



FTV-135-ME1: Filmmaking I – Spring 2025

Course Syllabus

Meeting Time and Location: Monday, 6:30-9:30 PM, Fine Arts 249
Instructor: Matthew DiMatteo (he/him)
Email: mdimatteo@rider.edu
Office Hours: Monday and Tuesday 5:30-6:30, Friday 4:30-5:30 or by appointment, Fine Arts 214
If I'm not in my office, check for me in our classroom (Fine Arts 249)

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Mutual respect and a commitment to inclusiveness are crucial to a positive learning environment. In this course, we will honor all members of the Rider community by fostering a learning environment that is respectful of other classmates based on their identities and past experiences, including race, ethnicity, national origin, gender, sexuality, age, religion, culture, veteran status, and disability. I encourage any student who has concerns about the climate of this classroom or the behavior of others in the class to discuss matters with the instructor or the chair of the instructor’s department.

Health and Wellness Resources

Student Health Center: Poyda Hall – healthcenter@rider.edu **609-896-5060**
Counseling Center: Zoerner House – counseling@rider.edu **609-896-5157**
Healthy Broncs Portal – Appointments, Medical Forms
National Suicide and Crisis Lifeline: **Dial 988**
Local Therapy Resources: <https://findtreatment.samhsa.gov/>
Report an Incident

Tutoring and Accessibility Support

Academic Success Center: Bart Luedeke Center, Suite 237, academicsuccesscenter@rider.edu
Student Accessibility and Support Services: Bart Luedeke Center, Suite 201, accessibility@rider.edu

Course Description

[Filmmaking I](#) introduces students to basic film and television production theories, techniques, and applications. Students gain competency in a number of production areas including composition, lighting, filmic storytelling, sound, production planning, and editing. As well as gaining practical production experience, students are also introduced to basic art theory in relation to composition and visual storytelling.

Course Learning Goals

Students will:

1. Demonstrate a knowledge of film and television production methods.
 2. Understand the relationship between visual storytelling and aesthetic principles.
 3. Have a foundational understanding of digital video tools and software.
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Course Requirements

1. Students will be expected to arrive to class on time, follow along with in-class demos, participate in workshops, and complete assignments by the date due. In the event of absence, students are responsible for communicating with the instructor in a timely manner, catching up on material covered in class, and completing any missed assignments.
 2. Students should expect to spend a few hours per week outside of class time to complete assignments. Students are strongly encouraged to work consistently throughout the semester. Always take into account lab hours and possible technical problems when planning the time you will spend on assignments.
 3. Students are responsible for saving and backing up their work, and are strongly encouraged to utilize multiple backup locations, such as external hard drives and cloud storage services (such as Google Drive, Dropbox, etc.) in addition to personal computers. Because students are expected to routinely back up their files, the loss of data is not considered an acceptable excuse for late or missing work.
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Course Materials

- **Canvas** – Resources such as [class slides](#) and other materials will be posted in the [Files](#) section. Assignment instructions and submission can be found in the [Assignments](#) section. Quick links to resources and a week-by-week schedule can be found in the [Modules](#) section. The [Announcements](#) section will be used to post notifications on weather-related scheduling changes or any other news relevant to the class. Any announcements made will also be copied as a class-wide email.
- **Video Editing Software** — Students will have access to [Adobe Premiere Pro](#) for editing videos. This software is installed in the labs and can also be installed on students' personal computers by [signing into Adobe Creative Cloud](#) with your Rider email address and password.
- **Equipment** – Students can check out equipment such as cameras, tripods, lighting kits, audio, etc. through [Chegroom](#). Log in with your Rider email address.
- **Cinestudy** – Learning resources such as [tutorials](#), [articles](#), and [editing projects](#) can be found on [cinestudy.org](#).

Assignments

- | | | |
|-------------------------------|--|-----------------|
| • Due Week 04 Feb. 17 | Project #1: Editing Challenge | 20% |
| • Due Week 07 Mar. 10 | Project #2: Shot Study | 15% |
| • Due Week 10 Apr. 7 | Project #3: Pre-Production Package | 15% |
| • Due at Finals May 5 | Project #4: Original Short Film | 25% |
| • For each Project | In-Class Critiques (4) | 10% (2.5% each) |
| • Assessed at semester's end: | Attendance and Participation | 15% |

* See pages 6-13 for detailed assignment instructions, or visit the [Assignments](#) section on Canvas

Grading Scale

A	93.50-100%
A-	89.50-93.49%
B+	86.50-89.49%
B	83.50-86.59%
B-	79.50-83.49%
C+	76.50-79.49%
C	73.50-76.49%
C-	69.50-73.49%
D	59.50-69.49%
F	0-59.49%

Students must earn a **D or higher to pass the course** and earn its 3 credits

Students must average a **C or higher across their courses** (2.0 GPA) to [remain in Good Academic Standing](#)

Late Work

- All assignments (unless otherwise specified) must be submitted to Canvas **by 6:30 PM** on the date due.
- Assignments turned in **less than one week late** will be subject to a **5% grade penalty**.
- Assignments turned in **more than one week late** will be subject to a **10% grade penalty**.
- Students with **more than one missing assignment** will be subject to an **additional 10% grade penalty** on late assignments each week they are late.
- For students with **only one missing assignment**, the **grade penalty will be capped at 10%**, meaning students can still receive up to 90% credit on that late assignment as long as it is submitted by the end of the semester.
 - My goal is to give students every opportunity to benefit from coursework. *Please note that late work policies will likely differ in your other courses and are determined by individual instructors.*
- Assignments not turned in at all will receive a grade of 0.
- Students will have **2 “free passes”** for requesting **extensions on assignments**. *Extensions may not be longer than one week.*

Course Schedule (subject to change)

Week 01 (Jan. 27) — Course Overview

- Introductions | Course Expectations, Materials, Assignments and Grading | Student Support Resources
 - Video Editing Applications | Installing [Adobe Premiere Pro](#)
 - Royalty-Free Stock Video Footage – [Pexels](#), [Pixabay](#), [Videvo](#), [Adobe Stock](#) | [Cinestudy](#)
 - [Optional Student Stress Factors Survey](#)
-

Week 02 (Feb. 3) — Intro to Video Editing

- Adobe Premiere Pro Workspace and Tools | Workflow Tips, Organizing Your Project
 - Assembling a Sequence in the Timeline | Adding Basic Effects, Transitions, and Text
 - **Upcoming:** [Project #1: Editing Challenge](#) (Due Week 4, Feb. 17)
-

Week 03 (Feb. 10) — Editing Project Workshop

- Video Editing in Premiere Pro, Cont'd.
 - Lab Time to Work on Editing Challenge
 - **Due Next Week:** [Project #1: Editing Challenge](#) (200 pts / 20% of Semester Grade)
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Week 04 (Feb. 17) — Editing Project Critique

- **Due by 6:30 PM:** [Project #1: Editing Challenge](#) (200 pts / 20% of Semester Grade)
 - [In-Class Critique of Editing Challenge](#) (25 pts / 2.5% of Semester Grade)
-

Week 05 (Feb. 24) — Shots and Meaning

- Types of Shots, Camera Angle, Field of View, Composition | Creating a Shot List
 - **Due Next Week:** [Mid-Semester Student Feedback Survey](#) (Optional, Ungraded)
 - **Upcoming:** [Project #2: Shot Study](#) (Due Week 7, Mar. 10)
-

Week 06 (Mar. 3) — Shot Study Workshop

- **Due by 6:30 PM:** [Mid-Semester Student Feedback Survey](#) (Optional, Ungraded)
 - Lab Time to Work on Shot Study Project
 - **Extra Credit Due by 11:59 PM:** [Editing Challenge Revision](#) (30 pts / 3% Extra Credit)
 - **Due Next Week:** [Project #2: Shot Study](#) (150 pts / 15% of Semester Grade)
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Week 07 (Mar. 10) — Shot Study Critique

- **Due by 6:30 PM:** [Project #2: Shot Study](#) (150 pts / 15% of Semester Grade)
 - [In-Class Critique of Shot Study](#) (25 pts / 2.5% of Semester Grade)
-

No Class Mar. 17 (Spring Break)

Week 08 (Mar. 24) — Scriptwriting and Storyboarding

- Parts of a Script | Scriptwriting Techniques, Best Practices
 - Storyboarding Techniques, Best Practices | Drawing Techniques for Storyboarding
 - **Upcoming:** [Project #3: Pre-Production Package](#) (Due Week 10, Apr. 7)
-

Week 09 (Mar. 31) — Pre-Production Package Workshop

- Lab Time to Work on Pre-Production Project
 - **Extra Credit Due by 11:59 PM:** [Shot Study Revision](#) (30 pts / 3% Extra Credit)
 - **Due Next Week:** [Project #3: Pre-Production Package](#) (150 pts / 15% of Semester Grade)
-

Week 10 (Apr. 7) — Pre-Production Package Critique

- **Due by 6:30 PM:** [Project #3: Pre-Production Package](#) (150 pts / 15% of Semester Grade)
 - [In-Class Critique of Pre-Production Package](#) (25 pts / 2.5% of Semester Grade)
 - Team Formation for Final Project | Please Complete [Preferred Production Roles Survey](#)
-

Week 11 (Apr. 14) — Intro to Video Production

- Preparing for Production | Production Roles | Production Equipment
- Group Workshop Time | Camera & Tripod Workshop | [Understanding the Exposure Triangle](#)
- **Upcoming:** [Project #4: Original Short Film](#) (Due at Finals, May 5)

If you wish to [withdraw from a course](#), you must do so by Apr. 11 ([see Academic Calendar](#))

Week 12 (Apr. 21) — Audio Workshop

- **Extra Credit Due by 11:59 PM:** [Pre-Production Package Revision](#) (30 pts / 3% Extra Credit)
- Sound Effects and Foley | Boom Microphones | Zoom Audio Recorders | Editing Audio
- **Upcoming:** [Project #4: Original Short Film](#) (Due at Finals, May 5)

*Course Evaluations will be open near the end of the semester (an email will be sent with the precise dates) – if at least 75% of the class completes these, I will give everyone 1 percentage point **extra credit** added to your final grade*

Week 13 (Apr. 28) — Rough Cut and Post-Production Workshop

- Motion Graphics in Adobe Premiere Pro and After Effects
- Lab Time for Editing | Informal Critiques and Feedback
- **Due Next Week:** [Project #4: Original Short Film](#) (250 pts / 25% of Semester Grade)

If you wish to request a grade of [Incomplete](#) for this course, you must do so by this date

Finals Week (May 5) — Original Short Film Critique

Final Exam Meeting: Monday, May 5, 6:30-9:30 PM, FA 249 (our usual time and location)

- **Due by 6:30 PM:** [Project #4: Original Short Film](#) (250 pts / 25% of Semester Grade)
 - [In-Class Critique of Original Short Film](#) (25 pts / 2.5% of Semester Grade)
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Closing the Semester

- Assessed at end of semester: [Attendance and Participation](#) (150 pts / 15% of Semester Grade)
- *Canvas Course closes **Tue. May 13 at 12:00 PM** – submit any missing work by this deadline*
- Extra Credit Due by 12:00 PM on May 13: [Original Short Film Revision](#) (30 pts / 3% Extra Credit)

Assignment Instructions

Project #1: Editing Challenge

Due Week 4 (Feb. 17)

200 pts (20% of Semester Grade)

Instructions

- Choose one of the ["Editing Challenges" from Cinestudy.org](https://cinestudy.org) below.
- Download the raw footage and any supporting audio files (sound effects, music).
- Organize all video clips and audio files in the same folder as your Premiere Pro project. **Do not move or rename these files once they have been incorporated in your project**, or they will become "offline" and won't be accessible within Premiere.
- Edit the raw footage into a short film. Clips should be cut to achieve a compelling pace and tell a clear, complete story. Include **transitions, effects, text, and audio** where appropriate.

Mockumentary

About the Project: <https://cinestudy.org/2020/06/05/edit-challenge-mockumentary/>

Download All Raw Footage: https://drive.google.com/file/d/1SJOmkiAFYhiv_NyAeNGEGiafTAs0sZZz/view

Horror Film

About the Project: <https://cinestudy.org/2019/09/24/interactive-project-horror-movie/>

Download All Raw Footage: <https://drive.google.com/drive/folders/1SGHid06awfdTm7BFHoNmFR0DFXwSMQFJ>

Car Chase

About the Project: <https://cinestudy.org/2019/11/26/interactive-project-edit-a-car-chase/>

Download All Raw Footage: <https://drive.google.com/drive/folders/1eeTRYnAim9srut9vW2sVgN3mcqd9g9MU>

Hospital

About the Project: <https://cinestudy.org/2019/10/07/edit-challenge-split-edits-hospital-scene/>

Download All Raw Footage: https://drive.google.com/drive/folders/1hHb61TybP_9YjW_ZWck4Ta4R3sPEdL2T

Submitting Your Work

- Make sure your Premiere Pro project and all incorporated media files have been included in the same folder; then **compress this project folder to a ZIP file**.
- **Export** your video in **MP4** format.
- **Upload** both the compressed **ZIP** file and the exported **MP4** file to a **Google Drive** folder.
- **Share** the Google Drive folder with mdimatteo@rider.edu
- Submit the Google Drive folder link to [Canvas](#) by **6:30 PM** on the due date listed above.

Sharing This Work Publicly

- *All of the Cinestudy footage is **royalty free**, but Cinestudy requests that if you share any of your edits publicly (on YouTube, Vimeo, a personal portfolio, etc.), you must **provide the appropriate attribution**. Credits can be found on the main link for each challenge labeled “About the Project” above.*

Grading Rubric *(students will receive a percentage of the point total above, based on the quality of their work)*

- **100%** The raw footage has been edited to remove any unintentionally captured footage; the pacing is strong, and a clear, complete, and cohesive narrative is presented from the resulting edit; transitions, effects, text, and audio are used appropriately, supporting the narrative, tone, drama, and theme of the film
- **90%** A few cuts or transitions could be a little cleaner / the pace could be slightly stronger OR the overall narrative feels slightly incomplete OR more or better use of effects could make the film more visually interesting or distinctive
- **80%** Two of the above shortcomings apply
- **70%** All three of the above shortcomings apply
- **60%** The edits and resulting narrative are incomplete
- **30%** Very little work has been done to transform the raw footage into an original narrative
- **0%** No work has been submitted

Project #2: Shot Study

Due Week 7 (Mar. 10)

150 pts (15% of Semester Grade)

Instructions

- Choose a **2-3 minute scene** from a film or television show that is **accessible online** (*you'll play the scene in class as part of your [critique for this project](#)*).
- For that scene, **create a [shot list](#)** breaking down **each shot** in the scene. This should be in a **table format**, with columns for the following:
 - **Shot Number, Location/Setting, Subject, Shot Type/Frame/Field of View**
 - **Camera Angle/Perspective, Camera Movement, Action** in the Scene
 - Any other details you want to make note of, such as audio and effects
- Take a **still** for **each shot** in the scene and assemble all stills in a grid. **Include the shot number for each**, corresponding to your shot list. I would recommend organizing this as a slideshow, where you can fit multiple shots on each slide.
- In writing, as a slideshow, OR as an audio recording, **discuss how the choices made in terms of shot type and composition affect the overall impact of the scene**. Do you feel these choices work well? Why or why not? How do they align with the narrative and dramatic goals for the scene? How would the scene have differed (for better or worse) if different choices had been made?

Submitting Your Work

Upload the following to [Canvas](#) by **6:30 PM** on the due date listed above:

- A **URL** to where the scene can be viewed online
- Your **shot list** as a PDF
- Your **grid of stills** (with shot numbers) as a PPTX file or Google Slides (*share any Google Slides with mdimatteo@rider.edu*)
- Your **discussion** of the effectiveness of the shots, in writing, as a slideshow, OR as an audio recording

Grading Rubric (*students will receive a percentage of the point total above, based on the quality of their work*)

- **100%** All columns of the shot list have been accurately filled for each shot in the scene; a complete and well-organized grid of stills, with shot numbers, has been included; a thoughtful, well-organized discussion of the choices and efficacy has been included
- **90%** A small number of shots have been omitted from the list, or the grid of stills is incomplete, or the organization or clarity of the discussion could be improved
- **80%** Two of the three required items could use minor improvement, as described above
- **70%** All three of the required items could use minor improvement, as described above
- **60%** One of the three required items is missing or very incomplete
- **30%** Two of the three required items are missing or very incomplete
- **0%** No work has been submitted

Project #3: Pre-Production Package

Due Week 10 (Apr. 7)

150 pts (15% of Semester Grade)

Instructions

- Devise an **idea** for an entirely **original short film** (*all footage recorded by you; no stock footage is used*), approximately **3-5 minutes** in length. *The 4 top-voted ideas will be produced by groups for the final project.*
- If you're having trouble generating an idea, consider one of the following formats:
 - Visual Story (Drama, Comedy, Suspense, Horror)
 - Documentary, Interview
 - Trailer / Promotional Video
 - Music Video
 - Highlights Reel
 - Tutorial
 - Stop Motion
- Create a **script**, **shot list**, and **storyboard** to communicate the idea on paper. *These materials will serve as reference during production.*
- The script should be created as a Word or Google Doc (or using a comparable tool) and formatted according to the specifications discussed in class.
- The shot list should be in a **table format**, with columns for the following:
 - **Shot Number, Location/Setting, Subject, Frame/Field of View**
 - **Camera Angle/Perspective, Camera Movement, Action** in the Scene
 - Any other details you want to make note of, such as planned audio and effects
- The storyboard may be created either with pen and paper or digitally (a tool like Adobe Photoshop or Illustrator may be useful if you choose to make yours digitally). Either way, the storyboard should include all shots in the shot list, with clearly depicted perspective, composition, and action. The illustrations do not need to be perfect, but they must be legible. Subjects may be rendered simplistically to support this as long as nothing is lost in communicating the idea. Use arrows to indicate movement, and feel free to use text to supplement the illustrations.

Submitting Your Work

Upload the following to [Canvas](#) by **6:30 PM** on the due date listed above:

- Your **script** as a Word Doc, Google Doc, or PDF
- Your **shot list** as a PDF
- Your **storyboard** as a PDF or PNG

This grade will be the average of the three components listed below. Students will receive a percentage of the point total above, based on the quality of their work.

Grading Rubric for Script

- **100%** The script is properly formatted and includes all dialogue and stage directions necessary for the film to be implemented
- **90%** Some minor dialogue or stage directions are missing or unclear OR some minor formatting errors prevent perfect legibility
- **75%** Some dialogue or stage directions are missing or unclear AND some minor formatting errors impact legibility
- **60%** There are several formatting errors impacting legibility, and the dialogue does not tell a complete story
- **30%** Very little work has been done fleshing out the story through dialogue and stage directions
- **0%** No script has been submitted

Grading Rubric for Shot List

- **100%** All columns of the shot list have been accurately filled for each shot in the planned film (as represented in the storyboard); shot numbers have been included for each shot
- **90%** A small number of shots from the storyboard have been omitted from the list, or a few shots on the list are missing the information for the required columns
- **80%** More than a few shots are either missing or not fully detailed in terms of the information in the columns
- **60%** The shot list has some very large gaps in terms of missing shots or missing information
- **30%** The shot list is thoroughly incomplete
- **0%** No shot list has been submitted

Grading Rubric for Storyboard

- **100%** The storyboard clearly depicts the action that will take place in the scene from shot to shot; no shots are omitted, and a clear beginning, middle, and end of the narrative are present; notes are provided where necessary to communicate any details not evident in the visuals
- **90%** A few details could be clearer or a very small number of shots are missing
- **80%** A small but notable portion of the narrative is missing; there are some gaps in the story
- **70%** Most of the story is present, but there are several notable gaps and/or missing shots
- **50%** The story feels only halfway complete; this is still a work in progress
- **30%** Very little work has been done fleshing out the story visually
- **0%** No storyboard has been submitted

Project #4: Original Short Film [Group Project]

Due at [Finals](#) (Monday, May 5 at 6:30 PM)

250 pts (25% of Semester Grade)

Instructions

- This will be a **group project**. In class on **Apr. 7**, after the Pre-Production Package Critique, ***students will vote on which projects they would most like to work on. Students will be distributed across the top 4 projects.***
 - Students whose projects were selected will be placed on those projects unless they feel strongly otherwise, in which case the student will be responsible for sharing their pre-production materials with the team taking over the project.
 - Any students who are not present for the team formation will be assigned to a team at the instructor's discretion.
- Groups will be responsible for dividing work among team members. Each group will be responsible for planning, shooting, and editing the film.
- Organize all video footage and audio files in the same folder as your Premiere Pro project. **Do not move or rename these files once they have been incorporated in your project**, or they will become "offline" and won't be accessible within Premiere.
- Clips should be cut to achieve a compelling pace and tell a clear, complete story. Include **transitions, effects, text**, and **audio** where appropriate.
- Include text **credits** for the contributions of all team members.
- The finished product should be approximately **3-5 minutes** in length and adhere generally to the pre-production materials, though deviations will be permissible in the interest of the creative vision. *Deviations resulting from a lack of time-management will result in loss of points.*

Submitting Your Work

- Make sure your Premiere Pro project and all incorporated media files have been included in the same folder; then **compress this project folder to a ZIP file**.
- **Export** your video in **MP4** format.
- **Upload** both the compressed **ZIP** file and the exported **MP4** file to a **Google Drive** folder.
- **Share** the Google Drive folder with mdimatteo@rider.edu
- Submit the Google Drive folder link to [Canvas](#) by **6:30 PM** on the due date listed above.

Grading Rubric (*students will receive a percentage of the point total above, based on the quality of their work*)

- **100%** The finished video is approximately 3-5 minutes in length and tells a clear, complete, and cohesive narrative; shots, dialogue, action, and edits adhere generally to the pre-production vision; the pacing is strong; transitions, effects, text, and audio are used appropriately, supporting the narrative, tone, drama, and theme of the film; credits are included for all team members' contributions.
- **90%** The overall narrative feels slightly incomplete OR A few cuts or transitions could be a little cleaner / the pace could be slightly stronger OR more or better use of effects could make the film more visually interesting or distinctive OR credits are missing or incomplete.

- **80%** Two of the above shortcomings apply
 - **70%** Three of the above shortcomings apply
 - **60%** Four of the above shortcomings apply
 - **50%** The film is generally incomplete
 - **25%** Very little work has been done to implement the idea put forth in pre-production
 - **0%** No work has been submitted
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In-Class Critiques

Required for Each Project: [Week 4 \(Feb. 17\)](#), [Week 7 \(Mar. 10\)](#), [Week 10 \(Apr. 7\)](#), [Finals \(May 5\)](#)

25 pts (2.5% of Semester Grade) Each

Instructions

- Students are expected to share their work in class on the date each project is due, to receive constructive feedback from peers and the instructor.
- This grade is separate from the grade for the corresponding project itself and not representative of the quality of that work; rather, students receive credit for participation in the critique, and receive no credit if they do not participate in the critique.

Submitting Your Work

- Have your project uploaded to the corresponding [Canvas Assignments](#) page by the start of class.
- No submission is required for the corresponding Critique page.

Grading Rubric (*students will receive a percentage of the point total above, based on the quality of their work*)

- **100%** The student shared their work with the class, discussed their process, and received feedback.
- **0%** The student did not share their work in class.

Revisions for Extra Credit

Due 2 Weeks After Each Project*

30 pts (3% of Semester Grade) Each

Instructions

- Students can receive **extra credit** by making **revisions** to their projects based on the **feedback** they've received through in-class **critiques**.
- *Students must complete these revisions **no more than 2 weeks** after the due date for the corresponding project (not counting breaks). **Late extra credit attempts will not be accepted.***
- Students are not guaranteed full credit for these revisions. **The revised work must meet the criteria below** to receive full credit. Partial extra credit is possible.

Submitting Your Work

- Save your work in the same format as required for the original project unless otherwise instructed.
- Upload your revised project to the corresponding Extra Credit page on [Canvas](#) by **11:59 PM** on the date due.
- *Please note that there is a **separate Canvas page for each revision**; you do not need to submit to the original project's Canvas page.*

Grading Rubric (*students will receive a percentage of the point total above, based on the quality of their work*)

- **100%** The revised work has been clearly and significantly improved upon; feedback was taken into account, and shortcomings have been addressed.
- **80%** The revised work has been notably improved, though some details still have not been addressed.
- **40%** The revised work has been only marginally improved.
- **0%** The revised work has not been altered (or no revised work has been submitted).

** For work due at Finals, any revisions of that work must be submitted prior to the Canvas course close date.*

Attendance and Participation

Assessed at End of Semester

150 pts (15% of Semester Grade)

This grade will be the average of both components listed below. Students will receive a percentage of the point total above, based on the quality of their performance this semester.

Grading Rubric for Attendance

- **100%** The student attended all classes, and was never significantly late to class without notice
- **95%** The student missed one or two classes but always provided advanced notice
- **90%** The student had one (1) unexcused absence or tardiness, or missed three (3) classes total
- **80%** The student had two (2) unexcused absences or tardinesses, or missed four (4) classes total
- **70%** The student had three (3) unexcused absences or tardinesses, or missed five (5) classes total
- **60%** The student had four (4) unexcused absences or tardinesses, or missed six (6) classes total
- **50%** The student had five (5) unexcused absences or tardinesses, or missed seven (7) classes total
- **40%** The student had six (6) unexcused absences or tardinesses, or missed eight (8) classes total
- **30%** The student had seven (7) unexcused absences or tardinesses, or missed nine (9) classes total
- **20%** The student had eight (8) unexcused absences or tardinesses, or missed 10 classes total
- **10%** The student had nine (9) unexcused absences or tardinesses, or missed 11 classes total
- **0%** The student had 10 or more unexcused absences or tardinesses, or missed 12 classes total

Grading Rubric for Participation

- **100%** The student was active in class discussions and participated in class activities
- **90%** The student met all requirements but is encouraged to speak more in class
- **80%** The student is encouraged to participate in more class activities
- **60%** The student was often disengaged, spending class time on unrelated activities
- **30%** The student missed too many classes to participate in a meaningful way
- **0%** The student never attended class

Academic Policies

Policy on Academic Integrity and Cases of Academic Dishonesty

This class will follow the policies of Rider University regarding Academic Integrity, as well as the procedures in addressing cases of Academic Dishonesty. The College's policies on such matters can be found in their entirety at: <http://catalog.rider.edu/policies/code-academic-integrity/>. Academic Dishonesty refers to a misrepresentation of the source or permissions related to the submission of written and creative works. In the area of digital design, this includes visual work, audio work, and written work. If in doubt, feel free to discuss sources with me before submission of work.

Academic Success Center

Students needing supplemental help beyond the scope of this class are encouraged to contact the [Academic Success Center](#) in Suite 237 of the Bart Luedeke Center. The center's services include a writing studio, success coaching and the potential for tutoring services. Email academicsuccesscenter@rider.edu.

Academic Disability Policy

Rider University is committed to providing reasonable accommodations for all students with disabilities. If you are seeking classroom accommodations under the Americans with Disabilities Act or Section 504 of the Rehabilitation Act of Sample Syllabus Statements-Disabilities April 2021 1973, you are required to register with [Student Accessibility and Support Services](#) office (SASS) at the Bart Luedeke Center, Suite 201. SASS can be contacted by email at accessibility@rider.edu or by phone at 609-895-5492. To receive academic accommodations for this class, please obtain the proper accommodation form from SASS and meet with me at the beginning of the semester to discuss your accommodations.

Class Absence Notice

It is the student's responsibility to inform instructors of the nature and extent of an actual or anticipated absence. If that is impossible, or if the absence is or will be more than three (3) consecutive class sessions (seven (7) calendar days), the student should contact the Office of the Dean of Students at deanofstudents@rider.edu or 609-896-5101. Then the dean's office will notify the appropriate faculty member. More information about the procedure for notifying the dean's office of absences can be found at <https://www.rider.edu/about/offices-services/student-affairs/dean-of-students/info-for-students/class-absence-notice>

Incomplete Grades

Students who, as a result of extenuating circumstances, are unable to complete the required work of a course within the term, may request an extension of time from a faculty member. Such extensions of time can be granted only in cases in which illness or another serious emergency has prevented the student from completing the course requirements or from taking a final examination. The request for extension of time must be made prior to the last scheduled class meeting, except in those unusual situations in which prior notification is impossible.

The faculty member shall determine whether to grant the request for a time extension and the type of verification (if any) required to support the request. The faculty member shall specify the time, up to four weeks from the last day of the term, as specified in the academic calendar, by which work must be completed by the student. If the faculty member does agree to the request, the notation “I” (Incomplete) shall be submitted on the grade roll. In those situations where the faculty member has not received a request for an extension of time, the notation “I” (Incomplete) may be submitted on the grade roll by the faculty member when, in his or her judgment, such a determination appears justified. Upon submission of completed required work the faculty member shall submit a Change of Grade form to the Registrar.

Students who, as a result of extenuating circumstances, are unable to submit the completed required work at the end of the four-week period may request an extension of the incomplete grade. The request for an extension of the incomplete must be made prior to the expiration of the four-week period. If the faculty member agrees to the request for an extension of the incomplete, the faculty member shall specify the time, up to a maximum of two weeks from the date of expiration of the four-week period (i.e., six weeks from the last day of the term) by which work must be completed by the student and shall submit an Extension of Incomplete form to the Registrar.

Upon submission of completed required work, the faculty member shall submit a Change of Grade form to the Registrar and assign the course grade. Failure of the Registrar to receive from the faculty member a Change of Grade form or an Extension of Incomplete form at the end of the four-week period, or a Change of Grade form at the end of the six-week period shall result in the automatic assignment of the grade “F,” “Z,” or “U” by the Registrar.

Students who receive an incomplete in a course that is part of a course sequence must obtain permission from the department chairperson to remain enrolled in the next course in the sequence or they will be removed from that next course.

More information on grade reports can be found here:

<http://catalog.rider.edu/policies/undergraduate/grades/>

Courses — Adding, Dropping, Withdrawing, Auditing, Repeating

Students may add courses through the first week of the regular semester at their own discretion provided the course is still open for registration. Students may drop courses through the second week of the regular semester at their own discretion. In such cases, the courses are deleted from the student’s record. After the second week of the semester, a withdrawal from the course is necessary and a ‘W’ is recorded on the transcript.

Students may withdraw from courses and receive a grade of ‘W’ during the third through tenth weeks of the semester. The student’s academic advisor and financial aid counselor will be notified of class withdrawals by email.

View the course drop/withdrawal policy:

<https://www.rider.edu/tuition-aid/financial-aid/payment-billing/drop-withdrawal-policy>

Spring 2025 withdrawal dates can be found here:

<http://catalog.rider.edu/academic-calendar/#Spring%20semester>

More information on course processes can be found here:

<http://catalog.rider.edu/policies/undergraduate/courses-add-drop/>

Registrar forms can be found here:

<https://www.rider.edu/academics/academic-support/registrar/forms>



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