

The College of the Humanities

“Western Music: 1000–1850”

HUMS 3102 (0.5 credits) – Fall 2024

LECTURES: TUESDAYS AND THURSDAYS, 2:35-3:55 PM

(please be sure to arrive promptly at 2:30 pm)

DR. JAMES K. WRIGHT

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Office Hours: (in order of preference): by appointment, or after class

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, which will also be posted on our Brightspace site):

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 a full and legal [PDF copy of the Taruskin & Weiss text will be posted on Brightspace](#)).

EVALUATION:

Participation:	15%
Midterm (Tuesday, October 29 th , 1.5 hours, Weeks/Lectures 1-6 covered):	25%
Final Exam (3 hours, see the Final Examination Timetable):	
Lectures 1-12 covered (with emphasis on Lectures 7-11) ¹	35%
Term paper proposal (due October 10 th , see the form on page 11 below):	5%
Term paper (see guidelines on pages 3-5, below):	20%

¹ Note that the [listening component](#) of the final exam will deal only with the listening assigned for lectures 7 to 11 (i.e., post-midterm listening).

MIDTERM AND FINAL EXAM:

A midterm examination will take place during our class session on Tuesday, October 29th, 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 urged to: (1) attend all lectures, (2) keep abreast of the scheduled readings, and (3) to make critical listening part of a daily and weekly routine. Listening skills, knowledge of musical terminology, and historical/cultural information are most effectively retained by integrating regular and disciplined study with active listening, rather than last-minute rote memory.

In-class listening will constitute a significant portion of the lectures which requires “active listening” without distractions. **The use of cell phones and/or laptops unrelated to lecture content 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. A reminder 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 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.

TERM PAPER:

YOUR TERM-PAPER MUST CONFORM TO THE FOLLOWING REQUIREMENTS:

It must focus on one of the following two general topic areas:

1. On the work of a single composer (i.e., a selected work or two, ideally, or perhaps a genre),
2. On an issue, during a specified historical period and in a specified geographic and/or cultural context. For example, possible topics might include issues such as 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 particular instrument, music philosophy/aesthetics, etc. Note that the list of examples given here is far from exhaustive; i.e., you should not hesitate to propose a topic area that does not appear on the list of examples that I have provided above.

If a musical work is being examined (i.e. option #1, above):

- a) Compositions previously discussed in HUMS 3102 should generally be considered ineligible (though there may be some exceptions to this rule)
- b) the work’s creation, reception, cultural/ political/economic context, relationship (if any) with the sister arts, etc., must be discussed.
- c) the work’s particularities within the broader context of the composer’s output must be discussed.
- d) the composer’s aesthetic approach in the work must be discussed
- e) you must demonstrate critical reading and critical thinking about the work and its historical period, in general.

Your paper must also:

3. Be submitted in electronic copy via our Brightspace portal by **Friday, December 6th** (the last permitted term date for submission deadlines). Note, however, that *requested extensions* to Friday, December 20th, will be automatically granted.
4. 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).
5. Show an understanding of scholarly standards of critical writing, critical thinking, and the citation of resources, and observe proper form, logical organization and presentation of ideas,
6. Be presented in accordance with the scholarly citation (and other) conventions specified by the *Chicago Manual of Style*. See <http://www.chicagomanualofstyle.org/home.html>. See also <https://library.carleton.ca/guides/help/chicago> and <https://library.carleton.ca/sites/default/files/help/writing-citing/Using%20Chicago%20style%20March%202016%20final.pdf>
7. Be written in clear and compelling prose (form and content are ideally assumed to be inseparable).
8. Meet normal standards of literacy with respect to grammar, spelling, punctuation, etc.
9. 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.

Note that while most term papers assigned in the College of Humanities tend to be structured around a central argument or thesis, your paper for this course may be of a more “descriptive” nature if you like, and may largely involve a review of the extant literature on your topic area.

TERM PAPER PROPOSALS:

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 electronic copy of your term paper proposal is due to be submitted by midnight on Thursday, October 10th** via a portal that will be made available on the course Brightspace site. Notwithstanding this October 10th essay-proposal due date, you are encouraged to try to submit your proposal by the end of the third week of lectures, if at all possible. **Note that five-percent (5%) of the essay grade will be assigned for the proper and timely submission of your “Term-Paper Proposal” form (discussed 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 twentieth century 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.

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, artworks, research results, diagrams, computer reports, 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;
- failing to acknowledge sources through the use of proper citations when using another’s work and/or failing to use quotations marks.

In particular, note that unless explicitly permitted by the instructor in a particular course either generally or for a specific assignment, **any use of Generative Artificial Intelligence tools (e.g., ChatGPT) to produce assessed content is a violation of academic integrity standards.**

Plagiarism is a serious offence that cannot be resolved directly by the course 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. See <https://carleton.ca/FASS-FPA-teaching-regulations/academic-integrity-and-academic-offences/>

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 that 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 extensively upon the textbook’s more general content. Students are responsible for lectures materials (all of which will be posted on Brightspace), and textbook chapters. The Weiss & Taruskin readings are optional.

Week/Lecture/Date	Topics & Textbook Chapters	Listening (posted on both your HUMS 3102 Naxos Playlists and on our Brightspace site)	Optional readings from Weiss & Taruskin
Thursday, September 5	Course Introduction and Course Outline What does (or might) “Classical” mean when we refer to “Classical Music”?		2. Pythagoras and the Numerical Properties of Music 3. Plato’s Musical Idealism
WEEK 1 Lecture 1a (Tuesday, Sept. 10) Lecture 1b (Thursday, Sept. 12)	Chapter 1: Music Fundamentals; Scales and Modes; Conceptions of Music in Antiquity		4. Aristotle on the Purpose of Music

Music in the Middle Ages (ca. 450-1450)

WEEK 2 Lecture 2a (Tuesday, Sept. 17) Lecture 2b (Thursday, Sept. 19)	Chapter 2: Music in the Middle Ages (ca. 450-1450) Historical overview	Lecture 2a Hildegard von Bingen - <i>Ave generosa</i> (monophonic plainchant, 12th c) Knights Templar (12th c.) - “Crucem sanctam subitit”/“He bore the Holy Cross” (rudimentary medieval polyphony or “Parallel Organum”), from Chants of the Knights Templar John Tavener (20th c) - Choral "Song for Athene" (listen for the drone tone) – Procession for funeral of Diana Spencer, Westminster Abbey (1997)	Optional Weiss/Taruskin Readings: 10. Transmission of the Classical legacy (Boethius)
WEEK 3 Lecture 3a (Tuesday, Sept. 24) Lecture 3b (Thursday, Sept. 26) Lecture 3c (Tuesday, Oct. 1)	Early Middle Ages or “Dark Ages” (ca. 450-1000); plainchant and early notation (ca. 800) and mensural notation (rhythmically notated music) of the late 13 th -c. High Middle Ages (ca. 1000-1300); Notre Dame School of early polyphony (late 12 th c.): Léonin and Pérotin; “Sumer is icumen in” (the “Reading Rota”) Late Middle Ages (ca. 1300-1450); Guillaume de Machaut Medieval instrumental music	Lecture 2b Alfonso X of Castile: “The Virgin will aid those who most love her”/“Pero que seja a gente” (ca. 1275), from the <i>Cantigas de Santa Maria</i> collection (<i>Song of Mary</i>) Carl Orff (20 th c.): “O Fortuna” (1 st movement, from <i>Carmina Burana</i> , 1935) Carl Orff (20 th c.): “In Taberna quando sumus” (14 th movement, from <i>Carmina Burana</i> , 1935) Lecture 3a “Ubi caritas” (monophonic Gregorian chant sung by the Monks of St-Benoit-du-lac, Quebec) “The second Estampie Royale” (1255-60), instrumental stately dance from <i>Le manuscrit du Roi</i> , Bibliothèque nationale, France “The fifth Estampie Royale” (1255-60), instrumental fanfare-ish dance from <i>Le manuscrit du Roi</i> , Bibliothèque nationale, France “Sumer Is Icumen In” (mid-13th century): Medieval English 6-part polyphonic round (sometimes called the Reading Rota; the round was found in Reading, UK) Lecture 3b Claude Debussy: <i>La cathédrale engloutie</i> (1910) – 20thc. medievalisms Léonin: “ <i>Viderunt Omnes finis terra</i> ” (two-voiced polyphony – “organum duplum” – for Christmas Day), late 12 th -c. Agnus Dei” from Machaut’s Mass of Notre Dame (1364) Lecture 3c “Pos de chantar m’es pres talenz” – Guillaume IX (1071-1126) “The Song of Nothing” (Guillaume IX) – Medieval Ensemble “Tant m’abelis” – Berenguer de Palazol (12th c.)	11. Music as a liberal art 12. Before notation 14. Musical notation and its consequences 16. The Emergence of Polyphony

Music of the Renaissance (ca. 1450-1625)

<p>WEEK 4 Lecture 4 (Thursday, Oct. 3)</p>	<p>Chapter 3: Music of the Renaissance (ca. 1450-1625)</p>	<p>Lecture 4 "Flow my tears" - Ayre by John Dowland Lacrimae Antiquae (for 5 viols) - John Dowland</p>	<p>Optional Weiss/Taruskin Readings:</p>
<p>WEEK 5 Lecture 5a (Tuesday, Oct. 8) Lecture 5b (Thursday, Oct. 10)</p>	<p>Historical Overview The Madrigal "Word painting"</p>	<p>Glenn Gould plays Orlando Gibbons: "Lord Salisbury's Pavane" (based on Dowland's "Flow my tears"/"Seven Teares") Gesualdo: "Moro, lasso, al mio duolo" (mournful madrigal)</p>	<p>27. Luther and Music 30. High Renaissance style</p>
<p>Term paper proposals due by midnight, October 10th</p>	<p>Elizabethan England and the English Renaissance</p>	<p>Lecture 5a Henry VIII - Hey Trolly Lolly Lo! (Tudor pastoral madrigal) John Farmer - "Fair Phyllis" (Elizabethan madrigal)</p>	<p>36. The Counter Reformation</p>
<p>WEEK 6 Lecture 6a (Tuesday, Oct. 15)</p>	<p>The Franco-Flemish School Martin Luther and the music of the Protestant Reformation Palestrina's 16th-c polyphony (Counter-Reformation) The "Florentine Camerata" and Early Opera (late-Renaissance/early-Baroque) Thomas Tallis (polyphonic music of the English Counter-Reformation)</p>	<p>Thomas Morley - "Sing We and Chant it" (Elizabethan madrigal) Orlando de Lassus - Motet: "Musica Dei donum optimi" Lecture 5b Martin Luther - Ein feste burg ("A Mighty Fortress is our God" chorale melody) Giovanni da Palestrina - Missa Papae Marcelli - I. Kyrie Giulio Caccini "Amarilli, mia bella" (Le nuove musiche 1602) Francesca Caccini: "Lasciatemi Qui Solo" (from <i>Il Primo Libro delle Musiche</i>, 1618) Lecture 6a Thomas Tallis - 40-voice motet (8 choirs of 5 voices each): "Spem in alium nunquam habui"/"I have never put my hope in any other" (1570) Renaissance stylistic impact in the 20th-c.: Jacob Collier's arrangement of "Moon River"</p>	<p>37. Palestrina: Fact and Legend 38. Madrigals and Madrigalisms 39. Gesualdo, Nobleman musician</p>

Music of the Baroque (ca. 1685-1750)

<p>Music of the Baroque (ca. 1685-1750)</p>			
<p>Lecture 6b (Thursday, Oct. 17)</p>	<p>Chapter 4: Music of the Baroque (ca. 1685-1750)</p>	<p>Lecture 6b G.F. Handel (Da Capo Aria): "Laschia ch'io pianga" (1711). Video scene from <i>Farinelli</i> (1994)</p>	<p>Optional Weiss/Taruskin Readings: TBA</p>

OCTOBER BREAK — NO CLASSES FROM OCTOBER 21-25

Tuesday, October 29: MIDTERM EXAM

Thursday, October 31: TAKE UP MIDTERM (and continue with the Baroque Era)

Music of the Baroque (ca. 1685-1750) cont’d ...

<p>WEEK 7</p> <p>Lecture 7a (Tuesday, Nov. 5)</p> <p>Lecture 7b (Thursday, Nov. 7)</p> <p>WEEK 8</p> <p>Lecture 8a (Tuesday, Nov. 12)</p> <p>Lecture 8b (Thursday, Nov. 14)</p>	<p>Chapter 4: Music of the Baroque (ca. 1685-1750)</p> <p>Historical Overview: The Enlightenment (ca. 1685-1815)</p> <p>The “Florentine Camerata” and the Birth of Opera</p> <p>The Lutheran Chorale Cantata</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>Baroque Opera, Oratorio, and Sacred Music</p> <p>The Da Capo Aria</p>	<p>Lecture 7a</p> <p>Dido's Lament (from Dido and Aeneas, 1688) by Henry Purcell (the late mezzo-soprano Jessye Norman, 1945-2019)</p> <p>"Variations on La Follia," Antonio Vivaldi, Op. 1, No. 12 (Venice, 1705)</p> <p>J.S. Bach's chorale/hymn setting of “Ein Feste Burg is unser Gott” (Movement #8 from the “Cantata for Reformation Day,” Cantata #80, 1723)</p> <p>Lecture 7b</p> <p>J.S. Bach, Goldberg Variations, pianist Glenn Gould live (Salzburg Festival 1959) - responsible for only Aria/Theme & Var'n #1</p> <p>J.S. Bach - Goldberg Variations (Jean Rondeau, harpsichord) - responsible for only Aria/Theme & Variation #1</p> <p>Antonio Vivaldi - “Allegro” (1st mov't) from “Concerto grosso for 4 violins in B-minor” (1711)</p> <p>J.S. Bach's arr. of Vivaldi's 1711 “Allegro” as his (Bach's) Concerto Grosso for 4 harpsichords (1730)</p> <p>J.S. Bach - Brandenburg Concerto (Grosso) No. 5, Allegro (1st mov't)</p> <p>Lecture 8a</p> <p>Gregorio Allegri - Miserere Mei (1638) - Listen for Venetian Polychoral Style</p> <p>Giovanni Gabrieli - “Gloria for 12 voices” (ca. 1608)</p> <p>Johann Sebastian Bach - Little Organ Fugue in G Minor (1709)</p> <p>J.S. Bach – “3-voice Fugue No. 21 in Bb Major (from the Well-tempered Clavier Book 1, 1722)</p> <p>Lecture 8b</p> <p>George Frederic Handel: 2 sections, Oratorio "Messiah" (1741): (1) recit. secco/accomp & Chorus (Glory to God), (2) Aria (Rejoice Greatly)</p> <p>G.F. Handel (Da Capo Aria) – 'What Passion Cannot Music Raise and Quell,' from the <i>Ode for Saint Cecilia Day</i> (1739). Soprano, Cecilia Bartoli</p> <p>G.F. Handel: Aria (A-section) - Aria (A-sect.) - "Scherza infida" (from the opera <i>Ariodante</i>, 1735) - mezzo-soprano Léa Desandre</p>	<p>Optional Weiss/Taruskin Readings:</p> <p>TBA</p>
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Music of the Classical period (ca. 1730-1820)

<p>WEEK 9</p> <p>Lecture 9a (Tuesday, Nov. 19)</p> <p>Lecture 9b (Thursday, Nov. 21)</p> <p>WEEK 10</p> <p>Lecture 10a (Tuesday, Nov. 26)</p> <p>Lecture 10b (Thursday, Nov. 28)</p>	<p>Chapter 5: Music of the Classical period (ca. 1730-1820)</p> <p>The Classical Period: Historical Overview</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>Sonata-Allegro Form (“1st mov’t form”) Rondo Form (“last mov’t form”) Ternary Forms (Minuet & Trio)</p> <p>The String Quartet</p> <p>The Symphony</p> <p>The Concerto</p>	<p>Lecture 9a</p> <p>F.J. Haydn - 2nd mov't ("Poco adagio, cantabile" - Variations) from the String Quartet in C Major, Op. 76, No. 3 ("The Emperor Quartet"), 1796</p> <p>Lecture 9b</p> <p>Johann Stamitz – 1st mov’t, Sinfonia in A Major (1746)</p> <p>Johann Christian Bach - 1st mov't (Allegro Molto), Piano Concerto in E-flat major (1760)</p> <p>Joseph Boulogne, Chevalier de Saint-Georges – 1st mov’t (Allegro Presto), Symphony No. 2 in D Major (1770)</p> <p>Franz Joseph Haydn, Symphony No. 94 in G major, 2nd movement (“Andante”), 1791</p> <p>Lecture 10a</p> <p>Mozart - Symphony No. 40 in G Minor (1st mov't) - with analytical section labels</p> <p>W.A. Mozart – 'La ci darem la mano' (Duet by Don Giovanni and Zerlina) - from the opera Don Giovanni (1787)</p> <p>W.A. Mozart – “The Arrival of the Stone Guest, and Finale,” sung by the Commandatore, Don Giovanni & Leporello (from Don Giovanni, 1787)</p> <p>Lecture 10b</p> <p>Catch-up lecture</p>	<p>Optional Weiss/Taruskin Readings:</p> <p>TBA</p>
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Early Nineteenth-century Music and Musical Romanticism

<p>WEEK 11</p> <p>Lecture 11a (Tuesday, Dec. 3)</p> <p>Lecture 11b (Thursday, Dec. 5)</p> <p>EXAM REVIEW</p>	<p>Chapter 6: Early Nineteenth-century Music and Musical Romanticism</p> <p>Historical Overview</p> <p>Apollonian & Dionysian Aesthetics</p> <p>The notion of “Absolute Music”</p> <p>Evolving conceptions of music genius</p>	<p>Lecture 11a</p> <p>Ludwig van Beethoven, Adagio cantabile (2nd mov't) from the 1798 Piano Sonata No. 8 in C minor (the “Sonata Pathétique”) - Rondo Variations Form (ABACA)</p> <p>Beethoven - 3rd mov't "Rondo" (with Rondo form Analysis) from the 1798 Piano Sonata No. 8 in C minor (the “Sonata Pathétique”)</p> <p>Lecture 11b</p> <p>Beethoven - 1st movement (“Grave”/Introduction and “Allegro”) from the 1798 "Pathétique" Sonata No. 8 in C minor in (Sonata-Allegro form)</p> <p>Beethoven, 1st mov't (Sonata-Allegro form) from the “Pathétique” Piano Sonata No. 8 in C minor (1798)</p> <p>Beethoven – 1st mov’t ("Allegro con brio"), Symphony No. 5 in C Minor (1808), in Sonata-Allegro form</p> <p>Exam Review</p>	<p>Optional Weiss/Taruskin Readings:</p> <p>TBA</p>
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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>

ACADEMIC ACCOMMODATIONS:

Carleton is committed to providing academic accessibility for all individuals. You may need special arrangements to meet your academic obligations during the term. The accommodation request processes, including information about the *Academic Consideration Policy for Students in Medical and Other Extenuating Circumstances*, are outlined on the Academic Accommodations website (students.carleton.ca/course-outline).

IMPORTANT DATES FOR FALL 2024:

- August 28, 2024: Course outlines must be made available to registered students
- September 4, 2024: Fall term classes begin
- September 30, 2024: Last day to withdraw from full fall and fall/winter courses with a full fee adjustment.
- October 21-25, 2024: Fall break – no classes
- November 15, 2024: Last day for academic withdrawal from Fall term courses
- December 6, 2024: Fall term ends

**HUMS 3102: Fall 2024
TERM PAPER TOPIC PROPOSAL FORM**

This form must be submitted by email via the Brightspace Assignment portal no later than Thursday, October 10th (midnight).

Name:

Student ID:

Email Address:

Topic proposed (provide a brief description of your topic, and a working title):

Preliminary bibliography; i.e., a list of at least 8 the principle published sources you have consulted and/or plan to consult (continue onto the back of this page):

University Regulations for All College of the Humanities Courses (Updated August 19, 2024)

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.

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.

Online Learning Resources

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.

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, including the unauthorized use of generative AI tools (e.g., ChatGPT)
- 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
- failing to acknowledge sources with 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 follows a rigorous [process for academic integrity allegations](#), including reviewing documents and interviewing the student, when an instructor suspects a violation has been committed. Penalties for violations may include a final grade of “F” for the course.

Co-operation or Collaboration

An important and valuable component of the learning process is the progress a student can make as a result of interacting with other students. In struggling together to master similar concepts and problems

and in being exposed to each other's views and approaches, a group of students can enhance and speed up the learning process. Carleton University encourages students to benefit from these activities which will not generally be viewed as a violation of the Policy. With the exception of tests and examinations, instructors will not normally limit these interactions.

Students shall not co-operate or collaborate on academic work when the instructor has indicated that the work is to be completed on an individual basis. Failure to follow the instructor's directions in this regard is a violation of the standards of academic integrity. Unless otherwise indicated, students shall not co-operate or collaborate in the completion of a test or examination.

Group Work: There are many cases where students are expected or required to work in groups to complete a course requirement. Normally, students are not responsible for violations of this policy committed by other members of a group in which they participate.

More information on the process [here](#).

Academic Accommodations

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.

Carleton is committed to providing academic accessibility for all individuals. You may need special arrangements to meet your academic obligations during the term. The accommodation request processes, including information about the *Academic Consideration Policy for Students in Medical and Other Extenuating Circumstances*, are outlined on the [Academic Accommodations website](#).

Requests for Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes can be [found here](#).

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](#) at equity@carleton.ca.

Grading System at Carleton University

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

The system of grades used, with corresponding grade points and the percentage conversion can be found [here](#).

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 extenuating circumstances beyond their control, which forces them to delay submission of the work. Requests for academic consideration are made in accordance with the [Academic Consideration Policy for Students in Medical or Other Extenuating Circumstances](#).

Students who claim short-term extenuating circumstances (normally lasting up to five days) as a reason for missed term work are held responsible for immediately informing the instructor concerned and for making alternate arrangements with the instructor. If the instructor requires supporting documentation, the instructor may only request submission of the University's self-declaration form, which is available on the [Registrar's Office website](#). The alternate arrangement must be made before the last day of classes in the term as published in the academic schedule.

1. 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 extenuating circumstances lasting for a significant period of time/ long-term (normally more than five days), 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 consideration or did not provide reasonable accommodation, the student should follow the appeals process described in the [Academic Consideration Policy](#).
4. If academic consideration 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: [Undergraduate](#) | [Graduate](#)).

Deferred Final Exams

Students who are unable to write a final examination because of extenuating circumstances, as defined in the [Academic Consideration Policy](#), 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 (3) working days after the original final examination or the due date of the take-home examination; and,
2. be fully supported by appropriate documentation. In cases of short-term extenuating circumstances normally lasting no more than five (5) days, students must include the University's self-declaration form, which can be found on [the Registrar's Office website](#). Additional documentation is required in cases of extenuating circumstances lasting longer than five (5) days and must be supported by a medical note specifying the date of 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](#).

Academic Consideration Policy

As per the [Academic Consideration Policy](#), if students encounter extenuating circumstances that temporarily hinder their capacity to fulfil in-class academic requirements, they can request academic consideration. The Academic Consideration for Coursework is only available for accommodations regarding course work. Requests for accommodations during the formal exam period must follow the [official deferral process](#).

NOTE: As per the Policy, students are to speak with/contact their instructor before submitting a request for Academic Consideration. Requests are not automatically approved. Approving and determining the accommodation remains at the discretion of the instructor. Students should consult the course syllabus about the instructor's policy or procedures for requesting academic consideration. [More information here](#).

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.

Mental Health and Wellness at Carleton

As a 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. For more information, please consult <https://wellness.carleton.ca/>

Emergency Resources ([on and off campus](#))

- Suicide Crisis Helpline: call or text 9-8-8, 24 hours a day, 7 days a week.
- For immediate danger or urgent medical support: call 9-1-1

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: call 613-238-3311, text 343-306-5550, or connect online at <https://www.dcottawa.on.ca/>
- Mental Health Crisis Service: call 613-722-6914 or toll-free 1-866-996-0991, or connect online at <http://www.crisisline.ca/>
- Empower Me Counselling Service: call 1-844-741-6389 or connect online at <https://students.carleton.ca/services/empower-me-counselling-services/>
- Good2Talk: call 1-866-925-5454 or connect online at <https://good2talk.ca/>
- The Walk-In Counselling Clinic: for online or on-site service <https://walkincounselling.com>

The Centre for Indigenous Support and Community Engagement

The Centre for Indigenous Initiatives is proud to offer culturally centered individual counselling to students who self-identify as First Nation, Metis or Inuk. Through this service, Indigenous students [can access confidential, individual sessions for support with personal, mental health or academic challenges.](#)

Department Contact Information

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