistic approaches of a variety of authors, producing their own writing in the context of the course. Prerequisites: JRN 211

JRN 391 (1-3) Independent Study—A directed and supervised investigation of a selected research problem or issue in the field of Journalism. A student may not take more than four (4) hours of independent study. Contract.

JRN 393 (3) Seminar—A seminar focusing on one or more significant areas of journalism such as advocacy journalism, editing, pictorial journalism, journalism history, propaganda/persuasion in the media, devotional writing, review writing for books, plays, films, and records. Topics chosen by instructor. For students having completed two three-hour journalism courses. Credit may be given more than once.

JRN 435 (1-3) Internship—Students work in an independent study capacity under supervision of a faculty member and an on-site editor or media manager. Requires regular meetings with a faculty member, journal and time log, portfolio of finished, independently-produced journalistic work, and a final analytical paper tying the

experience to industry-related issues. Prerequisites: JRN 211, 212 and junior status or by approval of the department head based on significant prior media experience. Contract.

JRN 475 (1) Senior Seminar—Designed to prepare the journalism student for entrance into the professional world. Topics include pursuing advanced degrees, developing a resume and portfolio, and developing a strategy for future employment in journalism-related fields.

MEDIA COMMUNICATION COURSES

MC 101 (3) Media and Society—Development, functions, processes, control, and effects of mass media. A survey of the media industry, its socio-economic role in American society, and the impact of mass media in society, as well as society's influence on the media. Fee.

MC 120 (3) Radio Production—Develops knowledge of the radio frequency spectrum and the characteristics of radio. Students will gain a basic understanding of audio equipment used for radio production and live broadcasting. Course provides experience and knowledge of the principles and techniques of producing radio commercials, news, documentaries, interviews and magazines. Participation in live broadcasting on WACW campus radio. Fee.

MC 121 (3) Audio Production—Studies the technique and philosophy of audio recording as it's used in radio and television as well as in fields of music, multimedia and advertising. This course provides experience in the writing, production and performance of radio commercials, news, documentaries and interviews. Field and studio audio recording principles are also discussed and demonstrated. Fee.

MC 212 (3) Writing for The Media—Examines a variety of techniques and formats including broadcast news, web/interactive media, television commercials/public service announcements, industrial/non-profit video, documentaries, and screenplays. Practical emphasis on improving writing/editing skills and developing writing strategies. Prerequisite: ENG 110 or 251. Fee.

MC 225 (3) Interactive Media I—Provides an overview of new multimedia technologies and their impact on human communication as well as cultural, ethical, and industry implications. Emphasizes basic design principles for effective digital information architecture and offers a hands-on introduction to building web sites and creating multimedia presentations. Fee.

MC 228 (3) Live Audio & Sound Reinforcement—Explores microphone selection, acoustics, live mixing, equalizing, sound reinforcement and live recording. Fee.

MC 252 (3) Media Programming—Strategies for programming of radio, cable and television stations, as well as online audio and video sites. Fee. (alternate years)

MC 261 (4) Multi-Camera Television Production—Survey of the theory, process, and technique of television production including the planning, preparation, and production of various types of studio and remote programs. Includes three-hour lecture and a lab. Fee.

MC 300 (3) Script to Screen—Provides 12 students with an opportunity to step through the entire process of motion picture narrative production. Working in teams of two, they will conceptualize a story idea, pitch a treatment, write a script, cast the parts, choose their production crew, shoot, edit, promote, and submit their final work to the annual Asbury Film Festival. The emphasis here is on story, not technology. Requires application including short essay to professor. Video production experience is a plus. Basic video production kit provided. Not open to freshman. Prerequisite: MC 212 or THA 282.

MC 331 (3) Advanced Audio Production—Explores advanced audio production techniques including microphone positioning, multi-track recording and digital audio. Course covers theory and practical hands-on applications in audio, radio and/or television. May be repeated with a different course emphasis. Fee.

MC 342 (3) Mass Communication Theory—A study of mass communication theory with emphasis on electronic media. Fee.

MC 345 (3) Broadcast Management and Sales A study of the structure and methods of broadcast management, focusing on legal and technical issues facing radio, television and cable management. The course will also acquaint students with the methodology and research techniques used in broadcast advertising and advertising/promotional campaigns. Fee.

MC 362 (3) Digital Field & Post-Production—Techniques in television field production. Special emphasis on single-camera, film-style shooting, field lighting and audio, producing, budgeting, working with clients, and post-production editing. Prerequisite: MC 261. Fee

MC 370 (3) Animation Design —A hands-on study of 3D computer animation. Basic concepts and techniques of model building, mapping, lighting, and animation. Prerequisite: ART 354 & 452. Fee.

MC 371 (3) Media Ministries (same as CM 371)—Overview of the many intersections between media and the gospel, including media uses in the local church and in missions, religious broadcasting history, portrayals of Christ and Christians in

film/television, and ways Christians can influence media organizations as “salt and light.” Fee.

MC 372 (3) Interactive Media II—An advanced study of design, organization and creation of interactive multimedia. Covers the process of developing media elements and authoring a stand-alone application for digital distribution. Prerequisite: ART 354, MC 225. Fee

MC 380 (3) Remote Television Production—The study and application of multi-camera remote field television production techniques. Field production areas that will be highlighted include directing, producing, camera and audio. Students will apply classroom-learned theory and techniques to a variety of remote productions. Prerequisite: MC 362. Fee. (on occasion)

MC 382 (3) Film Production—Students work collaboratively to shoot, direct and edit a narrative short or feature digital film production. This is an intense, hands-on course that requires each student to fulfill one of the key roles in the film production process. Acceptance into this class is by application. Students must specifically apply for one of the fifteen crew positions.

MC 391/491 (1-4) Directed Study—An opportunity for research, special projects and readings in the field of media communication. Juniors may take 391, seniors 491; course credit for the major may be received only once. Fee. Contract.

MC 393 (3) Seminar—The study of various issues in the field of communication, with special emphasis on trends and issues of contemporary communication. Topics will be announced for each semester the course is offered. Credit for this course may be given more than once. Fee.

MC 411 (3) Broadcast News—A study of the broadcast news process primarily emphasizing television news. Content includes writing, reporting, news editing and the news production. Prerequisite: MC 212 and 362 or permission of the instructor. Fee.

MC 428 (3) Special Events Promotions and Production--Advanced studio class that provides students with opportunities to develop ideas, public relations, marketing plans, event management/production, storytelling, graphic design and print production for an actual event. Students generally focus on one area for professional development for a portfolio-quality project. Juniors and seniors only and requires being assigned to a specific area by the professor. Prerequisites include at least two media communication production courses, two journalism courses or a least two of the courses required for PR.

MC 435 (1-4) Internship—Broadcast or related industry experience under auspices of cooperating organization, with paper submitted detailing internship experiences. Fee. Contract.

MC 472 (3) Media Law—Develops understanding of the legal system in the United States and the legal issues and litigation most often confronting media institutions: first amendment, libel and slander, privacy, obscenity, access, and shield law. Fee. (alternate years)

MC 475 (.5) Senior Seminar I—Designed to prepare the media communication student for entrance into the professional world. Topics include pursuing advanced degrees, developing a resume and portfolio, and developing a strategy for future employment in communication-related fields. Fee.

MC 476 (.5) Senior Seminar II—Continuation of MC 475 with increased emphasis on a completed portfolio for performance, production, film, multi-media or management. The course is also used for assessment testing in the student's senior year. Fee.

FILM STUDIES COURSES

(Film Studies [FS] courses must be taken in Los Angeles, at the Council of Christian Colleges and Universities' Los Angeles Film Studies Center. Tuition fees are paid directly to Asbury College. Admission to Los Angeles Film Studies program requires a 2.75 cumulative g.p.a. and meeting category 3 of the Academic Progress Scale. Students may also complete a film studies concentration at Asbury. See the options under the Media Communications major requirements.)

FS 325 (4) Hollywood Production Workshop—Students work collaboratively in groups to create a festival-ready piece, including all the legal documentation and rights to enable the finished production to qualify for festival submission. The course offers students the opportunity to make a motion picture production using Hollywood locations, resources, and protocol. Students participate in a competitive vetting process of scripts, pitches, and meetings much like the process of the professional industry.

FS 330 (3) Theology in Hollywood—Encourages the development of the necessary skills for analysis of the culture of Hollywood, its role in popular culture and the theological intersections therein. Seeks theological engagement with the culture of Hollywood and cinema by investigating some of the social, ethical, and psychological implications of film upon theology. Presented in four modules: an analysis of the culture of Hollywood; a study of theology/Bible and engagement with Hollywood and cinema; Christian ethics and the culture of Hollywood; and capstone examination of Christian vocation in Hollywood.

FS 340 (3) Motion Picture Production—Intense, hands-on course in short film production. Students individually write, shoot, direct and edit their own projects. Visual storytelling is achieved through developing skills in directing, cinematography and editing. Designed to enable both novice and advanced students to develop their integration of story with technical skill.

FS 350 (3) Professional Screenwriting—Contemporary screenwriting, including an understanding of dramatic structure, character and dialogue development, and the writing process. Students complete a full-length screenplay for a feature film or "movie-of-the-week." Whether novice or advanced, students are expected to develop and improve their skills. Emphasis is given to the role of Christian faith and values as they relate to script content.

FS 391 (3) Independent Study—Course may be setup by special request and arrangement. In order to be considered students may submit a portfolio and a project proposal. Students with approved projects will be appointed a mentor who is a professional in the Hollywood industry to supervise the project. Projects could include further development of a portfolio or reel, critical research, or a senior thesis project. Contract.

FS 435 (6) Internship: Inside Hollywood—Students participate in an internship experience in some aspect of the Hollywood entertainment industry. These are nonpaying positions primarily in an office setting such as development companies, agencies, management companies, post-production facilities, etc. Students work 20 to 24 hours a week, spread over a three day schedule and accumulate 200-250 hours for the semester. Orientation to the internship includes an overview of the creative and operational aspects of the Hollywood entertainment business, including the Christian's role working therein.

MUSIC MANAGEMENT COURSES

(Music Management courses must be taken from the Contemporary Music Center in Martha's Vineyard, Massachusetts, operated by the Council of Christian Colleges and Universities. Tuition fees are paid directly to Asbury College. Admission to the Contemporary Music Center program requires a cumulative 2.75 g.p.a. and meeting category (3) of the Academic Progress Scale.)

MM 310 (3) Faith, Music & Culture—Help students develop a Christian approach to the creation, marketing, and consumption of contemporary music. While engaging in studies of theory, history, and criticism, students explore the concept and nature of popular culture, examining popular art and music in contemporary aesthetic, social, cultural, and industrial contexts.

MM 312 (1) Practicum—Participation in an intensive week-long practicum at record companies, artist management firms, booking agencies, and recording studios.

MM 315 (3) Advanced Recording Techniques--Each engineer in this course will work with a group of artists for the entire semester, recording, mixing and mastering their songs. Engineers are expected to show proficiency in microphone placement and the musical application of software plug-ins.

MM 316 (3) Live Sound Reinforcement--Designed to train students for entry-level positions as a live sound engineer/front-of-house or monitor engineer. Each engineer must be able to complete line and sound checks quickly and reliably, trouble shoot problems and understand console and system signal flow.

MM 317 (3) Lighting--Designed to train students for entry-level positions in live concert lighting. Students will manage power distribution, DMX control of lighting fixtures and ultimately the properties of light and dispersion that artfully blend to create alternate forms of reality.

MM 320 (3) Inside the Music Industry—Studies the structure and methodologies of the music industry as well as career possibilities. Includes analysis of U.S. record companies, including A&R, marketing, radio promotion, public relations, sales & distribution, product development, art, manufacturing and business affairs.

MM 330 (3) Artists & Repertoire—Techniques in creating a business plan for a music artist. Analyze and forecast trends in popular music; assemble a successful artist roster; and, in tandem with artists, plan, budget, and produce recording sessions.

MM 340 (3) Music Marketing & Sales—Analyzes the marketing and sale of recorded music, including the role of packaging, retail point-of-purchase materials, publicity, advertising, radio and video promotion, Internet marketing and tour support. Students develop comprehensive marketing plans for each semester's student artists.

MM 435 (3) Internship: Artist Management—In concert with CMC staff, music management students will help student artists identify their gifts and develop a long-term career plan. Students will prepare materials to pitch an artist to a record company and negotiate a recording contract.

THEATRE AND CINEMA PERFORMANCE COURSES

THA 101 (1) Theatre/Cinema Practicum—Performance or crew assignment (40 clock hours) in theatre production or student film. May be repeated for a maximum of 4 credit hours.

THA 211 (3) Fundamentals of Media Performance—A study of the theories and techniques of performance in film, audio, video, and public address. Students will be given opportunities for performance in studio and other public communication settings. The course will acquaint students with the media performance industry, with emphasis on personal marketing and tools for employment.

THA 221 (3) Acting I—A study of the basic principles of acting based on the Sanford Meisner technique. An emphasis will be placed on Stanislavky's "Communion" of acting as it relates to connection, commitment, and communication.

THA 251 (3) Acting II—The sequential continuation of Acting I involving the organic gesture and emotional and physical imagination, further developing the actors' impulses. Prerequisite: THA 221

THA 272 (3) Acting for the Camera—Study of performance techniques for camera and interpretation of comedy and drama for television, film, and emerging technologies. Single and multiple camera productions. Prerequisites: THA 251 or MC 211.

THA 282 (4) Screenwriting Fundamentals—A writing course in film and television. Original screenplays will be developed. Includes lab for script development and discussion of three act structure and story development based on Aristotle's Poetics and Lajos Egri. May be repeated twice for credit.

THA 285 (4) New Works Seminar—This course is for the development of new works for stage or to explore new approaches to existing scripts. The development process centers around text analysis, readings, blocking, and movement rehearsals. Students must submit story ideas which will then be work shopped and developed with actors in a laboratory setting. Includes lab for script development through rehearsal, readings, and blocking.

THA 325 (3) Fundamentals of Directing for Theatre and Cinema—A study of the structural analysis of stage and screenplays, rehearsal problems and procedures, composition visualization, movement and rhythm on stage and screen. Prerequisite: THA 251 or instructor approval. Fee.

THA 331 (3) Religion and the Theatre—A study of the distinctions between and correlations among secular, religious, and "Christian" drama, with particular emphasis placed on religious-literary criticism. (alternate years)

THA 362 (3) Approach to Design for Theatre and Cinema—Conceptualization and visualization of the elements involved in creative design for theatre, television, and film; strong emphasis on script analysis and formation of visual concepts.

THA 382 (3) World Theatre Forum—A survey of the historical background and significant cultural developments in World Theatre 1650-Present.

THA 391 (1-3) Directed Study—Work may be in technical design, acting, and directing. A maximum of three hours applicable toward graduation. Contract.

THA 393 (1-3) Seminar—Study of various issues in the fields of communication and theatre arts, with special emphasis on trends and issues of contemporary communications. Topics will be determined and announced for each semester the course is offered. Credit for this course may be given more than once. (on occasion)