



HISTORY 2166A (670)
Korean Wave And Beyond: South Korean Popular Culture
Fall/Winter 2025 - 2026

Instructor: Dr. Adam Bohnet
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Course Information

Calendar Description:

This course will introduce social, cultural and political developments in South Korea via films, music and popular culture. Referring to earlier periods and to North Korea when necessary and continuing to the present-day Korean Wave, we will explore Korean popular culture to understand the modern history of Korea.

Prerequisite(s):

Antirequisite(s):

Extra Information: 3.0 seminar hours.

Course Weight: 0.50

Breadth: Category A

Subject Code: History

Notice: Unless you have either the requisites for this course (fulfilment of pre-requisites, no anti-requisite conflicts), or special permission from your Dean to enrol in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

King's University College History 2166, 670 Korean Wave and Beyond/Fall 2025]

Course information:

History 2166, 679:

Instructor(s): Adam Bohnet Contact Information: Online Asynchronous

Office hours: TBA

Course description:

This course will introduce social, cultural and political developments in South Korea via films, music and popular culture. Referring to earlier periods and to North Korea when necessary and continuing to the present-day Korean Wave, we will explore Korean popular culture to understand the modern history of Korea

Course learning outcomes: Students who successfully complete this course should be able to:

1. Understand Korean mass culture as part of dynamic historical change.
2. Understand key political and historical cleavages in South Korean society as revealed in South Korean mass culture
3. Understand world cultural industries in their global context. Escape US-centrism and West-centrism in exploration of global mass culture.
4. View cultural production critically, as both product of political, social and economic inequality, and a resource for resistance.
5. Understand both the specificity of South Korean mass culture and its connection to other global mass cultures.
6. Understand the historical roots underlying recent South Korean developments
7. Write an essay in English at a second-year level.
8. Have a general understanding of the Romanization of Korean.

Mode of Instruction: Online Asynchronous

Course textbooks/materials:

1. **Textbook:** There are no textbooks for this course.
2. **Streaming services:** For the required viewing/listening for the lectures, you will need to access the following platforms/streaming services: Youtube, Tubi and Netflix. Youtube and Tube are free if you watch ads, but a Netflix subscription, with ads, **costs 7.99 a month, even with**

ads. You will need to access this from mid-November to the final exam. Likely, therefore, you are advised to subscribe to Netflix for at least a month. 7.99 a month, in other words, is the only absolutely required additional expense for this class.

In the case of youtube links, I will provide a link. In addition to occasional linkrot (please let me know), there are times when the youtube link will start streaming some distance away from the beginning of the film. Please note that I always intend students to watch from the beginning.

3. Streaming service for written assignment: For your essay, you may want to subscribe to some other streaming services such as Viki Rakuten or On Demand Korea, or you may wish to purchase access to a film on youtube or other similar service. Please do not simply rent a film or drama for a single viewing, as I may suggest changes to your essay after the annotated bibliography in which case you will need to view that film or drama again. That being said, quite a number of Korean films can be accessed for free via the Korean Classic Film archive on youtube, or the Canopy service via our library, or through Tubi and other services. In other words, whether or not you need to purchase an additional subscription depends on your choice of work of mass culture.

One condition – please note that I very often ask students to make changes to their essay after they submit the annotated bibliography and essay proposal on October 6. So, please do not simply rent a film for one single session, but rather either take out a brief submission to the streaming service or purchase the film outright, so that you can respond to my suggested corrections.

4. Readings: Readings for this class will primarily be scholarly articles, from the UWO Library, although I may occasionally ask students to read short works of journalistic writings/blogs. With scholarly articles, I will generally provide a link to the UWO library website, and you are likely to have to sign in to access the article in question. If you have any trouble, please contact the reference librarian. Note that all readings are to be approached critically, and this is especially true of journalistic writings.

I also post the lyrics of these songs in both Korean and English. Later in the course, we will discuss music videos as well.

5. Technical Requirements: By taking this course, you are consenting to the use of this software and acknowledge that you will be required to provide personal information (including some biometric data) and the session will be recorded. Completion of this course will require you to have a reliable internet connection and a device that meets the technical requirements for this service.

6. Class schedule. As this is an asynchronous course, students may consult the lectures any time they like, once I have posted them. I do provide a suggested sequence, and the reading journal entries (see below) attached to each week should be completed by the Thursday of each week.

Marking Scheme (see guides on OWL for further details):

1. Reading Journal: 15%.

2. Midterm - take-home midterm, beginning on October 21, with a window of 72 hours: 20%

3. Final (In final exam period): 35%

4. Small written assignment. December 9: 20%

5. Annotated bibliography and Essay proposal. October 6: 10%

1. Reading Journal (15%): I will set questions every week. Students should post their comments for the week's readings in question by **11:50 PM Thursday of each week**. Students don't have to post every week – with a mere 5 posts students can get a full 15 points (I grade leniently). They should be reasonably long (between 150 and 250 words), and should respond to one of my questions and relate to some of the assigned reading, viewing and listening. But students can add their own personal responses after that. Each response is worth 3% for a total of 15%. Please note that no extensions are ever granted for reading journal entries for whatever reason. If you don't submit one week, you can simply submit an entry the next week. There is absolutely no reason at all to worry about doing a reading journal entry incorrectly. If you don't get full grades for one reading journal entry, you can easily make it up by doing another reading journal the next week. Students are advised to submit journal entries early, and often, until they receive a grade of 100% for the category.

One exception - if students engage in academic dishonesty on their reading journal entries (for instance, if they use chat gpt to write their answer for them, and show clear evidence of not responding to the readings or viewings in question), then they will get a permanent 0 for that entry, which they will not be able to make up later.

2. Tests and Exams - Midterm (20%) and Final Exam (35%)

There are two tests/exams in this class.

The first, the midterm, is a take home test. It will begin on **October 21**, and students will have 72 hours to complete it. **It is worth 20%.**

The second, the final exam, will be in the final exam period, will use remote proctoring. The final exam will be 2 hours long, will have a window of 4 hours and will be available to you on OWL Brightspace (using Proctor Track). You will only have one attempt at the final. **It is worth 35%.**

Further details will be announced.

3. Short written assignment (20%) and Annotated Bibliography plus Essay Proposal (10%):

3-1: Short written assignment (20%): It is due on **December 9**. Let me know well in advance if there are problems with that date.

Students are to write a very short written assignment. The purpose of the assignment is to explore one work of Korean mass culture (a TV show, a film, a work of music, a comic, etc.) within its developing historical, political and/or cultural context. The paper should be between 6 to 7 pages double-spaced, not including pictures, footnotes, quotations, bibliographies or cover letters, or anything other than the main text.

You can select diverse range of works, provided that they are a product of mass culture from Japanese colonial Korea before 1945, South or North Korea from after 1948, or from the autonomous Korean district of Yanjhi in Jilin Province in the PRC. The concept of "South Korea" itself is understood fairly broadly. To give an example of a range: A Korean-American band active in both the US and South Korea would still count as part of South Korean popular culture, as would, say, a film produced jointly by a South Korean and Hong Kong creative team. However, the Simpsons, despite benefiting from considerable South Korean talent, doesn't count, nor would a US film with a South Korean actor or actress, nor would the Canadian graphic novel *Scott Pilgrim vs. the World*, despite the fact that the author is of partly Korean origin (the limit here being is that he is active in the Canadian arts scene and not the South Korean, and I don't believe works in the Korean language at all). Also probably unacceptable would be the Canadian TV drama *Kim's Convenience* – even before accusations of racism in the production team came to light, it was pretty obvious to me that the writers often had stereotyped understandings of Korean culture that seemed pretty off, and while it was often fun and the acting was great, it was clearly aimed at a primarily North American audience.

Another probably "no" would be *K-Pop Demon Hunters*. Like *Kim's Convenience*, it is the product of Korean Canadian and Korean American talent, and is mostly in English. But I say "probably no," because in contrast to *Kim's Convenience*, it has quite a South Korean following (it has even come up in political debates), and employs quite a lot of South Korean talent. I might almost suggest - if you want to discuss *K-Pop Demon Hunters* for this essay, you probably should be able to read Korean as well, so that you can localize it in South Korea.

An in-between case might be the Korean-American film *Minari* – without going into the debates about whether the Academy was right to categorize it as a foreign film, in fact, the film, while to my mind overwhelmingly American in concept, was in the Korean language and involved Korean actors, so it might well work as a subject for this assignment.

If in doubt, ask!

Additionally, for students' own good, students are not allowed to analyze Bong June-ho's film *Parasite* or the Netflix drama *The Squid Game*. This is not because I dislike either work, but simply because there are so many "hot takes" out there on both works, that it is difficult for any but the most experienced film scholars to find anything interesting to say about either. Your writing on either will likely be boring to me, and I will be marking the assignment – so not good!

Otherwise, students may choose any work of Korean popular culture that they enjoy. As part of the assignment, they should also tell me how to access the work in question.

Students who are not familiar with South Korean popular culture should select a film from the Korean Film Archive: <https://www.youtube.com/user/KoreanFilm>

It is important that you locate this work in historical, or contemporary social or political context – it isn't just an aesthetic discussion. If for instance, you discuss a South Korean film about the Vietnam War, you might use it to discuss what it says about the historical memory of the Vietnam War in Korea, or if you have some information about its reception in Vietnam, Vietnam as well.

3-2: Annotated bibliography + essay proposal. In advance to this written assignment, students will submit an annotated bibliography and essay proposal. It is worth 10%. It is due on **October 6**. This assignment will allow me to provide you with feedback.

Please check the guide to both on OWL. Further details to be announced.

Note also that, in accord with the regulations of the Department of History, all assignments will be penalized 5% for the first day late, and 1% for each following day. No assignment will be accepted a week after the due date.

Finally, please note that students are encouraged to use the Writing Centre at King's, if they do so they should include the name of the writing centre teacher who helped with writing. This is acceptable because the Writing Centre only helps students improve their writing, and leaves the student's voice unfiltered. Students may ask a friend to look over their assignment. Please tell the friend to make suggestions, but should remind their friend to only make suggestions, and not try to write things themselves.

Otherwise, please see the rules on Plagiarism, Chatbots and other LLMs below.

Academic Considerations:

Check description in each assignment, above. Academic consideration does not apply to the tutorial because of the nature of the assignment. The midterm is excluded from the academic consideration policy – I reserve the right to demand documentation.

Academic Dishonesty and Chat GPT:

Please note that I take scholastic offenses very seriously. All work that you submit in class should be your own, and you should have written it honestly. Do not try to resubmit work from another class in this class, and do not submit something written by somebody else as your own. Follow the exam rules. Don't cheat. Further information on the rules at Western may found at the following

link: https://uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Your paper should be written by you in your own words. All writing that you submit to me must be your own writing and not the product of Chat GPT or other Large Language Model program. You are informed that Chat GPT is not a sage – is not, despite the hype, AI - but a chatbot. It is a very good chatbot, it is an impressive achievement of engineering, and it likely will have many uses - but it still is a chatbot. You may well want to use it to get your assignments started; if you do so, you must acknowledge this use in a footnote. By no means should you leave the finished essay to Chat GPT or any other LLM program. Note that you will be completely responsible for everything in your final essay and must read everything that you cite. If you cite an article that does not exist because CHAT GPT generated a title for a non-existent article, that is academic dishonesty. If, upon interviewing you, I discover you do not understand what you wrote because it was written by CHAT GPT, this will also be academic dishonesty. See my guide to avoiding academic dishonesty on the Brightspace page.

Chat GPT policy is a work-in-progress. If I change the policy, I will let you know.

I put all student essays through Turnitin. Students will note that, just as I tell them not to trust Chat GPT, I also don't trust Turnitin.com. Don't ask me what percentages of originality you need to get in order to pass Turnitin.com, as one plagiarized sentence is too many, and Turnitin.com can get confused by things like block quotations, and mark them as plagiarized. I use Turnitin as a guide, but don't rely on it.

Remote Proctoring:

The Final Exam will be open for 4 hours and will be available to you on OWL Brightspace (using ProctorTrack). You will have only one attempt on the final. You will have 2 hours for the final. Once you start the test, your time begins and cannot be stopped. I cannot reopen the exam so make sure you have a strong internet connection and are in an environment that you can take your test from start to finish. Technical issues will not be accepted. You should make sure you have adequately reviewed the material for those sections before attempting the final. Reviewing the reading journal questions, and the readings are good ways to prepare for

these tests in addition to your other studying and note-taking strategies. If you haven't studied in advance, it is unlikely you will be able to do well on the exam.

Tests in this course will be conducted using ProctorTrack remote proctoring service. Tests are closed book, no outside sources are allowed (no electronic aids of any type are allowed, including online translating software or AI platforms). By taking this course, you are consenting to the use of this software and acknowledge that you will be required to provide personal information (including some biometric data) and the session will be recorded. Completion of this course will require you to have a reliable internet connection and a device that meets the technical requirements for this service. More information about this remote proctoring service, including technical requirements, is available on Western's Remote Proctoring website at: <https://remoteproctoring.uwo.ca>.

Reading Schedule [Weeks shown are the approximate time during which you are to fulfil the materials, and the deadline for the reading journal entry. Some of the viewing and listening may change, especially for later weeks. The version on Brightspace is correct]

Week 1 : Beginning September 8 -

Romanization

Week 2 - Beginning September 15 - Korean Film during the Japanese Colonial Period. Reading journal due on September 18.

Reading: [Chonghwa Chung, "The Identity of 'Joseon Film': Between Colonial Cinema and National Cinema," *Korea Journal* 59 no. 4 \(2019\): 16–47.](#)

Viewing: [*Spring of Korean Peninsula \(Bando ui bom\)*, 1941, director Yi Byeong'il](#)

Week 3 - Beginning September 22: Golden Age of Korean Cinema. Reading journal due on September 25.

Reading: (1) [Namhee Han, "Desiring from a Distance: Cinematic Theatricality and South Korea's Cold War Gaze in *Madame Freedom* \(1956\), *Acta Koreana* 20, no. 2 \(December 2017\): 349-376.](#)

2) Viewing: [*Madame Freedom \(Jayu buin\)*, 1956, directed by Han Hyeong-Mo.](#)

Week 4 - Beginning September 29: Reading Journal due on October 2.

Subject: Trot, Enka and Post-War Music:

Readings: (1) [Min-Jung Son, "Regulating and Negotiating in T'ŭrot'ŭ, a Korean Popular Song Style," Asian Music 37, no. 1 \(2006\): 51-74](#)

Listening:

Examples of *Yuhaengga* or *Teureoteu*: (1) [Yi Nanyeong, "Mokpo ui Nunmul" \[Tears of Mokp'o\] \(1935\)](#); (2) [Yi Mija, "Dongbaek agassi" \(My Camelia Girl\) \(1965\)](#); (3) [Son In-ho, "Bi naerineun Honam seon" \[Rain falling on the Honam Railroad\] \(1956\)](#); (4) [Nam Jin, "Nim gwa hamggye" \[Together with you, dear\] \(1972\)](#); (5) [Hong Chin Young, "Sarang ui baeteori \[Love's Battery\] \(2009\) - life show - so be sure to take a look as well as listen](#); (6) [Hyeon In, "Silla ui Dalbam" \[Moon of Silla\] \(first publication 1947, but this is from a 1987 revival\)](#); (7) [For comparison purposes, "Tokyo koshinkyō" \(Tokyo March\) Japanese song of the same style from 1929.](#)

Examples of Sin Minyo: (1) [Collection of Sin Minyo by Seonu ilseon](#); (2) [Yi Hwaja, "Ggolmangtae mokdong" \(1938\).](#)

Additional Reading: (1) [Some Trot and Sin Minyo Lyrics](#)

Week 5 – Beginning October 7. Reading journal due on October 9. Subject: Rise of New Genres in the Shadow of Camptown

Readings: (1) [Pil Ho Kim and Hyunjoon Shin, "The Birth of "Rok": Cultural Imperialism, Nationalism and the Glocalization of Rock Music in South Korea, 1964-1975," *positions: East Asia Cultures Critique* 18, no. 1 \(2010\): 199-230](#); [NB: [The link doesn't seem to be working, so I am posting a file](#)].

Listening:

Early Korean Rock: (1) [Sin Junghyeon, "Bissogui yeoin" \[Woman in the Rain\] \(1964\)](#) ; (2) [Han Myeong-suk, "Noran syassui sanai " \[The Man in the Yellow Shirt\] \(1961\)](#);

Psychadelic Rock: (1) [Kim Jeongmi, "Areumdaeun gangsan" \[Beautiful Mountains and Rivers\] \(1973\)](#); (2) [Kim Jeongmi, "Baram" \[Wind\] \(1973\)](#); (3) [Pearl Sisters, "Nima" \[Hey Dear\] \(1969\)](#); (4) [Kim Chuja, "Geojinmariya" \[It is a lie!\] \(1971 - but his particular version came out in 1987, presumably, because the censorship had fallen aside with the fall of the dictatorship\)](#); (5) [Yi Jeonghwa, "Konnip" \(Petal\), 1967](#); (6) [Sin Junghyeon, "Miin" \(Beautiful Lady\), 1973.](#)

In commemoration of Park Chung Hee's Assassination, [Sim Subong, "Geu ddae geu saram" \[The person at that time\] \(1979\)](#) - not usually classed in the Folk or Psychedelic Rock category, but timely, as she was in attendance when Park Chung Hee was shot.

NOTE: The Annotated Bibliography and Essay Proposal Assignment is due on October 6.

Week 6 – Beginning October 14, Reading Journal due on October 16. Subject: “Folk Culture” and the Democratic Youth.

Readings: (1) Hyunjoon Sin, "Searching for the Youth, the People, and "Another" West while Living through Anti-Communist Cold War Politics: South Korean "Folk Song" in the 1970s," in *Sound Alignments : Popular Music in Asia's Cold Wars*, ed. Marié Abe, et al. (Duke University Press: 2021), 131-153. [If you cannot open the book, click on this PDF.](#)

Listening:

“P’ok’ŭ” [Folk] Songs from the Sesibong cafe: (1) [Han Daesu, "Haru achim \[one morning\]](#); (2) [Twin polio, "Wedding keik" \[Wedding Cake\], 1969 \[but from a 1988 revival\]](#). (3) [Song Changsik, "Gorae sanyang" \[Whale Hunting\] \(1975\) - but during a much later revival](#); (4) [Song Changsik, "Wae pulleo" \[Why do you call me\] \(1975\)](#); (5) [Yang Huieun, “Achim iseul” \[Mourning dew\], 1971](#); (6) [Yi Janghui, "Geugeo neo" \(It's because of you\)](#); (7) [Kim Gwangseok, "Neomu apeun sarangi sarang eun aniosseum"](#)

Student Movement songs: (1) [An Ch'ihwan's cover of "Im eul wihan haengjin gok" \[Marching song for my beloved\]](#); (2) [The same song with some during a demonstration in 2016](#); (3) [Nochassa, "Sagye" \[Four Seasons\] \(1989\) - but in a later revival](#); (4) [Dongmulweon, “Sicheong ap jihacheol yeokeseo;"](#) (5) [An Chihwan, Sarami kkotboda areumdaweo \[People more beautiful than flowers\] \(1997\)](#) but in a 2019 revival.

Week 7 - Beginning October 20, Reading Journal due on October 23: **Subject: Censorship and the End of the Golden Age of Film:**

Reading: [Chung Hye Seung, "Cinematic Censorship as Sentimental Education," in *Cinema under National Reconstruction : State Censorship and South Korea's Cold War Film Culture* \(New Brunswick : Rutgers University Press, 2025\), 116-138.](#)

Viewing: [March of Fools \(babodeur ui haengjin\), 1975, directed by Ha Kil-Jong](#)

Week 8 – October 28: Midterm Exam [Subject Matter - Weeks 1 to 6]. No lectures.

Reading Week - November 3-7

Week 9, beginning November 10, Reading Journal due on November 13. Subject: Film in the 1990s: New Films and Social Criticism.

Readings: (1) Darcy Paquet, "The Korean Film Industry: 1992 to the Present," In [*New Korean Cinema* \(Edinburgh University Press\)](#), ed. Chi-yun and Julian Stringer, 32-50; [If you cannot access the book, please click this link for the pdf.](#) **(2)** Christina Klein, "[Why American Studies Needs to Think About Korean Cinema, or, Transnational Genres in the Films of Bong Joon-Ho,](#)" *American Quarterly* 60 no. 4 (2008): 871–98.

Viewings: *The Host* (Goemul), 2006), directed by Bong June-ho. [Accessible for free via Tubi \(but must watch ads\).](#) Also can be accessed via Microsoft and Apple TV for a fee.

Week 10, beginning November 17, Reading Journal due on November 20.

Reading: South Korean Dramas and Global Audience.

Reading: [Ji-yoon An, "K-Drama 2.0: Updating Tropes with Intertextuality and Cinematic Visuals in Crash Landing on You,"](#) *Journal of Japanese & Korean Cinema* 14 (2): 131–47.

Viewing: Episodes to be announced of *Crashlanding on You* (*Sarang ui bulsichak*), 2019-2020, directed by Lee Jeong-hyo and written by Park Ji-eun. Available via Netflix.ca

Week 11, beginning November 24, Reading Journal due on November 27. Subject:

Korean popular music after 1987.

Reading: (1) [Hae-Kyung Um, "The Poetics of Resistance and the Politics of Crossing Borders: Korean Hip-Hop and 'Cultural Reterritorialisation,'"](#) *Popular Music* 32, no. 1 (2013): 51–64; **(2)** [Stephen Epstein, "Anarchy in the UK, Solidarity in the ROK: Punk Rock Comes to Korea,"](#) *Acta Koreana* 3 no. 1 (2000): 1–34.

Listening:

1990s Hiphop: 1) [Seo Taiji wa aideul, "Nan Arayo" \(I know\); 2\) Seo Taeji wa aideul, "Kysil idea" \(Classroom ideology\) ; \(4\) Yu SeungJun, "I will be Back" \(2000\); \(5\) Hong Seobeom, "Kim Satkat" \(1989\)](#)

1990s Punk and Techno: 1) [Yi Jeonghyeon, "Bakkweo,"\(Change it!\), 1998; 2\) Crying Nut, "Galmaegi" \(Gull\); 3\) Pipi Band, "Coffee";](#)

Week 12, Beginning on December 1, Reading journal due on December 4. Subject: K-pop, Platform Capitalism, and Gendered Culture

Reading: **1)** [Xiaomeng Li, “‘Yea I’m a f Tomboy’: ‘Girl Crush,’ Postfeminism, and the Reimagining of K-Pop Femininity,” *Social Semiotics* ahead-of-print \(2022\): 1–17.](https://doi.org/10.1080/10350330.2022.2150542)
<https://doi.org/10.1080/10350330.2022.2150542>

Listening and Viewing: **1)** [Twice, "Likey."](#) **2)** [\(G\)idle, "Tomboy."](#) **3)** [Blackpink, "Boombaya."](#) **4)** [Inalchi, "Beom naeryeo onda."](#) **5)** [Luuna - Chuu, "Heart Attack."](#)

Week 13 - Beginning December 8. No assigned readings or lectures to allow students to write their essay.

Essay Due on December 9.

KING'S UNIVERSITY COLLEGE
GENERAL COURSE POLICIES
2025-2026

1. Academic Accommodations, Consideration for Absences

Academic Accommodation (Accessibility)

Accessibility Services works to ensure that academic programs are accessible to all students, and supports students who may have a condition related to, but not limited to, vision, hearing, mobility, different ways of learning, mental health, chronic illnesses, chronic pain, autism spectrum disorder, ADD/ADHD, and temporary conditions (beyond short-term academic consideration). Accessibility Services provides recommendations for accommodation based on medical documentation or psychological and cognitive assessment. The accommodation policy can be found here [Academic Accommodation for Students with Disabilities](#). Information on Accessibility Services at King's can be found [here](#).

Academic Consideration for Student Absence

If a student is unable to meet a course requirement due to substantial but temporary extenuating circumstances (medical or compassionate), they should follow the procedures below.

In some cases, where instructors have built flexibility into their assessments, this flexibility will already address consideration needs.

Requests for academic consideration should be directed to the Academic Advising Office of your faculty/college of registration. Requests must be made as soon as possible and no later than 48 hours after the missed assessment.

As a rule, documentation is required for academic consideration. For academic consideration requests on medical grounds, the Student Medical Certificate is available at https://www.kings.uwo.ca/kings/assets/File/currentStudents/courses_enrollment/exams_and_tests/SMC-Feb-2025.pdf.

Students are permitted one academic consideration request without supporting documentation per term per course.

Instructors may designate one assessment per half-course weight as requiring formal supporting documentation. Please refer to the course outline for each course.

For further information, please see:

https://uwo.ca/univsec/pdf/academic_policies/appeals/academic_consideration_Sep24.pdf

Absences from Final Examinations

If you miss the Final Exam, contact the Academic Advising Office of your faculty/college of registration as soon as you are able to do so. They will assess your eligibility to write the Special Examination (the name given by the University to a makeup Final Exam).

You may also be eligible to write the Special Exam if you are in a “Multiple Exam Situation” (e.g., more than 2 exams in 23-hour period, or more than 3 exams in a 47-hour period).

If a student fails to write a scheduled Special Examination, the date of the next Special Examination (if granted) normally will be the scheduled date for the final exam the next time this course is offered. The maximum course load for that term will be reduced by the credit of the course(s) for which the final examination has been deferred. See the Academic Calendar for details (under [Special Examinations](#)).

Religious Accommodation

Students should consult the University's list of recognized religious holidays, and should give notice in writing to the instructor and Academic Advising Office if a course requirement will be affected by a religious holiday/observance. Notice must be given as early as possible, and no later than two weeks prior to an examination, and one week prior to a midterm test date. It is the responsibility of such students to inform themselves concerning the work done in classes from which they are absent and to take appropriate action.

2. Support Services

Accessibility, Counselling and Student Development at King's University College:

<https://www.kings.uwo.ca/current-students/student-services/>

Students experiencing emotional or mental health distress can access services at King's University College: <http://www.kings.uwo.ca/current-students/campus-services/student-support-services/personal-counselling/>

Good2talk is a good online and phone 24/7 resource for students and is available in English, Mandarin, and French: <https://good2talk.ca>, 1-866-925-5454

MentalHealth@Western provides a complete list of options about how to obtain help: https://www.uwo.ca/health/mental_wellbeing/

Academic Support Services at King's University College: <https://www.kings.uwo.ca/current-students/academic-resources/>

GBSV Support:

King's is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence (either recently or in the past), you will find information about support services for survivors, including emergency contacts at:

<https://www.kings.uwo.ca/about-kings/safe-campus/gender-and-sexual-violence/>

You can reach someone supports at Kings by emailing Care@kings.uwo.ca or calling 519-930-4640 to reach a social worker who can offer help.

You can also reach Western's Gender-Based Violence & Survivor Support Case Manager by [email](#) or by calling 519-661-3568.

Further supports can be found on this website: <https://www.kings.uwo.ca/about-kings/safe-campus/gender-and-sexual-violence/>

See also https://www.uwo.ca/health/student_support/survivor_support/get-help.html

University Students' Council offers many valuable support services for students, including the health insurance plan: <http://westernusc.ca/services/>

3. Statement on Use of Electronic Devices

Use of Electronic Devices: Unless explicitly stated otherwise, you are not allowed to have a cell phone, or any other electronic device, with you during tests or examinations. Unauthorized possession of such a device during a test or examination constitutes an academic offence.

Use of Laptops, Tablets, and Smartphones in the Classroom: King's University College at Western University acknowledges the integration of new technologies and learning methods into the curriculum. The use of electronic devices such as laptop computers, tablets, or smartphones can contribute to student engagement and effective learning. At the same time, King's recognizes that instructors and students share jointly the responsibility to establish and maintain a respectful classroom environment conducive to learning.

The use of electronic devices by students during lectures, seminars, labs, etc., shall be for matters related to the course at hand only. Students found to be using electronic devices for purposes not directly related to the class may be subject to sanctions under the Student Code of Conduct; see <https://www.kings.uwo.ca/current-students/student-affairs/code-of-student-conduct1/>

Inappropriate use of electronics (e.g., laptops, tablets, smartphones) during lectures, seminars, labs, etc., creates a significant disruption. As a consequence, instructors may choose to limit the use of electronic devices in these settings. In addition, in order to provide a safe classroom environment, students attending in-person class sessions are strongly advised to operate laptops with batteries rather than power cords.

4. Statement on Academic Offences

King's is committed to academic integrity. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, is posted at http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

It is expected that students will submit work that is truly their own, completed without external assistance (human or artificial) except as explicitly permitted by the course instructor. Check with your instructor on what tools, including generative AI (ChatGPT, translation tools, grammar-checking tools) are permitted in the course. Because a tool is permitted in one course, that does not mean it is permitted in other courses.

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system; see <https://elearningtoolkit.uwo.ca/tools/Originality Reports - TurnItIn.html>.

Computer-marked multiple-choice tests and/or exams may be subject to submission for similarity review by software that will check for unusual coincidences in answer patterns that may indicate cheating.

5. Copyright of Course Material

Lectures and course materials, including PowerPoint presentations, tests, outlines, and similar materials are protected by copyright. Faculty members are the exclusive owner of copyright in those materials they create. Students may take notes and make copies for their own use.

Students may not allow others to reproduce or distribute lecture notes and course materials publicly (whether or not a fee is charged) without the express written consent of a faculty member. Unauthorized sharing of class content is subject to academic discipline.

Similarly, students own copyright in their own original papers and exam essays. If a faculty member wishes to post a student's answers or papers on the course website, they should ask for the student's written permission.

6. Use of Recordings

Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation and/or the participant has the prior written permission of the instructor. Unauthorized recording and/or sharing of class content is subject to academic discipline.

7. Policy on Attendance

Any student who, in the opinion of the instructor, is absent too frequently from class or laboratory periods in any course, will be reported to the Dean of the Faculty offering the course, after due warning has been given. On the recommendation of the department concerned, and with the permission of the Dean of that Faculty, the student will be debarred from taking the regular examination in the course.