



Vesalius College
Brussels

Course Syllabus CMM 261 G

World Cinema: Theories and Scriptwriting

Number of ECTS credits: 6

Contact Details for Professor

Professor: Dr. Claude Bernard

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Course Time: Tuesday: 13:30-16:30

Office hours: Tuesday: 16:30-17:30

Wednesday: 15:00-16:30

Friday (by appointment): 14:00-15:00

Course Description

The course prepares students to gradually become familiar with fundamental film theories, genres and schools (including auteur theory, neo-realism and 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 become more familiar 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. The course will also provide opportunities for students to discover and appreciate the art and craft of filmmaking as it developed over the decades in various key markets.

Course Prerequisites (if any):

None

Learning Objectives

Major Learning Objectives

By the end of the semester, the course will contribute to the following DLO's of the Communication Studies curriculum::

DLO 1) Having a thorough knowledge of scientific levels, types and components of technologically-mediated communication

DLO 2) Distinguishing various media critically and thoughtfully, based on characteristics, audience, users, effects and applicability.

DLO 3) Describing and comparing theories, concepts, authors and paradigms of domains within the communication science

DLO 6) Reflecting critically on the role of the media and communication in social, cultural economic, psychological, technological, political and other contexts.

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, helping finance, 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 literary 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

- * 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	<p>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</p>
WEEK 2	<p>History of Cinema: Movements and Theories <u>Read: The Art of Photography (chapter 1)</u> Suggested reading : McKernan Brian, <i>Digital Cinema: The Revolution in Cinematography, Post-production and Distribution</i> Narration: Plots, archetypes and dramatic axes (I) Student Presentations Further reading: <i>The Art of Cinematography: 8 Essential Documentaries</i> (www.cinephiliabeyond.org)</p>
WEEK 3	<p>History of Cinema: Tropes and iconography in the film noir genre. Screening of <i>Sunset Boulevard</i> by Billy Wilder. <u>Read Mise en Scène (chapter 2)</u> <u>Student Presentations/World Cinema: France/Spain</u> Further reading: <i>Film Noir</i> by Tim Dirks (part 1 to part 5) (www.filmsite.org)</p>
WEEK 4	<p>Narration: Plots, Archetypes and Dramatic Axes (I) <u>Read: The Art of Movement in Film (chapter 3)</u> The art of log-lines. Lecture: Les Film Maudits</p>

Narration: Plots, Archetypes and Dramatic Axes (II)Student Presentations/ World Cinema: Italy/GermanyFurther reading: *Choreography: The unknown and ignored* by Mélanie Morrissette (offscreen.com)

WEEK 5

Narration: Plots, Archetypes and dramatic axes (III)

Analysis of superior screenplay writing

Workshop: The art of pitching

Student Presentations/ World Cinema: Russia/ Hong Kong

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/World Cinema (last week): India/ South Korea

Final selection/ first draft of the story to be fully developed for the short to be screened on week 14.

Further reading: *Cutter's Way: The Mysterious Art of Film Editing* (2012) (www.brightlightsfilm.com)

WEEK 7

Mid-Term Examination: 20% + 5% = 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 (worth 5%):

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 3-act structure. Film analysis of a Alfred Hitchcock film

Lecture: The French *Auteur* TheoryFurther 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, Variety, Hollywood Reporter).
Lecture: the critical tradition: from André Bazin to Pauline Kael
Read chapter 9 (Writing)
- WEEK 12 Read chapter 11 (Critique)
Lecture: The future templates for storytelling in a new media age. Understanding new financing and distribution models. In the film industry
- WEEK 13 Lecture (Film Movement): The Dogma Manifesto
How to locate an agent and interest potential producers and distributors. How to raise capital in the era of crowd-funding
Lecture and discussion on the article *How to Write a Script? The Anti-Manual Approach* published in the *Cahiers du Cinema* (2015)
- WEEK 14 **Official screening of the short +
Film Package due** (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 either a biography or a classic novel which will serve as a sturdy plank for their film 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. In order to complete the final package due on week 14 on time, it is highly recommended that you decide on the book or biography you wish to use as your source for the adaptation by week 5 at the latest.

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

McKernana Brian, *Digital Cinema: The Revolution in Cinematography, Post-Production and Distribution* (New York, McGraw Hill, 2005)

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 information and advice on the screenwriting process (from conception to selling, consult or subscribe to the YouTube channel: Film Courage

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/ World Cinema	15%
Midterm exam (including video)	25%
Short	15%
Film Package/Pitch	40%
TOTAL:	100%

The time allocation is as follows:

Short (including filming)	15 hours*
World Cinema Presentation:	8 hours
Mid-term exam:	25 hours
Final Exam (Package + Pitch)	65 hours
In-class participation:	39 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**.

*Please note that the 15 hours correspond to a rather broad time frame. The number of hours devoted to the conceptualization, writing, production and shooting of the short is contingent on a number of factors, including the number of participants, the logistics involved as well as the technical aspects (special or sound effects...) which might be involved.

Grading Scale of Vesalius College

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

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

Description of activities and Grading Criteria

ORAL

Small-group oral presentation: 15 % of the grade

Small groups of 3 to 4 students maximum will be tasked with the presentation of a 35 to 45 minute presentation (including film excerpts) starting from week 3. Students will need to select a country 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. Provide a list of sources you accessed. 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 could suffer a penalty of 5% as a result. The final decision on the matter is left to the discretion of the professor)

World Cinema History Presentation: **A Director, 2 Movements and 3 Decades**

Students are tasked to do a presentation which will focus on three distinctive elements associated with filmmaking in general: 1) directors 2) the movements and theories that originated in the country selected and 3) three major decades/golden age(s) of the film industry in said country

As indicated in the course schedule, the countries to be selected include: France, Italy, Germany, Russia, South Korea, India and Hong Kong.

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 comprise both the package and the pitch and 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 of the pitch 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 used to assess the quality of the pitch:

- 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 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

In case a student ends up not being able to participate in a small group presentation for legitimate reasons, it may be possible to partially make up for it by completing the following:

Film Analysis (individual assignment): 10% of the grade

The student is tasked with completing a 8-page/2400 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. Please note that all students should become familiar with these titles as they are all considered seminal all-time classics

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 guarantee a level of fairness in so far as it will ensure that the group as a whole will not be affected by the poor contribution of 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 (15%)
- 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.

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

Given the critical importance of collaboration and team work when producing a film, the following grid will be applied as part of the evaluation of the short.

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

1) LEADERSHIP AND INITIATIVE (2.5% 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 (2.5% 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 (5 % 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 for World Cinema presentation (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 professional 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.

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.

Class Attendance

Because the college is committed to providing students with high-quality classes and ample opportunity for teacher-student interaction, it is imperative that students regularly attend class. As such, Vesalius College has a strict attendance policy. Attendance in class meetings is mandatory, except in cases of a medical emergency (such as sickness). Students will need to provide evidence for missing classes (a doctor's note). If evidence is provided, the missed class is considered as an excused class. If no evidence is provided, the missed class is counted as absence. Attendance implies that students are on time: as a general rule, the College advises that students be punctual. Be aware that if students are absent for too many classes for a single course, they are liable to receive a penalty on their overall grade for the course in question.

- If a student is absent for five 1.5 hours class sessions of the course, he/she receives a penalty of 5 points on his/her overall grade for the course
- For each additional absence (over five) for a 1.5 hour class session an additional penalty of 1 point is applied to the course grade.

Example: At the end of the semester, a student has an overall grade of 75/100. Over the course of the semester, he misses 5 sessions of 1.5 hours for the course. As a result he will receive a penalty of 5 points and the final grade will be 70/100. If he misses 7 sessions of 1.5 hours per course, he will receive a penalty of 7 points and the final grade will therefore be 68/100.

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.