

Carleton University

Winter 2023

## College of the Humanities

RELI 2810: The Bible and Film

Instructor: Sarah Cook

Email: [sarahcook@cunet.carleton.ca](mailto:sarahcook@cunet.carleton.ca)

Office Hours: Tuesdays 1:15 pm – 3:15 pm, via Zoom

Class Meeting: M 8:35 am – 11:25 am, Loeb A720

Course Description<sup>1</sup>

Today, stories from the Bible need not only be read – they can be watched on the big screen or consumed in the privacy of our homes through various streaming services. Along with this variety of formats comes a plethora of interpretations of biblical material. From Cecil B. de Mille's 1956 masterpiece *The Ten Commandments* to Ridley Scott's 2014 venture *Exodus: Gods and Kings*, producers, writers, directors, and actors have all offered their own interpretations of well-known biblical works through film. While de Mille and Scott offered more literal portrayals of biblical stories, other directors such as Polanski (*Rosemary's Baby*, 1968), De Palma (*Carrie*, 1976), and Aronofsky (*Mother!*, 2017), have demonstrated how biblical themes can be reimagined in order to horrify and fascinate an audience. In this course, we will examine the ancient near eastern context in which the Hebrew Bible was written as well as the apocalyptic world of the New Testament in order to observe how biblical themes and stories have lit up the silver screen in ever-changing ways. We will address questions such as, in what ways do biblical literatures reflect the values of the communities who wrote them? Why do the narratives and themes of these ancient texts remain so compelling to us? How have modern events and values affected the interpretation of biblical material in films?

Learning Outcomes

This course will support students in:

- Developing their academic research, writing, and citation skills
- Exploring the historical context of the Hebrew Bible and the New Testament
- Engaging critically with primary and secondary source texts
- Making connections between ancient literature and modern films
- Examining the interpretation of biblical texts by various religious communities
- Thinking critically about biblical and religious themes in film
- Analyzing the social/cultural context of modern films

Course Procedure**Format**

This is an **in-person** class located on Carleton campus. **Carleton University has paused its mask mandate as of June 25<sup>th</sup>, 2022.** In light of this, masks are not

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<sup>1</sup> I would like to acknowledge and thank Dr. Shawna Dolansky, whose *Bible and Film* syllabus from 2018 was very helpful in planning this course.

required in our classroom. Carleton University continues to recommend, however, that students wear a mask that covers their nose, mouth, and chin when they are in a space in which physical distancing is not possible. **I urge all students on campus to consider wearing a mask.** Masking is a form of community care that keeps those most vulnerable in our community safe.

**On Contacting me:** You can always reach me via my Carleton email (see first page of syllabus). I will respond to your emails within 24 hours Monday through Friday. If you have not received a response within that window, feel free to send me a second email to touch base. I may not check my email over the weekend, so please be careful to contact me in advance if you have a pressing question.

### **Classroom Environment**

A classroom is a community of learning where we all help each other to come to a better understanding of the material that we encounter. To foster a happy and healthy community space, please use respectful language and be kind to your peers. I encourage us all to be patient with one another as we pursue our studies.

### **Absence**

In light of the ongoing global pandemic, please prioritize your health and do not come to campus if you feel any symptoms of illness. I will be happy to help you to catch up on any material that you miss. Any absence due to illness is **excused** and will not reduce your participation grade. You do not require a doctor's note for absences due to illness, but please use Carleton University's [self declaration of illness form](#).

### **On Mental Health and Well-Being:**

Universities can be challenging, intimidating environments. I encourage all students to pay attention to their mental health and well-being in the midst of assignments and term papers. To this end, please be in contact with me if you experience any issues throughout the term that affect your academic performance. I'm very open to working out accommodations that will allow you to complete your work and maintain your overall well-being. **Any day that you need to miss class in order to look after your mental health qualifies as a missed class due to illness and is excused.** Please see the link below for mental health and well-being resources available to members of the Carleton community, which I encourage you to use as needed:

<https://carleton.ca/wellness/>

### **Grade Distribution**

**Attendance and Participation:** 20%

**Film Reflection Journal:** (10 × 3%) 30%

**Film Analysis Assignments:** (3 × 10%) = 30% OR (5 × 10%) = 50%

**Final Film Analysis Annotated Bibliography:** 5%

**Final Film Analysis:** 15% (optional – see conditions below)

### **Assessments**

#### **Attendance and Participation**

Students can earn excellent attendance and participation grades by showing up to class on time, having read the readings, and being prepared to discuss them and ask

meaningful questions about them. Good participation also involves posing questions or comments in a manner that is respectful to both myself and your peers. If you are uncomfortable with speaking in class for any reason, please send your comments or questions to me via email, or swing by my office hour to demonstrate your engagement with our class material.

### **Film Reflection Journal Assignments**

The film reflection journal assignments are worth a total of 30% of your grade in the course. There are 10 film reflection assignments scheduled throughout our course, each worth 3% of your final grade. Please see the course schedule below for various due dates. For these reflection assignments, I ask that you complete a 1-page reflection write-up about the film that we watched that week, commenting on how the film relates to the biblical themes that we have discussed in our course and/or how the film represents a representation or an interpretation of these themes. I do not require formal citation for this assignment, but I do ask that you specifically mention content from the assigned readings.

### **Film Analysis Assignments**

There are a total of 5 film analysis assignments due throughout the term. Their due dates are marked on the course schedule below. **Students may EITHER complete 3 of these 5 assignments along with the final exam OR complete all 5 assignments and skip the final take-home exam.** Each assignment is worth 10% of the final grade. Film Analysis assignments will correspond to module themes and involve watching an assigned film, then comparing it with the films that we watched in class for his module. Film analysis assignments should be 1200-1500 words, typed in a 12-point font, and double-spaced with normal margins. Students should use Chicago style citations for this assignment. Please see the citations section below for further guidance.

### **Final Film Analysis Annotated Bibliography**

For those who decide to complete the final film analysis assignment, an annotated bibliography for this assignment is due on **Thursday, April 13<sup>th</sup> by 11:59 PM EST** and is worth 5% of your final grade. This annotated bibliography should list 3-4 sources in the correct Chicago Style bibliography format and offer a short paragraph (5-6 sentences) of summary of the article and a statement on how it will be useful to you in your final film analysis. This annotated bibliography assignment will keep you on track to complete a successful final film analysis assignment and offer an opportunity for me to give you some early feedback on this final project.

### **Final Film Analysis Assignment**

The final film analysis assignment is worth 15% of the final course grade and takes the place of a formal exam. For this assignment, students will be given a list of films and corresponding biblical passages from which they can choose. I will make this list available at the beginning of April. The paper should advance an argument about the way in which the film draws upon and interprets biblical themes discussed in class and in our course readings. The final film analysis assignment should be 2000-2500 words, typed in a 12-point font, and double-spaced with normal margins. Students should use Chicago style citations for this assignment and include a bibliography page. Please see

the citations section below for further guidance. The final film assignment is due on **Thursday, April 27<sup>th</sup> by 11:59 PM EST.**

### **Extra Credit**

I will offer 2 extra credit opportunities throughout the term, each worth an extra 5% towards your final grade. **Students may only take advantage of ONE of these extra credit opportunities.** Extra credit assignments will take the form of a 200–500-word film reflection assignment about either *Life of Brian* (1979) or *A Black Jesus* (2020).

### **Citation**

The citation method that we will use for all assignments in this course is Chicago Style (Turabian/Notes-Bibliography, NOT author-date). Please review Chicago Style using [this resource](#). I'm happy to help you to review citations on your first assignment or to answer questions regarding this format, as it may be unfamiliar to many of you. Getting your citations right is a great way to score points on your evaluation and to avoid plagiarism. You should cite any information from an outside source that you use in your assignments. When you directly use the language of the source itself, please use double quotation marks to frame your quotation.

**Failure to use in-text citations in the form of Chicago style, MLA, or APA is a form of plagiarism and I am obliged to report all cases of plagiarism to the Dean's Office.**

If you have any doubts or concerns about whether or not your work may involve unintentional plagiarism, please send me an email and I will be happy to help clarify the situation.

### **Late Assignments**

Late assignments will be penalized at a rate of 10% per day. If you anticipate struggling to submit an assignment on time, please contact me as early as possible so that we can discuss a possible accommodation.

### **Letter Grade Scale**

|           |        |           |       |
|-----------|--------|-----------|-------|
| <b>A+</b> | 90-100 | <b>C+</b> | 67-69 |
| <b>A</b>  | 85-89  | <b>C</b>  | 63-66 |
| <b>A-</b> | 80-84  | <b>C-</b> | 60-62 |
| <b>B+</b> | 77-79  | <b>D+</b> | 57-59 |
| <b>B</b>  | 73-76  | <b>D</b>  | 53-56 |
| <b>B-</b> | 70-72  | <b>D-</b> | 50-52 |

**Academic Integrity**

Plagiarism is a serious offence that can jeopardize your future at this university. Carleton University defines plagiarism as “submitting work in whole or in part written by someone else” and “failing to acknowledge sources through the use of proper citations when using another author’s work.” Please see the link below for more information:

<https://carleton.ca/registrar/academic-integrity/>

Plagiarism, however minor, will be taken very seriously by the instructor and a report filed with the Dean’s office, who handle all academic integrity allegations. Their response to plagiarism ranges from a zero on the assignment submitted, to expulsion from the university. If you find yourself panicking and tempted to cut and paste, **don’t!** Email me and we’ll work out an extension or other accommodation for you. Please don’t let a moment of panic cost you your postsecondary education.

**Required Texts**

All required texts for this course are available online or will be posted as PDFs to our Brightspace page. You do not need to purchase any books for this class.

**Reading the Bible**

To read the Hebrew Bible, I prefer the NJPS (New Jewish Publication Society) translation. For the Old and New Testaments, the KJV (King James Version) is excellent, along with the NRSV (New Revised Standard Version). You can access these translations using the following links:

[Sefaria - NJPS](#)

[Bible Gateway - KJV](#)

[Bible Gateway - NRSV](#)

Please use one of these translations. They offer the best representation in English of the Hebrew and the Greek.

**Films**

Assigned films on the schedule will be watched in class as a group. For films involved in assignments, I have tried to limit choices to films available through the Carleton University Library, YouTube, or Netflix. If you have any access issues at all with any of our films this term, please contact me via email.

**Challenging Content + Trigger Warnings**

I have done my best to flag films on the course schedule that require a trigger warning. Most of the assigned films involve at least some level of violence. Please communicate with me via email if you have any concerns about watching these films as a class and we can strategize on how to show these films in a way that is comfortable and safe for everyone.

**Course Schedule**

| Winter Term Schedule |        |         |      |             |
|----------------------|--------|---------|------|-------------|
| Week #1              |        |         |      |             |
| Date                 | Module | Reading | Film | Assignments |

|   |  |  |   |  |
|---|--|--|---|--|
| <p><b>Monday,<br/>January 9<sup>th</sup></b></p>  | <p><b>Introduction</b></p>   | <p>Syllabus</p> <p>Reinhartz.<br/>"Introduction."<br/><i>Bible and<br/>Cinema.</i><br/>London:<br/>Routledge,<br/>2013. Pp. 1-13.</p> <p>Terry Lindvall.<br/>"Silent Cinema<br/>and Religion."<br/><i>The Routledge<br/>Companion to<br/>Religion and<br/>Film.</i> London:<br/>Routledge,<br/>2009. Pp. 13-<br/>31.</p>   | <p><i>From the<br/>Manger to the<br/>Cross (1912)</i></p> |  |
| <p><b>Week #2</b></p>                             |  |  |   |  |
| <p><b>Monday,<br/>January 16<sup>th</sup></b></p> | <p><b>Biblical<br/>Literature in<br/>Its Ancient<br/>Context I: The<br/>Hebrew Bible</b></p> | <p><a href="#">Genesis</a></p> <p><a href="#">Judges</a></p> <p><a href="#">"Hebrew Bible."<br/>My Jewish<br/>Learning<br/>(2022).</a></p> <p><a href="#">Sarah<br/>Schectman.<br/>"Who Wrote the<br/>Bible?" <i>Bible<br/>Odyssey</i><br/>(2022).</a></p> <p>Richard Elliott<br/>Friedman. "The<br/>World that<br/>produced the<br/>Bible: 587-400<br/>BC." <i>Who<br/>Wrote the<br/>Bible?</i> New</p> |   |  |

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|  |   | York: Simon & Schuster, 2019.   |                                      |   |
| <b>Week #3</b>                             |   |   |                                      |   |
| <b>Monday,<br/>January 23<sup>rd</sup></b> | <b>Biblical Literature in Its Ancient Context II: The New Testament</b> | <a href="#">The Gospel of Matthew</a><br><br><a href="#">The Book of Acts</a><br><br><a href="#">Mark Allen Powell. "Jesus." <i>Bible Odyssey</i> (2022).</a><br><br><a href="#">Lee I. Levine. "Jewish Sects." <i>My Jewish Learning</i> (2022).</a> |                                      | <b>11:59 PM: <u>Extra Credit</u> <i>Life of Brian</i> Reflection DUE</b>  |
| <b>Week #4</b>                             |   |   |                                      |   |
| <b>Monday,<br/>January 30<sup>th</sup></b> | <b>Who Wore it Best: The Many Moseses I</b>                             | <a href="#">Exodus 1-15</a><br><br>Tony Shaw. "Martyrs, Miracles, and Martians." <i>Journal of Cold War Studies</i> 4.2 (2002), pp. 3-22.   | <i>The Ten Commandments</i> (1956)   | <b>Monday,<br/>January 30<sup>th</sup><br/>11:59 PM: Film Reflection Journal #1 DUE</b>   |
| <b>Week #5</b>                             |   |   |                                      |   |
| <b>Monday,<br/>February 6<sup>th</sup></b> | <b>Who Wore it Best: The Many Moseses II</b>                            | Jennifer L. Koosed. "The Cinematic Moses." <i>The Bible in Motion</i> . Ed. Rhonda Burnette-Bletsch. Boston: De Gruyter, 2016. Pp. 65-82.<br><br>J. Cheryl Exum.  | <i>Exodus: Gods and Kings</i> (2014) | <b>Monday,<br/>February 6<sup>th</sup><br/>11:59 PM: Film Reflection Journal #2 DUE</b><br><br><b>Friday,<br/>February 10<sup>th</sup><br/>11:59 PM: Film Analysis #1 DUE</b> |

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|  |                                | <p>“Exodus: Male Gods and Kings.” <i>A New Hollywood Moses</i>. Biblical Reception 4. Ed. David Tollerton. London: Bloomsbury, 2017. Pp. 40-56.</p>  |  |   |
| <b>Week #6</b>                                 |                                |  |  |   |
| <p><b>Monday, February 13<sup>th</sup></b></p> | <p><b>Women in Film I</b></p>  | <p><a href="#">1 Kings 16:29-34</a></p> <p><a href="#">1 Kings 21</a></p> <p><a href="#">2 Kings 9:16-37</a></p> <p>Tuomas Rasimus. “Jezebel in Jewish and Christian Tradition.” <i>Women and Knowledge in Early Christianity</i>. Eds. Ulla Tervahauta et al. Leiden: Brill, 2017. Pp. 108-132.</p> | <p><i>Jezebel</i> (1938)</p>   | <p><b>Monday, February 13<sup>th</sup> 11:59 PM: Film Reflection Journal #3 DUE</b></p> |
| <b>Week #7</b>                                 |                                |  |  |   |
| <b>Happy Winter Break!</b>                     |                                |  |  |   |
| <b>Week #8</b>                                 |                                |  |  |   |
| <p><b>Monday, February 27<sup>th</sup></b></p> | <p><b>Women in Film II</b></p> | <p><a href="#">Genesis 30</a></p> <p>Dorota Filipczak. “Is There No Balm in Gilead?”</p>   | <p><i>The Handmaid’s Tale</i> (1990)</p> <p><b>Trigger Warning:</b> rape</p> | <p><b>Monday, February 27<sup>th</sup> 11:59 PM: Film Analysis Journal #4 DUE</b></p>   |



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|   |                                     | <p><i>Literature and Theology</i> 7.2 (1993), pp. 171-185.</p> <p>Amanda Howell.<br/>"Breaking Silence, Bearing Witness."<br/><i>Continuum</i> 33.2 (2019), pp. 216-229.</p>  |  | <p><b>Friday, March 3<sup>rd</sup> 11:59 PM: Film Analysis #2 DUE</b></p>   |
| <b>Week #9</b>                              |                                     |   |  |   |
| <p><b>Monday, March 6<sup>th</sup></b></p>  | <p><b>Plagues and Curses I</b></p>  | <p><a href="#">Genesis 2-4</a></p> <p>Alexandra Hauke. "A Woman By Nature?"<br/><i>Humanities</i> 9.2 (2020), pp. 1-16.</p> <p>Matthew S. Rindge.<br/>"Reimagining the Hebrew Bible." <i>Bible and Film</i>. London: Routledge, 2021.</p> | <p><i>Mother!</i> (2017)<br/><b>Trigger Warning:</b><br/>Violence, dismemberment</p>                 | <p><b>Monday, March 6<sup>th</sup> 11:59 PM: Film Analysis Journal #5 DUE</b></p>   |
| <b>Week #10</b>                             |                                     |   |  |   |
| <p><b>Monday, March 13<sup>th</sup></b></p> | <p><b>Plagues and Curses II</b></p> | <p>Neil Mitchell.<br/><i>Carrie</i>. Leighton: Auteur, 2013. Pp. 43-73.</p> <p><a href="#">Elizabeth Blair. "'Carrie' Had the Power But Mom Had the Scary Going</a></p>   | <p><i>Carrie</i> (1976)<br/><b>Trigger warning:</b><br/>domestic abuse, violence against animals</p> | <p><b>Monday, March 13<sup>th</sup> 11:59 PM: Film Analysis Journal #6 DUE</b></p> <p><b>Friday, March 17<sup>th</sup> 11:59 PM: Film Analysis #3 DUE</b></p> |

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|                                      |                              | <a href="#">On." NPR (2013).</a><br><br><a href="#">"Piety, Puberty, and Pig's Blood." Religion in Popular Culture Lab (2019).</a>   |  |  |
| <b>Week #11</b>                      |                              |  |  |  |
| <b>Monday, March 20<sup>th</sup></b> | <b>Apocalypse Now</b>        | <a href="#">The Revelation of John</a><br><br><a href="#">David A. deSilva. "The Sign of the Beast." Bible Odyssey (2022).</a><br><br>Tina Pippin, "This is the End." <i>The Bible in Motion</i> . Ed. Rhonda Burnette-Bletsch. Boston: De Gruyter, 2016. Pp. 405-415. | <i>World War Z</i> (2013)                            | <b>Monday, March 20<sup>th</sup> 11:59 PM: Film Analysis Journal #7 DUE</b>  |
| <b>Week #12</b>                      |                              |  |  |  |
| <b>Monday, March 27<sup>th</sup></b> | <b>Looking in the Mirror</b> | <a href="#">Jeremiah 11</a><br><br><a href="#">Genesis 4</a><br><br>Harry Olafsen. "It's Us: Mimicry in Jordan Peele's <i>Us</i> ." <i>Iowa Journal of Cultural Studies</i> 20.1 (2020), pp. 20-32.  | <i>Us</i> (2019)<br><b>Trigger warning:</b> violence | <b>Monday, March 27<sup>th</sup> 11:59 PM: Film Analysis Journal #8 DUE</b><br><br><b>Friday, March 31<sup>st</sup> 11:59 PM: Film Analysis #4 DUE</b> |

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|--|-------------------------------|---|---|--|
|  |                               | Richard Brody.<br>“Review:<br>Jordan Peele’s<br>‘Us’ Is a<br>Colossal<br>Achievement.”<br><i>The New<br/>Yorker</i> (2019).<br><a href="#">Brody - Us<br/>Review</a>  |   |  |
| <b>Week #13</b>                          |                               |   |   |  |
| <b>Monday,<br/>April 3<sup>rd</sup></b>  | <b>Satan</b>                  | <a href="#">Adam Porter.<br/>"Satan." <i>Bible<br/>Odyssey</i><br/>(2022).</a><br><br><a href="#">Job 1-2</a><br><br><a href="#">Matthew 12:22-<br/>32</a><br><br>Brandon<br>Grafius. “The<br>Puritan<br>Religion of New<br>England.” <i>The<br/>Witch</i> .<br>Liverpool:<br>Liverpool<br>University<br>Press, 2020.<br>Pp. 13-26. | <i>The Witch</i><br>(2015)  | <b>Monday, April<br/>3<sup>rd</sup> 11:59 PM:<br/>Film<br/>Reflection<br/>Journal #9<br/>DUE</b><br><br><b>Monday, April<br/>3<sup>rd</sup> 11:59 PM:<br/>Extra Credit A<br/><i>Black Jesus</i><br/>Reflection<br/>DUE</b> |
| <b>Week #14</b>                          |                               |   |   |  |
| <b>Monday,<br/>April 10<sup>th</sup></b> | <b>Fear and<br/>Trembling</b> | <a href="#">Annelise<br/>DeRoche.<br/>"Rosemary's<br/>Baby." <i>Medium</i><br/>(2016).</a><br><br>Lucy Fife.<br>“Human<br>Monstrosity.”<br><i>Hosting the<br/>Monster</i> . Eds.<br>Holly Lynn<br>Baumgartner   | <i>Rosemary’s<br/>Baby</i> (1968)<br><b>Trigger<br/>Warning:</b> rape | <b>Monday, April<br/>10<sup>th</sup> 11:59 PM:<br/>Film<br/>Reflection<br/>Journal #10<br/>DUE</b><br><br><b>Friday, April<br/>14<sup>th</sup> 11:59 PM:<br/>Film Analysis<br/>Assignment #5<br/>DUE</b>                   |

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|   |   | and Roger<br>Davis. Leiden:<br>Brill, 2008. Pp.<br>43-62. |  |  |
| <b>Exam Period</b>                          |   |   |  |  |
| <b>Thursday,<br/>August 27<sup>th</sup></b> | <b>Final Film Analysis Paper Due (11:59 PM EST)</b> |   |  |  |
| <b>End of Winter Term</b>                   |   |   |  |  |



# Humanities

## University Regulations for All College of the Humanities Courses

### Academic Dates and Deadlines

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

### Online Learning Resources

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

### Copies of Written Work Submitted

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

### Academic Integrity Policy

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

Examples of plagiarism include, but are not limited to:

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

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

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

[Academic Integrity Process](#)

## Academic Accommodation Policy

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

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

### Addressing Human Rights Concerns

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

### Requests for Academic Accommodation

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

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

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

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

Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

### **Survivors of Sexual Violence**

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

<https://carleton.ca/equity/sexual-assault-support-services>

### **Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation will be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

<https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

## **Grading System at Carleton University**

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

## **Course Sharing Websites and Copyright**

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

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

[More information](#)

## **Student Rights and Responsibilities at Carleton**

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

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

## Deferred Term Work

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

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

## Deferred Final Exams

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

The application for a deferral must:

1. be made in writing to the Registrar's Office **no later than three working days after the original final examination or the due date of the take-home examination**; and,



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

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

## Financial vs. Academic Withdrawal

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

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

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

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

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

## Student Mental Health

As a University student you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you. Here is a list that may be helpful:

**Emergency Resources (on and off campus):** <https://carleton.ca/health/emergencies-and-crisis/emergency-numbers/>

### Carleton Resources:

- Mental Health and Wellbeing: <https://carleton.ca/wellness/>
- Health & Counselling Services: <https://carleton.ca/health/>
- Paul Menton Centre: <https://carleton.ca/pmc/>
- Academic Advising Centre (AAC): <https://carleton.ca/academicadvising/>
- Centre for Student Academic Support (CSAS): <https://carleton.ca/csas/>
- Equity & Inclusivity Communities: <https://carleton.ca/equity/>

### Off Campus Resources:

- Distress Centre of Ottawa and Region: (613) 238-3311 or TEXT: 343-306-5550, <https://www.dcottawa.on.ca/>
- Mental Health Crisis Service: (613) 722-6914, 1-866-996-0991, <http://www.crisisline.ca/>
- Empower Me: 1-844-741-6389, <https://students.carleton.ca/services/empower-me-counselling-services/>
- Good2Talk: 1-866-925-5454, <https://good2talk.ca/>
- The Walk-In Counselling Clinic: <https://walkincounselling.com>

## Statement on Pandemic Measures

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

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

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

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

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

## Department Contact Information

*Bachelor of the Humanities* 300 Paterson Hall  
[CollegeOfHumanities@cunet.carleton.ca](mailto:CollegeOfHumanities@cunet.carleton.ca)

*Greek and Roman Studies* 300 Paterson Hall  
[GreekAndRomanStudies@cunet.carleton.ca](mailto:GreekAndRomanStudies@cunet.carleton.ca)

*Religion* 2A39 Paterson Hall  
[Religion@cunet.carleton.ca](mailto:Religion@cunet.carleton.ca)

*Digital Humanities (Graduate)* 2A39 Paterson Hall  
[digitalhumanities@carleton.ca](mailto:digitalhumanities@carleton.ca)

*Digital Humanities (Undergraduate Minor)* 300 Paterson Hall  
[digitalhumanities@carleton.ca](mailto:digitalhumanities@carleton.ca)

*MEMS (Undergraduate Minor)* 300 Paterson Hall  
[CollegeOfHumanities@cunet.carleton.ca](mailto:CollegeOfHumanities@cunet.carleton.ca)