



## The Storyteller's Art I: Introduction to Narrative Fall 2026

### Basic Information

**Course:** ENG 1027 F (570)

**Course Weight:** 0.5

**Course Instructor:** Dr. Zahra Moosavi

**Email address:** smoosav7@uwo.ca

**Office hours:** By appointment

**Classroom:** TBD

**TA:** TBA

→ **Prerequisite:** Grade 12U English (ENG4U) or permission of the Department. For part-time students who have been admitted without OSSD, this permission will be granted as a matter of course.

→ **Antirequisites:** English 1024E and English 1036E

### Course Description

Stories do not simply reveal information; they arrange it. Every narrative determines who may speak, what characters and readers are permitted to know, when important facts become visible, and what remains uncertain. These choices shape our expectations, sympathies, fears, desires, and judgements. In this course, we will examine how storytellers construct fictional worlds and guide their audiences through them. Our readings move across periods, cultures, and genres, from Ferdowsi's *Shahnameh* and Carlos Fuentes's *Aura* to Agatha Christie's *And Then There Were None*, Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, and Suzanne Collins's *The Hunger Games*. Although these works differ greatly, each asks us to consider how narrative form creates belief, doubt, suspense, identity, and power.

Four questions will guide our work throughout the term: Who tells the story? What do the characters and the audience know? How does form create belief or doubt? What ethical or political work does a story ask of its audience? Through close reading, discussion, narrative mapping, and analytical writing, students will learn to recognize the formal choices that shape a story and to turn precise observations into clear and persuasive interpretations.

### Learning Goals

→ Use foundational terms for narrative analysis accurately, including narrator, narratee, framing, focalization, plot and discourse, order, duration, frequency, unreliability, motif, genre, and world-building.

- Trace how a story distributes knowledge among narrators, characters, and audiences, and explain how that distribution guides interpretation.
- Analyze how repetition, chronology, description, dialogue, objects, and gaps in narration generate pattern, uncertainty, desire, or suspense.
- Develop and evaluate competing interpretations of an ambiguous passage or event by testing each interpretation against textual evidence.
- Compare works from different languages, periods, and narrative traditions while treating translation and context as part of, rather than substitutes for, close analysis.
- Transform precise observations into an arguable thesis, coherent analytical paragraphs, and a sustained literary argument.
- Represent a narrative structure visually and explain the interpretive decisions built into that model.
- Locate, evaluate, integrate, and document scholarly sources in MLA style while revising substantially in response to feedback.

## Course Materials

The course uses five primary works selected to support a coherent study of narrative knowledge, uncertainty, and desire. Students may use print or legitimate electronic editions. Used copies are welcome. When a translation is named, use that translation so that close reading can proceed from shared wording.

| Required Text                                                                      | Edition and price                                                                                                    |
|------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|
| Ferdowsi, <i>Shahnameh: The Persian Book of Kings</i> ,<br>“The Demon-King Zahhak” | Trans. Dick Davis, Penguin Classics, ISBN 9780143108320<br><br>Approximately \$40 CAD                                |
| Carlos Fuentes, <i>Aura</i>                                                        | Trans. Lysander Kemp, Farrar, Straus and Giroux, bilingual edition, ISBN 9780374511715<br><br>Approximately \$25 CAD |
| Agatha Christie, <i>And Then There Were None</i>                                   | HarperCollins/William Morrow, ISBN 9780062325549<br><br>Approximately \$25 CAD                                       |
| Tom Stoppard, <i>Rosencrantz and Guildenstern Are Dead</i>                         | Grove Press, ISBN 9780802132758<br><br>Approximately \$7 CAD                                                         |
| Suzanne Collins, <i>The Hunger Games</i>                                           | Scholastic Press, ISBN 9780439023528<br><br>Approximately \$17 CAD                                                   |

## Course Schedule

### How the weekly sessions work

| Class   | Primary Purpose                                                                                                                                   | Student Preparation                                                                                         |
|---------|---------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|
| Lecture | <ul style="list-style-type: none"> <li>◆ Introduction of the text and its context</li> <li>◆ Developing at least one narrative problem</li> </ul> | <ul style="list-style-type: none"> <li>◆ Read the primary reading thoroughly</li> <li>◆ Annotate</li> </ul> |

|          |                                                                                                                                               |                                                                                                                                                                      |
|----------|-----------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|          | <ul style="list-style-type: none"> <li>♦ Modeling close reading</li> <li>♦ Connecting formal choices to larger interpretive stakes</li> </ul> | <ul style="list-style-type: none"> <li>♦ Marking moments of surprise, uncertainty, repetition, or withheld information</li> </ul>                                    |
| Tutorial | Turning the week's problem into practice through finding and discussing textual evidence, knowledge maps, discussion, and research.           | <ul style="list-style-type: none"> <li>♦ Being prepared for joining the discussion.</li> <li>♦ Bringing the primary texts, notes, and relevant documents.</li> </ul> |

Both sessions are integral. Attendance in both is mandatory.

### What students should do each week

1. Read thoroughly and annotate the assigned reading before the class; flag passages that seem important, patterned, puzzling, difficult, or that you want to discuss.
2. Attend both sessions with the text and participate in respectful, evidence-based discussion.
3. Complete class activities and apply feedback to major assignments.
4. Check OWL and Western email regularly for readings, assignment materials, and schedule notices.

| Date                                                                                                      | Readings                                                                                                                                                                                             | Monday                                                                                                                                                                                                                                                                                                                                                                  | Wednesday                                                                                                                                                                                                                       | Assignment         |
|-----------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------|
| <b>Phase One: Tellers and Constructed Worlds</b>                                                          |                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                 |                    |
| Epic pattern, revelation, second-person address, sequence, and movement from observation to formal claim. |                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                 |                    |
| Week 1                                                                                                    | <b>Course Syllabus</b><br><br>Introduction to narrative and the storyteller                                                                                                                          | Introduce the course's four guiding questions. Distinguish story from discourse and author from narrator. Introduce narrator, narratee, framing, focalization, plot, and constructed world. Model close reading using a short passage.                                                                                                                                  | Practice annotation on a short narrative passage. Identify formal observations before developing interpretations. Complete a brief diagnostic close-reading exercise and discuss expectations for evidence-based participation. |                    |
| Week 2                                                                                                    | <u>Epic narrative</u><br><br><b>Ferdowsi, <i>Shahnameh</i>, "The Demon-King Zahhak,"</b> assigned selection<br><br>Epic storyteller, causality, repetition, prophecy, tyranny, and collective memory | Introduce epic as an oral and written storytelling tradition. Examine the storyteller's authority, the relationship between myth and history, and the effects of translation. Trace how repetition, prophecy, supernatural intervention, and heroic timing make events appear meaningful and connected. Model a close reading of a repeated image or prophetic passage. | Construct a prediction-and-payoff chart tracing prophecy and fulfillment. Identify repeated actions, images, and narrative patterns. Turn one observed pattern into an arguable interpretive claim.                             | Passage Analysis 1 |
| Week 3                                                                                                    | <u>Gothic novella</u><br><br><b>Carlos Fuentes, <i>Aura</i>,</b> complete<br><br>Second-person address, future tense, focalization, sensory description, and Gothic space                            | Examine how the second person "you" positions the reader as Felipe while also controlling his actions. Analyze future tense, restricted focalization, darkness, sound, smell, and tactile description. Trace how the house limits Felipe's movement and knowledge. Model a close reading of a passage in which narration and space work together.                       | No class<br><br>National Day for Truth and Reconciliation (non-instructional day).                                                                                                                                              |                    |
| Week 4                                                                                                    | <u>Gothic novella</u>                                                                                                                                                                                | Examine the relationship between <i>Aura</i> and Consuelo and between Felipe and General Llorente. Analyze                                                                                                                                                                                                                                                              | Compare passages from Felipe's entrance into the house and the final revelation. Trace how second-person                                                                                                                        | Passage Analysis 2 |

|                                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                                                          |                                                                          |
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|                                                                                                                                                                                                                                                                                                                                                                 | <p><b>Carlos Fuentes, <i>Aura</i>, complete</b></p> <p>Doubling, photographs, ritual, desire, circular time, and competing interpretations</p>                                                                                                                             | <p>photographs, repeated gestures, ritual, desire, and the collapse of chronological and personal boundaries. Consider several interpretations of the ending and test each against textual evidence. Conclude by comparing the expansive epic world of <i>Shahnameh</i> with the enclosed and unstable world of <i>Aura</i>.</p> | <p>narration, limited sensory knowledge, doubling, photographs, and repetition move Felipe from apparent independence toward a scripted identity. Create an evidence map supporting two interpretations of the ending, then develop a working thesis for the Close Reading Analysis.</p> | <p>Close Reading Analysis</p>                                            |
| Reading Week                                                                                                                                                                                                                                                                                                                                                    | No Class                                                                                                                                                                                                                                                                   |                                                                                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                                                          |                                                                          |
| <p><b>Phase Two: Partial Knowledge and Narrative Control</b></p> <p>Who knows what and how can we judge what is true?</p> <p>How do storytellers control what readers know, and how do readers decide what counts as evidence, truth, and justice?</p> <p>Ambiguity, recurrence, chronology, narrative objects, and visual modelling of a text's structure.</p> |                                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                                                          |                                                                          |
| Week 5                                                                                                                                                                                                                                                                                                                                                          | <p>Mystery novel</p> <p><b>Agatha Christie, <i>And Then There Were None</i>, complete</b></p> <p>Closed-circle mystery, isolation, shifting focalization, accusation, narrative pattern</p>                                                                                | <p>The island as a controlled narrative world; how the recorded accusations, nursery rhyme, and shifts in focalization distribute knowledge and create suspicion among characters and readers.</p>                                                                                                                               | <p>Knowledge map; distinguish observation, testimony, inference, and concealed information; trace how the nursery rhyme shapes prediction and interpretation.</p>                                                                                                                        |                                                                          |
| Week 6                                                                                                                                                                                                                                                                                                                                                          | <p>Mystery novel</p> <p><b><i>And Then There Were None</i>, complete</b></p> <p>clues, misdirection, revelation, guilt, punishment</p>                                                                                                                                     | <p>How the final explanation reorganizes earlier events; the confession manuscript and retrospective rereading; the conventions of the fair-play mystery; the relationship between guilt, punishment, and justice.</p>                                                                                                           | <p>Reconstruct the sequence of events; classify details as clues, red herrings, or retrospective explanations; compare what the characters, police, reader, and murderer know; evaluate whether the solution is fair.</p>                                                                | <p>Passage Analysis 3</p>                                                |
| Week 7                                                                                                                                                                                                                                                                                                                                                          | <p>Play (metatheatrical tragicomedy)</p> <p><b>Tom Stoppard, <i>Rosencrantz and Guildenstern Are Dead</i>, complete</b></p> <p>Brief synopsis of <i>Hamlet</i> and selected passages</p> <p>Minor characters, partial knowledge, probability, identity, dramatic irony</p> | <p>How Stoppard moves minor characters to the centre of a story they cannot understand; the coin tosses, confused identities, incomplete memories, and failed attempts to discover why they have been summoned.</p>                                                                                                              | <p>Stage the question game; map what Rosencrantz, Guildenstern, Hamlet, Claudius, the Player, and the audience know; examine how questions and logical arguments repeatedly fail to produce reliable knowledge.</p>                                                                      |                                                                          |
| Week 8                                                                                                                                                                                                                                                                                                                                                          | <p>Play (metatheatrical tragicomedy)</p> <p><b><i>Rosencrantz and Guildenstern Are Dead</i>, revisit Act III</b></p>                                                                                                                                                       | <p>The voyage, the letter, and the characters' predetermined ending; the Player's theory of performance; theatrical death and actual death; whether characters can recognize or resist the narrative controlling them.</p>                                                                                                       | <p>Compare the murderer's plan in Christie with the inherited plot of <i>Hamlet</i> in Stoppard; map moments when characters might have acted differently; develop a comparative claim about knowledge, control, and narrative agency.</p>                                               | <p>Passage Analysis 4</p> <p>Knowledge Map and Analytical Commentary</p> |

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|                                                                                                                                                                  | and selected passages from the complete play<br><br>Metatheatre, performance, fate, death, narrative agency                                                                                                                                                                                                     |                                                                                                                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                  |                                               |
| <b>Phase Three: Control, Influence, and the Divided Self</b><br>World-building, performance, strategic narration, research, comparative argument, and synthesis. |                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                  |                                               |
| Week 9                                                                                                                                                           | Dystopian novel<br><br><b>Suzanne Collins, <i>The Hunger Games</i>, Part I: “The Tributes”</b><br>(Chapters 1–9)<br><br>First-person present narration, selection, image-making, spectacle, public identity                                                                                                     | How first-person present narration limits knowledge and aligns the reader with Katniss; how the reaping, costumes, training scores, and interviews transform her from a private person into “the girl on fire.”                                                                                                                                      | Public-and-private identity map; trace how Katniss, Peeta, Cinna, Haymitch, and the Capitol contribute to her public persona; close-read the reaping or interview as a staged narrative.                                                                         | Comparative Essay Proposal and Research Trail |
| Week 10                                                                                                                                                          | Dystopian novel<br><br><b><i>The Hunger Games</i>, Part II: “The Games”</b><br>(Chapters 10–18)<br><br>Surveillance, performance, sponsors, alliance, desire                                                                                                                                                    | The arena as both physical environment and mediated spectacle; how the Gamemakers control events and audience attention; how Katniss must interpret other people while performing for unseen spectators.                                                                                                                                             | Arena-and-audience map; compare what Katniss, the other tributes, the Gamemakers, sponsors, and viewers know; test whether selected actions express genuine feeling, strategy, or both.                                                                          | Passage Analysis 5                            |
| Week 11                                                                                                                                                          | Dystopian novel<br><br><b><i>The Hunger Games</i>, Part III: “The Victor”</b><br>(Chapters 19–27)<br><br>Strategic romance, resistance, narrative ownership, divided self                                                                                                                                       | The “star-crossed lovers” narrative, changing rules, and the berries; how an act acquires different meanings for Katniss, Peeta, the Capitol, and the audience; the conflict between private feeling and public identity after victory.                                                                                                              | Compare competing interpretations of the berries as love, survival, performance, or rebellion; trace Katniss’s identities as hunter, tribute, lover, victor, and political threat; develop a comparative claim about storytelling and control across the course. |                                               |
| Week 12                                                                                                                                                          | No new reading.<br><br>Revisit selected passages, annotations, knowledge maps, and class notes from <i>Shahnameh</i> , <i>Aura</i> , <i>And Then There Were None</i> , <i>Rosencrantz and Guildenstern Are Dead</i> , and <i>The Hunger Games</i> .<br><br>Synthesis of narrative concepts and course questions | Connect the three phases through the course’s four guiding questions: Who tells? What do characters and audiences know? How does form create belief or doubt? What ethical or political work does a story ask of its audience? Review key narrative terms and practice constructing a comparative argument from passages drawn from different texts. |                                                                                                                                                                                                                                                                  | Comparative Essay                             |

## Further Reading

The texts listed below may be used for course assignments. If you wish to work with a text that does not appear on this list, you must discuss your choice with me and receive approval before beginning the assignment.

- i. Lewis Carroll, *Alice's Adventures in Wonderland*
- ii. Mark Z. Danielewski, *House of Leaves*
- iii. Joël Dicker, *The Enigma of Room 622*
- iv. Sadeq Hedayat, *The Blind Owl*
- v. Franz Kafka, *The Metamorphosis*
- vi. John le Carré, *Tinker Tailor Soldier Spy*
- vii. Cixin Liu, *Remembrance of Earth's Past* trilogy
- viii. Edgar Allan Poe, "The System of Doctor Tarr and Professor Fether"
- ix. J. K. Rowling, *Harry Potter* series

**Note:** Course texts include depictions or discussions of tyranny, war, murder, suicide, child endangerment and death, coercion, psychological distress, sexual content, bodily injury or transformation, and dated or discriminatory language. These subjects will be approached analytically and respectfully. This note is not exhaustive. Students who anticipate a barrier to engaging with particular material are encouraged to contact the instructor or Accessibility Services as early as possible so that appropriate support can be discussed without removing essential course learning outcomes.

## Methods of Evaluation

| Assessment                                                       | Weight | Date/Deadline                  |
|------------------------------------------------------------------|--------|--------------------------------|
| Passage Analysis 1: <i>Shahnameh</i>                             | 2%     | Wednesday, September 23        |
| Passage Analysis 2: <i>Aura</i>                                  | 2%     | Wednesday, October 7           |
| Close Reading Analysis                                           | 15%    | Friday, October 9<br>23:59     |
| Passage Analysis 3: <i>And Then There Were None</i>              | 2%     | Wednesday, October 28          |
| Passage Analysis 4: <i>Rosencrantz and Guildenstern Are Dead</i> | 2%     | Wednesday, November 11         |
| Knowledge Map and Analytical Commentary                          | 15%    | Friday, November 13<br>23:59   |
| Comparative Essay Proposal and Research Trail                    | 5%     | Friday, November 20<br>23:59   |
| Passage Analysis 5: <i>The Hunger Games</i>                      | 2%     | Wednesday, November 25         |
| Comparative Essay                                                | 25%    | Wednesday, December 9<br>23:59 |
| Final Exam                                                       | 30%    | TBA                            |
| Total                                                            | 100%   |                                |

### Passage Analyses — 10%

Students will receive a short passage and write approximately 200–250 words. Each response must:

- identify an important narrative technique;
- cite specific words or details from the passage;

- explain how the technique shapes what the reader knows, expects, or believes; and
- present a clear interpretive claim.

The exercises will be completed individually during the class, with access to the assigned text. No secondary research is required. Each exercise will be assessed for accurate use of narrative concepts, relevant textual evidence, and quality of analysis.

### Close Reading Analysis — 15%

Students will write a 1000-word analysis of a selected passage from a provided text. They will examine how specific formal choices such as narration, focalization, tense, repetition, description, direct address, imagery, or setting produce a particular effect or support an interpretation.

The assignment must include:

- a clearly identified passage;
- a focused and arguable thesis;
- close analysis of specific words and formal features;
- logically organized paragraphs; and
- an MLA Works Cited entry for the primary text.

No secondary research is required. The purpose of the assignment is to assess students' ability to move from observation to interpretation without relying on plot summary.

### Knowledge Map and Analytical Commentary — 15%

Students will choose a text from a list. They will trace the distribution of knowledge at three important moments in the text.

- The knowledge map must show:
- what information is available at each moment;
- which characters possess that information;
- which characters lack or misunderstand it;
- what the reader or audience knows; and
- how this distribution of knowledge affects suspicion, dramatic irony, interpretation, or narrative control.

The map may take the form of a table, diagram, or clearly organized chart. It will be assessed for analytical clarity rather than artistic design.

Students will accompany the map with an 800–1,000-word commentary explaining how the text controls information and why this matters to its larger meaning.

### Comparative Essay Proposal and Research Trail — 5%

Students will prepare a working plan for the Comparative Essay. The proposal will include:

- a focused comparative question;
- the two course texts to be examined;
- a provisional thesis;
- a paragraph-by-paragraph outline;
- two relevant scholarly sources in MLA format; and
- a brief annotation explaining how each source may contribute to the argument.

The proposal is a working document. Students may refine their thesis or evidence after receiving feedback, but any major change in the selected texts should be discussed with the instructor.

### Comparative Essay — 25%

Students will write an 1,800–2,200-word essay comparing two course texts from different phases of the course. The essay must develop an argument about a shared narrative problem, such as:

- the construction of a fictional world;
- the control or withholding of knowledge;
- narrative authority and unreliability;
- performance and the construction of identity;
- desire, influence, and divided agency; or
- the relationship between storytelling and power.

The essay should compare how the texts use narrative form rather than merely identifying a shared theme. Students must incorporate at least five appropriate scholarly sources and follow MLA documentation. They may develop ideas from earlier assignments, but they may not reuse previously submitted prose.

## Course Policies

### Communication and responsibilities

- Course announcements, readings, assignment sheets, and grades will be posted on OWL. Students are responsible for checking OWL and Western email regularly.
- Questions about activities and feedback should normally begin with the TA.
- Email will normally receive a response within two business days.
- Respectful disagreement is welcome. Discussion should address ideas and textual evidence rather than the worth, identity, or motives of another participant.

### Attendance and participation

Regular attendance at both weekly sessions is expected because discussion, collaborative analysis, and writing practice cannot be fully reconstructed from slides or notes. There is no separate attendance or participation grade. Students who miss a session remain responsible for the assigned reading, concepts, announcements, and work. Excessive absence may be reported under the University attendance policy after warning has been given.

### Submission format

Unless an assignment sheet states otherwise, submit written work through OWL as a .docx file. Formal essays should use Times New Roman font, 12 points, double spacing, one-inch margins, page numbers, and current MLA formatting. Keep copies of drafts, research notes, and submitted files until final grades are released.

### Generative artificial intelligence

Not permitted.

### Electronic devices, recording, and course materials

- Laptops and tablets may be used for course-related reading, note-taking, writing, and accessibility. Phones should be silenced and put away unless an activity requires them. During tests and examinations, only devices expressly authorized by the instructor or an approved accommodation are permitted.

→ Participants may not record the sessions.

**KING'S UNIVERSITY COLLEGE  
GENERAL COURSE POLICIES  
2026-27**

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## **1. Academic Accommodations (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](#).

## **2. Academic Consideration for Student Absences**

Students must be approved to write a makeup exam or for an extension of the assignment deadline. If you need to miss an exam or the deadline for the assignment, please follow these instructions.

There are two ways to seek academic consideration:

### **(i) Academic consideration based on medical or compassionate grounds**

If a student is unable to meet a course requirement due to substantial but temporary extenuating circumstances (medical or compassionate grounds), they should contact the Academic Advising Office. As a rule, documentation is required for academic consideration.

For academic consideration requests on medical grounds, the Student Medical Certificate (SMC) is the appropriate documentation. The SMC is available at <https://registrar.uwo.ca/academics/pdfs/student-medical-certificate.pdf>

- King's students: The Academic Advising Office website is located in DLH 104. The Academic Advising website is <https://mykings.ca/intranet/app/#/academics/academic-advising>.
- If your home faculty is Huron or at Western, please submit your documentation to your faculty's academic counselling office.
- Requests must be made as soon as possible and no later than 48 hours after the missed assessment.

You may submit requests for academic consideration through the **Student Absence Portal**, linked on this website: <https://mykings.ca/intranet/app/#/academics/academic-advising/academic-consideration-requests-and-student-absence-portal>

### **(ii) Academic consideration through an undocumented absence**

Students are permitted one academic consideration request without supporting documentation per term per half-course (0.5) weight.

- Note that instructors may designate one assessment per half-course weight as requiring formal supporting documentation. Please refer to the course outline to confirm this assessment.
- If instructors have built flexibility into their assessments, this flexibility will already address consideration needs. (For example, if students need to submit X of Y assignments, this flexibility already provides consideration.)
- Undocumented absences can not be used as the basis for academic consideration for December or April exams.

For further information on the academic consideration policy, please see [https://uwo.ca/univsec/pdf/academic\\_policies/appeals/academic\\_consideration\\_Sep24.pdf](https://uwo.ca/univsec/pdf/academic_policies/appeals/academic_consideration_Sep24.pdf)

### c) Absences from Final Exams

If you miss the Final Exam, **contact your Academic Advising Office** 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 (i.e., you are scheduled to write 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](#)).

### d) Religious Accommodations

Students should consult the University’s list of recognized religious holidays, and should give notice in writing to the instructor and their 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.

## 3. Support Services

Accessibility, Counselling and Student Development at King’s University College:  
<https://mykings.ca/intranet/app/#/student-supports-and-services/accessibility-services>

Students experiencing emotional or mental health distress can access services at King’s University College: <https://kings.uwo.ca/campus-life/student-supports/>

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

Western’s Mental Health Services site provides a complete list of options on how to obtain help: <https://www.uwo.ca/health/mental-health/index.html>

Academic Support Services at King's University College: <https://kings.uwo.ca/academics/academic-supports/>

#### 4. Statement on Gender-Based Sexual Violence

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

You can reach supports at King's by emailing [care@kings.uwo.ca](mailto: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 ([health@uwo.ca](mailto:health@uwo.ca)) or by calling 519-661-3568. Additional support services can be found <https://www.uwo.ca/health/gbsv/support/index.html>

#### 5. 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://kings.uwo.ca/sites/2025/assets/files/campus/Kings\\_Code\\_of\\_Student\\_Conduct.pdf](https://kings.uwo.ca/sites/2025/assets/files/campus/Kings_Code_of_Student_Conduct.pdf)

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.

#### 6. 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 [https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_offences.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_offences.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 you instructor to check which tools, including generative AI (ChatGPT, translation tools, grammar-checking tools) are permitted in each course.** Note that although some courses may permit the use of such tools, it does not mean use of such tools 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.

## 7. 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.

## 8. 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.

## 9. 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.