

MIT 3325G ★ Winter 2021

Advertising's Century

Mondays 5:30-6:30 ★ Owl & Zoom

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Consumer clutter is all around us. Every day we witness, consciously or subliminally, so many advertising messages that they tend to fade into the background noise of our lives. Yet how often do we think about the mechanisms these ads use to sell us products, much less of how these strategies have changed over time, or of how they plug into the broader ideological structures and economic institutions of consumer society? We'll look critically at consumerism as a social phenomenon, trying to come to a theoretical and

historical understanding of just how its institutions and messages work by concentrating on advertising from the birth of mass media until the 1990s. As part of journey we'll also look at many examples of actual print and TV ads organized into "adbursts" of types of products or specific styles of advertising, focusing on the great ad campaigns of the 20th century, along with a few post-modern echoes.

Workload

Report (various topics and due dates listed on Owl – ONE required by March 1): 18%

Participation (with second "replacement report" option after March 1 – see page 3): 18%

Essay (10-12 pages, due on April 10 – see pages 3-5 for details and topics): 32%

Final Exam (take-home to be posted on Owl – covers whole course): 32%

Required Readings

Doug Mann ed. *Advertising's Century*, courseware reader. Contains all the articles and book chapters listed under "readings" below except the Twitchell chapters.

James B. Twitchell. *Twenty Ads that Shook the World*. New York: Three Rivers Press, 2000.

Schedule (Listed by unit: some lectures will be split into two week's work. I have posted a schedule on Owl with precise dates listed. Enhanced full-text lectures, with video links, will also be posted on Owl. □ Readings for this unit. *Owl only.)

1. THE FOUNDATIONS OF CONSUMER SOCIETY. Episode 6 from James Burke's *The Day the Universe Changed*. ADBURST/Early Hucksterism: P. T. Barnum. Reading: □ Twitchell Introduction, Chapter 1.

2. ADVERTISING STRATEGIES. Reading: □ Leiss, Kline & Jhally, *Social Communication in Advertising* 2nd ed., 1997, 6, 8-11, 152-159, 240-263. ADBURST: Spokesmen, Jingles and Pseudo-Science – Anacin, Pepsodent, Listerine. Reading: □ Twitchell Chapters 4, 5 and 14.

3. THE SEMIOTICS OF ADVERTISING. Reading: □ Robert Goldman, *Reading Ads Socially*, 1992, 1-7, 15-23, 37-60. Goldman & Papson, *Sign Wars*, 20, 22. ADBURST: Smoking Up with the Marlboro Man. Readings: □ Paul Rutherford, *The New Icons*, 37-44. □ Twitchell Chapter 12.

4. MAD MEN: THE BIRTH OF BRANDING. Viewings: □ Select episodes from S1-2 of *Mad Men* (2007-08). Readings: □ Kevin Guilfooy, "Capitalism and Freedom in Affluent Society", *Mad Men and Philosophy*, eds. Rod Carveth and James B. South, Hoboken: John Wiley, 2010, pp. 34-50. □ Andreja Novakovic & Tyler

Whitney, "In On It': Honesty, Respect and the Ethics of Advertising", *Mad Men and Philosophy*, pp. 113-125. ADBURST: Branding the Corporate Face. Readings: ☐ Twitchell C2, C13.

5. THE CREATIVE REVOLUTION. Reading: ☐ Thomas Frank, *The Conquest of Cool*, 1997, 15-17, 53-73. ADBURST: Bill Bernbach & Volkswagen. Reading: ☐ Twitchell C10.

6. CRITICS OF ADVERTISING. Galbraith, Packard, Marcuse, Lasch. Readings: ☐ Leiss, Kline & Jhally, *Social Communication*, 15-33. ☐ J. K. Galbraith, "The Dependence Effect", *The Affluent Society*, 1958, 131-137. ☐ Film: *How to Get Ahead in Advertising* (Bruce Robinson, 1989). ADBURST: Political Ads from JFK to Obama. Reading: ☐ Twitchell C15.

7. COLA WARS! Readings: ☐ Paul Rutherford, *The New Icons? The Art of Television Advertising*, 1994, 44-58. ☐ Thomas Frank, *The Conquest of Cool*, 163-183. ☐ Toni McQuilken, "'Share a Coke' Campaign Grows Sales," *Adweek* September 26, 2014. ☐ ADBURST: Pop! Reading: ☐ Twitchell C9.

8. MATERIALISM FOR AND AGAINST. Readings: ☐ James B. Twitchell, "Two Cheers for Materialism", *The Wilson Quarterly*, 1999, 16-26. ☐ Duane Elgin, *Voluntary Simplicity*, 1981, 21-41. ADBURST: Cool Nostalgia in Euro Drink Ads. Readings: ☐ Jon Lafayette, "Moving Ads", 2011. ☐ "Pure TV Brilliance."*

9. SHOPPING. Readings: ☐ George Ritzer, *The McDonaldization of Society* 5, 2008, 13-15, 35-6. ☐ Steven L. Shepherd, "Mall Culture", *The Humanist*, November 1998, 40-41. ☐ Ben Summerskill, "Shopping Can Make You Depressed", *The Observer*, May 6, 2001. ADBURST: Bite the Apple! – 1984, Get a Mac, iPod ads. Reading: ☐ Twitchell C18.

10. CULTURE JAMMING. Reading: ☐ Kalle Lasn, *Culture Jam: The Uncooling of America*, 1999, xi-xvi, 99-109, 128-136, 169-172, 174-181, 183. ADBURST: Feminine Women – Charlie, Miss Clairol, Lustre-Creme, Herbal Essence. Readings: ☐ Twitchell C16, C11.

11. MANUFACTURING CONTENT. Readings: ☐ Mark Kingwell, "Manufacturing Content", *Better Living: In Pursuit of Happiness From Plato to Prozac*, 1998, 147-190. ☐ J. Heath & A. Potter, *The Rebel Sell*, 1-10, 98-99, 188-191, 205-208. ADBURST: Manly Men – Gillette, Noxzema, Axe.

Lectures, Zoom and Participation

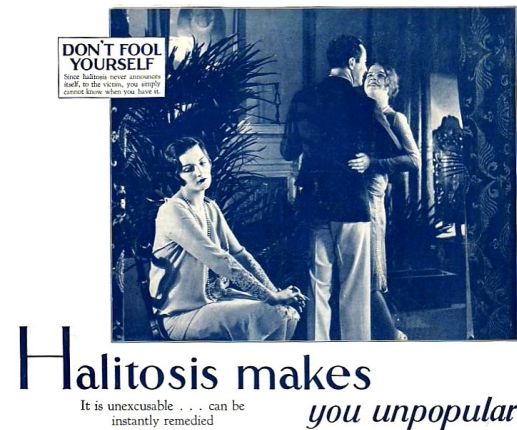
The core of the course will involve you all reading the enhanced full-text lectures posted on Owl (which in happier times I would have presented in person), watching the embedded video links, and doing the very moderate external readings each week. Then we'll spend 1-2 hours discussing these in our Zoom sessions, driven by a series of questions I'll post each week that illuminate the main points of each lecture. I would like these discussions to be as open as possible, with some practical limitations - I'll post a "battleplan" on Owl that outlines the technical details about how I want to handle them.

Zoom classes will take place on Mondays, lasting up to two hours. They will be a dialectical discussion of the posted questions based on the readings and lectures. I'll keep track of your participation in these classes by giving you a mark of 0-3 each class, at the end of the course adding up the totals, rank ordering everyone, and then using the following rough schema to give you a specific grade:

- ☐ 0: You never talk, or never attend class, or stare at your cell phone.
- ☐ 1-5: You talk a few times (your grade will be based on how often you talk).
- ☐ 6-9: You attend most classes AND participate about 6-9 times.
- ☐ 10-13: You attend most classes AND participate meaningfully in at least half. You show *some* textual knowledge.
- ☐ 14-16: You say something meaningful in every class but one or two and clearly know the texts (including the ads).
- ☐ 17-18: You always participate meaningfully, skipped at most one class, show clear evidence that you know the readings and videos, and aren't afraid to critique your classmates.

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 videos** and willingness to engage with key issues, while uninformed opinions will be lightly regarded. So knowledge of the course materials counts.

Please don't use your cell phone during class. It's both rude, an illustrative of a lack of engagement. At minimum, I'll consider you absent that class and click your video feed off. For repeat offenders, I'll **deduct 1%** from your participation grade each time. Just click your video off if you have to text.



Reports

Under normal circumstances, students will be expected to write **one report** by March 1, worth **18%**. **Ten different topics** have been posted on Owl, four of them due before March 1. Each has its own distinct format, requirements and deadline. Most will be 5-6 pages long excluding the cover page and bibliography. Some will be screenplays.

For **screenplays**, don't use Courier font: single-space speeches and scene descriptions, leaving spaces between these. Italicize non-verbal stage directions. I'll post an example of screenplay format. Each will have a definite due date, with a standard **5% per day late penalty** applying, no exceptions. If you run out of time on a topic, stop working on it and start on the next one!

They should be formatted as short essays with a proper bibliography and internal proper citations: I prefer MLA style. See my "how to write an essay" blog on Owl for handy tips like stating your thesis on page 1. Early topics will be graded more leniently; the last one more strictly. You absolutely must show you've read the course readings and/or watched the pertinent film or TV show or face losing at least a full grade level. Include at least 1 or 2 additional academic sources. Proofread and spell check please!

Participation Replacement Reports: These can be any of the topics with deadlines after March 1. Since they replace about 25 hours of potential class time, not counting preparatory reading, and I want a critical core of students participating in the Zoom classes, I'll be **stricter** when marking these when evaluating the depth of your research, how well you cite that research, the freedom of your writing from spelling, grammar and vocabulary errors, and how well you defend your thesis. See Owl for details.

Essays

Essays should be 10-12 pages long, use a standard formatting system (I prefer MLA style with internal references - see my "How to Write an Essay" blog linked to the course Owl page), uploaded to Owl Assignments in Word format no later than April 10 at 11:55PM (or under utopian conditions, earlier). Late penalty = **3% per day**, no excuses. Essays should use at least **five substantial written sources** (excluding short web pages – books or articles in academic journals are the best), *including* the readings listed above for your topic. If you wish, you can replace the essay with **two reports** (for a total of three, including the one due by March 1), but you must get my approval of this by early March. The topics below are either questions that you must answer, or statements that you must agree or disagree with: in such cases, you must tell us *why* you've agreed or disagreed with the statement, providing both empirical examples (from actual ads and historical events) and theoretical arguments that support your thesis. You cannot cover the same material in your report and essay topics - ask me if you're not sure.

1. Based on what happened during the Industrial Revolution in the West, is it axiomatic that

countries in Africa and Asia must go through a similar process in order to fully enjoy the benefits

of modern consumerism? Can these nations avoid the pitfalls of this process seen in the West?

2. The sort of hucksterism seen in the selling techniques of P.T. Barnum no longer works with modern audiences. Its use of hype and exaggeration is rarely seen since they repel us.

3. The use of a constructive discontent in the original Listerine campaign exploits a human insecurity. This exploitation is still seen today in ads for personal hygiene products, cosmetics, and clothes. It is a form of manipulation.

4. With the right techniques, the sort of pre-emptive claims seen in early Pepsodent ads can be used to sell just about any product since they plant a meme in our minds that we can't resist.

5. Why were jingles, spokesmen and pseudo-science so common in TV commercials of the 1950s? Discuss ads from at least three of the following: Anacin, Koolaid, Alka Seltzer, cigarettes, or household products like cleansers or shampoo.

6. Of the five basic advertising strategies – utilitarian, symbolic, personification, lifestyle, and reflexive – which one was dominant in the late 1980s? Has this changed today?

7. Using Goldman's notion of the commodity form, do a semiotic analysis of pre-2000 *print ads* for one of the following product types: perfume, cars, fast food, beer, liquor. Choose three companies within your chosen product type, and using semiotics, argue for one of these as doing the best job of selling to the masses.

8. The promotion of products that harm human health is *always* ethically wrong, violating Kantian principles. Among other things, the history of cigarette advertising, including the famous Marlboro Man campaign, proves this.

9. Compare and contrast any two of the following critics of advertising, stating who provides us with the most telling critique of the industry: Raymond Williams, Jerry Mander, Herbert Marcuse, Christopher Lasch. Use actual ads as examples.

10. In order to be elected president in America, all candidates must use advertising campaigns that distort reality and manipulate the truth. Selling a candidate is like selling shampoo or cars: image is all that matters. *Refer to at least two elections.*

11. Don Draper and most of his colleagues at Sterling Cooper represent the pre-Creative Revolution style of advertising for at least the first two seasons of *Mad Men*. By the end of 1960s their strategies and tactics were obsolete.

12. There is a clear contrast between the presence of strong women like Peggy, Joan, Rachel Katz and Bobbie Bartlett in *Mad Men* and the way the male ad executives deliberately manipulate the desires of the female consumer. The show presages second wave feminism.

13. Thomas Frank is right in saying that starting in the mid-sixties, advertisers embraced the brazen rule-breaking spirit of the counter culture and never looked back. The best ads don't encourage us to be corporate drones, but non-conformist hipsters. *Use at least two campaigns we discussed in class to make your case either way.*

14. Bill Bernbach's Creative Revolution style of advertising, as seen in his Volkswagen campaigns, is the best way to sell products to the cynical consumer today. The hard sell just doesn't work.

15. A fair history of the Cola Wars from the 1930s until early 21st century would declare Pepsi to be the clear victor. Pepsi's focus on youth and leisure were its key moves. *You must deal with at least two campaigns from Pepsi and Coke each here.*

16. A history of the Cola Wars over the last 60 years makes one thing clear: pop ads sell image, not taste or utility. The brand and its emotional associations are all that matter.

17. Write a screenplay (single-spaced, with lines between each speech) where James Twitchell debates Duane Elgin on this question: "By the end of the 20th century, materialism has replaced political and religious ideologies as the world's dominant zeitgeist. We are consumers first, and only incidentally true believers." The debate takes place on New Year's Eve 1999 in New York City.

18. The "cool nostalgia" seen in recent Heineken, Perrier and Stella Artois commercials reflects a profound longing for the richer cultural milieu of the 1960s among young and old alike. Through their strategies and tactics they hint that the art, music and politics of today are, by contrast, banal.

19. Shopping provides late moderns with spiritual sustenance. Malls are like cathedrals where we find a real sense of meaning. Covid-19 has deprived us, at least in part, of this meaning.

20. In the world of technology ads, Apple's 1984 commercial and "Get a Mac" campaign reign supreme. The strategies and tactics used by each were perfect for their culture and times.

21. Culture jammers will never make a serious impact on consumerism because we love our stuff too much. The things we buy not only make us happy, but help to shape our core identities.

22. Mark Kingwell is right that "cool" is the central ideology of capitalism. Advertising facilitates our envy of the how cool others are. Outside of purely utilitarian products like bananas and dish detergent, when we buy product X, we do so to reduce this envy, to be cool like those others. *Refer to ads from at least two product types that could, at least potentially, have a "cool" vibe.*

23. The strong masculinity seen in ads for personal products like razors and shaving cream

in the 1960s and 1970s no longer works today since identity politics have made men ashamed of their sexuality. What we get instead is a parody of adolescent masculinity, as seen in the Axe ads.

24. The image of women in campaigns like those for Miss Clairol, Virginia Slims, Charlie and Herbal Essence at least paralleled the rise of second wave feminism, if not helping to cause it. Capitalism is *not* inherently sexist (after 1965).

25. People will pay a significant premium for branded products, even if such a product is functionally identical to its generic equivalent. This is proof, as Twitchell claims in C13, that you can sell products based not on real differences, but on what they *mean* to the consumer. Since this is true, the average consumer is a dupe. *Refer to at least three campaigns discussed in the readings or lecture, including at least one from Twitchell.*

For all written assignments, make sure you look at my web page "How to Write a Good Arts or Social Science Paper" at <https://eyeofthelynix.wordpress.com/2016/04/04/how-to-write-a-good-arts-or-social-sciences-essay/>.

Learning Outcomes

This course will give students the opportunity to gain a rigorous understanding of a number of things: the historical foundations of modern consumer society, the structure and semiotics of ads, the significance of about fifteen key advertising campaign that shook up the industry, major criticisms of the moral and political effects of ads, theoretical debates around the meaning of shopping and materialism, and critiques of the numbing and infantilizing effects of modern consumerism.

E-Mail and Virtual Office Hours

My virtual office hour will typically take place after our Zoom sessions - just stay on if you want to chat about the course materials. Short emails are fine, but please don't email me **complex questions** about course



content or your assignments: it's more efficient and pleasant for both of us if you speak to me after we Zoom, or if need be, via a pre-arranged phone call. However, short questions about the course, a recommendation of interesting articles, ads, films or TV shows, or a follow-up discussion of issues raised in the lecture are entirely fine.

I will delete e-mailed complaints about **grades**, including pleas for **extensions**, with lightning speed (plug up your ears to avoid the sonic boom). After all, my late penalties are very moderate, and you know

the topics well in advance of their deadlines. 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!

NOTES FROM THE FIMS DEAN'S OFFICE

Winter 2021

Rights and Responsibilities

The conditions governing a student's ability to pursue their undergraduate education at Western are ratified by Senate and can be found on the Academic Policies section of the University Secretariat:

http://www.uwo.ca/univsec/academic_policies/rights_responsibilities.html

Statement on Academic Offences

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

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

Plagiarism

Students must write their essays and assignments, including take-home exams, 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. All papers may be subject to submission for textual similarity review to the commercial plagiarism detection software Turnitin 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.

Accommodation Policies

Students with disabilities work with Accessible Education (formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: [Academic Accommodation for Students with Disabilities](#)

Academic Consideration for Student Absence

Students will have two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment

for which consideration is being sought is worth 30% or less of the student's final grade. Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus. Students are not able to use the self-reporting option in the following circumstances:

- during exam periods,
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student's final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are NOT met, students will need to provide a Student Medical Certificate or equivalent documentation, if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. Students are encouraged to contact the FIMS Undergraduate Student Services Office to obtain more information about the relevant documentation.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. **All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office of a student's home Faculty.**

For Western University policy on Consideration for Student Absence, see [Policy on Academic Consideration For Student Absences - Undergraduate Students in First Entry Programs](#) and for the Student Medical Certificate (SMC), see: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

In the event of a Covid-19 resurgence, it is possible that different procedures may need to be put in place on short notice.

Religious Accommodation

Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the [Western Academic Calendar](#).

Grading at FIMS

- Normally, first year courses required for entry into an MIT or MPI module (MIT 1020E and MIT 1025F/G) are expected to have a course average between 68-72%.
- Normally, second year required courses (MIT 2000, 2100, 2200, 2500) are expected to have a course average between 70 and 75%.
- Normally, third year required courses (MIT 3000, 3100) are expected to have a course average between 72 and 77%.

Elective courses and 4th year seminars have no recommended course averages.

Support Services

Students who are in emotional/mental distress should refer to Mental Health@Western for a complete list of options about how to obtain help.

<http://www.uwo.ca/uwocom/mentalhealth/>

SUPPORT SERVICES – LINKS

Office of the Registrar:

www.registrar.uwo.ca

Mental Health

Support:

<https://www.uwo.ca/health/psych/index.html>

Accessible Education:

http://academicsupport.uwo.ca/accessible_education/index.html

Accessibility

Information:

www.accessibility.uwo.ca/

Writing Support

Centre:

<http://writing.uwo.ca/>

Learning Skills

Services:

<https://www.uwo.ca/sdc/learning/>

Academic Learning and Support for Online Learning:

<https://www.uwo.ca/se/digital/types/academic-and-learning-support.html>

Indigenous Services:

<https://indigenous.uwo.ca/>

Western International:

<https://international.uwo.ca/>

Career Centre:

<http://careerexperience.uwo.ca/>

Appendix A: Suggested Grade Ranges in MIT, MPI and MTP

Guidelines to the MIT Grade Range

These guidelines are benchmarks, and are not to be followed as rigid regulations. They will be adjusted as appropriate to take into account the level of the course and any specific instructions given by a professor. As well, competency in English language usage (including spelling and grammar) may be taken into account in the assignment of grades by individual instructors. Note that the 70-79 grade range is broken into two divisions, as this is the grade range into which a large number of students fall.

90-100 (Outstanding, A+)

The report shows sparkling originality and exhibits a high degree of critical analysis of the topic. Sophisticated synthesis and analysis of the theoretical and conceptual dimensions of the topic are demonstrated. Mastery of complex material and ideas is immediately evident. The topic is treated with sensitivity and subtlety of thought. The quality of the writing and background research is exemplary.

80-89 (Excellent, A)

The report shows originality and exhibits a high degree of critical analysis of the topic; it gets to the heart of the matter with comments and/or questions. It is clearly focused and logically organized. The quality of writing makes the report immediately understandable. Mastery of complex material and ideas is demonstrated. The report is of appropriate length, while preserving the priorities and emphasis of the material, so that the result is meaningful, not simplistic.

75-79 (Very Good, B+)

The report shows above average analysis, critical thinking and independent thought. Claims are supported by ample evidence and the components of the topic are well-researched and presented. The topic is addressed in reasonable depth and/or breadth and covers material appropriate to the course. The analysis is organized around focal points and the argument is easily followed. The report demonstrates an above average ability to write in an intelligible style and to condense material meaningfully and with a concern for priorities of that material.

70-74 (Good, B)

The report shows an attempt at analysis and critical thinking. Claims are supported by reasonable evidence. The topic is addressed in some depth and/or breadth, with references to the appropriate literature and course material. The analysis is organized around focal points. The report is generally well written and well argued.

60-69 (Competent, C)

The report demonstrates adequate comprehension of the topic. The report is on topic and is a reasonable summary of material covered in the course, but goes no further. Facts are stated accurately; the quality of writing is sufficiently intelligible with enough elaboration and enough connections made between ideas to permit a reader to understand the point of the report.

50-59 (Marginal, D)

The report shows less than adequate comprehension of the topic and of the material covered by the course. The report is a less than adequate summary of sources and/or is considerably off-topic. Facts are stated inaccurately or ambiguously; the writing style is difficult to follow; there is insufficient elaboration to permit reader's comprehension of relations among ideas; little judgment is shown in selecting detail for inclusion in the report.

Below 50 (Unacceptable, F)

The report demonstrates a failure to comprehend the topic. The material is disorganized and unintelligible. The report clearly does not meet the minimal requirements of the assignment.

Appendix B: Guidelines of Academic Appeals for FIMS Students

Grounds for Appeal:

The Faculty of Information and Media Studies does not view the appeals process as an opportunity for students to solicit a second opinion on a grade assigned to a particular piece of work. Appeals must pertain to the final grade in a course, and will only be entertained if sufficient grounds for appeal can be met, including: medical or compassionate circumstances, a defect in the evaluation process, bias, inaccuracy or unfairness.

Stages in the Appeals Process:

The first stage of the process is a discussion of the disputed grade with the appropriate Teaching Assistant (if applicable), and subsequently, the course Instructor. For grades assigned to individual assignments, essays, lab reports, projects and tests completed throughout the term, the student first must appeal to the Teaching Assistant or Instructor of the course, within three weeks of the date on which the Instructor or Teaching Assistant returned the assignments to the class. The Appeals Committee will not hear any further appeals about the final grade in any course unless this first step has been taken.

If completion of the first stage has not resolved the matter, the student may appeal the final grade in the course to the FIMS Appeals Committee. Appeals of final grades must be **within the time frame indicated in the Undergraduate Calendar**. It is the student's responsibility to ensure that the appeal is submitted within the deadline. The student shall submit a formal letter to the FIMS Appeals Committee outlining the grounds for the appeal, the remedy sought and relevant materials including the information about when and with whom (Teaching Assistant and/or Instructor) the student met, as described in Stage 1. If the appeal involves a request for work to be regraded, the original marked work and a clean copy (if possible) must be included. If the appeal is commenced once the deadline has passed, it will not be considered either by the Appeals Committee or by the Associate Dean.

The FIMS Appeals Committee has the discretion to determine whether the grounds for appeal have been met.

If the Committee deems that the reasons for the appeal are not legitimate, the Associate Dean will be informed. The appeal will be terminated and the student will be informed.

If the Committee decides that the grounds for appeal have been met, the following steps will be taken:

1. the course Instructor will be shown the appeal letter and offered an opportunity to make a written response;
2. if work is to be regraded, a reader will be appointed who is competent in the area in question and was not involved in the assignment of the original mark. The reader will consider the work in question and will arrive at an independent evaluation. If there is a large discrepancy between the original mark and the regraded mark, a second reader may be appointed by the Committee. **If the appointed reader(s) arrive at a grade within five marks of the original, the original grade will stand.**

The FIMS Appeals Committee will review the evidence and will make a recommendation on the case to the Associate Dean Undergraduate.

The Associate Dean Undergraduate will consider the recommendation from the Appeals Committee, and will make a decision. The student and the instructor will be notified promptly and in writing by the Associate Dean of the decision and of the change in grade, if any. Within the Faculty of Information and Media Studies, the Associate Dean's decision on the matter is final.

Further appeals are possible under certain circumstances to the Senate Review Board Academic (for Undergraduate students) or to the Faculty of Graduate Studies (for Graduate students) but the student should carefully consult the guidelines regarding such Appeals.