

Huron University College
The Department of English and Cultural Studies
2354E: Canadian Literature in English Since 1914

Couse time: Wednesdays 8:30 – 9:30 am Fridays 8:30 – 10:30 am

Course location: W18

Instructor: Alicia Robinet

Office hour: TBD; also by appointment

Office: OR 156

Email: arobine2@uwo.ca Please do not hesitate to email me to set up an appointment

Antirequisite(s): English 2355F/G and [3774E](#).

Prerequisite(s): At least 60% in 1.0 of [English 1020E](#) or [1022E](#) or [1024E](#) or [1035E](#) or [1036E](#) or both [English 1027F/G](#) and [1028F/G](#), or permission of the Department.

Course description:

This course examines fiction, poetry, film, graphic novels, music, and art produced by Canadians since 1914. We will engage with Canadian literary criticism and concepts of nationalism to understand the ways in which our national literature or cultural texts help to create—and not just reflect—our national identity. We will privilege the minority voices that have contributed to our national oeuvre by exploring literary and cultural texts by women, Indigenous peoples, African Canadians, Indian Canadians, Asian Canadians, and others. This interdisciplinary course relies on an historical perspective to provide a rich context in which we can appreciate these texts. Above all, this course aims to encourage the enjoyment of Canadian literary and cultural texts.

COURSE LEARNING OBJECTIVES: By the end of the course, the successful student will be able to:

1. Identify the characteristics of Canadian literature since 1914
2. Recognize and understand the impact of literary devices used by Canadian authors and communicate the effects of these devices
3. Communicate ideas about Canadian literary or cultural texts orally and in writing
4. Engage in academic research in the field of Canadian studies to complete an academic essay
5. Understand and apply the basic rules of writing mechanics in written projects
6. Analyze Canadian literary and cultural texts
7. Recognize how different definitions of Canadian identity have produced different literatures
8. Apply the key concepts in Canadian literary criticism to literary or cultural works

TEXTBOOKS AND OTHER REQUIRED RESOURCES

Required:

Bennett, Donna, and Brown, Russell, eds. *An Anthology of Canadian Literature in English* (2010)

Ondaatje, Michael. *In the Skin of a Lion*.

Marie Clements, *Burning Vision*

Jeff Lemire, *The Complete Essex County*

Robinson, Eden. *Monkey Beach*

Additional readings available on OWL

Final Novel (TBD by class vote)*

Please look for used copies; some of these texts are taught frequently.

**Note: Our final novel or cultural text will be determined by a class vote. We will vote to select one of three very contemporary works. After reading the text, you will bring in suggestions for our soundtrack that pairs with the text.

DESCRIPTION OF CLASS METHODS and METHOD OF EVALUATION/ASSESSMENT:

Our class will incorporate instructor lectures, active learning activities, small group discussion, individual participation, and workshopping. I also welcome any suggestions you have for my instructional methods.

Participation: 15% (includes self-evaluation of participation @ 1%)

Essay 1: 10%

Presentations (2): 10%

Reading Journals: 10%

Essay 2: 20% (Proposal: 5%)

Final exam: 35%

Late assignments will be penalized 3% per day.

PARTICIPATION:

You need to come to class prepared to discuss the day's assigned reading. Please bring any comments or questions you have to class and do not hesitate to share them with the instructor and your peers. Your participation grade will also reflect your role as an active listener in our active learning practices and in the classroom. *If you have three undocumented absences on Friday classes, you will sacrifice this 15% grade.*

SELF-EVALUATION OF PARTICIPATION:

You will assign a grade to your class participation and will provide a written justification for this grade based on the self-evaluation assignment handout. Your mark for this assignment will be based on the accuracy of your self-evaluation. This assignment also gives you an opportunity for metacognition about your participation, and to explain anything you feel has affected your in-class performance. Please see the assignment handout for further information.

ESSAY 1:

This essay will be an argumentative, comparative essay about two works we have studied prior to the essay deadline. Your essay should be **3-4 pages** in length. You will not be required to integrate secondary scholarship. Please see the assignment handout and rubric for further information. Please bring your draft to our writing workshop.

READING JOURNALS:

You will submit TWO reading journals over the course of the year. These journals should be 200-300 words in length and should be your reflection on any of the assigned readings during the period up until the reading is due. Your journal can be in the form of a traditional short essay, or you can submit a non-traditional piece in the form of a podcast or vodcast. The journals should allow you to think about the readings/texts in ways that stimulate you. Please refer to the assignment handout and rubric for specific expectations.

PRESENTATION:

You will prepare a short oral presentation for the class in each term. This assignment asks you to choose a cultural text that pairs with the reading for the day on which you present. You can choose a song, advertisement, film, social media piece, or other cultural text. In these journals, you need to pair the scheduled reading with another cultural text (movie, song, advertisement, etc.), and perform a comparative analysis.

Explain why you chose the cultural text you did and explain how the cultural text illuminates our reading. Highlight any relevant themes or issues in the reading that are mirrored in the cultural text. You can use your presentation or present it live, or talk to me about other options. Please see the rubric and assignment handout for specific expectations.

TERM PAPER:

Your term paper needs to be **6-7 pages** in length. You are required to consult at least **TWO** scholarly sources. The paper will be an argumentative and comparative essay. Format your paper according to MLA style. Please refer to the assignment handout and rubric for specific expectations. You must submit your essay through Turnitin via OWL.

FINAL EXAMINATION:

Your final exam will be scheduled during the exam period and more information will be provided in writing during class time.

Note: all written assignments must be submitted in hard copy and electronically.

TENTATIVE SCHEDULE OF CLASSES, INCLUDING REQUIRED READINGS, TOPICS:

WEEK	DATE	READING
1: Introduction: What is Canadian Literature?	Friday, September 8	Course syllabus Soundtrack: “O Canada”
2: Canadian Poetry of the First World War	Wednesday, September 13	“Introduction: Beyond Flanders Fields,” from <i>Canadian Poetry from World War I: An Anthology</i> (OWL) William Wilfred Campbell, “Langemarck” (OWL) Charles G. D. Roberts, “Going Over,” anthology p. 198 Duncan Campbell Scott, “To a Canadian Aviator Who Died for His Country in France,” anthology p. 265 Soundtrack: Regimental Songs of the CEF http://wartimecanada.ca/sites/default/files/documents/Regimental%20Songs_0.pdf
	Friday, September 15	W. W. E. Ross, “War,” “After the Battle,” “Death,” “Passage” (OWL) Frank Prewett, “Card Game” (OWL) H. Smalley Sarson, “Laventie Church” (OWL) Jessie Georgina Sime, “Munitions!” anthology p. 278 Soundtrack: Sam Roberts, “Brother Down”
3: Clichéd Canadiana	Wednesday, September 20	We will discuss Canadian cultural symbols, their development, and their impact. Marjorie Pickthall, “The Third Generation” (1922), anthology p. 387 Soundtrack: Ian Tyson, “Four Strong Winds”

	Friday, September 22	Frederick Philip Grove, "Snow" (1932), anthology p. 335 Soundtrack: Anne Murray, "Snowbird"
4: Montreal Moderns	Wednesday, September 27	E.J. Pratt, "Newfoundland," "Silences," From "Towards the Last Spike," anthology pp. 344, 346, 356 Soundtrack: Gordon Lightfoot, "The Canadian Railroad Trilogy"
	Friday, September 29	A.J.M. Smith, "The Lonely Land," "Sea Cliff," anthology pp. 427 and 429 Soundtrack: Kim Harris, "In the Woods"
5: More Montreal Moderns	Wednesday, October 4	A.M. Klein , "Heirloom," "Political Meeting," "Portrait of the Poet as Landscape," anthology pp. 446, 468, 469 Soundtrack: The Arrogant Worms, "Canada's Really Big"
	Friday, October 6	F.R. Scott , "The Canadian Authors Meet," "Lakeshore," "All the Spikes but the Last," anthology, pp. 407, 409, 413 Soundtrack: Sam Roberts, "Canadian Dream"
6: Fall Study Break	Wednesday, October 11	Fall Study Break
	Friday, October 13	Fall Study Break
7: The Group of Seven	Wednesday, October 18	We will consider the influence of the following artists and their connection to other artistic and literary movements of the period: Franklin Carmichael, Lawren Harris, A. Y. Jackson, Frank Johnston, Arthur Lismer, J. E. H. MacDonald, Frederick Varley, A. J. Casson, Edwin Holgate, LeMoine FitzGerald, Tom Thomson, and Emily Carr Soundtrack: The Tragically Hip, "Three Pistols" *Reading journal 1 due*
	Friday, October 20	Earle Birney , "Vancouver Lights," "Anglosaxon Street," "Pacific Door," "Can. Lit." anthology, pp. 440, 441, 445, 447 Soundtrack: Justin Rutledge, "Heart of a River"
8. Writing Modern Women	Wednesday, October 25	PK Page , "Stories of Snow," "Kaleidoscope," anthology pp. 518, 529 Cinetrack: <i>Still Waters: The Poetry of P.K. Page</i> . http://www.nfb.ca/film/still_waters/
	Friday, October 27	Dorothy Livesay , "Green Rain," "The Secret Doctrine of Women," "The Artefacts: West Coast," anthology pp. 483, 490-94 Soundtrack: Joni Mitchell, "River"

9. More Modern Women	Wednesday, November 1	Margaret Avison , “Snow,” “Poetry Is,” anthology, p. 552, 565 Soundtrack: Sarah Harmer, “Lodestar”
	Friday, November 3	Anne Wilkinson , “Winter Sketch, Rockcliffe, Ottawa,” “Easter Sketches, Montreal,” “In June and Gentle Oven,” anthology pp. 497-500 Soundtrack: Kathleen Edwards, “Change the Sheets” *Essay 1 Workshop (bring your draft!)*
10: Nationalism and The Centennial Era	Wednesday, November 8	We will examine the centennial celebrations in Canada and nationalism, and we will investigate their effects on the development of Canadian culture during this period. Margaret Atwood , “Tricks with Mirrors,” “Siren Song,” anthology pp. 823-26 Soundtrack: K’NAAN, “Is Anybody Out There?” * Essay 1 due *
	Friday, November 10	Atwood cont’d., From <i>The Journals of Susanna Moodie</i> , “Disembarking at Quebec,” “Further Arrivals,” “Death of a Young Son by Drowning” anthology pp. 818-20 Soundtrack: Tegan and Sara, “So Jealous”
11: Between Modernism and Postmodernism	Wednesday, November 15	Irving Layton , “The Cold Green Element,” “The Fertile Muck,” “Whatever Else, Poetry Is Freedom,” anthology pp. 507-11 Soundtrack: The Tragically Hip, “Poets”
	Friday, November 17	Leonard Cohen , “You Have the Lovers,” “Suzanne” anthology pp. 720, 722 Soundtrack: Leonard Cohen, “Suzanne” Cinetrack: <i>Ladies and Gentlemen, Mr. Leonard Cohen</i> http://www.nfb.ca/film/ladies_and_gentlemen_mr_leonard_cohen/ Soundtrack: “Famous Blue Raincoat” (OWL)
12: “Red Queens”	Wednesday, November 22	Claire Harris , “August,” “Black Sisyphus,” “Conception of Winter,” “No God Waits on Incense,” anthology pp. 784-786, 789 Soundtrack: Tanika Charles, “Soul Run”
	Friday, November 24	Mavis Gallant , “Varieties of Exile,” anthology p. 594 Alice Munro , “The Progress of Love,” anthology p. 683 Soundtrack: Jann Arden, “Good Mother”
13: Postmodern Experimentation	Wednesday, November 29	Michael Ondaatje , <i>In the Skin of a Lion</i> Soundtrack: Willie Dunn, “I Pity the Country”
	Friday, December 1	Ondaatje cont’d

		Soundtrack: Daniel Lanois, “Messenger”
14: The Cultural Mosaic	Wednesday, December 6	Ondaatje cont’d Soundtrack: Rheostatics, “Christopher”
15: Canadian Eco-poetics	Wednesday, January 10	Dennis Lee , “The Coat,” “When I Went Up to Rosedale,” anthology pp. 861-62 Patrick Lane , “Because I Never Learned,” “Stigmata,” “CPR Station—Winnipeg,” anthology pp. 844-46
	Friday, January 12	Don McKay , “Homing,” “Icarus,” “Pond” (anthology) Daphne Marlatt, “Imagine a Town,” “Coming Home,” “Winter/Rice/Tea Strain” (anthology) Soundtrack: Joni Mitchell, “Case of You”
16: Aboriginal Storytelling	Wednesday, January 17	Thomas King , “A Coyote Columbus Story,” anthology p. 949 Soundtrack: Riit, “Imiqaq”
	Friday, January 19	Eden Robinson , “Queen of the North,” anthology p. 1207 Soundtrack: Tanya Tagaq, “Caribou”
17: Defining Diaspora	Wednesday, January 24	Rohinton Mistry , “Swimming Lessons,” anthology p. 1087 Soundtrack: Bare Naked Ladies, “The Old Apartment”
	Friday, January 26	M.G. Vassanji , “Her Two Husbands,” anthology p. 1059 Soundtrack: Sook-Yin Lee, “Saving a Friend”
18: Lighting on Land	Wednesday, January 31	Dionne Brand , “Hard against the Soul,” “I Have Been Losing Roads,” “Land to Light On,” anthology p. 1105-17 Soundtrack: Shad, “Fam Jam”
	Friday, February 2	George Elliot Clarke , “Primitivism,” “Nu(is)ance,” “Mortality Sonnet,” anthology p. 1171, 1173, 1176 Soundtrack: K’Naan. “In the Beginning” *Reading journal 2 due*
19: Staging Indigeneity	Wednesday, February 7	Marie Clements , <i>Burning Vision</i> Soundtrack: A Tribe Called Red, “How I Feel”
	Friday, February 9	Clements cont’d Soundtrack: The Cedar Sisters, “Stolen Sisters”
20: “The greatest Canadian film of all time”	Wednesday, February 14	Zacharias Kunuk , <i>Atanarjuat: The Fast Runner</i> (2001)
	Friday, February 16	Kunuk Cont’d Soundtrack: Murray Porter, “Is Sorry Enough” *Scholarly Sources Workshop*
21: Reading Week	Wednesday, February 21	Reading Week

	Friday, February 23	Reading Week
22: Cuisine as Cultural Symbol	Wednesday, February 28	Fred Wah , From <i>Diamond Grill</i> (1996), anthology p. 872 Soundtrack: Alysha Brilla, “Immigrant”
	Friday, March 2	Madeleine Thien , “Simple Recipes” (OWL) Soundtrack: Sean Gunn. “Head Tax Blues.” Watch video with historical footage at the <i>Chinese Canadian Culture Online Project</i> : http://www.ccnc.ca/cccop/index.php?section=content/viewVideo.php&videoID=162 Sylvia Tyson: The Night the Chinese Restaurant Burned Down; Joni Mitchell “Chinese Café/Unchained Melody.”
23: Regionalism	Wednesday, March 7	Jeff Lemire , <i>The Complete Essex County</i> Soundtrack: Stompin’ Tom Connors, “The Hockey Song”
	Friday, March 9	Lemire, cont’d Soundtrack: Gord Downie, “ Secret Path ” *Essay 2 Proposal Due*
24: Contemporary Indigenous Fiction	Wednesday, March 14	Eden Robinson , <i>Monkey Beach</i>
	Friday, March 16	Robinson cont’d Soundtrack: Terri-Lynn Williams-Davidson, “Call to the Ancestors”
25: Canada and Climate Change	Wednesday, March 21	Robinson cont’d Soundtrack: Buffy Sainte Marie, “My Country ‘Tis of Thy People You’re Dying”
	Friday, March 23	Excerpt from Sheila Watt-Cloutier, <i>The Right to Be Cold</i> (OWL) Essay 2 Workshop – bring your draft!
26: “Canada Reads” and Contemporary Canadian Fiction	Wednesday, March 28	We will discuss the “Canada Reads” competition and what it means to “value” fiction in Canada. Novel TBD (class vote) *Essay 2 due*
	Friday, March 30	Good Friday, class cancelled
27: Contemporary Canadian Fiction	Wednesday, April 4	Novel TBD (class vote)
	Friday, April 6	Novel TBD (class vote) Soundtrack: TBD (student suggestions)
28: Exam Review	Wednesday, April 11	Exam review

I acknowledge my collaboration with Dr. Ian Rae for the course English 2309E at King’s University College in drafting elements of this syllabus.

Huron University College and FASS Policies



Appendix to Course Outlines

Prerequisite Information

Students are responsible for ensuring that they have successfully completed all course prerequisites. Unless you have either the requisites for this course or written special permission from your Provost and 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.

Conduct of Students in Classes, Lectures, and Seminars

Membership in the community of Huron University College and the University of Western Ontario implies acceptance by every student of the principle of respect for the rights, responsibilities, dignity and well-being of others and a readiness to support an environment conducive to the intellectual and personal growth of all who study, work and live within it. Upon registration, students assume the responsibilities that such registration entails. The academic and social privileges granted to each student are conditional upon the fulfillment of these responsibilities.

In the classroom, students are expected to behave in a manner that supports the learning environment of others. Students can avoid any unnecessary disruption of the class by arriving in sufficient time to be seated and ready for the start of the class, by remaining silent while the professor is speaking or another student has the floor, and by taking care of personal needs prior to the start of class. If a student is late, or knows that he/she will have to leave class early, be courteous: sit in an aisle seat and enter and leave quietly.

Please see the *Code of Student Rights and Responsibilities* at:

<http://www.huronuc.ca/CurrentStudents/StudentLifeandSupportServices/StudentDiscipline>

Technology

It is not appropriate to use technology (such as, but not limited to, laptops, cell phones) in the classroom for non-classroom activities. Such activity is disruptive and is distracting to other students and to the instructor, and can inhibit learning. Students are expected to respect the classroom environment and to refrain from inappropriate use of technology and other electronic devices in class.

Academic Accommodation for Medical/Non-Medical Grounds

Students who require special accommodation for tests and/or other course components must make the appropriate arrangements with the Student Development Centre (SDC). Further details concerning policies and procedures may be found at:

http://www.sdc.uwo.ca/ssd/?requesting_acc

(a) Medical Grounds for assignments worth 10% or more of final grade: Go Directly to Academic Advising

University Senate policy, which can be found at

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf,

requires that all student requests for accommodation on medical grounds for assignments worth 10% or more of the final grade be made directly to the academic advising office of the home faculty (for Huron students, the “home faculty” is Huron), with supporting documentation in the form (minimally) of the Senate-approved Student Medical Certificate found at:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform_15JUN.pdf.

The documentation is submitted in confidence and will not be shown to instructors. The advisors will contact the instructor when the medical documentation is received, and will outline the severity and duration of the medical challenge as expressed on the Student Medical Certificate and in any other supporting documentation. The student will be informed that the instructor has been notified of the presence of medical documentation, and will be instructed to work as quickly as possible with the instructor on an agreement for accommodation. The instructor will not normally deny accommodation where appropriate medical documentation is in place and where the duration it describes aligns with the due date(s) of assignment(s). Before denying a request for accommodation on medical grounds, the instructor will consult with the Provost and Dean. The instructor’s decision is appealable to the Provost and Dean.

(b) Accommodation on Medical Grounds for assignments worth less than 10% of final grade: Consult Instructor Directly

When seeking accommodation on medical grounds for assignments worth less than 10% of the final course grade, the student should contact the instructor directly. The student need only share broad outlines of the medical situation. The instructor **may** require the student to submit documentation to the academic advisors, in which case she or he will advise the student and inform the academic advisors to expect documentation. The instructor may **not** collect medical documentation. The advisors will contact the instructor when the medical documentation is received, and will outline the severity and duration of the medical challenge as expressed on the Student Medical Certificate and in any other supporting documentation. The student will be informed that the instructor has been notified of the presence of medical documentation, and will be instructed to work as quickly as possible with the instructor on an agreement for accommodation. The instructor will not normally deny accommodation where appropriate medical documentation is in place and where the duration it describes aligns with the due date(s) of assignment(s). Before denying a request for accommodation on medical grounds, the instructor will consult with the Provost and Dean. The instructor’s decision is appealable to the Provost and Dean.

(c) Non-medical Grounds: Consult Instructor Directly

Where the grounds for seeking accommodation are not medical, the student should contact the instructor directly. Late penalties may apply at the discretion of the instructor. Apart from the exception noted below, academic advisors will not be involved in the process of accommodation for non-medical reasons.

Where a student seeks accommodation on non-medical grounds where confidentiality is a concern, the student should approach an academic advisor with any documentation available. The advisors will contact the instructor after the student's request is received, and will outline the severity and duration of the challenge without breaching confidence. The student will be informed that the instructor has been notified that significant circumstances are affecting or have affected the student's ability to complete work, and the student will be instructed to work as quickly as possible with the instructor on an agreement for accommodation. Before denying a request for accommodation where documentation has been submitted to an academic advisor, the instructor will consult with the Provost and Dean. The instructor's decision is appealable to the Provost and Dean.

Statement on Academic Offences

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

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

Statement on Academic Integrity

The International Centre for Academic Integrity defines academic integrity as "a commitment, even in the face of adversity, to five fundamental values: honesty, trust, fairness, respect, and responsibility. From these values flow principles of behaviour that enable academic communities to translate ideals to action." (CAI Fundamental Values Project, 1999).

A lack of academic integrity is indicated by such behaviours as the following:

- Cheating on tests;
- Fraudulent submissions online;
- Plagiarism in papers submitted (including failure to cite and piecing together unattributed sources);
- Unauthorized resubmission of course work to a different course;
- Helping someone else cheat;
- Unauthorized collaboration;
- Fabrication of results or sources;
- Purchasing work and representing it as one's own.

Academic Integrity: Importance and Impact

Being at university means engaging with a variety of communities in the pursuit and sharing of knowledge and understanding in ways that are clear, respectful, efficient, and productive. University communities have established norms of academic integrity to ensure responsible, honest, and ethical behavior in the academic work of the university, which is best done when sources of ideas are properly and fully acknowledged and when responsibility for ideas is fully and accurately represented.

In the academic sphere, unacknowledged use of another's work or ideas is not only an offence against the community of scholars and an obstacle to academic productivity. It may also be understood as fraud and may constitute an infringement of legal copyright.

A university is a place for fulfilling one's potential and challenging oneself, and this means rising to challenges rather than finding ways around them. The achievements in an individual's university studies can only be fairly evaluated quantitatively through true and honest representation of the actual learning done by the student. Equity in assessment for all students is ensured through fair representation of the efforts by each.

Acting with integrity at university constitutes a good set of practices for maintaining integrity in later life. Offences against academic integrity are therefore taken very seriously as part of the university's work in preparing students to serve, lead, and innovate in the world at large.

A university degree is a significant investment of an individual's, and the public's, time, energies, and resources in the future, and habits of academic integrity protect that investment by preserving the university's reputation and ensuring public confidence in higher education.

Students found guilty of plagiarism will suffer consequences ranging from a grade reduction to failure in the course to expulsion from the university. In addition, a formal letter documenting the offence will be filed in the Provost and Dean's Office, and this record of the offence will be retained in the Provost and Dean's Office for the duration of the student's academic career at Huron University College.

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. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com.

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.

Personal Response Systems ("clickers") may be used in some classes. If clickers are to be used in a class, it is the responsibility of the student to ensure that the device is activated and functional. Students must see their instructor if they have any concerns about whether the clicker is malfunctioning. Students must use only their own clicker. If clicker records are used to compute a portion of the course grade:

- the use of somebody else's clicker in class constitutes a scholastic offence,
- the possession of a clicker belonging to another student will be interpreted as an attempt to commit a scholastic offence.

Policy on Special Needs

Students who require special accommodation for tests and/or other course components must make the appropriate arrangements with the Student Development Centre (SDC). Further details concerning policies and procedures may be found at:

http://www.sdc.uwo.ca/ssd/?requesting_acc

Attendance Regulations for Examinations

A student is entitled to be examined in courses in which registration is maintained, subject to the following limitations:

- 1) A student may be debarred from writing the final examination for failure to maintain satisfactory academic standing throughout the year.

2) 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 Provost and 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 Provost and Dean of that Faculty, the student will be debarred from taking the regular examination in the course. The Provost and Dean of the Faculty offering the course will communicate that decision to the Provost and Dean of the Faculty of registration.

Class Cancellations

In the event of a cancellation of class, every effort will be made to post that information on the Huron website, <http://www.huronuc.ca/AccessibilityInfo> ("Class Cancellations").

Mental Health @ Western

Students who are in emotional/mental distress should refer to Mental Health @ Western <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

Academic Advising

For advice on course selections, degree requirements, and for assistance with requests for medical accommodation [see above], students should contact an Academic Advisor in Huron's Student Support Services (huronsss@uwo.ca). An outline of the range of services offered is found on the Huron website at: <http://www.huronuc.ca/CurrentStudents/AcademicAdvisorsandServices>

Department Chairs and Program Directors and Coordinators are also able to answer questions about their individual programs. Their contact information can be found on the Huron website at: <http://www.huronuc.ca/Academics/FacultyofArtsandSocialScience>