


THE RETURN OF THE COURSE

5 SEPTEMBER, THE 1219TH YEAR OF THE FOURTH AGE

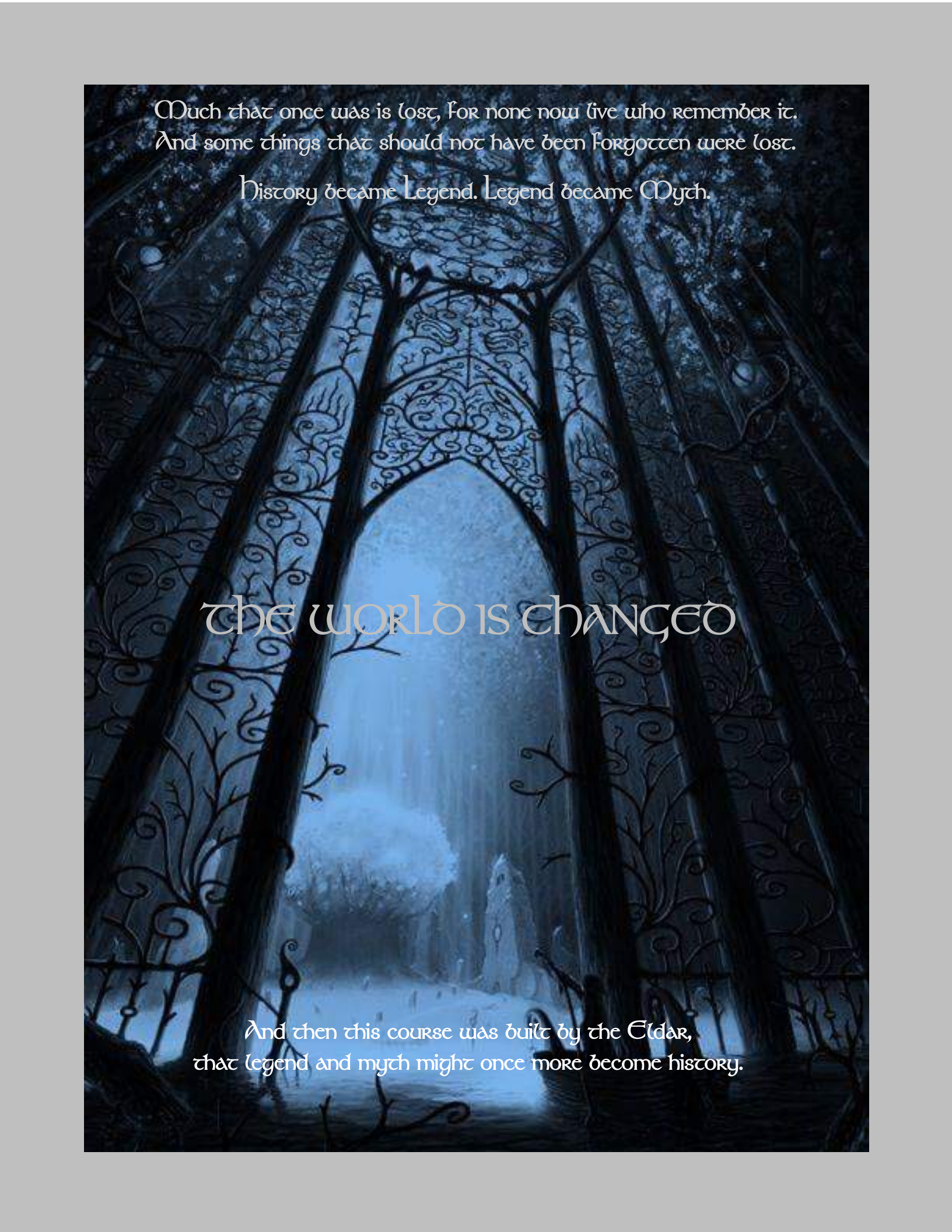
One course to rule them all



THE CREATED MEDIEVAL HISTORY OF J.R.R. TOLKIEN'S MIDDLE-EARTH

HSTR336T

DR T.S. HASKETT
UNIVERSITY OF VICTORIA
FALL 2019
Thursdays 2:30 to 5:20



Much that once was is lost, for none now live who remember it.
And some things that should not have been forgotten were lost.

History became Legend. Legend became Myth.

THE WORLD IS CHANGED

And then this course was built by the Eldar,
that legend and myth might once more become history.



The narrative of *The Lord of the Rings* covers less than two decades and marks the end of the Third Age of Middle Earth. The three tales and the films based on them, along with *The Hobbit*, have a unique quality of richness, depth, culture and chronology because J.R.R. Tolkien over his lifetime built a comprehensive history from which they grew. The 3,000 years of the Third Age, 3,300 of the Second and 600 years of the First, the 14,300 Years of the Trees, the 34,000 Years of the Valar and the creation of the universe by Ilúvatar represent a complex, sometimes contradictory, usually fragmentary, often difficult, multi-fold, 55,200-year account of the history of this world. It is a history of Aman, the Sea and Middle-earth, written in the form of annals, stories, epic tales, songs and poetry. The history he created was built largely on what he knew as a medieval scholar: in its forms, preoccupations, suppositions and visualizations, Tolkien constructed a history that incorporates an encompassing and unified world view, articulates hierarchies, jurisdictions and obligations, presents ideals and realities in constant tension, and delivers thrilling, epic narrative stories of love and death, of war and achievement and betrayal and subversion.

The world is changed, and a changing world is the province of the historian. Peter Jackson's Galadriel tells us that things have been forgotten and are thus lost. Tolkien's history has become legend: watchers, even readers, have only some sense it is there. And as legend diffuses, what remains is a vague, mythic sense that the War of the Ring is only the most recent act in a very, very old world.

From *Ainulindalë* to the War of the Ring: this is the history of Tolkien's world.



NO BACKGROUND IN HISTORY REQUIRED RE-WATCH PETER JACKSON'S *LORD OF THE RINGS*

The course is built for everyone who has an interest in Tolkien's world and is willing to do the work necessary to explore its sources as a real historical record. As an upper-level medieval history course, our focus is on primary source material, the record of this history of Arda and Middle-earth. You are expected to read the assigned material carefully and, while the lectures will cover much of what you have read, expanding, commenting and drawing conclusions from it, I will expect that you are already familiar with it.

In the unlikely event that you have not seen Peter Jackson's three *The Lord of the Rings* films you should do so as soon as possible. This will provide a basic grounding. If you have not read Tolkien's *The Lord of the Rings* books, this will not be a hindrance. Indeed, you will get so much more from them once you have done the course that I suggest you wait to read them until we are done. Jackson's *The Hobbit: An Unexpected Journey*, *The Desolation of Smaug* and *The Battle of the Five Armies* will these figure little in our undertakings, but the film has some important moments.



TESTS (3 x 15% each)

17 October & 31 October & 28 November

There is no final examination. But given the large amount of material we will cover, it is good that you receive something Precious for your efforts, or at least that you have some opportunity to succeed in this way in your Quest of Grades.

First Test (15%): 17 October (7 weeks in) at the beginning of class.

Map Test (15%): 31 October (9 weeks in) at the beginning of class.

Second Test (15%): 28 November (13 weeks in; last day) at the beginning of class.



ESSAY (1 x 35%)

DUE: 3 October OR 7 November

There is one, and only One, essay for the course, and you must choose between two topics with separate due dates, to suit your work schedule over the term.

The essay allows you to demonstrate your analytical acumen as either new or seasoned historians and medievalists. The assignment is not large – as with Aragorn, quality is better than quantity – and it asks you to do some close historical work on the primary source material. You will apply historical method in analysing particular parts of the sources, and in answering particular questions relating to those sources. While this type of work will be new to many of you (there is extensive advice, below), it is approachable and rewarding, asking only that you read carefully, respect your sources, think analytically and write clearly.

In each question, the main issue must be addressed, but the suggestions within it are not exclusive: you may want to add other considerations in your analysis. If you do not know the way, ask.

THE OCTOBER ESSAY: Creation and the Elves (2,500 words): due 3 October 2019 (5 weeks in).

Using only the material that we have covered so far, up to and including *C. The Elves & Melkor*:

1. Discuss the nature of the creation of the Universe and Arda;
 - a. Who is responsible for the creation of Arda, and in what specific ways?
 - b. What are the most important elements in this creation?
 - c. How are they brought into being, developed and completed?

2. Discuss the role and purpose of the Elves as the firstborn of Ilúvatar in Arda.
 - a. What are they? What is their purpose?
 - b. What are their great strengths and their most significant failings?
 - c. What are their relationships with the Valar and Maiar?

In your work for this essay, recognize that we will continue to learn more about the Elves in the rest of the course, but your task now is to answer these questions based on the material we will have covered to this point, and nothing further.

THE NOVEMBER ESSAY: Evil (2,500 words): due 7 November 2019 (10 weeks in).

Using the material we have covered so far, up to and including *I. Beren and Lúthien & Nirnaeth Arnoethiad*:

1. Discuss the nature of evil as it appears in the creation of the world;
 - a. How is evil manifest? Through whom or what?
 - b. Is evil a thing in itself, or only a quality of the motives and decisions made by individual beings or groups?
2. Discuss how evil manifests and changes over time.
 - a. What is the historicity of evil, that is, how is evil understood as this history develops? What role does it play?
 - b. Does it change with circumstance and context?
 - c. Is it most important in the actions of the great, or is its effect more insidious in its hidden manifestations?
 - d. Could Arda and Middle-earth exist without evil? Is there anywhere in Arda where it does not exist?
 - e. Do the various historical events in Arda have meaning without reference to evil?
 - f. Does the character of Elves and Men and Dwarves, and of Valar and Maiar, necessarily require a tension between evil and its antithesis?



REQUIREMENTS AND ADVICE FOR THE ESSAY

You are working with Primary Sources

Everything you write for the course is based on the primary sources that we will be reading and discussing: *The Silmarillion* and *The Unfinished Tales*. Primary sources are the direct records of the time and place under study, even if they are redacted through later writing or oral tradition. Everything else – i.e. what other people have written, said and filmed about Middle-earth – is a secondary source, and we will not be using any of these other than me.

- Working with primary sources makes your essays absolutely historical in approach, and will introduce you (if you are not already aware) to the most fundamental aspect of doing history,

and especially medieval history: you must know the material that is the basis for what you want to understand. Regardless of what historians (other than me) and academics of other disciplines may have said about our subject, your task in this course is to ensure first and foremost that you understand what our sources are, what they can tell us and how we can ask them the right questions in order to achieve a sound analytical understanding of the history of Arda and Middle-earth.

This means that You Will Not be Writing a Research Paper

Because your essays are not research papers, you cannot, ever, use sources in your assignments other than the course materials: the books and your lecture notes. This is an absolute requirement. To fail in this is akin to using the One Ring if you are not Sauron, whom you are not despite whatever role-playing games you might engage in, or whatever career ambitions you may have.

- The TAs and I will keep a watch not unlike The Siege of Angband to ensure there is no violation. If deviation is discovered, it will result at the very least in being exiled from Valinor (a grade of zero for the assignment), and at the very most, being hurled through The Door of Night (a grade of zero for the course). Since you cannot cite extraneous material, any use of it is plagiarism.
- You might wish that this Ring had not come to you; so do all who live in such times. Do not be worried. This restriction makes your work easier: you do not need to spend time hunting down material. And it makes your work more interesting: you have more time to read the sources closely, to think analytically and to write clearly. You are The Fellowship of the Texts.

In sum, just remember these Important Essay Rules

- Do not try to write your essays at the last minute, when Orcs are just about to break into the Chamber of Marzabul; you will fail to finish and only Mithrandir will ever read your draft.
- Do not search out any material additional to the course material.
- Do not use what you have rattling around inside your head from who-knows-where, since your head is not a source that can be referenced.
- Never use stuff from the web, since for the subject matter of this course there is a vast, variable and often unsavoury mass of stuff mostly written by Orcs and published by the Morgoth Press (for our purposes, anyway, regardless of any merit in other worlds).
- Never stray from the path.

So, what will do you do? Always stay close to your primary source documents

Really, really close. They are your precious, and if you lose them you will end up crawling around the course on all fours muttering to yourself and trying to strangle errant Hobbits. The basic guideline is simple: your essay is based on this really fascinating stuff you will be reading and about which I will be

talking, and what you need to demonstrate in your essay is that you, yourself, understand Tolkien's history, not that you can recite what people (other than me, and then only minimally) think is Tolkien's world.

Here are five precepts that will ground your approach

1. Keep it secret; keep it safe.
2. Never swear a great oath that involves binding your lineage forever to pursuing a lost treasure, even though it's very flash.
3. Avoid pre-judgements to your thinking and analysis. If you start with assumptions, you will likely finish with those same assumptions. To do this is to be ahistorical, so not what we want here.
4. Always be alert regarding your own cultural predilections. It is what we take for granted (overtly or unconsciously) that makes it difficult to step outside our own world and understand on its own terms the history of another time and place.
5. Do not produce a thesis statement, or write an argumentative paper: these are both elements of research papers.
 - a. A thesis statement predetermines what you will find; use themes instead, as these are drawn directly from the sources. A theme identifies a central, repeating element in a source and then develops it analytically by bringing together and analysing the best examples in the sources in order to establish a sound, detailed understanding about the theme.
 - i. For example, if your assignment is to write an analysis of the role of battle in the history of Arda (which it is not), you need to select a theme or themes in order to organize that analysis. Possible themes might be heroism, betrayal, alliances, external interventions, or motives. You would develop the theme chosen by selecting the very best examples in the sources that pertain to that theme, including ones that might seem to lead to different understandings, and analysing them carefully in order to come to some conclusions about the nature and importance of battle in Arda. Your essay would not be a slavish chronological recitation of these examples (though chronology might be an important element, depending on the theme), but rather an analysis that brings together disparate examples to explore the theme in the most cogent way possible. At the end, you will be able to write a clear and concise conclusion about whatever aspect of battle that your theme illuminates.
 - ii. The information on the topics of the two essays, above, itself contains indications of several themes for each.
 - b. An essay can properly have an argument without being argumentative: the former is important in developing and analysing themes; the latter is appropriate only to a rhetorical exercise that requires the defence of the thesis statement, and is in its nature once more a predetermined undertaking.
 - i. For example, in your battle essay (which you will not write) you do not have to advance some disembodied suggestion about heroism that argumentatively tries to show that it is the single most important aspect of every major bat-

tle in Middle-earth. Instead, you provide an analysis, well-supported by detailed examples from the source, that demonstrates that heroism is a major aspect of battles and argues that there are several ways, specifically, in which this is evident in the source, and which recognizes that heroism is only one of several important themes in the very large topic of battle in Middle-earth.

- Your task is to write an analytical, historical essay, working closely with the sources, organized by strong thematic lines and presenting conclusions that show a sound argument but which are not argumentative.

How to Write

Since members of the class come from all over the University, it would be unwise to expect everyone to write using full-form historical conventions. Nonetheless, you are here to learn something about how History works, so there are some elements that do need to be observed in order to make your work sound from a historical perspective.

- Essays must be written in formal prose, not point form. Do not use jargon and colloquialisms. Your work will be read and graded by young professionals, as well as one of the old Noldor, and we expect it to be clear, concise and readable.
- You must double-space your essay and use a standard 10- or 12-point font. It is very difficult to comment on a paper that has no space in which to work.
- There must be direct and specific references to the material about which you are writing. This means footnotes, or endnotes, or parenthetical references that tell your reader, specifically, where your information comes from. Every time you provide specific information from your sources, you must supply a reference.
 - These references require a formal bibliography, even if you are using only one book; it does not have to be on a separate page. A complete lack of bibliography and references means that the work is not formally an essay: it is just a series of unsupported and unsubstantiated information or opinion, and this can receive no credit.
 - As a very general guide, given the size of the essay it should have at least a dozen specific references to the primary source material under analysis, and to the lectures. Yes, lectures are normally secondary material, but I will provide you with considerable additional primary source material therein, so they are a useable source for you. Lectures require proper bibliographical and note entries. Still, concentrate on your texts.
- Guides. Not required, just to help if you wish. Erebor is easier to get into if you have a map.
 - The best general book is Kate Turabian, *A Manual for Writers of Term Papers, Theses and Dissertations*, 9th edn.
 - For those among you who wish to be truly stylish, nothing can replace William Strunk and E.B. White, *The Elements of Style*, 4th edn.
- Help! You can get some, though it will not help you defeat Balrogs. Have a look at the website for the [Centre for Academic Communication](#).



UNDERSTANDING *THE LORD OF THE RINGS* (1 x 20%)

DUÉ: 5 December

Using whatever creative format you like – analytical or creative writing, explained images or music, screenplay commentary, poster, web page or blog (specific to this assignment and accessible), etc. – demonstrate clearly and with specifics how your understanding of the material in this course provides elements essential to a better understanding of *Lord of the Rings*, *The Hobbit*, or both (Peter Jackson's films, or J.R.R. Tolkien's books, or both).

There are only three possible marks:

- Submission of a serious and masterly piece of work that is substantially and demonstrably related to the course materials: you get 95% (19/20). Aragorn.
- Submission of a serious and good piece of work (i.e. it must be something that does not treat the course with contempt or in a frivolous fashion and is sound): you get 75% (15/20). Like Boromir.
- Submission of a piece of work that is not serious and is inadequate (i.e. it treats the course with contempt or in a frivolous fashion, and/or is insufficient or unsound), or no submission at all: you get 0% (0/20). The Mouth of Sauron.

No formal references or bibliography are required – though you may supply them if you wish – but the sources of your work must be evident.

The assignment must be submitted either in hardcopy to the History Office, or electronically by email, not later than 4:00 p.m.



GRADING SCALE

A+	90-100	original insight beyond expectations	the Valar, except one
A	85-89	more mastery	the Maiar, mostly
A-	80-84	mastery	Elves not of the lineage of Fëanor
B+	77-79	a more complex understanding	Elves of the lineage of Fëanor
B	73-76	more good	Eagles
B-	70-72	good	Dwarves
C+	65-69	more adequate	Men, but usually not for long
C	60-64	adequate	Dragons
D	50-59	minimal	Balrogs
F/N	0-49	inadequate	Orcs



DEADLINES

THINGS ARE DUE WHEN THEY ARE DUE

The Essay and the Understanding are due on the dates specified in the syllabus: the former is to be submitted in hardcopy at the beginning of the correct class meeting, the latter by the method, place and time indicated above. Tests are held on the days and times scheduled. Due dates and test times are exactly what you would expect, and unless expressly stated in writing no extensions or delays are permitted. There is no late acceptance subject to penalty and no additional time for a late start. In the case of illness, personal or family affliction, or injury, be sure to contact me in advance, unless the circumstances arise on the due date, in which case you must advise me as soon thereafter as possible.



THE SHOW

The delivery of the course is somewhat theatrical. It is dark; there are two screens running; there is a soundtrack. The classroom manner is relaxed (at least for me) and comfortable, as befits the purposes of lectures and the exploration of sources.

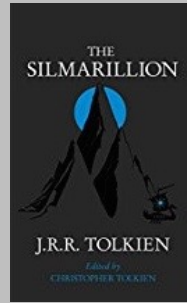
None of this takes away from the core of solid, historical work we are doing. It simply means that we do not have to be boring and formal all the time. Indeed, History is best when it is lively, cross-cultural (in a temporal sense, for us) and links are drawn that tie the subject matter to contemporary cultural ideas, either directly or in contrast. The relevance of History lies not in the accumulation of information, although this is necessary in order to understand another society in time and space. Relevance lies in developing an understanding that the large themes and ideas that permeate societies generate parallels and contrasts.

So while a comfortable, sometimes irreverent, classroom atmosphere is conducive to learning, all written work must display the rigour proper to the critical analysis that is the core of the life of the university. Your Essay must be clear in thought and presented in a grammatical and stylistic manner that is precise and accurate; the colloquialisms and jargon of common speech – even though we will use them in the classroom – have no place here, and even the legitimate rhetorical devices of discussion are to be avoided.

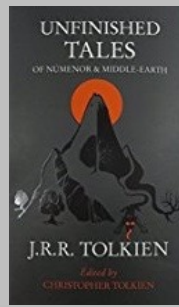
The general points? Read carefully. Enjoy the lectures. Think. Write properly and formally. Never think that you can master the One Ring, let alone defeat Morgoth.



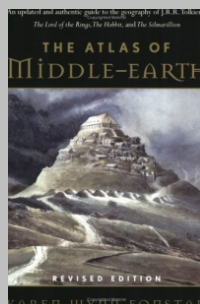
NECESSITIES FOR THE JOURNEY



J.R.R. Tolkien, *The Silmarillion*, HarperCollins pb. available from the Bookstore (and elsewhere). You must use this version in your assignments in order that your page references are standardized. Only \$9.89 (Amazon).



J.R.R. Tolkien, *Unfinished Tales*, HarperCollins pb. available from the Bookstore (and elsewhere). You must use this version in your assignments in order that your page references are standardized. Only \$10.99 (Amazon), which is good since we will be using directly only about half of the material it contains.



Karen Wynn Fonstad, *The Atlas of Middle-earth*, revised edn. available from the Bookstore (and elsewhere). You must use this edition, as the original one does not cover the early material. Still a good deal at \$31.39 (Amazon). It's a complex world, and you will be tested.

SYLLABUS

5 September

The Beginning
THE FOURTH AGE
1219 F_oA

Eriol & The Sources
THE FIRST AGE
510 x 587 F_A (78)

The Forewords
Foreword, *The Silmarillion*
Introduction, *Unfinished Tales*

12 September

Time & Chronology

A. Ainulindalë & Valaquenta
NON-TIME
&
YEARS OF THE VALAR (YV)

1 - 1499 YV [1 - 14,360 Years of the Sun equivalent (YSe)]

Ainulindalë. The Music of the Ainur, *The Silmarillion*

Valaquenta. Account of the Valar and Maiar according to the Lore of the Eldar, *The Silmarillion*

19 September

The World

B. The Beginning
1,500 - 3,500 (2000) YV [14,373 - 33,537 (19164) YSe]

& Aulë and Yavanna
YEARS OF THE TREES (YT)
1 - 1000 (1000) YT [1 - 9582 (9582) YSe]

Of The Beginning of Days, *The Silmarillion*

Of Aulë and Yavanna, *The Silmarillion*

26 September

C. The Elves & Melkor

1000 - 1492 (492) YC [9580 - 14293 (4713) YSe]

Of the Coming of the Elves and the Captivity of Melkor, *The Silmarillion*

Of Thingol and Melian, *The Silmarillion*

Of Eldamar and the Princes of the Eldarë, *The Silmarillion*

Of Feanor and the Unchaining of Melkor, *The Silmarillion*

Of the Silmarils and the Unrest of the Noldor, *The Silmarillion*

3 October

OCTOBER ESSAY (35%) DUE: Creation and the Elves

D. The Darkening

1492 - 1495 (3) YC [14293 - 14322 (29) YSe]

Of the Darkening of Valinor, *The Silmarillion*

E. The Flight & The Sindar

Of the Flight of the Noldor, *The Silmarillion*

1495 - 1497 (2) YC [14322 - 14341 (19) YSe]

Of the Sindar, *The Silmarillion*

1200 - 1495 (295) YC [11496 - 14322 (2,826) YSe]

10 October

F. The Sun and Moon & The Return

1495 - 1500 (5) YC [14322 - 14370 (48) YSe]

YEARS OF THE SUN THE FIRST AGE (FA)

1 - 260 FA (260)

Of the Sun and Moon and the Hiding of Valinor, *The Silmarillion*

Of Men, *The Silmarillion*

Of the Return of the Noldor, *The Silmarillion*

A woman with long, flowing brown hair, wearing intricate silver and gold Elven armor. She has a serious expression and is looking slightly to the side. The background is a soft, hazy landscape.

17 October

FIRST TEST (15%; First 50 minutes of class)

C. Beleriand
20 - 400 FA (380)

OF Beleriand and its Realms, *The Silmarillion*
OF the Noldor in Beleriand, *The Silmarillion*
OF Morgoth, *The Silmarillion*

24 October

D. Men & Ruin
400 - 463 FA (63)

OF the Coming of Men into the West, *The Silmarillion*
OF the Ruin of Beleriand and the Fall of Fingolfin, *The Silmarillion*

31 October

MAP TEST (15%; First 40 minutes of class)

E. Beren and Lúthien & Nirnaeth Arnoediad
460 - 472 FA (12)

OF Beren and Lúthien, *The Silmarillion*
OF the Fifth Battle: Nirnaeth Arnoediad, *The Silmarillion*

7 November

NOVEMBER ESSAY (35%) DUE: Evit

F. Túrin & Doriath
464 - 511 FA (48)

OF Túrin Turambar, *The Silmarillion*
OF the Ruin of Doriath, *The Silmarillion*



K. TUOR & EÄRENDIL

472 - 600 FA (128)

OF TUOR and the Fall of Gondolin, *The Silmarillion*
OF TUOR and his Coming to Gondolin, *Unfinished Tales*
OF the Voyage of Eärendil and the War of Unorth, *The Silmarillion*

14 November: Reading Break

21 November

THE SECOND AGE (SA)

L. Númenor

A Description of the Island of Númenor, *Unfinished Tales*

32 x 3319 SA

Ardalion and Erendis. The Mariner's Wife, *Unfinished Tales*

700 x 1098 SA

The Line of Elros: Kings of Númenor From the Founding of the City of Armenelos to the Downfall, *Unfinished Tales*

32 x 3319 SA

Akallabêth The Downfall of Númenor, *The Silmarillion*

M. Galadriel and Celeborn

The History of Galadriel and Celeborn, and of Amroth King of Lórien, *Unfinished Tales*

1050 UT x 3021 TA

28 November

SECOND TEST (15%; first 50 minutes of class)

THE THIRD AGE (TA)

N. The Third Age

The Istari in Middle Earth, *Unfinished Tales*

1000 UT seq. TA

The Palantiri, Unfinished Tales

First Age x Third Age

Of the Rings of Power and the Third Age, The Silmarillion

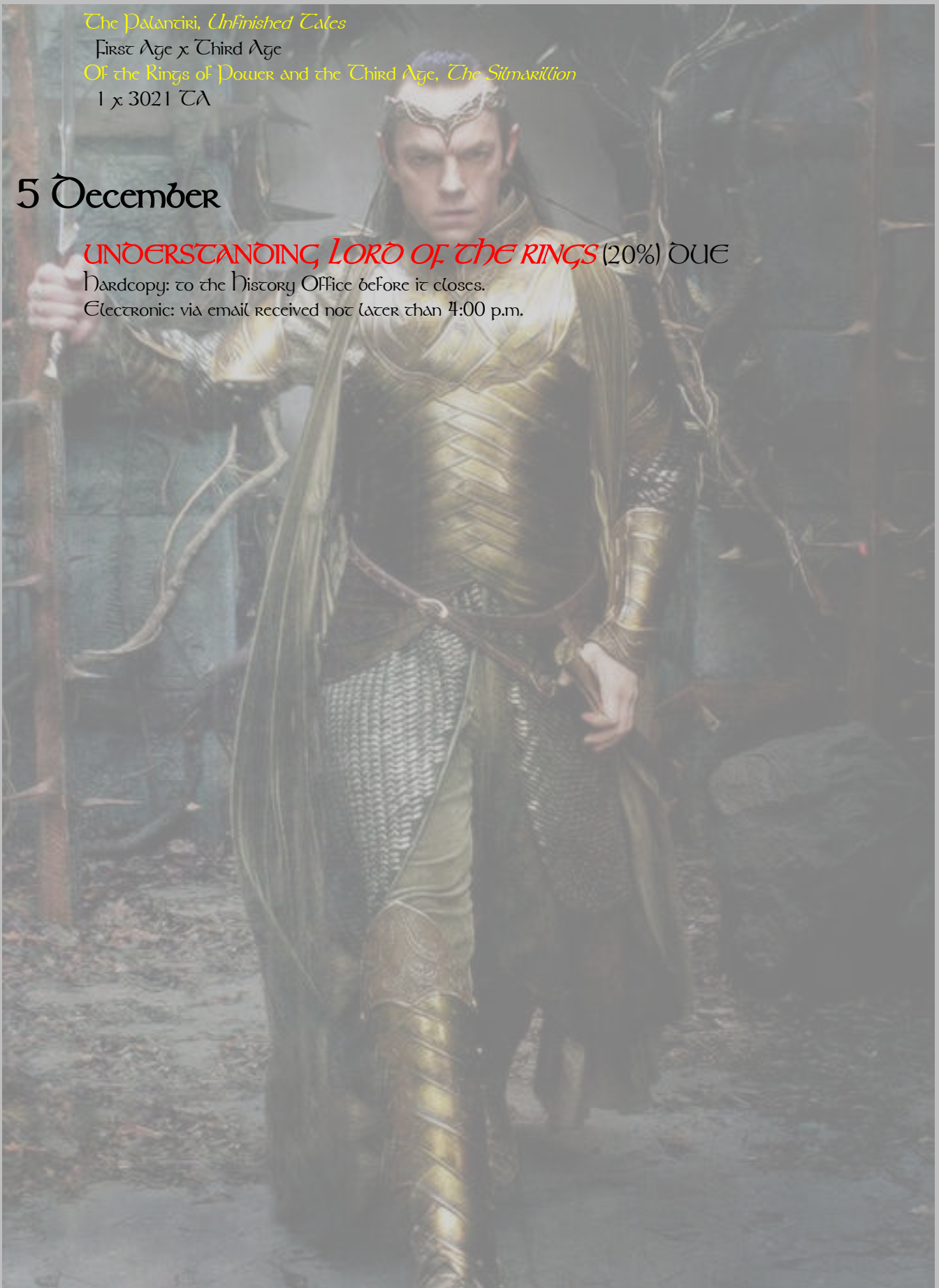
1 x 3021 TA

5 December

UNDERSTANDING LORD OF THE RINGS (20%) DUE

Hardcopy: to the History Office before it closes.

Electronic: via email received not later than 4:00 p.m.



THE FINE PRINT

Don't cheat.

The University Policy on Academic Integrity is in *The University of Victoria Undergraduate Calendar 2019-20* September 2019 Edition: [Policy on Academic Integrity](#).

The basic statement is brief: "Academic integrity requires commitment to the values of honesty, trust, fairness, respect, and responsibility. It is expected that students, faculty members and staff at the University of Victoria, as members of an intellectual community, will adhere to these ethical values in all activities related to learning, teaching, research and service." You must read the whole of this regulation carefully and be sure that you understand it; registration in this or any other course in the university constitutes acceptance of all the calendar regulations regarding university work, as well as the various practices in the enforcement of such regulations. The notes below are to be understood as clarifications and expansions of these regulations, and in the case of any ambiguity the Calendar is authoritative.

PLAGIARISM AND CHEATING

PLAGIARISM is perhaps the greatest of offences in the academic community, for it undermines the integrity of the entire intellectual enterprise. The expansion and refinement of your analytical skills, and of the quality of research and presentation that supports them, is the purpose of your university work, and these goals are not served if you present as your own work the efforts of others. Nor is it fair to those of you who work properly that those who commit plagiarism go unpunished. Should I detect the offence in any work, you may be assured that I will treat it with the utmost seriousness and insist on significant penalties. If in any part of your work you are uncertain about the relationship between your analysis and the materials on which it is based, do not hesitate to ask me; it is much easier to deal with such questions before work is submitted. Be advised that while the internet makes available a great deal of material that is easy to cut and paste into assignments, it also makes it much easier to catch such stealing.

A brief gloss on plagiarism. Scholarship quite properly rests upon examining and referring to the thoughts and writings of others. However, there is a difference between one's acknowledged restatement of someone else's arguments, and the unacknowledged restatement of someone else's arguments in the guise of original work. Plagiarism is, therefore, a form of academic misconduct in which an individual presents the work of another person as his or her own. Plagiarism evidently exists when an entire work is copied from an author and presented as original work. But plagiarism also exists when there is no — or inadequate — recognition given to an author for phrases, sentences, and paraphrased arguments of that author incorporated in one's work. (Without limiting the generality of the foregoing, this includes the failure to indicate clearly through proper notes (and quotation marks or indentations of longer passages where citation is verbatim) that materials have been incorporated into one's written work. In short, when excerpts from the work of another person are used in your work, the source must be acknowledged through standard academic practices.

CHEATING includes the following.

Unauthorized use of an editor. The manipulation, revision, correction, or alteration of work by another. It does not preclude review by a fellow student or tutoring that does not include editing.

Multiple submission of work. Submitting the same essay, presentation, or assignment more than once (whether the earlier submission was at this or another institution) unless prior approval has been obtained.

Falsifying material. Includes submitting assignments completed by someone else (bought, given, or stolen), citing a non-existent source, citing a source not used, implying use of primary material when used only via a secondary study.

Cheating. On exams and tests this includes, *inter alia*, having in an examination any materials or equipment other than those authorised by the examiners, and impersonation.

Aiding and abetting. You are liable to penalties if you help another student engage in any of these or other offences.

ENFORCEMENT AND PENALTIES

Departments and faculties have the authority to enforce proper standards of academic integrity by whatever internal procedures seem most appropriate to their disciplines. In all cases, a student suspected of plagiarism or cheating must be notified of an allegation, and must be given a reasonable opportunity to be heard. If there is convincing evidence to support an allegation, penalties will be imposed by the academic department, the faculty, or the president. The possible penalties are listed in the *Calendar*.

APPEAL

You may. See the *Calendar* for details.

Qui tacet consentire videtur.