

FLASHPOINT CHICAGO

A CAMPUS OF COLUMBIA COLLEGE HOLLYWOOD

SYLLABUS

HUMA310 – CRITICAL STUDIES: ART, MEDIA, CULTURE

Fall 2019

INSTRUCTOR: Katie Waddell

Katie.waddell@columbiacollege.edu

Office Hours: By appointment

CLASS SESSIONS

Monday & Wednesday, 2:15-4:15

LOCATION

Room 658

CREDIT HOURS: 4 credits / 44 contact hours

LENGTH: 11 weeks

PREREQUISITES: None

CANVAS: <https://tfacademy.instructure.com>

COURSE DESCRIPTION

Critical examination of culture through art, cinema, television, theater, music, and other media. Students gain proficiency in essential humanistic methods and fortify their own critical skills through sustained discussions, regular writing, and engagement with essential writings and cultural works. Research is emphasized as a pathway to critical thinking. Coursework includes reading, writing, peer-to-peer teaching, and class presentations.

COURSE LEARNING OUTCOMES

Upon successfully completing this course, students will be able to:

1. Summarize the goals of criticism and critical thinking as applied to art, media, and culture.
2. Outline conceptual frameworks that have been influential in the fields of history, cultural criticism/theory, and cultural studies.
3. Organize a research plan to explore a topic with both primary and secondary sources.
4. Develop a thesis on a topic in art, film, or other media, around an explicit set of criteria.
5. Discuss works of art and media with awareness of multiple cultural and sub-cultural perspectives.

TEXTBOOKS + READINGS

- Anne D'Alleva, *Methods & Theories of Art History*. 2nd ed., Laurence King Publishing, 2012. ISBN: 978-1-85669-899-3
- Additional readings will be provided online via Canvas.

FILMS

- Kaneto Shindô, director. *Kuroneko*. Toho Company, 1968.
- Robert Wiene, director. *The Cabinet of Dr. Caligari*, Decla-Bioscop AG, 1920.
- Lars Von Trier, director. *Antichrist*, Zenotropa Entertainments, 2009.
- George A. Romero, director. *Night of the Living Dead*, Image Ten, 1968.
- Jordan Peele, director. *Us*, Monkeypaw Productions, 2019.
- Tony Randel, director. *Hellbound: Hellraiser II*, Film Futures, 1988.

INSTRUCTOR'S NOTES

Major supernatural or humanoid figures from art, media, and literature reveal our deepest collective cultural anxieties while challenging our beliefs about what it means to be human. This quarter, Critical Studies offers a sustained engagement with the horrific and fantastical figures that define culture at its heart and at its edges: devils, ghosts, witches, zombies, and other ghouls will guide our quest to learn to interpret cultural texts using different critical techniques. With a special focus on film and visual art, we will cover a variety of art and media featuring supernatural entities sometimes regarded as fact, sometimes devised as pure fiction. Welcome to the monster mash.

While the horror-specific focus of this course was inspired by the interests of Flashpoint's student body, I am sensitive to the fact that students may vary in their degree of comfort with horror content, themes, and imagery. Some of the films required for this course contain graphic content, including violence and sexualized violence. I am happy to work with individual students to provide trigger warnings, separate screening sessions, film alternatives, or other accommodations to respect all needs and ensure continued participation in the class. Please do not hesitate to reach out to me with your questions and concerns.

COURSEWORK

You will be graded on the following assessments:

1. **Attend** each class in accordance with Flashpoint's institutional attendance policy
2. Arrive to class punctually each week and **participate** in each session. Your participation grade will be positively affected by active participation in, and consistent attentiveness to, class activities (lectures, discussions, group exercises, etc.). Your participation grade will be negatively affected by arriving late, leaving class for extended periods of time (longer than a restroom break), leaving early, inattentiveness, and use of electronic devices for non-class activities.
3. Complete **six film-response worksheets** during in-class film screenings. **(Deadlines vary)**
4. Lead one **student-led discussion** as a part of a group. This entails reviewing readings for your group's chosen week in advance, coming to class prepared with questions for class discussion, facilitating discussion in-class, and distributing film-response worksheets for your classmates to complete. **(Deadlines vary)**
5. Research and deliver **one narrative presentation** on the cultural history of a monster of your choice **(Due W4)**
6. Write **one critical methods paper** with the goal of applying one of the critical studies methods learned in class to a cultural text of your choice. **(Due W11)**
7. Deliver a polished **formal presentation** of your critical methods paper to the class in Week 11. **(Due W11)**

GRADE BREAKDOWN:

Attendance	10%
Class Participation	10%
Film response worksheets	10%
Student-led discussion	20%
Narrative Presentation	10%
Critical Methods Paper	25%
Final Presentation	15%
TOTAL	100%

CLASSROOM POLICIES

- It is the responsibility of the student to keep up with all reading, assignments, test dates, and project deadlines. If issues arise and the student anticipates being unable to meet a deadline, it is the responsibility of the student to communicate with the instructor in advance of the deadline.
- If I instruct you to turn in an assignment via Canvas and technical difficulties arise, you are always welcome to email the assignment to me at katie.waddell@columbiacollege.edu. Technical issues with Canvas are never an excuse for missing a deadline.
- As a part-time Adjunct Instructor, I do not observe regular 9-5 office hours, but I do strive to be accommodating and responsive to student inquiries whenever possible. When contacting me via email, please allow 24 hours for a response on weekdays and 48 hours for a response on weekends.
- I am available to meet with students after class or by appointment. All by appointment meetings must be scheduled at least 48 hours in advance.
- During class time, the use of mobile devices (laptops, tablets, cell phones, etc.) is allowed only for taking notes and participating in sanctioned class activities. The use of devices for non-sanctioned activities is not allowed. Wearing headphones during lectures, screenings, and class discussions is strictly prohibited.

LATE WORK POLICY

Work can be turned in for full credit on date due, up until 11:59pm. **10% will be deducted from the final grade each day the assignment is late for *three days only*. Late work after 3 days will earn zero points.**

- If a student presents a doctor's note, according to the medical excuse policy, the assignment will be due on the day of their return by 11:59pm. After that, the 10% per day deduction policy will be followed as above.
- If personal issues arise and the student anticipates missing a deadline, that student may request to arrange an alternate deadline with the permission of the instructor **before the assignment deadline has passed. No work will be accepted after Wednesday, December 11, 2019.**

COURSE CALENDAR

Subject to change with notification

WEEK 1: **Apocalypse Now – What are we afraid of?**

09/30: Monday

In Class: Review syllabus, policy, and course expectations
Review assignments and course flow
Overview of horror and the fantastical

DUE NEXT: Week 1 readings

10/02: Wednesday

Lecture: “Working with theory; working with fright”
In Class: Discuss all major assignments
Pick monsters for monster narrative presentations

Due Now: **Anne D'Alleva**, “Thinking About Theory.” *Methods & Theories of Art History*, 2nd ed., Laurence King Publishing, 2012, pp. 5–15.
Eugene Thacker, “Clouds of Unknowing.” *In the Dust of This Planet*, Zero Books, 2011, pp. 1–9.

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DUE NEXT: Week 2 readings

WEEK 2: DEVILS

10/07: Monday

Lecture: "Icon(ograph)ic Devils"

In Class: Critical Studies Methods: The Historical and Iconographic Approaches

Due Now: **Anne D'Alleva**, "The analysis of symbol, form, and sign." *Methods & Theories of Art History*, 2nd ed., Laurence King Publishing, 2012, pp.19-26. (Start with the section "Iconography and iconology")

Robert Muchembled, "Introduction" to "Satan Among Humankind." *Damned: an Illustrated History of the Devil*, Seuil/Chronicle, 2004, pp. 6–85.

DUE NEXT: Week 3 readings

10/09: Wednesday

Lecture: "Monster Mash: Historical overviews of select monsters on this syllabus"
Practice historical research and iconographic analysis
Sign up for groups for student-led discussions

Due Now: N/A

DUE NEXT: *Week 3 readings*

WEEK 3: GHOSTS

10/14: Monday

Lecture: "Dead wet girls and other Yurei"

In Class: Critical Studies Methods: The Cultural-Anthropological Approach
Class discussion

Due Now: **Paul Hiebert**, "Anthropological Points of View: A Reading for Cultural Anthropology." *Cultural Anthropology Course*, Southern Nazarene University, home.snu.edu/~hculbert/points.htm.

Zack Davisson, "Yūrei: the Ghosts of Japan." *Electric Literature*, 20 Mar. 2019, electricliterature.com/yurei-the-ghosts-of-japan/.

Alexa Gotthardt, "These Vengeful Female Ghosts in Japanese Prints Will Haunt You." *Artsy*, 11 Apr. 2019, www.artsy.net/article/artsy-editorial-vengeful-female-ghosts-japanese-ukiyo-e-prints-will-haunt.

Chris Pruett, "The Anthropology of Fear: Learning About Japan Through Horror Games." *Loading... Special Issue--Thinking After Dark: Welcome to the World of Horror Video Games*, vol. 4, no. 6, 4 Oct. 2010.

Robbie Collin, "How Japan's Obsession with 'Dead Wet Girls' Changed Horror." *The Telegraph*, Telegraph Media Group, 31 Oct. 2016, www.telegraph.co.uk/films/0/how-japans-obsession-with-dead-wet-girls-changed-horror/.

Eric Prideaux, "Butoh: Dance in a Surreal Realm." *The Japan Times*, The Japan Times, Ltd., 8 June 2003, www.japantimes.co.jp/community/2003/06/08/general/butoh-dance-in-a-surreal-realm/#.XYevfJNKj-Y.

DUE NEXT: Nothing – film screening

10/16: **Wednesday**

Screening: *Kuroneko*
In Class: Class discussion

Due Now: *Kuroneko* film response worksheet

DUE NEXT: Week 4 readings

WEEK 4: MYSTICS

10/21: **Monday**

Lecture: “Turn-of-the Century Mystics; Spellcasting, Tarot, and Other Semiotic Magic”
In Class: Critical Studies Methods: The Semiotic Approach
Practicing semiotic analysis with tarot; class discussion

Due Now: **Anne D'Alleva**, “Semiotics”, *Methods & Theories of Art History*, 2nd ed., Laurence King Publishing, 2012, pp. 26-40. (Read to the very beginning of page 40)
Anne D'Alleva, “Hermeneutics”, *Methods & Theories of Art History*, 2nd ed., Laurence King Publishing, 2012, pp. 118-126. (Read to the middle of page 126)
Patrick Dunn, selections from “Attitude, Three Skills, and Four Paradigms,” and “Symbols, Signs, and Sigils,” *Postmodern Magic: the Art of Magic in the Information Age*. Llewellyn, 2005.
Cathy Gutierrez, “Spiritualism.” *The Cambridge History of Magic and Witchcraft in the West*, Cambridge University Press, 2015, pp. 197–206.
Laura June Topolsky, “The Deck of Cards That Made Tarot A Global Phenomenon.” *Atlas Obscura*, Atlas Obscura, 10 July 2015, www.atlasobscura.com/articles/the-deck-of-cards-that-made-tarot-a-global-phenomenon.
Ted Gerike and Felipe Lima, directors. *Hilma Af Klint: Paintings for the Future*. *Hilma Af Klint: Paintings for the Future*, Vimeo, 25 Sept. 2019, vimeo.com/296493939.
Ben Davis, “Why Hilma Af Klint’s Occult Spirituality Makes Her the Perfect Artist for Our Technologically Disrupted Time.” *Artnet News*, Artnet, 29 Oct. 2018, news.artnet.com/exhibitions/hilma-af-klints-occult-spirituality-makes-perfect-artist-technologically-disrupted-time-1376587.

DUE NEXT: Narrative Presentations on the cultural history of a monster of your choice

10/23: **Wednesday**

In Class: Narrative Presentations

Due Now: Upload Narrative Presentations to Canvas in PDF format

DUE NEXT: Week 5 readings
W5 student-led discussion materials

WEEK 5: LUNATICS

10/28: **Monday**

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Lecture: "Mad Marxists"
In Class: Critical Studies Methods: The Materialist Approach
Student-led discussion

Due Now: **Anne D'Alleva**, "Art's contexts." *Methods & Theories of Art History*, 2nd ed., Laurence King Publishing, 2012, pp. 46-59. (Read through "Practicing Marxist art history")
Siegfried Kracauer, "Caligari." *From Caligari to Hitler: A Psychological History of German Film*, Princeton University Press, 1966, pp. 61–76.
Max Horkheimer and Theodor Adorno, selection from "The Culture Industry: Enlightenment as Mass Deception." *Dialectic of Enlightenment*, Stanford University Press, 2002, pp. 94–104.
W5 student-led discussion materials

DUE NEXT: Critical methods paper topic proposal

10/30: **Wednesday**

Screening: *The Cabinet of Dr. Caligari*
In Class: Lighting workshop: final paper topic proposals

Due Now: *The Cabinet of Dr. Caligari* film response worksheet
Critical methods paper topic proposal

DUE NEXT: Week 6 readings
W6 student-led discussion materials

WEEK 6: WITCHES

11/04: **Monday**

Lecture: "Broomstick Envy and Other Witch Feelings"
In Class: Critical Studies Methods: The Psychoanalytic Approach and Affect Theory
Student-led discussion

Due Now: **Anne D'Alleva**, "Psychology and perception in art", *Methods & Theories of Art History*, 2nd ed., Laurence King Publishing, 2012, pp. 88-117.
Barbara Creed, "Horror and the Monstrous-Feminine: An Imaginary Abjection." *Horror, the Film Reader*, by Mark Jancovich, Routledge, 2009, pp. 251–266.
Amy Simmons, selections from *Antichrist*. Auteur, 2015.
W6 student-led discussion materials

DUE NEXT: Nothing – film screening

11/06: **Wednesday**

Screening: *Antichrist*
Due Now: *Antichrist* film response worksheet

DUE NEXT: Week 7 readings **due 11/13**
Watch *Night of the Living Dead* at home
Night of the Living Dead film response worksheet **due 11/13**

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WEEK 7: ZOMBIES

11/11: Monday - Veterans Day; no class

11/13: Wednesday

In Class: "Post-structuralists versus Zombies"
Critical Studies Methods: The Poststructuralist approach
Student-led discussion

Due Now: **Anne D'Alleva**, "Structuralism and post-structuralism" and "Deconstruction", *Methods & Theories of Art History*, 2nd ed., Laurence King Publishing, 2012, pp. 126-142. (Read through "Practicing deconstructive art history")
Roland Barthes, Annette Lavers, translator. "The Great Family of Man." *Mythologies*, Hill and Wang, 2013, pp. 100–102.
Michel Foucault, "The Right of Death and Power over Life." *The Foucault Reader*, edited by Paul Rabinow, Vintage, 1984, pp. 258–267.
Isabel Cristina Pinedo, "Recreational Terror and the Postmodern Elements of the Contemporary Horror Film." *Recreational Terror: Women and the Pleasures of Horror Film Viewing*, State University of New York Press, 1997, pp. 9–28.
Zachary Crockett and Javier Zarracina, "How the Zombie Represents America's Deepest Fears." *Vox*, Vox, 31 Oct. 2016, www.vox.com/policy-and-politics/2016/10/31/13440402/zombie-political-history.
W7 student-led discussion materials

DUE NEXT: Week 8 readings
W8 student-led discussion materials
Watch *Night of the Living Dead* on your own, plus Watch *Night of the Living Dead* film response worksheet

WEEK 8: BODY SNATCHERS

11/18: Monday

Lecture: "Critical Race Theory and the Snatched"
In Class: Critical Studies Methods: The Critical Race approach
Student-led discussion

Due Now: **Anne D'Alleva**, "Cultural Studies and post-colonial theory", *Methods & Theories of Art History*, 2nd ed., Laurence King Publishing, 2012, pp. 75-86.
Stuart Hall, "Notes on Deconstructing 'The Popular'", *Cultural Resistance Reader*, by Steven Duncombe, Verso Books, 2002, pp. 185–192.
Stuart Hall, "Cultural Identity and Diaspora." *Cultural Identity and Diaspora: Identity: Community, Culture, Difference*, edited by Jonathan Rutherford, Lawrence and Wishart, 1990, pp. 222–237.
Ta-Nehisi Coates, *Between the World and Me*, Reclam, Philipp, 2017, pp. 5–12.
Vann R. Newkirk II, "'Us' and Jordan Peele's New Horror." *The Atlantic*, Atlantic Media Company, 23 Mar. 2019, www.theatlantic.com/entertainment/archive/2019/03/us-and-jordan-peeles-reinvention-of-horror/585532/.
W8 student-led discussion materials
Night of the Living Dead film response worksheet

DUE NEXT: Nothing – film screening

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11/20: **Wednesday**

Screening: *Us*

Due Now: *Us* film response worksheet

DUE NEXT: Week 9 readings
W9 student-led discussion materials

WEEK 9: FREAKS

11/25: **Monday**

Lecture: "Freaky Cenobites and other Perverts"
In Class: Critical Studies Methods: The Queer Theory approach
Student-led discussion

Due Now: **Anne D'Alleva** , "Feminisms", *Methods & Theories of Art History*, 2nd ed., Laurence King Publishing, 2012, pp. 59-68.
Anne D'Alleva , "Sexualities, LGBTI Studies, and Queer Theory", *Methods & Theories of Art History*, 2nd ed., Laurence King Publishing, 2012, pp. 68-74.
Judith Butler, "From Interiority to Gender Performatives." *Camp: Queer Aesthetics and the Performing Subject: a Reader*, edited by Fabio Cleto, University of Michigan Press, 1999, pp. 361–367.
Esther Newton, "Role Models." *Margaret Mead Made Me Gay: Personal Essays, Public Ideas*, Duke University Press, 2000, pp. 14–29.
Guillermo Gómez-Peña, "Performing Against the Cultural Backdrop of the Mainstream Bizarre." *Pocha Nostra*, Pocha Nostra, 2001,
www.pochanostra.com/antes/jazz_pocha2/mainpages/bizarre.htm.
Nick Pinkerton, "Shudders of Pleasure: The Story of Hellraiser." *Little White Lies*, 11 Oct. 2017, lwlies.com/articles/shudders-of-pleasure-the-story-of-hellraiser/.

W9 student-led discussion materials

DUE NEXT: N/A – film screening on 12/02

11/27: **Wednesday, Thanksgiving holiday; no class**

WEEK 10: CYBORGS

12/02: **Monday**

Screening: *Hellbound: Hellraiser II*
In Class: Class discussion

DUE NEXT: **Donna Haraway**, *A Cyborg Manifesto*. University of Minnesota Press, 2016, pp. 1-14.
Hellbound film response worksheet

12/04: **Wednesday**

Lecture: "Postmodern Transhumans"
In Class: Critical Studies Methods: The Postmodern approach
Class discussion

Due Now: TBD readings

DUE NEXT: Final projects and student presentations

WEEK 11: Final Presentations

12/09: Monday

In Class: Student presentations

Due Now: Final projects
Students presenting today should upload their presentations to Canvas in PDF format

DUE NEXT: Student presentations

12/11: Wednesday

In Class: Student presentations

Due Now: Students presenting today should upload their presentations to Canvas in PDF format
Course evaluations

ACADEMIC POLICIES

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DEFINITION OF A CREDIT HOUR

A credit hour is defined by Flashpoint Chicago and the U.S. Department of Education as an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than one (1) hour of classroom or direct faculty instruction and a minimum of two (2) hours of out-of-class student work each week for approximately ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time, or at least an equivalent amount of work for other academic activities as established by the institution including laboratory work, internships, practicum, studio work, and other academic work leading to the award of credit hours. Senior Thesis and production-based courses may exceed the minimum expectation for out-of-classroom work.

CONTACT HOURS & OUT-OF-CLASS STUDENT WORK PER COURSE

A typical 4-quarter-credit-hour course at Flashpoint Chicago meets for one 4-hour/240 minute class period each week for 11 weeks for a total of 44 contact hours/2640 contact minutes over the quarter. Each course also requires 8 hours/480 minutes of out-of-class student work per week for a total of 88 hours/5280 minutes of out of class student work over the quarter. Total quarterly contact and out-of-class hours for each course is 132 hours or 7,920 minutes.

REASONABLE ACCOMMODATION FOR SPECIAL NEEDS

Flashpoint Chicago is committed to responding to all eligible student requests for reasonable accommodations that can be provided without undue hardship to the college. Please see the *Disability Services* section of the General Catalog for more information.

ATTENDANCE POLICY

Regular class attendance is mandatory and integral to success at Flashpoint Chicago. Students are expected to be present at the start of each class session and remain through the entire class period. A student who is absent for all or part of a class session is responsible to make up missed coursework.

For each course at Flashpoint Chicago, students are required to attend 4 class session hours of per week for 11 weeks for a total of 44 hours or 2,640 minutes of in-class instruction. Attendance is recorded in the number of minutes a student is in attendance during the duration of a course. Absences are calculated as the student's total number of unexcused, missed class minutes over the duration of the course.

- If student records unexcused absences totaling 15% of the total class minutes or 7 hours of class time, the student's final grade for the course will be reduced by one or more full letter grades.
- If a student records unexcused absences totaling 30% or more of total class minutes or 13 hours of class time, the student will fail the course and receive a final grade of F. A student who fails or is withdrawn from a required course due to unexcused absences must enroll in and successfully complete the course at a later date.
- A student who records unexcused absences in all registered courses for the entire first week of class will be dropped from all registered courses and dismissed from the college. If applicable, the cost of tuition will be adjusted.
- A student who stops attending classes and records unexcused absences in all registered courses for 14 consecutive calendar days will be administratively withdrawn from all courses and dismissed from the college. All withdrawn courses will receive a grade of W on the student's permanent academic record.

EXCUSED ABSENCES

At the discretion of the instructor(s) and/or the Director of Student Success, absences due to family emergencies, bereavement, military service, and observance of a religious holiday may be excused. In accordance with the Illinois state law, absences will be excused for students who volunteer in an official capacity as emergency workers, including as a volunteer fire fighter, emergency medical technician, ambulance attendant, or other first responder. Absences due to legal obligations must be supported by formal documentation and submitted to the instructor(s) and/or the Director of Student Success upon return to the next class session. Transportation issues are not considered excused absences.

A student who will be absent for 14 consecutive calendar days must meet with the Director of Student Success and all instructors prior to leaving and provide advance documentation supporting the need for the absence.

MEDICAL ABSENCES

A student is allowed two excused class session absences per term for medical reasons. Medical absences will only be excused with proper documentation, including a doctor's note, submitted to instructor(s) and/or the Director of Student Success prior to or at the beginning of the next class session. A doctor's note will not be accepted after the class session begins and the absence will be unexcused.

A student with an on-going medical condition that may result in more than two medical absences must disclose the medical condition prior to starting the term or within the first week of diagnosis supported by medical documentation. Catastrophic or unexpected medical emergencies, such as surgery or the need for ongoing care, will be taken into consideration and excused with proper documentation at the discretion of the Director of Student Success.

TARDINESS OR EARLY DISMISSAL FOR MEDICAL REASONS

A student who arrives late for a class session for medical reasons must immediately submit proper documentation, including a doctor's note, upon arrival in class. A student who leaves class early for medical reasons must submit a proper documentation prior to or at the beginning of next class session. A doctor's note will not be accepted after the class session begins and the absence will be unexcused.

ONLINE COURSE ATTENDANCE

In an on-campus course, an absence is recorded when a student misses a class session. In an online course, a class session is defined as a week of coursework, lectures, assignments, and assessments presented via the online platform. Attendance for each week is recorded when an online student logs on and posts to the course discussion board as instructed by specific deadlines in the week.

The two weekly discussion board posts required for online attendance are:

- 1st post: Monday, Tuesday, or Wednesday before 11:59 pm
- 2nd post: Thursday, Friday, Saturday, or Sunday before 11:59 pm

Attendance for a week is recorded after a student logs the 2nd post. Students must post to the discussion board both times each week. A student who posts only once in the week will be marked absent for the week. A student who is marked absent for a week is responsible to contact the instructor and to make up missed coursework, assignments, and assessments.

ONLINE ATTENDANCE POLICY APPEALS

A student who is dismissed from a course after a 3rd absence may submit a written appeal with documentation to appeals@columbiacollege.edu to be reviewed by the Academic Appeals Committee. The written appeal must include supporting documentation and must be received within five (5) calendar days following the date of the 3rd absence. No appeals will be granted after a 4th absence.

COURSE WITHDRAWAL POLICY

A student who wishes to drop an individual course and receive a tuition refund must submit a Drop Request prior to the Add/Drop deadline at 5:00 p.m. on the seventh (7th) calendar day of the quarter, which is usually the second Monday of the quarter. If the either the first or seventh calendar day of the quarter falls on a school holiday, the Add/Drop deadline is extended to 5:00 p.m. on the second Tuesday of the quarter.

A student who submits a Drop Request for an individual course prior to 5:00 p.m. on the seventh (7th) calendar day of the quarter is entitled to a 100% tuition refund for the course. There is no pro-rata refund for withdrawing from an individual course after the Add/Drop deadline.

A student may officially withdraw from an individual course after the Add/Drop deadline by completing and submitting a signed Course Withdrawal Form available in the Registrar's Office. Course Withdrawal Forms must be submitted by 5:00 p.m. on Friday of the before the end of the 9th week of the quarter. A grade of W (Withdrawal) will be automatically recorded on the student's transcript for the course. There is no tuition refund for withdrawing from individual courses after the Add/Drop deadline.

A student who fails to complete and submit a signed Course Withdrawal Form will not be withdrawn from the course and will receive an appropriate grade from the instructor to reflect work completed. This grade will be recorded on the student's transcript and become part of the student's permanent record. A student who withdraws from a required course must enroll in and successfully complete the course at a later date.

International students must obtain approval from the PDSO before withdrawing from a course in order to avoid violating legal status.

COURSE WITHDRAWAL DEADLINES

Week 2 to Week 9: Students will receive a W grade for officially withdrawing from a course between Tuesday of Week 2 and Friday of Week 9. A grade of W does not impact grade point average but does impact attempted credit hours and will appear on the student's academic transcript.

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Week 10 to Week 11: No course withdrawal are permitted after Week 9. If a student has stopped attending class but did not submit a Course Withdrawal Form before the end of Week 9, the instructor will assign the appropriate grade to reflect the work completed.

INCOMPLETE POLICY

The grade of Incomplete (INC) is exceptional and given only to students whose completed coursework has been qualitatively satisfactory but who have been unable to complete all course requirements due to unforeseen circumstances. The student must request an Incomplete grade before the end of the quarter. The instructor retains the right to make the final decision to grant or deny a student's request for an Incomplete grade.

It is the responsibility of the student to complete and submit the remaining coursework by the assigned deadline. Prior to the end of the Add/Drop period of the following quarter, the instructor must submit a grade change, converting the Incomplete to a letter grade. If the student does not meet the deadline, the student fails the course and the Incomplete grade is automatically converted to a final grade of F.

ACADEMIC INTEGRITY POLICY

Flashpoint Chicago students are responsible for knowing and following all policies and procedures of the institution and all rules for each course in which they are enrolled. Rules for a course are found in the course syllabi.

Flashpoint Chicago expects all students to fulfill assignments and complete tests independently and honestly. The institution will penalize any student found guilty of cheating, plagiarizing, or any other form of dishonesty. All members of the faculty, administration, and student body are expected to uphold academic honesty in their work.

CHEATING

Cheating, plagiarism and knowingly furnishing false information are defined by established academic standards in widespread use.

Cheating refers to the use of unauthorized assistance in completing coursework. Unauthorized assistance may include the use of the printed material, computer files, equipment, or personal notes of another student or individual. Cheating on exams and assignments, plagiarism, and knowingly furnishing false information are unacceptable behaviors on the part of a student.

Fraud on tests, papers, production work, or any aspect of college life is taken very seriously and is addressed on a case by case basis by the Academic Affairs and Student Services Departments. Cheating or plagiarism may result in permanent dismissal from the college.

Examples of cheating include: using written or produced assignments from one course for academic credit in another course unless expressly allowed; collaborating with another student on an assigned project unless expressly allowed; handing in work written or produced by another student as your own; writing or producing work for another student to use as his or her own; submitting exams or other assignments that contain answers or materials knowingly taken from the work of another student; consulting texts, notes, or other materials while taking an exam, unless expressly allowed; using crib sheets; signing another student's name on an attendance or crew roster; and knowingly and falsely stating that another student was present in a class or on a crew.

PLAGIARISM

Plagiarism is presenting the words or ideas of another person as one's own, including the use of direct or paraphrased material without proper documentation or attribution

All students are expected to honestly attribute and correctly cite sources included in course assignments. Information and instructions regarding citing sources is available at the Learning Resource Center.

DISHONESTY

Other forms of dishonesty may include falsely claiming to have done work, misrepresenting reasons for not completing assignments or taking examinations as scheduled, and submitting the same work in more than one course.

An instructor who discovers any student cheating, plagiarizing, or committing other forms of dishonesty will report such action in writing to the Student Services Department. The report will be entered into the student's official record for possible disciplinary action that may include receiving a failing grade for the assignment, test or course and may include academic probation, suspension, or in extreme or repeated cases, expulsion.

GRADE SCALE

GRADE CRITERIA	Letter Grade	% Grade	Grade Points	INCLUDED IN SAP:		
				CGPA	ICR Credit Hours	
					Earned	Attempted
Performs at the highest level and demonstrates full, uncompromised commitment and effort	A	92.5-100	4.00	Yes	Yes	Yes
	A-	90-92.49	3.75	Yes	Yes	Yes
Performs at a high level and demonstrates consistent and effective achievement in meeting course requirements	B+	87.5-89.99	3.50	Yes	Yes	Yes
	B	82.5-87.49	3.25	Yes	Yes	Yes
	B-	80-82.49	3.00	Yes	Yes	Yes
Meets the basic requirements of the course	C+	77.5-79.99	2.75	Yes	Yes	Yes
	C	72.5-77.49	2.50	Yes	Yes	Yes
	C-	70-72.49	2.25	Yes	Yes	Yes
Meets minimum standards and performs at a level sub-par to basic requirements	D+	67.5-69.99	2.00	Yes	Yes	Yes
	D	62.5-67.49	1.75	Yes	Yes	Yes
	D-	60-62.49	1.50	Yes	Yes	Yes
Fails to meet minimum course requirements	F	< 60	0	Yes	No	Yes