

# The College of the Humanities

## “Western Art Music: 1820-2000”

HUMS 3103 (0.5 credits) – Winter 2025

**LECTURES: WEDNESDAYS AND FRIDAYS, 4:00-5:30 PM, PA 303**  
(please be sure to arrive promptly, not later than 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) via Zoom

### **COURSE DESCRIPTION:**

*Western Music 1850–2000* is a survey of the major trends in western art music from early 19<sup>th</sup>-century Romanticism, through European (and North American) musical Modernism, through postmodern trends that point toward the Polystylism that characterizes Western Art Music during the later years of the 20<sup>th</sup> century. The course materials are designed to augment sensual musical experience with knowledge of the principal developments, genres, forms, sources of inspiration, and technical features of western art music from the nearly two centuries we will examine. This “intra-musical” knowledge will be further augmented with investigations of “extra musical” historical, cultural, political, developments in the sister arts, and aesthetic contexts that shaped the creation and reception of musical works during these periods. By combining knowledge of “intra-musical” features of the music under discussion with “extra-musical” aspects of the cultural and historical context within which was created, it is hoped that students will develop a deeper appreciation of music as culture. 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 composers, aesthetic movements, and historical style periods.

Details posted on the HUMS 3103 (“Western Music: 1820-2000”) Brightspace web page.

### **COURSE OBJECTIVES:**

As stated in Sections 6.1 (i.e., Chapter 6, Heading 1), 7.1, and 8.1 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->

[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.)

### **SUPPLEMENT TEXT (from which readings may be occasionally assigned):**

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)

**YOU WILL CHOOSE ONE OF THE FOLLOWING (and you may shift from #1 to #2 after the Midterm):**

**EVALUATION BREAKDOWN #1 (default):**

Participation (lecture attendance, course engagement):	20%
Midterm (Wednesday, February 26 <sup>th</sup> , 1.5 hours, Lectures 1-6 covered):	40%
Final Exam (3 hours, see the Final Examination Timetable):	40%
Emphasis on Lectures 7-12 <sup>1</sup>	

**EVALUATION BREAKDOWN #2:**

Participation (lecture attendance, course engagement):	15%
Midterm (Wednesday, February 26 <sup>th</sup> , 1.5 hours, Lectures 1-6 covered):	25%
Final Exam (3 hours, see the Final Examination Timetable):	35%
Emphasis on Lectures 7-12 <sup>2</sup>	
Term paper proposal (February 28 <sup>th</sup> deadline to submit the form on page 11)	0%
Term paper (see guidelines and due date on pages 7-9, below):	25%

**MIDTERM AND FINAL EXAM:**

A midterm examination will take place during our class session on Wednesday, February 26<sup>th</sup>, and a final exam will be scheduled during the fall-term examination period in April. 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.

<sup>1</sup> Note that the listening component of the final exam will deal only with the listening assigned for lectures 7 to 12; i.e., post-midterm listening.

<sup>2</sup> Note that the listening component of the final exam will deal only with the listening assigned for lectures 7 to 12; i.e., post-midterm listening.

**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.

## Western Music: 1820-2000 – 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 that may be assigned.

DATE	TOPICS & TEXTBOOK CHAPTERS	LISTENING
WEEK 1  Lecture 1a (Jan. 8)  Lecture 1b (Jan. 10)	Course Introduction (Course Syllabus, etc.)  Nietzsche’s Apollonian & Dionysian Aesthetics The Beethoven Legacy Historical overview: The Grand Themes of 19 <sup>th</sup> -century Romanticism	Posted on Brightspace
WEEK 2  Lecture 2a (Jan. 15)  Lecture 2b (Jan. 17)	Chapter 6  Romantic Lieder (“ <i>Hausmusik</i> ”) Franz Schubert; Felix & Fanny Mendelssohn Romantic Lieder (cont’d): Clara & Robert Schumann  Meta-Themes (Romantic Art & Music): Love, Death, Programmatic Music, Shakespeariana, the Artist’s life, the Nature of the Feminine, Exoticism, the Cult of the Virtuoso  Franz Liszt, <i>Liebstraume</i> No. 3, for piano solo Niccolò Paganini, <i>Caprice</i> No. 24, for violin solo Heinrich Wilhelm Ernst, “Grand Caprice on Schubert's <i>Der Erlkönig</i> ” (1854) Tchaikovsky: <i>Romeo and Juliet</i> (Exposition-section only; i.e., principal and subordinate themes) Tchaikovsky: <i>Symphony</i> No. 6 in B minor, Op. 74 ‘ <i>Pathétique</i> ’ (1893) 4th movement: <i>Finale- Adagio lamentoso, Andante</i> Tchaikovsky: excerpts (“ <i>Chinese Dance</i> ” and “ <i>Hopak Dance</i> ”) from the ballet <i>The Nutcracker</i> (1892) Prokofiev: “ <i>Dance of the Knights</i> ” (“ <i>March of the Capulets &amp; the Montagues</i> ”) from <i>Romeo &amp; Juliet</i> (1935) Mel Bonis, “ <i>Ophelia</i> ” (1909), for piano solo, from the collection “ <i>Sept Femmes de Légende</i> ” Robert Schumann: “ <i>Herzeleid</i> ”/“ <i>Heartbreak</i> ” (Ophelia’s death), from <i>Sechs Gesänge</i> (Six Songs), Opus 107 (1852) Frederic Chopin: Second movement “ <i>Romance – Larghetto</i> ” (1830) from the <i>Piano Concerto No.1</i> in E minor	Posted on Brightspace
WEEK 3  Lecture 3a (Jan. 22)  Lecture 3b (Jan. 24)	Chapter 6 (cont’d)  Meta-Themes: Program Music and the Impact of the French Revolution(s)  Hector Berlioz: “ <i>March to the Scaffold</i> ” (from the <i>Symphonic Fantastique</i> )	Posted on Brightspace

<p>WEEK 4</p> <p>Lecture 4a (Jan. 29)</p> <p>Lecture 4b (Jan. 31)</p>	<p>Chapter 6 (cont’d)</p> <p>Meta-Themes (Romantic Art &amp; Music): Love, Programmatic Music, the Artist’s life, the Nature of the Feminine, Weltschmerz (“the pain of the world”), etc.</p> <p>Robert Schumann, “Chiarina” (movement no. 11, marked “Passionato”) from <i>Carnaval: Scènes mignonnes sur quatre notes / Carnival: Charming Scenes on 4 notes</i>, Op. 9 (1835)</p> <p>Clara Schumann, <i>Scherzo No.2 in C Minor</i>, for piano solo (1845)</p> <p>Johannes Brahms, <i>Alto Rhapsody</i> (1869)</p> <p>Johannes Brahms, <i>Intermezzo in A Major</i>, Op. 118, No. 2 (Andante teneramente), “for Clara” (1893)</p>	<p>Posted on Brightspace</p>
<p>WEEK 5</p> <p>Lecture 5a (Feb. 5)</p> <p>Lecture 5b (Feb. 7)</p>	<p>Chapter 6 (cont’d)</p> <p>Meta-Themes (Romantic Art &amp; Music): The Exoticized Other, 19th-century Colonial Notions of the “Noble Savage”</p> <p>Samuel Coleridge-Taylor: <i>The Death of Hiawatha</i>, from the <i>Hiawatha Trilogy</i> (1898-1900)</p> <p>Samuel Coleridge-Taylor: piano trio arrangement of the anonymous African-American spiritual “Deep River” (the first mov’t of his <i>Five Negro Folksongs for Piano Trio</i>, Op. 59, 1905)</p> <p>Samuel Coleridge-Taylor: “When I am Dead, My Dearest” (1906)</p> <p>Edward Elgar: <i>Variation No. 9 (“Nimrod”), Adagio</i>, from the <i>Enigma Variations</i> (1898)</p> <p>Meta-Themes (Romantic Art &amp; Music): British Imperial Style, Musical Nationalism (Britain)</p> <p>Edward Elgar, <i>Variation 9 (the “Nimrod” Variation)</i>, from the <i>Enigma Variations</i> (1899)</p> <p>Edward Elgar, <i>March No. 1 (“Land of Hope and Glory”)</i> from the six marches titled <i>Pomp and Circumstance Marches</i>, Op. 39 (1901)</p> <p>Hubert Parry, “<i>Jerusalem</i>” (1916), with words by William Blake, and orchestration by Edward Elgar</p>	<p>Posted on Brightspace</p>
<p>WEEK 6</p> <p>Lecture 6a (Feb. 12)</p> <p>Lecture 6b (Feb. 14)</p>	<p>Chapter 7: The Twentieth Century and Beyond</p> <p>Meta-Themes (Romantic Music): Romantic Nationalism, the Programmatic Concert Overture, the Symphonic/Tone Poem</p> <p>Hubert Parry, “<i>Jerusalem</i>” (1916), words by Wm. Blake, and orchestration by Edward Elgar</p> <p>Gustav Holst, “<i>Mars: the Bringer of War</i>” from <i>The Planets</i> (1914)</p> <p>Jan Sibelius, <i>Finlandia</i></p> <p>Richard Wagner: <i>Tristan Prelude/Overture</i></p>	<p>Posted on Brightspace</p>
<p><b>FEBRUARY BREAK (Monday, February 17 – Friday, February 21) – NO CLASSES</b></p>		

<p>WEEK 7</p> <p><b>MIDTERM (Feb. 26)</b></p> <p>Lecture 7 (Feb. 28)</p>	<p>Chapter 7, cont’d</p> <p>Meta-Themes (Early 20th-century Modernism): Urbanization, the Metropolis and Mass Culture, Expanded Industrialization, Communication, Transportation, and a Growing Obsession with Time, Speed, and Efficiency</p> <p>Three French Composers: Francis Poulenc, Arthur Honegger, Claude Debussy</p>	<p>Posted on Brightspace</p>
<p>WEEK 8</p> <p>Lecture 8a (March 5)</p> <p>Lecture 8b (March 7)</p>	<p>Chapter 7 (cont’d)</p> <p>Modernist Meta-Themes: Symbolism, Impressionism, the Dreamworld          Problematizing Eurocentric Colonialism and the so-called “Primitivism” aesthetic of early 20th-c. Art and Music</p> <p>Two Revolutionary Early 20th-century Ballets:          Claude Debussy: <i>Prélude à l’après-midi d’un faune/Prelude to the Afternoon of a Faun</i>          (1894, ballet produced 1912, Ballet Russe, choreography by Nijinsky)          Igor Stravinsky: <i>Le sacre du printemps/The Rite of Spring</i>          (produced 1913 by the Ballet Russe, with choreography by Nijinsky)</p>	<p>Posted on Brightspace</p>
<p>WEEK 9</p> <p>Lecture 9a (March 12)</p> <p>Lecture 9b (March 14)</p>	<p>Chapter 7 (cont’d)</p> <p>Modernist Meta-themes: Artistic Collaboration, Anti-Modernism: Defiance of Elites and Censors          The First, Second, and Third French Empire, and “la Belle Epoque”;          Dadaism and Surrealism</p> <p>Stravinskian Musical Modernism in Bernard Hermann’s film score for <i>Psycho</i> (1960)          Igor Stravinsky: “Kashchei’s Infernal Dance,” from <i>The Firebird</i> (1910)          Artistic Impressionism, Musical Impressionism          Claude Debussy, <i>Claire de Lune</i> (1905)          Erik Satie: <i>Gymnopédie No.1</i> (1888), from the <i>Trois Gymnopédies</i> for piano solo</p>	<p>Posted on Brightspace</p>
<p>WEEK 10</p> <p>Lecture 10a (March 19)</p> <p>Lecture 10b (March 21)</p>	<p>Chapter 7 (cont’d)</p> <p>German Expressionism and Atonality: Arnold Schoenberg, Alban Berg, Anton Webern (the Second Viennese School); the Twelve-Tone Method; Ludology (Gaming) and Early 20th-Century Music, 12-tone technique in Hollywood</p> <p>Arnold Schoenberg, “Moondrunk,” from <i>Pierrot Lunaire</i> (1912)          Arnold Schoenberg’s 12-tone method: “Intermezzo” from the <i>Suite for Piano, Op. 25</i> (1923)          Anton Webern, <i>Bagatelle No. 5</i>, from the atonal <i>Six Bagatelles for String Quartet, Op. 9</i> (1913)          Anton Webern, <i>Klangfarbenmelodie in Ricercare in 6 voices</i> (from J.S. Bach’s, <i>The Musical Offering</i>, 1747) arranged/orchestrated by Anton Webern (1935)</p> <p>“I Sing the Body Electric”: Modernism Comes to America:</p>	<p>Posted on Brightspace</p>

	Aaron Copland, Samuel Barber, George Gershwin, Charles Ives, Tin Pan Alley	
WEEK 11 Lecture 11a (March 26) Lecture 11b (March 28)	Chapter 7 (cont'd)  Musical Modernism in Canada: Hugh LeCaine’s <i>Musique Concrète</i> , Eldon Rathburn’s film music  Hungarian Modernism: Bartok Russian Neo-Romanticism: Rachmaninoff Russian Neo-Classicism: Prokofiev Soviet Socialist Realism: Prokofiev’s score for Eistenstein’s <i>Alexander Nevsky</i>	Posted on Brightspace
WEEK 12 Lecture 12a (April 2) Lecture 12b (April 4)	Spanish Neoclassicism: Joaquin Rodrigo, 1st mov’t, <i>Concierto de Aranjuez</i> (1939) Minimalism: Steve Reich, Section VII from <i>Music for 18 Musicians</i> (1976) The Ravages Of War: Olivier Messiaen (France): the <i>Quatuor pour le fin du temps/Quartet for the End of Time</i> (1940)  EXAM REVIEW	

**TERM PAPER:**

YOUR TERM-PAPER MUST FALL WITHIN ONE OF THE FOLLOWING THREE GENERAL TOPIC AREAS:

- (1) Focus on the work of a single composer (i.e., a selected work, or a small collection of works). For example, in HUMS 3103, a paper of this type was submitted under the title “Romanticism’s Night Music: Analysis of Selected Chopin’s Nocturnes.” Note that, in general, compositions previously discussed in HUMS 3103 should be considered ineligible (though there may be some permissible exceptions to this general rule – check with me).

Note that, if a musical work is being examined (i.e., if you choose option #1), the following must be discussed:

- a) the circumstances of the work’s creation;
- b) for whom (performers) was the work written?
- c) who (if anyone) was paying for the creation of the work? Was it a patron, and institution (e.g., the church, a performing arts organization, or an opera impresario, for example)?
- d) its reception by the public (if known);
- e) the cultural, national, and political/economic context of its creation;
- f) its relationship (if any) with the so-called “sister arts,” etc.;
- g) its particularities within the broader context of the composer’s output;
- h) the aesthetic approach adopted by the composer in the work;
- i) the nature of the composer’s impact on his/her contemporaries, and on subsequent generations of composers;
- j) In short, supported by your reading of available library resources, you must demonstrate critical reading and critical thinking about the work within the context of its historical period, in general.

OR

- (2) Focus on an issue (e.g., gender and music, music and patronage, socio-political context and music, music and war, music notation, sacred music, music and nationalism, math and music, memory and music, 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.).

OR

(3) Focus on some aspect of a single genre (e.g., opera, lieder/art song, program music, chamber music, ballet)

**YOUR TERM-PAPER MUST CONFORM TO THE FOLLOWING REQUIREMENTS:**

- Be submitted in electronic copy via our Brightspace portal by Tuesday, April 8th (the last permitted term date for submission deadlines). Note, however, that requested extensions to Friday, April 25<sup>th</sup>, 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).
- 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.**

**TERM PAPER EVALUATION:**

Essays will be evaluated as follows:

	5	4	3	2	1
<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.

#### **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.

**FOR IMPORTANT WINTER 2025 ACADEMIC YEAR DATES AND DEADLINES, SEE:**

<https://calendar.carleton.ca/academicyear/>

**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](https://students.carleton.ca/course-outline)).

**HUMS 3103: Winter 2025  
TERM PAPER TOPIC PROPOSAL FORM**

**This form must be submitted by email via the Brightspace Assignment portal no later than Friday, February 28<sup>th</sup> (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 November 22,2024)

## 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](mailto: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

**Bachelor of the Humanities** 300 Paterson Hall [CollegeOfHumanities@cunet.carleton.ca](mailto:CollegeOfHumanities@cunet.carleton.ca)

**Greek and Roman Studies** 300 Paterson Hall [GreekAndRomanStudies@cunet.carleton.ca](mailto:GreekAndRomanStudies@cunet.carleton.ca)

**Religion** 2A39 Paterson Hall  
[Religion@cunet.carleton.ca](mailto:Religion@cunet.carleton.ca)

**Digital Humanities (Graduate)** 2A39 Paterson Hall  
[digitalhumanities@carleton.ca](mailto:digitalhumanities@carleton.ca)

**Digital Humanities (Undergraduate Minor)** 300 Paterson Hall  
[digitalhumanities@carleton.ca](mailto:digitalhumanities@carleton.ca)

**MEMS (Undergraduate Minor)** 300 Paterson Hall  
[CollegeOfHumanities@cunet.carleton.ca](mailto:CollegeOfHumanities@cunet.carleton.ca)