

# Roleplaying Classical Mythology



*Dice Game; Detail of Dice Players.* 3rd C. Mosaic. Musée national du Bardo (Tunisia). Scala Archives. Artstor. <https://jstor.org/stable/community.15996294>.

**The University of Western Ontario**  
Classical Studies 3810F/SASAH 3392F, Fall 2026  
Randall Pogorzelski

## Welcome

Welcome to Roleplaying Classical Mythology! This is a course designed for students with an interest in the myths of ancient Greece and Rome and in tabletop roleplaying games, but it doesn't require any specific background knowledge or previous experience. If you're especially interested in ancient Greece and Rome, you should consider learning Latin and ancient Greek, but for this course everything will be in English.

## Course Description

In this course, students will design and test a roleplaying game with a theme of classical mythology and based on research in ancient Greek and/or Roman sources. If you haven't ever played a tabletop roleplaying game or done any research on classical mythology, don't worry. The course will teach you what you need to know.

## Instructor



My name is Randall Pogorzelski, and I will be your instructor for this course. Please call me Randy. I've been working in Western's Department of Classical Studies since 2011. Before I came to Western, I was a Lecturer at Scripps College in Claremont, California, at the University of California, Irvine, and at the University of New England in Armidale, New South Wales. My research focus is on the poetry of the early Roman Empire, most especially Virgil and Lucan, and on classical reception studies. I wrote my Ph.D. thesis at the University of California, Santa Barbara on Virgil and James Joyce. There are few things I enjoy more than talking about classical

literature and history, so please feel free to contact me any time with questions about the course or about ancient Greece and Rome in general.

## Contact

Email ([rpogorze@uwo.ca](mailto:rpogorze@uwo.ca)) is the best way to get in touch with me, but I'm also happy to talk in person or by Zoom. Sometimes talking about things is easier and better than trying to type everything. I'm in my office (Lawson Hall 3205B) a lot, so feel free to drop by any time. Or you can send me an email and we can set up a time for a chat. I will do my best to respond to emails within one business day, but I do not regularly check my email after 5pm, before 8am, on weekends, or on holidays.

## Content Warning

This course will not only cover ancient material that includes depictions of violence, but it may also include material about sensitive topics including racism, colonialism, suicide, sexual assault, and gender-based violence. Moreover, since the course is going to involve a lot of roleplaying in groups, there may be discussion of potentially sensitive material in those groups. If you believe that material on some topic(s) may cause you harm, please let me know so that we can discuss possible accommodations. It may also be necessary at the beginning of the semester or at any time to identify to your group some subjects that will need to be avoided in your game sessions.

## How to Study and Complete the Course

This course will meet on Tuesdays for one hour and on Thursdays for two hours. In general, our weekly pattern will include a Tuesday lecture and discussion of some topic related to classical mythology, research methods in classics, or roleplaying games. There will be a reading assignment for students to complete before class on most Tuesdays. On Thursdays, we'll spend most of the class session playing games. At the beginning of the semester, the game sessions will be designed for you to gain familiarity with the system and ruleset in which you're going to design new elements. As the semester goes on, the game sessions will be more oriented toward testing the elements you've designed. In class on Thursdays, I'll spend some time visiting each group to see how you're doing and to answer questions and/or offer suggestions.

At the beginning of the semester, I'll ask the students to organize themselves into groups of four to six people. Unless someone needs to change a group for some reason, these groups will stay the same for the whole semester. Each group will choose a tabletop roleplaying game to work with. If you're unfamiliar with tabletop roleplaying games, I suggest starting with the current (5<sup>th</sup>) edition of *Dungeons and Dragons*. If you and your group prefer another system, that's also fine. The rest of this description of the organization of the course assumes you'll be playing D&D, but you can feel free to change that.

*Dungeons and Dragons* is a tabletop roleplaying game, in which players take on the roles of characters they create. A "dungeon master" or "game master" guides the players through a story that the whole group creates collaboratively through the dungeon master's planning and the players' improvisation. Along the way, the players will use the rules to roll dice that determine the level of success they have in what they are trying to do. When a character tries to move a heavy object, tries to remember a piece of history, or tries to hit a monster with a spear, the player will roll dice to see if they succeed.

The mechanics of the game are explained in the *Player's Handbook* (and elsewhere), but beyond the mechanics, the story of *Dungeons and Dragons* takes place in a fictional world created specifically for the game. There are many possible such fictional worlds, and each time a group plays the game, they do so in a world unique to that group and game. Wizards of the Coast, the company that currently owns *Dungeons and Dragons*, has published many "official settings," which contain maps, character options, monsters, and story suggestions. *Mythic Odysseys of Theros* is an official D&D (and *Magic: The Gathering*) setting that is "inspired by" classical mythology, but it does not use names or places derived directly from ancient sources. For example, the three major cities of the world of Theros are Akros, Meletis, and Setessa. The world of Theros and the three cities were invented for the setting, and they are not cities in any ancient mythological source.

The goal for students in the course is to create parts of a D&D setting that are derived from research using ancient Greek and Roman sources for classical mythology. For example, instead of making up a city, you might use Troy or Mycenae. You might write a description of a monster and its abilities by finding descriptions of that monster in ancient sources, or you might craft a whole adventure story based on a mythological story like the voyage of the Argo. Modifying or creating parts of an official setting in D&D is sometimes called "homebrew," and in this course you will use your academic research skills to create your own homebrew setting as you modify

the official one. In the process, you will play the game you create, immersing yourself in the role of a character living through a mythological story based on ancient Greek and Roman sources.

Outside of class time, you will conduct research using both primary and secondary sources to prepare projects proposing modifications to the game that bring it more into line with ancient sources for classical mythology. There will be considerable flexibility in the form these projects take. There is more information on the project assignments below.

## Learning Outcomes

At the end of this course, students will be familiar with some of the major characters and stories of Greek and Roman myth and with the most important ancient sources of our knowledge about Greek and Roman myth.

Students will also be familiar with key principles of tabletop roleplaying game design.

Students will have practiced their ability to apply academic research on classical mythology to a practical problem, presenting the results of their research in a way that will be beneficial to their classmates and potentially to students in future versions of the course.

More generally and more importantly, students will have improved their ability to analyze texts and other cultural phenomena. Sources are not always straightforward or trustworthy, and students will practice “reading against the grain,” i.e., reading sources to find out more than just what they want to say. In the process, students will have improved their skills in critical thinking and analysis—skills which are transferrable to a variety of fields of study and professional employment, and which will improve their appreciation of any text.

Most importantly, this course aims to develop an ongoing interest in ancient Greek and Roman cultures. It will be work, but it should also be fun, and I hope students will leave this course with a desire to learn more about Classical Studies, whether they plan to take more courses in the area or not.

## Required and Recommended Books and Materials

There are no books that are required for all students in this course. All the required reading will be posted in pdf form on the OWL site. Nevertheless, depending on the game system your group decides to use, you may need to buy some books. For example, if you follow the default suggestion and start with the Theros setting of D&D, it would be a good idea to buy the D&D *Player's Handbook* and the official *Mythic Odysseys of Theros* book. These can be purchased as physical books or as digital books on the D&D Beyond website or elsewhere. Here is some information about those physical books:

*Dungeons & Dragons Player's Handbook (Core Rulebook, D&D Roleplaying Game)* ISBN 978-0786969517 (At the time I'm writing this syllabus, it costs \$75)

*Dungeons & Dragons Mythic Odysseys of Theros (D&D Campaign Setting and Adventure Book)* ISBN 978-0786967018 (At the time I'm writing this syllabus, it costs \$65)

Your group will also decide whether to play the game using physical tools like dice and miniature figures or using digital tools like D&D Beyond, Roll20, or Foundry VTT. Depending on the decisions your group makes, you may need to buy some supplies (like dice) or set up an account on a website that facilitates online play.

## Schedule of Reading Assignments and Class Sessions

### Thursday, September 10<sup>th</sup>

Lecture Topic: Introduction to the course

### Tuesday, September 15<sup>th</sup>

Reading Assignment: Zagal and Deterding 2018, *Role-Playing Game Studies*, pages 1-16, 63-86

Lecture Topic: Introduction to tabletop roleplaying games

### Thursday, September 17<sup>th</sup>

Organization of the game sessions. We'll divide the class into groups, and each group will discuss how they will organize their game. You'll make decisions like who will be the dungeon master (or game master) or whether you'll rotate that position through the group, what game you'll play, and what digital or physical components you'll need, and whether you'll play a continuous campaign or a series of smaller adventures. I'll spend extra time helping groups that don't have any experienced players of tabletop roleplaying games.

### Tuesday, September 22<sup>nd</sup>

Reading Assignment: Schaps 2011, *Handbook for Classical Research*, pages 1-56

Lecture Topic: Introduction to research methods in classical studies

### Thursday, September 24<sup>th</sup>

This week's game session will be focused on learning to play the game. You should prepare by reading the rules of your game and making sure you have the supplies you'll need. In class, just focus on learning the game in the process of playing it. I'll spend extra time helping groups that don't have any experienced players of tabletop roleplaying games.

### Tuesday, September 29<sup>th</sup>

Reading Assignment: Homer, *Odyssey*, book 9

Lecture Topic: Expectations for the first research project

### Thursday, October 1<sup>st</sup>

It would be good in this game session to test out one or more of the monsters the members of your group are designing for the first research project. It may not be possible to get to them all, and it may require some adjustment of your characters or some disruption of the continuity of your campaign.

### Tuesday, October 6<sup>th</sup>

Reading Assignment: None for this week

Lecture Topic: Overview of classical mythology

**Project 1 Due by 3:30pm on October 6<sup>th</sup>**

**Thursday, October 8<sup>th</sup>**

Now that the first research project is done, it's time to revisit the decisions your group originally made. Take some time at the beginning of this game session to think about whether you'd like to keep going as you are or whether you want to make any changes for the rest of the semester. If everything is the same, you can just play a regular game session, or you can test some more of your project ideas. If you want to change something, then spend this session making plans for that.

**Reading Week (October 10<sup>th</sup>-18<sup>th</sup>)****Tuesday, October 20<sup>th</sup>**

Reading Assignment: Dickie 2007, "Magic in Classical and Hellenistic Greece," pages 357-370  
Lecture Topic: Magic in Ancient Greece and Rome

**Thursday, October 22<sup>nd</sup>**

In this game session and the next one, it would be a good idea to incorporate some testing of your group members' ideas for the second research project. It might also be a good idea to consider rotating the position of game master so it's not always one group member doing the extra work of preparing game sessions and so each member has a chance to try out running a game.

**Tuesday, October 27<sup>th</sup>**

Reading Assignment: Bogost 2024, "AI Cheating is Getting Worse"  
Lecture Topic: AI and Classical Research

**Thursday, October 29<sup>th</sup>**

In this game session, just as in the previous one, it would be a good idea to incorporate some testing of your group members' ideas for the second research project. It might also be a good idea to consider rotating the position of game master so it's not always one group member doing the extra work of preparing game sessions and so each member has a chance to try out running a game.

**Tuesday, November 3<sup>rd</sup>**

Reading Assignment: Torner 2018, "RPG Theorizing by Designers and Players," pages 191-212  
Lecture Topic: Theories of Roleplaying Games and Game Design  
**Project 2 Due by 3:30pm on November 3<sup>rd</sup>**

**Thursday, November 5<sup>th</sup>**

If you haven't had a chance to incorporate everyone's second research project into your game, this session is a good chance to test out the ones you haven't tried yet, even though you will have already turned in your projects.

**Tuesday, November 10<sup>th</sup>**

Reading Assignment: Ogden 2021, "Drakon: The Classical Dragon," pages 9-41  
Lecture Topic: Dragons in Ancient Greece and Rome

**Thursday, November 12<sup>th</sup>**

It would be a good idea to start working on your final projects now. You can continue to use the game sessions as usual, but you may also use the time to discuss your project ideas with your group or with me, and if it's necessary you can use class time to do some research.

**Tuesday, November 17<sup>th</sup>**

This week, we'll use our Tuesday session for an **in-class writing assignment**. See below for more details.

**Thursday, November 19<sup>th</sup>**

From this point on, it would be a good idea to focus your game sessions on discussing and testing out ideas and in-progress versions of your final projects.

**Tuesday, November 24<sup>th</sup>**

Reading Assignment: Porter 2008, "Reception Studies: Future Prospects," pages 469-481  
Lecture Topic: Classical Reception Studies

**Thursday, November 26<sup>th</sup>**

It would be a good idea to use this game session to work on testing out ideas and in-progress versions of your final projects.

**Tuesday, December 1<sup>st</sup>**

Reading Assignment: None for this week  
Lecture Topic: Discussion of Final Project Ideas

**Thursday, December 3<sup>rd</sup>**

It would be a good idea to use this game session to work on testing out ideas and in-progress versions of your final projects.

**Tuesday, December 8<sup>th</sup>**

Reading Assignment: None for this week  
Lecture Topic: Wrapping up the course  
**Final Project Due by 3:30pm on December 8<sup>th</sup>**

**Attendance and Participation**

Attendance is required in this course, but it will not be assessed. In other words, you have to be in class, but there won't be a component of your grade that's directly determined by your attendance. Because a lot of our class time on Thursdays will be spent playing games, students will need to inform the members of their group if they cannot attend a particular Thursday class meeting, ideally with at least a day of advance notice. It is sometimes possible for a group to play even if one or two members are missing, but it's difficult.

## Grade Weight Percentages

In-Class Writing Assignment: 10%

Research Project 1: 20%

Research Project 2: 20%

Final Research Project: 50%

## In-Class Writing Assignment

On **Tuesday, November 17<sup>th</sup>**, instead of having our usual Tuesday lecture and discussion, we'll spend the class period on an in-class writing assignment. I'll ask you to write a personal essay reflecting on your experience of the course so far. How you address that specifically will be up to you, but you might consider addressing what you have learned in the course, whether there are aspects of the course that have been especially worthwhile or frustrating, whether you would approach the course differently if you could start again, and/or what you're thinking about working on for your final project.

I'll set it up with Accommodated Exams, so if you need accommodation, you should be able to sign up to write the assignment with Accommodated Exams just like you would for any midterm test.

If you miss class on the day of the in-class writing assignment, you'll need academic consideration to make it up. You can use academic consideration without documentation for this, but you should remember that you can only request academic consideration without documentation once for this course.

The grading for this assignment will be generous, and what I'm looking for is some evidence of active engagement. I expect that most students will get 100%. I'm not going to worry about grammar, spelling, or organization for this assignment. Instead, I'll assign a grade based on what you say about the work you've been doing. If, for example, you've missed a lot of class, this will be an opportunity for you to explain how you've been engaging with the course separately. If you haven't been in class and you don't have a convincing explanation of how you've been otherwise engaging with the course material, you won't do very well on this assignment.

## Research Project Assignments

### Overview:

90% of your grade in the course will be determined by research projects. There will be two preliminary research project assignments with specific guidelines and one final project with more flexibility. Each project must be accompanied by a written explanation of the research you conducted and how you applied that research to your project. The written component of the two preliminary assignments must be at least 500 words each, and the written component of the final project must be at least 1,500 words. There's no upper limit, but keep in mind that my grading time is limited. If your submission is very long, I may not read every word carefully. I may share anonymized student submissions with the class and/or use them as examples in future versions of the course.

**Due Dates:**

The first research project will be due at the beginning of class on Tuesday, October 6<sup>th</sup>. The second research project will be due at the beginning of class on Tuesday, November 3<sup>rd</sup>. The final project will be due at the beginning of class on Tuesday, December 8<sup>th</sup>.

You can bring your project to class or submit it online through the assignment on the OWL site. Either a digital copy or a printed copy is fine. If your final project includes some physical component, like a figure or a costume, either a photo or the real thing is acceptable as part of your submission.

If your project is late without being granted academic consideration, I will deduct 5% from your grade per day it's late. So, for example, if you hand in your project on the Friday after it's due, your maximum grade for that project will be 85%. See below for Western's policy on academic consideration, and don't forget that one time per course per semester you may request academic consideration without documentation. All three of the research project assignments (and the in-class writing assignment) are eligible for academic consideration without documentation, but you can only receive it once in this course. Any other requests for academic consideration will require documentation.

**Format:**

I'll leave the main decisions about formatting your projects to you. Because different projects will look different, it's difficult for me to make any specific requirements about this.

**Assignment for Research Project 1 (due October 6<sup>th</sup>):**

This project asks you to design a monster. D&D uses "monster stat blocks" to describe the abilities of monsters, and books like the *Monster Manual* often add a description to the stat block. You should create your own stat block (you don't have to format it exactly like the *Monster Manual* does) and description. In addition, you must write at least 500 words explaining the research that you did and how you applied that research in designing your monster. You must include a bibliography of the ancient and modern sources you have cited in your work, but that bibliography does not count toward the 500-word minimum.

If your group is using a game that is not D&D, you should adapt this assignment to the game your group is using. The monster you design should be usable in your game.

**Assignment for Research Project 2 (due November 3<sup>rd</sup>):**

This project gives you a little more flexibility than the last one does. For this one you should design any single element of a game. Examples might include a character, an NPC, a spell, an item, a location, or an encounter. You can find models of these kinds of game elements in the official books. So, for example, if you are designing a location, you can find examples of graphic maps and location descriptions in books like *Mythic Odysseys of Theros* or the *Dungeon Master's Guide*. If you are designing a spell, you can find examples of spells in the *Player's Handbook*. Use those examples as a template, just like you did with your monster stat block and description for the first assignment. You don't need to format everything just like the official

books do, but you should include the kind of information that the official books include for your chosen element.

If you're uncertain about what kind of element might count for this project, please feel free to ask me, but whatever you're thinking of is probably fine. As with your first project, you must write at least 500 words explaining the research that you did and how you applied that research in designing your game element. You must include a bibliography of the ancient and modern sources you have cited in your work, but that bibliography does not count toward the 500-word minimum.

**Assignment for Final Research Project (due December 8<sup>th</sup>):**

For this project, you have considerable freedom to choose what you'd like to do. The only requirements are (1) that your project be in some way relevant to the course, (2) that your project involve classical research, (3) that you write at least 1,500 words explaining the research that you did for your project, and (4) that you include a bibliography in addition to your 1,500 words explaining your research. You may hand in a combination of several separate smaller projects or one large one. You can find some suggestions for projects below, but don't feel limited to that list.

**Possible final projects include but are not limited to the following (in no particular order):**

Write a "one-shot" that provides a dungeon master with the information they need to run a short adventure that can be completed by a group in about three hours of gameplay.

Create or redesign a monster or item using one or more ancient mythological sources.

Redesign the D&D pantheon to match the Greek or Roman pantheon, or for a smaller project just write a handbook description of one of the gods using primary and/or secondary sources about Greek or Roman religion.

Create or redesign one or more spells, using ancient sources and/or modern secondary sources to research Greek and/or Roman beliefs about powers mages possessed.

Redesign the entire D&D magic system according to what we know about ancient Greek and/or Roman beliefs about magic.

Create a campaign storyline, using ancient sources as inspiration or following the plot of a classical myth closely.

Use Stanford's ORBIS site (<https://orbis.stanford.edu>), other secondary sources, or ancient textual or material sources to create rules for travel and sailing.

Create a setting in a city or region from myth, e.g., Troy, Argos, Mycenae, Thebes, Boeotia, or Atlantis.

Create or redesign a character class or subclass based on the abilities and/or characteristics of mythological characters or creatures in ancient sources.

Create or redesign a species or ancestry based on the abilities and/or characteristics of mythological characters or creatures in ancient sources.

Redesign D&D dragons to be in keeping with classical representations of dragons.

Design, print (or sculpt), and paint a miniature figure.

Draw, paint, or sculpt a world map, regional map, or battle map.

Create thematic art or a visual representation of a monster or character.

Make a costume representing a character.

Make a set of dice modeled on ancient Greek or Roman dice.

Design and print a bound book containing material that helps players and/or dungeon masters.

Critique an element of *Mythic Odysseys of Theros* (or another classically inspired TTRPG setting, e.g., *Odyssey of the Dragonlords*, *Arkadia*, *Mazes and Minotaurs*, or *Cthulhu Invictus*) through the lens of classical reception studies, explaining how it receives classical mythology in the context of ancient sources and/or modern theories.

Write an academic research essay on any topic relevant to the course.

Write and record a song, podcast, or video relevant to the course.

### **Group submissions:**

Group projects are possible but not required. All students who submit a project as a group will receive the same grade on the project for the entire group. Words in the reflective component describing your research will count proportionally for group members, so a group of three students submitting a 1,500-word project will receive credit for 500 words each. That means that if you want to do a preliminary project in a group of three, you'll need to submit at least 1,500 words. If you want to submit a final project as a group of five, you'll need to submit at least 7,500 words.

### **Statement on the use of “generative AI” tools and collaboration with other people:**

Students may use whatever tools they wish to complete their assignments, and they may consult or collaborate with any other person, but the final submission must be substantially the student's own work. There's a gray area here that I'm not going to try to police because I can't. I want you to be able to take pride in the work you've done, and I want to see your own, personal creativity and interest come through. At the same time, creativity is always a collaborative process in one way or another, and no project is ever 100% the result of a single person's work. Often, a significant part of the work of a creative project is talking with other people about that project. The collaborative aspect of creativity is even more apparent than usual in this course, where you'll be playing your game with a group of classmates. My hope is that you've signed up for

this course because you want to do the work, and I'll have to rely on that motivation to keep you responsible about using AI or getting help from other people. Because I can't police that gray area, I won't treat any use of AI or collaboration as a scholastic offence in this course.

### **Bibliography requirement:**

It is a requirement that each project involve research using primary and secondary sources (i.e., ancient texts or material and modern scholarship). The number of sources appropriate to a project will vary depending on the project, but all submissions must involve some research and include a bibliography. Students may use any citation system (e.g., MLA or Chicago style) they choose. The bibliography does not count toward the minimum word count for the assignment.

### **Grading rubric for the written component of project submissions (This is a modified version of the Department of Classical Studies Grading Rubric for Honours-Level Essays):**

#### 90 – 100 / A+ (Outstanding)

The submission strongly demonstrates: i) significant originality and high degree of critical engagement with primary sources and secondary scholarly literature, ii) sophisticated synthesis and analysis of theoretical and conceptual dimensions of topic, iii) all major primary and secondary sources have been consulted, iv) proper citation of sources is rigorously followed; mature prose style free of grammatical error.

#### 80 – 89 / A (Excellent)

The submission clearly demonstrates: i) originality and high degree of critical engagement with primary sources (written or material) and the secondary scholarly literature, ii) writing is perceptive and probing in its conceptual analysis, iii) topic is focused, logically organized, and effectively presented, iv) majority of primary and secondary sources have been consulted, v) proper citation of sources is followed; well-developed prose style virtually free of grammatical error.

#### 75 – 79 / B+ (Very Good)

The submission demonstrates: i) above average analysis, critical thinking, and independent thought, ii) topic is addressed in reasonable depth and/or breadth, iii) representative selection of primary and secondary sources has been consulted, iv) proper citation of sources is followed; good intelligible prose style relatively free of grammatical error.

#### 70 – 74 / B (Good)

The submission demonstrates: i) satisfactory attempt at analysis and critical thinking; arguments supported by reasonable evidence, ii) topic has been addressed in some depth and/or breadth, iii) somewhat limited selection of primary and secondary sources has been consulted, iv) text is generally well written; some problems with grammar and prose style.

#### 60 – 69 / C (Competent)

The submission demonstrates: i) only adequate engagement with the topic, ii) limited depth and/or breadth in conceptualization and discussion of topic, iii) insufficient number of primary and/or secondary sources has been consulted, iv) submission has numerous problems of organization, clarity of argument, and grammar.

### 50 – 59 / D (Poor)

The submission demonstrates: i) inadequate engagement with topic, ii) factual errors regarding primary sources and lack of understanding of secondary literature, iii) few of key primary and secondary sources have been consulted, iv) prose style is difficult to follow, incorrect citation of sources, many grammatical errors.

### Below 50 / F (Unacceptable)

The submission demonstrates: i) failure to comprehend the topic, ii) topic is not clear, text is disorganized and/or unintelligible, iii) few or no relevant primary and/or secondary sources have been consulted, iv) writing skills do not meet the minimum university entrance-level standards.

## Scholastic Offences

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

[https://uwo.ca/univsec//academic\\_policies/undergrad-disciplinary-matters.html](https://uwo.ca/univsec//academic_policies/undergrad-disciplinary-matters.html)

## Accommodation for Religious Holidays

Students should review the policy for Accommodation for Religious Holidays ([https://www.westerncalendar.uwo.ca/PolicyPages.cfm?Command=showCategory&PolicyCategoryID=1&SelectedCalendar=Live&ArchiveID=#Page\\_16](https://www.westerncalendar.uwo.ca/PolicyPages.cfm?Command=showCategory&PolicyCategoryID=1&SelectedCalendar=Live&ArchiveID=#Page_16)). Where a student will be unable to write examinations and term tests due to a conflicting religious holiday, they should inform their instructors as soon as possible but **not later than two weeks** prior to writing the examination/term test. In the case of conflict with a midterm test, students should inform their instructor as soon as possible but not later than one week prior to the midterm.

## Academic Accommodation and Accessible Education

**Academic Accommodation** is “a means of adjusting the academic activities associated with a course or program of student in order to permit students with disabilities to participate in those activities at the University and to fulfill the essential requirements of a course or program.” <https://www.uwo.ca/univsec/pdf/academicpolicies/appeals/Academic%20Accommodationdisabilities.pdf>. Students with disabilities are encouraged to register with **Accessible Education** at the earliest opportunity. “Accessible Education plays a central role in Western's efforts to ensure that its academic programs are accessible for all students”

[https://academicsupport.uwo.ca/accessible\\_education/index.html](https://academicsupport.uwo.ca/accessible_education/index.html)

## Academic Consideration

Western's full Policy on Academic Consideration for undergraduate students in first-entry programs can be found here:

[https://uwo.ca/univsec//pdf/academic\\_policies/appeals/academic\\_consideration\\_Sep24.pdf](https://uwo.ca/univsec//pdf/academic_policies/appeals/academic_consideration_Sep24.pdf)

An accompanying document about the relevant procedure can be found here:

[https://uwo.ca/univsec//pdf/academic\\_policies/appeals/academic\\_consideration\\_procedure.pdf](https://uwo.ca/univsec//pdf/academic_policies/appeals/academic_consideration_procedure.pdf)

For this course, the only Academic Consideration possible will be an opportunity for a student to make up a missed exam, and that opportunity will only be granted on the recommendation of an academic counsellor or advisor from the student's Faculty of Registration.

## Academic Advising

Your Home Faculty's Academic Advising Office will support or refer whenever you have an issue that is affecting your studies, including information on adding/dropping courses, academic consideration for absences, appeals, exam conflicts, and many other academic related matters. Do not hesitate to reach out to them if you are struggling and unsure where to go for help. Contact info for all Faculties is here: [https://vpacademic.uwo.ca/Academic\\_Advising.html](https://vpacademic.uwo.ca/Academic_Advising.html)

## Mental Health

Students who are in emotional/mental distress should refer to Mental Health@Western (<https://uwo.ca/health/>) for a complete list of options about how to obtain help.

## Gender-Based and Sexual Violence

Western University is committed to reducing incidents of gender-based and sexual violence (GBSV) and providing compassionate support to anyone who is going through or has gone through these traumatic events (<https://www.uwo.ca/health/gbsv/support/index.html>). 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:

<https://www.uwo.ca/health/studentssupport/survivorsupport/get-help.html>. To connect with a case manager or set up an appointment, please contact [support@uwo.ca](mailto:support@uwo.ca).

## Learning Development and Success

Counsellors at the Learning Development and Success Centre <https://learning.uwo.ca> are ready to help you improve your learning skills. They offer presentations on strategies for improving time management, multiple-choice exam preparation/writing, textbook reading, and more. Individual support is offered throughout the Fall/Winter terms in the drop-in Learning Help Centre, and year-round through individual counselling.

## USC

Additional student-run support services are offered by the USC, <https://westernusc.ca/services/>.