

AS/EN 3330 6.0A (Y)
Haunted America: The Origins of U.S. Terror Fiction and its Legacy
Fall/Winter 2019-2020

Time: Friday 2:30 – 5:20

Place: Founders College 105

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Note: Students using the York server don't always receive emails from outside accounts such as AOL; in other words, they don't always receive my emails. I'm very conscientious about answering students' emails, so if you don't get a response within 24 hours, check your spam or junk folders because sometimes my emails get shunted off there. If you're still not getting my email, try sending to my York account. I don't check it as often, though, but I do try to access it at least once a day.

It's also the case that students occasionally don't receive emails I've sent to them about important course matters. To prevent this problem, I try to send to nonYork accounts when I can—what students list as their “preferred accounts.” If you're worried about not receiving my replies, furthermore, you should try sending me your emails over your preferred address (often Hotmail) rather than the York server.

Enjoy the bright,
keep it turned up perpetually if you can,
but be honest,
and don't deny the black.
(Herman Melville)

Short Course Description

This course examines how early U.S. authors transformed the genre of terror fiction into a distinctly American sub-genre by focusing on the geographical, demographical, and sociological conditions of their own country. This strategy involved the substitution of Old World Gothic conventions (props, settings, and characters) in order to explore the social tensions and anxieties of mainstream Americans.

Long Course Description

This course broadens and deepens students' understanding of American literature and culture by demonstrating how a young nation's early writers took a tired literary genre, terror fiction, and transformed and thereby rejuvenated it by substituting its conventions (props, settings, characters) to reflect the geographical, demographical, and sociological realities of the United States. In other words, Gothic fiction, imported to the New World from Europe around the turn of the nineteenth century, changed in the hands of American authors who knew that some of the paraphernalia of Old World tales of terror—medieval monks; decaying architectural structures

such as castles, dungeons, and abbeys; high-born villains, heroes, and maidens; and the Inquisition—were inappropriate in a uniquely American literature. America had no castles, no medieval past, no aristocracy, and no ancient Catholic tradition. In part by following their patriotic impulses, U.S. writers created a new sub-genre of terror fiction.

The condition of America provided its authors with its own sources of terror. Beneath the cosmic optimism of the young republic's citizens was a fear of those races that had been enslaved or dispossessed and partially exterminated by white Americans. Several authors—such as Edgar Allan Poe, Herman Melville, Harriet Jacobs, Hannah Crafts, and Richard Wright—document the tensions between black Americans and their white oppressors; while Charles Brockden Brown, Mark Twain, and Ambrose Bierce write of the terrifying continental wilderness by substituting forests, caves, pits, and murdering aboriginals for the castles, dungeons, and villains of European terror fiction. Drawing upon America's Puritan heritage, Nathaniel Hawthorne filled his forest with devils and witches; he also made literary use of the Salem, Massachusetts, witchcraft scare of 1692, as did Arthur Miller. Another subcategory of the tale of terror concerns the psychological, and Poe and Brown drew upon the new science of abnormal psychology to explore not only external sources of fear but also the dark perversities of the human mind. This impulse was taken up by later U.S. writers including Charlotte Perkins Gilman and, closer to our own time, William Faulkner (“A Rose for Emily”), Shirley Jackson, and Robert Bloch (*Psycho*).

Learning Outcomes

So that they may flourish in their 3000- and 4000-level courses, students will have developed further their critical skills including research, analytical thinking, test-taking, close reading, and verbal and written expression.

Students will learn and practice a wide variety of critical approaches to literature, including history-of-ideas, historical, psychoanalytical, New Critical, feminist, generic (formal), influence, and anti-stereotype.

At a level expected of seniors in upper-level courses, students should be able to develop and explain clearly, with the use of supporting textual evidence, an original argument within the context of their academic essays. Students should be able to recognize, analyse, debate, and otherwise discuss intelligently—both verbally and in the context of their tests and essays—the following:

- 1) issues relating to literary genres, both nonfiction and fiction, especially relating to the specific genre of terror fiction and how and why it has evolved in the hands of U.S. authors
- 2) the ways in which nonfiction texts such as sermons, autobiographies, and confessional accounts can and have inspired those authors and informed their fiction
- 3) the continuity across the centuries of cultural anxieties, both of the mainstream population and “outgroups” in the United States, and the ways in which these are manifested both in terms of ideology, sociology, history, and in various media (such as short stories, novels, plays, and film)

Note: read the selections in precisely the order in which they appear in each week's schedule. Consult the appropriate sections in “Questions for Directed Reading” in the course kit before or while reading the primary material each week.

* indicates a text found in the course kit

** indicates Critical Skills material in the course kit

CALENDAR

FIRST TERM:

September 6 Introduction: administrative duties; perusal of course calendar
CONSULT: “Strategies for Academic Success”**;
READ (secondary): “Themes of ‘Haunted America’”*; “The Features of Gothic Literature”*; “Literature, Art, and the Gothic: A Selective Chronology”*;
“American vs. British Gothic Fiction”*

RACIAL GOTHIC 1: THE SLAVE

“The more or less distant but inevitable danger of a conflict between the blacks and whites of the South of the Union is a nightmare constantly haunting the American imagination.” (Alexis de Tocqueville)

“Not far from this time Nat Turner’s insurrection broke out; and the news threw our town into great commotion. Strange that they should be alarmed, when their slaves were so ‘contented and happy’! But so it was.” (Harriet Jacobs)

Sept. 13 READ (secondary): “Life Under Slavery”*; “White Fears: The Power of Blackness”*; “Black Fears: The Power of Whiteness”*; “Slave Uprisings”*; “Black Americans in U.S. Literature: Types, Stereotypes, and Myths”*;
READ (primary): Thomas Gray, ed., “The Confessions of Nat Turner”*;
READ (primary): Edgar Allan Poe, “The Murders in the Rue Morgue”*;
READ (secondary): “Leonard Cassuto on the Allegory in ‘Rue Morgue’”*; “Phrenology and Race”*; “Phrenology Head, Top”*

“It is, indeed, to be expected that our first eminent Southern author [Poe] discover that the proper subject for American gothic is the black man, from whose shadow we have not yet emerged.” (Fiedler)

Sept. 20 READ (primary): Poe, *The Narrative of Arthur Gordon Pym of Nantucket* (Part 2: Chapters 14-25);
CONSULT: “Map for Poe’s *Pym*”*

“Melville finds the problem of slavery and the Negro a little exotic, a gothic horror. . . .” (Fiedler)

Sept. 27 READ (secondary): “Introduction to *Benito Cereno*”*; “Romantic Racialism: Theories of Race in Nineteenth-Century America”*; “The Cult of Sensibility: The Ability to *Feel*”*;
READ (primary): Melville, *Benito Cereno*

CIVIL WAR GOTHIC

“Ambrose Bierce not only choked on the blood of the Civil War. He practically drowned in it. For the remainder of his life it bubbled in his imagination and stained his prose.” (Daniel Aaron)

October 4 READ (secondary): “The American Civil War as Gothic Horror”*;
 READ (primary): Bierce, “Chickamauga”*; “A Tough Tussle”*

AFRICAN-AMERICAN GOTHIC I: THE 19th CENTURY (SLAVERY)

“A human face was fearful to me, especially a white one.” (Solomon Northup)

“we have in the oppression of the Negro a shadow athwart our national life dense and heavy enough to satisfy even the gloomy broodings of a Hawthorne. And if Poe were alive, he would not have to invent horror; horror would invent him.” (Richard Wright)

Oct. 11 READ (primary): J. Hector St. John de Crèvecoeur, “‘A Melancholy Scene’ of Slavery”*;
 READ (secondary): “Introduction to *Incidents in the Life of a Slave Girl*”*;
 CONSULT: “List of ‘Characters’ in Harriet Jacobs’ *Incidents in the Life of a Slave Girl*”*;
 READ (secondary): “Powers of Persuasion: Harriet Jacobs and Her Rhetoric”*;
 READ (primary): Harriet Jacobs, *Incidents in the Life of a Slave Girl*

Oct. 12 – 18 Fall Reading Week: No classes—whoo hoo! ☺

Oct. 25 *Incidents in the Life of a Slave Girl* (continued)

November 1 lesson on punctuation and essay-writing (not to be missed!)
 READ (secondary): “Punctuation”**; “Zimmerman’s Friendly Guidelines on Essay Writing” (on the essay topics sheet); MLA samples*; “Formatting Issues”**; “Organization: The Compare-Contrast Essay”**; “A Quick Note on Format: Why the MLA?”**; “Correction Symbols and Abbreviations”**;
 “Advice on Essay Writing: Codes”**; “Evaluation Checklist”**
 IN CLASS: zingers from former students (hilarious)

AFRICAN-AMERICAN GOTHIC II: THE 20th CENTURY (THE NIGHTMARE CONTINUES)

“Negro writing has instinctively adopted the Gothic tradition of American literature and given its more supernatural and surrealistic characteristics a realistic basis, founded on actual lives often lived in the Gothic manner, that is indeed terrifying: the nightmare world of Poe or Hawthorne has become the Monday morning of the Negro author. . . .” (Theodore Gross)

Nov. 8 READ (secondary): “Introduction to *Native Son*: Existentialism, Naturalism, and Marxism”*;
 READ (primary): Wright, *Native Son* (HarperPerennial edition: pp. 3-300; & p. 407 to p. 418 to “whimper of despair”)

Nov. 15 *Native Son* (continued)

Nov. 22 review for first-term test
READ (secondary): “Test Study Aid: Sample Sight Passages and Answers”**

Nov. 22nd: first-term essay due (in class)

Nov. 29 end of-term test

Dec. 3 **Fall classes end** (Dec. 4: last day to submit fall-term work)

SECOND TERM:

FEMINIST GOTHIC

“the Gothic has been used to voice rebellion and anger over the status of women; its themes of madness and disintegration have been analyzed for proof of women’s victimization [in an androcentric society. . .].” (Juliann E. Fleenor)

January 10 READ (secondary): “Introduction to ‘The Yellow Wallpaper’: The Cult of True Womanhood”*;
READ (primary): Charlotte Perkins Gilman, “The Yellow Wallpaper”*;
CONSULT: “Diagram for ‘The Yellow Wallpaper’”*;
READ (secondary): “Style (Expression) and Psychological Illness/ Symptoms of Schizophrenia”*

Jan. 17 READ (secondary): “Introduction to *The Haunting of Hill House*”*;
READ (primary): Shirley Jackson, *The Haunting of Hill House*;
READ (secondary): “Doubles, Parallels, and Repetitions in *The Haunting of Hill House*”*; “Key Terms, Figures, and Dates from the Lectures”*;
CONSULT: “M. C. Escher’s *Relativity*”*

NEW ENGLAND GOTHIC

“What folly to die at the hands of children.” (film: *Three Sovereigns for Sarah*)

Jan. 24 READ (secondary): “Calvinism and its Legacy”*; “A Calvinistic Sermon: ‘Sinners in the Hands of an Angry God’” (excerpts)*; “Narratives on Witchcraft in America”*; “The Players in the Salem Drama”*; “List of Victims of the Salem Witchcraft Trials”*; “Excerpt from Hawthorne’s *The Scarlet Letter* (1850)”*;
READ (primary): Cotton Mather, Selections from *The Wonders of the Invisible World [On Witchcraft]* (3-4, 27-33, 67-72, 99-135, 160-172);
READ (secondary): “Key Terms, Figures, and Dates from the Lectures”*;
LECTURE: “The Salem Witchcraft Delusion”

“this great power of blackness in [Nathaniel Hawthorne] derives its force from its appeals to that Calvinistic sense of Innate Depravity and Original Sin, from whose visitations, in some shape or other, no deeply thinking mind is always and wholly free.” (Melville)

- Jan. 31 READ (primary): Cotton Mather, “Relating the Wonders of the Invisible World in Preternatural Occurrences” (excerpt from *Magnalia Christi Americana*)*;
READ (primary): Nathaniel Hawthorne, “Main-Street” (excerpt)*;
READ (secondary): “Introduction to ‘Alice Doane’s Appeal’”*; “The Structure of Hawthorne’s ‘Alice Doane’s Appeal’”*;
READ (primary): Hawthorne, “Alice Doane’s Appeal”*; “Young Goodman Brown”*;
READ (secondary): “‘Young Goodman Brown’: Interpretative Possibilities”*
- February 7 READ (secondary): “Religious Insanity, Alcoholism, and ‘The Black Cat’”*; “The Inner-Directed Rhetoric of ‘The Black Cat’”*; “Key Terms, Figures, and Dates from the Lectures”*;
READ (primary): Edgar Allan Poe, “The Black Cat”*

WILDERNESS / RACIAL GOTHIC 2: THE NATIVE AMERICAN

“I can remember the time when I used to sleep quietly without working in my thoughts, whole nights together, but now it is otherwise with me. When all are fast about me and no eye open . . . my thoughts are upon things past . . . when others are sleeping mine eyes are weeping.” (Mary Rowlandson)

- Feb 14 READ (secondary): “The Indian Captivity Narrative: An Early North American Literary Genre”*; “Some Indian Captivity Narratives and their Historical Contexts”*; “Stereotypes of Native Americans: ‘Noble Red Man’ and ‘Murdering Savage’”*;
READ (primary): Rowlandson, *Narrative of the Captivity and Restoration*. . .*;
READ (secondary): “Post-Traumatic Stress Disorder (PTSD) and the American Wilderness”*; “Key Terms, Figures, and Dates from the Lectures”*;
LECTURE: “Rowlandson, the Indian Captivity Narrative, and its *Motifs*”

“Puerile superstition and . . . Gothic castles and chimeras [are the usual subjects of European terror fiction, but the] incidents of Indian hostility, and the perils of the western wilderness, are far more suitable [than conventional Gothicism]; and, for a native of America to overlook these, would admit of no apology.” (Charles Brockden Brown)

Feb. 17 – 21 Winter Reading Week: No classes—whoo hoo! ☺

- Feb. 28 READ (secondary): “Introduction to *Edgar Huntly*”*; “Charles Brockden Brown Satirizes the British Gothic Novel”*; “The Geographical-Psychological Allegory of *Edgar Huntly*”*; “Sensibility and Sleep-walking in *Edgar Huntly*”*;
READ (primary): Charles Brockden Brown, *Edgar Huntly* (chapters 16-25)

SPORTIVE GOTHIC

“[Many sportive Gothic tales] are fundamentally concerned with a problem of human perception, the reasons why people sometimes fail to perceive the world as it is, but see instead a world of Gothic terror.” (Donald A. Ringe)

- March 6 READ (secondary): “Definitions of Folklore”*; “Uses of Folklore in American Gothic”*; “Introduction to ‘The Apple-Tree Table’”*;
READ (primary): Herman Melville, “The Apple-Tree Table”*;
READ (secondary): “From the End of *Walden*”*; “The Gothic Psychomachy and Satire in Melville’s ‘The Apple-Tree Table’” (sample essay in the MLA format)**; “Melville’s Techniques and Meaning in ‘The Apple-Tree Table’”*;
READ (primary): Washington Irving, “The Legend of Sleepy Hollow”*
- March 13 lesson on grammar and syntax (not to be missed!)
READ (secondary): “English Grammar: The Function of Words and their Relation to One Another”**; “Grammatical Errors: Exercises”**
- March 20 review for end-of-term test
- March 27 review for end-of-term test (continued)

March 27th: second-term essay due (in class)

- April 3 end-of-term test
- April 5:** **Winter classes end** (April 6: last day to submit winter-term work)

COURSE EVALUATION:

| | |
|----------------------------|------|
| Participation: | 12% |
| Attendance: | 10 % |
| JSTOR research assignment: | 3% |
| First-term test: | 20% |
| Second-term test: | 20% |
| First-term essay: | 15% |
| Second-term essay: | 20% |

NOTE: Students are expected to submit *all* tests, essays, and other assignments to be eligible for a passing grade.

REQUIRED READING:

- Bierce, Ambrose. “Chickamauga.” (in course kit)
- Bierce, Ambrose. “A Tough Tussle.” (in course kit)

- Brown, Charles Brockden. *Edgar Huntly; Or, Memoirs of a Sleep-Walker*. 1799. New York: Penguin, 1998.
- Gilman, Charlotte Perkins. "The Yellow Wallpaper." (in course kit)
- Hawthorne, Nathaniel. "Alice Doane's Appeal." (in course kit)
- Hawthorne, Nathaniel. "Young Goodman Brown." (in course kit)
- Irving, Washington. "The Legend of Sleepy Hollow." (in course kit)
- Jackson, Shirley. *The Haunting of Hill House*. 1959. New York: Penguin, 1984.
- Jacobs, Harriet. *Incidents in the Life of a Slave Girl*. 1861. New York: Dover, 2001.
- Mather, Cotton. *Magnalia Christi Americana*. (selections in course kit)
- Mather, Cotton. *On Witchcraft [The Wonders of the Invisible World]*. 1692. New York: Dover, 2005.
- Melville, Herman. "The Apple-Tree Table." (in course kit)
- Melville, Herman. "Benito Cereno." New York: Dover, 1990.
- Poe, Edgar Allan. "The Black Cat." (in course kit)
- Poe, Edgar Allan. "The Murders in the Rue Morgue." (in course kit)
- Poe, Edgar Allan. *The Narrative of Arthur Gordon Pym of Nantucket*. 1838. New York: Dover, 2005.
- Rowlandson, Mary. *Narrative of the Captivity and Restoration*. . . . (in course kit)
- Turner, Nat. "The Confessions of Nat Turner." (in course kit)
- Wright, Richard. *Native Son*. 1940. New York: Harper, 1966.
- Zimmerman, Brett, ed. *Haunted America: The Origins of U.S. Terror Fiction and its Legacy* (course kit). Toronto: York Bookstore, 2019.

Recommended purchases: Every serious English major should own

Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, latest edition
and the latest editions of one or more of the following:

M. H. Abrams, *A Glossary of Literary Terms*

- not a comprehensive literary catalogue but includes excellent short essays on various critical approaches to literature

Chris Baldick, *Oxford Concise Dictionary of Literary Terms*

- inexpensive because abbreviated; better than nothing

Edwin J. Barton and Glenda A. Hudson, *A Contemporary Guide to Literary Terms*

- expensive, far from comprehensive, but quite useful anyway

Jean Chevalier and Alain Gheerbrant, *The Penguin Dictionary of Symbols*.

J. A. Cuddon, *Penguin Dictionary of Literary Terms and Literary Theory*

- expensive but comprehensive

Northrop Frye, Sheridan Baker, George Perkins, *The Harper Handbook to Literature*

Martin Gray, *A Dictionary of Literary Terms*

William Harmon and C. Hugh Holman, *A Handbook to Literature*

- my personal favourite; expensive but comprehensive

X. J. Kennedy, Dana Gioia, Mark Bauerlein, *Handbook of Literary Terms: Literature, Language, Theory*

- short but useful

Edward Quinn, *Collins Dictionary of Literary Terms*

My Policies

A late essay will be penalized 5% automatically and an additional 2% for every day that passes after the due date (except in the case of personal problems proved with what I consider acceptable documentation).

A missed final test must be supported with documentation (e.g., a doctor's note) that I consider acceptable. Normally, a make-up test will be provided to be written at a time and date agreed upon by me and the student(s) involved.

If you are having some kind of personal crisis that may cause you to miss more than one class in a row, or if you think you might miss the essay due date or test, notify me *beforehand*. In other words, if something's going on in your life that you feel may seriously affect your academic performance, *contact me* before you run that risk. Don't wait until *after*. That sort of poor timing does little to elicit my sympathy and gives the impression that you're merely making excuses for your poor academic performance.

Rules, Guidelines, and Friendly Advice to Students

Courteous In-Class Behaviour

1. ***Please do not carry on private conversations when the instructor is teaching*** or when other students are legitimately contributing to class discussion. Show them the same respect and courtesy that you'd want. I simply will not tolerate this sort of boorish behaviour; it's unworthy of university students.
2. ***Live cell phones are NOT permitted in the lecture or tutorial.*** Please remember to turn off your cell phone before entering class. Some instructors will ask students whose phones have gone off to leave for the duration of that class; others will simply chastise them at length—a rather humiliating experience.
3. ***If you bring a laptop to class, you will be expected to use it for class-related purposes;*** mostly, that means for word-processing. Using it for non-class-related purposes, such as surfing the internet or playing games, is a sign of extreme disrespect not only toward your instructor but also toward your fellow students, especially those beside and behind you who may be distracted by an illegitimate use of the device. Some instructors have even asked students guilty of the laptop's misuse to leave the class for the duration of the lesson—another humiliating experience.
4. ***Do not start packing up when you sense the lesson is drawing to a close if the instructor is still speaking.*** That practice is noisy, distracting, and disrespectful. The instructor will *tell you* when the lesson is finished, or we'll decide together.

Academic Integrity

5. ***Plagiarism is a serious offense!*** You may not present other people's words or ideas—whether word-for-word, in paraphrase, or in summary—as if they are your own. Cite all sources in both written work and oral presentations. Failure to do so will lead to severe penalties; please read your material on academic honesty!

Important Dates and Procedures

6. ***You are responsible for knowing sessional dates,*** including drop dates. If you wish to drop the course, you must do so by the drop date through the registrar's office; in other words, your exit must be done *officially*. You can't simply stop coming to class. If your name is still on the list by the end of the course, and you've done none or very little of the work, you'll receive an F. To get the F dropped from your transcript, you'll have to go through a petition process, and the members of the petitions committee typically do not sympathize with students who failed to familiarize themselves with the university's rules and regulations regarding drop dates and other important matters.

Senate Policy on Academic Honesty

The Policy on Academic Honesty is an affirmation and clarification for members of the University of the general obligation to maintain the highest standards of academic honesty. As a clear sense of academic honesty and responsibility is fundamental to good scholarship, the policy recognizes the general responsibility of all faculty members to foster acceptable standards of academic conduct and of the student to be mindful of and abide by such standards.

Academic honesty requires that persons do not falsely claim credit for the ideas, writing or other intellectual property of others, either by presenting such works as their own or through impersonation. Similarly, academic honesty requires that persons do not cheat (attempt to gain an improper advantage in an academic evaluation), nor attempt or actually alter, suppress, falsify or fabricate any research data or results, official academic record, application or document.

Suspected breaches of academic honesty will be investigated and charges shall be laid if reasonable and probable grounds exist. A student who is charged with a breach of academic honesty shall be presumed innocent until, based upon clear and compelling evidence, a committee determines the student has violated the academic honesty standards of the university. A finding of academic misconduct will lead to the range of penalties described in the guidelines which accompany this policy. In some cases the University regulations on non-academic discipline may apply. A lack of familiarity with the Senate Policy and Guidelines on Academic Honesty on the part of a student does not constitute a defence against their application. Some academic offences constitute offences under the Criminal Code of Canada; a student charged under University regulations may also be subject to criminal charges. Charges may also be laid against York University students for matters which arise at other educational institutions.

2. Senate Guidelines on Academic Honesty

2.1 Summary of Offences Against the Standards of Academic Honesty

The following summary of offences is not exhaustive, nor are the definitions provided for each offence confined to the examples cited.

2.1.1 Cheating is the attempt to gain an improper advantage in an academic evaluation.

Forms of cheating include:

- Obtaining a copy of an examination before it is officially available or learning an examination question before it is officially available;
- Copying another person's answer to an examination question;
- Consulting an unauthorized source during an examination;
- Obtaining assistance by means of documentary, electronic or other aids which are not approved by the instructor;
- Changing a score or a record of an examination result;
- Submitting the work one has done for one class or project to a second class, or as a second project, without the prior informed consent of the relevant instructors;
- Submitting work prepared in collaboration with another or other member(s) of a class, when collaborative work on a project has not been authorized by the instructor;
- Submitting work prepared in whole or in part by another person and representing that work as one's own;
- Offering for sale essays or other assignments, in whole or in part, with the expectation that these works will be submitted by a student for appraisal;

- Preparing work in whole or in part, with the expectation that this work will be submitted by a student for appraisal.
- 2.1.2 Impersonation is to have someone impersonate one's self in class, in a test, examination or interview, or in connection with any other type of assignment or placement associated with a course or academic program. Both the impersonator and the individual impersonated may be charged.
- 2.1.3 Plagiarism is the misappropriation of the work of another by representing another person's ideas, writing or other intellectual property as one's own. This includes the presentation of all or part of another person's work as something one has written, paraphrasing another's writing without proper acknowledgement, or representing another's artistic or technical work or creation as one's own. Any use of the work of others, whether published, unpublished or posted electronically, attributed or anonymous, must include proper acknowledgement.

All students are expected to familiarize themselves with the following information, available on the Senate Committee on Curriculum & Academic Standards webpage:

http://www.yorku.ca/secretariat/senate_cte_main_pages/ccas.htm

- York's Academic Honesty Policy and Procedures/Academic Integrity Website
- Ethics Review Process for research involving human participants
- Course requirement accommodation for students with disabilities, including physical, medical, systemic, learning and psychiatric disabilities
- Student Conduct Standards
- Religious Observance Accommodation