

HUMS 2101 A.
College of the Humanities
Art from Antiquity to the Medieval World



Instructor: Dr. Amy Bruce

Course Schedule: Fridays at 2:35pm-5:25pm

Location: In person

Office hours: by appointment

Email: amybruce@cunet.carleton.ca

Course Description

How do we make sense of art and architecture from the distant past? How do objects, images, buildings, and monuments help us understand the people who made and used them?

This course introduces students to the history and interpretation of art and architecture from prehistory through the Gothic period. We will examine works from Europe, the Mediterranean, North Africa, the Middle East, South Asia, and Southeast Asia, while paying particular attention to the connections, exchanges, migrations, conflicts, and encounters that shaped artistic production.

Because this is a survey course, we will necessarily work across large periods of time and geographical areas. The course therefore emphasizes not the memorization of an exhaustive list of artists and dates, but the development of skills that allow students to approach unfamiliar objects and images with confidence. We will learn how to look closely, identify visual and material evidence, situate works within historical contexts, and construct interpretations supported by evidence.

The course also asks students to think critically about the category of "art history" itself. Why have some cultures, objects, and monuments traditionally occupied a central place in surveys of art history while others have been marginalized or omitted? How have museums, scholars, colonial encounters, archaeological practices, and modern ideas about "Western civilization" shaped the histories we tell?

Course Organization

This course is organized around a simple principle:

You are not expected to know how to do art history when you arrive. You are expected to practice it.

Throughout the semester, we will repeatedly move through four stages:

LOOK → IDENTIFY → CONTEXTUALIZE → ARGUE

The class will meet a three-hour lecture once a week. The course will proceed roughly in chronological order, tracing the development of art and visual culture across different historical periods. Each lecture will focus on key works, movements, and figures within their cultural, social, and political contexts, emphasizing how these contexts shaped artistic production and reception. You will encounter these skills in class activities, knowledge checks, visual analyses, the Book Arts Lab, and your final project.

Learning Objectives

By the end of the course, students should be able to:

- 1. Look closely:** Identify and describe significant visual, material, and spatial features of an artwork or building without immediately relying on outside interpretation.
- 2. Identify:** Recognize major works, artistic traditions, periods, materials, and architectural forms and explain the evidence supporting an identification.
- 3. Contextualize:** Situate artworks and architecture within relevant historical, social, religious, political, and cultural contexts.
- 4. Analyze:** Explain how form, material, technique, iconography, function, and context contribute to the meaning of an object or building.
- 5. Use evidence:** Develop interpretations that are supported by specific visual, material, historical, or textual evidence.
- 6. Communicate:** Present an art-historical argument clearly in written, visual, and/or material form.

Course Evaluations (descriptions follow)*

Basis of Evaluation	Date	% of grade
Online Knowledge Check (6/8)	~every week	6 x 2.5 = 15
Visual Analysis Portfolio	Oct 9; Nov 13; Dec 11	30

Objects in Practice	Dec 4	20
Zine/Essay	Dec 23	35
		100% total

*Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until the Dean has approved them.

Evaluation

Full instructions will be posted on Brightspace

1. Online Knowledge Checks

15%

Throughout the semester, you will complete eight online Knowledge Checks designed to help you practice key concepts, terminology, visual identification, and historical knowledge.

You are required to complete at least six of the eight Knowledge Checks. Your **six highest scores** will be used to calculate your Knowledge Checks grade.

Completing all eight is strongly recommended. The additional two Knowledge Checks provide opportunities to improve your overall score and allow you to replace lower scores. There is no penalty for a lower score on an additional Knowledge Check; only your six highest scores count toward your grade.

Knowledge checks may include:

- image identification;
- chronology;
- terminology;
- matching;
- short contextual questions;
- visual comparisons;
- brief applications of course concepts.

Knowledge checks are open-book and low-stakes. Students may have opportunities to repeat a knowledge check after reviewing the relevant material.

The goal is not to prove that you can memorize information without assistance. The goal is to develop a reliable foundation of art-historical knowledge that you can use when analyzing unfamiliar objects.

2. Visual Analysis Portfolio

30%

Over the course of the semester, you will complete three increasingly advanced visual analyses. These are designed as a progression:

Visual Analysis 1: LOOK

~300 words

You will begin with close observation.

You will describe what you see and identify significant visual and material features without beginning with outside research.

The goal is to practice separating observation from interpretation.

Visual Analysis 2: IDENTIFY + CONTEXTUALIZE

~400 words

You will analyze an unfamiliar artwork and propose an identification.

Your response will explain:

- what the work is;
- when/where it was produced;
- its likely function;
- relevant historical context;
- and, most importantly, what evidence supports your identification.

Visual Analysis 3: ARGUE

~500 words

The final response will ask you to construct an art-historical argument.

You will make a claim about an artwork and support that claim through specific visual and contextual evidence.

Each submission will build on the previous one.

3. Objects in Practice: Making and Seeing: 15%

~750-1000 words

During our semester, we will visit the Book Arts Lab and the Carleton University Art Gallery.

a) Making:

During our visit to the BAL, you will make a contemporary version of a medieval letter. While working, pay attention to:

- materials;
- tools;
- time;
- physical processes;
- precision;
- repetition;
- decoration;
- the relationship between text and image;
- the labour involved in producing a manuscript.

You will document your finished work and may be asked to photograph stages of the process.

***No previous artistic experience is required.**

The purpose of the assignment is not to produce a historically “perfect” object. It is to use making as a method for thinking historically about objects.

b) Seeing:

While visiting the Carleton University Art Gallery, select one artwork to examine closely. Spend time with the physical object before researching it.

Record observations about:

- scale;
- material;
- surface;
- colour;
- texture;
- construction;
- spatial presence;
- details that may not be visible in a reproduction.

Then consider how the work is presented in the gallery.

c) Reflection

Respond to the following question: **How did making the BAL object and encountering an artwork in an art gallery change (or not?) your understanding of art as a material object?**

Your response should include:

i. The experience of making

What did the process of making teach you about medieval manuscripts?

ii. The experience of looking

What did you notice at CUAG that might have been difficult to perceive through a reproduced/digital image?

4. Final Project: 45%

Art-Historical Zine OR Essay

The final project asks you to develop an art-historical argument about an artwork, group of works, object, building, theme, or artistic practice studied in the course.

You may choose either:

Option A: Art-Historical Essay

or

Option B: Art-Historical Zine

Both formats must demonstrate the same core learning:

- accurate historical knowledge;
- close visual analysis;
- contextual understanding;
- use of evidence;
- a clear argument;
- thoughtful organization and communication.

The difference is form, not intellectual expectations.

Learning Materials

Students are not required to purchase textbooks or other learning materials for this course.

Brightspace is the university's online site that hosts course web pages. The course page for HUMS2101 allows you to keep up with weekly topics and keep up to date on announcements, assignments, study resources, and any amendments to the syllabus. It is your responsibility to keep informed about class changes and announcements. Check the course's Brightspace page often.

If you are new to using Brightspace, you can find **assistance and training** here:

<https://carleton.ca/brightspace/students/>

Book Arts Lab

As part of this course, we'll visit Carleton University's **Book Arts Lab**, an experiential learning space located on the main (second) floor of MacOdrum Library. This unique studio invites hands-on exploration of historic and creative bookmaking practices—including bookbinding, letterpress printing, typesetting, block (woodcut) printing, and decorative paper techniques. You are required to fill out a waiver to participate in the Book Arts Lab workshop prior to attendance. For more information on the Book Arts Lab, please visit the website: <https://library.carleton.ca/building/book-arts-lab>.

Readings/viewings There will be no printed textbook for this class. Instead, resources for each period covered are indicated in this syllabus and are available online on Brightspace.

<u>Date</u>	<u>Topics</u>	<u>Readings/Resources</u>
Sept 11	Introduction: Methods, Materials, Scope, and Skills	Smarthistory • Why Look at Art? • Looking at Art ◦ Select 2–3 introductory entries rather than assigning "numerous entries" • Approaches to Art History ◦ Select entries introducing formal analysis, contextual analysis, materiality, and interpretation • About Smarthistory
Sept 18	Prehistory, Mesopotamia, and Ancient Africa	Prehistory • Paleolithic Art, an introduction • Our Earliest Technology? • Venus of Willendorf • Hall of Bulls, Lascaux

		• Cave of Altamira • The Neolithic Revolution • Newgrange • Stonehenge Ancient Mesopotamia / West Asia • Mesopotamia, an introduction • Sumerian art • White Temple and ziggurat at Uruk • Standard of Ur • Stele of Hammurabi • Ishtar Gate • Assyrian palace reliefs / Lamassu Ancient Africa • Ancient Egypt and Sudan • Ancient Egypt, an introduction • Ancient Egyptian art • Materials and techniques • Hieroglyphs
Sept 25	Egyptian Art	Predynastic and Old Kingdom • Palette of King Narmer • Step Pyramid Complex at Saqqara • Great Pyramids of Giza • Pyramid of Khufu • Pyramid of Khafre and Great Sphinx • Pyramid of Menkaure • Menkaure and Queen • Seated Scribe Middle Kingdom • Pectoral and Necklace of Sithathryunet • Statue of an Offering Bearer, Tomb of Meketre • Standing Hippopotamus • Ancient Thebes • Stela of Userwer New Kingdom

		• Temple of Amun-Re, Karnak • Hatshepsut • Akhenaten, Nefertiti and daughters • Nefertiti bust • Tutankhamun • Hunefer's Judgment Ptolemaic • Rosetta Stone Ancient Nubia/Kush • The Kingdom of Kush in ancient Nubia, an introduction • Meroitic period of the Kingdom of Kush • Pylon of the Nubian Lion Temple at Naga • Pyramids of Sudan
Oct 2	Ancient Greece	https://smarthistory.org/ancient-greece-an-introduction/ Ancient Greece A beginner's guide • Ancient Greece, an introduction • Introduction to ancient Greek art • Introduction to ancient Greek Architecture • Greek architectural orders • Greek sanctuaries as artistic hubs Pottery • Greek Vase-Painting, an introduction • Making Greek vases • <i>Dipylon Amphora</i> • Terracotta Krater • Commemorating the Dead in Greek Geometric Art Daedalic and Archaic • Tiny timeline: Archaic Greece in a global context • Kouroi and Korai, an introduction • <i>Lady of Auxerre</i> • <i>Marble Statue of a kouros (New York Kouros)</i> • <i>Anavysos Kouros</i> • <i>Peplos Kore</i> • Ancient Greek Temples at Paestum, Italy Early Classical • Pediments from the Temple of Aphaia, Aegina • <i>Kritios Boy</i> • Contrapposto explained

		• <i>Charioteer of Delphi</i> • <i>Artemision Zeus or Poseidon</i> • <i>Riace Warriors</i> Classical • Polykleitos, Doryphoros (Spear Bearer) • The Athenian Agora and the experiment in democracy • The Parthenon, Athens • Parthenon sculptures • The many lives of the Parthenon • Who owns the Parthenon sculptures? • Egyptian blue on the Parthenon sculptures • <i>Plaque of the Ergastines</i> Late Classical Lysippus • How an ancient Greek bronze ended up in the Vatican • <i>Apoxymenos (Scraper)</i> • Capitoline Venus (copy of the Aphrodite of Knidos by Praxiteles) Hellenistic • <i>Nike (Winged Victory) of Samothrace</i> • Apollonius, <i>Boxer at Rest (or The Seated Boxer)</i> • <i>Spinario (Boy with Thorn)</i> • Athanadoros, Hagesandros, and Polydoros of Rhodes, <i>Laöcoon and his Sons</i> Achaemenid Persia • Ancient West Asian • Persian (Achaemenid Empire) • Ancient Persia, an introduction • Persepolis: The Audience Hall of Darius and Xerxes • Capital of a column from the audience hall of the palace of Darius I, Susa
Oct 9	Ancient Roman Art and Late Empire	Wall painting • Roman wall painting styles • Painted Garden, Villa of Livia • Still Life with Peaches Republic • <i>Capitoline Brutus</i> • Veristic Male Portrait • Head of a Roman Patrician Early Empire • <i>Augustus of Prima porta</i> • Ara Pacis Augustae

		• The Colosseum • The Arch of Titus • <i>The Spoils of Jerusalem</i>, Arch of Titus • Shekel of the Second Jewish Revolt • Portrait Bust of a Flavian Woman Middle Empire • The Pantheon • Equestrian Statue of Marcus Aurelius • The Triumphal Arch of Septimius Severus https://smarthistory.org/basilica-of-maxentius-and-constantine/ The Ancient Mediterranean Ancient Rome Late Empire • Basilica of Maxentius and Constantine • The Colossus of Constantine • Arch of Constantine, Rome https://smarthistory.org/introduction-to-the-middle-ages/
Oct 16		CUAG
Oct 23	Early Christian And Byzantine Art	https://smarthistory.org/a-beginners-guide-to-byzantine-art/ Medieval Europe and Byzantium A beginner's guide • Introduction to the Middle Ages • A new pictorial language: The image in Early Medieval art Christianity and art • Christianity, an introduction • The lives of Christ and the Virgin in Byzantine Art • Who's who? How to recognize saints • Architecture and liturgy Early Christian • Early Christianity, an introduction • Early Christian Art • Catacomb of Priscilla, Rome • Early Christian art and architecture after Constantine • The Good Shepherd in Early Christianity • Basilica of Santa Sabina, Rome • The Mausoleum of Galla Placidia Medieval Europe and Byzantine Byzantine A beginner's guide

		• Byzantine Art, an introduction • About the chronological periods of the Byzantine Empire • Icons, an introduction • Ancient and Byzantine Mosaic materials Early Byzantine Architecture • Early Byzantine architecture after Constantine • Innovative architecture in the age of Justinian • Hagia Sophia, Istanbul Ravenna, Italy • Sant'Apollinare in Classe, Ravenna • San Vitale and the <i>Justinian Mosaic</i> • Empress Theodora, rhetoric, and Byzantine primary sources • Ivory Panel with Archangel Cross-cultural artistic interaction in the Early Byzantine period Middle Byzantine <i>Theotokos mosaic</i>, Hagia Sophia, Istanbul
Oct 30		Reading Week
Nov 6	Art of the Islamic World; Jewish architecture in Spain	https://smarthistory.org/introduction-to-islam/ Arts of the Islamic World 640 to now A beginner's guide • Introduction to Islam • About chronological periods • Arts of the Islamic World • The Qur'an • Gold in the Qur'an • Illumination of the Qur'an • The Five Pillars of Islam • Islamic pilgrimages and sacred spaces • Hajj • The Kaaba • The complex geometry of Islamic design • Introduction to Mosque Architecture • Common Types of Mosque Architecture Early period • Arts of the Islamic World: the early period • Mosaics in the early Islamic world Umayyad • The Umayyads, an introduction • The Dome of the Rock (Qubbat al-Sakhra) • The Great Mosque of Damascus

		The Islamic West • The vibrant cultures of the Islamic west, an introduction • The Great Mosque of Córdoba • The Great Mosque of Kairouan • Kairouan (from UNESCO) Medieval period • Arts of the Islamic World: the Medieval Period • Folio from a Qur'an Ilkhanid • Mihrab from Isfahan (Iran) Later period • Hagia Sophia as a mosque https://smarthistory.org/jewish-history-to-the-middle-ages/ Judaism and Art • Jewish history to the Middle Ages • Writing a history of Jewish architecture Medieval synagogues in Toledo, Spain
Nov 13	Buddhism, South Asia, and China	https://smarthistory.org/hinduism-and-buddhism-an-introduction/ Hinduism, Buddhism, Jainism, and Sikhism, a beginner's guide • Hinduism and Buddhism, an introduction Buddhism • Introduction to Buddhism • The historical Buddha • The Buddha and Buddhist sacred texts • Introduction to the stupa • Images of enlightenment: aniconic vs. iconic depictions of the Buddha in India • South Asia ◦ Challenges, opportunities, and approaches for studying South Asian art ◦ Geographic regions of South Asia ◦ A brief history of the art of South Asia: prehistory–c. 500 C.E. India Yaksha and Yakshi sculptures • The stupa, an introduction • Iron Age India • Mauryan Dynasty ◦ The Didarganj Yakshi ◦ Lion Capital, Ashokan Pillar at Sarnath

		○ The Pillars of Ashoka ○ Bodh Gaya: the site of the Buddha's enlightenment • Kushan Empire ○ A Buddha from Mathura • Gupta Dynasty ○ The Gupta Period Indonesia • Śailendra Dynasty ○ Borobudur China Qin dynasty (c. 221–206 B.C.E.), an introduction The Terracotta Warriors The Tomb of the First Emperor Funeral banner of Lady Dai (Xin Zhui) Buddhism in Chinese Art (2nd century through 907 C.E.)
Nov 20	Medieval Europe	https://smarthistory.org/medieval-manuscripts/ Medieval Europe and Byzantium Books in Medieval Europe A beginner's guide • Medieval manuscripts • Manuscripts: Major Works of Art • Making manuscripts Making the Medieval Book • Biblical illumination https://smarthistory.org/anglo-saxon-england/ Early medieval • Anglo-Saxon England • Sutton Hoo Ship Burial (x 2) • The Sutton Hoo purse lid • Decoding Anglo-Saxon art • Brooch from Chessel Down • The Lindisfarne Gospels • Codex Amiatinus • The Book of Kells • Symbolism in the Book of Kells https://smarthistory.org/carolingian-art-an-introduction/ Carolingian • Carolingian art, An introduction

		• Charlemagne (parts 1 and 2) • Matthew in the Coronation Gospels and Ebbo Gospels • Saint Matthew from the Ebbo Gospels Lindau Gospels cover https://smarthistory.org/a-beginners-guide-to-romanesque-art/ Romanesque A beginner's guide • Romanesque art, an introduction • Romanesque architecture, an introduction • Medieval churches: sources and forms • Pilgrimage routes and the cult of the relic France • Saint-Pierre, Moissac • Last Judgment, Tympanum, Cathedral of St. Lazare, Autun • Church and Reliquary of Sainte-Foy, France • Pentecost and Mission to the Apostles Tympanum, Basilica Ste-Madeleine, Vézelay • Basilica of Saint-Sernin • Fontenay Abbey • Virgin and Child in Majesty England • The Art of Conquest in England and Normandy The Bayeux Tapestry (all) Spain • Historiated capitals, Church of Sant Miquel, Camarasa • "Throne of Wisdom" Sculptures • Camel from San Baudelio de Berlanga • Plaque with the Journey to Emmaus and Noli Me Tangere
Nov 27		TK: BAL
Dec 4	Gothic	https://smarthistory.org/gothic-architecture-an-introduction/ Medieval Europe and Byzantium Gothic A Beginner's guide • Gothic architecture: an introduction France Architecture • Birth of the Gothic: Abbot Suger and the ambulatory at St. Denis • Chartres Cathedral

		• Cathedral of Notre-Dame, Paris • Reims Cathedral • Reims Cathedral and World War I • Amiens Cathedral • Sainte-Chapelle, Paris The Virgin of Jeanne d'Evreux Italy, Germany, and the Czech Republic The Crucifixion, c. 1200 Hiding the divine in a medieval Madonna: Shrine of the Virgin https://smarthistory.org/the-golden-haggadah/ Judaism and art • The Golden Haggadah Khanacademy https://www.khanacademy.org/humanities/medieval-world/gothic-art/beginners-guide-gothic-art/a/how-stained-glass-is-made How stained glass is made
--	--	--

Notes on using Smarthistory

We will use this online multimedia textbook extensively. To benefit from the audio-visual formats on this site, you must develop study approaches that differ from those you employ with written text. Listen carefully and take notes – distilling the information and taking notes on the videos will help you retain the material rather than passively accept it.

Note you are not required to access every item on Smarthistory. Instead, follow the syllabus for the assigned sources. We will also not always cover everything listed on the syllabus, allowing for some lecture flexibility. Unless otherwise notified, you will only be tested on the works we have covered in class and appear on the review slides.

Use of AI in This Course

AI tools (like ChatGPT, DALL-E, or other text/image generators) **can be used as a support tool**, but all work you submit must be your own. Think of AI like a digital assistant—it can help you brainstorm, organize ideas, or check spelling/grammar, but it **cannot replace your critical thinking, analysis, or creativity**.

Guidelines for use:

- **Be transparent:** If you use AI for anything beyond basic proofreading (for example, generating ideas, drafting text, or creating images), you must **acknowledge it** in a short note at the end of your work. For example:
 - *“Parts of the text were generated with the assistance of ChatGPT.”*

- *“Layout ideas were informed by AI suggestions using DALL·E.”*
- **Proofreading is okay:** You may use AI to check grammar, spelling, or clarity, **without disclosure**, as long as the AI is not changing your ideas or argument.
- **Do your own thinking:** Your argument, analysis, and design must remain your original work.
- **Follow academic integrity rules:** Using AI to do your work without disclosure is considered misconduct.

Use AI responsibly to **enhance your process**, not replace it.

University Regulations for All College of the Humanities Courses (Updated Aug 12,2026)

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.

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.

Online Learning Resources

[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.

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, including the unauthorized use of generative AI tools (e.g., ChatGPT)
- 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
- failing to acknowledge sources with 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 follows a rigorous [process for academic integrity allegations](#), including reviewing documents and interviewing the student, when an instructor suspects a violation has been committed. Penalties for violations may include a final grade of “F” for the course.

Co-operation or Collaboration

An important and valuable component of the learning process is the progress a student can make as a result of interacting with other students. In struggling together to master similar concepts and problems

and in being exposed to each other's views and approaches, a group of students can enhance and speed up the learning process. Carleton University encourages students to benefit from these activities which will not generally be viewed as a violation of the Policy. With the exception of tests and examinations, instructors will not normally limit these interactions.

Students shall not co-operate or collaborate on academic work when the instructor has indicated that the work is to be completed on an individual basis. Failure to follow the instructor's directions in this regard is a violation of the standards of academic integrity. Unless otherwise indicated, students shall not co-operate or collaborate in the completion of a test or examination.

Group Work: There are many cases where students are expected or required to work in groups to complete a course requirement. Normally, students are not responsible for violations of this policy committed by other members of a group in which they participate.

More information on the process [here](#).

Academic Accommodations

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.

Carleton is committed to providing academic accessibility for all individuals. You may need special arrangements to meet your academic obligations during the term. The accommodation request processes, including information about the *Academic Consideration Policy for Students in Medical and Other Extenuating Circumstances*, are outlined on the [Academic Accommodations website](#).

Requests for Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes can be [found here](#).

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](#) at equity@carleton.ca.

Grading System at Carleton University

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

The system of grades used, with corresponding grade points and the percentage conversion can be found [here](#).

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 extenuating circumstances beyond their control, which forces them to delay submission of the work. Requests for academic consideration are made in accordance with the [Academic Consideration Policy for Students in Medical or Other Extenuating Circumstances](#).

Students who claim short-term extenuating circumstances (normally lasting up to five days) as a reason for missed term work are held responsible for immediately informing the instructor concerned and for making alternate arrangements with the instructor. If the instructor requires supporting documentation, the instructor may only request submission of the University's self-declaration form, which is available on the [Registrar's Office website](#). The alternate arrangement must be made before the last day of classes in the term as published in the academic schedule.

1. 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 extenuating circumstances lasting for a significant period of time/ long-term (normally more than five days), 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 consideration or did not provide reasonable accommodation, the student should follow the appeals process described in the [Academic Consideration Policy](#).
4. If academic consideration 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: [Undergraduate](#) | [Graduate](#)).

Deferred Final Exams

Students who are unable to write a final examination because of extenuating circumstances, as defined in the [Academic Consideration Policy](#), 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 (3) working days after the original final examination or the due date of the take-home examination; and,
2. be fully supported by appropriate documentation. In cases of short-term extenuating circumstances normally lasting no more than five (5) days, students must include the University's self-declaration form, which can be found on [the Registrar's Office website](#). Additional documentation is required in cases of extenuating circumstances lasting longer than five (5) days and must be supported by a medical note specifying the date of 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](#).

Academic Consideration Policy

As per the [Academic Consideration Policy](#), if students encounter extenuating circumstances that temporarily hinder their capacity to fulfil in-class academic requirements, they can request academic consideration. The Academic Consideration for Coursework is only available for accommodations regarding course work. Requests for accommodations during the formal exam period must follow the [official deferral process](#).

NOTE: As per the Policy, students are to speak with/contact their instructor before submitting a request for Academic Consideration. Requests are not automatically approved. Approving and determining the accommodation remains at the discretion of the instructor. Students should consult the course syllabus about the instructor's policy or procedures for requesting academic consideration. [More information here](#).

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.

Mental Health and Wellness at Carleton

As a 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. For more information, please consult <https://wellness.carleton.ca/>

Emergency Resources ([on and off campus](#))

- Suicide Crisis Helpline: call or text 9-8-8, 24 hours a day, 7 days a week.
- For immediate danger or urgent medical support: call 9-1-1

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: call 613-238-3311, text 343-306-5550, or connect online at <https://www.dcottawa.on.ca/>
- Mental Health Crisis Service: call 613-722-6914 or toll-free 1-866-996-0991, or connect online at <http://www.crisisline.ca/>
- Empower Me Counselling Service: call 1-844-741-6389
- Good2Talk: call 1-866-925-5454 or connect online at <https://good2talk.ca/>
- The Walk-In Counselling Clinic: for online or on-site service <https://walkincounselling.com>

The Centre for Indigenous Support and Community Engagement

The Centre for Indigenous Initiatives is proud to offer culturally centered individual counselling to students who self-identify as First Nation, Metis or Inuk. Through this service, Indigenous students [can access confidential, individual sessions for support with personal, mental health or academic challenges.](#)

Department Contact Information

Bachelor of the Humanities 300 Paterson Hall CollegeOfHumanities@cunet.carleton.ca

Greek and Roman Studies 300 Paterson Hall GreekAndRomanStudies@cunet.carleton.ca

Religion 2A39 Paterson Hall
Religion@cunet.carleton.ca

Digital Humanities (Graduate) 2A39 Paterson Hall
digitalhumanities@carleton.ca

Digital Humanities (Undergraduate Minor) 300 Paterson Hall
digitalhumanities@carleton.ca

MEMS (Undergraduate Minor) 300 Paterson Hall
CollegeOfHumanities@cunet.carleton.ca