**DEPARTMENT OF ART HISTORY & ART CONSERVATION**

Winter Term 2023

ARTH 307/3.0

**ROMANESQUE ART AND HISTORICISM IN EUROPE, C.800-1200**



**LECTURE:** Wednesdays, 11:30 – 2:30 am.

 Law Building, Rm 4

**INSTRUCTOR:** Professor Dawn Cunningham

EMAIL: dc144@queensu.ca

OFFICE HOURS: Monday 9:00-10:30 or by appointment

OFFICE**:** Rm 315, Ontario Hall

**CALENDAR DESCRIPTION:**

This course considers the retrospective tendencies in art of the so-called 'Romanesque period' leading up to the 'Gothic'. Considering monuments across all media, we discuss concepts of artistic development in cathedral, monastic and secular settings. We will also consider modes of 'reading' and interpretation of medieval art in terms of contemporary modes of perception.

*Prerequisites*: Level 3 or above

**COURSE DESCRIPTION:**

The Romanesque period is a difficult one to define, especially in terms of its artistic production. While some basic characteristics underly the material culture of Europeans during this era, the style is dominated by regional variations. This tension between shared traits and local idiom reflects the ethos of the Romanesque era in which there is a battle between universal pretensions and local realities visible in the struggles between kings and popes, monks and theologians, citizens and rulers, as well as Christians and Muslims. This class will examine works of art in various media produced between 800 and 1200 CE to discover how people of the Romanesque era situated themselves between past and contemporary cultures in order to articulate their localized present. In the process of examining these adaptations to local circumstances and contexts, we will explore how messages were broadcast to varied audiences who used, consumed, or “read” this art.

**LEARNING OUTCOMES:**

By the end of this course, students will be able to:

1. describe the variety of Romanesque art and identify elements of its visual dialogue with the art of past and contemporaneous cultures.

2. recognize the tension between the local and universal that typifies the Romanesque era.

3. demonstrate an understanding of the integration of social hierarchies, religion, politics, and audience in the production and use of art of the Romanesque era.

4. exhibit the ability to write about the complexity of art and its history for different types of readers.

5. develop an understanding of how Romanesque people approached, understood, and employed art.

**MARKING:**

Make an Entrance 30%

Romanesque Art on the Web

 Make a Pitch 20%

 Follow Through 40%

Attendance and Participation 10%

**Note:** Assignments will be submitted via **Turnitin** (for which see below). Turnitin has a function that allows you to check your work ahead of time, to make sure that all of your writing is original. We would strongly encourage you to use this feature.

**Grading Policy:** Students will be given percentage or numerical grades on assignments and for attendance and participation. These numbers will be converted into letter grades for the final marks. For more information, please see the departmental policy: <http://www.queensu.ca/art/art-history/ba/grading-policy>

**LECTURES:**

Lectures for ARTH307 are in-person and attendance/participation forms part of your grade. We will follow health and safety regulations as dictated by the University and Public Health and we will adapt as changes to protect everyone are mandated by Public Health and the University administration. **Note:** Queen’s policy mandates that only regular lecture delivery will be offered for this course (i.e. classes will not be recorded). You are responsible for finding access to material covered during lecture if you miss class.

Note: Aside from audio records created by GLEAN (licensed by Queen’s University), no recordings of lectures and tutorials are allowed without the permission of the professor. Please be aware that in some classes we may deem GLEAN inappropriate; in these cases, the professor will notify students of this situation and work with individuals to find alternative note-taking possibilities.

**READINGS:**

Unfortunately, due to the dramatic regional variation found in Europe during the Romanesque period, there is no single textbook that covers all of the material that we will address. Thus, your required readings are accessible either as internet links or pdf’s available through “Course Reserves” under “Content” of the course site in OnQ. These files are organized by week for convenience.

Library Reserves: To aid those of you who have had little exposure to medieval art, the following textbook has been put on physical reserve shelves for your reference:

Marilyn Stokstad. Medieval Art. 2nd Ed. Boulder: Westview Press, 2004. (N5970.S75)

**ASSIGNMENTS:**

**MAKING AN ENTRANCE Due: February 15, 2023**

 **Submitted electronically using**

 **onQ, by 23:59**

In the Romanesque period, monumental, decorated entryways were highly potent communicators of information marking the liminal threshold of a building. While the portal’s images were connected to the function of both door and edifice, they also contained many layered messages which attempted to elicit varied responses from viewers. Portal imagery could invite entry or suggest access for only special groups; it could be used to remind people of “proper” actions, to elicit emotional responses, and to shape a shared identity. Even though every Romanesque portal drew on common knowledge, it was different from every other doorway, as content was adapted to local circumstances, functions, and needs.

For this assignment, you will demonstrate your understanding of the importance of doorways as bearers of information that affect a viewer and mimic Romanesque patrons and artists who decorated them to communicate to the passersby. Choose any door of a building on Queen’s campus. Considering how that entryway is used as well as the edifice’s location, function, audiences, etc. design a decorated portal for that site. For example, is your door the main entrance meant to impress everyone, a utility entrance meant to quietly occupy a corner, a door only to be used by a select group, etc.? How does this door relate to the larger building and how can you reveal that relationship through the content of your programme? What imagery would you employ to affect the viewer and potential user of the door? Should your portal make people feel welcome or suggest a more formal relationship will exist on the other side? Remember that the images chosen to adorn your doorway must “speak” to current and future viewers; in other words, although Romanesque in function and form, your portal’s content is contemporary.

Finally, your design must take into consideration the materials you would employ. Is your door marking the transition from an exterior space to an interior one and thus needs to be weather durable? Is this doorway rarely used or located between rooms and thus can be of a less robust material but one that allows for more detail for concentrated looking? Since there is no one way to decorate a door in the Romanesque period, your doorway may be inspired by examples from any region in Europe, but the format that you choose must be justifiably good for the site and for the ideas that you wish to convey; in other words, like a Romanesque patron or artist you must consider context when choosing the best method of communicating meaning.

Once you complete your design, write a 1000-1250 word essay that explains your choices of form, content, as well as materials and justifies the suitability of those selections for the site. Since this portal is your creation, you may use the personal (first person) voice for this assignment. Remember to use art historical terms when discussing parts of your door.

**Format:** Your final submission should include:

1. a **title page**
2. a **1000-1250 word** explication of your design choices and their suitability for the door, building, and viewers (**typed, double-spaced, with 1” margins, 12-point font**)
3. a **labelled image** of your chosen entryway (e.g. building and location of door in that building) and **a diagram or image** of your design
4. (if applicable) include a **bibliography** of resources consulted or used

Your paper should be written in full sentences, organized into paragraphs, and carefully edited. Although research is not required for this project, you must reference with footnotes any ideas that you have taken from external resources. Please upload your assignment to OnQ as an MS Word or PDF document. Turnitin will be enabled to ensure that each essay is original work.

**Objectives:** This assignment examines your ability to:

 i) recognize and replicate the complexity of large-scale Romanesque programmes employed to address varied audiences through universal and local content.

 ii) use art historical terminology in relation to medieval portals.

 iii) explicate an understanding of the relationship between context, form, and meaning that typifies medieval art.

**ROMANESQUE ART FOR THE WEB**

More and more people are consuming information on the internet. The result is that universities and businesses increasingly are seeking to engage the public and disseminate complex information in an easily digested form via the web. So, regardless of your discipline of study, the likelihood is that, at some point in your career, you will have to create content for the internet. However, effectively writing for the web can be difficult since this type of text relies on strategies different from those used for academic texts. Why? When people read a book or an academic paper, they focus for long periods of time for deep reading in a linear progression. In contrast, studies, like that by Ziming Liu,[[1]](#footnote-1) have shown that reading habits for digital information are the complete opposite. Users tend to surf or scan text in non-linear fashion until they find a pertinent or interesting section for deeper concentration. Thus, unlike a research paper which slowly progresses to and develops a final, important idea, web writing must lead with the most important or eye-catching points to snag attention and then support or flesh out that point with reliable information.

To gain experience with these types of writing and flaunt your knowledge of the Romanesque era, you will create content for a fictional business KARA (Knowledge About Romanesque Art) and its website. This academic business wants to engage a wide audience via the web and hopes to foster interest in this era by introducing the public to the diversity of styles and objects that were produced. The chief editor of the site wants to create a series of pages each addressing a theme illustrated with four objects that are discussed using the latest academic research. (Two of those four objects may be from class lectures, but two items must be pieces not discussed in detail during class.) In other words, the academic knowledge that you learn in class and through research will be adapted for consumption by a general audience and thereby educate the public about this oft overlooked era. This project will be broken into two related segments.

**PART I: MAKE A PITCH Due: March 15, 2023**

 **Submitted electronically using**

 **onQ, by 23:59**

As with many businesses, you will not just produce content and hope that it fits; instead, you will pitch your idea: You must make a brief proposal to the chief editor of KARA’s site, Dr. Cunningham. Your pitch will outline a plan for your “page” contribution and must adhere to the aims of the company as stated above. You must introduce the editor to your chosen theme which will unify your contribution. You must explain how this theme will allow you to educate the public about the diversity of Romanesque art. Your pitch must include two objects that you think would be appropriate for your final submission and briefly explain how these items elucidate your theme as well as show variability. In other words, these objects are proving the viability of your theme and demonstrating that it can address the variety of Romanesque art. (Please note that while your theme must remain the same, you may change your mind after your pitch and choose different or more suitable example pieces for your final submission. A pitch is a suggestion, open to change and development.)

Since this proposal will be read by the editor and is striving to be persuasive, this text will be designed as a typical essay or academic paper that builds and progresses in a linear fashion. Further, pitches must be succinct or concise; they make the reader want to know more without requiring vast amounts of time to read or understand. Hence, you will have only 500-750 words for your pitch. Lastly, a good pitch is based on preparation; to prove that you are prepared to undertake this project, your text must be accompanied by a bibliography of at least two sources.

**Format:** Your final submission should include:

1. a **title page**
2. a **500-750 word** pitch (**typed, double-spaced, with 1” margins, 12-point font**)
3. **2 labelled images**, one of each proposed object
4. a **bibliography** of at least two resources

Your paper should be written in full sentences, organized into paragraphs, and carefully edited. You must reference with footnotes any ideas that you have taken from external resources. Please upload your assignment to OnQ as an MS Word or PDF document. Turnitin will be enabled to ensure that each essay is original work.

**Objectives:** This assignment examines your ability to:

 i) demonstrate through choice and discussion of theme an understanding of how societal issues, materials, and/or phenomena affect the production and use of Romanesque art

 ii) succinctly indicate recognition of the variety that typifies Romanesque art through a text organized by linear progression

 iii) exhibit preparation to independently research works of art from Europe from the period covered by the class.

**PART II: FOLLOW THROUGH Due: April 12, 2023**

 **Submitted electronically using**

 **onQ, by 23:59**

Your idea is chosen to go forward and now you must follow through on your pitch. While your theme must stay the same, you can develop it in any direction that you choose based on your research and the four pieces of art that you finally opt to include. In other words, be sure that your four works of art are demonstrably linked and appropriate to illustrate your theme and the variety of art in the Romanesque era to its best advantage. (Remember that two of your pieces can come from class material, while the other two objects must not have been discussed in detail during class.) Your page must have an introduction to your theme and explain its importance as a facet of the Romanesque era. You must then elucidate your theme with your chosen works of art. Be sure to introduce each object, describe and explicate its visual qualities including its unique features, and explain how it demonstrates, illustrates, or links to your overall theme. Finally, you must have a conclusion that summarizes the important points of your page.

While maintaining an academic level of accuracy and knowledge, your writing must be adapted to a general audience which is reading in a non-linear fashion. For a general audience, you cannot assume extensive prior knowledge and you want to keep jargon to a minimum, explaining any specialized terms that you do use. Non-linear writing breaks the text into smaller, manageable chunks, for example, by using headlines and/or by interspersing text and images. Further, each division, while linking to sections before and after it, must also stand as an independent entity. For more information on how to write for the web, you may refer to: Lynda Felder, *Writing for the Web: Creating Compelling Web Content Using Words, Pictures, and Sound* (Berkeley: New Riders, 2012): Chapters 2-3. (This resource is accessible through the course reserves link in OnQ; scroll down past the weekly readings to the bottom section titled “Reference” to access this book.) While your final submission will not be placed on the web, it must be written, organized and formatted for the web audience so that it could be transferred to the web by a programmer (i.e. if you want intersperse images in your text, the editor must see that layout in your submission).

**Format:** Your final submission should include:

1. a **banner or title** for the top of your web page
2. text of **2500 words** which equals about 10 pages (**typed, double-spaced, with 1” margins, 12-point font**)
3. **labelled images** of your four objects
4. a **bibliography**

Although writing for a general audience and for non-linear reading, your text must still be written in full sentences, organized into paragraphs, and carefully edited. You must reference with footnotes any ideas that you have taken from external resources. Please upload your assignment to OnQ as an MS Word or PDF document. Turnitin will be enabled to ensure that each submission is original work.

**Objectives:** This assignment examines your ability to:

 i) demonstrate an understanding of the variety of Romanesque art and explain the relationship of specific pieces to a theme of importance socially, politically, or religiously, etc.

 ii) exhibit the recognition of the tension between universal themes and localized production of art in this era

 iii) exhibit ability to independently research and write about Romanesque people and present that academic knowledge in a manner for consumption by a general audience reading in a non-linear fashion

**LATE POLICY:**

Late assignments will receive a deduction of 1/3 of a letter grade per day (i.e. a B paper would receive a B- if submitted in the first 24 hours after deadline has passed, etc.). If you have extenuating circumstances, please follow your faculty’s protocol.

**CLASS SCHEDULE:**

**Jan. 11 INTRODUCTION: WHAT IS ROMANESQUE?**

Readings:

 Read the syllabus available in OnQ and raise any questions with Dr. Cunningham.

**Jan. 18 IMPERIAL COMPETITION: CAROLINGIAN ART**

Readings:

Secondary Sources:

 Sorabella, Jean. “Carolingian Art.” In Heilbrunn Timeline of Art History. New York: TheMetropolitan Museum of Art, 2000–. <http://www.metmuseum.org/toah/hd/caro/hd_caro.htm> (December 2008)

 Freeman, Anne and Paul Meyvaert, “The Meaning of Theodulf’s Apse Mosaic at Germigny-des-Prés,” *Gesta* 40.2 (2001): 125-39.

Primary Source:

 “The Caroline Books: A Frankish Attack on Iconodules,” *Early Medieval Art 300-1150*, ed. Caecilia Davis-Weyer (University of Toronto Press, 1986) 99-103.

**Jan. 25 BREAKING UP IS EASY TO DO: LATE 9TH – EARLY 11th CENTURIES**

Readings:

Secondary Sources:

 Sorabella, Jean. “Ottonian Art.” In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–. <http://www.metmuseum.org/toah/hd/oton/hd_oton.htm> (September 2008)

 Eliza Garrison, “Otto III at Aachen: The Encounter with the Divine,” *Ottonian Imperial Art and Portraiture: The Artistic Patronage of Otto III and Henry II* (Ashgate, 2012): 39-86.

Primary Source:

 Raoul Glaber, “Church-Building Around the Year 1000” *Early Medieval Art 300- 1150*, ed. Caecilia Davis-Weyer (University of Toronto Press, 1986):

 124-5

**Feb. 1 SPIRITUAL RE-FORMATIONS: MONASTICISM & ROMANESQUE**

Readings:

Secondary Sources:

 Philip Daileader, “The Cluniac and Cistercian Reforms to Benedictine

 Monasticism,” <https://www.wondriumdaily.com/the-cluniac-and-cistercian-reforms-to-benedictine-monasticism/>

 Leah Rutchick, “A Reliquary Capital at Moissac: Liturgy and Ceremonial Thinking in the Cloister,” *Decorations for the Holy Dead: Visual*

 *Embellishments on the Tombs and Shrines of Saints*, eds. Stephen Lamia and Elizabeth Valdez del Alamo (Brepols, 2002): 129-150.

Primary Sources:

 “Chapter 8 Divine Offices at Night,” “Chapter 16, How Divine Works Should be

 Done During the Day,” and “Chapter 33 Whether Monks Should Have Any Private Property,” *Rule of St. Benedict*

<https://sourcebooks.fordham.edu/source/rul-benedict.asp>

**Feb. 8 STEP RIGHT UP! SAINTS & PILGRIMAGE**

Readings:

Secondary Sources:

 Bernard F Reilly, “Medieval Spain, ad 500-1200,” *The Art of Medieval Spain ad 500-1200* (Metropolitan Museum of Art, 1993): 3-11

 Kathleen Ashley and Marilyn Deegan, “Visiting the Saints,” *Being a Pilgrim: Art and Ritual on the Medieval Routes to Santiago* (Lund Humphries, 2009): 106-33.

Primary Source:

 “St. Saturninus,” “St. Foy,” “Concerning the Body and Altar of St. James,” and “The Proper Welcoming of The Pilgrims of St. James,” William Melczer, *The Pilgrim’s Guide to Santiago de Compostela* (Italica Press, 1993): 103- 4, 126-7, and 132-3

**Feb. 15 DUNGEONS AND DRAGONS: MYTHS, MONSTERS, & HEROES**

**\*\*\*Make An Entrance Due at 23:59 via OnQ\*\*\***

Readings:

Secondary Source:

 Thomas Dale, “Monsters, Corporeal Deformities, and Phantasms in the Cloister of St. Michel-de-Cuxa,” *Art Bulletin* 83 (2001): 402-36.

Primary Sources:

 Bernard Clairvaux, *Apology* excerpt, <https://sourcebooks.fordham.edu/source/bernard1.asp>

 Extracts LXXXI-LXXXVIII or CLXIX-XLXXV from the *Chanson du Roland* or *Song of Roland*

 <https://sourcebooks.fordham.edu/source/roland-ext.asp>

**Feb. 20-24 READING WEEK**

**Mar. 1 FIGHT FOR THE FUTURE’S PAST: ROME & HOLY ROMAN EMPIRE**

Readings:

Secondary Sources:

 Maureen C. Miller, “The Investiture Conflict,” *Power and the Holy in the Age of*

 *the Investiture Conflict: A Brief History with Documents* (Bedford/St. Martin’s, 2005): 16-22.

 Kristin Noreen, “Lay Patronage and the Creation of Papal Sanctity during the Gregorian Reform: The Case of Sant’Urbano alla Caffarella, Rome,” 40.1 *Gesta* (2001): 39-59.

Primary Source:

 “The Concordat of Worms,” *Readings in Medieval History*, volume II, ed. Patrick

 Geary (University of Toronto Press, 2016): 528-30.

**Mar. 8 POWER GRAB: NORTHERN ITALY**

Readings:

Secondary Source:

 Bruce Klein, “Romanesque Churches in Northern Italy – building processes

 between bishop and commune,” *Romanesque Patrons and Processes*, eds. Jordi Camps, Manual Castiñeiras, John McNeill, and Richard Plant (British Archaeological Association, 2008): 31-8.

Primary Source:

 “Origins of the Commune of Cremona: Three Texts (996-1097),” trans. Edward

 Coleman in *Medieval Italy: Texts in Translation*, eds. Katherine L. Jansen, Joanna, Drell, and Frances Andrews (University of Pennsylvania Press, 2009): 51-4.

**Mar. 15 BATTLE LINES: CRUSADES & RECONQUISTA**

**\*\*\*Make a Pitch Due at 23:59 via OnQ\*\*\***

Readings:

Secondary Sources:

 Material Culture of the Crusades

 <https://smarthistory.org/reframing-art-history/material-culture-of-the-crusades/>

 Jerrilynn D. Dodd, “Islam, Christianity, and the Problem of Religious Art,” *The Art of Medieval Spain ad 500-1200* (Metropolitan Museum of Art, 1993): 27-37 + figures. (54, 94-5, 97, 99, 148, 153, 236-9, 259)

Primary Sources:

 Fulcher of Chartres, “The Latins in the East”

 <https://sourcebooks.fordham.edu/source/Fulk3.asp>

**Mar 22 THE NORMANS ARE COMING! SOUTHERN ITALY & ENGLAND**

Readings:

Secondary Sources:

 Lisa Reilly, “Introduction,” *The Invention of Norman Visual Culture: Art, Politics, and Dynastic Ambition* (Cambridge University Press, 2020): 1- 16.

 Clare Vernon, “Dressing for Succession in Norman Italy: The Mantle of King Roger II,” *Al-Masāq* 31.1 (2019): 95-110.

Primary Source:

 William of Malmesbury, “The Battle of Hastings, 1066,” <https://sourcebooks.fordham.edu/source/1066malmesbury.asp>

**Mar. 29 NEW CONVER(T)SATIONS: SCANDINAVIA and HUNGARY**

Readings:

Secondary Sources:

 T.A. Heslop, “Gunhild’s Cross: Seeing a Romanesque Masterwork through

 Denmark,” *Art History* 43 (2020): 432-57.

 Béla Zsolt Szakács, “Three Hungarian Shrines From 1083: Canonisation, Politics, and Reform,” *Romanesque Saints, Shrines, and Pilgrimage,* eds John McNeill and Richard Plant (British Archaeological Association, 2020): 232-44

**Apr. 5 MANUSCRIPTS: W.D. JORDAN SPECIAL COLLECTIONS**

Readings:

Secondary Sources

 Alison Ray, “Medieval Monastic Libraries”

 <https://www.bl.uk/medieval-english-french-manuscripts/articles/medieval-monastic-libraries>

 Jesse Keskiaho, “Reading Aids in the Early Medieval Book”

 <https://www.bl.uk/medieval-english-french-manuscripts/articles/reading-aids-in-the-early-medieval-book>

**\*\*\*Apr. 12 Follow Through Due at 23:59 via OnQ\*\*\***

**RULES AND REGULATIONS:**

**Academic Consideration for Students in Extenuating Circumstances**

Queen’s University is committed to providing academic considerationto students experiencing extenuating circumstances that are beyond their control and are interfering with their ability to complete academic requirements related to a course for a short period of time. The Senate Policy on Academic Consideration for Students in Extenuating Circumstances is available at <http://www.queensu.ca/secretariat/sites/webpublish.queensu.ca.uslcwww/files/files/policies/senateandtrustees/Academic%20Considerations%20for%20Extenuating%20Circumstances%20Policy%20Final.pdf>

Each Faculty has developed a protocol to provide a consistent and equitable approach in dealing with requests for academic consideration for students facing extenuating circumstances. Arts and Science undergraduate students can find the Faculty of Arts and Science protocol and the portal where a request can be submitted at: <http://www.queensu.ca/artsci/accommodations>. Students in other Faculties and Schools who are enrolled in this course should refer to the protocol for their home Faculty.

If you need to request academic consideration for this course, you will be required to provide the name and email address of the instructor/coordinator. Please use the following:

Instructor: Dr. Dawn Cunningham
Instructor email address: dc144@queensu.ca

Students are encouraged to submit requests as soon as the need becomes apparent and to contact their Professors as soon as possible. Any delay in contact may limit the Consideration options available.

For more information on the Academic Consideration process, what is and is not an extenuating circumstance, and to submit an Academic Consideration request, [please visit website](https://www.queensu.ca/artsci/undergrad-students/academic-consideration-for-students).

**Accommodations for Disabilities**

Queen's University is committed to achieving full accessibility for people with disabilities. Part of this commitment includes arranging academic accommodations for students with disabilities to ensure they have an equitable opportunity to participate in all of their academic activities. The Senate Policy for Accommodations for Students with Disabilities was approved at Senate in November 2016 (see <https://www.queensu.ca/secretariat/sites/webpublish.queensu.ca.uslcwww/files/files/policies/senateandtrustees/ACADACCOMMPOLICY2016.pdf>). If you are a student with a disability and think you may need academic accommodations, you are strongly encouraged to contact the **Queen's Student Accessibility Services (QSAS)** and register as early as possible.  For more information, including important deadlines, please visit the QSAS website at:  <http://www.queensu.ca/studentwellness/accessibility-services/>

**Academic Integrity**

Queen’s students, faculty, administrators and staff all have responsibilities for upholding the [fundamental values of academic integrity](http://www.academicintegrity.org/); honesty, trust, fairness, respect, responsibility and courage. These values are central to the building, nurturing, and sustaining of an academic community in which all members of the community will thrive. Adherence to the values expressed through academic integrity forms a foundation for the "freedom of inquiry and exchange of ideas" essential to the intellectual life of the University (see the [Senate Report on Principles and Priorities](http://www.queensu.ca/secretariat/policies/senate/report-principles-and-priorities)).

Students are responsible for familiarizing themselves with the regulations concerning academic integrity and for ensuring that their assignments and their behaviour conform to the principles of academic integrity. Information on academic integrity is available in the Arts and Science Calendar (see [Academic Regulation 1](http://www.queensu.ca/artsci/academic-calendars/regulations/academic-regulations/regulation-1)), on the [Arts and Science website](https://www.queensu.ca/artsci/students-at-queens/academic-integrity), and from the instructor of this course. Departures from academic integrity include plagiarism, use of unauthorized materials, facilitation, forgery and falsification, and are antithetical to the development of an academic community at Queen's. Given the seriousness of these matters, actions which contravene the regulation on academic integrity carry sanctions that can range from a warning or the loss of grades on an assignment to the failure of a course to a requirement to withdraw from the university.

**Copyright**

Course materials created by the course instructor, including all slides, presentations, handouts, tests, exams, and other similar course materials, are the instructor's intellectual property. It is a departure from academic integrity to distribute, publicly post, sell, or otherwise disseminate an instructor's course materials or to provide an instructor's course materials to anyone else for distribution (including note sharing sites), posting, sale or other means of dissemination without the instructor's express consent.  A student who engages in such conduct may be subject to penalty for a departure from academic integrity and may also face adverse legal consequences for infringement of intellectual property rights.

**Turnitin Statement**

This course makes use of Turnitin, a third-party application that helps maintain standards of excellence in academic integrity. Normally, students will be required to submit their course assignments through onQ to Turnitin. In doing so, students’ work will be included as source documents in the Turnitin reference database, where they will be used solely for the purpose of detecting plagiarism.

Turnitin is a suite of tools that provides instructors with information about the authenticity of submitted work and facilitates the process of grading. Turnitin compares submitted files against its extensive database of content and produces a similarity report and a similarity score for each assignment. A similarity score is the percentage of a document that is similar to content held within the database. Turnitin does not determine if an instance of plagiarism has occurred. Instead, it gives instructors the information they need to determine the authenticity of work as a part of a larger process.

Please read [Turnitin’s Privacy Pledge, Privacy Policy, and Terms of Service](http://turnitin.com/en_us/about-us/privacy), which governs users’ relationship with Turnitin. Also, please note that Turnitin uses cookies and other tracking technologies; however, in its service contract with Queen’s Turnitin has agreed that neither Turnitin nor its third-party partners will use data collected through cookies or other tracking technologies for marketing or advertising purposes. For further information about how you can exercise control over cookies, see [Turnitin’s Privacy Policy](http://turnitin.com/en_us/about-us/privacy#policy.).

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**Web Browsers**

OnQ performs best when using the most recent version of the web browsers, Chrome or Firefox. Safari and Edge are strongly discouraged as these web browsers are known to cause issues with onQ.

**Internet Speed**

While wired internet connection is encouraged, we recognize that students may be relying on a wireless connection. A minimum download speed of 10 Mbps and up to 20 Mbps for multimedia is recommended. To test your internet speed, <https://www.speedtest.net/>

For technology support ranging from setting up your device and issues with onQ to installing software, contact ITS Support Centre <https://www.queensu.ca/its/itsc>

1. Ziming Liu, “Reading Behavior in the Digital Environment: Changes in Reading Behavior over the Past Ten Years,” *Journal of Documentation* 61.6 (2005): 700-712. [↑](#footnote-ref-1)