EXPANDED COURSE DESCRIPTION

FILM AND VIDEO
School of the Arts, Media, Performance and Design
Department of Cinema and Media Arts

FA / FILM 2120 6.0 SECTION D
SCREENWRITING FUNDAMENTALS (PRODUCTION)
FALL 2020 / WINTER 2021

COURSE CALENDAR DESCRIPTION

Introduces the craft of screenwriting, taking a general view of screenwriting and its relationship to filmmaking, storytelling and writing. This course is a prerequisite for all upper-level screenwriting courses.

Prerequisites: Film majors: FA/FILM 1010 3.00 or permission of committee. Open to Non-majors by permission of committee.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
<tr>
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SPECIAL FEATURES

FA/FILM 2120 6.0 introduces the craft of screenwriting, taking a general view of screenwriting and its relationship to filmmaking, storytelling and writing. This course is a prerequisite for all upper-level screenwriting courses.

A good screenwriter knows how to integrate creativity (the act of writing) with analysis (the ability to evaluate and improve the work). This course will take students in the direction of good screenwriting by working on creative expression through a variety of writing assignments, as well as enhancing the craft skills that enable the writer to identify and solve the problems in their work. We’ll deepen the student’s understanding of the form of the screenplay and its various components: plot, character, theme, scenes, dialogue, subtext. We’ll examine the role of the writer primarily in feature films and short films. We will also briefly look at documentary and some television.

Organization of This Course – 2020-21

How the Course will be Taught and What you can Expect of Classes

The class will be conducted through lectures, readings, participatory exercises, assignments and discussions. Occasionally, the lectures will be supplemented by screenings. Students will be asked to share their own material in class throughout the process of developing their characters, scenarios, and short screenplays.

Regarding Original Material: You may NOT adapt or base your original screenplays on pre-existing material. You may not co-write your screenplays, since you are being assessed on the basis of your individual performance.

If in doubt, ask the instructor.

This course will be a hybrid of synchronous (remotely, during class-time, on Zoom) and asynchronously (in your own time, on-line). There will have regular gatherings in class time. Students will have access to a course module in advance of class to read, post comments and prepare for the class. Students may screen
some material privately, some as part of the classroom. If a film is not commonly available on-line, it will be embedded in the course material. This will mean the student can balance the ability to do some of the work at their own pace while having access with the opportunity to talk with the instructor and your fellow students about topics and assignments. Students can speak out on-line but may have the opportunity also post thoughts in Discussion Boards. Breakout rooms will also allow discussion in small groups. The instructor is going to communicate with students as often as possible to keep students connected to the course and to deliver as much learning or more than might have been had face-to-face and to prepare students for a second term that will (we hope) be face-to-face and hands-on.

If a student’s time zone or other mandatory scheduled commitments makes it difficult to attend synchronous, it will still be possible to pass the course with what is provided asynchronously, but time spent in class will have added value. If that’s not possible, opportunities to compensate for lack of attendance – such as e-mailing discussion points in advance and participating in forums – will be available.

Learning Outcomes:
• To write 4 short films over the course of two terms, along with a rewrite of one of those films, in addition to in-class exercises
• One of these films will be adapted from a source provided by the instructor
• Of the first three films, one must be suitable for submission to a panel for selection for filming, adhering to a set of parameters as established by the Department. Some of the original screenplays created in this course by film production majors may eventually be produced in the film production program. A pitch session may be held in early February for production majors.
• To learn to think critically about the process of ideation and writing to assist with each subsequent script.
• To learn to give constructive, supportive and productive feedback on the work of writing peers, working individually and in teams.
• To understand the professional screenwriting format and to apply it to one’s work with conscientious standards with regard to grammar, spelling and typographical errors.

Class Preparation
There will be a lot to keep track of on-line. You will have to be on Moodle every week working through the different Modules that will provide you with principles and questions and exercises, as well as catching Announcements. There will be consistency and structure in terms of certain things that you can expect every week, while providing some variety. Every week, you will be asked to do specific prep for the class. You will be able to complete the course on-line if need be but attending the class should make course completion easier and more satisfying. As often as makes sense, this prep will include:
1) A reading that will talk about the essential principles or topic being looked at that week;
2) A screening that will support that;
3) Some questions to get answers, or a request for questions to ask;
4) Something to post on the Discussion Board – an original commentary from you and comments on two other people’s posts.

What a Class will Look Like
If one week’s prep should take 30 minutes, then that will be counted as 30 minutes’ worth of 180 minutes in-class time frame. The Zoom class will be more productive because of advance preparation. In any given week, 30 minutes will be given to ‘office hours’ – opportunity to talk with the instructor about individual concerns; graded assignment work, though, will be considered to be separate from class hours.

Check the Prep section for every week/every module. Check the Announcements. Check notes on the Assignments in the modules; but also check the actual assignments.

Each week we will gather on Zoom through the links supplied on Moodle, as much as possible. If you are unable to participate regularly in the scheduled class time because you are in a different time zone or have a regular conflict (like a job), you must inform the instructor at the beginning of the year and you must fulfil alternate assignments and means of participate that are made available to you. It is strongly advised that you find a way to attend a couple of specific classes or meet separately in assigned small groups, in order to be connected to your classmates. To enhance connection between classmates and instructor, please expect to
have your video on (virtual backgrounds are welcome).

Evaluation: Evaluation of materials will be based on the student’s handling of the technical and creative elements of screenwriting. Grading of each assignment will consider the degree to which the submitted work satisfies the stated objectives of the exercise, the degree of imagination and originality displayed, as well as the quality of the prose including: formatting, syntax, and spelling.

The overarching guidelines are as follows: imaginative creation, competent execution, compelling nature of the story/plot/character, strength of dramatic structure, clarity of communication and effective use of industry screenplay format.

Students are expected to fully participate in class. All submitted work must be properly formatted, typed, proofread. Marks will be deducted for poor presentation, spelling, grammatical errors, and lateness.

Note: Prior to deadlines, detailed assignment sheet/evaluation rubric will be presented by Course Instructor. Course Instructor reserves the right to make changes, however, any changes to syllabus, schedule and/or assignments will be communicated to the class in a timely manner.

Technical requirements for taking the course: My preference is to see you on Zoom for most of the class. It’s very difficult to communicate to black squares with a printed name, rather than a face. Of course, if you or I have unstable internet, muting audio or video may be a necessity – perhaps while participating in chat. If there is an ongoing issue, you’ll have to compensate with on-line work, as above.

In addition to stable, higher-speed Internet connection, students will need a computer with webcam and microphone, and/or a smart device with these features. Please invest in these or upgrade if you can; you have a lot of work to do this term and these are important tools.

A way to determine Internet connection and speed: there are online tests, such as Speedtest, https://www.speedtest.net/ that can be run.

Useful links describing computing information, resources and help for students:
Computing for Students Website https://student.computing.yorku.ca/
Learning Skills Services https://lss.info.yorku.ca/online-learning/
Zoom@YorkU User Reference Guide
Zoom@YorkU Best Practices

Course Required Reading:
- The Way of the Screenwriter by Amnon Buchbinder.
- Ebook is available at the York U library. Students must login with Passport York. Accept the terms for Electronic Resources. Free to read online. Most chapters are downloadable as PDFs.
- LINK: https://oculyor.primo.exlibrisgroup.com/permalink/01OCUL_YOR/q36jf8/alma991029630599705164

Recommended Reading:
- Writing Short Films, by Linda J. Cowgill
- The Screenwriter’s Bible, by David Trottier
- The Short Screenplay” by Dan Gurskis

Additional readings may be assigned and/or recommended during the course and distributed via Moodle. It will be students’ duty to check Moodle document updates every week.

Additional Recommended Readings
- The Hero’s Journey by Chris Vogler
- Aristotle’s Poetics for Screenwriters by Michael Tierno
Feature Films that Will be Screened in Whole or Part:
Rhymes for Young Ghouls by Jeff Barnaby
Whale Rider by Nikki Caro
Pariah by Dee Rees
Whiplash by Damien Chazelle
Sorry to Bother You by Boots Riley

Screenwriting software:
Students will be required to acquire screenwriting software (see resource list below), or to create the equivalent formatting styles in other word processing software.

All students in this course are expected to format their screenplays in order to comply with industry standard.

For screenwriting formatting & resources visit:
Movie Magic Screenwriter is available online for $99 US with student I.D.
FadeIn has a free demo and paid version: https://www.fadeinpro.com
Celtx: https://www.celtx.com/index.html
Final Draft has a free 30-day trial and Student rates: https://store.finaldraft.com/final-draft-11-edu.html/
Additionally, some students have been using Google Docs to successfully format their screenplays.
Screenplays are available for reading through York University Library @ American Film Scripts Online.
https://www.library.yorku.ca/find/Search/Results?lookfor=american+film+scripts+online+database&type=AllFields&submit=Go

TOPICS AND CONCEPTS

MODULE 1: INTRO TO THE COURSE AND THE YEAR & IDEATION
Week 1
Sept. 9-15  Asynchronous

Synchronous  Reading: Course Outline
Intro and Chapter 1 of The Way of the Screenwriter
Ten-Minute Timed Writing: Write 3 ideas for a short film (one paragraph each); Review of course material and introductions. Discussion of the basis of Great Stories. What is the Story? What is its life?
Screening Short Films: Rabbit by Run Wrake; Nursey Rhymes by Tom Noakes; Saman Hosseinpour;
Presentation of preliminary Story Ideas.
Week 2
Sept 16-22  Asynchronous

Synchronous  The Idea and Story-line for a Script and How it is Expressed in Visuals and Scenes
Reading: Way of the Screenwriter, Chapter 2, pg. 19-25
The Short Screenplay by Daniel Gurskis, pg. 3-9
Timed Writing: come up with the best one-sentence description of the action of your film.
Breakout Rooms
Assessments

Assigned: Due Sept. 16: Expand one idea into a 1-2 page, 1.5. spaced, synopsis of the basic story.
Assigned: Due Sept. 23: Write a short screenplay (#1) without dialogue. 6-8 page original screenplay (min. 6 scenes/max. 10 scenes). Screenplay format with title page, including logline.

MODULE 2: DEVELOPING THE CORE CONFLICT
Week 3
Sept. 23-29 The Core Conflict
Asynchronous

Synchronous Reading: The Way of the Screenwriter, Amnon Buch-Binder. Pg. 39-47

Screening: Whale Rider
Discussion Board: Exploring the difference between Long form v. Short form films? Compare and contrast.
Discussion of Assignment #2: Adaptation Assignment: 8-10 page screenplay (min. 6 scenes/max. 12 scenes), based on a fairy tale (to be chosen from 1 of five stories provided by instructor). Formatted with title page, including logline.
Due October 28.
Assessments
Due: September 23: Assignment #1: Non-Dialogue Script (10%)
Assigned: Due October 28: Adaptation Assignment of Fairy Tale (10%)

MODULE 3: CHARACTER
Week 4
Sept. 30-
Oct. 6 Asynchronous

Synchronous Reading: The Way of the Screenwriter, pg. 39-47; 131-153; The Short Screenplay by Daniel Gurskis, pg. 23-31
5 Fairy Tales supplied by Instructor:
Cap 'o Rushes
The Heart of the Monkey
The Race Between Atalanta & Hippomenes
The Godfather of Death
The Children of Lir
Character Observation/Stream of Consciousness Piece with in-class exercise and sharing.
Discussion of characters, how to create and make them live
Film Clips on Character introductions
Assessments
Assigned: October 28: Adaptation Assignment of Fairy Tale (10%)

MODULE 4: BREAKING STORY & STORY STRUCTURE
Week 5
Oct. 7-13 Asynchronous

Synchronous:
Close-up Look at scripts from September 23
Reading: The Way of the Screenwriter, pg. 68-116; 117-127, with 27-130 optional)
(read over three weeks)
Introduction to Assignment #3 - Original Film, 8-10 pgs.
Screening: Mobil by Truls Krane Meby;
Fig by Ryan Coogler

Week 6
Oct. 21-27 Synchronous Screening: Short Film with dialogue – 8-10 minutes
Close-up Look at scripts from September 23
Breaking Story & Creating Beat Sheets
Construction of Plot; Re-Analysis of Films Screened
Breakout groups to work on stories for Script #3.

READING WEEK
Week 7
Oct. 28-
Nov. 3 Continuation of above work.
Assessments
Due: Re: Assignment #3 – Short Film #3, 8-10 pages, – bring your ideas to Oct. 19 Workshop & More developed Ideas to Oct. 26 workshop
Due Oct. 28: Assignment #2 – Fairy Tale Adaptation
Assigned: Assignment #3 – Short Original Film, 8-10 Pages, due November 18

MODULE 5: SCENE STRUCTURE & ANALYSIS
Week 8
Nov. 4-10 Asynchronous
Synchronous Post chosen pages from Assignment #2
Read posted pages from Assignment #2 for 3 writers, and make notes
Screening: Six Shooter; breakdown of plot elements.
Fishbowl Edits of Assignment #2.
Scene Structure and In-Class Exercises and Analysis of Scene Clips.
Assessments:
Assignment #3 – Due Nov. 18

MODULE 6: WRITING
Week 9
Nov. 11-17
Asynchronous

Synchronous
Reading: The Way of the Screenwriter,
Pg. 171-192
Post the rough draft of your Script #3 on-line;
Read rough draft of two others
Follow-up Analysis of Feature Film
Feature Film #2 (TBD)
Breakout Rooms to Discuss Rough Drafts

Assessments:
Due: Nov. 18, Assignment #3, Original Script, 8-10 Pages

MODULE 7: THEME & CHARACTER & FEEDBACK
Week 10
Nov. 18-24 Asynchronous

Synchronous
Reading: Re-read The Way of the Screenwriter,
pg. 154-170; and 20 Questions from Instructor;
Read Scripts from your Story Groups
Intro to Assignment #4: Story Editor Notes for your Partners, Due Nov. 25.
Discussion Board: Consider the Theme of your
Script and post a one-line summary.
Discussion of application of theme as writing
Tool.
In/out of class Exercise: Answer 10 of the 20
Questions.

Assessments
Due: Nov. 18: Assignment #3 – Original Script
Assigned: Assignment #4 – Nov. 23, Notes for
Writers in your Story Groups. 5%

MODULE 8: FEEDBACK
Week 11
Nov. 25-
Dec. 1 Asynchronous
Synchronous Reading: Assigned Scripts from Story Groups
Handout on Feedback
Breakout Rooms: Class Readings of scripts in small groups;
Breakout Rooms: Feedback on Assignment #3.
Full Class – Fishbowl Edits
    Assessments
Due: Nov. 23 – Assignment #4: Notes for Writers

MODULE 9: DIALOGUE 1 & REWRITE 1
Week 12
Dec. 2-9 Asynchronous

Synchronous Reading: The Way of the Screenwriter, Pg. 236-249 & pg. 183-188
Post: Summary of the Best Advice you received about your script; and advice you’re still unsure of.
Screening of strong Dialogue clips (some suggested by students)
Discussion of the rewrite process and how to process feedback. Expectations of Assignment #5, due January 27.
Reading of individual scenes from Assignment #3.
    Assessments:
    Assigned: ASSIGNMENT #5 (10%): Rewrite of Assignment #3, DUE JANUARY 27, class #15
Re-write Original Narrative Fiction: 8-10 page final draft (Assignment #3). Re-write is based on feedback from partner, peer group, and instructor. Delivery must also include Re-write Notes (2-3 pages) outlining intentions. Re-write notes formatted with 12 pt. font, 1.5 spacing, ragged right margins. Number pages and include title page.
HOLIDAY BREAK

MODULE 10: REWRITE 2 & PITCHING
Week 13
January 13-19
    Asynchronous

Synchronous Re-Read Assignment #3 with a critical eye; re-read Story Editor Notes and Feedback from Instructor
The Way of the Screenwriter, pg. 262-264; 267-272
Riding the Alligator by Pen Densham, 103-109
Applicable Sections of The Screenwriter’s Bible by David Trottier
Table Readings of Scripts to be submitted for Production; feedback given on readings from Full class.
Breakouts – Fishbowl edits on intended submissions
Week 14
Jan. 20-26
Asynchronous

Synchronous Writing Short Films by Linda J. Cowgill, Pg. 165-177
Continuation of Table Readings
Commencement of Practice Pitches (Pitching Students)
Week 15
Jan. 27-Feb. 2 Asynchronous
Synchronous Reading:
Continuation of Pitches (non-Pitching students); Screening of Pitches from Students who Pre-Recorded;
Assessments:
Due: January 27: Assignment #5: Rewrite of Assignment #3, due from all students.
Assigned: ASSIGNMENT #6 (15%) DUE FEBRUARY 24, class #18. Original Narrative Fiction II: 10-12 page first draft original screenplay. Formatted with title page, including logline.

MODULE 11: FEATURE FILM STRUCTURE
Week 16
FEB. 3-9
Asynchronous
Synchronous Read: Questions posted regarding this week’s film
Screening: Feature Film #3: TBD
In-Class Exercise re: Assignment #6 Core.
Breakout Rooms: Work in story groups on Assignment #6
Assessments
Due: Assignment #6 (15%) Due February 24.

MODULE 12: DIALOGUE 2
Week 17
Feb. 10-16
Asynchronous
Synchronous  Readings: Dialogue by Robert McKee
The Coffee Break Screenwriter, Pilar Alessandra, pg. 114-130
Linda J. Cowgill, pg. 178-188

In/Out of Class Assignment: Rough-Out of Assignment #6
Workshop Exercises on Dialogue & Subtext
Scribble Scenes for Assignment #6
Breakout Rooms: Further work on Assignment #6

Assessments
Due: Assignment #6, due Feb. 24

READING WEEK: FEBRUARY 17
MODULE 13: DEEPER CHARACTER DEVELOPMENT
Week 18
Feb. 24-
March 2

Asynchronous

Synchronous  Readings TBD; material from instructor
Screenings of key moments of character developed through action and choice
Student characters in short films extrapolated to longer films. Build a ‘feature-length’ character

Assessments:
Assigned: Assignment #7: Feedback on Assignment #6

MODULE 14: DEVICES AND BREAKS FROM CONVENTION
Week 19
March 3-9 Asynchronous

Synchronous  Read: Scripts from Story Group
Readings on Montage, Flashbacks, Narration, Condensing of time, in terms of content and format (Trottier)
Discussion: What do you lose? What do you gain?
Screenings of Clips illustrating the above. Examples of correlating scripts.

Assessments:
Due: Assignment #7: Feedback on Assignment #7
#6 – March 10
Assigned: Assignment #8: Substantial Rewrite
Of Assignment #6 OR Original Script of 10-12
Pages. Due: March 31.

MODULE 15: SHAPING THE SCENE AND THE SEQUENCE
Week 20
March 10-16
Asynchronous

Synchronous Reading: the Way of the Screenwriter, pg.174-182
Screening of Key Scenes and Sequence
Breakout Groups to Discuss Assignment #6,
Present Assignment #7
Rewrite of Scenes from Assignment #6; Draft
Scenes from Assignment #8 In-Class/Out of Class

Week 21
March 17-23
Synchronous Breakout rooms to Discuss Output of March
10 & 17
Commencement of Individual Meetings with
Instructor
Assessments
Assessments
Due: Assignment #7, Story Notes. March 10
Due: Assignment #8, Final Scrpt, March 31.

MODULE 16: ONE-ON-ONE MEETINGS
Week 22
March 24-30
Asynchronous

Synchronous Continuation of work on Assignment #8
Individual Meetings with Instructor
Assessments:
Due: March 31: Assignment #8 – Final Script.

MODULE 17: UNCONVENTIONAL STRUCTURES
Week 23
March 31-
April 6
Asynchronous
Synchronous Selection of Films that Break the Rules and Principles examined the past two years and Examination of what makes them effective.

Assessments
Due: March 31. Assignment #8, Final Script: Rewrite of Assignment #6 Or Original Script

MODULE 18: FINALE
Week 24
April 7-13
Asynchronous

Synchronous Read: Scripts from your Story Group
Timed Writing: What have you learned
Specifically about your writing this year?
In the context of what you’ve learned about writing this year, choose a favourite scene from a film (one Streaming through York, unless you own the DVD)
And prepare to show it with your commentary.
Opportunity to talk about the final scripts.

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

The specific objectives of the course are that students will be able to:
• complete and fully rewrite a feature-length screenplay of professional calibre
• develop and strengthen a distinctive writing voice
• skillfully balance the rigours of screenwriting craft and their own inspiration
• apply story editing techniques constructively to serve the intention and inspiration of the other writer.
• Identify the role of the screenwriter in the industry

GRADED ASSESSMENT

Assignments, Due Dates, and Grading Percentages:

FALL TERM
ASSIGNMENT #1 (10%): DUE September 23, class #3.
No Dialogue Screenplay Assignment: 6-8 page original screenplay (min. 6 scenes/max. 10 scenes). Screenplay format with title page, including logline.
ASSIGNMENT #2 (10%): DUE October 28, class #7.
Adaptation Assignment: 8-10 page screenplay (min. 6 scenes/max. 12 scenes), based on a fairy tale. Formatted with title page, including logline.
ASSIGNMENT #3 (15%): DUE NOVEMBER 18, class #10.
Original Narrative Fiction I: 8-10 page first draft original screenplay. Formatted with title page, including logline.
ASSIGNMENT #4 (5%): DUE NOVEMBER 25, class #12.
Feedback Notes: 2-3 page analysis/critique of peer’s original narrative fiction (Assignment #3). Partners will be assigned. Formatted with 12 pt. font, 1.5 spacing, and ragged right margins. Page should always be numberered. Include title page.

WINTER TERM

ASSIGNMENT #5 (10%): DUE JANUARY 27, class #15.
Re-write Original Narrative Fiction: 8-10 page final draft (Assignment #3). Re-write is based on feedback from partner, peer group, and instructor. Delivery must also include Re-write Notes (2-3 pages) outlining intentions. Re-write notes formatted with 12 pt. font, 1.5 spacing, ragged right margins. Number pages and include title page.

ASSIGNMENT #6 (15%): DUE FEBRUARY 24, class #18.
Original Narrative Fiction II: 10-12 page first draft original screenplay. Formatted with title page, including logline.

ASSIGNMENT #7 (5%): DUE MARCH 10, class #20.
Feedback Notes: 2-3 page analysis/critique of peer’s original narrative fiction (Assignment #6). Partners will be assigned. Formatted with 12 pt. font, 1.5 spacing, ragged right margins. Number pages and include title page.

FINAL ASSIGNMENT #8 (15%): DUE MARCH 31, class #23.
Re-write Original Narrative Fiction: 10-12 page final draft (Assignment #6). Re-write is based on feedback from partner, peer group, and instructor. Delivery must also include Re-write Notes (2-3 pages) outlining intentions // OR // Students may choose to write a new original Narrative Fiction Screenplay (10-12 pages).

PARTICIPATION (15%): Includes attendance, Zoom participation, breakout room exercises, homework completion, attitude, collaboration with others, (being late to log onto zoom or absent from class, except in cases of verifiable illness or family emergency, will result in a reduction of this portion of the final mark.)

TOTAL 100%

Final grade may be rounded by up to +/- 15% (accounting for exceptional course contribution completion of/failure to complete non-graded assignments, attendance, late arrival/early departure, in-class contributions, etc.)

NOTE: The Course Outline will be official as of the first day of classes in the term. Prior to then, changes to the outline can be made. ARMS will automatically indicate each change by date.

ADDITIONAL INFORMATION

Please make note of when the class meets. Go to the course Moodle site for more information and updates on any information provided here.

Submission of Work:
Work is to be submitted as a soft copy, on Moodle, on the due date. For specific classes, work must be submitted prior to the start of the class on that day, as it will be used in the class. Students may also be responsible for providing their work to fellow students. If during the year, we return to on-site classes, please do not submit material directly to the instructor in hard copy or via personal e-mail. Work should not be left in the department's drop-box. Your work is not considered received until the course director has confirmed receipt in writing. No responsibility is assumed by the course director or the department for work submitted in any other fashion. Please remember to BACK UP YOUR WORK at every stage. Don’t lose your script because you didn’t create a back-up copy.

Written work is to be computer-generated in suitable font, presented free of errors -- spelling, grammar and format. Spell Check can only do so much; make a habit of proofing your work!

Unless otherwise indicated (as with screenplay format0, assignments should be formatted as follows: 1.5 spacing, 12 pt. font, ragged right margin. Pages should always be Numbered. A Cover Sheet clearly
indicating the Student's Name, Course Name and Number, and Assignment number/Title, is also required. Always Staple pages so that they are not lost.

Screenplay assignments must be submitted in correct screenplay format.

Important Administrative Dates:

Last date to drop a fall term (F) course without receiving a grade: November 6, 2020
Last date to drop a winter term (W) course without receiving a grade: March 12, 2021
Last date to drop a full year (Y) course without receiving a grade: February 5, 2021

Academic Policies / Information

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 - http://calendars.registrar.yorku.ca

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. THIS IS ESPECIALLY TRUE FOR THE DEC. 1 DEADLINE OF THE FIRST DRAFT. Whatever you have on Dec. 1 IS your first draft. Assignments are to be handed in electronically via the course Moodle site.

Lateness Penalty: Assignments received later than the due date will be penalized by 2 marks out of 100, per day, up to a maximum of 10 days. After that, assignments will not be accepted unless there has been a conversation with the course director. Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation (e.g., a doctor’s letter).

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

Additional information:
- Academic Accommodation for Students with Disabilities
- 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.

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

Moodle @ York University