

INTRODUCTION TO FILM STUDIES, FILM 1022-001
Western University, Fall/Winter 2026-27

Dr. Barbara S. Bruce

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Office Hours: Tuesdays 1:00 to 2:00 and 4:30-5:30 or by appointment (in-person, phone, Zoom)

Teaching Assistants:

- Max Soucie: Tutorial 10, Tues. 5:30-6:30pm, PAB 150
- Zachary Boros: Tutorial 11, Tues. 5:30-6:30pm, UC 1105
- Dakota Jabbour-Ormsby: Tutorial 12, Tues. 5:30-6:30pm, UC 1225
- Haniya Humayun: Tutorial 13, Wed. 9:30-10:30am, UC 2110
- Alexis Andrade: Tutorial 14, Wed. 10:30-11:30am, TC 343
- Mara Gonzalez Gonzalez: Tutorial 15, Wed. 1:30-2:30pm, UCC 53

You are responsible for *all* the following information. Please read it completely and carefully:

COURSE DESCRIPTION

Over its long and complex history, cinema has often been viewed as mere “entertainment.” Film viewing can be tense, exciting, and even terrifying, but ultimately, it’s supposed to be an enjoyable leisure activity. Thus, outside of certain circles (academia, cinephilia, fan communities), we seldom seek to analyze movies the way that we might examine a work of art or literature. And yet, along with a variety of other contemporary visual media, our film experiences often directly (or indirectly) shape our values, beliefs, and opinions about ourselves, about life, and about our society.

A year-long introduction to film studies, this course will explore the concepts of film form, film aesthetics, and film style, while remaining attentive to the various ways in which cinema always also involves an interaction with both specific audiences and larger social structures. Throughout the course, we will closely examine the construction of a variety of film forms and styles—including the classical Hollywood style, documentary cinema, experimental films, and contemporary independent and global cinemas. During the fall term, we will pay particular attention to the construction of film images, systems of film editing, film sound, and the varied modes of organizing these core elements. The second term of the course will introduce key theoretical perspectives in cinema studies as well as examine genre, authorship, non-narrative cinemas, transnational filmmaking, and alternative/independent cinemas. Overall, the goal of the course is to help you develop a set of skills that will enable you both to experience and analyze all forms of cinema in newly exciting (and critical) ways.

Course Objectives

This course has been designed to provide students with a broad introduction to the study of film. In addition to teaching students the basic vocabulary of film studies, it is intended to provide an overview of the variety of films that have been and are being made, the different approaches to film (e.g., film as art, film as industry, film as communication practice), and specific ways of grouping films in critical practice (e.g., historically, by genre, nation, style, or by authorship). The course will also introduce students to critical methodologies for close analysis of filmic texts and to ways of writing about film.

Learning Outcomes

By the end of the course, you will have a solid grounding in the study of cinema: you will have learned the basic vocabulary of the discipline and the elements of film form and style; you will have been introduced to key figures, films, movements, and theories of the Classic Hollywood and other cinemas, and you will have begun to learn to write critical film analyses.

Antirequisite

[Film Studies 1020E](#)

Student Conduct

“All students will conduct themselves in a manner that will be consistent with the maturity and academic integrity expected of university students. Student conduct shall be consistent with the general laws of the community and with University regulations. Students shall show regard and respect for the rights, safety, and property of all members of the University community and are expected to act in a responsible manner within the University and the community at large.”

REQUIRED TEXTS (note Required Reading short forms for each text):

- Bordwell, David, Kristin Thompson, and Jeff Smith. [Film Art: An Introduction](#). 2026 release. New York: McGraw-Hill, 2026 [BTS].
 - [UWO bookstore](#) price for the lifetime eBook: \$99.00
 - If you prefer to purchase a print copy, go to [Film Art: An Introduction: 2026 Release](#) or Amazon.ca.
- Additional readings from E-journals and books chapters posted on OWL. [OWL]

Recommended Text:

- A writing handbook is essential for all university students. Options include *The Canadian Writer's Handbook. Essentials Edition*, *The Bedford Handbook*, and *Checkmate*. Students planning to continue in Film Studies should also buy the *MLA Handbook* and Timothy Corrigan's [A Short Guide to Writing About Film](#).

COURSE REQUIREMENTS AND GRADING SCHEME

Term	Assignment	Due Date	Length	Value
Fall Term (35%)	Attendance and Participation	weekly		5%
	November Test	November 10	90 minutes	15%
	Shot Analysis	December 8	~1000 words	15%
Winter Term (35%)				
	Attendance and Participation	weekly		5%
	January Test	January 19	90 minutes	15%
	Sequence Breakdown	March 30	N/A	15%
Final Exam (30%)		TBA	3 hours	30%

COURSE INFORMATION

COURSE CONTENT

Course assignments, lecture slides, OWL readings, tutorial clips, and streaming links will be posted on the [course site](https://westernu.brightspace.com/) in OWL (<https://westernu.brightspace.com/>). Under Content, use the weekly units and related tabs to access the course content for each week. All course assignments must be submitted to OWL by the due dates listed on the syllabus.

Students are responsible for checking the course OWL site on a regular basis for news and updates. The OWL site is the primary method by which information will be disseminated to all students in the class. If you need assistance with the course OWL site, go to [OWL Brightspace Learner Support Site](#) or call the Western Technology Services Helpdesk at 519-661-3800.

Electronic Devices

No electronic devices/aids of any kind (e.g. cell phones, tablets, smart watches) are permitted during in-class exams.

Statement on the Use of Generative Artificial Intelligence (AI)

To foster independent, critical thinking and the developments of traditional research skills, AI tools, such as ChatGPT, are **NOT** to be used in this course. In all submitted coursework, students are expected to critically evaluate obtained information, exercise independent thinking, and engage in original research to synthesize and develop their own ideas, arguments, and perspectives. Course assignments that simply borrow or adapt responses from AI tools will not receive full credit and may be reported as plagiarism. **See note on plagiarism in the POLICIES and REGULATIONS section below.

Attendance and Class Participation

Attendance is mandatory in lectures and tutorials. In cases of excessive absenteeism (e.g. more than 4 classes missed per term), which are not accounted for by either academic consideration or accommodation, students may be debarred from taking the final examination and will receive an official warning to this effect by or before the course drop date (see Senate policy). Students who miss more than 4 classes per term will receive 0% for their course participation grade.

Your attendance and participation grade for the course (10% of your final grade) will be determined by your lecture attendance and your participation in tutorials. Participation actively enhances your experience in any class and facilitates greater learning, and your final Attendance and Participation grade will be based on the quantity and quality of your participation in these tutorials and forums.

Only documented medical emergencies—verified through the Dean's office—will be considered for excessive absences, paper extensions, or exam rescheduling. Thoughtful participation is highly encouraged during tutorial sessions and will improve your final participation grade.

Screenings

You are required to view the weekly screenings before each tutorial. All weekly film screenings will be available via streaming sources. This course requires you to have a reliable high-speed internet

connection and a computer that meets the technical requirements for streaming films and writing assignments.

Links to the weekly screenings can be found in the Screening Info and Streaming Link tabs under Content on the Film 1022-001 site in OWL, and screening links will be posted by Friday afternoon the week before lecture/tutorial (if not earlier). There will also be screening introductions and guiding questions posted alongside the Streaming Link each week.

Students should view the films on as large a screen as possible so that you can pay close attention to the visual style and formal construction of the films. Most screening links will also have optional subtitles/closed captions that you will be able to turn on or off.

Recording Lectures and Tutorials

Participants in this course are **not** permitted to record the lectures or tutorials, except where recording is an approved accommodation or the participant has the prior written permission of the instructor. You should also remember that the course lectures are **not** in the public domain but are each instructor's intellectual property. They should not be shared or distributed outside the course in any manner.

Lecture Outlines

Lecture slides will be posted each week on OWL. These slides will provide a brief overview of lecture topics for that week, but they will not contain all the relevant material from lecture and should not be seen as a substitute for weekly lectures. Be sure to download these lecture overviews before class to help you take notes during lecture periods.

TESTS AND EXAMS

November Test

The 90-minute test will cover the material covered in Weeks 1 to 7 and comprise two parts: 1) 40 multiple-choice or true/false questions (40 marks); 2) two out of five short answer (less than one page) questions (60 marks). Total: 100 marks, worth 15% of the final grade.

January Test

The 90-minute test will cover the material covered in Weeks 9 to 15 and comprise two parts: 1) 40 multiple-choice or true/false questions (40 marks); 2) two out of five short answer (less than one page) questions (60 marks). Total: 100 marks, worth 15% of the final grade.

Final Examination

The 3-hour final exam will test your knowledge and understanding of the material covered throughout the course and comprise four parts: 1) 30 multiple choice or true/false questions (30 marks); 2) two out of five paragraph questions on the course readings assigned in the winter term (20 marks); 3) two out of five paragraph questions on material covered since the start of the course (20 marks); 4) one long answer on the film and sequence analyzed in the spring writing assignment (30 marks). *Students may not write on any film or issue/topic more than once in Parts 2, 3, and 4.* Total: 100 marks, worth 30% of the final grade.

Note! The in-class exams are central to the learning objectives for this course. Students seeking academic consideration for these assessments must provide formal supporting documentation. Students who are granted academic consideration for these assessments will be provided with the opportunity to take a make-up exam.

ASSIGNMENTS

The two short written assignments for the course, one in the fall term and one in the winter term, are designed to help you develop your skills of close (film) analysis and critical thinking.

1. **Mise-en-scène Analysis** (fall term)

Students will complete a detailed close reading and write a short analysis (~1000 words) of the mise-en-scène of a still from one of the films of the course. Detailed instructions will be posted on OWL.

2. **Shot Breakdown and Sequence Analysis** (winter term)

Working in groups, students will prepare a shot breakdown of a given sequence from one of the films from the course. You will then provide an essay analysis of this sequence/shot breakdown **as part of the final exam** for the course. Detailed instructions will be posted on OWL.

*If, for whatever reason, you do not contribute to the group-based Shot Breakdown assignment, you must individually submit the **complete** shot breakdown for **partial** credit; otherwise, you will receive a 0 for the assignment.

All properly submitted papers will be carefully marked according to the Grading Guidelines included the end of the syllabus. Review these guidelines carefully before writing your papers and after receiving your assignment mark and comments.

Assignment Submission Policy

Assignments must be submitted to OWL **before class begins on the given due date**. On the course homepage in OWL, click **Assessments** and choose **Assignments** from the drop-down menu and follow the instructions to upload your assignment. Make sure you receive a confirmation that the assignment has been uploaded.

Assignments emailed without permission will *not* be accepted and late penalties will apply until the assignment is submitted in OWL. Assignments handed in late without prior permission or accommodation will be returned with a grade only, no comments, and 3% per day late (including weekends) will be deducted from the grade assigned to your paper. Papers submitted after the assignment has been returned to the rest of the class will normally not be accepted.

We strongly recommend that you map out the assignment due dates and test and exam dates for all your courses at the beginning of the year or term and plan your research, writing, and study times accordingly. That you have a busy week is not an acceptable reason for an extension since you will have had several weeks prior to the due date to get your work done.

Extensions

All requests for extensions **must be made through Academic Counselling in your home faculty**. Students must make such requests well in advance of the due date and have a good reason for the extension. Extensions can only be granted **after** we have received confirmation of accommodation from your Academic Counsellor. *See section on Accommodation and Academic Consideration Policies below.

Returning Assignments

We will do our very best to return assignments **within three weeks of the due date**. Assignments will be returned through OWL. If you wish to discuss the comments or grade you have received on an assignment or test with your instructor, **you must wait at least three days after the assignment has been returned to you**—no exceptions.

If you believe an assignment has been unfairly graded for whatever reason and you wish to make an appeal, you must follow the procedures prescribed by the university. See the “Undergraduate Student Academic Appeals” document posted on the University Secretariat’s “Rights and Responsibilities” webpage and in the Academic Calendar.

In short, you must first consult with the person who marked your paper. If a TA marked your paper and you are still not satisfied after they have re-examined the assignment, request **through your TA** a consultation with the professor. The professor will then verify with the TA that proper procedures have been followed, and if they have, the professor will then review the assignment and contact you with a decision. If you are still not satisfied after the professor has re-examined the assignment, you must make a request for academic relief in writing to the Chair of the English and Writing Studies department.

Final Grades

All assignments and exams worth more than 5% of your final grade **must** be completed: failure to do so will lead to an automatic F for the course. Your final grades are also released by the Registrar’s Office, not your instructor.

TALKING TO YOUR PROFESSOR AND TAs

Office Hours

Your TA has one scheduled office hour (which they will announce in tutorial) during which students may drop in to ask course-related questions. Dr. Bruce also has office hours and is always happy to answer questions, but your first choice should be your TA. If you have a conflict with our posted office hours, you may contact us to book an in-person, phone, or Zoom appointment.

Please be aware that professors and TAs are extremely busy people, so please be considerate: if you schedule an appointment, show up! We will not book further appointments with any student who does not appear for a scheduled appointment, unless that student has a darn good reason (i.e. sudden onset of some tropical disease, natural disaster, etc.). Do not expect your instructors to be at your beck and call.

There may be times—because of illness, snowmageddon, zombie apocalypse, etc.—when we must cancel our regular office hours. We will try to let you know in advance, but if we can't, a note will be posted on the instructor's office door.

Email

We are happy to communicate with students via e-mail, but with a few provisos:

1. Students must also use their Western (@uwo.ca) email addresses when contacting their instructors.
2. We can't always answer emails instantly; please allow 48 hours for a response and remember that we might not check email after the end of workdays or on weekends (therefore, emails received Friday to Sunday will be answered by Tuesday).
3. We will respond only to *short* emails. Extended discussions or questions about lecture material, assignments or exam expectations or results, course readings, etc. must be in person or, if there are extenuating circumstances, by telephone (see below).

Make Use of Us!

We sincerely encourage you to make use of us, your professor and TAs. Do not hesitate to contact us (well ahead of deadlines) to talk or ask questions about any topic or issue, including assignments, suggestions for further reading, or clarification of issues raised in class. Unfortunately, most students wait until the last minute or until all hell is breaking loose before consulting their instructors.

Student Email Accounts

The university requires that students use their uwo.ca email accounts for university business. If we need to contact you, we will email you either at your uwo.ca email account or through OWL. You have the option to forward your OWL messages to your uwo.ca or other email address. Students are required, therefore, to **check your UWO email account(s) daily**.

If you miss or do not see for quite some time an email from your professor, TA, academic counsellor, etc. because you are not regularly checking your uwo.ca account, you will be held responsible. For example, if an assignment is returned to you because it is too long, late marks will count from the day the email is sent to the day the paper is resubmitted. Do not come to us three weeks after we've emailed you saying that you didn't see the email and expect us to reduce the late penalties: full penalties will apply.

COURSE SCHEDULE

NB: the screening and reading list is subject to change.

Legend for film technical specifications: m = minutes; c = colour; b/w = black & white; sil = silent

Fall Term

Section I: INTRODUCTION TO FILM ART

Week 1 – September 15-16 – Introduction and Film Form

Screening: *The Wizard of Oz* (Fleming, USA, 1939, 101m, b/w & c)

Reading: BTS: 49-70 (Ch. 2); Smith, Greg M. “‘It’s Just a Movie’: A Teaching Essay for Introductory Media Classes” (journal article)

Week 2 – September 22-23 – Film Form and Meaning

Screening:

Mad Max: Fury Road (Miller, Australia/USA, 2015, 120m, c)

Required Reading:

BTS: 1-48 (Ch. 1) and 454-59 (Intro to Ch. 12)

Week 3 - September 29-30 – Film Form and Meaning II: Semiology and Introduction to the Classic Hollywood Cinema

Note! The lecture will take place as usual, but all tutorials are cancelled this week because of the National Day for Truth and Reconciliation on Wednesday.

Screening:

Duck Amuck (Jones, USA, 1953, 7m, c)

Lola Rennt (Run Lola Run) (Tykwer, Germany, 1998, 81m, c)

Required Reading:

BTS: 388-96

Kosta, “Tom Tykwer's *Run Lola Run* and the Usual Suspects: The Avant-Garde, Popular Culture, and History”

Week 4 – October 6-7 – Classical Hollywood Narrative, Film Style

Screenings:

The Searchers (Ford, USA, 1956, 119m, c)

Required Reading:

BTS: 71-99 (most of Ch. 3), 303-13 (first half of Ch. 8), 339-41, 464-67, and 478-81.

FALL READING WEEK (October 10-18)



Section II: IMAGE COMPOSITION

Week 5 – October 20-21 – Mise-en-scène (Sets, Costumes, Lighting)

Screening:

Le voyage dans la lune [A Trip to the Moon] (Méliès, France, 1902, 14m, b/w, sil)

Tampopo (Itami, Japan, 1985, 117m, c)

Required Reading:

BTS: 111-58 (Ch. 4), 459-64

Week 6 – October 27-28 – Cinematography: The Shot

Screening:

Rear Window (Hitchcock, USA, 1954, 112m, c)

Required Reading:

BTS: 159-95 (1st part of Ch. 5)

Week 7 – November 3-4 – Cinematography: Camera Movement and Mobile Framing

Screening:

The Shining (Kubrick, USA/UK, 1980, 144m, c)

Clips:

Touch of Evil (Welles, USA, 1958, 95m, b/w)*The Player* (Altman, USA, 1992, 124m, c)

Required Reading:

BTS: 195-215 (2nd part of Ch. 5)**Week 8 – November 10-11 – November Test** (Nov. 10, in class, 90 min.)**Note!** No screening or tutorials this week.**Section III: COMBINING IMAGES****Week 9 – November 17-18 – Continuity Editing**

Screening:

Citizen Kane (Welles, USA, 1941, 120m, b/w)

Required Reading:

BTS: 216-53 (1st part of Ch. 6), 99-109, and 313-22.**Week 10 – November 24-25 – Discontinuity Editing**

Screening:

The Limey (Soderbergh, USA, 1999, 89m, c)

Clips:

“Odessa Steps” sequence from *Bronenosets Potemkin* [*Battleship Potemkin*] (Eisenstein, USSR, 1925)*The Untouchables* (De Palma, USA, 1987, 119m, c)

Required Reading:

BTS: 253-62 (2nd part of Ch. 6), 474-77, and 483-86.**Section IV: FILM SOUND****Week 11 – December 1-2 – Elements of Film Sound**

Screening:

King Kong (Cooper and Schoedsack, USA, 1933, 100m, b/w)

Required Reading:

BTS: 263-302 (Ch. 7), review 27-28 and 45-47

Week 12 – December 8-9 – Film Style: Realism and Formalism

Screenings:

Films by Auguste and Louis Lumière (France, 1895-1900, 1m ea., b/w, sil)

Ladri di biciclette [*Bicycle Thieves*] (De Sica, Italy, 1948, 93m, b/w)

Das kabinett des Doktor Caligari [*The Cabinet of Dr. Caligari*] (Wiene, Germany, 1919, 64m, b/w, sil)

Required Readings:

BTS: 455-60, 467-70, and 481-83.

Mise-en-scene Analysis due – you must post the assignment in OWL before the start of Tuesday's lecture

Note! No December exam is scheduled for this class. (You're welcome!) Good luck with your exams for other courses.

Winter Term

Section V: KEY CONCEPTS IN FILM THEORY AND CRITICISM

Week 14 – January 5-6 – Psychoanalytic and Feminist Film Theory

Screening:

Vertigo (Hitchcock, USA, 1958, 128m, c)

Required Reading:

Mulvey, "Visual Pleasure and Narrative Cinema" (book chapter)

Modleski, "Hitchcock, Feminism, and the Patriarchal Unconscious" (pages 1-4) from *The Women Who Knew Too Much: Hitchcock and Feminism* (book excerpt)

Week 15 – January 12-13 – Film Artists / Film Auteurs

Screening:

Psycho (Hitchcock, USA, 1960, 109m, b/w)

Required Reading:

Buscombe, "Ideas of Authorship" (journal article)

Kapsis, "Alfred Hitchcock: Auteur or Hack?" (journal article)

Week 16 – January 19-20 – **January Test** (Jan. 19, in class, 90 min.)

Note! No screening or tutorials this week.

Week 17 – January 26-27 – Introduction to Genre Studies

Screening:

Singin' in the Rain (Donen and Kelly, USA, 1952, 103m, c)

Readings:

BTS: 327-51, and review 478-81

Buscombe, "The Idea of Genre in the American Cinema" (book chapter)

Modes of Filmmaking: Politics, Society, Ideology

Week 18 – February 2-3 – Documentary / Observational Cinema

Screening:

Creature Comforts (Park, 1990, UK, 5m, c)

Don't Look Back (Pennebaker, USA, 1967, 96m, b/w)

Lonely Boy (Kroiter and Koenig, Canada, 1962, 27m, b/w)

Clips:

Touching the Void (Macdonald, UK, 2003, 106m, c)

Required Reading:

BTS: 352-64

Renov, "The Truth about Non-Fiction" (book chapter)

Sequence Analysis assigned - due at the beginning of Tuesday night's lecture in Week 22 or Week 24

Week 19 – February 9-10 – The Rhetorical Documentary

Screening:

Kanehsatake: 270 Years of Resistance (Obomsawin, Canada, 1993, 119m, c)

Clips:

Prelude to War (Capra and Litvak, US Signal Corps, 1943, 53m, b/w)

Triumph des Willens [*Triumph of the Will*] (Riefenstahl, Germany, 1935, 114m, b/w)

Required Reading:

BTS: 365-70.

White, Jerry. "Alanis Obomsawin, Documentary Form and the Canadian Nation(s)" (journal article)



WINTER READING WEEK (February 13-21) again,

Week 20 — February 23-24 – Experimental Cinema

Screenings:

Un Chien Andalou (Buñuel and Dalí, France, 1924, 35 mm, 16m, b/w, sil)

Very Nice Very Nice (Lipsett, Canada, 1961, found footage, 7m, b/w)

Mothlight (Brakhage, USA, 1963, 16 mm manipulated, 3 min, c, sil)

Moznosti dialogu [*Dimensions of Dialogue*] (Švankmajer, 1983, stop-motion animation, 12m, c)

Altair (Klahr, 1994, 10m)

Immer Zu (Geiser, 1997, 7m)

Clips:

Ballet mécanique (Léger, Murphy, and Antheil, France, 1924, 19m, b/w, sil)

Meshes of the Afternoon (Deren and Hammid, USA, 1943, 16 mm, 14m, b/w, sil)

It Wasn't Love (Benning, USA, 1992, Fisher Price Pixelvision, 20m, b/w)

Alone: Life Wastes Andy Hardy (Arnold, Austria, 1998, found footage manipulated digitally, 15m, b/w)

Required Reading:

BTS: 370-88, 396-400, and 470-74

O'Pray, "The Avant-Garde Film: Definitions" (pages 1-7) from *The Avant-Garde Film: Forms, Themes, and Passions* (book excerpt)

(Trans)National Cinemas

Week 21 — Mar. 2-3 – National Cinema: Canada / Independent Cinema

Screening:

Last Night (McKellar, Canada, 1998, 95m, c)

The Cat Came Back (Barker, Canada, 1988, 7 min., c)

Required Reading:

Monk, Introduction (3-6) and “Death and Acceptance” (230-33) in *Weird Sex & Snowshoes, and Other Canadian Film Phenomena* (book excerpts)

Staiger, “Independent of What? Sorting out Differences from Hollywood” (book chapter)

Week 22 — March 9-10 – Third Cinema / Transnational Cinema

Screening:

Diarios de motocicleta [*The Motorcycle Diaries*] (Salles, USA/Germany/UK/Argentina/Chile/Peru/France, 2004, 128m, c)

Ilha das Flores [*Isle of Flowers*] (Furtado, Brazil, 1989, 13m, c)

Required Reading:

Gittings, “National Cinema” (book chapter)

Benamou, “Third Cinema” (book chapter)

The Dream Factory: Hollywood, Ideology, and the Business of Filmmaking**Week 23** — March 16-17 – Hollywood, The Blockbuster, and Globalization

Screening:

Jurassic Park (Spielberg, 1993, 127m, c)

Required Reading:

Balio, “‘A Major Presence in All the World’s Markets’: The Globalization of Hollywood in the 1990s”

BTS: 486-92

Week 24 — March 23-24 – Women in Hollywood

Screening:

Wonder Woman (Jenkins, USA/China/Hong Kong/UK/Italy/Canada/New Zealand, 2017, 141m, c)

Week 25 — March 30-31 – Hollywood and Race

Screening:

Inside Man (Lee, USA, 2006, 129m, c)

Required Reading:

Dyer, “White” (journal article)

Shot Breakdown due – you must post the assignment in OWL before the start of Tuesday’s lecture

Week 26 — April 6-7 – The Marvel Cinematic Universe and the Blockbuster Since COVID

Screening:

Black Panther (Coogler, USA, 2018, 134m, c)

POLICIES AND REGULATIONS

ACCOMMODATION AND ACADEMIC CONSIDERATION POLICIES

Students must familiarize themselves with the “University Policy on Academic Consideration – Undergraduate Students in First Entry Programs” posted on the Academic Calendar:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/academic_consideration_Sep24.pdf.

This policy does not apply to requests for academic consideration submitted for **attempted or completed work**, whether online or in person. The policy also does not apply to students experiencing longer-term impacts on their academic responsibilities. These students should consult [Accessible Education](#).

For procedures on how to submit Academic Consideration requests, please see the information posted on the Office of the Registrar’s webpage:

https://registrar.uwo.ca/academics/academic_considerations/index.html.

****All requests for Academic Consideration must be made within 48 hours after the assessment date or submission deadline.**

All academic consideration requests must include supporting documentation; however, recognizing that formal documentation may not be available in some extenuating circumstances, the policy allows students to make one Academic Consideration request **without supporting documentation** in this course. **This exception, however, is not applicable to the in-class exams for the Fall and Winter terms.

Academic Accommodation

Academic accommodation is “a means of adjusting the academic activities associated with a course or program of student in order to permit students with disabilities to participate in those activities at the University and to fulfill the essential requirements of a course or program.”

Students with disabilities are encouraged to register with [Accessible Education](#) at the earliest opportunity. “Accessible Education plays a central role in Western's efforts to ensure that its academic programs are accessible for all students.”

Special Examinations

A Special Examination is any examination other than the regular examination, and it may be offered only with the permission of the Dean of the Faculty in which the student is registered, in consultation with the instructor and Department Chair. Permission to write a Special Examination may be given on compassionate or medical grounds with appropriate supporting documents. To provide an opportunity for students to recover from the circumstances resulting in a Special Examination, the University has implemented Special Examinations dates. These dates as well as other important information about examinations and academic standing can be found [here](#).

Policy on Accommodation for Religious Holidays

Students should review the [policy for Accommodation for Religious Holidays](#) . Where a student will be unable to write examinations and term tests due to a conflicting religious holiday, they should inform their instructors as soon as possible but not later than two weeks prior to writing the examination/term test. In the case of conflict with a midterm test, students should inform their instructor as soon as possible but not later than one week prior to the midterm.

Religious Accommodation requests for final exams should be submitted via the Student Absence Portal.

ADDITIONAL STATEMENTS

Academic Integrity Module

Incoming undergraduate students are required to complete Western's Academic Integrity Module. Information about the module, including access instructions, and completion deadlines, is available at: https://vpacademic.uwo.ca/Academic_Integrity_Module.html.

This training is part of the required training suite for all incoming students. Students who do not complete the Academic Integrity Module by the deadline will have an academic seal placed on their records and will not be able to add/drop courses, obtain a transcript, or Intent to Register the following year.

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, here:

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

The Senate states, “Plagiarism and other scholastic offences will be prosecuted to the fullest extent that university regulations allow. In its academic calendars, Western University defines plagiarism as “The act or an instance of copying or stealing *another’s words or ideas* and attributing them as one’s own” (emphasis added). Plagiarism includes, but is not limited to, the unauthorized use of AI tools such as ChatGPT to create content that is submitted as one’s own.

“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 English and Writing Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in a failure for the course.

If you are not sure what plagiarism is or what constitutes an academic offence, *ask!* The university assumes that all students have read “[Scholastic Offences](#)” and are thus knowledgeable about academic integrity. Remember, ignorance is no excuse.

SUPPORT SERVICES

Academic Advising

Your Home Faculty's Academic Advising Office will support or refer whenever you have an issue that is affecting your studies, including information on adding/dropping courses, academic considerations for absences, appeals, exam conflicts, and many other academic related matters. Do not hesitate to reach out to them if you are struggling and unsure where to go for help. Contact info for all Faculties is here:

<https://registrar.uwo.ca/facultyacademiccounselling.html>

Mental Health Support

Students who are in emotional/mental distress should refer to Mental Health@Western (<https://uwo.ca/health/>) for a complete list of options about how to obtain help.

Gender-based and Sexual Violence

Western University [is committed to reducing incidents of gender-based and sexual violence](#) (GBSV) and providing compassionate support to anyone who is going through or has gone through these traumatic events. If you are experiencing or have experienced GBSV (either recently or in the past), you will find information about support services for survivors, including emergency contacts at the following website: <https://www.uwo.ca/health/studentsupport/survivorsupport/get-help.html>. To connect with a case manager or set up an appointment, please contact support@uwo.ca.

Learning Development and Success

Counsellors at the Learning Development and Success Centre <https://learning.uwo.ca> are ready to help you improve your learning skills. They offer presentations on strategies for improving time management, multiple-choice exam preparation/writing, textbook reading, and more. Individual support is offered throughout the Fall/Winter terms in the drop-in Learning Help Centre, and year-round through individual counselling.

USC

Additional student-run support services are offered by the USC, <https://westernusc.ca/services/>.

For further information, including the regulations governing Term Work, Exams, Faculty Office Hours, Academic Relief (appeals, petitions, complaints), and other matters, please see the [Academic Policies](#) page in the University Secretariat's website and the [Student Services](#) pages in the Academic Calendar and the Western Student Guide, SAO Handbook, and other publications posted on the [Academic Calendars](#) webpage.

Enjoy the course, and good luck.