EXPANDED COURSE DESCRIPTION
FILM AND VIDEO
School of the Arts, Media, Performance and Design
Department of Cinema and Media Arts
FA / FILM 1400 6.0 SECTION A
FILM ART: AN INTRODUCTION
FALL 2019 / WINTER 2020
Last Modified Date: 09/10/2019

COURSE CALENDAR DESCRIPTION
Introduces the aesthetics, theory and history of film. Lectures concentrate on the elements of film, including narrative structure, visual composition and the uses of sound and editing. Documentary, experimental and feature films are encompassed. Note: Required of all Film majors and minors. Course credit exclusion: FA/FILM 1401 6.00. Note: Required of all first-year BA and BFA Film majors. Enrolment is limited to BA and BFA Film majors.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tr>
<td>Zryd, Michael</td>
<td>Sec. A / LECT / Y</td>
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SPECIAL FEATURES

Specific Learning Objectives
1. Depth and breadth of knowledge
2. Demonstrate a general knowledge of the history of cinema from its beginning to the present including major international films, artists, and movements.
3. Understand the key concepts and debates underlying theories of cinema and media.
4. Engage with multiple cultural perspectives
5. Knowledge of methodologies:
   1. Grasp the fundamentals of cinema and media analysis in the context of general critical thinking and analytical skills.
6. Application of knowledge
   1. Employ critical and creative research and writing skills.
   2. Conduct research of print, electronic, and visual resource texts.
   3. Accept constructive feedback and revise work effectively.
7. Gather, review, evaluate and interpret relevant textual evidence in support of original arguments.
8. Communications skills
   1. Analyze, argue and communicate clearly in a range of oral and written forms, addressing diverse audiences.
   2. Work collaboratively and ethically with others and foster a shared learning environment.
   3. Effectively research, develop, present, critically evaluate and give peer feedback on creative and scholarly work.
   4. Understand and employ disciplinary terminology
5. Awareness of limitations of knowledge
   1. Understand the limits of their knowledge and how this might influence their analyses and interpretations.
   2. Autonomy and professional capacity.
      1. Identify the industries and institutions involved in the production, distribution and exhibition of film and new media.
      2. Meet deadlines and develop a rigorous discipline in academic and creative work.

TOPICS AND CONCEPTS

Course schedule (N.B. Topics, screenings, and readings are subject to change)

FALL 2019
- All films colour and sound unless otherwise indicated

Week 1 - 9 September - Introduction / What is Film Studies? / Reflexivity in Film
Screening:
- Duck Amuck (Chuck Jones, Warner Bros., USA, 1953, 10 m, Technicolor)
- Black Panther (Ryan Coogler, Marvel Studios/Walt Disney, USA, 2018, 134m)

Supplementary Reading:
- Black, Hannah. “Superpower.” Arforum (May 2018)

Tutorial 10 September:
- Discussion of Films and Reading
- Introduction to Cinematic Experience Assignment

Week 2 - 16 September – Modes of Production, Distribution, & Exhibition
Screening:
- Afronauts (Nuotama Bodomo, USA, 2014, 14m, b/w)
- La Jetée (Chris Marker, France, 1966, 28m, b/w)
- She Puppet (Peggy Ahwesh, US, 2001, 15m)
- Saputi/Fishtraps (Zacharias Kunuk, IsumaTV, Canada, 1993, 30m)
- Tungijuq / What We Eat (Félix Lajeunesse & Paul Raphaël, Igloolik Isuma Productions, Canada, 2009, 8m)

Required Reading:
- LM 1-6, Ch. 11, esp. 410-420, 437-442

Tutorial:
- Discussion of Films and Reading
- Discussion of Cinematic Experience Assignment

***HOMEWORK SCREENING: SCREEN ON YOUR OWN TIME BEFORE WEEK 3***
- The Wizard of Oz (Victor Fleming/Richard Thorpe/King Vidor, MGM, USA, 1939, 101m, Sepiatone/Technicolor). This can be streamed through the “Criterion On Demand” streaming collection through York’s Scott Moving Image Library (SMIL): https://www.library.yorku.ca/web/smil/collections/streaming-collections/#video
Week 3 – 23 September - Film Form & Meaning
Screening:
• *Lola Rennt/Run Lola Run* (Tom Tykwer, Germany, 1998, 81m)
• *Meshes of the Afternoon* (Maya Deren/Alexander Hammid, USA, 1943, 14m, b/w, sil @ 24fps)
• *Lossless #2* (Rebecca Baron and Doug Goodwin, USA, 2008, 3m)
• *Recycled* (Lei Lei, China, 2013, 5m)

Required Reading:
• LM 11-20, Ch. 2, 31-62

Tutorial:
• Discussion of Films and Reading
• Cinematic Experience Assignment DUE in tutorial + posted to Moodle site

Week 4 – 30 September - Narrative I - Classical Hollywood Cinema (CHC) / Story & Plot
Screening:
• *Casablanca* (Michael Curtiz, Warner Bros., USA, 1942, 102m, b/w)

Required Reading:
• LM 64-69, Ch. 4, esp. 115-143, 151 + 420-437, 438-442

Tutorial:
• Discussion of Films and Reading
• DVD Commentary Preparation – models of shot breakdowns; coming up with a THESIS for your presentation

Week 5 - 7 October - Narrative II - Types of Identification / Range & Depth of Narration
Screening:
• *Cléo de 5 à 5 / Cleo from 5-7* (Agnès Varda, Rome Paris Films, France, 1962, 90m, b/w/col)
• excerpt from: *The Diving Bell and the Butterfly* (Julian Schnabel, Pathé Renn Prod., France/USA, 2007, 112m)
• excerpt from: *Marnie* (Alfred Hitchcock, Universal, USA, 1964, 130m, Technicolor)
• *Codes of Honor* (Jon Rafman, Canada, 2011, 15m)

Required Reading:
• LM Ch. 4, esp. 116-124 + 382-385

Suggested Reading:

Tutorial:
• Discussion of Films and Reading

FALL READING WEEK, NO CLASS 14-15 OCTOBER
Week 6 - 21 October – Representation & Cultural Analysis / Spectatorship, Reading Irony & Satire

Screening:
- *Persepolis* (Marjane Satrapi, France/Iran, 2007, 96m, b/w & col)
- excerpt from *Tehran Taboo* (Ali Soozandeh, Germany/Austria, 2017, 96m)
- excerpt from *Stranger Comes to Town* (Jackie Goss, US, 2007, 30m)

Required Reading:
- LM 6-29, 105-109, 385-399, 436-438
  [Download pdf through York Library website: Search for *Rethinking Third Cinema*; click on “online access” - Scholars Portal; download pdf starting on p 196]

Suggested Reading:

Tutorial:
- Discussion of Films and Reading

Week 7 – 28 October – Fieldtrip to TIFF Bell Lightbox: Film Reference Library and Careers in CMA

3:30 – 5:00pm: Meet at TIFF, 350 King St W, Toronto ON M5V 3X5

Presentations by:
- Keith Bennie, Senior Manager, Adult Learning, TIFF
- Jessica Lim, Senior Coordinator, Adult Learning, TIFF
- Magali Simard, Film Sector Development Officer, Film and Entertainment Industries, City of Toronto
- Michelle Lovegrove Thomson, Senior Manager, TIFF Reference Library

Week 8 - 4 November – Mise-en-scène

Screening:
- *A Single Man* (Tom Ford, Fade to Black/Depth of Field/Artina, USA, 2009, 99m)
- excerpts from *Batman Returns* (Tim Burton, Warner Bros., USA, 1992, 126m, Technicolor)
- excerpt from *The Harder They Come* (Perry Henzell, international Films/Xenon Pictures, Jamaica, 1973, 103m)

Required Reading:
- LM Ch. 5, 153-186 + Ch. 7, 235-279
- Turabian 127-131

Tutorial:
- Discussion of Films and Reading

Week 9 - 11 November – Cinematography I – Lighting

Screening:
- *Moonlight* (Barry Jenkins, A24, USA, 2016, 111m)
• excerpts from: Visions of Light (Arnold Glassman & Todd McCarthy, USA/Japan, 1993, 92 m, b/w+col)
• Lemon (for Robert Huot) (Hollis Frampton, USA, 1969, 7.5 m, col, sil @ 16fps)
• /le.mon: A remediation game (Evan Meaney, USA, 2015, webGL art game on javascript/Unity)

Required Reading:
• LM 166-171, 193-199, 230-233

Tutorial:
• Discussion of Films and Reading
• DVD Commentary Presentations start

**Week 10 - 18 November - Cinematography II - Framing / Special Effects**

Screening:
• Prelude: The Heart of the World (Guy Maddin, Toronto International Film Festival/Rhombus Media, Canada, 2000, 6m, b/w)
• Variations on a Cellophane Wrapper (David Rimmer, Canada, 1972, 8m)
• Vertigo (Alfred Hitchcock, Paramount/Alfred Hitchcock Prod, USA, 1958, 129 m, Technicolor)

Required Reading:
• LM Ch. 6 (esp. 187-193, 201-207, 209-211, 218-230, 233-234)

Tutorial:
• Discussion of Films and Reading
• DVD Commentary Presentations continue

**Week 11 – 25 November - Cinematography III - Perspective Relations / Long Take / Mobile Framing**

Screening:
• Get Out (Jordon Peele, Universal/Blumhouse / QC Entertainment, USA, 2017, 104m)
• 4 Vertigo (Les Leveque, USA, 2000, 7m)
• Highway of Tears (Lisa Jackson, 2016, 4 min) http://lisajackson.ca/Highway-of-Tears-VR
• Qiu/Late Summer (Yi Cui, China, 2017, 13m)
• Tennis Ball and Deodorant (William Wegman, USA, 1970-78, 1m, b/w)
• excerpt from: La Grande illusion/ The Grand Illusion (Jean Renoir, Réalisations d’Art Cinématographique, France, 1937, 120m, b/w)
• excerpt from: Touch of Evil (Orson Welles, USA, 1958, 95m, b/w)

Required Reading:
• LM 95-97 + Ch. 6, esp. 199-201, 207-209, 211-218
• Yamato, Jen. ‘Jordan Peele on ‘Get Out,’ the horror film about racism that Obama would love.” LA Times 25, 2017

Tutorial:
• Discussion of Films and Reading
• DVD Commentary Presentations continue
Week 12 – Sound – 2 December – Sound

Screening:
- *Begone Dull Care* (Norman McLaren/Evelyn Lambart/Oscar Peterson, National Film Board, Canada, 1949, 8m, col)
- *Growl* (William Wegman, USA, 1970-78, 1m, b/w)
- excerpt from: *M* (Fritz Lang, Nero-Film AG, Germany, 1931, 118m, b/w)
- excerpt from: *Singin’ in the Rain* (Stanley Donen/Gene Kelly, MGM, USA, 1952, 103m, Technicolor)
- excerpt from: *Alphaville* (Jean-Luc Godard, André Michelin Prod./Filmstudio, France, 1965, 98m, b/w, sd)

Required Reading:
- LM Ch. 9, 319-356

Tutorial:
- Discussion of Films and Reading
- **DVD Commentary Presentations continue**

**MIDTERM EXAM** in Exam period 5-20 December; do not book travel until exam schedule is announced

**WINTER BREAK!**

**WINTER 2020**

Week 13 – 6 January – The Development of Editing and Narrative Codes

Screening:
- Films by Louis and Auguste Lumière, France, 1895–1900, ~1 m each, b/w, sil)
- Films by Alice Guy-Blache and Lois Weber, 1986–)
- *A Trip to the Moon* (Georges Méliès, Star Films, France, 1902, hand-tinted, sil, 18fps)
- *El Espectro Rojo / The Red Spectre* (Gaston Velle, Pathé, France, 1903, 8 m, hand-tinted, sil)
- *The Great Train Robbery* (Edwin S. Porter, Edison, USA, 1903, 11 m, b/w, sil, 18fps)
- *Rescued By Rover* (Cecil M. Hepworth & Lewin Fitzhamon, UK, 1905, 7 m, b/w, sil, 18fps)
- *The Lonedale Operator* (D.W. Griffith, Biograph, USA, 1911, 14 m, b/w/tinted, sil, 18fps)
- excerpt from: *Bram Stoker's Dracula* (Francis Ford Coppola, American Zoetrope/Columbia Pictures/Osiris, USA, 1992, 128m, Technicolor)

Required Reading:
- LM 357-369, 420

Tutorial:
- Discussion of Films and Reading
- **DVD Commentary Presentations continue**

Week 14 - 13 January - Continuity Editing

Screening:
• His Girl Friday (Howard Hawks, Columbia, USA, 1940, 92 m, b/w)
• excerpt from: The Maltese Falcon (John Huston, Warner Bros./First National, USA, 1941, 101 m, b/w)
• excerpt from: Night of the Ghouls (Edward D Wood, Jr., USA, 1959, 69 m, b/w, mono sd)
• excerpt from: The Big Picture (Christopher Guest, Aspen Film Society, USA, 1989, 100 m, DeLuxe, Ultra-Stereo)

Required Reading:
• LM Ch. 8, esp. 281-289, 292-318 + 376-380
• Turabian 5-24

Tutorial:
• Discussion of Films and Reading
• Discussion of Essay assignment

Week 15 - 20 January – Discontinuity Editing
Screening:
• The Big Short (Adam Mckay, Paramount, USA, 2015, 130m; edited by Hank Corwin)
• excerpt from: Battleship Potemkin (Sergei Eisenstein, Goskino, USSR, 1925, 95 m, b/w, sil @ 16fps; edited by Eisenstein and Grigori Aleksandrov)
• Mobilize (Caroline Monnet, NFB, 2015, 3m)
• excerpt from: Man With a Movie Camera (Dziga Vertov, VUFKU, USSR, 1927, 68m, b/w; edited by Elizaveta Svilova)
• excerpt from: À bout de souffle/Breathless (Jean-Luc Godard, France, 1960, 90m, b/w; edited by Cécile Decugis)
• excerpt from: Daisies (Vera Chytilová, Czech Republic, 1966, 74 m, b/w+col, mono sd; edited by Miroslav Hájek)
• Excerpt from The Shining (Stanley Kubrick, Warner Bros., USA/UK, 1980, 142m; edited by Ray Lovejoy)

Required Reading:
• LM Ch. 8, esp 289-292, 307-308 + 373-376
• TBD

Suggested reading

Tutorial:
• Discussion of Films and Reading
• DVD Commentary Presentations continue
• Essay Topic Due

Week 16: 27 January – Authorship
Screening:
• Fruitvale Station (Ryan Coogler, Forest Whitaker’s Significant Productions/OG Project, USA, 2013, 85m)
• **Locks** (Ryan Coogler, USC, USA, 2009, 6m)

• *It Wasn’t Love* (Sadie Benning, USA, 1991, 20m, b/w)

Required Reading:
• LM 6, 380-382, 404-405
• Turabian 25-50

Tutorial:
• Discussion of Films and Reading
• **DVD Commentary Presentations conclude**

**Week 17 – 3 February – Avant-Garde Cinema and Experimental Film**

Screening:
• *Un Chien Andalou* (Luis Buñuel, France, 1929, 16min)
• *Ballet mécanique* (Fernand Léger, Dudley Murphy, France, 1924, 19min)
• *A Movie* (Bruce Conner, USA, 1958, 12min)
• *Window Water Baby Moving* (Stan and Jane Brakhage, USA, 1959, 13min)
• *An Ecstatic Experience* (Ja’Tovia Gary, USA, 2015, 6m)

Required Reading:
• LM 74-81, 370-373, 399-404
• Turabian 75-85, 139-148

Tutorial:
• Discussion of Films and Reading
• **Peer review of draft version of Essay Prep Assignment**

Last date to drop a full year (Y) course without receiving a grade: February 8, 2019

**Week 18 – 10 February – Documentary**

Screening:
• *Cameraperson* (Kirsten Johnson, Big Mouth Productions/Fork Films, USA, 2016, 102m)
• *Ilha das Flores (Isle of Flowers)* (Jorge Furtado, Casa de Cinema de Porto Alegre, Brazil, 1989, 12m, Eastmancolor)
• *Mothlight* (Stan Brakhage, USA, 1963, 2 m, col, sil)
• *Highrise* (Katerina Cizek, NFB, Canada, 2009)

Required Reading:
• LM 69-74, 49-57
• Turabian 66-74, 102-123

Suggested Reading:

Tutorial:
• Discussion of Films and Reading
• **Essay prep assignment due**

**WINTER READING WEEK: NO CLASS 17-18 February**

**Week 19 – 24 February – National Cinema: Canada as case study**

Screening:
• *Stories We Tell* (Sarah Polley, National Film Board, 2012, Canada, 108m)
• excerpt from: *Atanarjuat: The Fast Runner* (Zacharias Kunuk, Igloolik Isuma Prod., 2001, 172m)
• excerpt from: *Kanesatake: 270 Years of Resistance* (Alanis Obomsawin, National Film Board, 1993, 93m)

Required Reading:

Tutorial:
• Discussion of Films and Reading

**Week 20 – 2 March – Genre I**

Screening:
• *Rhymes for Young Ghouls* (Jeff Barnaby, Prospector Films/Canadian Film Centre, 2013, 88m)

Required Reading:
• LM 82-105
• TBD

Tutorial:
• Discussion of Films and Reading
• **Partial Draft with Thesis Statement and Academic Integrity Tutorial Checklist due**

**Week 21 – 9 March – Genre II**

Screening:
• TBD
Required Reading:
• Turabian 124-126, 134-135
• TBD

Tutorial:
• Discussion of Films and Reading

**Week 22 – 16 March – Ecocinema and Globalization**

Screening:
• *Mad Max: Fury Road* (George Miller, Warner Bros./Village Roadshow, Australia/USA/South Africa, 2015, 120m)

Required Reading:
• TBD

Tutorial:
• Discussion of Films and Reading

**Week 23 – 23 March – TBD**

Screening:
• TBD

Required Reading:
• TBD
• TBD

Tutorial:
• Essay DUE – hard copy in tutorial and submitted to Turnitin/Moodle
• Discussion of Films and Reading
• Begin discussion of final exam

**Week 24 – 30 March – The End**

Screening:
• TBD

Tutorial:
• Discussion of Film
• Exam Review

**Final Exam in exam period 5-25 April 2020; do not book travel until exam schedule is announced**

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**Acknowledgement of Indigenous Peoples and Traditional Territories**

We recognize that many Indigenous nations have longstanding relationships with the territories upon which York University campuses are located that precede the establishment of York University. York University
acknowledges its presence on the traditional territory of many Indigenous Nations. The area known as Tkaronto has been care taken by the Anishinabek Nation, the Haudenosaunee Confederacy, the Wendat, and the Métis. It is now home to many Indigenous Peoples. We acknowledge the current treaty holders and the Mississaugas of the New Credit First Nation. This territory is subject of the Dish With One Spoon Wampum Belt Covenant, an agreement to peaceably share and care for the Great Lakes region.

GRADED ASSESSMENT

Graded Assessment:

FALL 2019

Cinematic Experience Assignment (500 words, 2 pages) 5%
  • due to Turnitin/Moodle along with hard copy in tutorial Week 3 – Tues, 24 Sept. 2019

- Partnered Sequence Commentary Assignment 20%
  • Oral or Video Presentation of sequence commentary – rolling presentation dates in tutorial (10%)
  • Includes Written script with Thesis for sequence commentary (approx. 750-1000 words, 3-4 pages) due 10:30am on the day of Oral Presentation
  • Shot Breakdown (written) due 10:30am on the day of Oral Presentation (5%)
  • Process narrative (250 words, 1 page) due 10:30am one week following Oral Presentation (5%)

Mid-term Exam  – date TBA – check York Fall exam schedule 15%
  • do not book Winter break travel until exam schedule is announced

WINTER 2020

Essay Assignment (1250-1500 words, 5-6 pages) 30%
  • Essay Process Assignments together account for 1/2 of your essay assignment mark: (15%)
  • Topic and Academic Integrity Tutorial Report due in tutorial Week 15 – 21 Jan. 2020
  • Essay prep assignment due in tutorial Week 18 – 11 Feb. 2020
  • Partial Draft due in tutorial Week 20 – 3 Mar. 2020
  • Final Essay due to turnitin/Moodle + hard copy in tutorial Week 23 - 24 Mar. 2020 (15%)

Final exam  - date TBA - check York Winter exam schedule 15%
  • do not book travel until exam schedule is announced

- Participation (includes all classroom activities, tutorial assignments, in-class engagement, etc.) 10%
  - Tutorial Attendance 5%

Total 100%

Textbooks and readings:

5. Week by week readings available online through York Libraries: https://www.library.yorku.ca/web/
   - Readings should be completed before the Monday lecture/screening for the week in which they are assigned.

   * General Assignment Guidelines:
     * Assignment Submission:
       - Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment.
       - Assignments are to be uploaded electronically directly to the course Moodle site.
       - Paper copies of assignments should be submitted to TAs in tutorial. If you cannot submit in tutorial, there is an Essay Drop Box outside CFT 221. Do not slip printed assignments under doors.
       - All assignments must have your student name and number, TA name, course title and number clearly indicated on the front page.
       - Ensure that you keep paper and electronic copies of all submitted work. In case of lost assignments, you are responsible to provide a replacement.

     * Lateness Penalty:
       - A total grace period of three days will be allotted to each student for the entire year, which may be used on any assignment except the Sequence Commentary and Exams.
       - After you use up your three late days, late assignments will be penalized 5% per day late, including weekends (i.e., 10% for Saturday and Sunday).
       - Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Director but may require supporting documentation.

     * Missed Exams:
       - Students with a documented reason for missing a course test, such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request a make-up exam from the Course Instructor.
       - Further extensions will require students to submit a formal petition to AMPD.

     * Attendance and Participation:
       - Students are expected to attend all lectures, screenings, and tutorials. Please arrive on time.
       - You are required to attend all screenings, including films you have already seen. Study copies of most films (but not all) may be available at the Sound and Moving Image Library (SMIL) of Scott Library, but a video screening at a monitor does not substitute for a full-screen projection from a Christie digital projector.
       - Students should stay after Monday screenings for discussion.
       - During screenings, no use of phones, tablets, or laptops is permitted.
       - Please respect your fellow students’ opportunity to learn in class by remaining quiet during lecture and screening. Disruptive behavior will not be tolerated. Please turn your cellphone off.
       - Students are expected to take notes during lectures and after screenings. Restrict laptop use to note taking in the first 5 rows. Laptop, tablet, or phone use during class for purposes other than note taking is distracting to your classmates; multi-tasking reduces learning.
       - Students are responsible for completing all readings for that week before the lecture.
       - Students are responsible for ensuring that their attendance is noted for each tutorial. If you miss class, it is your responsibility to contact your teaching assistant to explain the circumstances.
       - Your participation grade will be determined on the basis of the quality and frequency of participation in tutorial discussion, group work, and other activities that may be discussed with your TA, and on the basis of consistent improvement in assignments over the year. You will get bonus participation grades for asking questions after Sequence Commentary presentations.
Writing Skills:
We cannot emphasize enough the importance of good writing skills. We strongly urge you to take advantage of the university’s Centre for Academic Writing, S311 Ross Bldg (416-736-5134), which offers one-on-one instruction, e-tutoring, mini-courses, and credit courses; see http://writing-centre.writ.laps.yorku.ca/ for more details.

**If you have difficulties with the English language or if you have a learning, physical, psychological, or sensory disability, please speak to the lecturer and your tutorial leader so that we can adapt.** (see Access/Disability).

ADDITIONAL INFORMATION

**Course Management:** The Course Director and Teaching Assistants will work as a teaching team. Although the Course Director will coordinate the lectures, all members of the team will attend and participate. The TAs, who are doctoral students in cinema and media studies, will lead tutorial sections of the course. Although problems encountered in the course may be discussed with any member of the team, in most cases it would be appropriate to speak first with your TA.

**Course Director and TA Availability:** The Course Director and TAs are available by appointment. You are encouraged to see us; we can discuss any topic or issue you like, including assignments, difficulties you are having with the course, suggestions for further reading, or clarification and expansion of issues that interest you. Unfortunately, most students wait until the week before assignments are due to consult instructors. Don't get caught in the rush.

**E-mail Policy:** We will endeavour to answer e-mail as promptly as we can but allow for one week for a response. Please reserve e-mail for making appointments and for asking brief questions of information. Substantive discussions about course material and assignments should occur in tutorials and during office hours. There may be times when we will send e-mails to the entire class, usually via the course website, Moodle. E-mails will be sent to the email address in your student account; you are responsible for ensuring that you update your student account in order that you receive important course related communications.

**Computers, phones and electronic devices:** The use of laptop computers, phones, tablets and/or other electronic communication devices is strongly discouraged; educational research clearly shows that these serve as distractions from lecture and tutorial settings. Please come to class prepared to take notes with pen and paper; this is also good practice for exams. If you want to use electronic devices to take notes during lecture, you must sit in the first 5 rows; in tutorial, you must sit near the teaching assistant. No electronic devices are permitted during screenings. Students who text, check Facebook, play video games, etc. are distracting to other students and persistent abuse of this policy will result in lost Participation marks and may dictate removal from lecture and/or tutorial spaces.

**Grading:** The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.) (For a full description of York grading system see the York University Undergraduate Calendar https://registrar.yorku.ca/grades/legends/fa)

**Last date to drop a full year (Y) course without receiving a grade:** February 3, 2020

**Academic Policies / Information:**
The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a Student Information Sheet that includes:

- York’s Academic Honesty Policy and Procedures / Academic Integrity Web site
- Access/Disability
- Ethics Review Process for Research Involving Human Participants
- Religious Observance Accommodation
- Student Code of Conduct
- http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf
- Academic Accommodation for Students with Disabilities
- Alternate Exam and Test Scheduling
- Grading Scheme and Feedback Policy
- The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.
- Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more. http://www.registrar.yorku.ca/enrol/dates/index.htm
- Manage my Academic record http://myacademicrecord.students.yorku.ca/
- "20% Rule" No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.
- Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles. 2019

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.

Moodle @ York University