

**Western University, Department of Visual Art**

VAS 2216 – Section 001 – Introduction to Painting

Professor:	Kim Moodie	Time:	Monday-Wednesday 2:30-6:30
Course:	VAS 2216 A	Office Hours:	Friday-2-3 p.m. or by appointment, Rm. 118.
Section:	Fall 2018	Email:	<a href="mailto:komoodie@uwo.ca">komoodie@uwo.ca</a>
Location:	JLVAC 230	Phone:	661-2111 ext. 86195

**Course Description**

VAS 2216 will explore the expressive and creative potential within the languages of painting and introduce important conceptual and theoretical ideas related to contemporary art. Students will be exposed to a Selection of painting materials and working methods and engage in rigorous experimentation with the physical and critical processes of producing two-dimensional art. As an introductory course, emphasis will be given to perceptual development. As the term proceeds, contemporary painting critical issues will be integrated into the assignments. The course materials will be shared through instructor presentations, group critiques and discussions, technical demonstrations, assigned readings, and studio projects.

**Course Objectives and Learning Outcomes**

Upon successful completion of the course, the student will be able to:

- Demonstrate technical, analytical and critical awareness of a wider range of material and conceptual problems specific to the visual art painting.
- Demonstrate a working knowledge of historical and contemporary issues relevant to the development and evaluation of a visual arts practice specifically within the field of painting.
- Demonstrate technical and analytical competence necessary for continued development within the program

**Course Requirements**

**Assigned Readings and Discussions:**

The course includes required readings, followed by student and instructor led discussions designed to foster a working knowledge of critical and theoretical concepts. Updates, assigned readings will be posted on our class email or on the class web ct Owl site. Please note that grades will be submitted either on the OWL site or in handouts

**Participation and Attendance:**

Due to the physical nature of painting and drawing, there will be a lot of in-class work. Students should be prepared, however, to spend a minimum of one hour working outside of class for every hour of class time. Attendance is mandatory. Students are expected to show up to every class, on time, and with the appropriate material and must clean up after themselves at the end of each class. Missing more than 15% of classes (including late arrival and early departure) without prior consultation with the instructor may result in a failing grade. Students that miss class for medical reasons must present documented medical or bereavement excuses vetted through their academic advisor.

**Medical Policy:**

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counseling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. For assignments worth less than 10% please consult instructor for accommodation.

### **Mental Health Policy:**

Students who are in emotional/mental distress should refer to Mental Health@Western [http://www.health.uwo.ca/mental\\_health/](http://www.health.uwo.ca/mental_health/) for a complete list of options about how to obtain help.

Students are expected to complete all assignments on the due date for critiques. Failure to complete assignments without prior consultation with instructor may result in a failing grade. Assignments must be submitted in a protective portfolio with each assignment clearly labeled, dated and separated. Failure to hand in assignments in a professional, organized manner may result in instructor declining to grade portfolio.

It is expected that students take notes on all lectures, presentations, and class discussions. A sketchbook or journal should be brought to each class along and the Course Outline.

### **Evaluation and Critiques:**

The instructor(s) will attempt to provide an environment of respect and security in which students are encouraged to engage in a wide latitude of experimentation. In this environment of mutual respect there will be regular critiques of student projects in which **participation is mandatory**. Participation will be evaluated and constitute a portion of the final grade. Grades for this course are based upon the submission of class assignments and failure to submit projects will result in the subsequent loss of their respective percentage of the final grade. Late assignments will be penalized at 10% per missed class.

### **Evaluation:**

Studio Assignments*	80%
Participation in discussions and in critiques	10%
Attendance, punctuality, conduct and professionalism	10%

\*Studio assignments will be evaluated based on the following criteria:

- Innovation and originality;
- Technical proficiency and creative use of materials;
- Demonstration of a clear understanding of the goals of the assignment;
- Presentation, organization, and clarity of intent.

Students may contact the instructor for additional assistance or critique of work, either in class, during office hours, or by appointment.

Grading: Based on the student's success in meeting the above requirements, grades will be assessed according to the following standard:

A+ 90 - 100%	Outstanding - The studio work shows significant originality and exhibits a high degree of critical engagement. Sophisticated analysis and synthesis involving complex theoretical and conceptual thinking are demonstrated. Mastery of complex ideas is immediately evident. The studio work has originality, clarity and ambition. The project is treated with sensitivity and subtlety of thought. The quality of the background preparation and research, engagement with process and outcome of the studio production is exemplary.
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A 80 - 89%	Excellent - The studio work shows originality and exhibits a high degree of critical engagement. The work is clearly focused and intelligently presented. Mastery of complex ideas is demonstrated. The studio work has clarity and ambition. The quality of the studio production immediately engages the viewer. The studio work has been sufficiently developed and demonstrates mastery of techniques so that results are compelling. Background preparation and research, engagement with process and outcome of the studio production is impressive.
B+ 75 – 79%	Very Good - The studio work shows above average analysis, critical thinking and independent thought. It demonstrates a clear awareness of the parameters of the assignment and a very good attempt to respond creatively to them. The work demonstrates reasonable depth and/or breadth and engages in a production that is appropriate to the level of the course. The quality of studio work engages the viewer and demonstrates above-average mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is very good.
B 70 - 74%	Good - The studio work shows a satisfactory attempt at analysis and critical thinking. It shows a good attempt to respond to assignment parameters. The work demonstrates some depth and/or breadth, making references to appropriate course material/art context. The studio production engages the viewer and demonstrates a sufficient mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is satisfactory.
C 60 – 69%	Competent - The studio work demonstrates adequate engagement with the project. It shows an attempt to respond to assignment parameters but does so at a very basic level that lacks creativity. Engagement with studio production demonstrates basic mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is competent.
D 50 – 59%	Marginal - The studio work shows less than adequate engagement with the topic and with the material covered by the course. The studio work waivers in its attempt to respond to assignment parameters and tends to be simplistic. Engagement with studio production demonstrates less than a basic mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is less than satisfactory.
F below 50%	Unacceptable - The studio work demonstrates a failure to comprehend/engage the topic. The studio work is incomplete and lacks redeeming creative merit. The work clearly does not meet the minimal requirements of the assignment. Background preparation and research, engagement with process and outcome of the studio production is unacceptable.

\*It is important to note that it is the student's responsibility to ensure successful completion of all course prerequisites and that he or she has not taken an antithetical course. Lack of prerequisites may not be used as the basis of appeal. If not eligible for a course the student may be removed from it at any time and will receive no fee adjustment. These decisions cannot be appealed.

**Supplies:**

(Please note that the material list is a rough guide and that students may be required to purchase further materials).

**Supplies: [if you have supplies left over from previous classes or if you have similar supplies in other classes feel free to use them.]**

- 24" X 30" pad of watercolor paper, and, or, a 17 x 24 in sketch book of heavier paper stock [90 lb. or more]
- 8-12 small canvas boards or Stretched canvases [11 x 14 in minimum] from a dollar store.
- Full range of graphite pencils from 2H to 8B
- Bottle of Chinese or Indian Ink, one reed Chinese Calligraphy brushes.
- Sharp knife (either X-acto or Olfa with replaceable blades)
- Gum eraser and kneadable eraser
- Pencil sharpener
- Scissors

Acrylic Paint: (feel free to add to these if you already have paint, but these colors are essential)

Please purchase reasonable grade paints.

- cadmium red
- cadmium yellow
- raw umber
- cobalt blue
- sap green
- titanium white
- mars or bone black
- gesso

Oil Paint (optional and water based only)

- cadmium red
- cadmium yellow
- raw umber
- cobalt blue
- sap green
- titanium white
- mars or bone black
- gesso

A small set of gouache or watercolor paints-essentially yellow, orange, red, purple, blue, green, white, black.

Brushes:

- #2, #6, #8 flat shovel shaped oil brushes
- #2, #4, #8 bright bristle round or flat acrylic assortment, as well as whatever you might have.
- Brushes are expensive but do not waste money on packaged sets or very cheap artist brushes, the bristles will fall out.
- an assortment of cheap house painting brushes including a flat 2-inch

Supports and Other:

- canvases (to be discussed)
- masking tape (variety of sizes)
- large container (for holding water to clean brushes)
- wood for building canvas supports (or "stretchers") to be discussed
- bar of laundry soap and or dishwashing detergent

- paper towels or rags

Collage materials collected by the student.

\*(Please note that certain materials will be discussed in class and are not included on the Supplies list).

#### Tentative\* Schedule Fall 2018

### Week 1

September 10: introductions, course outline discussion, materials needed for term, locker assignments, **Preparation for next, class** please bring sketch book or watercolor pad, brushes, paints, 3 small dollar store canvases or boards, gouache, or watercolours, container for water, 2 ft. ruler, pencils, urban scene print copies, one premade 22 x 30 in. canvas or canvas board.

Sept. 12 Lecture- Introduction of topic: Breaking an Image down into Shapes and Shadows, Color theory, start of projects. PLEASE BRING A SIMPLE OBJECT TO CLASS TO PAINT- you will be breaking it down into shapes and color on a canvas board.

Research the artists Edward Hopper, Wayne Thiebaud and Malcolm Morley for Sept. 14 class.

Reading- [Basic Color Theory - Color Matters](https://www.colormatters.com/color-and-design/basic-color-theory)

<https://www.colormatters.com/color-and-design/basic-color-theory>

Reading- [City, River, Mountain: Wayne Thiebaud's California : Panorama](http://journalpanorama.org/wayne-thiebauds-california/)  
[journalpanorama.org/wayne-thiebauds-california/](http://journalpanorama.org/wayne-thiebauds-california/)

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### Week 2

September 17: brief critique and project work continued. Supplies needed (gouache or watercolour) as well as those already mentioned- small canvas boards etc. from dollar store.

**Please have available an urban landscape image.**

September 19: Work period.

### Week 3

September 24: Work period

September 26: stretcher-building workshop (need 1" x 2" clear pine 5- 4' lengths)

### Week 4

October 1: Crit of Shape and Urban landscape work.

October 3: lecture -Topics -Contemporary still lifes, composition, scale, and patterns.  
Painting still life

Materials-Stretched Canvas, all supplies from supply list.

Artists to research Cezanne, Etienne Zack, Morandi, Janet Fish, Henri Matisse.  
Rebecca Scott, Mary Pratt.

### Week 5

Oct 8: - Fall Break.

Oct.10: - Fall Break.

## Week 6

October 15: Continue with still life painting assignments.

October 17: Continue with still life painting assignments

\*\*\*Potential Readings for all of still life classes- [Composition in Painting - ColorBay.com](http://colorbay.com/composition.htm)

[colorbay.com/composition.htm](http://colorbay.com/composition.htm)

[Create a Strong Painting Composition | Repeat Shapes - Artists Network](https://www.artistsnetwork.com/art.../strong-painting-composition-repeat-shapes/)

<https://www.artistsnetwork.com/art.../strong-painting-composition-repeat-shapes/>

[The 8 Elements of Composition in Art - ThoughtCo](https://www.thoughtco.com/elements-of-composition-in-art-2577514)

<https://www.thoughtco.com/elements-of-composition-in-art-2577514>

[A Cornucopia of Contemporary Still Life - ARTnews](http://www.artnews.com/2014/02/10/contemporary-still-life-is-high-tech-and-high-concept/)

[www.artnews.com/2014/02/10/contemporary-still-life-is-high-tech-and-high-concept/](http://www.artnews.com/2014/02/10/contemporary-still-life-is-high-tech-and-high-concept/)

## Week 7

October 22: Continue with still life projects

October 24: -Still life work critiques.

## Week 8

October 29: Introduction of Working with Figures, - Scale, orientation, and settings. Model will be present. All painting supplies needed.

Oct.31: Continuation of working with figures. Model will be present. From these two classes students will submit two small studies on canvas board.

Readings: [These 20 Female Artists Are Pushing Figurative Painting Forward - Artsy](https://www.artsy.net/article/artsy-editorial-these-20-female-artists-are-pushing-figurative-painting-forward)

[https://www.artsy.net/article/artsy-editorial-these-20-female-artists-are-pushing-figurati..](https://www.artsy.net/article/artsy-editorial-these-20-female-artists-are-pushing-figurative-painting-forward)

[Behold the Gems Contemporary Figurative Painting Has Given Us ...](https://www.widewalls.ch/contemporary-figurative-painting/)

<https://www.widewalls.ch/contemporary-figurative-painting/>

Artists to research; Jenny Saville, Janet Werner, John Currin. Dana Shultz.

## Week 9

Nov.5: Topic- Collage, figures, settings, working with figures in groups, scenes utilizing patterns and collage. Materials needed-all materials from class list, plus an approx. 24 x 32 in canvas or larger. Make sure you have your sketchbook. From this point on all supplies need to be brought to class.

Nov. 7: Setting a figure in a scene to set an aura, or mood.

Artists to research: Eric Fischl, Alex Katz, Lucien Freud, Peter Diog

## Week 10

November 12: Figures or objects in settings

November 14: Figures or objects in settings

## Week 11

November 19 Abstraction of figures and objects and settings, discussion of Automatism and Surrealism

November 21: Abstraction of figures and objects and settings

Artists to research- Cecily Brown, William DeKooning, Francis Bacon, Philip Guston.

Reading-

[www.tate.org.uk/art/art-terms/a/abject-art](http://www.tate.org.uk/art/art-terms/a/abject-art)

Google Abject Art Examples [painting]

## Week 12

Nov. 26 Abstraction of figures and settings

Nov. 28 Abstraction of figures and settings

## Week 13

December 3/5: final classes and critiques.

\* Class schedule may change. Ample notice will be given should changes need to be made.

### Safety and Maintenance Sheet for Drawing and Foundations Courses

#### Faculty Responsibilities:

- Inform students about safe use of toxic materials and ensure that students are following safe procedures. In case of an emergency, call 911.
- Instruct students in the proper use of the spray booth in room 230 if they wish to use aerosol fixatives. (The door of the booth must be **closed** when in use.)
- At the end of each class, return props and drapes to the model closet.
- At the end of each class, return space heaters and skeleton to room 206A, and opaque projectors, slide projectors, etc. to room 244. In the case of evening classes, equipment may be stored in your office and returned the next day.
- Notify Marlene Jones of any burnt-out bulbs, broken or missing furniture, broken window blinds, etc.
- Inform students about general cleanup (including removal of paint, etc., from table surfaces), about storage of work in progress, and removal of completed marked work.
- Supervise students' adherence to the maintenance requirements listed below, under the heading "Student Responsibilities".

#### Student Responsibilities:

- When using paint, remember that some pigments are more hazardous than others. Take special care with cadmium colors, cobalt colors, manganese colors, zinc white, flake white, cerulean blue, vermilion red, burnt and raw umber.
- Do not eat, drink or smoke while painting since these activities may lead to accidental ingestion of paint.
- Use aerosol fixative only in the spray booth in Room 230 or outdoors. Fine mists from these sprays can penetrate deep into the lungs.
- Flammable fixatives must be stored in the flammable cabinet located in the spray booth in 230 and not in your locker.
- At the end of each class, remove work-in-progress from easels, A-frames and walls, and store these works in your locker or storage racks.
- At the end of each class, clean all table surfaces. Throw used jars and other containers, and dirty rags and paper towels, into the garbage containers.
- **Take home all completed graded work.**
- Replace drawing boards in the model closet.
- Wash your hands thoroughly when you are finished working with dry or wet pigments or inks. Use a good hand cream after washing with soap, in order to prevent damage to your skin's natural defensive barrier.

**Please note: According to University regulations guiding "Laboratory Use," students who fail to respect the responsibilities listed above will not have their final course grades sent to the Registrar.**

### Safety and Maintenance Sheet Painting Studio, Room 230

#### Faculty Responsibilities:

- Inform students about safe use of toxic materials and solvent storage and ensure that students are following safe procedures. In case of an emergency, call 911.
- When using solvents, open the porthole windows, turn on the fan in the spray booth and **close** the spray booth door.
- The fan in room 230C should also be turned on. See Marlene Jones in the Main Office for the key to room 230C, in case it is locked.
- If a solvent spill occurs, pour sawdust from the container in the spray booth onto the spill to absorb it. Notify Marlene Jones who will ask the maintenance staff person to sweep it up when he does the regular cleaning.
- At the end of each class, return props and drapes to the model closet.
- At the end of each class, return space heaters and skeleton to room 206A, and opaque projectors, slide projectors, etc. to room 244. In the case of evening classes, equipment may be stored in your office and returned the next day.
- Notify Marlene Jones of any burnt-out bulbs, broken or missing furniture, broken window blinds, etc.
- Inform students about general cleanup, storage of work in progress, and removal of completed marked work.
- Supervise students' adherence to the maintenance requirements listed below, under the heading "Student Responsibilities".

#### **Student Responsibilities:**

- When using paint, the primary dangers involve the accidental ingestion of pigments and the inhalation of fumes from solvents such as turpentine and mineral spirits. Skin contact with these solvents is also a problem. Some pigments are more hazardous than others. Take special care with cadmium colors, cobalt colors, manganese colors, zinc white, flake white, cerulean blue, vermilion red, burnt and raw umber.
- Do not eat, drink or smoke while painting since these activities may lead to accidental ingestion of paint.
- Use aerosol fixative only in the spray booth or outdoors. Fine mists from these sprays can penetrate deep into the lungs.
- All flammable chemicals, sprays and solvents must be stored in the flammable cabinet, not in your locker.
- Do not pour solvents down the sink. Dispose of used solvents in the metal container in the spray booth. Never leave open solvent containers in the studio.
- Throw used jars and other containers, and dirty rags and paper towels, into the garbage containers.
- At the end of each class, remove work-in-progress from easels and store these works in the painting racks.
- **Take home all completed graded work.**
- Replace drawing boards in the model closet.
- Wash your hands thoroughly when you are finished working. Use a good hand cream after washing with soap, in order to prevent damage to your skin's natural defensive barrier.

**Please note: According to University regulations guiding "Laboratory Use," students who fail to respect the responsibilities listed above will not have their final course grades sent to the Registrar.**

## Department of Visual Arts

### **POLICIES**

#### **Student Conduct:**

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

[http://www.westerncalendar.uwo.ca/PolicyPages.cfm?Command=showCategory&PolicyCategoryID=1&SelectedCalendar=Live&ArchiveID=#Page\\_19](http://www.westerncalendar.uwo.ca/PolicyPages.cfm?Command=showCategory&PolicyCategoryID=1&SelectedCalendar=Live&ArchiveID=#Page_19)

#### **Attendance:**

A student, who misses more than 15% of the course hours, without written corroboration for health or bereavement, can be debarred from writing final exams, or participation in final studio evaluations. Note that if a student consistently is absent from a 3-hour class for 1 hour, they will exceed the 15% cutoff and can be debarred.

#### **Prerequisites:**

You are responsible for ensuring that you have successfully completed all course prerequisites and that you have not taken an antirequisite course. Lack of prerequisites may not be used as basis of appeal. If you are not eligible for a course, you may be removed from it at any time, and you will receive no adjustment to your fees. These decisions cannot be appealed.

#### **Plagiarism:**

Plagiarism, which may be defined as "The act or an instance of copying or stealing another's words or ideas and attributing them as one's own," will not be tolerated. (Citation excerpted from [Black's Law Dictionary](#), 1999, 7<sup>th</sup> ed., p.1170). (Refer to <http://www.westerncalendar.uwo.ca/2017/pg113.html> with regards to academic penalties for plagiarism.) This includes presenting the visual or aural work of another creator as your own. Visual or Aural Plagiarism may involve both hand-based media such as drawing, painting, printmaking and sculpture, as well as digital media such as photography, video and sound. It includes work subsequently manipulated or transferred between different media, as well as self-plagiarism – work submitted for assignments previously produced and graded for another course. Similar to textual plagiarism, all student work involving the visual or aural work of others must be appropriately cited/identified whether in print or orally. Failure to do so will lead to similar academic penalties as those identified in Western's Academic Calendar.

#### **Medical Policy:**

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counseling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. See course outline for specific arrangements regarding less than 10% of assignments.

#### **Mental Wellbeing:**

"Students who are in emotional/mental distress should refer to Mental Wellbeing [http://www.health.uwo.ca/mental\\_health/](http://www.health.uwo.ca/mental_health/) for a complete list of options about how to obtain help."

#### **Building Access:**

The John Labatt Visual Arts Centre will be closed at 10:00pm each night Monday to Friday. There will be no after-hour access for undergraduate students. The Centre is open weekends 12:00pm-5:00pm unless otherwise posted; access by side entrances only. Students should be prepared to vacate the building promptly at 10:00pm and 5:00pm. You must also sign-in with the building monitors when working in the workshop areas outside of regular office hours.

#### **Permission re: Promotion**

You grant permission for Western University to reproduce your name, information describing your artwork, representations of your work and any other information you have provided for the purpose of display, promotion and publicity either now or in the future.

By installing your artwork in the John Labatt Visual Arts Centre, you grant Western University an irrevocable, perpetual, royalty-free world-wide license to photograph your artwork and use such photograph(s) for the

promotion of your artwork and/or Western University, including, without limitation, advertising, display, editorial, packaging, promotion, television, social media, the Department of Visual Arts website, flickr, Twitter, Instagram etc.). Students wishing to not have their work photographed should not exhibit it in the Visual Arts Centre, Artlab Gallery or Cohen Commons. As the area is open to the public, students, faculty, staff and other visitors will not be prohibited from photographing your artwork while on exhibit at the John Labatt Visual Arts Centre.

You otherwise retain all ownership in your artwork.

#### **Artwork Installation Liability Release**

You understand that the area where your artwork will be hanging or displayed is unsupervised and is in a part of the building that may be open to the public, day and evening, whether or not the building is open. Western University accepts no responsibility for damage to, or loss of, artwork at any time while on display or while being transported to or from the John Labatt Visual Arts Centre. By displaying your artwork in the John Labatt Visual Arts Centre, you accept all risk of loss or damage to your artwork. Western University does not provide insurance for the artwork on exhibition. **If you wish to insure artwork, it is your responsibility to do so.**

#### **Removal**

Western University reserves the right to dispose of artwork not picked up by April 15th of each year.

#### **Please remember:**

One of the most important resources for course counseling, special permissions, course changes, grade appeals, etc., is the Undergraduate Chair of Visual Arts, Professor C. Barteet (tel. 519-661-3440; [vaugc@uwo.ca](mailto:vaugc@uwo.ca)). Please note, however, that should you encounter any serious difficulties due to illness, family emergency, etc., you should consult the Academic Counselor for your Faculty. Ms. Amanda Green and Mr. Ben Hakala are the academic counselors in the Faculty of Arts and Humanities located in University College Room 2230.

The Student Development Centre (WSS room 4111; tel: 519-661-3031; [www.sdc.uwo.ca](http://www.sdc.uwo.ca)) offers a wide range of useful services including workshops on learning skills, career and employment services, and an effective writing program, amongst many more.

The D.B. Weldon Library offers orientation tours from the first week of classes until Thanksgiving, where you will get acquainted with the numerous research resources available. As well, the University libraries have an extremely useful website where you can search the library system, the databases, view your circulation record, renew materials, access your UWO e-mail account, and much more. Check it out at: [www.lib.uwo.ca](http://www.lib.uwo.ca).

Financial Aid Services is your main source of information for OSAP, bursaries, loans, scholarships, and the work-study program which offer part-time positions on campus for Western students. Tel: 519-661-2100; e-mail, [finaid@uwo.ca](mailto:finaid@uwo.ca); or check out their website at [http://www.registrar.uwo.ca/student\\_finances/financial\\_counselling.html](http://www.registrar.uwo.ca/student_finances/financial_counselling.html)

#### **Academic Sanctions:**

In instances of non-payment of prescribed tuition and other fees, the University shall seal the academic record. When an academic record is sealed, the student will not be able to: a) view grades; b) register in future courses; c) receive transcripts or a degree diploma; d) obtain admission or readmission.

The above prohibitions shall be in force until such time as indebtedness to the University, including payment of fee for removal of the seal, has been cleared to the satisfaction of the University [http://www.westerncalendar.uwo.ca/PolicyPages.cfm?PolicyCategoryID=1&Command=showCategory&Keywords=academic%20sanctions&SubHeadingID=169&SelectedCalendar=Live&ArchiveID=#SubHeading\\_169](http://www.westerncalendar.uwo.ca/PolicyPages.cfm?PolicyCategoryID=1&Command=showCategory&Keywords=academic%20sanctions&SubHeadingID=169&SelectedCalendar=Live&ArchiveID=#SubHeading_169)