

**Carleton University
Fall 2018
Department of English**

ENGL 2300D: British Literatures I

Please note: Professor Williams' Winter-Term material and expectations appear at the end of this document.

Prerequisites: Second-year standing or permission of the department

Preclusions: None

Tuesdays and Thursdays 11:35-12:55 (Please confirm on Carleton Central)
505 Southam Hall (Please confirm via Carleton Central)

Professor Wallace
andrew_wallace@carleton.ca
Office: 1922 Dunton Tower
Phone: 520-2600 ext. 1039
Office Hours: Tuesday 1:00-2:00pm

The Fall Term of this section of ENGL 2300 introduces students to the richness (and frequently the sheer strangeness) of the early literary traditions of the islands of Britain and Ireland. Works studied will range from anonymous poems whose origins and earliest reception histories are murky and likely unknowable, to texts by authors who play foundational roles within the (now global) traditions of literature in English. In the early weeks we will be reliant on modern English translations of works originally written in Old English, Middle Irish, Middle French, and Middle Welsh. By the end of the term we will be working with “Middle English” literature: that is, with texts written in a language that is beginning, but only beginning, to be recognizably ours.

Topics for discussion will include (without being limited to) the nature and boundaries of “literature,” manuscript culture, the uses and limitations of a “canon,” the relationship between the hero and his or her community, free will, gender, love, authority, violence, and the relationship between past and present.

Writing Attentive Guidelines

ENGL 2300 is a writing-attentive course. In ENGL 2300, “writing-attentive” means that students will spend a significant amount of class time improving and developing university-level forms of thinking and writing about early forms of literature in order to:

- Maintain and improve the ability to write grammatically and syntactically complex

prose

- Build upon and extend skills in written close analysis of texts from a variety of genres in early forms of English
 - Refine skills in generating and supporting argumentative thesis statements across essays
 - Improve the ability to express in writing sophisticated ideas and opinions using proper, correct, and effective academic English practice
 - Use, cite, and interpret primary literary texts in complex ways while following MLA documentation standards
 - Expand fluency in and facility with genre-specific terminology from early periods
- Students will write at least one 3-hour formally scheduled examination. If there is just one exam it must take place at the end of the course. (In this section there will be two exams.)

Required Texts

1. *Beowulf*, ed. and trans. R.M. Liuzza, second edition (Broadview). [9781554811137]
2. *The Tain* [*Táin Bó Cúailgne*], trans. Ciaran Carson (Penguin) [9780140455304]
3. *The Four Branches of the Mabinogi*, ed. and trans. Matthieu Boyd (Broadview). [9781554813193]
4. *The Lais of Marie de France*, ed. and trans. Claire M. Waters (Broadview) [9781554810826]
5. Geoffrey Chaucer, *Troilus and Criseyde*, ed. J. Dean and H. Spiegel (Penguin). [9781554810055]
6. *Sir Gawain and the Green Knight*, ed. Paul Battles (Broadview). [9781554810192]

*Books are at Haven Books 43 Seneca Street, Ottawa, ON, K1S 4X2, (613) 730-9888:
www.havenbooks.ca

Evaluations

- Your grade for the Fall Term of ENGL 2300 will be based on the following:
- | | |
|---|----------------------------------|
| In-class essay on <i>Beowulf</i> (30 minutes) | 5% of final grade (10% of term) |
| Paper One | 10% of final grade (20% of term) |
| Paper Two | 15% of final grade (30% of term) |
| December Exam | 20% of final grade (40% of term) |

You must complete the in-class essay, along with Papers One and Two, in order to be eligible to write the December examination. You must, in turn, complete all required assignments in order to be eligible to pass the course.

Please note that 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.

Evaluation Rationale

Your grade for the Fall Term of this course will be based on a combination of one in-class essay of 30 minutes, two formal essays, and a formally scheduled examination of three hours. This combination derives from two pedagogical goals:

- First, the course aims to enable you to develop your ability to write persuasive, analytical prose via one short in-class essay and two formal essays (that is, extended pieces of literary analysis and interpretation) on one or more texts. These essays will stretch across numerous pages and will be written to meet the Carleton University English Department's expectations for literary essays.
- Second, the course's December examination will enable you to demonstrate your command of the full range of course readings. For the purposes of this course, command is measured by your ability to write at length on lecture material and on each of the course texts, and by your ability to move from specific passages and thematic prompts to larger arguments about the texts, traditions, and historical periods under examination.

Members of the class are expected to attend all meetings and participate fully in discussion. You are also expected to bring your copy of the day's main text to every class. I do not grade your participation in discussion. I do, however, regard your presence in class as a measure of your ability to continue in the course. **If you miss more than four lectures during the Fall Term (i.e., more than 1/6 of the term's meetings) you will not be permitted to write the December examination.**

One in-class essay (30 minutes) will give you an early opportunity to train yourself to write answers of the kind that you will be expected to produce on the December. It also enables me to fulfill the University's "early feedback" requirement, while giving you an opportunity to develop your skills in forging interpretive arguments. [5%]

Two short essays of 6 pages each will be submitted to me at the beginning of class on the assigned deadlines. This page limit should be regarded as both the minimum and maximum length for your argument, but it does not include the list of Works Cited that you must submit along with your essay. The addition of this list will bring each of your essay submissions to a total of 7 pages. Successful papers will engage directly with the central concerns of the course. Deadlines are firm, though I make exceptions for bereavement, serious illness, and heartbreak. You must submit a hard copy of your paper. **Please note that this syllabus contains all of the assigned essay prompts for the Fall Term's two formal essays.** Each assignment has its own requirements and expectations. Late submissions will not receive extended comments:

- Paper 1 (6 pages on *Beowulf* [10%]; late submissions will be penalized 2% per day)
- Paper 2 (6 pages on *Troilus and Criseyde* [15%]; late submissions will be penalized 2% per day)

You will write a three-hour December exam in which you are responsible for all of the first term's readings. **Expect to write on every text on the reading list.** The exam is to be administered during the exam period. It will emphasize, without being restricted to,

material covered during lectures. [20%]

One-on-One Meetings

Please note that I require three one-on-one meetings of roughly 10 minutes each with you during scheduled appointments. The first round of meetings will begin immediately after our first meeting. Times will be arranged via a sign-up sheet that will be distributed in class. The second and third meetings will enable me to discuss your first and second formal essays with you in detail. Essays will be returned to you during these meetings.

Plagiarism and Instructional Offences

The University Senate defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This can include:

- 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;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."

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. The formal online text of this policy can be found at:

<http://carleton.ca/fass/wp-content/uploads/Academic-Integrity-Sept-2017.pdf>

Academic Accommodations

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

Pregnancy obligation

Please contact your instructor 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, visit the Equity Services website:

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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 is 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: carleton.ca/sexual-violence-support

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 must be provided to students who compete or perform at the national or international level. Please contact your instructor 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>

Fall Term

R 6 Sept. **Introduction**, course business, and overview: “Cædmon’s Hymn” (cuLearn);
Context lecture: Past and Present in Anglo-Saxon Literature and Culture (“The Ruin,” cuLearn)

T 11 Sept. *Beowulf* (pages 53-113)

- **Sample essay prompt:** In the introduction to his translation of *Beowulf*, R. M. Liuzza proposes that “The monsters outside the hall are projections of the evils

within the hall” (17). Construct an argument about the poem in which you assess the validity of this statement and explore its implications. **[Please note that you are not being asked to prepare an essay on this topic; I will be presenting you with an essay, prepared by me, on this topic, with the goal of providing you with concrete expectations and advice for the first essay.]**

R 13 Sept. *Beowulf* (pages 114-167)

T 18 Sept. *Beowulf* (pages 167-245)

R 20 Sept. **In-class essay on *Beowulf*** (30 minutes; 5% of Fall Term grade) / lecture on *The Dream of the Rood* (cuLearn), “Wulf and Eadwacer,” “The Wife’s Lament,” and *Judith* (cuLearn)

T 25 Sept. **Context and transition lecture: Ireland and the Middle Ages** (*Táin Bó Cúailnge*, 3-50)

- **Paper 1 (*Beowulf*) due at the beginning of class**

R 27 Sept. *Táin Bó Cúailnge* (51-100)

T 2 Oct. *Táin Bó Cúailnge* (101-208)

R 4 Oct. **Context and transition lecture: The Norman Conquest, Anglo-Norman Literature, and Welsh Literature** (Marie de France, *Lais*)

T 9 Oct. Marie de France, *Lais*

R 11 Oct. Marie de France, *Lais*

T 16 Oct. *Four Branches of the Mabinogi* (“The First Branch”)

R 18 Oct. *Four Branches of the Mabinogi* (“The Second and Third Branches”)

22-26 October: FALL BREAK (no classes)

T 30 Oct. *Four Branches of the Mabinogi* (“The Fourth Branch”); **Introduction to Middle English** (*Troilus and Criseyde*, 1.1-56)

R 1 Nov. **Context and transition lecture: Anglo-Norman to Middle English and the Later Middle Ages**; Chaucer, *Troilus and Criseyde* (Book 1, esp. lines 57-1092)

T 6 Nov. Chaucer, *Troilus and Criseyde* (Book 2, esp. lines 1-931)

R 8 Nov. Chaucer, *Troilus and Criseyde* (Books 2 and 3, esp. lines 2.932-1757 and 3.1-420)

T 13 Nov. Chaucer, *Troilus and Criseyde* (Book 3, esp. lines 421-1820)

R 15 Nov. Chaucer, *Troilus and Criseyde* (Book 4, esp. lines 1-1085)

T 20 Nov. Chaucer, *Troilus and Criseyde* (Book 4-5, esp. lines 4.1086-1701 and 5.1-686)

R 22 Nov. Chaucer, *Troilus and Criseyde* (Book 5, esp. lines 687-1869)

- **Mock essay:** Scholars have long been puzzled by the fact that *Troilus and Criseyde* concludes with an elaborate coda (5.1765-1869) that appears to disavow many of the aspirations and desires that seemed dear to the poem and its narrator. Construct an argument about the relationship between the action of *Troilus and Criseyde* and the poem’s conclusion. **[Please note that you are not being asked to prepare an essay on this topic; I will be presenting you with an essay, prepared by me, on this topic, with the goal of providing you with concrete expectations and advice for the first essay.]**

T 27 Nov. *Sir Gawain and the Green Knight* (Fitt 1)

- **Paper 2 (Chaucer, *Troilus and Criseyde*) due at the beginning of class**

R 29 Nov. *Sir Gawain and the Green Knight* (Fitts 2 and 3)

T 4 Dec. *Sir Gawain and the Green Knight* (Fitt 4)

R 6 Dec. **Concluding Lecture to Fall Term**

- **Expectations for Papers 1-2**

1) Each of the essay prompts for this course is designed to constrain you to a specific text and topic (or problem, term, etc.) while also giving you the freedom to decide how you want to explore it. Ultimately, you will determine the line of argument you will pursue in your essay.

2) **Please note, too, that a literary essay is a formal document in which you must advance and support an argument about the text and concepts under examination.** Depending on the prompt, you may be expected to range out beyond the text under examination in order to consider how that text relates to the circumstances in which it was produced and interpreted. Some assignments may require that you restrict yourself quite narrowly to specific passages. **But whatever the prompt, an essay about literature demands that you proceed in your argument by citing and analyzing the language of the text under examination.** Any English essay will demand that you work closely with the specific language (diction, metaphors, etc.) and conditions in which a given topic (say, human depravity, or the nature of sexual desire, or the seductions and dangers of introspection) is explored by the text you are examining. **As you construct your essay, bear in mind that I am looking for an argument that develops in a complex manner as it cites and analyzes passages from the text or texts under examination.**

3) An “A” paper will:

- meet the expectations established in the required prompt
- persuasively advance an argument that helps explain a significant aspect of the required text or texts
- state and develop the implications of this argument
- cite and analyze the text’s language in order to show that the line of argument pursued in the essay arises directly from the text itself
- be “clean”: that is, free of grammatical errors and typos

Please see the essay rubric (posted on cuLearn) for further information and expectations.

Objectives and Prompts for Papers 1 and 2

Paper 1

Objective: The objective of Paper 1 is to see you accustoming yourself to using scholarly editions of works as resources for critical analysis, and to teach you to recognize that existing criticism can provide you with a sophisticated point of departure from which you can begin to develop your own literary arguments.

Prompt: In the introduction to his Broadview Press translation of *Beowulf*, R. M. Liuzza asserts that the poem seems eager to establish “a kind of spiritual solidarity between the pagan past and the Christian present” (30). Establish what you take Liuzza to be saying about the poem and construct an argument about *Beowulf* in which you explore the significance and the implications of this view of the poem’s construction. Your essay should touch on several aspects or episodes of the poem, and you must engage closely with both the language of the poem and with Liuzza’s introduction. **[Please note that this is not to be treated as an essay about the poem’s monsters.] [Please note that this is not to be treated as an essay about the poem’s monsters.]**

*6 pages + list of Works Cited; see “Guidelines for Essay Writing” for further details. 10% of your final grade. Late papers will be penalized 2% per day; papers submitted more than two weeks late will be failed. You must submit a hard copy of your paper. Use MLA format.

Paper 2

Objective: The objective of Paper 2 is to teach you to use the online version of the *Oxford English Dictionary* (<http://www.oed.com.proxy.library.carleton.ca>) to give historical specificity to your close readings of texts.

Prompt: When Troilus rides past Criseyde’s window in Book Two of Chaucer’s poem he is cheered by the Trojans for his bravery. The narrator observes that Troilus “wex a litel red for shame, / Whan he the peple upon hym herde cryen, / That to biholded it was a noble game, / How sobrelyche he caste doun his eyen” (2.645-648). Taking Troilus’ reaction here as your point of departure, construct an argument about the importance of shame in *Troilus and Criseyde*. Your essay should touch on several aspects or episodes of the poem.

*6 pages + list of Works Cited; see “Guidelines for Essay Writing” (below) for further details. 15% of your final grade. Late papers will be penalized 2% per day; papers submitted more than two weeks late will be failed. You must submit a hard copy of your paper. Use MLA format.

Guidelines for Essay Writing

1. Do not include a separate title page. All necessary personal information should appear at the top left of the first page of your essay. This information (along with everything else in your submission) must be double-spaced.
2. Your essay must have a clearly defined thesis—that is, a central idea, introduced in the first paragraph, that unifies the essay and expresses in a clear and forceful manner the case you are arguing. You must advance a specific argument about the topic you have chosen to address. Your argument may take as its point of departure ideas from class, but it must not be a mere summary of lecture material. **It should help to think of your essay prompts not as inviting you to answer a question but rather as inviting you to construct an argument about the texts and problems under examination.**
3. For essays that demand attention to two or more authors or texts, be sure that your essay does not become a catalogue of similarities and differences. Instead, create a structure that will allow you to consider the implications of those similarities and differences that you take to be significant. These comparisons must be integrated into your central argument.
4. Be aware of the implications of your statements; develop those implications over the course of the essay.
5. Always support your arguments with evidence from the text. Quotations must be integrated into proper sentence structure to form a full sentence.
6. Always cite the strongest evidence for your claims. If there are details that might seem to undermine your thesis be sure to explain why they don't disprove your argument.
7. Focus your argument and analysis on the language of the text. Do not base your argument on personal opinions or generalizations not supported by the text. Your arguments need to arise directly from close engagements with the language of the text at hand.
8. Proofread your essay more than once for grammar, sense, and clarity.
9. Do not transform poetry into prose when you quote it in your essay. Indent longer passages of verse (four or more lines) and preserve the form in which they appear in the text from which you are citing. Show line-breaks for shorter passages that will not be indented: "Abashed the Devil stood, / And felt how awful goodness is, and saw / Virtue in her shape how lovely" (4.846-8).
10. Choose a title that will serve as a guide to your reader.
11. Leave time to rewrite and revise your argument. Revision is the key to effective writing.
12. Cite your secondary sources. Plagiarism is a serious offence. Please see the course syllabus and the Undergraduate Calendar for a definition of plagiarism and a discussion of its consequences.

*****Papers must be typewritten, double-spaced, and written in formal English.**

Avoid colloquial language. Avoid contractions (e.g., write "Beowulf could not" instead of "Beowulf couldn't"). Use standard paper (8 1/2 x 11 inches). Use 1-inch margins and a standard font. You should have approximately 20 lines per page. The paper should be stapled—**no folders, no separate title pages**. Be sure to keep a copy of the paper. Please use MLA style for quotations. Handy guides to MLA style are available online.

If you can, please print on both sides of the paper (or use scrap paper).

Fall Term: Timeline for Early and Medieval Britain (circa 55 BCE-circa 1500)

55 and 54 BCE	Julius Caesar invades Britain
43 CE-410	Roman Britain
400s	Germanic Migrations
449	Bede's date for the arrival of the Angles, Saxons, and Jutes
449-1066	Anglo-Saxon England
449-1485	The Middle Ages / Medieval England
597	Pope Gregory the Great sends Augustine of Canterbury to convert the English
circa 658-680	Supposed date of "Caedmon's Hymn"
circa 700-800	Ruthwell Cross (bears lines similar to a passage in "The Dream of the Rood")
731	Bede completes the <u>Historia ecclesiasticae gentis Anglorum</u>
793	Vikings raid Lindisfarne
circa 800?	Cynewulf
869	Death of King Edmund
886	Treaty of Alfred and Guthrum establishes the Danelaw
899	King Alfred dies after translating "the texts most necessary for all men to know"
960s	Benedictine Reforms
990s	Ælfric of Eynsham
991	Battle of Maldon
circa 1000	Approximate date of the four poetic codices: " <u>Beowulf MS</u> ," "Exeter Book," "Junius MS," "Vercelli Book." With the exception of "Caedmon's Hymn" and "The Fight at Finnsburgh," the Anglo-Saxon poems on our reading list are attested only in these manuscripts.
1014	Wulfstan, <u>Sermo Lupi ad Anglos</u>
1066	Norman Conquest
1066-1204	Anglo-Norman
1066-1485	Middle English

circa 1100-1200	Marie de France, <u>Lais</u> (including “Bisclavret”)
1277-1282	Edward I of England conquers Wales
circa 1350-1410	Manuscripts containing the stories brought together and now known as the <u>Mabinogion</u>
circa 1375	Chaucer, <u>Troilus and Criseyde</u>
circa 1375-1400	<u>Sir Gawain and the Green Knight</u>
1400	Chaucer dies
circa 1460-1500	Henryson, <u>Testament of Cresseid</u>

“Cædmon’s Hymn”

The following text is cited as it appears in A Choice of Anglo-Saxon Verse, ed. Richard Hamer (London: Faber and Faber, 1970) 121-3. Hamer asserts that “The text here given is from an early MS and is in a Northumbrian dialect, though many MSS are extant, some of them in West Saxon” (121).

Nu scylun hergan hefænrices Uard,
 Metudæs mæcti end His modgidanc,
 uerc Uuldurfadur, sue He uundra gihuæs,
 eci Dryctin, or astelidæ.
 He ærist scop ælda barnum
 Heben til hrofe, haleg Scepen.
 Tha middungeard moncynnæs Uard,
 Eci Dryctin, æfter tiadæ
 Firum foldu, Frea allmectig.

Now must we praise the Guardian of heaven,
 The power and conception of the Lord,
 And all His works, as He, eternal Lord,
 Father of glory, started every wonder.
 First He created heaven as a roof,
 The holy Maker, for the sons of men.
 Then the eternal Keeper of mankind
 Furnished the earth below, the land of men,
 Almighty God and everlasting Lord.

ENGL 2300D: British Literatures I

(Winter Term)

Professor	Grant Williams	Phone	613-520-2600 ext. 2334
Office	1905 DT	Email	cuLearn email client
Office Hours	By appointment	Email Turn Around	6-24 hours

Course Description

The city and the court, the printing press and the theatrical stage, Protestantism and Catholicism, traditional learning and the rise of science--gold, spying, paranoia, and censorship—these are just some of the institutional forces and objects of desire driving early modern English texts. The early modern period—aka the English Renaissance—covers two centuries basically starting with the new Tudor dynasty and ending with the Restoration of the monarchy after the English Civil War (1642-1651) and the Interregnum (1649-1660). We will continue the first term's methodology of situating texts within their historical, social, intellectual, and economic contexts. This methodology helps us to understand the interplay between text and context, part and whole though the passage of time. A literary text both reflects its age and contributes to the picture of its age; it is produced by culture but also produces culture.

Continuing the study of pre-modern literature taught by Professor Wallace, the winter term communicates a sense of the chronological development of English literature in Britain and cultivates an awareness of the dynamic cultural contents in which this literature circulates. Whereas the fall term gave introductory coverage to the literature of the medieval period, the winter term gives similar coverage to the next major literary period in Britain: the Renaissance/early modern.

cuLearn

Please note that this course is managed with Carleton's Learning Management System—cuLearn. It uses this system for posting news, communicating, assigning course work, and grading, so please familiarize yourself with it right away.

Required Textbook

The Norton Anthology of English Literature: The Sixteenth Century and the Early Seventeenth Century. Ed. Stephen Greenblatt et al. 9th ed. Package 1: Vol. B. New York: Norton, 2018. Paperback. See online:

<http://books.wwnorton.com/books/webad.aspx?id=4294994480>

Assessment Breakdown

ASSIGNMENTS	% of Mark
1. In-class Activities	25
2. Mid-term Test	10
3. Media Project (Group Assignment)	20
4. Short Essay	20
5. Final Exam (2 nd Term Only)	25

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Attendance, Engagement, and Participation

Academic success in this course depends upon attending and participating in classes. Although I expect you to attend each class, I will not formally take attendance. However, there will be unannounced in-class writing activities throughout the term. If you miss an activity, you will not be able to make it up. You are allowed to miss one in-class activity—no questions asked. *It is your responsibility to save this grace assignment for emergencies.* After the grace assignment has been used up, I will deduct marks for missed activities.

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using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;

using another's data or research findings;

failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks;

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