Course Syllabus CMM 261 G

Film: History, Theories, Narration and Scriptwriting

Number of ECTS credits: 6

Contact Details for Professor

Professor: Dr. Claude Bernard
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      02/734 83 39 (private, only in emergencies)
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Office hours: Monday: 15:00-16:30
             Wednesday: 15:00-16:30
             Friday (by appointment): 16:30-17:30

Course Description
The course allows students to gradually become familiar with fundamental film theories, genres and schools (from neo-realism to Dogma) as well as the process involved in adapting a literary source into a film. The course expands students’ cinematic vocabulary by allowing them to become familiar with the fundamental constitutive elements of film (editing, photography, acting and mise en scène) as well as gain an appreciation of film structure and narrative forms in mainstream productions. The course focuses on the constitutive elements of narration as applied to feature films and explains how to master basic visual techniques. A series of practical assignments will give students the opportunity to familiarize themselves with the technical aspects required to translate ideas on paper into a credible audiovisual production. They will also learn how to effectively tell a story with a view to pitching the idea to decision-makers and producers.

Course Prerequisites (if any):
None
**Learning Objectives**

**Major Learning Objectives**

By the end of the semester, the course will contribute to:

1) Having a thorough knowledge of scientific levels, types and components of technologically-mediated communication
2) Distinguishing various media critically and thoughtfully, based on characteristics, audience, users, effects and applicability.
3) Describing and comparing theories, concepts authors and paradigms of domains within the communication science
4) Reflecting critically on the role of the media and communication in social, cultural economic, psychological, technological, political and other contexts.

These learning objectives are in line with the following Learning Discipline Outcomes for the Bachelor of Communications Science as reflected by the NVAO: DLO1, DLO2, DLO3 and DLO8

**Course Learning Outcomes**

By the end of the semester, the course will equip students to:

**Acquired Knowledge**
* Become familiar with the main narrative and technical strands involved in the film process.
* Gain an understanding and appreciation for the codes, tropes and iconography underpinning various film genres.
* Become familiar with some of the major film theories and movements

**Applying Knowledge**
* Write a professional synopsis/treatment in view of a full-length feature film.
* Develop an understanding of the format of the screenplay and gradually acquire the necessary skills to ensure a superior handling of the screen writing process
* Become familiar with and eventually proficient at pitching a project
* Exhibit the ability to blend creativity with the rigour of a specific brief
* Work in a collaborative spirit as a veritable small film crew over the entire semester in view of conceptualizing, financing, producing and shooting an original short.

**Judgement**
* Participation in various pitching sessions and workshops
* Do extensive academic, literary and archival research on a personality in view of a biopic or a novel adaptation
* Submit a comprehensive package at the end of the semester wherein students provide a logline, a synopsis/treatment, a character description and the first fifteen minutes of the film in the form of a professionally written screenplay
Communication.
* Develop a sense of how best to communicate with various interested parties and stakeholders
* Engage with practitioners and academics in the film industry field.
* Pitch a story to a professional decision-maker.
* Hone their presentational skills via a series of presentations which incorporate relevant and high-quality visual material (film clips, interviews, posters...)

Attitude
* To be eager to apply life-long learning skills
* Develop a strong teamwork spirit as well as time and people management skills
* Be open to suggestions and criticism from peers, professionals and the professor and incorporate such suggestions in the finished product

Course schedule

The course relies heavily on student participation and input and its pedagogical approach is very much based on interactive and dialogical teaching. Hence, the pace of the course is equally determined by the robustness of the in-class discussions and reflections. A visit to the Film Museum of Brussels is envisaged. The course will rely on lectures and workshops animated by a number of film professionals.

The basic thematic and chronological structure of the course is as follows:

WEEK 1  
**Introduction to the course/ Syllabus Review**
The History of Cinema: the Origins (Lumière and Méliès).
The building blocks of story-telling. How to create and define fully-fledged, three-dimensional characters.
Narration: the nature of conflicts

WEEK 2  
History of Cinema: Movements and Theories
Read :The Art of Photography (chapter 1)
Suggested reading :
McKernan Brian, *Digital Cinema: The Revolution in Cinematography, Post-production and Distribution*
Narration: Plots, archetypes and dramatic axes (I)
Student Presentations
Further reading: *The Art of Cinematography: 8 Essential Documentaries* (www.cinephiliabeyond.org)

WEEK 3  
The History of Cinema: Tropes and iconography in the film noir genre. Screening of *Sunset Boulevard* by Billy Wilder.
Read Mise en Scène (chapter 2)
Student Presentations
Further reading: *Film Noir* by Tim Dirks (part 1 to part 5) (www.filmsite.org)
WEEK 4
Read: The Art of Movement in Film (chapter 3)
The art of log-lines
Narration: Plots, Archetypes and dramatic axes (II)
Student Presentations
Further reading: Choreography: The unknown and ignored by Mélanie Morissette (offscreen.com)

WEEK 5
Narration: Plots, Archetypes and dramatic axes (III)
Analysis of superior screenplay writing
Workshop: The art of pitching
Student Presentations

WEEK 6
Read: The Craft of Editing (chapter 4)
Lecture: the Soviet style of Editing
History of Cinema: Italian neo-realism
Workshop: Acting
Student Presentations (last week)
Final selection of the story to be fully developed in view of the short (last week)

WEEK 7
Mid-Term Examination: 25% in total
The written closed book portion of the exam is worth 20% and typically covers lecture notes, specialized vocabulary, readings, student presentations and assigned chapters/questionnaires from the textbook
Music video proposal exercise to be completed by the end of the week:
Status report with regards to the 5-8 minute short: storyline, selection of locations, music rights, casting, props, costumes, funding and proposed shooting schedule

WEEK 8
Read: Sound (chapter 5)
Narration: The three-act structure. Film analysis of a Alfred Hitchcock film
Lecture: The French Auteur Theory
Further reading: In Conversation with Walter Murch (filmsound.org)

WEEK 9
Read Chapter 6: Actors
Acting workshops and role-plays. Camera exercises
How to write a synopsis
Further reading: consult the www.actors-studio.com website and read History and Strasberg

WEEK 10
Study of the treatment in view of the full-length feature you will be working on as part of the final package due
week 15
Read chapter 7 (Drama) and 8 (Story)

WEEK 11
The art and craft of reviewing and critiquing films for specialized publications (Empire, Sight and Sound, Total Film).
Lecture: the critical tradition: from André Bazin to Pauline Kael
Read chapter 9 (Writing)

WEEK 12
Film Analysis assignment due
Read chapter 11 (Critique)
In the film industry

WEEK 13
The History of Film: The Dogma Manifesto
How to locate an agent and interest potential producers and distributors. How to raise capital in the era of crowd-funding

WEEK 14
Official screening of the short (Wednesday)
FINAL EXAM: Film Package due (Friday) (30% of the grade)

WEEK 15
FINAL EXAM: Pitch exercise in front of a 2-member jury (10% of the grade)

Course Materials
Textbook: Understanding Movies by Louis Giannetti
Publisher: Pearson (12th edition)

Students will be tasked with selecting a biography or a classic novel as a sturdy plank for their adaptation. Students will therefore need to purchase a novel or an official biography in view of completing their film package by the end of the semester. The selection of the book - which must necessarily be at least 200 page long- will need to be approved by the professor.

Active Learning

Learning should be an opportunity to both expand one's knowledge and to develop one's critical thinking skills. This particular course also offers the opportunity to develop one's critical/reviewing skills, gain a general appreciation of aesthetics as well as the art and craft of movie making, an art form with a little more than 100 years of existence. Students will benefit more fully from the course if they are cognizant of the latest developments in the field of cinema and also develop an appreciation of how an evolving mediatization culture impacts on the narrative form.
Reference books
*Aristotle’s Poetics for Screenwriter*
Author: Michael Tierro
Publisher: Hyperion (2002)

*The Writer’s Journey: Mythic Structure for Writers*
Author: Christopher Vogel
Publisher: Michael Wiese Productions (2007)

Suggested books

Case Studies and Additional Sources:
Students are encouraged to consult the following sites to keep abreast of the latest developments in the world of cinema and to regularly read film reviews:

- www.afi.com (American Film Institute)
- www.bfi.com (British Film Institute)
- www.indiewire.com
- www.variety.com
- www.hollywoodreporter.com
- www.empireonline.com

For guidance and advice from a professional screenwriter, consult www.coreymandell.net

For the more technical aspects of film-making, consult the following sites:

- www.theasc.com (American Society of Cinematography)
- www.cmstudies.org (Society for Cinema and Media Studies)

In order to better appreciate the process involved in the actual selling of scripts, consult:

- www.wga.org/www.wgaeast.org (Writers Guild of America West/ America East)

Course support site: Pointcarré

Course material (syllabus, support materials, messages etc.) will be uploaded on the Vesalius website and on Pointcarré. Students are expected to access the site regularly to keep abreast of course changes and evolutions.
**Course Assessment**

The students will be evaluated on the basis of their performance as follows:

- Presentation: 10%
- Midterm exam: 25%
- Film Analysis: 10%
- Short: 15%
- Film Package/Pitch: 40%
- TOTAL: 100%

The time allocation is as follows:

- Film Analysis paper: 15 hours
- Presentation: 8 hours
- Mid-term exam: 25 hours
- Final Exam (Package + Pitch): 65 hours
- In-class participation: 40 hours

It is important for students to realize that as a general rule they should be spending up to 10 hours a week studying and preparing for the course (this includes the 3 hour regular classroom time). A 200-level course typically entails reading between 45 to 60 pages a week, completing written assignments which are between 3000 and 3500 words long, doing a minimum 10 minute oral presentation and accessing at least 7 peer-reviewed academic sources. It is therefore imperative that students manage their time accordingly and allot the necessary time, effort and energy to complete the various tasks which include the assigned and suggested readings as well as the material made available on Pointcarré. This should provide students with the necessary workload to study the expected number of hours on a weekly basis.

Please also take note that the pedagogical approach is **dialogical** in nature which means that it is up to the students to take copious notes and is very much driven by the lectures delivered by the professor. One of the expected and most fundamental skills a CMM student is supposed to learn and master is effective **note-taking.**
Grading Scale of Vesalius College

Vesalius College grading policy, in line with the Flemish Educational norms, is now as stated follows:

<table>
<thead>
<tr>
<th>Letter grade</th>
<th>Scale of 20</th>
<th>Scale of 100</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>17.0-20.0</td>
<td>85-100</td>
</tr>
<tr>
<td>A-</td>
<td>16.1-16.9</td>
<td>81-84</td>
</tr>
<tr>
<td>B+</td>
<td>15.3-16.0</td>
<td>77-80</td>
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<tr>
<td>B</td>
<td>14.5-15.2</td>
<td>73-76</td>
</tr>
<tr>
<td>B-</td>
<td>13.7-14.4</td>
<td>69-72</td>
</tr>
<tr>
<td>C+</td>
<td>13.1-13.6</td>
<td>66-68</td>
</tr>
<tr>
<td>C</td>
<td>12.3-13.0</td>
<td>62-65</td>
</tr>
<tr>
<td>C-</td>
<td>11.5-12.2</td>
<td>58-61</td>
</tr>
<tr>
<td>D+</td>
<td>10.7-11.4</td>
<td>54-57</td>
</tr>
<tr>
<td>D</td>
<td>10.0-10.6</td>
<td>50-53</td>
</tr>
<tr>
<td>F</td>
<td>0-9.9</td>
<td>0-49</td>
</tr>
</tbody>
</table>

Description of activities and Grading Criteria

**ORAL**

Small-group oral presentation: 10 % of the grade

Small groups of 2 to 3 students will be tasked with the presentation of a 25 to 30 minute presentation (including film excerpts) starting from week 2. Students will need to select a topic from the list indicated below and will need to provide the professor with a copy of the power point/slides used as well as provide the professor and the student body with a 2-page summary (bullet points allowed) of the topic selected to be distributed on the day of the presentation. Please note that the information provided by the students on this occasion can legitimately be included in the mid-term exam. Students are therefore strongly encouraged to ensure that they complete the task by the end of week 6. (While it is still possible to complete the assignment after the mid-term exam, the group who does so will suffer a penalty as a result.)
Topics include:
1) Les Films Maudits *
2) Cult Movies *
3) La Nouvelle Vague
4) The Master Series:
   a) Martin Scorsese
   b) Alfred Hitchcock
   c) Orson Welles
   d) Charlie Chaplin
   e) Steven Spielberg
   f) Walt Disney
   g) David Lean
   h) Federico Fellini
   i) Akira Kurosawa
5) The Female Directors (Jane Campion, Katryn Bigelow...)
6) The Fifties Male Acting Revolution: Clift, Dean and Brando

- Note that given the extended list of possible films in these two categories, it is in fact possible for the same topic to be selected by two different groups of students.

Note that apart from summarizing and presenting the main points of the presentations, students are expected to do significant research into the topic selected. They must present the information to the rest of the class in the clearest possible way. This typically requires the use of PowerPoint and the judicious use of relevant footage and film excerpts. Additionally, students are required to engage the class in discussion of the issue presented, defend their conclusions and provide relevant examples. A solid presentation requires insight, effort and professionalism.

Pitch (individual assignment): 10% of the grade

At the very end of the semester (week 15) students will be asked to pitch the story they have been working on as a part of the Film Package they will have completed by week 14. They will do so in front of a professional film-maker and/or producer. Since the package itself will represent 30% of the grade, the final exam which will be constituted by both the package and the pitch will be worth a grand total of 40% of the grade. A workshop will be organized during the semester to prepare students on how to deliver an effective pitch. While the grading will be the result of the evaluation of two jury members for what is essentially a very course-specific exercise, students should refer to the standard final oral presentation rubric to gain a sense of what criteria will be used to assess the exercise. Among the criteria:
1) whether the amount and quality of information provided throughout the pitch is sufficient to present the story in a clear and satisfactory manner
2) whether the introduction and the setting of the scene were effective
3) whether the conclusion was effective
4) whether the the language was used in a clear, appropriate and effective way
5) whether the pitch manifested a clear organization and structure throughout.
6) whether the pitch was persuasive and credible enough to convince potential producers and/or investors
WRITTEN

Film Analysis (individual assignment): 15% of the grade

Students are tasked with completing a 4-page/1200 words paper which focusses on the most prominent constitutive elements of a film in regards to storytelling, namely drama, story and writing. Students are also encouraged to add a commentary pinpointing and assessing the ideological underpinning of the film. Students are strongly advised to use the last chapter of the textbook which focuses on Citizen Kane by Orson Welles as a template for this assignment.

Films selection:
1) Vertigo by Alfred Hitchcock
2) West Side Story by Robert Wise
3) The Aviator by Martin Scorsese
4) Il Gattopardo by Luchino Visconti
5) 8 ½ by Federico Fellini
6) 2001: Space Odyssey by Stanley Kubrick
7) Dr. Strangelove by Stanley Kubrick
8) Rashomon by Akira Kurosawa
9) Les 400 coups (The 400 Blows) by François Truffaut
10) Gone With the Wind by Victor Fleming
11) The Battle of Algiers by Gillo Pontecorvo

PRODUCTION
Short (large-group project) : 15% of the grade

Pending on the number of students attending the course, the class will most likely be divided into at least two separate groups tasked with creating, writing and eventually producing a 5 to 8 minute short that will be officially screened towards the end of the semester (week 13 or 14).

Students will need to be fully involved in the production and will be assigned a number of specific functions that will help bring the project to fruition. These tasks include actively contributing to the conceptualization of the story, writing the script, casting, acting, providing the music and if need be raising the money. To ensure a semi-professional sheen to the production, a professional videographer will assist them during the shooting process and will make himself available whenever needed as well as lend a hand in the editing process.

As this is a collective work, it will be extremely important for all the students to contribute equally to the final product. A system will be set in place wherein the nominal leader of the group (“the producer”) will provide regular reports on the group dynamic and progress and will be consulted throughout. Assuming that the work has been evenly spread out, the grade will be a collective one, should the members of the group have contributed to the final product in a clearly unequal fashion, the short will be graded according to the level of input of the individual members. This will ensure a level of fairness insofar as it will ensure that the group as a whole will not be affected by the poor contribution of the individual members.

Students need to provide a copy of the screenplay to the professor.
Film Package (individual assignment): 30% of the grade

The film package represents the final assignment and should be considered as the final exam. It represents the written portion of the final exam (the pitch representing the oral element). It should be 30 pages long in total and at least 15 pages should be devoted to the actual writing of the screenplay. The film package should centre on an official or reputable biography (biopic) or a literary novel.

The package should include the indicated sections and will be broken down as follows:

1) A 3-page reflection on the process of adapting a literary source to the big screen (5%)
2) A 4- to 5-page long logline and synopsis of the project (5%)
3) The first 15 minutes of the film in screenplay format (10%)
4) A 2 page personal journal type reflection on the whole process of selecting and adapting the novel/biography and on how the course/lectures/exercises helped you structure the script (2.5%)
5) ANNEX: Character descriptions (3 characters in total, ideally the two leading characters and a significant secondary role) (2.5%).
6) The sources you accessed for the purpose of collating significant background information (aside for the main book you selected) in view of writing your storyline and the sources you used for the section related to the adaptation process.(section 1)

MID-TERM EXAM

The mid-term exam will be a closed book in-class exam. Students can expect to be quizzed in relation to the specialized vocabulary discussed in class, the assigned chapters in the textbook, the questionnaires handed out in class, the various student presentations and the weekly lectures which up till the mid-term exam will focus almost exclusively on narrative strands and the constitutive elements of storytelling. An essay question which will ask students to expand on some of the material discussed (or simply inferred!) in class might also be used to test their cognitive and analytical skills. No multiple choice questions will be included.

Grading criteria

The following criteria will be applied when assessing exam responses:

1) Capacity to grasp and convey factual, conceptual and theoretical knowledge
2) Capacity to synthesize and apply concepts and theory to concrete cases
3) Capacity to develop a systematic argument based on theory and practice

Further description of assessment activities

The following criteria will be applied in assessing the written work (specifically the Film Analysis assignment) and the quality of the oral presentations:

- Evidence of understanding of the concepts, theories and ideas developed throughout the course
- Originality of thought
- Level of creativity and originality
- Evidence of reading the assigned chapters and the selected material

**Evaluation Criteria for Peer Collaboration and Teamwork**
**(5 to 8 minute short)**

1) **LEADERSHIP AND INITIATIVE** (25% of the grade)

**Below average:**
Group members play a passive role and generate few interesting ideas.

**Average:**
Group members have a tendency to do only what they are told to do by others or the professor. They do not seek help when needed.

**Satisfactory:**
Group members play a somewhat active role in generating some ideas and take some initiative.

**Good:**
Group members take initiative to get things organized and completed. A solid dynamic is established between group members and is maintained throughout the assignments.

**Excellent:**
Group members provide the requisite leadership and the needed support throughout the assignment. The work load is evenly spread out and everybody feels free to contribute and provide feedback.

**Outstanding:**
Group members were able to thoughtfully and effectively organize and divide the work. They frequently check on progress and discuss the assignment on a regular basis. The work load is evenly and effectively distributed. Focus is provided throughout the duration of the project and a direction is well understood and fully embraced by all members.

2) **FACILITATION AND SUPPORT** (25% of the grade)

**Below Average:**
Group members appear unable or unwilling to help others, make non-constructive criticisms in relation to the project or other members of the group.

**Average:**
Members are willing to contribute but are unwilling or unable to create the conditions for a truly dynamic flow of information and creativity to emerge.

**Satisfactory:**
Group members on the whole demonstrate a willingness to help other group members. A reasonable flow of information circulates and creativity is detected.
Good:
Group members actively listen to each other and help each other whenever asked. They actively listen to the ideas of others and contribute to creating a positive working environment.

Excellent:
The group members actively checked with others to understand how each member is progressing and how he/she can be of help.

Outstanding:
The group members are perfectly in tune and have created a group dynamic which is characterized by a high level of energy and constant creativity and an intelligent/stimulating exchange of ideas. Members actively understand how each member is progressing and how he/she can be of help. Synergy is palpable!

3) CONTRIBUTION AND WORK ETHIC (50% of the grade)

Below average:
Group members are frequently off-task and do not complete the various sections of the group project in a timely and effective fashion

Average:
Group members may have worked out but problems such as attendance and/or note taking have significantly slowed down or impeded progress on the project. Some members are clearly relying on the good will and patience of other members to complete their share of the work load.

Satisfactory:
Group members worked significantly most of the time and met the due dates by completing the assignments.

Good:
Members work hard on the project and are clearly willing to put in the required amount of time and energy. Progress was constant and members are ready to work extra hours if necessary in order to successfully complete the various interim assignments

Excellent:
Group members work constantly on the project, meet the due dates and provide excellent quality work throughout the entire process. Members clearly worked very hard on the project, irrespective of unforeseen circumstances which might have negatively impacted the quality of the project, they are able to rebound and effectively compensate when necessary.

Outstanding:
Group members contribute willingly and generously, by frequently demonstrating a willingness to spend significant time outside the class to complete the project. Their attitude and interaction from start to finish prove that they abide by the highest
possible ethical standards. The end result is the unmistakable reflection and outcome of the highest possible standards that were applied and followed throughout and proof positive of the significant contribution of all members of the group.

**Evaluation Criteria for Presentation Evaluation**

*(small group oral presentation)*

Grading system:
1 - 3 poor/insufficiently so
4-6 moderately so/satisfactorily so
7-8 quite effectively
9-10 very much so/outstandingly so

1) Was the amount and quality of information provided throughout the presentation sufficient to present the topic in an exhaustive manner?
2) Did the presentation manifest a clear organization and structure throughout?
3) How effective was the presentation in creating a level of information hunger (a reason for an audience member to want to listen and learn and find out more about the topic)?
4) Were the introduction and the setting of the scene effective?
5) Was the conclusion effective?
6) Were the transitions, the overall communication flow and the public speaking dynamics among the members handled effectively?
7) How relevant and effective was the language used throughout the presentation?
8) How effective were the individual member’s “visual” aspect of delivery (appearance, posture, eye contact, facial expressions, movement...)
9) How appropriate and effective were the film excerpts and illustrations?

**Criteria for the Film Package:**

The various elements of the film package (synopsis, character description, script...) all concur to provide a reader or decision-maker with the information necessary to understand clearly what the end product would/could eventually look like. In order to assess how you maximized the validity, strength and potential of your story, a number of criteria will be used, each worth 25% of the grade

**Character development:**
A grade of A (excellent): The characters are well developed and they are believable and genuine in their makeup. The writer provides many specifics to make aware what the characters' personalities looks like.
A grade of B (satisfactory): The characters are believable and are consistent in their make up but lack details. The writer does not provide enough specifics to create a well rounded understanding of the characters' personalities.
A grade of C (barely adequate/ unsatisfactory): The characters do not seem real and are superficial or artificial. There are few details that address who the person is and they do not make a well-rounded or believable character.
A grade of D (well below): Characters are not developed and there are no details as to what the person likes, or who they are. There is no real identity that speaks to the people in the story.

Coherent Story:
A grade of A: The story is an engaging tale and is creative and thought-provoking. The story keeps the reader in suspense, makes sense, and helps to promote the core message.
A grade of B: The story has elements that keep the reader interested. The story does not trail off in a direction that leaves the message behind.
A grade of C: The story lacks gravitas and the reader may not find it worth their time. The story doesn't entirely make sense and there are areas that do not seem to suggest a real scenario. The message is muddled but can still be recognized.
A grade of D: The story is boring or has no real direction to keep the audience interested. Many parts do not make a lot of sense. There is no reasoning behind why things are happening.

Dialogue:
A grade of A; Screenplay includes a large amount of dialogue or valid expository information. The dialogue is engaging and is consistent with the character's personality.
A grade of B: Screenplay has sufficient amount of dialogue and is close to what it would sound if people were talking to each other. It is engaging but not always consistent with the characters' personality.
A grade of C: Screenplay has minimal use of dialogue and does not read like genuine talking. It does not help the story along and there is considerable inconsistency with the character's traits.
A grade of D: Screenplay has little to no dialogue and lacks authenticity. It is incoherent, does not fit with the story and does not consider the character's personality.

Grammar:
A grade of A: Students are considerate of grammar and make sure to write all aspects of the screenplay with sound punctuation, sentence structure and spelling.
A grade of B: Students make a good effort towards grammar and most aspects have good sentence structure, correct punctuation and spelling.
A grade of C: Students make little effort to focus on good grammar but the story is written with grammar that is enough to allow people to understand.
A grade of D: Many errors in sentence structure, punctuation, and spelling.

Additional Course Policies
A penalty of 10% of the assignment grade for the first 24 hours is applied and an additional 10% of the assignment grade for the next 24 hours. Papers handed in 48 hours after the deadline will not be accepted unless there are serious legitimate reasons. Provision of a signed medical note is required and notice must be given prior to the deadline. All papers must be handed in a hard copy format. No assignment sent to the professor electronically will be corrected.
**Academic Honesty Statement**

Academic dishonesty is **NOT** tolerated in this course.

Academic honesty is not only an ethical issue but also the foundation of scholarship. Cheating and plagiarism are therefore serious breaches of academic integrity.

Following the College policy, cheating and plagiarism cases will be communicated in writing to the Associate Dean for Students and submitted to the Student Conduct Committee for disciplinary action.

If you refer to someone else’s work, appropriate references and citations must be provided. Grammar, spelling and punctuation count, so use the tools necessary to correct before handing in assignments.