

CP349
Japanese & South Korean Film Studies

Instructor: William Kohler

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Office: Communications 1121 F
(BUT please communicate
by email/Zoom)

Office Hours: Tuesday 2pm-3pm
and Thursday 2pm-3pm

Semester: Fall 2020

Time: W 10:00-10:50 and
F 10:00-11:50

Location: ONLINE (and COMM 1021)

Instructor Bio:

I am currently a Master's student in Mass Communication & Media Arts (with a focus in Film Studies) at SIU. I received Bachelor's degrees from SIU in Cinema & Photography and in Linguistics in 2017. My research focus is in East Asian film studies, but I have broader interests in K-Pop/Korean pop culture, American film studies, horror films, new media, semiotics, and linguistics.

Course Format and COVID-19 Disclaimer:

I want this course to be rewarding for all of us, regardless of whether it is delivered in person or online. This is officially a HYBRID course, meaning a mix of online and in-person. I have designed this course to be flexible, and I want you to know that it will be delivered to best suit your safety needs and educational needs. College education has changed my life, and I take it very seriously, but you have to be alive and healthy in order for it to work. Therefore, safety is our first priority. For the first few weeks of the class, everything will take place online. After that, we may transition to some in-person meetings, depending on how things are looking. It is entirely possible and even likely, however, that there will be no in-person meetings. As I wrote in my email to you over the summer, no one who is uncomfortable with an in-person meeting will be required to attend one. Earlier this year I had an immuno-compromised student who was hospitalized several times during the semester (before the pandemic), so I know these things are very serious. Please feel free to email me about any safety/health concerns at any time, and we will find a solution.

Course Description:

This is an introductory course in film studies, with a focus on the cinemas of Japan and South Korea. Since this course has no prerequisites, it is not assumed that students will have any experience in film studies. This means that we will first be learning about basic methods of film criticism which underpin the critical examination of any film. We will hone your analytical skills throughout the course, and by the end of the semester, students will be expected to show improvement in their ability to write intelligently and creatively about film.

This course is specifically an introduction to the academic discipline of Japanese & South Korean film studies, not just to the films themselves. Therefore we will be reading many original texts from the foundational authors who have written about this topic from 1959 to the present. We will be studying the history of both nations' film industries and the important factors in this history that influence the present day. We will be discussing what makes each nation's film industry unique, as well as the difficulties and dangers of trying to study this. We will be discussing different critical approaches that have been applied to both nations' film industries, and the advantages and disadvantages of each approach. We will study a few of the major directors and genres of each country. Although there is of course a historical component to the class, I want to put a strong emphasis on contemporary films, especially in the section on South Korea. Lastly, and perhaps most importantly, we will learn how to analyze and write about Japanese & Korean films, applying all of the history and theory that we studied throughout the course in your own analysis papers. This is the skill I most want you to take away from this class.

Some footnotes: This course will be taught in English. Also, Names of important scholars and filmmakers will be written in their original way. For Japanese and South Koreans, this means last name first and first name last. For example: the Korean director Im Kwon-taek; Im is the family name, and Kwon-taek is the personal name. Therefore when we reference him casually, we will call him Im. Not Kwon-taek or Taek.

Student Learning Objectives:

- Gain a basic understanding of the history of Japanese & South Korean film, as well as major genres and directors.
- Get a sense of the important theories and frameworks in Japanese & South Korean film studies.
- Understand some of the dangers and difficulties in writing about another nation's film industry.
- Gain an appreciation of film style and theory in general.
- Improve your ability to think and write critically about film.

Readings:

There is no textbook for this course. All readings will be posted on the course's D2L (mycourses.siu.edu) page.

In your essays, you will cite readings from your homework. Below are full citations from all of the various readings, so you can easily cite them in your papers. You do not need to buy these!

- Baek, Moonim. "Revisiting Colonial Cinema Research in Korea." *Journal of Japanese and Korean Cinema*. Vol. 10, No. 2 (2018): 85-91.
- Bolton, Christopher. "Puppet Voices, Cyborg Souls: Ghost in the Shell and Classical Japanese Theater." *Interpreting Anime*. Minneapolis: University of Minnesota Press, 2018. 95-136.
- Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. New York: McGraw-Hill, 2013. 10th edition.
- Choi, Jinhee. *The South Korean Film Renaissance: Local Hitmakers, Global Provocateurs*. Middletown, Connecticut: Wesleyan University Press, 2010.
- Croteau, David and William Hoynes. *Media/Society: Technology, Industries, Content, and Users*. Los Angeles: SAGE, 2019. 6th edition.
- Epstein, Stephen with James Turnbull. "Girls' Generation? Gender, (Dis)Empowerment, and K-Pop." *The Korean Popular Culture Reader*. Kyung-hyun Kim and Young-min Choe, ed. Durham, North Carolina: Duke University Press, 2014. 314-326.
- Hong, Euny. *The Birth of Korean Cool: How One Nation is Conquering the World Through Pop Culture*. New York: Picador, 2014.
- Hwang, Kyung Moon. *A History of Korea*. New York: Palgrave Macmillan, 2017. 2nd edition.
- Kim, Kyung Hyun. *The Remasculinization of Korean Cinema*. Durham, North Carolina: Duke University Press, 2004.
- Klein, Christina. "Why American Studies Needs to Think about Korean Cinema, or, Transnational Genres in the Films of Bong Joon-ho." *American Quarterly*. Vol. 60, No. 4 (Dec. 2008): 874-898.
- Lee, Young-il and Young-chol Choe. *The History of Korean Cinema*. Translated by Richard Lynn Greever. Seoul: Jimoondang Publishing Company, 1998.
- Lehman, Peter. "The Mysterious Orient, the Crystal Clear Orient, the Non-Existent Orient: Dilemmas of Western Scholars of Japanese Film." *Journal of Film and Video*. Vol. 39, No. 1 (Winter 1987): 5-15.
- Mes, Tom. *Re-Agitor: A Decade of Writing on Takashi Miike*. Godalming, UK: FAB Press, 2013.

- Min, Eungjun, Jinsook Joo, and Han Ju Kwak. *Korean Film: History, Resistance, and Democratic Imagination*. Westport, Connecticut: Praeger, 2003.
- Richie, Donald. *A Lateral View: Essays on Contemporary Japan*. Berkeley: Stone Bridge Press, 1992.
- Richie, Donald. *A Tractate on Japanese Aesthetics*. Berkeley, California: Stone Bridge Press, 2007.
- Ryoo, Woongjae. "Globalization, or the Logic of Cultural Hybridization: The Case of the Korean Wave." *Asian Journal of Communication*. Vol. 19, No. 2 (2009): 137-151.
- Sato, Tadao. *Currents in Japanese Cinema*. New York: Kodansha International, 1982.
- Standish, Isolde. *A New History of Japanese Cinema: A Century of Narrative Film*. New York: Continuum, 2005.
- Thompson, Kristin and David Bordwell. *Film History: An Introduction*. New York: McGraw-Hill, 2003. 2nd edition.
- Yomota, Inuhiko. *What is Japanese Cinema? A History*. New York: Columbia University Press, 2019.

Grades:	90-100%	=	A
	80-89%	=	B
	70-79%	=	C
	60-69%	=	D
	0-59%	=	F

Assignments:	Participation & Discussion Posts	60%
	3 Papers	40%

There are 100 points total in the course. There will be chances for extra credit.

Discussion Posts:

Because the class is mostly online, we will use online discussion posts as the way to judge your daily participation. These will take place on Desire2Learn (D2L)'s online discussion forum for our class; go to D2L, access our class page, click the Communication tab, and then click Discussions. Here I will post question prompts for you to respond to. You must write TWO POSTS offering your own thoughts in response to my prompts, AND ONE RESPONSE to your classmates' posts per class day. For example: on a Wednesday, you should write 2 original posts and 1 response to your classmates; on that same Friday, you will write 2 posts and 1 response. However, more responses to your classmates are highly encouraged (but not required)! Discussion Posts are due the night on which they are listed on the course schedule. Please note that "Discussion Posts" on the course schedule refers to an entire day of posts, including 2 posts and 1 response.

The prompts will assess how well you have understood the major concepts from the readings, and also encourage you to practice your writing and critical thinking skills. I will ask you to analyze video clips, and apply ideas from the readings to new videos from class. These will replace in-class analysis or discussion which we would have done in person. These will also replace quizzes, as they assess daily participation and understanding of content. Therefore, they have a big impact on your final grade.

In terms of grading: discussion posts amount to 60 points of your final grade (out of 100). There are 23 required discussion posts, and each will be worth 3 points. However, you will be given 4 freebies. You can miss 4 days of discussion posts and still receive the full 60 points. If your posts are thoughtful and clearly demonstrate that you've done the reading and put in effort, then you'll receive the points (1 for each post, and 1 for the response).

Please don't be ashamed to write in your post if you're confused or don't understand something. I or your classmates may be able to help. You will not receive a penalty just because the material is challenging. My job is to help you improve your skills, not to expect you to have mastered film criticism or critical thinking from day one. Even if you make a post saying simply, "I didn't understand this reading at all," but then respond extensively to others'

comments/posts and show that you're putting in effort to understand, you can receive full points for that day. Try your best to work through the material.

I want the discussion boards to be a place for us to express our own ideas, think out loud, and, ideally, have fun talking about movies. I don't want it to be a cause for anxiety or stress. The posts are worth a good chunk of your grade, but I will try to be lenient in grading them. What matters is making sure you've read the homework and watched the video lectures.

In the event we transition to in-person meetings, the grading/points for discussion posts may be adjusted to include attendance as part of your participation grade, in addition to discussion posts.

Papers:

There will be 3 papers. Paper 1 is worth 8 points, Paper 2 worth 12, and Paper 3 worth 20 (for a total of 40). While discussion posts are meant to assess your understanding of the day-to-day material, papers will allow you to focus on a topic more interesting for yourself, and choose from a list of movies to watch and analyze. For most of the papers, you will be able to choose from a number of prompts that I provide. These may be similar in content to your discussion posts, but you will write at more length and with more detail.

Extra Credit:

I will also provide extra credit, in the form of additional essays responding to a prompt that I provide. I understand that life can be difficult, and sometimes this class will not (and should not) be your first priority. However, I take education seriously, and these extra credit essays will be learning opportunities and not easy points. Please contact me and we can arrange one or more extra credit assignments at any point in the class.

My Expectations:

I endeavor to maintain a high standard, and expect excellence from my students. Studying art is an exercise in creativity and critical thinking. My goal is to enhance your critical thinking skills and your awareness of film as an art form, no matter what level you are at. I expect you to work hard, complete the readings, take notes during video lectures, and put thought into your papers and discussion posts. Education is difficult, but can be very rewarding!

What You Can Expect:

As I expect excellence from you, I want you to expect excellence from me. If I expect you to produce high quality material, it is my responsibility to help you get there. Every time I ask you to put effort into this class, you should expect me to put in effort to match it. Therefore, before you have an essay due, you can expect me to spend time on how to write good essays. After the essays, I will go over common mistakes, problems I saw, or general advice for how to improve your writing. If at any point you are struggling or need help, please email me! I'm here not just to deliver lectures, but to give individual support to those who need it. As this class is online, we may have to conduct more communication over email or in discussion forums. So, don't be afraid to ask a question or send an email! They're literally paying me to answer your questions!

Online Lectures

Because the class is online, in-class lectures will be delivered in video format. This is an unfortunate necessity. I know it's harder to learn from a video than in person. Please do your part, though, to help yourself learn. When you watch the video lectures, please watch in a quiet place. Please close any other windows or programs on your computer so as not to distract yourself. Please take notes during the videos. I have tried to divide the lectures into a few shorter (~15 mins) videos where I can, instead of one giant video each day. You can watch them at your own pace throughout the day. Do please try, however, to keep up with them. The discussion posts are due on certain days, and these will often involve material from class lectures as well. They may ask you to write a response using that day's reading to

analyze a film clip from the lectures. Therefore it is important to try your best to watch the class lectures on the day they're listed on the syllabus.

Course Schedule

Below is the course schedule, which is subject to change. This course was originally designed to be in-person, so please be understanding that changes may need to be made, and it may take some time to get in the groove of things.

Course Schedule		
Date	Class Content	Homework Due
Week One Wednesday August 19	<ul style="list-style-type: none"> • Course overview • Introduction to Japanese & South Korean film studies 	
Friday August 21	<ul style="list-style-type: none"> • Film Aesthetics 	<ul style="list-style-type: none"> • Discussion Posts for day 1 (DP1) • Email personal introduction to William • Read syllabus • Read Bordwell & Thompson, "Writing a Critical Analysis of a Film," from <i>Film Art</i> (4p)
Part One: Japanese Film Studies		
Week Two Wednesday August 26	<ul style="list-style-type: none"> • Donald Richie & Japanese Aesthetics 	<ul style="list-style-type: none"> • DP2 • Read Richie, "A Definition of the Japanese Film," from <i>A Lateral View</i> (17p)
Friday August 28	<ul style="list-style-type: none"> • Japanese Film Criticism and Orientalism 	<ul style="list-style-type: none"> • DP3 • Read Lehman, "The Mysterious Orient, the Crystal Clear Orient, the Non-Existent Orient" (11p) • Read Richie, excerpts from <i>A Tractate on Japanese Aesthetics</i> (10p)
Week Three Wednesday September 2	<ul style="list-style-type: none"> • Japanese Film History 1895-1939: Early, Silent, Sound eras 	<ul style="list-style-type: none"> • DP4 • Read excerpts from Thompson & Bordwell, <i>Film History</i> (4p) • Read excerpts from Yomota, <i>What is Japanese Cinema? A History</i> (16p)
Friday September 4	<ul style="list-style-type: none"> • Japanese Film History 1939-1959: Wartime, Golden Age 	<ul style="list-style-type: none"> • DP5 • Watch <i>Tokyo Story</i> (Ozu Yasujiro, 1953, 136m)
Week Four Wednesday September 9	<ul style="list-style-type: none"> • Japanese Film History 1960-1980: The New Wave 	<ul style="list-style-type: none"> • DP6 • Watch <i>Death by Hanging</i> (Oshima Nagisa, 1968, 118m) • Read excerpts from Standish, <i>A New History of Japanese Cinema</i> (24p)

Friday September 11	<ul style="list-style-type: none"> Japanese Film History 1980-2020: Contemporary Japanese Film 	<ul style="list-style-type: none"> DP7 Watch <i>Tokyo Sonata</i> (Kurosawa Kiyoshi, 2008, 120m)
Week Five Wednesday September 16	<ul style="list-style-type: none"> Samurai & Yakuza Character Types How to Write a Film Essay Handout for Paper #1 	<ul style="list-style-type: none"> DP8 Read Sato, "The Two Leading Men in Japanese Film" (16p)
Friday September 18	<ul style="list-style-type: none"> Kurosawa Akira 	<ul style="list-style-type: none"> DP9 Watch <i>Kagemusha</i> (Kurosawa Akira, 1980, 180m)
Week Six Wednesday September 23	<ul style="list-style-type: none"> Miike Takashi 	<ul style="list-style-type: none"> DP10 Watch <i>First Love</i> (Miike Takashi, 2019, 108m) Read Mes, "V-Cinema" (9p)
Friday September 25	<ul style="list-style-type: none"> Anime 	<ul style="list-style-type: none"> DP11 Read Bolton, "<i>Ghost in the Shell</i> and Classical Japanese Theater" (42p)
Monday September 28		<ul style="list-style-type: none"> PAPER #1 DUE by 11:59pm on <u>MONDAY SEP. 28</u>
Week Seven Wednesday September 30	<ul style="list-style-type: none"> J-Horror 	<ul style="list-style-type: none"> DP12 Read Yomota, "The Rise of J-Horror" (3p) Watch <i>Ringu</i> (Nakata Hideo, 1998, 95m)
Friday October 2	<ul style="list-style-type: none"> Go over Paper #1 Handout for Paper #2 	
Part Two: South Korean Film Studies		
Week Eight Wednesday October 7	<ul style="list-style-type: none"> The Korean Wave 	<ul style="list-style-type: none"> DP13 Read excerpts from Croteau & Hoynes, <i>Media/Society</i> (5p) Read Ryoo, "Globalization or Cultural Hybridization: The Case of the Korean Wave" (15p)
Friday October 9	<ul style="list-style-type: none"> K-Pop 	<ul style="list-style-type: none"> DP14 Read Epstein & Turnbull, "Girls' Generation?..." (23p)
Week Nine Wednesday October 14	<ul style="list-style-type: none"> Korean Film History 1895-1961: Early, Colonial, and Golden Age eras 	<ul style="list-style-type: none"> DP15 Read excerpts from Lee, <i>History of Korean Cinema</i> (8p) Read Baek, "Revisiting Colonial Cinema" (7p)
Friday October 16	<ul style="list-style-type: none"> Screen <i>The Houseguest and My Mother</i> (Shin Sang-ok, 1961, 103m) 	<ul style="list-style-type: none"> DP16 Read Hong, "The Wrath of Han" (25p)
Week Ten Wednesday	<ul style="list-style-type: none"> Korean Film History 1961-2020: Decline and Renaissance 	<ul style="list-style-type: none"> DP17 Read excerpts from Min, Joo,

October 21		Kwak, <i>Korean Film</i> (8p)
Friday October 23	<ul style="list-style-type: none"> • Screen <i>Parasite</i> (Bong Joon-ho, 2019, 132m) 	<ul style="list-style-type: none"> • PAPER #2 DUE
Week Eleven Wednesday October 28	<ul style="list-style-type: none"> • Korean Film Criticism 	<ul style="list-style-type: none"> • DP18 • Read Min, Joo, Kwak, "Korean Cinema: Philosophical Foundations and Theoretical Frameworks" (23p)
Friday October 30	<ul style="list-style-type: none"> • Go over Paper #2 • Handout for Paper #3 	
Week Twelve Wednesday November 4	<ul style="list-style-type: none"> • Asia Extreme 	<ul style="list-style-type: none"> • DP19 • Read Kim, "Introduction: Hunting for the Whale" (26p)
Friday November 6	<ul style="list-style-type: none"> • Bong Joon-ho 	<ul style="list-style-type: none"> • DP20 • Read Klein, "Why American Studies Needs to Think About Korean Cinema" (27p)
Week Thirteen Wednesday November 11	<ul style="list-style-type: none"> • NO CLASS: VETERAN'S DAY 	
Friday November 13	<ul style="list-style-type: none"> • Song Kang-ho 	<ul style="list-style-type: none"> • DP21 • Watch <i>The Age of Shadows</i> (Kim Ji-woon, 2016, 140m)
Week Fourteen Wednesday November 18	<ul style="list-style-type: none"> • The Historical Film 	<ul style="list-style-type: none"> • DP22 • Read Hwang, "Wartime Mobilization, 1938-1945" (10p) • Watch <i>The Battleship Island</i> (Ryoo Seung-wan, 2017, 132m)
Friday November 20	<ul style="list-style-type: none"> • Blockbusters 	<ul style="list-style-type: none"> • DP23 • Read Choi, "Blockbusters, Korean Style" (29p)
Week Fifteen Wednesday November 25	<ul style="list-style-type: none"> • NO CLASS: THANKSGIVING BREAK 	
Friday November 27	<ul style="list-style-type: none"> • NO CLASS: THANKSGIVING BREAK 	
<u>Part Three: Conclusion</u>		
Week Sixteen Wednesday December 2	<ul style="list-style-type: none"> • Take the day to work on Paper #3! 	
Friday December 4	<ul style="list-style-type: none"> • Final Review: <i>Jeopardy!</i> style extra credit quiz game 	<ul style="list-style-type: none"> • Study course material and work on Paper #3
Finals Week TBA		<ul style="list-style-type: none"> • PAPER #3 DUE

Syllabus Attachment

Fall 2020

MISSION STATEMENT FOR SOUTHERN ILLINOIS UNIVERSITY CARBONDALE

SIU embraces a unique tradition of access and opportunity, inclusive excellence, innovation in research and creativity, and outstanding teaching focused on nurturing student success. As a nationally ranked public research university and regional economic catalyst, we create and exchange knowledge to shape future leaders, improve our communities, and transform lives.

IMPORTANT DATES

Semester Classes Begin:	08/17/2020
Last day to add full-term course (without Dean's signature):	08/23/2020
Last day to withdraw from the University with a full refund:	08/28/2020
Last day to drop a full-term course for a credit/refund:	08/30/2020
Last day to drop a full-term course (W grade, no refund):	10/25/2020
Final examinations:	12/07–12/11/2020

Note: Please verify the above dates with the Registrar calendar and find more detailed information on deadlines at <http://registrar.siu.edu/calendars>. For add/drop dates that apply to shorter-than-full-term courses, please look at the Schedule of Classes search results at <http://registrar.siu.edu/schedclass/index.php>.

FALL SEMESTER HOLIDAYS

Labor Day Holiday 09/07/2020
Election Day 11/03/2020
Veterans Day 11/11/2020
Thanksgiving Break 11/21-11/29/2020

DIVERSITY

Southern Illinois University Carbondale's goal is to provide a welcoming campus where all of our students, faculty and staff can study and work in a respectful, positive environment free from racism and intimidation. For more information visit: <http://diversity.siu.edu>

DISABILITY SUPPORT SERVICES

SIU Carbondale is committed to providing an inclusive and accessible experience for all students with disabilities. Disability Support Services coordinates the implementation of accommodations. If you think you may be eligible for accommodations but have not yet obtained approval please contact DSS immediately at 618-453-5738 or disabilityservices@siu.edu. You may request accommodations at any time, but timely requests help to insure accommodations are in place when needed. Accommodations and services are determined through an interactive process with students and may involve consideration of specific course design and learning objectives in consultation with faculty.

MILITARY COMMUNITY

There are complexities of being a member of the military community and also a student, and military and veteran related developments can complicate academic life. If you are a member of the military community and in need of accommodations please visit Veterans Services at <http://veterans.siu.edu/>

STUDENT MULTICULTURAL RESOURCE CENTER

The Student Multicultural Resource Center serves as a catalyst for inclusion, diversity and innovation. As the Center continues its work, we are here to ensure that you think, grow and succeed. We encourage you to stop by the Center, located in the Student Services Building Room 140, to see the resources available and discover ways you can get involved on the campus. Visit us at <https://smrc.siu.edu/>

SALUKI CARES

The purpose of Saluki Cares is to develop, facilitate and coordinate a university-wide program of care and support for students in any type of distress—physical, emotional, financial, or personal. By working closely with faculty, staff, students and their families, SIU will continue to display a culture of care and demonstrate to our students and their families that they are an important part of the community. For Information on Saluki Cares: Call (618) 453-2461, email siucares@siu.edu, or <http://salukicare.siu.edu/>

SAFETY AWARENESS FACTS AND EDUCATION

Title IX makes it clear that violence and harassment based on sex and gender is a Civil Rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you can find the appropriate resources here: <http://safe.siu.edu>

MORRIS LIBRARY HOURS: <http://libguides.lib.siu.edu/hours>

ADVISEMENT: <http://advisement.siu.edu/>

SIU ONLINE: <https://online.siu.edu/>

Created by APAP Office

COVID-19

As a condition of on-campus enrollment, all SIUC students are required to engage in safe behaviors to avoid the spread of COVID-19, including the requirement that all students wear a mask in campus buildings, including classrooms, laboratories, and studios when others are present, regardless of social distancing. Students are expected to follow physical or social distancing guidelines by keeping at least 6 feet from others, and practicing good hand hygiene. Failure to comply with this policy may result in dismissal from the current class session. If the student refuses to leave the classroom after being dismissed, the student may be referred to the Office of Student Rights and Responsibilities. SIUC will follow federal, state and county public health recommendations and mandates in all decisions relating to university operation. Students should regularly review the link for the [SIUC COVID-19 response](#).

Masks for residential students will be furnished upon move-in to their residence hall rooms. Off-campus students can pick up a mask at the Student Center ID Office, the Student Services Building main desk, the check-in desk at the Student Health Center, the equipment desk at the Student Recreation Center, the Dean of Students Office and at the circulation desk of Morris Library. Students will need to show their student IDs to claim their masks. A limited number of masks will be available in the academic deans' offices. All questions can be directed to the Dean of Students Office. Email: DOS@siu.edu Phone #: 453.2461

WITHDRAWAL POLICY ~ Undergraduate only

Students who officially register for a session must officially withdraw from that registration in a timely manner to avoid being charged as well as receiving a failing grade for those classes. An official withdrawal must be initiated by the student, or on behalf of the student through the academic unit, and be processed by the Registrar's office. For the proper procedures to follow when dropping courses and when withdrawing from SIU visit: <http://registrar.siu.edu/students/withdrawal.php>

SIU's EARLY WARNING INTERVENTION PROGRAM (EWIP)

Students enrolled in courses participating in SIU's Early Warning Intervention Program might be contacted by University staff during a semester. More information can be found at the Core Curriculum's Overview webpage: <http://corecurriculum.siu.edu/program-overview/>

EMERGENCY PROCEDURES

We ask that you become familiar with **Emergency Preparedness @ SIU**. Emergency response information is available on posters in buildings on campus, on the Emergency Preparedness @ SIU website, and through text and email alerts. To register for alerts visit: <http://emergency.siu.edu/>

CATALOGS

catalog.siu.edu
gradcatalog.siu.edu
Graduate policies often vary from Undergraduate policies. To view the applicable policies for graduate students, please refer to the graduate catalog.

CENTER FOR LEARNING AND SUPPORT SERVICES

Tutoring: <http://tutoring.siu.edu/>
Math Labs <http://math.siu.edu/courses/course-help.php>

WRITING CENTER

<http://write.siu.edu/>

PLAGIARISM

See the Student Conduct Code <http://srr.siu.edu/student-conduct-code/>

INCOMPLETE POLICY ~ Undergraduate only

<http://registrar.siu.edu/grades/incomplete.php>

REPEAT POLICY

<http://registrar.siu.edu/students/repeatclasses.php>