Learning during a pandemic is difficult, but we will get through this together. Central to our public service mission is collectively working together. Although this course does have assignment deadlines that should be followed, the Department asks that if you are sick or become sick, please work with your professor to develop a plan for successful completion in this course. Our Department will follow federal, state, local, university and CDC guidelines for COVID-19. If a student, a member of their family or immediate social group becomes symptomatic, please follow federal, state, local, university, and CDC guidance and work with me to complete required coursework. Please take the time to review our Department’s COVIDSafe FAQ guide.

Course Description

This is an elective course for the University of Montana’s Master of Public Administration Program that explores the depiction of government, the bureaucracy, and public policy issues in film. Since the advent of the cinema in the 1890s, through the nickelodeon era, to the dawn of cinemascope, and the modern era of multiplexes and movies on demand in American living rooms, film reaches more Americans than other forms of entertainment. Indeed, more than a billion movie theater tickets are purchased annually and this does not account for the number of movies watched at home or in other venues. As a result, movies reach a large section of the American population across demographics and socioeconomic status unlike many other narrative forms. “The visual image is encompassing, immersing. It allows for the total suspension of disbelief…” (Holzer and Slater 1995, 77). “Of the arts, the cinematic experience is among the most psychologically persuasive” (Lee and Paddock 2001, n.p.). In other words, film has the ability to completely consume its audience and occupy more senses than many other narrative forms because the senses of sight and sound are engaged while watching a film.

In light of the scope of film and its ability to reach more Americans than any other art form, scholars have long been interested in what film says about American politics and government; indeed, this relationship is reciprocal. This course will explore the connections and influence of American film on politics and government and politics and government’s influence on Hollywood.

The number of “political films” available to us is significant and we will only be able to view a handful of them during the term. Therefore, the course is organized around various topics and for each topic, we will view two films that come from different time periods and often present contrasting portrayals of the topic.
It should be noted that the films that will be required viewing hold a range of ratings from the Motion Picture Association of America and do so because of various subject matter and potentially offensive content. If you are concerned about the topics of these films or any of the content presented in them, please talk with the instructor as soon as possible. It is not possible to provide a set of alternative films to view. Neither the instructor nor the university is responsible for your reaction to the films, nor do the films necessarily reflect the views of the instructor or the university.

**Course Learning Objectives**

<table>
<thead>
<tr>
<th>Learning Objective 1</th>
<th>Provide background information on the American film industry and its role in society.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning Objective 2</td>
<td>Investigate key topics in American government and politics through film.</td>
</tr>
<tr>
<td>Learning Objective 3</td>
<td>Engage in a critical review of films related to a particular social and/or political topic.</td>
</tr>
<tr>
<td>Learning Objective 4</td>
<td>Articulate the role of film in shaping views of government and political issues in society.</td>
</tr>
</tbody>
</table>

**Required Course Materials**

Since this course’s focus is on narrative film, different types of materials are required for the course and it is up to students to obtain these materials.

Films – A central element of this course is film and learners are required to obtain access to films that are viewed in class and films that may be incorporated as part of the semester project. With the format of this course, there is no way to provide students access to the films collectively, therefore the responsibility falls to the student. The following films are required for this course:
- “Mr. Smith Goes to Washington” (1939)
- “Ides of March” (2011)
- “Die Hard” (1988)
- “The Departed” (2006)
- “The Manchurian Candidate” (1962, not the remake!)
- “Bulworth” (1998)
- “Good Night and Good Luck” (2005)
- “Network” (1976)
- “Dr. Strangelove” (1964)
- “Eye in the Sky” (2015)

Films necessary for coursework will have to be obtained from various sources by students. These sources could include some local public libraries, Redbox type rentals, and they may also be rented, streamed, and/or purchased from iTunes, Netflix, Amazon, Google Play, or other sources. Again, it is up to each student to gain access to these films during the semester. Inability to access these films will not be accepted as a valid excuse for any missing assignments.

Textbooks and other readings - The following texts are required for this course:


*I will provide an electronic copy of the book’s proof pages on Moodle (please excuse any production notes/ typos!) so it does not have to be purchased.*

Additional supplemental readings are also required and will be available on Moodle.
Course Requirements

To achieve the learning goals for this course described above, the requirements for the course fall into the following categories: (1) engaging course materials, (2) film viewing reflections, and a (3) group effects of movies on audiences project.

**Engaging Course Materials** – The goal of this course is to explore the intersections of film, government, and American politics and that can only be accomplished by engaging the material. This means that class participation in many facets is required. Learners will watch a number of assigned films and will also be required to watch additional films of their own selection. Therefore, a substantial time commitment is required; moreover, watching films as part of this course will require far more than a passive enjoyment of a given movie. Of course, the films should be enjoyed as their primary intent is to entertain; however, in the context of this course, active engagement with the film is required. This means that learners should watch each film with undivided attention and not have a film on in the background while doing other things. Learners are responsible for obtaining access to films required outside of class on their own. Additionally, even if a student has previously watched an assigned film, he/she is expected to watch the film again during the assigned week.

**Film Viewing Reflections** – The effects of a film on its audience can be fleeting or last a lifetime. To harness these effects and engage in scholarly inquiry around these films, students are required to submit film viewing reflection assignments. These assignments typically encompass brief responses to a host of questions about the films viewed for the course that are designed to spur critical viewing and reflection while watching the films. Film Viewing Reflection questionnaires will be made available to learners for each of the films viewed for class. These reflections are essential for a deeper viewing of the movie as well as consideration of the effects of film on government and social issues. These assignments will be completed individually.

Learners are required to submit the reflections for one of the two films for each unit or topical area. It is up the learner which film viewing reflections they want to submit for each unit. This means that a total of five film viewing reflections are required out of ten films in which there is an opportunity to complete one. One reflection is due during each two-week period of a unit.

**The Effects of Movies on Audiences Project** - Central to this course is the notion that films can and do affect their audiences. It is impossible to gauge the exact nature or extent of that influence, but social science methodologies enable us to probe these influences for further insights. Since the course focuses on the intersection of film and government, the defining learning experience of the course is exploring how film treats a particular political or social topic and what that treatment may mean for audiences.

Learners will work in pairs and will select a particular political or social issue or topic of interest to them and find a film (or two) that provides insights into that particular issue or topic (see examples below). Partners will then craft a research question to guide them through the remainder of the project. With their focus, they will utilize a methodology similar to the ones described in Pautz (2018) in which movie audiences are recruited to watch a film but prior to viewing, the members complete a questionnaire. That same questionnaire will then be administered to the same viewers after the movie to determine if and to what extent any views changed. For examples of these sorts of questionnaires, please consult Pautz (2018) and examples on Moodle. Partners will devise questionnaires that they would like to administer to movie audiences to collect data. Given the timeline of the semester, partners will not actually implement those methods, but they will construct the research design and write it up in a coherent paper. This research design requires students to:

- define the topic/issue,
- articulate a research question,
- identify one or two films in which that topic or issue is addressed,
- devise a research methodology utilizing audience questionnaire,
- construct the audience questionnaire, and
- hypothesize about what kind of results might be gathered.
The topic or issue will be selected by the students and honed in consultation with the instructor. For example, students might be interested in how Hollywood has depicted World War II and viewers’ knowledge of this War (appropriate films might include “Bridge over the River Kawai,” “From Here to Eternity,” “Pearl Harbor,” or “Dunkirk”) or how race relations have been treated over time by the film industry (e.g. “Guess Who’s Coming to Dinner?” “Blackboard Jungle,” “Do the Right Thing”). Scholarly research of the topic, its treatment in film is required for this project. Other research, from newspaper articles, movie reviews, and polling data is also likely to be essential for this project.

The final research design papers for this project should range from 10 to 15 pages in length and utilize scholarly sources. During a synchronous Zoom session at the end of the semester, partners will be required to present in five to seven minutes an overview of their research design and their motivations for the topics and films they selected.

To facilitate the completion of this project, several interim project steps will be required and are outlined below:

- **Topics/Issue and tentative film selections due**
  - In one to two pages, partners should: (1) describe the topic or issue they wish to explore, (2) list possible films that address the topic or issue, and (3) connect that topic to public administration by explaining why the topic’s treatment on film might be applicable to the work of civil servants.
  - Topic/Issue briefs are due Friday, February 4th at 11:59 p.m. MST.

- **Draft questionnaires due**
  - The methodology of this research endeavor requires the use of pre and post viewing questionnaires for movie audiences. Partners will devise questionnaire(s) for hypothetical research audiences. While these questionnaires will not actually be implemented, creation of survey instruments such as these are invaluable experiences for civil servants. Partners may opt to use the exact same questionnaire for audiences before and after viewing or may use different questionnaires pre and post, it is up to the pair.
  - We will have a synchronous zoom session on questionnaire design and construction on Tuesday, February 8th from 5-6 p.m. MST.
  - Draft questionnaires for instructor feedback are due Friday, March 4th at 11:59 p.m. MST.

- **Research Design Paper due**
  - Research design papers are due Friday, April 22nd at 11:59 p.m. MST.

**Additional Course Information**

**Collective Learning Agreement:** In our time together this semester we acknowledge that we are in the aboriginal territories of the Salish and Kalispel people. We honor the path they have always shown us in caring for this place for generations to come. We thank the Sélíš-Qlíspé Cultural Council for the above language and the people of Turtle Island, the First People, for the privilege of learning in this space. All people have the right to be addressed and referred to in accordance with their personal identity. In this class, you will have the opportunity to indicate the name you prefer to be called, and if you choose, to identify pronouns with which you would like to be addressed. As your professor, I will do my best to address and refer to all students accordingly and support students in doing so as well.

**Using Moodle:** This is a fully online class; learners are required to use Moodle and should check it regularly. Here is the link for Moodle access. Use your Net ID to log on.

**Weekly Announcements & Updates:** Each week, learners will receive an email on Sundays or Mondays of each week providing announcements and updates for the course along with weekly reminders.

**Topics Overview Videos:** The semester’s content is largely constructed in two-week units that focus on a particular topic. For each unit that spans two weeks, a brief video will be distributed that overviews the unit’s content, introduces
the two films for that unit, and highlights major points to consider. These overviews are intended to be short, providing a cursory overview of the unit and films. If not already posted, Topics Overview Videos will be published no later than Monday evening of the first week of each unit.

**Reading Draft Assignments:** The writing center experts should be used for reading student draft assignments. Make an appointment with UM’s Writing and Public Speaking Center prior to the submission of written work.

**Help with Technology:** Please make sure your Internet browser settings meet the requirements to be Moodle compatible. Call UM Online by phone, (406) 243-4999 or email umonline-help@umontana.edu if technological problems arise, M-F. There is no on-call assistance during nights and weekends. For a total Moodle system failure, learners will be sent an email by the University of Montana.

**UM Email**
Learners are expected to use their umontana student email address for all communication and check regularly. Here is a link for an overview.

**Guidelines for Written Work**
All written assignments should meet and use following criteria:

1. All work must be typed, double-spaced, utilize 12-point font, and have one-inch margins.
2. Citations should follow a proper style guidelines such as, MLA, Chicago, or APA – pick what works for you (in-text citations and a reference page are necessary).
3. Assignments are due on the date/time listed in the course schedule; late assignments will not be accepted.
4. All assignments must be turned in electronically via Microsoft Word or as a PDF. If the instructor cannot open the document, the learner will not receive a grade. Submission of assignments via e-mail will not be accepted unless specific arrangements have been made.
5. Student collusion is not allowed for individual assignments and is considered an act of plagiarism.

**Course Performance (Grading)**
Based on feedback from public sector employers for career readiness and advancement, this class employs contract grading, modeling the workplace (e.g. performance evaluation). During the semester I will not assign quantitative scores to individual assignments; instead I will provide written feedback within 7 business days. With each assignment feedback, I will indicate if you have exceeded (E), met/exceeded (ME), met (M), or are below expectations (BE) (criteria listed below). Each assignment’s written feedback is found via the Moodle. Please focus on the written feedback and ignore any “numerical score” in the Moodle gradebook. Learners should keep track of this feedback along the way and your aggregate translates into your final grade. For example, if the plurality of assignments receives an M, you will be awarded a B for the course. **Learners are encouraged to meet with me at least once this semester to discuss their progress in the course.**

<table>
<thead>
<tr>
<th>Evaluative Criteria</th>
<th>Description</th>
<th>Translation into Letter Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Below Expectations (BE)</strong></td>
<td>1. Does not meet assignment expectations or work is not commensurate with graduate level work (e.g. writing is rushed, not carefully organized and/or profred); 2. Needs to be reminded to sign up for projects; and 3. Learner doesn’t engage in any meaningful way during the synchronous zoom meetings and/or final project presentation.</td>
<td>C</td>
</tr>
<tr>
<td><strong>Met Expectations (M)</strong></td>
<td>1. Meets the stated criteria for all assignments; 2. Meets due dates for all assignments; 3. Actively participates in all class project workshop zoom sessions and final project presentations; 4. Asks thoughtful questions during project zoom sessions and final project presentations; 5. Edits all assignments, using course writing guidelines (listed above in the syllabus); 7. Checks UM email and Moodle class site regularly and is responsive to class inquiries; 8. Attends all of our synchronous sessions.</td>
<td>B</td>
</tr>
<tr>
<td><strong>Meet/Exceed Expectations (ME)</strong></td>
<td>In addition to doing everything stated above to earn an M, learner also: 1. Demonstrates a sophisticated understanding of the material evidenced in your written work (e.g. can make clear applications between theory and practice);</td>
<td>B+</td>
</tr>
</tbody>
</table>
2. Watches topics overview videos and reads weekly announcements & updates (yes, Moodle tracks); 3. Uses evidence (refers back to readings, links to real world experiences) in semester discussions and participates clearly and concisely, staying within assignment expectations; and 4. Turn in assignments that are concise, carefully edited, and well written.

**Exceed Expectations (EE)**
In addition to doing everything stated above to earn an M and ME, learner also:
1. Receives critiques during discussions and written work in a professional and non-defensive manner; 2. Demonstrates a strong commitment and willingness to learn and grow from individual and team assignments; 3. Utilizes the campus public speaking and writing center to produce quality, written work; and 4. Produces creative, unique, and thoughtful assignments, demonstrating a willingness to go above and beyond (e.g. conducting extensive outside research, beyond what is already expected; during discussions make connections across content about why something is essential or challenging, encouraging classmates to work through materials together).

---

**Course Schedule**

Below you will find our course schedule. If there is a schedule change, you will be notified as soon as possible. The readings marked with an asterisk (*) are available on Moodle, required, and organized by week.

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Read/Listen/Watch</th>
<th>To Do/To Submit</th>
</tr>
</thead>
</table>
| **Week 1**<br>Jan. 18-23 | Introductions & Background on the Film Industry, Audiences | -Read the syllabus  
-Read Pautz, Chapters 1-3  
-Watch Topics Overview video <br><br>-Watch library tutorial | Mark your calendar for online, synchronous meetings and semester project presentations at the end of the semester!  
Attend, via Zoom, Course Overview & Introductions Session **Tuesday, January 18th, 5-6 p.m. MST**<br>  
Start thinking about the topic/issue you would like to focus your semester project on and indicate those interests [here](#). Then review the document to find a partner for the semester project. |
| **Week 2**<br>Jan. 24-30 | Image of Government on Screen & Political Socialization: *Mr. Smith Goes to Washington* (1939) | -Weekly Announcements & Updates  
-Watch Topics Overview video for this unit  
-Read Giglio, Chapter 6  
-Read Smoodin, “Compulsory Viewing for Every Citizen”*  
-Watch *Mr. Smith Goes to Washington* | Confirm your semester project partners and email the instructor with those details. |
| **Week 3**<br>Jan. 31 – Feb. 6 | Image of Government on Screen & Political Socialization: *Ides of March* (2011) | -Weekly Announcements & Updates  
-Read Pautz, Chapter 4  
-Read Haas et. Al, Chapter 1 “Setting the Scene”*  
-Watch *Ides of March* | Topic/Issue briefs are due **Friday, February 4th at 11:59 p.m. MST.**  
Complete Film Viewing Reflection for either of the two films from this unit; reflections due **Friday, February 4th at 11:59 p.m. MST.** |
<table>
<thead>
<tr>
<th>Week 4</th>
<th>Project Work</th>
<th>-Weekly Announcements &amp; Updates</th>
<th>Attend, via Zoom, Project Workshop Discussing Survey Design Session <strong>Tuesday, February 8</strong>th, <strong>5-6 p.m. MST</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb. 7-13</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Week 5  | Cops on Film: *Die Hard* (1988) | -Weekly Announcements & Updates  
-Read Pautz, Chapter 5  
-Read Carpenter & Green, “Flying with Icarus”*  
-Watch *Die Hard* | **Watch DPAP Cultural Awareness Video**  
Complete Mid-Semester Evaluations  
Complete Film Viewing Reflection for either of the two films from this unit; reflections due **Friday, February 25**th at **11:59 p.m. MST.** |
| Feb. 14–20 |              |                                 |                                                  |
| Week 6  | Cops on Film: *The Departed* (2006) | -Weekly Announcements & Updates  
-Read Pautz, Chapter 6  
-Read Reiner, Chapter 6  
-“Mystifying the Police”*  
-Watch *The Departed* | **Watch DPAP Cultural Awareness Video**  
Complete Mid-Semester Evaluations  
Complete Film Viewing Reflection for either of the two films from this unit; reflections due **Friday, February 25**th at **11:59 p.m. MST.** |
| Feb. 21–27 |              |                                 |                                                  |
| Week 7  | Campaigns & Elections: *Manchurian Candidate* (1962) | -Weekly Announcements & Updates  
-Read Topics Overview for this unit  
-Read Carruthers, “The Manchurian Candidate and the Cold War…”*  
-Read Menard, “Brainwashed”?  
-Watch *Manchurian Candidate* (the original, not the remake!) | Draft questionnaires for instructor feedback are **due Friday, March 4**th at **11:59 p.m. MST.** |
| Feb. 28–Mar. 6 |              |                                 |                                                  |
-Read Sachleben & Yenerall, Chapter 5  
-“Campaigns & Elections”*  
-Read Scott, Chapter 3  
-“Hollywood on the Campaign Trail”*  
-Watch *Bulworth* | Complete Film Viewing Reflection for either of the two films from this unit; reflections due **Friday, March 11**th at **11:59 p.m. MST.** |
| Mar. 7–13 |              |                                 |                                                  |
| Week 9  | Project Work | -Weekly Announcements & Updates |                                                  |
| Mar. 14-20 |              |                                 |                                                  |
-Watch Topics Overview for this unit  
-Read Giglio, Chapter 5  
-Read, Milan, “Modern Portrayals of Journalism in Film”*  
-Watch *Good Night, and Good Luck* |
|-----------------------|------------------------------------------------|--------------------------------------------------------------------------------|
| **Week 11 Mar. 28 – Apr. 3** | The Media: *Network* (1976) | -Weekly Announcements & Updates  
-Read Haas et. al, Chapter 9 “The 1970’s”*  
-Read Ehrlich, “Facts, Truths, and Bad Journalists”*  
-Watch *Network*  
Complete Film Viewing Reflection for either of the two films from this unit; reflections due Friday, April 1st at 11:59 p.m. MST. |
| **Week 12 Apr. 4 – 10** | Decision Making in Crises: *Dr. Strangelove* (1964) | -Weekly Announcements & Updates  
-Watch Topics Overview for this unit  
-Read Giglio, Chapter 11  
-Read Haas et. al, Chapter 8 “The 1960’s”  
-Read Maland, “Dr. Strangelove: Nightmare Comedy…”*  
-Watch *Dr. Strangelove*  
Complete Film Viewing Reflection for either of the two films from this unit; reflections due Friday, April 15th at 11:59 p.m. MST.  
Sign up for project presentation time slots here. |
-Read Sachleben & Yenerall, Chapter 8, “War & Terrorism”*  
-Watch *Eye in the Sky*  
Complete course Evaluations sent from UM Online |
| **Week 14 Apr. 18 - 24** | Project Work | -Weekly Announcements & Updates  
Research design papers are due Friday, April 22nd at 11:59 p.m. MST. |
| **Week 15 Apr. 25 – May 1** | Effects of Movies on Audiences Project Presentations | -Weekly Announcements & Updates  
Attend, via Zoom, Presentations Tuesday, April 26th 5-7 p.m. MST  
Complete course Evaluations sent from UM Online |

**Additional Resources**

A topic such as film and politics has no shortage of coverage on the internet, but it can be tough to find reputable
sources of information about movies and the film industry. Here are a few websites that could be helpful throughout this course:

- Internet Movie Database (www.imdb.com) has reliable, basic information about movies, including actors, plots summaries, etc.
- Motion Picture Association of America (www.mpaa.org) is the industry trade association that not only provides ratings for movies, but conducts research and lobbies on behalf of the industry.
- Academy of Motion Picture Arts and Sciences (www.oscars.org) represents thousands of people who work in the industry and recognizes the very best of the film industry through the annual award ceremony.
- Movie Review Query Engine (www.mrqe.com) is great, searchable database of movie reviews, recent and old.
- Variety (www.variety.com) and The Hollywood Reporter (www.hollywoodreporter.com) are both great sites for the latest news and information about the film (and television) industry.

Course Policies

- **Extra Credit:** Not available for this course.
- **Classroom Etiquette:** A driving component of our department is professionalism and your ability to work well with others. Thus, the expectation is that you will maintain a high level of professionalism in your classroom conduct with me, and with your fellow students. This means being respectful during class discussions, and in all communications with the professor and others. Failure to do so will result in removal from class discussions.
- **E-mail Etiquette:** E-mail is a wonderful tool for you to contact me with questions, but it does not replace office hours. If you have involved questions about course material, you should set up a time to come see me or set up a zoom conversation.
- **Incompletes or Withdrawals “W” for the Course:** If for some reason the course is not working out for you please adhere to the University’s policies for the last day to drop a class.
- **Late Assignments:** Students are expected to submit all work on the date specified in the course calendar. Any exceptions to this must be approved by the instructor 72 hours before the date in question. Students must complete all assignments to receive a grade for the course. But, let’s be clear, we are learning during a pandemic and I will do everything I can to help you. Just ask.
- **University Attendance Policy:** (please make sure to follow the participation course policies listed above too) Students who are registered for a course but do not attend the first two class meetings may be required by the instructor to drop the course. This rule allows for early identification of class vacancies and to permit other students to add classes. Students not allowed to remain must complete a drop form or drop the course on the Internet (http://cyberbear.umt.edu) to avoid receiving a failing grade. Students who know they will be absent should contact the instructor in advance.
- **Wikipedia:** This online source is not reliable and should not be cited in any course assignment. The goal is to become accustomed to using scholarly sources for all work in any of your courses at the University of Montana.
- **Academic Dishonesty (Plagiarism):** Students must follow the University’s policies for academic dishonesty. For detailed information, please view. As such, all work submitted must be your own; no duplicate work (work completed for another class) will not be accepted. Acts of cheating or plagiarism will result in a grade of zero (0) for the assignment. Moreover, acts of plagiarism will also be reported to the Academic Court. To avoid acts of plagiarism, cite each reference or source you use and give proper credit for the ideas, opinions, and findings of others. When you are using the exact words of others, you must use quotation marks and include the page number where you found the quote in your citation.
- **Sensitive Course Materials:** College education aims to expand student understanding and awareness. Thus, it involves engagement with a wide range of information, ideas, and creative representations. In college courses, students can expect to encounter—and critically appraise—materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs. Students are encouraged to discuss these matters with the professor.
Disability Assistance: The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors. The link for this is information: Disability Services for Students. If you think you may have a disability adversely affecting your academic performance, and you have not already registered with Disability Services, please contact Disability Services in Lommasson Center 154 or call 406.243.2243. I will work with you and Disability Services to provide an appropriate modification.

Cultural Leave Policy: UM has a Cultural and Ceremonial Leave Policy: “Cultural or ceremonial leave allows excused absences for cultural, religious, and ceremonial purposes to meet the student’s customs and traditions or to participate in related activities. To receive an authorized absence for a cultural, religious or ceremonial event the student or their advisor (proxy) must submit a formal written request to the instructor. This must include a brief description (with inclusive dates) of the cultural event or ceremony and the importance of the student’s attendance or participation. Authorization for the absence is subject to approval by the instructor. Appeals may be made to the Chair, Dean or Provost. The excused absence or leave may not exceed five academic calendar days (not including weekends or holidays). Students remain responsible for completion or make-up of assignments as defined in the syllabus, at the discretion of the instructor.”