



Brescia College  Summer 2018
English 2017 ♦ Reading
Popular Culture

Monday & Wednesday 6-9 BR304
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Pop culture is all around us. It leaps from magazine headings, glows from the cathode ray tubes of our televisions, and flickers across the screens of our mall multiplexes. We

swim in it like fish in water, usually oblivious to its effects. Yet how often do we really think about it critically? In the new millennium, the shopping mall has become our town square, television our oracle, the Internet our virtual god. Social and cultural theorists wring their hands about the power of mass media and consumerism over our lives, worrying that they structure our personal selves so much that we've lost a substantial degree of human agency. Does pop culture tap into our collective unconscious? Are we commodity people? Consumers first, citizens second? Are we lost in a postmodern virtual matrix of mass-produced images? Or do we still have the agency to make meaningful individual choices? In this course we'll use critical readings of popular culture from six schools of thought to try to answer these questions, focusing these critiques on a wide variety of cultural artefacts, visiting everything from the Death Star to the Ghost World, from Lara's adventures to Lord Eddard's tragic death.

Books and Other Texts

- Dominic Strinati. *An Introduction to Theories of Popular Culture*. London: Routledge, 2004.
- Suzanne Collins. *The Hunger Games*. New York: Scholastic, 2010.
- Mark Millar and Steve McNiven. *Civil War*. Marvel Comics, 2007.
- Chuck Palahniuk. *Fight Club*. New York: W. W. Norton, 2005.
- James Redfield. *The Celestine Prophecy: An Adventure*. NY: Warner Books, 1995.
- Ellen Fein and Sherrie Schneider. *The Rules*. New York: Warner Books, 1996.
- Daniel Clowes. *Ghost World*. Fantagraphics Books, 2004. Optional, though recommended.
- *Courseware Reader*: Contains all the articles used in the course plus some notes.
- Required Films: *Star Wars* (1977), *Ghost World* (2001). TV: *Game of Thrones S1*, *Black Mirror*.

Workload

- Warmup Test (date TBA): 15%
- Reports (one due before June 14, one after, topics will be posted on Owl): 15% each
- Participation (with a third report option if you're quiet): 15%
- Final Exam (3 hours): 40%

Synopsis of the Course (numbers indicate order of topics, not weeks; some topics are double length; some later topics might be reduced or skipped if we run out of time)

1. Theory One: Structuralism and Semiotics

The way narratives are structured by pop culture. Pop culture plays on mythic archetypes. Fun with Lévi-Strauss, Eco, Barthes and advertising. *Text*: ☺ Strinati Chapter 3.

2. The Classical Monomyth and *Star Wars*

The heroic mono-myth in ancient sagas and the modern cinema. Joseph Campbell on *Star Wars*.
Video: ☺ *Star Wars* (George Lucas, 1977) [clips from the film]. *Text*: ☺ Doug Mann, "The Hero with a Thousand Faces and its Application to *Star Wars*."

3. The Structure of Dystopia and *The Hunger Games* [double length unit]

Utopia vs. dystopia. Dystopia as social nightmare. Its eight essential elements. Katniss Everdeen.
Text: ☺ Suzanne Collins, *The Hunger Games* [novel]. *Articles*: ☺ David Sisk, "Dystopia", *New Dictionary of the History of Ideas*, <http://www.encyclopedia.com/topic/Dystopia.aspx>. ☺ Valerie Estelle Frankel, "Reflection in a Plastic Mirror," *Of Bread, Blood and The Hunger Games*, eds. Mary F. Pharr & Leisha A. Clark, Jefferson NC: McFarland & Company, 2012, pp. 49-58.

4. Theory Two: Mass Culture and Popular Culture

A look at the distinction between High, Folk and Mass Culture made by theorists like Arnold and Leavis. The study of pop culture and the Americanisation of the world. *Text*: ☐ Strinati Chapter 1.

5. The Bubblegum Fallacy and *Civil War*

Are comic books like *Civil War* just bubblegum masquerading as serious thinking, or a genuine attempt to bridge the gap between mass culture and high culture? Do they engage with serious political ideas? *Texts*:

☐ Millar and McNiven, *Civil War*. ☐ Robert Jewett and John Shelton Lawrence, "Introduction" and "*Star Trek* and the Bubble-Gum Fallacy." *The American Monomyth*, Garden City: Anchor, 1977, xvii-xxi, 1-4, 20-22, 249-251. ☐ Douglas Mann. "C4. Civil War and the Right to Revolt." *Great Power and Great Responsibility: The Philosophical Politics of Comics*. Hamilton: Wolsak & Wynn, 2014, 151-175, 394-5.

☐ Christopher Robichaud. "With Great Power Comes Great Responsibility: On the Moral Duties of the Super-Powerful and Super-Heroic." Tom Morris and Matt Morris eds., *Superheroes and Philosophy: Truth, Justice and the Socratic Way*. Chicago: Open Court, 2005, pp. 177-193.



6. Is the Winter of Literacy, Rationality and Complexity Coming? *A Game of Thrones*

Is mass culture hostile to deep, complex narratives? Is it causing us to become less literate and therefore less rational? Can serious television replace serious reading? The case of *A Game of Thrones*.

Texts: ☐ F. R. Leavis, *Mass Civilization and Minority Culture*. Cambridge: Minority Press, 1930, pp. 3-5, 9-11, 18-19, 30-31. ☐ Carolyne Larrington. "Introduction." *Winter is Coming*. London: I.B. Tauris, 2016, pp. 16-25. ☐ Greg Littmann, "Maester Hobbess Goes to King's Landing" and David Hahn, "The Death of Lord Stark: The Perils of Idealism." *Game of Thrones and Philosophy: Logic Cuts Deeper than Swords*. Ed. Henry Jacoby. Hoboken: John Wiley & Sons, 2012, pp. 5-18, 75-85. *Television Text*: ☐ *Game of Thrones*, as much of Season 1 as you manage to watch (trust me: it's excellent).

7. Theory Three: Marxism, Situationism and the Infantilized Consumer [double length unit]

An exploration of a series of related ideas: the Marxist ideas of commodity fetishism and alienation, Gramsci's notion of hegemony, the Situationists on the society of the spectacle, Barber's notion of the infantilized consumer. *Texts*: ☺ Strinati, pp. 49-52, 115-129, 147-157. ☺ Douglas Mann (2010), "Situationism," *Understanding Society: A Survey of Modern Social Theory*, Toronto: Oxford UP, pp. 125-133. ☺ Benjamin Barber (2007), "3. Infantilizing Consumers: The Coming of Kidults," *Consumed: How Markets Corrupt Children, Infantilize Adults, and Swallow Citizens*, NY: Norton, pp. 81-115, 352-355.

8. Our Ghost World

A look at the film *Ghost World* as the story of Enid's search for authentic identity in a conformist and commodified world. Is Enid a Situationist? Should we follow her? Collect old records like Seymour? Or go with the flow like Rebecca? *Text*: ☺ Jason Sperb (2004), "Ghost without a Machine: Enid's Anxiety of Depth(lessness) in Terry Zwigoff's *Ghost World*," *Quarterly Review of Film and Video* 21: 209-217. *Video*: ☺ *Ghost World* (Terry Zwigoff, 2001) [clips].

9. Fight Club (shhh! don't talk about it!)

Have we become the emasculated slaves of consumerism? Have we mentally melded with our credit cards and Ikea furniture? Is there a way out? Ironically breaking the first rule of Fight Club.

Texts: ☺ Chuck Palahniuk, *Fight Club* [novel]. ☺ Henry A. Giroux (2002), "Brutalized Bodies and Emasculated Politics: *Fight Club*, Consumerism and Masculine Violence," *Breaking in to the Movies: Film and the Culture of Politics*, Oxford: Blackwell, pp. 258-288. ☺ Lynn M. Ta (2006), "Hurt So Good: *Fight Club*, Masculine Violence, and the Crisis of Capitalism," *The Journal of American Culture* 29: 265-277.

Video: ☺ A few clips from *Fight Club* (David Fincher, 1999) [film].

10. Theory Four: The Frankfurt School and the Culture Industry

Is pop culture a product of a capitalist culture industry that tries to stupefy us and turn us into one-dimensional people? Does it manufacture false needs? Standardization, pseudo-individualization, predictable plot structures and celebrity culture. *Texts:* ☐ Strinati Chapter 4, pp. 116-121; Chapter 2.

11. Astrology, Eastern Philosophy and New Age Spirituality (we may skip this for time reasons)

How popular culture absorbs spirituality. The Frankfurt School's critique of the supernatural as irrational. A close look at how *The Celestine Prophecy* tries to popularize the insights of Eastern Philosophy.

Texts: ☐ James Redfield, *The Celestine Prophecy*. ☐ Website: <http://www.celestinevision.com>.

12. TV as Critical Theory: *Black Mirror* and Digital Culture

The problems with digital capitalism, and how the brilliant British TV satire addresses them. But can we escape the wall of screens? *Video:* ☐ "15 Million Credits," *Black Mirror* episode 1.2.

Texts: ☐ Charlie Brooker. "The Dark Side of Our Gadget Addiction." *The Guardian*, December 1, 2011.

☐ Leigh Alexander. "Black Mirror decodes our modern dread of technology." *Boing Boing* February 18, 2013.

☐ Terri Murray. "Black Mirror Reflections." *Philosophy Now* 97, 2013.

13. Theory Five: Postmodernism

Modernism. The consumer economy and our media-saturated culture. The seven main themes of postmodern culture, with some preliminary examples. *Texts:* ☺ Doug Mann (1996), "What is Postmodernism?", *Philosophy Today*, No. 23, September. ☺ Strinati Chapter 6.

14. Postmodern Comedy: Parody, Pastiche, Quotationalism and Hyper-Irony [super extended mix unit]

Has cutting-edge TV comedy, especially animation, gone postmodern? Parody, pastiche, double-coding, quotationalism & hyper-irony as its central tropes. Inter-textuality vs. inner-textuality. A collection of postmodern cartoons with lots of laughs.

Video Texts: ☺ A. *The Simpsons*: "The Itchy & Scratchy & Poochie Show" (episode 167, 1997). ☺ B. *Birdman and the Galaxy Trio*: "X the Eliminator", "Revolt of the Robots" (episode 1, 1967). ☺ C. *Harvey Birdman, Attorney at Law*: "X, the Eliminator" (episode 9, 2003), "Trio's Company" (episode 12, 2004), "Bird Girl of Guantamole" (episode 24, 2005). ☺ D. *Robot Chicken*: "The Deep End" (episode 1.8, 2005). ☺ E. *The Mighty Boosh*: clips from "Killeroo", "Jungle", "Hitcher" (episodes 1.1, 1.5, 1.8, 2004). "The (Power of the) Crimp" (ep 3.3, 2007). ☺ F. *The Colbert Report*: segments on "Truthiness" and "Wikiality."

Print Texts: ☺ Carl Matheson (2001), "The Simpsons, Hyper-Irony, and the Meaning of Life," *The Simpsons and Philosophy*, ed. William Irwin, Mark T. Conrad & Aeon J. Skoble, Chicago: Open Court. ☺ Simone Knox (2006), "Reading the Ungraspable Double-Codedness of *The Simpsons*", *Journal of Popular Film and Television* 34.2: 72-81.



15. Playing in the Desert of the Real: Baudrillard, Lara Croft and Board Games (may skip for time)

A look at Baudrillard's key idea of postmodern culture as being a "desert of the real," and how that applied to video games. Do these games contribute to social isolation, alienation, or violence? The *Tomb Raider*

phenomenon: is Lara Croft a fan-boy sexual fantasy or a post-feminist action heroine? The recent popularity of board games: are they a way out of the desert of the real? *Videos*: ☺ *Tomb Raider* (2001) [clip].
Texts: ☺ Douglas Mann. "Baudrillard on Postmodern Society as the Desert of the Real." *Understanding Society* 2010, pp. 288-295. ☺ Sidney Eve Matrix. "Technoeroticism and Interactivity: The *Lara Croft* Phenomenon." *Cyberpop: Digital Lifestyles and Commodity Culture*. New York: Routledge, 2006, pp. 121-135, 167-9. ☺ Esther MacCallum-Stewart. "'Take That, Bitches!' Refiguring Lara Croft in Feminist Game Narratives." *Game Studies* 14.2, Dec. 2014. ☺ Patricia M. Greenfield. "Technology and Informal Education: What is Taught, What is Learned." *Science*, Vol. 323, No. 5910, January 2, 2009, pp. 69-71. 31.
 ☺ Dan Jolin. "The Rise and Rise of Tabletop Gaming." *The Guardian*, September 25, 2016.
 ☺ Friendless. "Baudrillard and Board Games." *Playing With Myself* (blog). February 17, 2013.
 ☺ Doug Mann. "In Defense of Board Games." *PopMatters*, January 14, 2016.

16. Theory Six: Feminism

The three waves of feminism. Liberals, radicals, socialists and postmodernists. The beauty myth: images of women in the media. Subordinate roles & sexual objectification. Some critiques of the Second Wave.

Texts: ☐ Shulamith Firestone, "Love" and "The Culture of Romance." *The Dialectic of Sex*. New York: Bantam Books, 1970, pp. 126-155. ☐ Strinati Chapter 5.

17. The Rules of Romance

Has feminism destroyed the mystique of romance and marriage? Can self-help books help us to solve our everyday problems? Some romantic rules for the post-feminist woman. *Texts*: ☐ Ellen Fein and Sherrie Schneider, *The Rules*. ☐ Website: <http://www.therulesbook.com>. ☐ Joseph Heath and Andrew Potter, "Being Normal." *The Rebel Sell*, Toronto: Harper, 2004, pp. 65-67.

Participation

I'll keep track of your participation in each class then use the following marks schema:

- 0-1: You never participate OR I have no idea who you are OR you miss half or more of the classes OR you read the paper, play video games, or text on your cell phone during class.
- 2-5: I know who you are AND you participated 2-6 times OR missed 5+ classes but participated regularly.
- 6-8: You attend most classes AND participate 7-10 times OR missed 4+ classes but participated regularly
- 9-11: You attended most classes AND participate meaningfully in at least half of them.
- 12-13: You say something meaningful in *every* class but one or two and know the texts.
- 14-15: You *always* participate meaningfully, skipped *at most* one class, show clear evidence that you know the readings, and aren't afraid to critique your classmates. You're a superhero of Brescia!
- For mark ranges your actual grade will be based on the frequency and quality of your participation. A high premium will be placed on knowledge of the texts and willingness to engage with key issues (even if your fellow students disagree with you!), while uninformed opinions will be lightly regarded.

BEWARE THE DIGITAL ZOMBIE APOCALYPSE! To encourage students to pay attention, take their studies seriously and show respect to the lecturer, I reserve the right to deduct a **1% penalty** from your **participation grade** each time you are seen using your cell phone, social networking web sites or playing video games during lecture. No **warning** or **notification** will be given of this penalty. This penalty will be applied to your **report grade** if you chose that option instead. Scientific studies have proven that digital devices cause attention deficits - that's why texting and driving is illegal. Moral of the story: *please* turn your gadgets off for 45 minutes during lecture. Don't be a digital zombie!



Reports

Under normal circumstances, students will be expected to write **two** reports, one before June 13, and one after. They'll be 4-5 pages in length. These should be formatted as short essays that include a bibliography and proper citations: I prefer MLA style. I'll announce the details of each topic on Owl, with a new topic roughly **every other week**, each with a distinct deadline. There will be at least **three topics** posted for each half of the course. The first topic in each half of the course will be graded more leniently; the last one more strictly. Late penalty = 5% per day from when I get it, no exceptions. If you run out of time on one report, stop working on it, and start on the next one instead!

You absolutely must show you've read **the course readings and/or video** listed in the topic or face losing at least a full grade level. Also use proofreading and technology to reduce language errors. Most topics will refer to a book, comic, film or TV show plus a historical/theoretical reading. Some will be screenplays or diaries. For screenplays, don't use Courier font: single-space speeches and scene descriptions, leaving spaces between these. I'll post an example of screenplay format. Also look up my "How to Write a Good Cultural Theory Essay" on my website for some common-sense advice like stating your thesis on page 1.

Third Report Option: You may, but don't have to, write a third report to replace your participation grade. You may pick any topic other than the ones you wrote regular reports on. Clearly indicate this on the cover page.

Cells, Laptops and E-Mails

The use of **cell phones** is absolutely banned during lecture. They have zero academic use. **Laptops** may be used to take notes. But please do not use them to play games or surf the web during lecture.

I would like to conduct as much of class business as possible in person to avoid misunderstandings and the ever-worsening problem of e-mail congestion. Please don't email me **complex questions** about course content or your assignments: it's far more efficient for both of us if you come to speak to me in person this sort of thing. However, short questions about the course, a recommendation of interesting books, films or TV shows, or a follow-up discussion of issues raised in the lecture are entirely fine. I will delete with Flash-speed questions or complaints concerning **grades**, including pleas for extensions - present these in person.

The same **standards of civility** apply to electronic communication as apply to personal conversations or letters. If I receive a rude or impolite e-mail I will blacklist your e-mail address. Don't rely on e-mail for any communication you think is important: thoughtless e-mails lead to bad feelings, though kind words and reading suggestions are always welcome! But short questions about non-mark issues are fine.

Plagiarism

This is copying text from another source and claiming that you wrote it yourself by not properly referencing where you got it from. Plagiarism is a serious offense: expect to *at least* fail the course if you get caught. I may request that students submit their essays to www.turnitin.com to avoid problems with plagiarism: don't be offended if I do (I know there's lots of web pages and essays on such popular topics as *Game of Thrones*, *The Simpsons*, and Campbell's monomyth out there - don't be tempted!). If it's not your idea, and it's not common knowledge, cite it! Common knowledge: "The Earth rotates around the Sun," "Karl Marx is a famous political theorist," "People read less in the digital era." Not common knowledge: "Joseph Campbell's Hero with a Thousand Faces promotes a monomyth that consists of seventeen stages."

2016-17 BRESCIA UNIVERSITY COLLEGE ACADEMIC POLICIES AND REGULATIONS

1. POLICY REGARDING MAKEUP EXAMS AND EXTENSIONS OF DEADLINES

When a student requests academic accommodation (e.g., extension of a deadline, a makeup exam) for work representing 10% or more of the student's overall grade in the course, it is the responsibility of the student to provide acceptable documentation to support a medical or compassionate claim. All such requests for academic accommodation **must** be made through an Academic Advisor and include supporting documentation. Academic accommodation for illness will be granted only if the documentation indicates that the onset, duration and severity of the illness are such that the student could not reasonably be expected to complete her academic responsibilities. Minor ailments typically treated by over-the-counter medications will not normally be accommodated. Documentation shall be submitted as soon as possible to the student's Academic Advisor indicating the period of illness and when the student should be able to resume academic responsibilities. Students must submit their documentation along with a request for relief specifying the nature of the accommodation being requested no later than two business days after the date specified for resuming responsibilities. Appropriate academic accommodation will be determined by the Dean's Office in consultation with the student's instructor(s). Please note that personal commitments (e.g., vacation flight bookings, work schedule) which conflict with a scheduled test, exam or course requirement are **not** grounds for academic accommodation.

A UWO Student Medical Certificate (SMC) is **required** if a student is seeking academic accommodation on medical grounds. This documentation should be obtained at the time of the initial consultation with the physician/nurse practitioner or walk-in clinic. A SMC can be downloaded from: <http://www.westerncalendar.uwo.ca/2016/pg117.html>. The student must request documentation sufficient to demonstrate that her ability to meet academic responsibilities was seriously affected. Please note that under University Senate regulations documentation stating simply that the student "was seen for a medical reason" or "was ill" is **not** adequate to support a request for academic accommodation.

Whenever possible, requests for academic accommodation should be initiated in advance of due dates, examination dates, etc. Students must follow up with their professors and Academic Advisor in a timely manner.

The full policy on requesting accommodation due to illness can be viewed at:
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.pdf

2. ACADEMIC CONCERNS

If you feel that you have a medical or personal problem that is interfering with your work, contact your instructor and Academic Advisor as soon as possible. Problems may then be documented and possible arrangements to assist you can be discussed at the time of occurrence rather than on a retroactive basis. Retroactive requests for academic accommodation on medical or compassionate grounds may not be considered.

If you think that you are too far behind to catch up or that your work load is not manageable, you should consult an Academic Advisor. If you consider reducing your workload by dropping one or more courses, this must be done by the appropriate deadlines (refer to the Registrar's website, www.registrar.uwo.ca, for official dates). You should consult with the course instructor and the Academic Advisor who can help you consider alternatives to dropping one or more courses. *Note that dropping a course may affect OSAP eligibility and/or Entrance Scholarship eligibility.*

The Dean may refuse permission to write the final examination in a course if the student has failed to maintain satisfactory academic standing throughout the year or for too frequent absence from the class or laboratory (<http://www.westerncalendar.uwo.ca/2016/pg130.html>)

3. ABSENCES

Short Absences: If you miss a class due to a minor illness or other problems, check your course outline for information regarding attendance requirements and make sure you are not missing a test or assignment. Cover any readings and arrange to borrow notes from a classmate. Contact the course instructor if you have any questions.

Extended Absences: If you have an extended absence, you should contact the course instructor and an Academic Advisor. Your course instructor and Academic Advisor can discuss ways for you to catch up on missed work and arrange academic accommodations, if appropriate.

4. POLICY ON CHEATING & ACADEMIC MISCONDUCT

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site: <http://www.westerncalendar.uwo.ca/2016/pg113.html>

Students are responsible for understanding the nature of and avoiding the occurrence of plagiarism and other academic offences. Students are urged to read the section on Scholastic Offences in the Academic Calendar. Note that such offences include plagiarism, cheating on an examination, submitting false or fraudulent assignments or credentials, impersonating a candidate, or submitting for credit in any course without the knowledge and approval of the instructor to whom it is submitted, any academic work for which credit has previously been obtained or is being sought in another course in the University or elsewhere. Students are advised to consult the section on Academic Misconduct in the Western Academic Calendar.

If you are in doubt about whether what you are doing is inappropriate or not, consult your instructor, the Student Services Centre, or the Registrar. A claim that "you didn't know it was wrong" is not accepted as an excuse.

The penalties for a student guilty of a scholastic offence (including plagiarism) include refusal of a passing grade in the assignment, refusal of a passing grade in the course, suspension from the University, and expulsion from the University.

Plagiarism:

Students must write their essays and assignments in their own words. Whenever students take an idea or a 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 (see Scholastic Offence Policy in the Western Academic Calendar).

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.

Computer-marked Tests/exams:

Computer-marked multiple-choice tests and/or exams may be subject to submission for similarity review by software that will check for unusual coincidences in answer patterns that may indicate cheating. Software currently in use to score computer-marked multiple-choice tests and exams performs a similarity review as part of standard exam analysis.

5. PROCEDURES FOR APPEALING ACADEMIC EVALUATIONS

All appeals of a grade must be directed first to the course instructor. If the student is not satisfied with the decision of the course instructor, a written appeal signed by the student must be sent to the Department Chair. If the response of the department is considered unsatisfactory to the student, she may then submit a signed, written appeal to the Office of the Dean. Only after receiving a final

decision from the Dean may a student appeal to the Senate Review Board Academic. A Guide to Appeals is available from the Ombudsperson's Office, or you can consult an Academic Advisor. Students are advised to consult the section on Student Academic Appeals under Academic Rights and Responsibilities in the Western Academic Calendar (<http://www.westerncalendar.uwo.ca/2016/pg112.html>)

6. PREREQUISITES AND ANTIREQUISITES

Unless you have either the prerequisites for a course or written special permission from your Dean to enroll in it, you will be removed from the 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 prerequisite(s).

Similarly, you will also be deleted from a class list if you have previously taken an antirequisite course unless this has the approval of the Dean. These decisions may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course because you have taken an antirequisite course.

7. SUPPORT SERVICES

The Brescia University College Registrar's website, with a link to Academic Advisors, is at is at <http://brescia.uwo.ca/academics/registrar-services/> . The website for the Student Development Centre at Western is at <http://www.sdc.uwo.ca/> . Students who are in emotional/mental distress should refer to Mental Health @ Western http://uwo.ca/health/mental_wellbeing/ for information including a complete list of options about how to obtain help.

Portions of this document were taken from the Academic Calendar, the Handbook of Academic and Scholarship Policy and the Academic Handbook of Senate Regulations. This document is a summary of relevant regulations and does not supersede the academic policies and regulations of the Senate of the University of Western Ontario.