

**ENG 2202F  
FALL 2026  
STUDIES IN POETICS**

**PROFESSOR:** Ian Rae

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**OFFICE HOUR:** See information on Brightspace.

**CALENDAR DESCRIPTION**

An introduction to important issues and concepts in the theory and analysis of poetry from different periods.

**ANTIREQUISITES**

English 2230 F/G.

**PREREQUISITES**

At least 60% in 1.0 of English 1020-1999 or permission of the Department.

**MODE OF INSTRUCTION**

This in-person course involves twice weekly lectures that will include extensive class discussion of the assigned poems. Students need to read the poems before class to prepare for these discussions and the reading quiz. Online components will supplement the in-person lectures. Students will need access to the internet to complete the online learning modules.

**OBJECTIVES**

1. To provide students with basic critical tools for the analysis of poetry.
2. To familiarize students with key metres and verse forms.
3. To examine the evolution of poetics and aesthetics in relation to a broader history of ideas.
4. To develop sophisticated reading practices that can be applied to both poetry and prose.
5. To interrogate the connection between poetics and ideology.

**REQUIRED TEXT**

1. *The Norton Anthology of Poetry*. Sixth edition. Ed. Margaret Ferguson, Tim Kendall, and Mary Jo Salter. Available at the UWO Book Store. \$103.55.  
(<https://www.wnorton.co.uk/books/9780393679021-the-norton-anthology-of-poetry-6c81269b-1bac-40b7-a20d-d3075ce73ebb>).

Note: The sixth edition of the anthology is a “mixed media product.” You will need a new copy of the sixth edition of this text to receive a registration code for the online learning workshops and “Dialogue Notes.” You will find the registration codes on an inset page near the front of the anthology. Otherwise, you will have to purchase access to these online modules separately.

## RECOMMENDED SECONDARY RESOURCES

Adams, Stephen. *Poetic Designs: An Introduction to Meters, Verse Forms, and Figures of Speech*.

Attridge, Derek. *Poetic Rhythm: An Introduction*.

Furniss, Tom and Michael Bath. *Reading Poetry: An Introduction*.

Geddes, Gary. *20<sup>th</sup>-Century Poetry and Poetics*.

Johnson, Greg and Thomas Arp. *Perrine's Sound & Sense: An Introduction to Poetry*.

Preminger, Alex and T.V.F. Brogan. *The New Princeton Encyclopedia of Poetry and Poetics*.

Schakel, Peter and Jack Ridl. *Approaching Poetry: Perspectives and Responses*.

Strand, Mark and Eavan Boland. *The Making of a Poem: A Norton Anthology of Poetic Forms*.

Wolosky, Shira. *The Art of Poetry: How to Read a Poem*.

## EVALUATION

Short Reading Quizzes (for every assigned reading except the first class): 20%

Essay Outline (roughly 500 words, due on Nov. 24th at 11:59 p.m.): 10%

Comparative Essay (2000 words, due Dec. 9th at 11:59 p.m.): 20%

Final Exam: 30%

Glossary Quiz (Class 25): 10%

Class Participation: 5%

Attendance: 5%

## SHORT READING QUIZZES

The first task of literary criticism is to read the text carefully. Therefore, each class after the introductory one will begin with a multiple choice quiz of ten questions to test students' comprehension of the assigned texts. The quizzes will take place in the first ten minutes of class and the questions should be easy to answer if students have read the assigned material closely. At the end of term, the instructor will deduct the two lowest quiz scores from the final quiz mark. These deducted quizzes are meant to compensate for students' unforeseen absences and thus an absence from the quiz will result in a zero, unless an academic counsellor advises the instructor otherwise. This class policy is twice as generous as the standard one "academic consideration" at King's and Western for missing assignments; students may *not* add the institutional option of missing one assignment to the two permitted absences in this course.

## ESSAY OUTLINES

Two weeks before the comparative essay is due, students are expected to submit a detailed essay outline to the professor via the OWL portal. The outline (due on Nov. 24th) will include an introduction to the thesis topic (1-2 sentences), a thesis statement (1-2 sentences), main supporting arguments (one sentence each), preliminary conclusions (1-2 sentences), and a bibliography of at least six secondary resources as well as a key quotation from each source. These outlines will receive a grade and feedback from the professor. Please insert your essay outline material into the "Essay Outline Template" document posted on Brightspace and upload the completed document to the submission portal under the "Assignments" tab on Brightspace. Marks will be deducted for incomplete sections or failure to meet the requirements of the essay

outline template. No late submissions will be accepted without the recommendation of an academic counsellor.

## **ESSAY**

The essay submitted in this course must demonstrate your ability to analyze and synthesize course readings and secondary sources. Please make sure that your essay supplements arguments about the principal texts (i.e. the assigned readings) with material from at least six secondary sources (i.e. critical resources that are not part of the assigned readings).

\* The comparative essay, due Dec. 9<sup>th</sup> via the portal under the “Assignments” tab on the Brightspace page, should compare and contrast two texts on our syllabus. The comparative essay should incorporate a minimum of six secondary sources.

\* Students who submit the essay on Dec. 9<sup>th</sup> will receive a bonus mark of 1% on the final essay grade. All late submissions will have a grace period of three days before late marks will be deducted. The late penalty is a deduction of 1% per day off the final essay mark.

\* Essays for this class must be typed and double-spaced.

\* Essays should adhere to the standard format of the Modern Language Association (MLA). Copies of *The MLA Handbook for Writers of Research Papers* are available in the DB Weldon and King’s libraries. For the sake of consistency, please use the 9<sup>th</sup> edition of the *MLA Handbook* because the citation style varies from edition to edition. A summary of key citation issues is also available at:

[https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_formatting\\_and\\_style\\_guide.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html)

## **GLOSSARY QUIZ (CLASS 25)**

One objective of this course is to give students the technical tools with which to discuss poetry in a precise and sophisticated manner. The critical terms in the glossary at the end of the Norton anthology will give students the vocabulary to articulate their insights in a scholarly fashion. Key terms are thus assigned as part of the weekly readings alongside the poems. At the end of term, there will be a quiz testing student familiarity with the glossary definitions. Questions about some of these definitions will also appear in the general Reading Quizzes (see above).

## **ATTENDANCE AND PARTICIPATION**

The participation mark is not an attendance mark, although attendance will be taken. The participation mark is designed to reward students who make frequent and valuable contributions to class.

## **NORTON ONLINE POETRY WORKSHOPS**

Students are required to complete six online learning modules, each of which includes an instructional video followed by a series of related questions, hosted by the Norton anthology site (<https://digital.wwnorton.com/poetry6>).

The Norton site also includes “Dialogue Notes” that highlight poems with an intertextual relation—that is, poems that refer to one another or that are in “dialogue” with one another. Some of these “Dialogue Notes” are in the assigned readings.

Finally, the Norton site includes a large archive of sound recordings to accompany and enhance the assigned readings and critical themes.

## READING SCHEDULE

The assigned texts below will be the subject of class discussions and in-class reading quizzes. These quizzes will cover three aspects of each assigned reading: the poems, the glossary terms, and the short biographical sketches.

### Assigned Poems

The reading quizzes will address the poems on the assigned dates only. The number of pages assigned for each class is meagre, but students should prepare to read the poems at least twice. On first reading, students should familiarize themselves with the content and the speaker of the poem. On second reading, they should note key themes, motifs, and stylistic features. Students should then read the short biographical sketch for each author and consider how this biographical information alters or enhances their understanding of each poem. The author biographies can be found in the “Biographical Sketches” section toward the end of the anthology. For each poem, students should also read the footnotes in the Norton anthology to understand the diction and historical context of the poem.

### Glossary Terms in the Assigned Readings

Please see the “Glossary” section at the end of the Norton anthology for each critical term listed in a particular class reading. It is crucial that students learn these terms so that they have the critical vocabulary to discuss the distinctive features and dynamics of poems. The glossary terms will also introduce critical concepts that will serve as the basis for comparing poems (e.g. differences in the use of metre or simile). These key terms will reappear in the Glossary Quiz toward the end of the term.

**Class 1: Introduction to the Concept of “Poetics.”** Read the glossary definition of “canon,” “closed form,” “limerick,” and “lyric.” MacLeish, “Ars Poetica” (1436-7); Gioia, “The Next Poem” (2081-2).

**Class 2: Common Metre and the Hymn.** Read the glossary definitions of “end rhyme,” “end-stopped line,” “hymn meter,” and “syllable.” “Caedmon’s Hymn” (1); Watts, “Our God, Our Help” (630-1); Dickinson 479 (1181-2) and 1263 (1188); Gioia, “Prayer” (2080-1); Oswald, “Moon Hymn” (2143).

**Class 3: The Poetics of Praise.** Read the glossary definitions of “assonance,” “consonance,” “epithalamion,” “ode,” and “synaesthesia.” Wordsworth, “I Wandered Lonely as a Cloud” (841-2); Keats, “Ode on a Grecian Urn” (984-5); “Easter 1916” (1246-8); Graves, “To Juan at the Winter Solstice” (1462) and “The White Goddess” (1464); Gregerson, “Prodigal” (2078-9).

**Class 4: The Poetics of Loss.** Read the glossary definitions of “aubade,” “elegy,” and “epitaph.” Donne, “Death, Be Not Proud” (334) and “Death I Recant” (336); Russell, “Death be not proud, thy hand gave not this blow” (364); Norton Dialogue Note 1; Herrick, “To the Virgins, to Make

Much of Time” (378-9); Larkin, “Aubade” (1728-9); Carson, “New Rule” (2075); Trethewey selections (2144-6); Solie, “The Road In Is Not the Same as the Road Out” (2147-8); Smith, “The Museum of Obsolescence” (2156).

**Class 5: The Poetics of Heroism in Epic Verse.** Read the glossary definitions of “accent,” “accentual meter,” “alliteration,” “caesura,” “epic,” and “narrative poetry.” *Beowulf* (2-10).

**Class 6: Challenging the Heroic Code.** Read the glossary definitions of “blank verse,” “invocation,” and “verse paragraph.” Tennyson, “Ulysses” (1043); H.D., “Helen” (1378); Hope, “Inscription for a War” (1552); Heaney, “Punishment” (1981-2).

**Class 7: National Day for Truth and Reconciliation.** Non-Instructional Day. No ENG 2202 class. See on-campus lectures and instructional events hosted by King’s University College.

**Class 8: The Poetics of the Image.** Read the glossary definition of “ekphrasis,” “imagery,” “shaped poetry,” and “stanza.” Herbert, “The Altar” (388) and “Easter Wings” (389-90); Dickinson, “I would not paint - a picture” (1178-9); O’Hara, “Why I Am Not a Painter” (1799); Norton Dialogue Note 7; Toomer, “Portrait in Georgia” (1458); Graves, “In Broken Images” (1461); Graham, “At Luca Signorelli’s Resurrection of the Body” (2071-3); Carson, “Some Afternoons She Does Not Pick Up the Phone” (2077). Note: there will be a guest lecturer for this class. Professor Rae will be presenting a paper, and participating in the opening panel discussion, at a conference in Belgium on *Leonard Cohen: Global Perspectives on a Multi-disciplinary Artist* (<https://cohen2026.ugent.be/en>).

**Class 9: Review and Preview:** No in-class session. Complete the Norton online workshops on “Rhyme and Sound,” “Meter and Rhythm,” and “Poetic Form.” Completion of these units will count toward students’ participation grades.

## **Oct. 10-18: FALL READING WEEK**

**Class 10: Poetry as Music.** Read the glossary definition of “accentual-syllabic meter,” “ballad,” “carol,” “enjambment,” “hyperbaton,” “line break,” “prosody,” “scansion,” and “syllabic meter.” Milton, opening of Book 3 of *Paradise Lost* (444-5); Keats, “Ode to a Nightingale” (980-2); Norton Dialogue Note 2; Tennyson, “The Lady of Shalott” (1034-8).

**Class 11: Metrical Analysis.** Read the glossary definition of “anapest,” “catalectic,” “dactyl,” “dimeter,” “elision,” “foot,” “iamb,” “meter,” “metrical inversion,” “pentameter,” “pyrrhic,” “tetrameter,” “spondee,” and “trochee.” Queen Elizabeth I selections (147-9); Blake, “The Sick Rose” (778), “The Tyger” (778-9), and “A Poison Tree” (780-1).

**Class 12: Rhyme.** Read the glossary definitions of “couplet,” “feminine rhyme,” “internal rhyme,” and “masculine rhyme.” Anonymous, “I Have a Young Sister” (85-6); Anonymous, “The Silver Swan” (126); Anonymous, “The Unquiet Grave” (109-10); Wyatt, “Is It Possible” (135); Jonson, “A Fit of Rhyme Against Rhyme” (349); Behn, “A Thousand Martyrs” (582).

**Class 13: Modern Rhyme.** Read the glossary definitions of “consonantal rhyme,” “eye rhyme,” “off-rhyme,” and “vowel rhyme.” Frost selections (1306-10); Cummings, “may I feel said he” (1451-2); Smith, “Not Waving but Drowning” (1508); Plath, “Daddy” (1924-6).

**Class 14: Review and Preview:** No in-class session. Complete the Norton online workshops, “Reading a Poem: ‘Hope’ is the thing with feathers,” “Reading a Poem: Kubla Khan,” and “Poetic Syntax.” Completion of these units will count toward students’ participation grades.

**Class. 15: Musical Variations.** Read the glossary definition of “ballad stanza,” “refrain,” and “villanelle.” Sandburg, “Chicago” (1315); Bogan, “Juan’s Song” (1464); Kunitz, “Touch Me” (1524-5); Thomas, “Do Not Go Gentle into That Good Night” (1638); Pinsky, “Instrument” (2003-4); Dove, “Parsley” (2093-5).

**Class. 16: The Poetics of Logic and Syntax.** Read the glossary definition of “chiasmus,” “double syntax,” “epigram,” “oxymoron,” “paradox,” “pun,” and “zeugma.” Marvell, “To His Coy Mistress” (510-11); Yeats, “An Irish Airman Foresees His Death” (1246) and “The Second Coming” (1248-9); Stein, “Stanzas in Meditation” (1293); Cummings, “since feeling is first” (1450) and “anyone lived in a pretty how town” (1452); Nash selections (1503-4); Soto, “Not Knowing” (2092-3).

**Class 17: Desire and the Sonnet Tradition.** Read the glossary definitions concerning “sonnets” on page A16 as well as the definitions of “blazon,” “conceit,” “octave,” “sestet,” “turn,” and “volta.” Wyatt, “Whoso List to Hunt” (131); Shakespeare sonnets (269-82); Wordsworth, “Nuns Fret Not at Their Convent’s Narrow Room” (836); Brooks, “the birth in a narrow room” (1668); Norton Dialogue Note 5; Williamson, “Internet” (2141-2).

**Class 18: Evolving Poetic Forms.** Read the glossary definition of “allegory” “cento,” “crown,” and “sprung rhythm.” Poe, “The Raven” (1016-19); Christina Rossetti, “Goblin Market” (1159-70); Olson, “Variations Done for Gerald Van De Wiele” (1578-80).

**Class 19: African American Song.** Review the critical terms for rhyme and metre listed above and consider how they are employed similarly or differently in an African American musical idiom. Toomer, “Reapers” (1457), “Georgia Dusk” (1457-8), and “Harvest Song” (1458-9); Hughes, “The Weary Blues” (1486-7), “The Negro Speaks of Rivers” (1487), “Song for a Dark Girl” (1488-9), and “Harlem” (1490); “American Song” selections (1492-1502).

**Class 20: Metaphor.** Read the glossary definition of “metaphor,” “metonymy,” “synecdoche,” and “simile.” Donne, “The Flea” (321); Jonson, “On My First Son” (340); Jeffers, “The Purse-Seine” (1383-4); Brooks, “We Real Cool” (1669-70); Erdrich selections (2115-7).

**Nov. 24: Essay Outline Due Via Brightspace Portal.**

**Class. 21: Figurative Language.** Read the glossary definition of “figurative language.” Thomas, “Poem in October” (1635-6); Baraka, “An Agony. As Now.” (1945-6); Komunyakaa, “Facing It” (2050); Claudia Emerson selections (2119-22).

**Class 22: Poetic Voice.** Read the glossary definition of “apostrophe,” “dialect poetry,” “hyperbole,” “parody,” “persona,” “personification,” and “understatement.” Shelley, “Ozymandias” (919); Jeffers, “Shine, Perishing Republic” (1382); St Vincent Millay, “First Fig” (1432); Cummings, “next to of course god america I” (1450); Creeley, “I Know a Man” (1786); Lorde selections (1935-8); Muldoon “Immram” (2087-9); Solie, “Life Is a Carnival” (2148-9).

**Class 23: Free Verse.** Read the glossary definition of “anaphora,” “free verse,” “open form,” and “prose poem.” Whitman, “Song of Myself” (1108-14); Sandburg, “Grass” (1315); Ginsberg, “Howl” (1788-94); Atwood selections (1995-2001).

**Class 24: The Influence of Asian Poetics on Verse in English.** Read the glossary definition of “ghazal,” “haiku,” and “symbol.” Pound, “Ts’ai Chi’h” (1359) and “In a Station of the Metro” (1360); Collins, “Japan” (2007-8); Ondaatje selections (2033-6); McHugh, “Ghazal of the Better-Unbegun” (2057); Hall, “Memento” (2104); Ali, “The Dacca Gauzes” (2059); Lee, “Persimmons” (2123-5).

**Class 25: Glossary Quiz.**

**Dec. 9: Comparative Essay Due.**

**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->

## **(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](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.