

Carleton University 2022-2023

The College of the Humanities

Greek and Roman Studies Program: CLCV 2010A / ENGL 2605

Winter Term

Instructor: Dr. Paul Monaghan

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Office hours: Mondays 11am-2pm; **Office:** Paterson Hall 310A

Lecture: Mondays 2.35pm – 5.25pm; **Classroom:** Southam Hall 624

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Paterson Hall 300, (613) 520-2809

Precludes additional credit for CLCV 2009 or ENGL 2009 (no longer offered).

Prerequisite(s): second year standing or permission of the unit.

Course Description

This course will examine Greek and Roman dramatic genres, such as tragedy, the satyr play, and comedy. In addition to learning about the performance conventions of ancient theatre, students will read – in translation – selected works of Aeschylus, Sophocles, Euripides, Aristophanes, Seneca, Plautus, and Terence. Themes include love and hate, abandonment and betrayal, justice and revenge, the human condition and the gods. Throughout the course we will consider the numerous historical and cultural contexts of ancient drama, literary and theatrical imitation, imagining the plays in performance, and the impact these seminal genres have had on subsequent Western drama and theatre.

Learning Outcomes

Students who complete the course should be able to:

- understand historical developments, cultural contexts and performance practices as relevant to Greek and Roman drama
- utilize disciplinary concepts and terminology
- engage with and assess primary dramatic texts, relevant material and other primary evidence, as well as secondary sources
- formulate and articulate theoretically-, historically-, genre- and performance-based interpretations of texts and dramatic practices
- summarize the content of a long reading
- distinguish diverse methods and approaches
- express an analysis or argument in clear, correct, and persuasive writing
- manage their time and meet deadlines
- take responsibility for their academic performance and seek to make improvements

Required Texts

You are required to read the following 16 plays in translation:

Aeschylus: *The Oresteia* (*Agamemnon, Libation Bearers, Eumenides*) [*These plays will be uploaded to Brightspace before the term begins*]

Sophocles: *Antigone; Oedipus Tyrannus (Oedipus the King)*

Euripides : *Medea; Bacchae*

Seneca: *Medea*

Aristophanes: *Lysistrata; Clouds; Frogs*

Menander: *Dyskolos (The Grouch)*

Plautus: *Menaechmi; The Braggart Soldier*

Terence: *Hecyra (The Mother-in-Law); The Eunuch*

Editions/Translations

Given there are approximately 70 students enrolled in this course, it would be impossible for every student to obtain the same translations or collections of plays. Therefore, I have not specified here the required translations or editions of the plays we will focus on in the course.

How will you obtain the plays?

If you already have some of the plays listed, in any translation, you can use those, but be aware that you will need to have all the plays listed above.

I will make available on the Brightspace site for this course digital copies of as many of these plays as I can find and am able to upload. *The first three plays (Aeschylus' Oresteia trilogy) will be available digitally on Brightspace.*

I will also arrange with the library to put on reserve any of the plays listed above.

There are also digital texts of many – if not all – of the plays online at various sites such as The Perseus Digital Library (<http://www.perseus.tufts.edu/hopper/collections> - click on Greek and Roman Materials.”)

Potential editions of the plays

You may not be fond of reading digital texts; I will post on Brightspace a list of relevant editions of the plays of Greek and Roman drama well before the course begins.

All secondary readings will be available on Brightspace at no cost.

NB: It is crucial for your learning and success in this course that you obtain and study the set plays. Your assignments will be constructed and graded in such a way that, without studying the plays themselves, you will not be able to succeed in this course.

Grade Breakdown (details below)

1. 6 X “Play Responses” (Analyzing the Play in Performance) (50%)
1. 1 X Annotated Bibliography (Secondary Source Responses) in 2 parts (20%)
2. 1 X Research Essay (30%)

Other Resources

An excellent resource for hearing the plays read by actors is The Centre for Hellenic Studies' "Reading Greek Tragedy Online": <https://chs.harvard.edu/programs/reading-greek-tragedy-online/> (there are actually comedies as well as tragedies).

You may also find interesting the Facebook group, **The Centre for the Public Understanding of Greek and Roman Drama** (<https://www.facebook.com/cpugrdrama/>).

The Archive of Performances of Greek and Roman Drama (APGRD), located in Oxford, England, houses an enormous collection of material relating to modern productions of the plays. (There are no actual texts available). The Archive materials can be accessed online at <https://www.classics.ox.ac.uk/archive-performances-greek-and-roman-drama-apgrd>.

Classical Receptions in Drama and Poetry in English from 1970 to 2005 can be found at the following website: <https://www.open.ac.uk/arts/research/greekplays/drama>.

Critical and Creative Thinking in this Course

Theatre is a difficult artform to pin down at the best of times. When the performance under review occurred thousands of years ago, the problem is clearly immense. The evidence for ancient performance tends to be fragmentary and either somewhat incomplete or tantalizingly minute. While a critical assessment of all primary and secondary sources is crucial in this (and all) Classical Studies courses, you will also be asked to imagine and use your creativity as a way of – carefully – joining the dots of evidence. During the course you will be asked to imagine yourself experiencing the performance of Greek and Roman drama in various ways, but always based on a firm grasp of the evidence that is available.

How To Read Plays and "Experience" Performance

You will need to employ this combination of analytical and creative thinking when you read the plays for an imagined performance. When Greek tragedies and comedies were created, performance was the only means by which the vast majority of people would ever experience them. In the case of Roman comedy, performance remained the primary means of experiencing the plays, but the Roman tragedies of Seneca may or may not have been created with public performance in mind. Information will be provided in the first few weeks regarding the conventions of ancient performance, and you should keep these factors very firmly in your mind as you imagine the plays in performance.

There are a few important things to keep in mind, however, as you read the plays for an imagined performance; these are outlined in the Brief for the "Play Responses" assignment (see below). The most important thing is to imagine that you are there, that the performance is happening in real time right in front of your eyes and ears. You do not necessarily know what will happen next. Be alert to things as they occur.

Details of Assignments

For each Assignment, a more detailed Brief will be posted to Brightspace. You must access this Brief before you begin your assignment(s).

Play Responses: Experiencing the Play in Performance (50%)

Word count: 6 X Play Responses at approximately 800-1,000 words each (50% = 8.3% each)
Due: on Brightspace by the relevant Sundays, 11:59pm (Weeks 3–12)

You are required to post “Play Responses” to 6 (out of 16) of the plays focused on in this course (see the list above). **At least 3 of these 6 must be tragedies.** *Please note that the plays of Terence (in week 12) will not be able to be included in your Play Responses.*

[**Note:** essay questions will tend to ask you to discuss at least 3 plays, and you will not be able to focus on the plays you include in this assignment. Keep this in mind as you select which plays to include in your “Play Responses” assignment].

For each tragedy and comedy that you respond to in this assignment, your task is the same: you are being asked to imagine yourself sitting on uncomfortable wooden benches either in the *theatron* of the Theatre of Dionysus in Athens (for Greek theatre), or in a temporary theatre construction or open space in Rome (for Roman theatre); details of these theatres will be provided in Weeks 1-3. You will have certain expectations about the performance before it starts, depending on whether it is a tragedy or a comedy, and who the playwright is. The performance begins, continues ... and finishes. Your task is to report on your imaginative *experience* of the relevant play *in performance* (which includes both the *significative* and *experiential* aspects of theatre; these terms are explained in early weeks of the course and in the Assignment Brief). Certain ancillary factors will affect your experience.

The Play Responses must be submitted to Brightspace by the Sunday of the relevant week by 11:59pm. Please see the Schedule below for more details.

Annotated Bibliography – Parts 1 and 2 (20%)

Word Count: each entry should be approx. 400 words (or longer if you wish)

Due Dates:

- 1 Part 1:** relating to readings from Weeks 1-5: due on Brightspace by **Sunday February 12, 11:59pm** (10%)
- 2 Part 2:** relating to readings from Weeks 6-9: due on Brightspace by **Sunday March 19, 11:59pm** (10%)

Each student will create, during the term, an annotated bibliography that consists of eight (8) *peer-reviewed* articles or chapters from books, **selected from the “Secondary Readings” listed each week in the Schedule below.** The readings you report on should be those that are of more interest to you—this is something that will become clearer as the course progresses.

The annotation for each entry, **properly documented in the Chicago style**, should consist of

- (a) An brief but accurate summary of the argument or analysis of the reading, and
- (b) Your reflective and analytical response to it (which will, later in the course, be focused more on the relevance of the source to your essay topic). These annotations need to be succinct, articulate, and informative. Do not waste words, and make sure you edit your work to avoid repetition.

The length of the entry for each secondary source is approximately 400 words, but you may exceed that length if it is useful to you.

Research Essay (30%)

Word count: 2,000 words

Due: on Brightspace by Monday April 3, 11:59pm (the last day of class)

A list of topics will inform your Essay, and you will also draw on course material and your annotated bibliography. The list of topics will be posted to Brightspace by Week 8.

Intellectual Property Statement

All materials developed for this course, including, but not limited to, lectures, lecture notes and slides, assignments, examinations and syllabi, that are provided in class or online, are the intellectual property of the course instructor. Posting, providing, sharing or selling any audio, video, or textual materials from the course is prohibited. Participation in this course constitutes an agreement by all parties to respect the intellectual property rights as well as the privacy of others during and after their association with Carleton University. The only exception to the above is formally authorized accommodation arrangements made through the appropriate student services department.

Course Schedule

All (primary source) tragedies and comedies are listed above as “required texts.” All other (secondary source) readings will be available on Brightspace. Ideally, you should complete the reading each week before the lecture.

Week 1 (Monday January 9)

Reading

(1) *Primary Reading*: Begin Aeschylus’ *Oresteia* (*Agamemnon*, *The Libation Bearers*, *The Eumenides*)

(2) *Secondary Reading*: Barba, Eugenio. “That Nature of Dramaturgy: Describing Actions at Work.” *New Theatre Quarterly* 1(1) (February 1985), pp.75-78. (3) Revermann, Martin. “Introduction: Cultural History and the Theatres of Antiquity.” *Theatre: A Cultural History - In Antiquity; Vol.1*. Edited by Martin Revermann. Bloomsbury, 2017, pp.1-15.

Lecture 1: Introduction to the Course

1.1 Introduction to Theatre; Introduction to Greek Theatre; Introduction to Roman Theatre

1.2 Course Outline

1.3 Reading aloud: Segments of Aeschylus’ *Agamemnon*

Assignment: None

Week 2 (Monday Jan. 16)

Reading

(1) *Primary Reading*: Continue reading Aeschylus’ *Oresteia*

(2) *Secondary Reading*: Cartledge, Paul. “‘Deep plays’: theatre as process in Greek civic life.” *The Cambridge Companion to Greek Tragedy*. Edited by Pat Easterling. CUP, 1997, pp.3-35

Lecture 2: From Homer to Tragedy

2.1 Tragedy – From Homer to the Radical Enactment of Tragedy

2.2 The Festival Setting of Tragedy

2.3 Reading aloud: segments of Aeschylus’ *Libation Bearers*

Assignment: None

Week 3 (Monday Jan. 23)

Reading

(1) *Primary Reading*: Complete reading of Aeschylus’ *Oresteia*

(2) *Secondary Reading*: Goldhill, Simon. “The Language of Tragedy: Rhetoric and Communication.” In Easterling, Pat. Ed. *The Cambridge Companion to Greek Tragedy*. Cambridge University Press (CUP), 2006, pp.127-50; (3) Grethlein, Jonas. “Choral Intertemporality in the *Oresteia*.” In Gagné, Renaud & Marianne Govers Hopman, Eds. *Choral Mediations in Greek Tragedy*. CUP, 2013, pp.79-99.

Lecture 3: Aeschylus and Tragedy

3.1 Aeschylus' Archaic and Experimental Tragedy

3.2 Aeschylus' *Seven Against Thebes* in performance

3.3 Aeschylus' *Oresteia* in performance and the Radical Uncertainty of *Dike*

Assignment

Play Response 1,2 or 3: Either *Agamemnon*, *The Libation Bearers*, or *Eumenides* (due on Brightspace by Sunday Jan. 29, 11:59pm)

Week 4 (Monday Jan. 30)

Reading

(1) *Primary Reading:* Sophocles' *Antigone*

(2) *Secondary Reading:* Kitzinger, Rachel. "Sophoclean Choruses." In *Brill's Companion to Sophocles*. Edited by Andreas Markantonatos; Brill 2012, pp.385-407; [(3) Silva, Maria de Fátima. "Antigone." *Brill's Companion to the Reception of Sophocles*. Eds. Rosanna Lauriola and Kyriakos N. Demetriou. Brill 2017, pp.391-474. *This is a long but useful reference essay to be read if you are writing your essay on Antigone.*]

Lecture 4: Sophocles, Tragedy and *Antigone*

4.1 Sophocles: The Perfection of Tragic Form

4.2 Sophocles' *Antigone*

4.3 *Antigone* in the modern world

Assignment

Play Response 4: *Antigone* (due on Brightspace by Sunday February 5, 11:59pm)

Week 5 (Monday February 6)

Reading

(1) *Primary Reading:* Sophocles' *Oedipus Tyrannus* (*Oedipus the King*)

(2) *Secondary Reading:* Beer, Josh. "Oedipus Tyrannus." *Brill's Companion to Sophocles*. Edited by Andreas Markantonatos. Brill 2012, pp.93-110.

Lecture 5: Sophocles' *Oedipus*

5.1 Sophocles' *Oedipus Tyrannus*

5.2 *Oedipus Tyrannus* in the modern world

Assignment

Play Response 5: *Oedipus Tyrannus* (due on Brightspace by Sunday February 12, 11:59pm)

Annotated Bibliography Part 1 (due on Brightspace by Sunday February 12, 11:59pm)

Week 6 (Monday February 13)

Reading

(1) *Primary Reading*: Euripides' *Medea*

(3) *Secondary Reading*: Zeitlin, Froma. "Playing the Other: Theater, Theatricality, and the Feminine in Greek Drama." *Representations*, No. 11 (Summer, 1985), pp. 63-94.

Lecture 6: Euripides and Tragedy

6.1 Euripides: Broken Tragedy for a Broken World

6.2 The Tragedies of Euripides

6.3 Medea in the modern world

Assignment

Play Response 6: Euripides' *Medea* (due on Brightspace by Sunday February 19, 11:59pm)

February 20-24 : READING WEEK – NO CLASSES

Use this week to get ahead with ... reading for the next 2 weeks.

Week 7 (Monday February 27)

Reading:

(1) *Primary Reading*: Aristophanes' *Lysistrata* and (2) Aristophanes' *Clouds*

(3) *Secondary Reading*: Hall, Edith. "Comedy and Athenian Festival Culture." In Martin Revermann, ed. *The Cambridge Companion to Greek Comedy*. CUP, 2014, pp.306-321. (4) Revermann, Martin. "Applying Performance Criticism." In Revermann, Martin. *Comic Business: Theatricality, Dramatic Technique, and Performance Contexts of Aristophanic Comedy*. OUP, 2006, pp.107-75. [This is a longer chapter; use the Reading Week to get through it!]

Lecture 7: The Old Comedy of Aristophanes

7.1 The "Old Comedy" of Aristophanes

7.2 Aristophanes and (late 5th Century BCE) Politics

Assignment

Play Responses 7 & 8: Either Aristophanes' *Lysistrata* or *Clouds* (due on Brightspace by Sunday March 5, 11:59pm)

Week 8 (Monday March 6)

Reading

(1) *Primary Reading*: Aristophanes' *Frogs*; (2) Euripides' *Bacchae*

(3) *Secondary Reading*: Hall, Edith. "Perspectives on the Impact of *Bacchae* at its Original Performance." *Looking at Bacchae*. Edited by David Stuttard. Bloomsbury, 2016, pp.11-28.

Lecture 8 : Athens, 405 BCE

8.1 Euripides' *Bacchae*

8.2 Aristophanes' *Frogs*

8.3 Dionysus on his own stage

Assignment

Play Responses 9 & 10: *Either Aristophanes' Frogs or Euripides' Bacchae* (due on Brightspace by Sunday March 12, 11:59pm)

Week 9 (Monday March 13)

Reading

(1) *Primary Reading:* Menander's *The Grouch*

(2) *Secondary Reading:* Fantham, Elaine. "Sex, Status, and Survival in Hellenistic Athens: A Study of Women in New Comedy." *Phoenix*, Vol. 29, No. 1 (Spring, 1975), pp. 44-74

Lecture 9: Greek New Comedy

9.1 The People Next Door Are Funny: Menander and Greek New Comedy

9.2 Menander's *The Grouch*

Assignment

Play Response 11: Menander's *The Grouch* (due on Brightspace by Sunday March 19, 11:59pm)

Annotated Bibliography Part 2 (due on Brightspace by Sunday March 19, 11:59pm)

Week 10 (Monday March 20)

Reading

(1) *Primary Reading:* Seneca's *Medea*

(2) *Secondary Reading:* Schiesaro, Alessandro. "Roman Tragedy." *A Companion to Tragedy*. Edited by Rebecca Bushnell. Blackwell 2005, pp.269-86. (3) Walsh, Liz. "The Metamorphoses of Seneca's *Medea*." *Ramus*, 41 (1-2), 2012, pp. 71-93.

Lecture 10: Seneca's Roman Tragedy

10.1 Tragedy from Greece to Seneca's Rome

10.2 Senecan Tragedy and the Tragedies of Seneca

10.3 Tragedy from Seneca to Castellucci

Assignment

Play Response 12: Seneca's *Medea* (due on Brightspace by Sunday March 26, 11:59pm)

Week 11 (Monday March 27)

Reading

(1) *Primary Reading:* Plautus' *The Braggart Soldier*; (2) Plautus' *Menaechmi*

(3) *Secondary Reading*: Petrides, Antonis K. "Plautus between Greek Comedy and Atellan Farce: Assessments and Reassessments." *The Oxford Handbook of Greek and Roman Comedy*. Edited by Michael Fontaine and Adele C. Scafuro. Oxford University Press 2014, pp.424-46.

Lecture 11: The Roman Comedy of Plautus

11.1 Influences: Greek New Comedy & Atellan Farce

11.2 The Nature of Plautine Comedy

11.3 Plautus' *The Braggart Soldier*, *Pseudolus* & *Menaechmi*

Assignment

Play Responses 13 & 14: *Either* Plautus' *Menaechmi* or *The Braggart Soldier* (due on Brightspace by Sunday April 2, 11:59pm)

Week 12 (Monday April 3)

Reading

(1) *Primary Reading*: Terence's *The Eunuch*; (2) Terence's *Hecyra* (*The Mother-in-law*)

(2) *Secondary Reading*: Bexley, Erica. "Plautus and Terence in Performance." *The Oxford Handbook of Greek and Roman Comedy*. OUP, 2014, 462-77; (3) Levin, Richard. "The Double Plots of Terence." *The Classical Journal*, Vol. 62, No. 7 (Apr., 1967), pp. 301-305.

Lecture 12: The Roman Comedy of Terence

12.1 The Roman Comedy of Terence

12.2 Terence's Comedies

12.3 Comedy from Greece to TV

Assignment

No Play Responses due this week.

Research Essay (due on Brightspace by Monday April 3, 11:59pm)

University Regulations for All College of the Humanities Courses

Academic Dates and Deadlines

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

Online Learning Resources

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

Copies of Written Work Submitted

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

Academic Integrity Policy

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

Examples of plagiarism include, but are not limited to:

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

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

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

[Academic Integrity Process](#)

Academic Accommodation Policy

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

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

Addressing Human Rights Concerns

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

Requests for Academic Accommodation

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

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

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

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

weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

Survivors of Sexual Violence

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

Accommodation for Student Activities

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

Grading System at Carleton University

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

Course Sharing Websites and Copyright

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

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

Student Rights and Responsibilities at Carleton

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

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

Deferred Term Work

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

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

Deferred Final Exams

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

The application for a deferral must:

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

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

Financial vs. Academic Withdrawal

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

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

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

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

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

Student Mental Health

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>

Statement on Pandemic Measures

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

Feeling sick? Remaining vigilant and not attending work or school when sick or with symptoms is critically important. If you feel ill or exhibit COVID-19 symptoms do not come to class or campus. If you feel ill or exhibit symptoms while on campus or in class, please leave campus immediately. In all situations, you should follow Carleton's [symptom reporting protocols](#).

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

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

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

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