

Department of English & Writing Studies
Film Studies Program

Reframing National Cinemas
Film 3373F (001)
Fall 2018

Instructor: Dr. C.E. Gittings
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Course Location: University College 1401

Course Date/Time: Wednesday 4:30-7:30
pm | Thursday 12:30-2:30 pm

Prerequisite(s): At least 60% in [Film Studies 1020E](#) or [Film Studies 1022](#) or special permission of the Department.

Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

The concept of a national cinema is always implicated in a dialectic of nation and anti-nation

—Philip Rosen

Course Description

This course will provide students with a rigorous interrogation of national cinema informed by theories of identity, nation, and globalization developed by such figures as Benedict Anderson, Arjun Appadurai, Etienne Balibar, Homi Bhabha, Stuart Hall, bell hooks, and Edward Said. Students will trouble notions of nation as an organic, homogeneous, unitary entity before shifting into a study of ideology and cinematic representations of nation, distribution and the political economies that structure the production of national and transnational cinemas. Readings of the 'national' will be underpinned by understandings of history, class, gender, race and sexuality. Films from various colonial, postcolonial, national and diasporic cinemas will be examined in the context of debates about what constitutes the terrain of national cinema. To this end we will read essays by such leading national cinema scholars as Stephen Crofts, Andrew Higson, Susan Hayward, Marsha Kinder, Ella Shohat, Robert Stam, Philip Rosen, Fernando Solanos and Octavio Getino.

Course Aim:

To consider the various strategies and contexts through which cultures construct and read national cinemas

Objectives/Learning Outcomes:

- Critically understand notions of nation, nationalism and national cinema.
- Incorporate different theoretical frameworks to the previously mentioned notions and integrate them to the analysis of different film texts.
- Relate canonical readings on national cinema with more contemporary conceptual approaches.

Course Materials

The readings for this course will be available in the Theories of National Cinemas Film Studies 3373G Course Pack (CP) and / or will be posted and made available online through the course's **OWL** site.

Methods of Evaluation

Attendance/Participation:	10%
Short Essay:	10%
Mid Term Exam:	15%
Presentation:	15%
Research Essay (15%) and Abstract and Annotated Bibliography (5%)	20%
Final Exam:	30%
	<hr/>
	100%

1. Attendance/Participation: 10%

Students are required to attend all sessions. Attendance will be taken at every class (screenings and lecture/tutorials). More than three unjustified absences will seriously affect the attendance mark (automatically reducing it to 50% or below, if the absences persist) and students may not be allowed to take the final exam.

Students **should not sleep** during the screenings or during the lectures and/or tutorials. If a student is caught sleeping, the instructor retains the right to ask him/her to leave the room and it will be counted as an absence.

If you are absent from a screening or a lecture / tutorial, you need to provide supporting documentation to your Academic Counselor.

For more information please visit the Department of English website:

<https://www.uwo.ca/english/undergraduate/Student%20Information.html>

Students are expected and encouraged to participate in class discussions and debates, which will be carried out in a respectful and dialogical manner. They will be based on each week's assigned readings and screenings.

Participation marks will be given on the basis of:

- a) active engagement in discussions
- b) critical responses to the required readings
- c) Make sure to come to class having read and thought about the weekly articles specified in this syllabus and with the relevant notes and material in hand.

Students are also encouraged to send to the instructor by email questions related to each week's screenings and readings. Some of these questions will be discussed during tutorials and this type of participation will count towards their participation mark.

2. Short Essay: 10%

To be submitted on **01 November by 10 PM** via OWL Assignments

Title of essay: Approaching ideas of nation, nationalism and identity.

Each student has to choose / find a news article, song, object, item, etc. that (creatively) relates to the notions of nation, nationalism, identity, etc. introduced in the first two weeks of the course. (If you decide to go for a song, please type the lyrics separately.)

The chosen news article, song, object, item, recipe, etc. should be described and explained in a 800 word short essay in which it should be related to the theoretical notion/s discussed in class.

Arguments must be strengthened and built around ideas presented by Benedict Anderson, and Etienne Balibar:

Etienne Balibar, "The Nation Form: History and Ideology" *Race, Nation, Class: Ambiguous Identities* (London and New York: Verso, 1991): 86-106. **CP and PDF—view @ OWL**

Benedict Anderson, "Introduction." *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. 1983. London: Verso, 1993: 1-36. **PDF view @ OWL**

Failure to work with these two authors will have a negative effect on your mark. Their ideas should be thoroughly referenced.

Please use MLA format <https://owl.english.purdue.edu/owl/resource/747/01/>

Please submit only one file through OWL Assignments in ms word format. Always include the file extension and your surname. For example, if I were submitting my file name would look like this: gittings_Essay1 3373

PDFs will not be accepted

****Word count and bibliography should be included at the end of the assignment****

3. Mid Term Exam: 15%

Date: **Wednesday 17 October** in first hour of screening

In the 50 minute exam, students will have to:

- Identify screen captures from films studied in class, explain their relevance and significance.
- Articulate your understanding of **2** terms taken from your readings and lectures, illustrating your points with reference to at least **2** films from the course in each response.

**** No electronic devices will be allowed during the exam ****

4. Presentation: 15%

- **Sign up by contacting the instructor via OWL course email.** Once I confirm your topic, I will place the names of the people in your group (most groups will be comprised of 2 people) on the presentation sign up list available in the Course Documents folder online. Please check this document to see the availability of topics.
- An abstract of your presentation (a brief statement that outlines your argument) and a working bibliography are due **one week** in to me by email before the film you select is screened or earlier.
- It is expected that all co-presenters will participate in the research, writing, design and delivery of your presentation. **The abstract will be circulated to your colleagues through the OWL mailing list at least 24 hours in advance of the presentation**
- Your presentation research will include scholarly sources (**at least 6**), contemporary film reviews (for example *Variety*, *NY Times*, *Hollywood Reporter*, *Sight and Sound*).

Due in class on the date of your presentation:

- A copy of your research notes (rough notes on primary and secondary materials; drafts of the presentation notes, the notes themselves; all materials that will assist the instructor in seeing and assessing your process. These will be returned to you at the feedback session.)
- A statement signed by co-presenters accounting for how your collaboration was structured through shared responsibilities and equal division of labour. This form is available online at the course OWL page under Course Documents.
- Your PowerPoint presentation deposited in the course drop box on OWL

N.b. If all materials are not submitted on time and as described above you will lose marks.

Oral presentations are to be **20-30 minutes** in length (**you will be asked to stop at the thirty-minute mark**).

Students should select an aspect of a given film that intrigues them, and will sustain further investigation. This area of interest will be worked up into an argument to frame an analysis of the film. **It is expected that students will integrate some of the theoretical concepts from the week's and/or previous weeks' readings into their presentations.**

You might wish to raise questions at the end of your presentation to further class discussion.

Speak clearly, and slowly; the pace of an oral delivery, and the amount of eye contact a speaker has with an audience often determine the effectiveness of the presentation.

As we are working with visual culture, a judicious selection of illustrations (a **brief** key clip and/or screen captures) can assist you in the substantiation of your points. Bear in mind that you have only a maximum of **30** minutes, i.e. a clip that runs 10 minutes will reduce the amount of time you have to communicate your ideas and could undermine your presentation.

Presentations are scheduled for the first 20-30 minutes of the course lecture slot.

Please see the OWL page under 'Course Documents' for the Presentation Assessment document. This will give you an indication of how your presentation will be evaluated.

Nb. You are encouraged to develop the research and argumentation from your presentation into the thesis for your Research Essay, Abstract and Annotated Bibliography assignment. See details below.

Library Resources:

<http://www.lib.uwo.ca/programs/filmstudies/>

**5. Research Essay (15%) and Abstract and Annotated Bibliography (5%): 20%
Research Essay Due 29 November by 10pm via OWL**

**(I) Abstract and Annotated Bibliography: to be submitted 15 November via OWL
Assignments by 10 PM**

- You will be responsible for viewing your chosen film and searching the databases for international reviews of your title as well as scholarly articles (databases can be accessed via Weldon's Film Studies portal <http://www.lib.uwo.ca/programs/filmstudies/>)
- For each bibliographic entry, you should summarize, briefly, the essence of the author's review or scholarly essay, and assess its value to the thesis of your research essay—what you will present in your abstract, or essay proposal. The link provided below is intended to suggest the shape and bibliographic format of this component of the project; you should follow the instructions for 'Summarize' and 'Assess' and, for the purposes of this assignment, ignore 'Reflect.' Please use **MLA format**. For guidelines on generating and formatting an annotated bibliography see <http://owl.english.purdue.edu/owl/resource/614/01/>

*A minimum of **eight** different sources should be included and referred to. Word count and bibliography should also be included at the end of the assignment

Essay Proposal

Your essay proposal should be a succinct summary of the analytical argument you will pursue in the research essay, based on your bibliographic research, and, if you choose, your presentation.

The proposal should include a point form diagram that articulates the role the paragraphs subsequent to your introduction will play in developing your proposed argument, i.e. how you will substantiate your argument in a coherent, logical, evidence-based analysis.

Please submit only one file through OWL Assignments in ms word format. Always include the file extension and your surname. For example, if I were submitting my file name would look like this: gittings_Abstract_Bib_3373

(II) Research Essay

- Brilliant ideas are often buried under incomprehensible writing. Ensure that you have good and effective writing skills by investigating the Writing Support Centre: <http://www.sdc.uwo.ca/writing/>
- Assessment criteria for your essays can be found in the grading template available online and the grading key at the end of this document.
- You have the option of incorporating the presentation research into your separate research essay. The essay assignment requires that you analyze **two** films. **For the essay questions, click on the Course Documents link on the course OWL page** (to be posted by Week 2).

- The Thesis Proposal is not understood to be written in stone and you may well find that over the course of the actual writing of your essay and re-reading of your research materials you change your mind about some directions you had intended to pursue; this is fine as long as your thesis is clear and the essay bears some resemblance to the original proposal and bibliographic research you submitted in November. **If you find yourself wanting a radical departure from the work you did in November, you must see the instructor as soon as possible for permission to change your topic.**
- The research paper should demonstrate mastery of the technical vocabulary of national cinema, analytic skills and will reference the annotated bibliography where relevant. The annotated bibliography should be integrated into your research essay document as a Works Cited minus the annotations
- Please use MLA format <https://owl.english.purdue.edu/owl/resource/747/01/>

Please submit only one file through OWL Assignments in ms word format. Always include the file extension and your surname. For example, if I were submitting my file name would look like this: gittings_Research Essay 3373

PDFs will not be accepted

****Word count and bibliography should be included at the end of the assignment****

6. Final Exam: 30%

In the 3 hours exam, students will have to:

- Answer a series of questions related to the viewing of the films screened throughout the course.
- Identify screen grabs from films studied in class, explain why that particular image is relevant and what its significance is.
- Provide short answers to four specific questions about ideas presented in the lectures and/or in the course's readings.
- Choose one topic from a list of three questions and write a short essay-like answer – between one and two pages long. Students are expected to elaborate on the films viewed and studied in relation to the bibliography and to the concepts discussed in the lectures.

**** No electronic devices will be allowed during the exam ****

PLEASE NOTE

Submission of essays and written assignments:

All essays and written assignments have to be submitted both through OWL.

All essays and written assignments will be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism (Turnitin). For more information on plagiarism and plagiarism checking, please refer to the Senate Regulations at the end of this syllabus.

Late assignments:

With the exception of properly documented medical illnesses, emergencies or unexpected circumstances, late assignments will be penalized 3 points per day late (including weekends). All requests of extensions and/or accommodations must come through the office of the Dean – Academic Counselling.

Students have to keep a copy of every assignment they hand in.

Please note: The Department of English & Writing Studies does not release final grades. All undergraduate grade reports will be available online from the Office of the Registrar.

- Students are fully responsible for looking at and being familiar with the information posted on the department website at http://www.uwo.ca/film/undergraduate/student_forms.html
- See also the English departmental site: <https://www.uwo.ca/english/undergraduate/Student%20Information.html>

Attendance:

- Please arrive on time to all lectures/tutorials **and** screenings. Lateness and/or early departures will adversely affect your participation grade.
- **Do not miss screenings** as lecture and discussion will also take place in these slots. Do not 'chatter,' or use any communications devices during screenings (cell phone, text messaging, pagers or social networking sites accessed through digital devices). Assignments are based on films screened in class and one film screened outside of class in AHB 1G19 for the Group Presentation. You must attend all screenings, including films you have already viewed. Study copies of most films will be available in AHB 1G19.
- Departmental policy provides that students may be refused permission to write the final examination if their level of attendance is unacceptable (more than four unexcused absences per term).

Laptop/iPad Policy:

- You are welcome to use laptops/iPads to record notes during lecture/tutorial. However, unless it is absolutely necessary, please try to take notes with a pen and paper during screenings as the light from laptop screens can be distracting for other viewers. ***If laptops/iPads are used for random web surfing, social networking, game playing or any other activity the instructor deems outside of acceptable usage your laptop will be banned from this class. Phones and other devices should be turned off and remain so during class time.***

Participation:

- Participation marks will be awarded for **active** and **informed** engagement in class and online discussions. If you do not feel comfortable contributing to discussion in class, you must post questions and comments on the week's readings and film(s) to the Discussion List on the course Owl page.

Cell Phones: be sure to turn off cell phones and refrain from text messaging during class. This counts as disruptive behavior and will lower your final participation grade.

Timetable

(N.b. The screening list is subject to change. Incomplete class discussions will, whenever possible, be carried over from Thursday's class to Wednesday's screening)

Week One: 06 September Course Overview/What is national cinema?

Begin reading the following:

Etienne Balibar, "The Nation Form: History and Ideology" *Race, Nation, Class: Ambiguous Identities* (London and New York: Verso, 1991): 86-106. CP and PDF—view @ OWL

Benedict Anderson, "Introduction." *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. 1983. London: Verso, 1993: 1-36. PDF view @ OWL

Christopher Gittings, "National Cinema." In ed., Barry Keith Grant, *Schirmer Encyclopedia of Film*. Detroit: Schirmer Reference, 2007: 205-209. PDF view @ OWL

Stephen Crofts, "Reconceptualizing National Cinema/s." *Quarterly Review of Film and Video* 14.3: 49-67.

(Complete at least Balibar, Anderson and Gittings for the beginning of Week Two; Crofts can be completed by the end of Week Three at the latest)

Week Two: 12 September

Screening: *Bamboozled* (USA, Spike Lee, 2000)

Lecture/Seminar: Race/Nation Under Representation

Required Readings:

David Lloyd, "Race Under Representation." *Oxford Literary Review* Vol. 13 Nos. 1-2. 1991: 62-94.

Cynthia Lucia, "Race, Media, and Money: A Critical Symposium on Spike Lee's *Bamboozled*." *Cineaste* (March) 26.2 2001: 10-17. PDF view @ OWL

Spike Lee, "Thinking About the Power of Images: An Interview with Spike Lee." By

Gary Crowdus and Dan Georgakas. *Cineaste* (March) 26.2 2001: 4-9. PDF view @ OWL

WEB Du Bois, "Of Our Spiritual Strivings." *The Souls of Black Folk: Essays and Sketches* [1903]. New York: Bantam Classic, 1953 viewed at PSD view @ OWL

bell hooks, "The Oppositional Gaze." *Black Looks: Race and Representation*. Toronto: Between the Lines, 1992: 115-131. CP

Susan Hayward, "Ideology." *Cinema Studies: The Key Concepts*. London and New York: Routledge, 2000: 192-196 CP and PDF view @ OWL

Christopher Gittings, "National Cinema." In ed., Barry Keith Grant, *Schirmer Encyclopedia of Film*. Detroit : Schirmer Reference, 2007: 205-209. PDF view @ OWL

In the first three weeks:

Stephen Crofts, "Reconceptualizing National Cinema/s." *Quarterly Review of Film and Video* 14.3: 49-67.

Week 3: 19 September

Nass River Indians (Canada, Marius Barbeau, 1928) 23 min.

Incident at Resitgouche (Canada, Alanis Obomsawin, 1984) 45 min.

The Group of Seven Inches (Canada, Gisele Gordon, Kent Monkman, 2005) 7:30 min.

Hour of the Furnaces (Argentina Fernando Solanas and Octavio Gettino, 1968) 30 min.

Rhymes for Young Ghouls (Canada, Jeff Barnaby, 2013) [Excerpt]

Required Readings:

bell hooks, "The Oppositional Gaze." *Black Looks: Race and Representation*.

Toronto: Between the Lines, 1992: 115-131. CP

Fernando Solanas and Octavio Gettino, "Towards a Third Cinema. Notes and Experiences for the Development of a Cinema of Liberation in the Third World." In *New Latin American Cinema. Volume One. Theory Practices and Transcontinental Articulations*, ed. Michael T. Martin. Detroit: Wayne State University Press, 1997: 33-58. PDF view @ OWL

David McIntosh, "Kent Monkman's Postindian Diva Warrior: From Simulacral Historian to Embodied Liberator" *Fuse Magazine* 29.3: 12-23. CP

Recommended Readings:

Thomas King, "We Are Sorry" in *The Inconvenient Indian*. Toronto: Anchor Canada, 2012: 107-126 PDF view @ OWL

Daniel Francis, "The Vanishing Canadian." In *The Imaginary Indian: The Image of the Indian in Canadian Culture*. Vancouver: Arsenal Pulp Press, 1992: 16-43. OWL

Week 4: 26 September

Screening:

Indiana Jones and the Temple of Doom (USA, Steven Spielberg, 1998) 118 min ___

Required Readings:

Edward W. Said, "Introduction." *Orientalism*. London: Routledge & Keegan Paul, 1978:9-36.

Ella Shohat and Robert Stam, "The Imperial Imaginary." In ed., Graeme Turner, *The Film Cultures Reader*. London and New York: Routledge, 2002: 366-378. CP

Recommended Reading:

Edward W. Said. "The Scope of Orientalism." *Orientalism*: 37-57

Week 5: 03 October

Screening:

Earth (India/Canada Deepa Mehta, 1998) 110 min

Required Readings:

Deepa Mehta, "If people want to separate they should understand what it would really mean." Interview with Richard Phillips, World Socialist Web Site, 06 August 1999 <https://www.wsws.org/en/articles/1999/08/meh-a06.html>

Deborah Shaw and Armida de La Garza, "Introducing Transnational Cinemas." *Transnational Cinemas* 1.1 2010: 3-6. PDF view @ <http://owl.uwo.ca> (in Transnational Cinema folder)

Will Higbee and Song Hwee Lim, "Concepts of Transnational Cinema: Towards a Critical Transnationalism in Film Studies." *Transnational Cinemas* 1.1 2010: 7-21

Andrew Higson. "The Limiting Imagination of National Cinema." In *Cinema and Nation*, eds., Mette Hjort and Scott Mackenzie. London and New York: Routledge, 2000: 63-74. PDF view @ OWL

Week 6—Reading Week 09 October—12 October classes cancelled

Week 7: 17 October **17 October Mid-Term Exam in first 50 min. of Screening**

Screening:

Five Broken Cameras (Palestine/Israel/France/Netherlands, Emad Burnat and Guy Davidi 2012) 90 min.

Required Reading:

Edward Said [1979], "Introduction," in *The Question of Palestine*. New York: Vintage Books, 1992. View @ OWL

Week 8: 24 October

Screening:

Proteus (Canada/South Africa, John Greyson and Jack Lewis, 2003) 100 min

Required Readings:

Michele Aaron, "New Queer Cinema: An Introduction." In ed. Michele Aaron, *New Queer Cinema: A Critical Reader*. Edinburgh: Edinburgh University Press, 2004:3-14.

Lee Edelman. "Homographesis." In *Homographesis. Essays in Gay Literary and Cultural Theory*. New York and London: Routledge, 1994: 3-23.

B. Ruby Rich, "New Queer Cinema." In ed. Michele Aaron, *New Queer Cinema: A Critical Reader*. 15-21.

Week 9: 31 October **Short Essay Due tomorrow 01 November**

Screening:

I'm British But... (United Kingdom, Gurinder Chadha, 1989) 30 min

This is England (United Kingdom, Shane Meadows, 2006) 101 min ___

Required Readings:

Slavoj Žižek, "Multiculturalism, Or, the Cultural Logic of Multinational Capitalism," *New Left Review* No. 225(1997): 28-51

John Hill, "British Cinema as National Cinema," in Valentina Vitali and Paul Willemsen eds., *Theorising National Cinema*. London: BFI Publishing, 2006: 100-113 view @ OWL

Week 10 07 November

Screening:

El laberinto del fauno/Pan's Labyrinth (Mexico/Spain/USA, Guillermo del Toro, 2006) 112 min

Required Readings:

Julian Coman, "Eighty years on, Spain may at last be able to confront the ghosts of civil war," *The Guardian* 29 May 2016
<http://www.theguardian.com/world/2016/may/29/national-museum-spanishcivil-war-barcelona>

Deborah Shaw and Armida de La Garza, "Introducing Transnational Cinemas." *Transnational Cinemas* 1.1 2010: 3-6. PDF view @ <http://owl.uwo.ca> (in Transnational Cinema folder)

Will Higbee and Song Hwee Lim, "Concepts of Transnational Cinema: Towards a Critical Transnationalism in Film Studies." *Transnational Cinemas* 1.1 2010: 7-21 PDF view @ <http://owl.uwo.ca> (in Transnational Cinema folder)

Smith, Paul Julian. "Pan's Labyrinth (El laberinto del fauno)" *Film Quarterly* 6.4: 4-9. PDF—view @ <http://owl.uwo.ca>

Paul Preston, "Introduction: The Civil War Seventy Years On." In *The Spanish Civil War: Reaction, Revolution, and Revenge*. New York and London: Norton, 2006: 1-16. PDF—view @ <http://owl.uwo.ca>

Recommended Reading:

Nuria Triana-Toribio, "Introduction." *Spanish National Cinema*. London and New York: Routledge, 2003: 1-13 PDF—view @ <http://owl.uwo.ca>

Week 11: 14 November Abstract and Annotated Bibliography for Research Essay due tomorrow 15 November

Screening:

Todo sobre mi madre/All About My Mother (Spain, Pedro Almodóvar, 1999) 101 min.

Required Reading:

Kinder, Marsha. "Reinventing the Motherland: Almodóvar's Brain-Dead Trilogy." *Film Quarterly* 58.2 (Winter 2004-05): 9-25. OWL

Week 12: 21 November

Screening:

Moulin Rouge (Australia/U.S.A, Baz Luhrmann, 2001) 127 min.

Australia (Australia/U.S.A/U.K. Baz Luhrmann, 2008) [Excerpt]

Required Reading:

Pam Cook, "Transnational utopias: Bas Luhrmann and Australian cinema." *Transnational Cinemas* 1.1 2010: 23-36. View @ OWL

Week 13 28 November—Research Essay due 29 November @ 10 pm via OWL

Screening:

Cinema Paradiso (Italy, Giuseppe Tornatore, 1988) 155 min.

Required Reading:

Rosalind Galt, "Italy's Landscapes of Loss: Historical Mourning and the Dialectical Image in *Cinema Paradiso*, *Mediterraneo* and *Il Postino*," *Screen* 43.2 (Summer) 2002: 158-173. View @ OWL

Week 14: 05 December

Screening:

Dust (UK/Germany/Republic of Macedonia, Milcho Manchevski, 2001) 127 min.

Required Reading:

Vojislava Filipcevic, "Historical Narrative and the East-West Leitmotif in Milcho Manchevski's *Before the Rain* and *Dust*." *Film Criticism* 29.2 (Winter) 2004/2005: 3-29

Complaints: If students have a complaint concerning a course in which they are enrolled, they must discuss the matter with the instructor of the course. If students are still not satisfied, they should then take the complaint to the Department of English. These regulations are in place because a failure to follow these procedures creates the potential for injustices of various kinds affecting either the instructor or the students themselves, or both parties. Concerns should not be allowed to fester but should be raised with the instructor in a timely manner, so that they can be addressed in time to make a difference to the course.

Accommodation

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested. The UWO Policy on Accommodation for Medical Illness and further information regarding this policy can be found at

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf

Downloadable Student Medical Certificate (SMC):

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform_15JUN.pdf

Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Plagiarism:

Students must write their essays and assignments in their own words. Whenever students take an idea or passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence.

Plagiarism Checking:

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com <http://www.turnitin.com>.

All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.

Support Services

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>

Student Development Centre <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

Grading Criteria

A+ (90-100)

Argument: Clear development of a specific, challenging and original thesis. The writer has taken significant risks successfully; in the resulting piece, distinctive ideas and content have discovered their necessary distinctive form. Detailed reference to appropriate texts, with evidence of individual response. Ability not only to expound subject but to see it around–subtleties and ambiguities, qualifications and concessions, relations to other subjects, etc.

Presentation, structure: Quotations well integrated into text. Proper paragraphs. Almost no typographical errors.

Language Skills: Sentence structure correct, with full range of sentence types (compound, complex, and compound-complex), with full range of punctuation (including semicolons, colons, dashes, parentheses). Graceful style, neither pompous nor breezy, and few errors.

Research/scholarship: Evidence of effective, extensive and independent research, with proper documentation of sources. Quotations used appropriately and purposively.

A (80 to 89)

Argument: The writer has taken risks and most of them succeed. Clear development of a specific and challenging thesis, with proper paragraphs. Detailed reference to appropriate texts, with evidence of individual response. Ability not only to expound subject but to see it around–subtleties and ambiguities, qualifications and concessions, relations to other subjects, etc.

Presentation, structure: Quotations well integrated into text. Proper paragraphs. Almost no typographical errors.

Language Skills: Sentence structure correct, with full range of sentence types (compound, complex, and compound-complex), with full range of punctuation (including semicolons, colons, dashes, parentheses). Graceful style, neither pompous nor breezy, and few errors.

Research/scholarship: Evidence of effective and independent research, with proper documentation of sources. Quotations used appropriately and purposively.

B (70 to 79)

Argument: Clear development of a specific thesis, with proper paragraphs. Adequately detailed reference to texts. Ability to expound reasonably sophisticated ideas with clarity.

Presentation/structure: Quotations well integrated into text. Proper paragraphs. A few typographical errors.

Language Skills: Sentence structure correct, with reasonable range of sentence types and full range of punctuation. Style not too wordy, with errors relatively few and minor.

Research Scholarship: Evidence of adequate research, with proper documentation of sources.

C (60 to 69)

Argument: Reasonably clear development of a thesis, with proper paragraphs. Basic ability to expound ideas, whose development might be rather thin. Effort to support points with references to the text. Tendency to replace analysis with descriptive retelling of plot.

Presentation/structure: Presentation showing lapses in tidiness and/or proofreading. Poor use of paragraphs.

Language Skills: Sentence structure correct, but perhaps overly simple, with tendency to avoid punctuation besides period and comma. Errors relatively few, but occasionally serious, with evident misunderstanding of some point of elementary grammar (comma splices, fragments, semicolon errors, subject-verb disagreements, poorly integrated quotations)

Research/Scholarship: reasonable effort at documentation, but rather thin.

D (50 to 59)

Argument: Difficulty with paragraphing or consecutive thought. Ideas inchoate but clouded by weak expression. Overgeneralization with inadequate support, or examples that run to lengthy paraphrase, with little or no analysis.

Presentation/structure: Very poor to non-existent use of paragraphs. Inadequate and inaccurate documentation. Multiple typographical errors.

Language Skills: Errors of grammar or diction frequent enough to interfere with understanding.

Research/Scholarship: Little serious effort to research the topic.

F (49 and down)

Argument: Ideas too simple for level of course. Argument completely incoherent. Erroneous content showing little or no understanding of subject.

Presentation/structure: Very sloppy proof-reading. Documentation virtually non-existent.

Language Skills: Writing frequently ungrammatical.

Research/Scholarship: Non-existent. Content largely "borrowed" from sources with non individual distillation, but no apparent attempt to deceive.

0 (Report to Department)

Plagiarism with intent to deceive