

The College of the Humanities

“Western Music: 1000–1850”

HUMS 3102 (0.5 credits) – Fall 2022

LECTURES (IN-PERSON): TUESDAY AND THURSDAYS, 4:05-5:25 PM, PA 303

(please be sure to arrive promptly at 4:05 pm)

DR. JAMES K. WRIGHT

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Office Hours: (in order of preference): (1) by appointment, (2) after class, or (3) Fridays 10:30-12:00 noon

COURSE DESCRIPTION:

Western Music 1000-1850 surveys the major trends in western art music from the Middle Ages to the early nineteenth century. The course materials are designed to augment sensual musical experience with knowledge of the principal genres, forms, societal trends, and technical features of western art music from the period. The major goals of the course are to promote the recognition of musical genres and to develop an understanding of the stylistic differences between the music of various historical style periods. While some knowledge of music theory may be helpful, it is not required for this course.

Details to be posted on the HUMS 3102a: Western Music 1000 -1850 Brightspace web page.

COURSE OBJECTIVES:

As stated in Sections 1.1 (i.e., Chapter 1, Heading 1), 2.1, 3.1, 4.1, 5.1, and 6.1 of your Clark et al textbook.

REQUIRED TEXTS:

Full Text Download (free online PDF download):

Clark, N. Alan, Thomas Heflin, Jeffrey Kluball, and Elizabeth Kramer. *Understanding Music: Past and Present* Understanding music: Past and present (University of Georgia Press, 2017).

<https://ung.edu/university-press/books/understanding-music-past-and-present.php>

Chapter-by-Chapter Download, Clark et al (free online PDF downloads):

[https://oer.galileo.usg.edu/arts-](https://oer.galileo.usg.edu/arts-textbooks/1/#:~:text=Understanding%20Music%3A%20Past%20and%20Present%20is%20an%20open%20Music%20Appreciation,music%20in%20the%20United%20States.)

[textbooks/1/#:~:text=Understanding%20Music%3A%20Past%20and%20Present%20is%20an%20open%20Music%20Appreciation,music%20in%20the%20United%20States.](https://oer.galileo.usg.edu/arts-textbooks/1/#:~:text=Understanding%20Music%3A%20Past%20and%20Present%20is%20an%20open%20Music%20Appreciation,music%20in%20the%20United%20States.)

Source Readings Text:

Taruskin, Richard, and Piero Weiss, eds. *Music in the Western World: A History in Documents*. Schirmer.

(Note that PDFs of required Taruskin & Weiss readings for this course will be posted on Brightspace)

EVALUATION:

Participation:	10%
Midterm (October 18 th , 1.5 hours, Lectures 1-5 covered):	25%
Final Exam (3 hours, see the Final Examination Timetable):	
Lectures 1-12 covered (with emphasis on Lectures 6-12) ¹	35%
Term paper proposal (form discussed/distributed in Lecture 1):	5%
Term paper (see guidelines on pages 6-7, below):	25%

¹ Note that the listening component of the final exam will deal only with the listening assigned for lectures 6 to 12; i.e., post-midterm listening.

MIDTERM AND FINAL EXAM:

A midterm examination will take place during our class session on Tuesday, October 18th, and a final exam will be scheduled during the fall-term examination period in December. Both the midterm and final exams will deal with all lecture content, text readings, supplemental readings, and assigned listening covered during the preceding lectures. Both exams will include multiple-choice, short-answer, essay, and listening response/ identification questions.

GENERAL COMMUNICATION AND EMAIL COMMUNICATION:

I am here to help you. If you have a question about any aspect of the course, please see me after class, or arrange an appointment. Since we all suffer (increasingly) from the 21st-century malaise known as “email-enslavement,” I must ask that you email me only after you have made an effort to address your question with the aid of your course outline, text and lecture notes.

CLASS PARTICIPATION AND LEARNING ENVIRONMENT:

Students are strongly encouraged to attend all lectures, and are urged to keep abreast of the scheduled readings, and to make critical listening part of a daily routine. The listening skills, musical terminology, and historical/cultural information are most effectively attained by integrating regular and disciplined study with active listening and not by rote memory.

In-class listening will constitute a significant portion of the lectures which requires “active listening” without distractions. Smart phones and computer usage unrelated to classroom activity is not permitted. Texting, recreational web surfing, answering email, chatting and similar activities are highly distracting to both your classmates and your professor; i.e., they disrupt our shared learning environment. Students engaging in these activities may be asked to leave the room, and receive a significantly reduced course participation grade at the end of the term. All students are encouraged to partake in class discussions but you are reminded that we must cultivate an atmosphere of respect and equality in which all may contribute comfortably.

THE ALL-IMPORTANT LISTENING COMPONENT OF THIS COURSE:

It is important to note that musical memory and aural identification can be compromised under exam conditions, and it is ultimately not possible for the listening component of the course to be “crammed” the night before the exam date. Exams are merely a means of evaluation and the real end is the development of critical aural skills and a historically/ culturally informed knowledge base. There are no short cuts and daily listening/study is essential.

With respect to the listening-response/identification questions on the midterm and final exams, the importance of regular, concentrated, and intelligent listening to the assigned musical works cannot be stressed strongly enough. Students are advised to complete all weekly listening assignments within 48 to 72 hours of the lecture in question. Listening assignments consist of numerous examples of music covering a wide diversity of types and styles, and it is important to listen to each example carefully and frequently with a view to placing it in the context of the lectures and/or readings. Students should attempt to spend a bare minimum of 1.5 hours each week listening to the required musical examples.

CAVEAT: Please do not leave the listening assignments to the last minute (and certainly not to the week before the examinations), as IT WILL NOT SINK IN. Again, it is virtually impossible to try to “cram” in all of the listening assignments just prior to the midterm and/or final exam. Please heed this advice carefully. Just as you want to succeed in this course, I want you to succeed in this course!

A reminder also that meaningful listening requires concentrated effort, and that it is generally true that for most people aural memory is less reliable than visual memory. On the grade scheme of both the midterm and final exam, roughly 35-40% will be allocated to listening-related questions. In addition to guaranteeing success on the listening component of the exam, students have noted that thorough and regular listening integrates their knowledge and understanding of the lectures and readings, and improves their performance on the remainder of the exam. In short, the listening component of all lectures (and exams) is absolutely integral to the course.

PLAGIARISM POLICY:

The University Academic Integrity Policy defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This includes reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, artworks, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, material on the internet and/or conversations. Examples of plagiarism include, but are not limited to:

- any submission prepared in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings without appropriate acknowledgement;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one’s own; and
- failing to acknowledge sources through the use of proper citations when using another’s work and/or failing to use quotations marks.

Plagiarism is a serious offence that cannot be resolved directly by the course’s instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of “F” for the course.

Western Music: 1000-1850 – Lecture/Reading Schedule

NB: Your online textbook provides only the most general and cursory outline of each of the historical/stylistic periods we will examine. The historical source-readings compiled by Weiss and Taruskin will enrich your understanding by providing contemporaneous commentary on the music or issue discussed. Lectures will involve elaboration upon the textbook’s content and approach. Students are responsible for lecture, textbook, and Weiss/Taruskin content assigned.

Date	Topics & Textbook Chapters	Listening	Brief Supplemental Reading from Weiss & Taruskin (PDFs posted on Brightspace)
WEEK 1 Lecture 1a (Sept. 13) Lecture 1b (Sept. 15)	Course Introduction Chapter 1: Music Fundamentals	posted on Brightspace	
WEEK 2 Lecture 2a (Sept. 20) Lecture 2b (Sept. 22)	Music & Musical Thought of Antiquity; The Greek Modes Lecture 2b (Sept. 22): Chapter 2: Music of the Middle Ages (ca. 450-1450) Historical overview	posted on Brightspace	Selections from: 1. Orpheus and the Magical Powers of Music (Ovid) 2. Pythagoras and the Numerical Properties of Music 3. Plato’s Musical Idealism 4. Aristotle on the Purposes of Music 5. The Kinship of Music and Rhetoric (Quintilian) 8. The Church Fathers on Psalmody and on the Dangers of Unholy Music 9. The Testimony of St. Augustine 10. Transmission of the Classical Legacy
WEEK 3 Lecture 3a (Sept. 27) Lecture 3b (Sept. 28)	Chapter 2: Music of the Middle Ages Early Middle Ages or “Dark Ages” (ca. 450-1000) to the High/Late Middle Ages (ca. 1000-1450) Plainchant Early notation (ca. 800) Mensural Music (late 13 th -c.) Courtly Songs of the Trouvères and Troubadours Les formes fixes Medieval instrumental music	posted on Brightspace Hildegard von Bingen “Sumer is Acumen in” Guillaume de Machaut Vincenzo Galilei 20 th -c. Medieval references: Gryphon (UK Prog Rock) Ougenweide: Totus Floreo Scarborough Fair Loreena McKennitt: "The Lady of Shalott" Karl Orff: Carmina Burana Claude Debussy: la Cathédrale engloutie	16. The Emergence of Polyphony 18. The First Musical Avant-Garde

<p>WEEK 4</p> <p>Lecture 4a (Oct. 4)</p> <p>Lecture 4b (Oct. 6)</p>	<p>Chapter 3: Music of the Renaissance (ca. 1450-1625)</p> <p>Historical Overview</p>	<p>posted on Brightspace</p> <p>Ground bass types</p> <p>Giovanni Pierluigi da Palestrina</p> <p>Josquin des Prez</p> <p>Don Carlo Gesualdo, Prince of Venosa: Musician and Murderer</p>	<p>Selections from:</p> <p>26. Josquin des Prez in the Eyes of his Contemporaries</p> <p>27. Luther and Music</p> <p>37. Palestrina: Fact and Legend</p> <p>38. Madrigals and Madrigalism</p> <p>42. Renaissance Instrumentalists</p>
<p>WEEK 5</p> <p>Lecture 5a (Oct. 11)</p> <p>Lecture 5b (Oct. 13)</p> <p>TERM PAPER PROPOSAL DUE</p>	<p>Frottola and Madrigal; “Word painting”</p> <p>The Franco-Flemish School</p> <p>Dance forms</p> <p>Elizabethan England and the English Renaissance</p> <p>16th-c polyphony</p> <p>Chapter 3: Music of the Renaissance</p> <p>The Birth of Opera</p>	<p>Claude Le Jeune: <i>musique mesurée</i>, and early "Parisian" chanson</p> <p>Henry VIII (composer)</p> <p>William Byrd</p> <p>John Dowland</p> <p>Thomas Tallis (<i>Spem in Alia</i>)</p> <p>Orlando Gibbons</p> <p>The “Florentine Camerata”</p> <p>Claudio Monteverdi (<i>Orfeo</i>)</p> <p>Renaissance stylistic impact in the 20th-c.: Jacob Collier’s arrangement of “Moon River”</p>	<p>Selections from:</p> <p>43. Radical Humanism: The End of the Renaissance</p> <p>44. The Birth of a “New Music”</p> <p>45. The “Second Practice”</p> <p>46. The Earliest Operas</p>
<p>WEEK 6</p> <p>MIDTERM (Oct. 18)</p> <p>Lecture 6a (Oct. 20)</p> <p>OCTOBER 25 & 27</p> <p>OCTOBER BREAK</p> <p>(NO CLASSES)</p>	<p>October 18: MIDTERM EXAM (1.5 hours)</p> <p>Chapter 4: Music of the Baroque (1685-1950)</p> <p>Historical Overview: the Enlightenment (ca. 1685-1815)</p> <p>Lutheran Chorale</p>	<p>posted on Brightspace</p> <p>Girolamo Alessandro Frescobaldi</p> <p>Heinrich Schütz</p> <p>Johann Sebastian Bach</p> <p>Georg Frederic Handel</p> <p>Henry Purcell</p> <p>Domenico Scarlatti</p> <p>Archangelo Corelli</p> <p>Bach solo cello suites</p> <p>Bach Goldberg Variations</p> <p>Bach Orchestral Suites</p> <p>Bach Concerto Grosso</p> <p>Bach Brandenburg Concertos</p>	<p>Selections from:</p> <p>58. Modern Concert Life is Born</p> <p>Selections from:</p> <p>51. The Doctrine of Figures</p> <p>56. The New Sound Ideal</p> <p>66. A Traveler’s Impressions of Vivaldi</p> <p>71. Bach’s Duties and Obligations at Leipzig</p> <p>72. Bach Remembered by His Son</p> <p>73. Bach’s Obituary</p>
<p>WEEK 7</p> <p>Lecture 7a (Nov. 1)</p> <p>Lecture 7b (Nov. 3)</p>	<p>Contrapuntal Virtuosity of the High Baroque</p> <p>Baroque Instrumental Music (keyboard works, the Dance Suite, the Trio Sonata, Concerto Grosso, etc.)</p>	<p>Bach Sacred Motets, Cantatas and Masses</p> <p>Purcell <i>Dido and Aeneas</i></p> <p>Handel Opera</p> <p>Handel Da Capo Aria</p> <p>Handel Messiah</p>	<p>Selections from:</p> <p>55. Rationalist Distaste for Opera</p> <p>62. Castrato Singers</p> <p>63. The Conventions of the Opera Seria</p> <p>64. Opera Audiences in Eighteenth Century Italy</p>
<p>WEEK 8</p> <p>Lecture 8a (Nov. 8)</p> <p>Lecture 8b (Nov. 10)</p>	<p>Baroque Opera, Oratorio, and Sacred Music</p> <p>Da Capo Aria</p>		<p>69. Addison and Steele Poke Fun at Handel’s First London Opera</p> <p>70. Some Contemporary Documents Relating to Handel’s Oratorios</p>

<p>WEEK 9</p> <p>Lecture 9a (Nov. 15)</p> <p>Lecture 9b (Nov. 17)</p>	<p>Chapter 5: Music of the Classical period (1730-1820)</p> <p>The Classical Period: Historical Overview</p>	<p>posted on Brightspace</p> <p>C.P.E. Bach and the transitional <i>Empfindsamer Stil</i> (emotional style) and Sturm und Drang (storm and stress) drama</p>	<p>Selections from:</p> <p>74. The Cult of the Natural</p>
<p>WEEK 10</p> <p>Lecture 10a (Nov. 22)</p> <p>Lecture 10b (Nov. 24)</p>	<p>String Quartet</p> <p>Symphony</p> <p>Concerto</p> <p>Sonata-Allegro Form (“1st mov’t form”)</p> <p>Rondo Form (“last mov’t form”)</p> <p>Ternary Forms (Minuet & Trio)</p>	<p>Haydn String Quartet in D major, Op. 20, no. 4</p> <p>Haydn (“Surprise”) Symphony No. 94 in G Major</p> <p>Mozart Piano Concerto No. 20 in D Minor, K. 466 [1785</p> <p>Mozart Symphony No. 41 in C Major, K. 551 (1788)</p> <p>Mozart Aria (Testo, baritone), “Deh, vieni alla finestra” (from Don Giovanni)</p>	<p>81. A Side Trip to Aesthetics</p> <p>82. Haydn’s Duties in the Service of Prince Esterházy</p> <p>87. The Young Mozart as a Scientific Curiosity (Barrington)</p> <p>88. From Mozart’s Letters</p> <p>89. Haydn’s Reception in London</p> <p>90. Sonata Form and the Symphony Described by a Contemporary of Haydn</p> <p>83. Gluck’s Operatic Manifesto</p>
<p>WEEK 11</p> <p>Lecture 11a (Nov. 29)</p> <p>Lecture 11b (Dec. 1)</p>	<p>Chapter 6: 19th-c. Music & Romanticism</p> <p>Historical Overview</p> <p>Apollonian & Dionysian Aesthetics</p>	<p>posted on Brightspace</p> <p>Beethoven (“Eroica”) Symphony No. 3 in Eb Major, Op. 55 (1803)</p> <p>Beethoven Symphony No. 5 in C minor, Op. 67 (1808)</p>	<p>80. From Rousseau’s Dictionary of Music</p> <p>92. Vienna, 1800</p> <p>93. Beethoven's Heiligenstadt Testament</p> <p>94. The First Reactions to Beethoven’s “Eroica” Symphony</p> <p>95. A Contemporary Portrait of Beethoven</p> <p>96. The First Performance of the 9th Symphony of Beethoven</p>
<p>WEEK 12</p> <p>Lecture 12a (Dec. 6)</p> <p>Lecture 12b (Dec. 8)</p>	<p>The notion of “Absolute Music”</p> <p>Evolving conceptions of music genius</p> <p>EXAM REVIEW</p>		

TERM PAPER:

YOUR TERM-PAPER MUST CONFORM TO THE FOLLOWING REQUIREMENTS:

- Be submitted in electronic copy via our Brightspace portal by Friday, December 9th (the last permitted term date for submission deadlines). Note, however, that requested extensions to Monday, December 19th, will be automatically granted.
- Be in the region of 2500-3000 words in length (i.e., approximately 10-12 double-spaced word-processed pages), and employ 1-inch margins all around and an average-sized font (10 or 12 point, depending on the font).
- Focus on the work of a single composer (i.e., a selected work or two, ideally), OR an issue (e.g., gender and music, patronage, socio-political context and music, music and war, music notation, music and the church, music in the court of a given historical figure, music and la commedia dell’arte, music and nationalism, music of a given composer/period in relation to the “sister arts,” music of a given composer/period in relation to technology or contemporary science, the historical development of a particularly instrument, music philosophy/aesthetics, etc., etc.).
- In general, though there may be some exceptions, compositions previously discussed in HUMS 3102 should generally be considered ineligible

- If a musical work is being examined, the work’s creation, reception, cultural/political/economic context, relationship (if any) with the sister arts, etc., must be discussed.
- If a musical work is being examined, the work’s particularities within the broader context of the composer’s output music be discussed.
- If a musical work is being examined, the composer’s aesthetic approach in the work must be discussed
- If a musical work is being examined, you must demonstrate critical reading and critical thinking about the work and its historical period, in general.
- Show an understanding of scholarly standards of critical writing, critical thinking, and the citation of resources, and observe proper form, organization, and style as outlined in the *Chicago Manual of Style*. (See <http://www.chicagomanualofstyle.org/home.html> and/or [http://www.msvu.ca/site/media/msvu/StyleGuideChicago\(1\).pdf](http://www.msvu.ca/site/media/msvu/StyleGuideChicago(1).pdf))
- Be written in essay-style, in clear and compelling prose (form and content are ideally assumed to be inseparable).
- Meet normal standards of literacy with respect to grammar, spelling, punctuation, etc.
- Be submitted in clean, accurate, and polished copy in the acceptable scholarly style. Please remember that anything less is not only discourteous but highly unprofessional, and that faulty, messy, inaccurate, and/or unproofread work will be significantly penalized and may result in failure.

Students are strongly advised to begin working on the essay early in the term. Your topic must be approved well in advance of the final due date. An emailed electronic copy of your proposal is due on Thursday, October 13th. Notwithstanding this Oct. 13th essay-proposal due date, you are advised to try to submit your proposal by the end of the third week of lectures, if at all possible. **Five-percent (5%) of the essay grade will be assigned for proper and timely submission of the “Term-Paper Proposal” form (discussed and distributed during Lecture 1).**

TERM PAPER EVALUATION:

Essays will be evaluated as follows:

	<i>5</i>	<i>4</i>	<i>3</i>	<i>2</i>	<i>1</i>
<i>Content (70%)</i>					
<i>Style (20%)</i>					
<i>Presentation (10%)</i>					

5 = Excellent (A) 4 = Good (B) 3 = Satisfactory (C) 2 = Inadequate (D) 1 = Unacceptable (F) (Occasionally more than one adjacent category may be checked, indicating a borderline grade; i.e., A-/B+, B-/C+, C-/D+)

A **content** grade will be assigned with the following questions in mind. Have you discussed the work’s creation, reception, cultural/political/economic context, relationship (if any) with the sister arts, etc. Have you discussed the work’s particularities within the broader context of the composer’s output. Have you discussed the composer’s aesthetic approach in the work. Have you demonstrated critical reading and critical thinking about the work (and early twentiethcentury music in general). Have you consulted and cited appropriate scholarly resources (i.e., has your review of the published literature related to your work been adequate)?

A **style** grade will be assigned for your use of Chicago Style (handling of quotations, footnotes, bibliography, etc.), for precise, fluent, clear, and correct expression, and for punctuation, spelling, sentence structure, paragraphing, vocabulary, and grammar.

A **presentation** grade will be assigned for your title page, legibility, organization, and general neatness, as well as for general clarity.

In the **final grade calculation**, the letter grade will be converted to a number grade according to the Carleton grading system as outlines in the *Undergraduate Calendar*: A+ = 90-100; A = 85-89; A- = 80-84; B+ = 73-76; B- = 70-71, etc.

When your essays are returned after the end of the term, you may observe that there are relatively few comments written on them. There is, perhaps, a perception among students that an absence of editorial commentary indicates an abnegation of the professor’s responsibility to show the student where he or she went wrong. In the worst-case scenario, in the absence of red ink and circled mistakes, students may even wonder if the professor really took the time to read the essay at all. However, numerous studies have shown that students tend **not** to read comment on their essays. If the grade is satisfactory, that is as far as most students go; if it is not, then they may skim over the paper to make sure that there are enough red scribbles to justify the low grade. They may focus on one or two comments, challenging the professor on them, but not with the intent of understanding errors so that they can be avoided in future. Accordingly, your essays will be returned without editorial commentary (corrections of grammar and syntax, spelling, punctuation, etc.). This should not be taken to indicate that each paper is not thoroughly and carefully read in its entirety. The underlying assumption is that the student, if puzzled or concerned about the grade received, will ask the instructor for a detailed explanation.

UNIVERSITY STATEMENT ON STUDENT MENTAL HEALTH:

As a university student you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you. Here is a list that may be helpful:

Emergency Resources (on and off campus): <https://carleton.ca/health/emergencies-and-crisis/emergency-numbers/>

Carleton Resources:

- Mental Health and Wellbeing: <https://carleton.ca/wellness/>
- Health & Counselling Services: <https://carleton.ca/health/>
- Paul Menton Centre: <https://carleton.ca/pmc/>
- Academic Advising Centre (AAC): <https://carleton.ca/academicadvising/>
- Centre for Student Academic Support (CSAS): <https://carleton.ca/csas/>
- Equity & Inclusivity Communities: <https://carleton.ca/equity/>

Off Campus Resources:

- Distress Centre of Ottawa and Region: (613) 238-3311 or TEXT: 343-306-5550, <https://www.dcottawa.on.ca/>
- Mental Health Crisis Service: (613) 722-6914, 1-866-996-0991, <http://www.crisisline.ca/>
- Empower Me: 1-844-741-6389, <https://students.carleton.ca/services/empower-me-counselling-services/>
- Good2Talk: 1-866-925-5454, <https://good2talk.ca/>
- The Walk-In Counselling Clinic: <https://walkincounselling.com>

UNIVERSITY STATEMENT ON PANDEMIC MEASURES:

It is important to remember that COVID is still present in Ottawa. The situation can change at any time and the risks of new variants and outbreaks are very real. There are [a number of actions you can take](#) to lower your risk and the risk you pose to those around you including being vaccinated, wearing a mask, staying home when you’re sick, washing your hands and maintaining proper respiratory and cough etiquette.

Feeling sick? Remaining vigilant and not attending work or school when sick or with symptoms is critically important. If you feel ill or exhibit COVID-19 symptoms do not come to class or campus. If you feel ill or exhibit

symptoms while on campus or in class, please leave campus immediately. In all situations, you should follow Carleton’s [symptom reporting protocols](#).

Masks: Masks are no longer mandatory in university buildings and facilities. However, we continue to recommend masking when indoors, particularly if physical distancing cannot be maintained. We are aware that personal preferences regarding optional mask use will vary greatly, and we ask that we all show consideration and care for each other during this transition.

Vaccines: While proof of vaccination is no longer required to access campus or participate in in-person Carleton activities, it may become necessary for the University to bring back proof of vaccination requirements on short notice if the situation and public health advice changes. Students are strongly encouraged to get a full course of vaccination, including booster doses as soon as they are eligible and submit their booster dose information in [cuScreen](#) as soon as possible. Please note that Carleton cannot guarantee that it will be able to offer virtual or hybrid learning options for those who are unable to attend the campus.

All members of the Carleton community are required to follow requirements and guidelines regarding health and safety which may change from time to time. For the most recent information about Carleton’s COVID-19 response and health and safety requirements please see the [University’s COVID-19 website](#) and review the [Frequently Asked Questions \(FAQs\)](#). Should you have additional questions after reviewing, please contact covidinfo@carleton.ca.

ACADEMIC ACCOMMODATION:

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write to me with any requests for academic accommodation during the first two WEEKS of class, or as soon as possible after the need for accommodation is known to exist. For accommodation regarding a formally-scheduled final exam, you must complete the Pregnancy Accommodation Form ([click here](#)).

Religious obligation: write to me with any requests for academic accommodation during the first two WEEKS of class, or as soon as possible after the need for accommodation is known to exist. For more details [click here](#).

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two WEEKS before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

Survivors of Sexual Violence: As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton’s Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/sexual-assault-support-services>

Accommodation for Student Activities: Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation will be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two WEEKS of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>



Humanities

University Regulations for All College of the Humanities Courses

Academic Dates and Deadlines

This schedule contains the dates prescribed by the University Senate for academic activities. Dates relating to fee payment, cancellation of course selections, late charges, and other fees or charges will be published in the Important Dates and Deadlines section of the Registration Website.

Online Learning Resources

While online courses offer flexibility and convenience, they also present unique challenges that traditional face-to-face courses do not. [On this page](#), you will find resources collected by Carleton Online to help you succeed in your online courses; Learning Strategies and Best Practices, Study Skills, Technology and Online Interaction and Engagement.

Copies of Written Work Submitted

Always retain for yourself a copy of all essays, term papers, written assignments or take-home tests submitted in your courses.

Academic Integrity Policy

The University Academic Integrity Policy defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This includes reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, artworks, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, material on the internet and/or conversations.

Examples of plagiarism include, but are not limited to:

- any submission prepared in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings without appropriate acknowledgement;

- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one's own; and
- failing to acknowledge sources through the use of proper citations when using another's work and/or failing to use quotations marks.

Plagiarism is a serious offence that cannot be resolved directly by the course's instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course.

Academic Integrity Process

Academic Accommodation Policy

Carleton University is committed to providing access to the educational experience in order to promote academic accessibility for all individuals.

Academic accommodation refers to educational practices, systems and support mechanisms designed to accommodate diversity and difference. The purpose of accommodation is to enable students to perform the essential requirements of their academic programs. At no time does academic accommodation undermine or compromise the learning objectives that are established by the academic authorities of the University.

Addressing Human Rights Concerns

The University and all members of the University community share responsibility for ensuring that the University's educational, work and living environments are free from discrimination and harassment. Should you have concerns about harassment or discrimination relating to your age, ancestry, citizenship, colour, creed (religion), disability, ethnic origin, family status, gender expression, gender identity, marital status, place of origin, race, sex (including pregnancy), or sexual orientation, please contact the [Department of Equity and Inclusive Communities](#).

Requests for Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For accommodation regarding a formally-scheduled final exam, you must complete the Pregnancy Accommodation Form ([click here](#)).

Religious obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details [click here](#).

Academic Accommodations for Students with Disabilities: [The Paul Menton Centre for Students with Disabilities \(PMC\)](#) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made.

Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit:

<https://carleton.ca/equity/sexual-assault-support-services>

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation will be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

<https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

Grading System at Carleton University

Standing in a course is determined by the course instructor, subject to the approval of the faculty Dean. Standing in courses will be shown by alphabetical grades. The system of grades used, with corresponding grade points and the percentage conversion can be found [here](#). Grade points indicated are for courses with 1.0 credit value. Where the course credit is greater or less than one credit, the grade points are adjusted proportionately.

Course Sharing Websites and Copyright

Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).

Students registered in the course may take notes and make copies of course materials for their own educational use only. Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).

[More information](#)

Student Rights and Responsibilities at Carleton

Carleton University strives to provide a safe environment conducive to personal and intellectual growth, free of injustice and characterized by understanding respect, peace, trust, and fairness.

The [Student Rights and Responsibilities Policy](#) governs the non-academic behaviour of students. Carleton University is committed to building a campus that promotes personal growth through the establishment and promotion of transparent and fair academic and non-academic responsibilities.

Deferred Term Work

In some situations, students are unable to complete term work because of illness or other circumstances beyond their control, which forces them to delay submission of the work.

1. Students who claim illness, injury or other extraordinary circumstances beyond their control as a reason for missed term work are held responsible for immediately informing the **instructor** concerned and for making alternate arrangements with the instructor and in all cases this must occur **no later than three (3) working days after the term work was due**. The alternate arrangement must be made before the last day of classes in the term as published in the academic schedule. Normally, any deferred term work will be completed by the last day of term. In all cases, formative evaluations providing feedback to the student should be replaced with formative evaluations. In the event the altered due date must extend beyond the last day of classes in the term, the instructor will assign a grade of zero for the work not submitted and submit the student's earned grade accordingly; the instructor may submit a change of grade at a later date. Term work cannot be deferred by the Registrar.
2. In cases where a student is not able to complete term work due to illness or injury for a significant period of time/or long term, the instructor and/or student may elect to consult with the Registrar's Office (undergraduate courses) or Graduate Registrar (graduate courses) to determine appropriate action.
3. If a student is concerned the instructor did not respond to the request for academic accommodation or did not provide reasonable accommodation, the student should consult with the department/school/institute chair/director. If a mutually agreeable accommodation to complete course requirements prior to the course grade submission deadline cannot be achieved, the Associate Dean will become involved. If academic accommodation is not granted, and the student receives word **after** the academic withdrawal deadline, the student may submit a petition to the Registrar's Office (undergraduate courses)/Graduate Registrar (graduate courses) for a final grade of WDN (Withdrawn) in the course(s). If academic accommodation is not granted, and the student receives word **prior** to the academic withdrawal deadline, the student may elect to withdraw from the course(s).
4. Furthermore, if academic accommodation is granted, but the student is unable to complete the accommodation according to the terms set out by the instructor as a result of further illness, injury or extraordinary circumstances beyond their control, the student may submit a petition to the Registrar's Office (undergraduate courses)/Graduate Registrar (graduate courses). Please note, however, that the course instructor will be required to submit an earned final grade and further consideration will only be reviewed according to established precedents and deadlines. [More information of deferred Term Work](#)

Deferred Final Exams

Students who are unable to write a final examination because of a serious illness/emergency or other circumstances beyond their control may apply for accommodation. Normally, the accommodation for a missed final examination will be granting the student the opportunity to write a deferred examination. In specific cases when it is not possible to offer a deferred examination, and with the approval of the Dean, an alternate accommodation may be made.

The application for a deferral must:

1. be made in writing to the Registrar's Office **no later than three working days after the original final examination or the due date of the take-home examination**; and,

2. be fully supported by appropriate documentation and, in cases of illness, by a medical certificate dated no later than one working day after the examination, or by appropriate documents in other cases. Medical documents must specify the date of the onset of the illness, the (expected) date of recovery, and the extent to which the student was/is incapacitated during the time of the examination. The University's preferred medical form can be found at the Registrar's Office [here](#).

[More information on Final Exam Deferrals](#)
[Registrar's Office "Defer an Exam" page](#)

Financial vs. Academic Withdrawal

Make sure that you are aware of the separate deadlines for Financial and Academic withdrawal!

Making registration decisions in Carleton Central involves making a financial and academic commitment for the courses you choose, regardless of attendance. If you do not attend, you must withdraw in [Carleton Central](#) within the published deadlines to cancel your registration. A fee adjustment is dependent on registration being canceled within the published [fee deadlines](#) and dependent on your course load. A course dropped after the deadline for financial withdrawal will receive a grade of Withdrawn (WDN), which appears on your official transcript.

Even if you miss the deadline for financial withdrawal, you might decide to drop a course to avoid a failure or a poor grade showing up on your student record and bringing down your CGPA. It is your responsibility to drop the course via Carleton Central within the published [deadlines](#) (see Academic Withdrawal).

If you are considering withdrawing from a course, you may want to talk to an advisor first. Course withdrawal may affect your student status, as well as your eligibility for student funding, immigration status, residence accommodation and participation in varsity sports, etc. Additionally, remember that once you choose your courses, you must use the "Calculate amount to pay" button to determine the correct amount of fees to pay.

Carleton Central is your one-stop shop for registration activities. If you are interested in taking a course, make sure to complete your registration. Simply attending a course does not mean you are registered in it, nor is it grounds for petition or appeal.

Student Mental Health

It is not uncommon for students to experience a range of mental health challenges that significantly impact their academic success and overall well-being. Carleton has begun to address this problem by developing a [Mental Health Framework](#).

In addition, to help ease the stress and aid students' transition to university life, a new compassionate [First-Year Grading Policy](#) has come into effect, which will automatically convert all F grades in a student's first two terms to NR ("No Record") and allow students to convert any passing letter grade (up to 2.0 credits) to CR ("Credit"). Courses that receive an NR designation will not be included on a student transcript, and CR courses will not be factored into a student's CGPA.

A number of mental health resources are available to students, and can be found at the [Mental Health and Well-Being website](#).

Department Contact Information

Bachelor of the Humanities 300 Paterson Hall
CollegeOfHumanities@cunet.carleton.ca

Greek and Roman Studies 300 Paterson Hall
GreekAndRomanStudies@cunet.carleton.ca

Religion 2A39 Paterson Hall
Religion@cunet.carleton.ca

Digital Humanities (Graduate) 2A39 Paterson Hall
digitalhumanities@carleton.ca

Digital Humanities (Undergraduate Minor) 300 Paterson Hall
digitalhumanities@carleton.ca

MEMS (Undergraduate Minor) 300 Paterson Hall
CollegeOfHumanities@cunet.carleton.ca