

**COLLEGE OF THE HUMANITIES  
RELIGION: RELI 2840A**

**APOCALYPSE IN FILM**

**Instructor:** Dr. Shawna Dolansky

**E-mail:** Shawna.Dolansky@carleton.ca

**Office hours:** 2a60 PA, Tu 11:30am – 1:30PM

**Office Phone:** 520-2600 ext. 7029

**Lectures:** Tu 8:35am-11:25am Southam Hall 520

The concept of apocalypse is foundational to Western culture. Originating in our oldest Jewish and Christian texts, mythic themes of hidden truths, end times, and battles between good and evil are pervasive to Western literature and art throughout history. The twentieth century saw the rise of a new art form in film, and now the apocalypse has a home on the big screen. Today we have a proliferation of artistic renditions of how the world as we know it might end: zombie apocalypses, viral apocalypses, environmental apocalypses, technological apocalypses, alien apocalypses, nuclear apocalypses, Dormammu apocalypses... the list goes on.

In this course we will examine the origins of apocalypticism in the Bible, early Judaism, and early Christianity. We will try to understand the context and circumstances of its origins and the themes and beliefs that are part of an apocalyptic worldview, such as the concept of cosmic justice and how meaning can be found in suffering. Alongside this, we will look at a variety of modern films to see the ways in which these ancient myths have been adopted and adapted to the twentieth and twenty-first centuries in North America. We are particularly interested in such questions as: How does understanding the context of a text or a film influence our appreciation of its message? In each era of ancient apocalyptic literature and modern film, what truths do we learn about human nature and what we value most? What stays the same, and what changes?

A film “responds to tensions exposed by the social moment of its creation, but each also enters a dialogue already in progress, repositioning the audience in regard to dominant myths.”

-- George Lipsitz, p. 169 in *Time Passages: Collective Memory and American Popular Culture*, 1990.

**Learning Objectives:**

In this course, you will learn to:

- Read ancient primary texts within their cultural, social, political, and religious contexts;
- Read secondary sources for information while evaluating their authors’ theses and evidence;
- Analyse films for religious and/or apocalyptic content;
- Think critically about the use of that content within particular historical contexts to convey messages of optimism or pessimism for the future; concern for, and/or validation of the status quo; and to communicate “truths” or raise questions about the nature of being human and our place in the universe;
- Organize your ideas and impressions, and write thoughtfully about films and texts and how your own background and worldview influences your reception of each, and is in turn influenced by these various media and their messages.

**Readings:**

All assigned readings can be found online at the urls listed in the syllabus, or on CULearn. Readings from the Bible are available at biblegateway.com – choose the NRSV translation.

**Evaluation:**

Your methods of evaluation for this course will be comprised of:

- 1. Rubric posts – total of 40 points**
- 2. Blog posts – total of 35 points (48 points possible\*)**
- 3. Quizzes – total of 15 points**
- 4. Final exam (take-home) – optional – 10 points**

\*Note – if you choose to do all available blog posts, you will not have to write the final exam (though you may choose to write it if you wish to boost your course total).

\*Note 2 – no extra credit assignments will be offered in this course to anyone, under any circumstances.

## 1. Rubric posts (40 points)

- (a) The purpose of completing these rubrics is to show that you viewed each film and thought about it. They shouldn't take more than 15 minutes to complete, and are an easy way to get marks in this course.
- (b) If you miss a showing of the film in class, you are responsible for viewing the *correct* film (i.e. the one shown in class) on your own and submitting the rubric by the time specified in the outline below. Rubrics on films that are different from those shown in class will not be accepted.
- (c) Rubrics are due on the date and at the time specified in the schedule below. Late submissions will not be accepted. There will be no exceptions, and no "make-up" rubrics will be permitted.
- (d) Rubrics must be submitted online; hard copies will not be accepted.

Rubric assignments and due dates are as follows:

Sept 18: After reading and thinking about what makes a film (or text) "apocalyptic," you will work out a draft rubric that you will use throughout the course as a way of quickly documenting a summary of apocalyptic themes as well as your responses to the movies we'll be watching and the primary texts we'll be reading. These drafts are due BEFORE CLASS Sept 18 by upload to your CuPortfolio page, and will be discussed and refined in class on that day. **This post is due online by 8:30am and worth 3 points.**

Sept 25: Before class Sept 25 you will post your final rubric template that you will use to record your impressions of films and texts for the duration of the course. **This post is due online by 8:30am and worth 1 point.**

Also Sept 25: *I Am Legend* rubric post **due online by midnight and worth 3 points.**

Oct 2: *World War Z* rubric post **due online by midnight and worth 3 points.**

Oct 9: Jewish apocalyptic texts (Daniel, Enoch, Dead Sea Scroll [War Scroll]) rubric **due online by 8:30am and worth 3 points.**

Oct 16: *War of the Worlds* rubric post **due online by 8:30am and worth 3 points.**

Oct 30: Christian apocalyptic texts (Revelation) rubric **due online by 8:30am and worth 3 points.**

Nov 6: *A Handmaid's Tale* rubric **due online by 8:30am and worth 3 points.**

Also Nov 6: *The Matrix* rubric **due online by midnight and worth 3 points.**

Nov 13: *Blade Runner* rubric **due online by midnight and worth 3 points.**

Nov 20: *Invasion of the Body Snatchers* rubric **due online by midnight and worth 3 points.**

Nov 27: *Night of the Living Dead* rubric **due online by 8:30am and worth 3 points.**

Also Nov 27: *Dr. Strangelove* rubric **due online by midnight and worth 3 points.**

Dec 4: *The Day The Earth Stood Still* rubric **due online by midnight and worth 3 points.**

## 2. Blog Posts (35 to 45 points)

- (a) Blog posts are thoughtful reflections on the readings and films with a focus on a particular set of questions posed in the schedule below. They should be about 1 page (500 words) long.
- (b) Blog #1 and Blog #2 are designed to get you started on thoughtful reflections about your readings and lecture material, and specifically your choices in constructing your rubric templates. They are not optional.
- (c) Blog #3 through Blog #10 are to be thoughtful discussions of the readings and films in light of the questions posed in the schedule below. You can choose to do all 8 of these, or only 6; or you can do all 8 and drop your lowest 2 marks. If you do all 8, you will not have to write the final exam. You may still choose to write it, however, in order to boost your overall grade.

(d) All blogs are due on the date and at the time stated in the schedule below. Late blog entries will not be accepted. There will be no exceptions.

(e) When you cite readings, lectures, or films, be sure to use Chicago Style:

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

(f) Blog entries that copy, in whole *or in part*, wording or ideas from any source online or in print without proper citation, will be considered instances of plagiarism. Plagiarism will be prosecuted in this course to the fullest extent, which means it will be painstakingly documented and presented in a report to the Dean's office. The Dean's office takes all allegations of plagiarism extremely seriously and an investigation will ensue which will leave a permanent mark on your academic record. You could receive an F for the course, be placed on academic probation, or even expelled from the university.

Blogs will be posted as follows (further details in the course schedule below):

Blog #1, a discussion of your rubric template choices in light of the Almond and Ostwalt readings, is due Sept 18 and will be discussed in groups in class on that day, so bring it with you either electronically or in hard copy. **It must also be submitted online by 8:30 am (before class starts) Sept 18 and is worth 3 points.**

Blog #2, a short discussion of any changes you made to your rubric in light of class discussions, **is due Sept 25 by 8:30am and is worth 2 points.**

Blog #3 is your opportunity to discuss the ideas presented in the course so far, with a focus toward answering the questions posed on the syllabus for Oct 2. You will be evaluated on how well you demonstrate familiarity with lecture material to date and with the reading assignments to date *including Oct 2* readings to which you will be responding. I'm looking for you to engage critically with the course material, i.e. reflect on what you've learned so far in the course and discuss *your* thoughts. **It is due Oct 2 by 8:30am and is worth 5 points.**

Blog #4 gives you a choice: you can (1) provide additional thoughts/responses/addenda to Blog #3 after lecture and after viewing WWZ – (and/or) option (2) answer the following question after filling out your rubric on ancient Jewish texts: is my film rubric useful for thinking about Jewish apocalyptic texts? How might I change it if I were using it as a rubric for thinking through ancient apocalyptic writings rather than modern films? **It is due Oct 9 by 8:30am and is worth 5 points.**

Blog #5 asks you to compare themes and ideas of modern film apocalypses with ancient apocalyptic texts and to respond specifically to the reading by Cantor about the “apocalyptic strain” in modern culture. **It is due Oct 30 by 8:30am and is worth 5 points.**

Blog #6 is a response to a series of questions about the religious or secular nature of apocalypse in post-1990 films, as well as an engagement with ideas in the readings concerned with the portrayal of women in apocalyptic films, using *A Handmaid's Tale* (1990) as a jumping-off point for thinking about this. **It is due Nov 6 by 8:30am and is worth 5 points.**

Blog #7 focuses on the relationship between religion and apocalypse in *The Matrix*. Be sure to engage with the ideas presented in the assigned readings, as well as previous weeks' readings and lecture material. **It is due Nov 13 by 8:30am and is worth 5 points.**

Blog #8 asks you to reflect on how the context of the 1970s and 1980s influenced the post-apocalyptic dystopia presented in the original (1982) *Blade Runner* movie, and how knowing something about the context might affect your understanding of the film's message. As a bonus, if you've seen *Blade Runner 2049*, you may also discuss how this film plays on the themes of the original but changes them to reflect our current context. **It is due Nov 20 by 8:30am and is worth 5 points. The bonus question is worth an additional 3 points.**

Blog #9 is based on your viewing of *Night of the Living Dead*. You are to think about what message the original zombie movie carried in its context, in comparison with 21<sup>st</sup> century zombies (see your blogs #3 and #4). Use the readings and lecture material to date to think through the similarities and differences, historical contexts, and answer the question of which era of zombie apocalypse offers more hope to its audience. **It is due Nov 27 by 8:30am and is worth 5 points.**

Blog #10 compares the message of *Dr. Strangelove* with more recent apocalyptic films, based on your own impressions of the film, your knowledge of the history of apocalyptic films gained from this course, and the readings assigned for Dec 4. **It is due Dec 4 by 8:30am and is worth 5 points.**

### 3. Quizzes – 15 points

There will be two quizzes during the semester. Each will be 20 minutes long and administered at the beginning of class. Extra time will not be given to those who arrive late to class, and make-up quizzes will only be permitted with medical documentation provided to the professor within 24 hours of the quiz time.

Quiz #1 will take place between 8:35am and 8:55am October 9, and will be based on the readings assigned for that day on ancient Jewish apocalyptic texts. It will be an open-book quiz, meaning you can bring in hard-copies of the readings and use them during the quiz to help you answer the questions. Electronic devices will not be permitted during the quiz, so be sure to print out the readings if you want to have them with you. **This quiz is worth 7 points.**

Quiz #2 will take place between 8:35am and 8:55am on October 30, and will cover the book of Revelation, lecture material from the previous week on ancient Christian apocalyptic texts, and readings by Carey and Jipp assigned for Oct 30. It will be an open-book quiz, meaning you can bring in hard-copies of the readings and your lecture notes, and use them during the quiz to answer the questions. Electronic devices will not be permitted during the quiz, so be sure to print out the readings if you want to have them with you. **This quiz is worth 8 points.**

### 4. Final Exam – 10 points

This is a take-home exam, due at midnight Dec 21. It is optional! If you completed all of the blog entries, rubrics, and quizzes and received good marks for them, you will not need to do the exam.

The exam will consist of a final, extended blog entry that reflects on the course material as a whole. You will be assigned one extra reading and a series of questions around which you will focus your discussion. It will be helpful for you to review your rubrics and previous blog entries in order to produce a reflection that shows familiarity with ancient apocalyptic and modern examples of the use of this genre.

### Notes on attendance:

1. I don't take attendance and am not likely to know if you're physically present in class or not. If you are physically present but mentally online, I am much more likely to notice and this will not bode well for my impression of you as a student. If you'd rather be on facebook/instagram/snapchat/whatever, don't come to class.
2. If you're in class, electronics are for note-taking purposes only; otherwise they are a distraction to your fellow classmates and disrespectful to the professor. Your social world will not collapse if you take a 3 hour break from it.
3. All assignments – blogs, rubrics, quizzes, and final exam – depend on your familiarity with and understanding of lecture material, and your viewing of the films shown in class. **You will not do well in this course if you do not attend class each week.**
4. If you miss a class, I will not reiterate or summarize lectures for you in office hours or by email, nor will I provide lecture notes. If you miss a class, be sure to get notes from a classmate (or several) before coming to see me in office hours for further discussion and clarification.
5. Class starts at 8:35am; please be respectful to your fellow classmates and to the professor by not arriving late and interrupting the lecture, quiz, or film. (If I can arrive by 8:30, so can you!!!)

### Class Schedule

#### Sept 11 Introduction to the course

*In class:* Overview of syllabus and course expectations, introduction to the concept of apocalypse and to film analysis, thinking about rubrics, and how to use CuPortfolio.

#### Sept 18 Apocalypse Now

*Before class:* READ: Almond, "A Culture That Lurches About Within the Shadow of Its Own Extinction"  
 READ: Ostwalt, "Apocalyptic Film" ch 20 in *The Routledge Companion to Religion and Film*  
 POST: draft film review rubric (due by 8:30am Sept 18, no exceptions)

BLOG #1: discussion of your rubric category choices in light of Almond & Ostwalt readings, due by 8:30am (i.e. before class)

*In class:* Lecture, followed by group discussions and presentations of rubrics; \*bring your rubric to class!\*

### **Sept 25** **Apocalypse Then**

*Before class:* POST: any changes to rubrics in light of class discussions and presentations  
 BLOG #2: discussion of changes to your rubrics and reasons for them  
 READ: Genesis 3-6 (Bible); and  
 Dolansky “Understanding the Bible” and  
 Murphy & Schedtler “Introduction – From Before the Bible to Beyond the Bible”

*In class:* Lecture on intro to Bible, and ancient apocalyptic genre of texts; viewing of *I Am Legend*  
*Due tonight:* Movie rubric due (online) by midnight

### **Oct 2** **Zombies**

*Before class:* READ: Crewe “It’s the end of the world”  
 READ: Collins & Bond, “‘Off the page and into your brains!’ New Millennium Zombies and the Scourge of Hopeful Apocalypses”  
 BLOG #3: Do you agree with Crewe’s estimation of why apocalyptic themes in general are so popular in movies of our current decade? And what is it about zombies in particular - in the zombie movies/shows/novels you’re familiar with and/or just in *I am Legend*, what is the attraction of zombies in pop culture? What fears, values, and/or hopes might zombies symbolically represent?

*In class:* Brief lecture on theme of zombie apocalypse; viewing of *World War Z*  
*Due tonight:* Movie rubric due by midnight

### **Oct 9** **Ancient Jewish Apocalypses**

*Before class:* READ: <http://www.pbs.org/wgbh/pages/frontline/shows/apocalypse/primary/bdaniel.html>  
<http://www.pbs.org/wgbh/pages/frontline/shows/apocalypse/primary/enoch.html>  
<http://www.pbs.org/wgbh/pages/frontline/shows/religion/portrait/scrolltranslation.html>  
 and Williamson & Shedtler, “Apocalyptic Movements in Early Judaism”  
 POST: Rubric for Daniel, Enoch, and War Scroll  
 BLOG #4: Additional thoughts/responses/addenda to Blog #3 after lecture and viewing WWZ – or option 2: is my film rubric useful for thinking about ancient apocalyptic texts? How might I change it if I were using it as a rubric for thinking through ancient apocalyptic writings rather than modern films?

*In class:* Quiz #1 – will cover readings for Sept 25 + lecture material from that day, and readings for today;  
 Lecture on ancient Jewish apocalyptic texts and the formation of the genre in context

### **Oct 16** **Aliens**

*Before class:* WATCH: *War of the Worlds* (2005)  
 POST: movie rubric for *War of the Worlds* by 8:30am today  
 READ: Revelation (Bible)  
 READ: Schedtler, “The Beast or the Lamb in the Apocalypse to John”  
 POST: Rubric on Revelation (\*note: this can be posted anytime before 8:30am Oct 30)

*In class:* Lecture/discussion of apocalyptic themes in movies of the late 1990s/early 2000s and the context of the turn of the millennium; followed by lecture introducing the genre of Christian apocalypse

### **Oct 23** **BREAK WEEK**

### **Oct 30** **Ancient Christian Apocalypse**

*Before class:* READ: Carey, “Apocalyptic Currents in Early Christianity”

READ: Jipp, "Paul the Apocalyptic Apostle"

READ: Cantor, "The Apocalyptic Strain in American Culture"

BLOG #5: Discuss Cantor's assessment of the popularity of apocalyptic media in the 21<sup>st</sup> century. Do you agree? What are the similarities and differences between 21<sup>st</sup> century apocalypses and ancient apocalypses?

*In class:* Quiz #2 - will cover Revelation, Oct 16 lecture on ancient Christian apocalyptic texts, and readings by Carey and Jipp above  
Lecture on ancient Christian apocalyptic texts and themes

### **Nov 6 Women of the Apocalypse**

*Before class:* WATCH: *A Handmaid's Tale* (1990 film)

POST: Movie rubric by 8:30am

READ: <https://www.albany.edu/writers-inst/webpages4/filmnotes/fnf05n8.html>; and

READ: [https://archive.vcu.edu/english/legacy/symp/har\\_txt.htm](https://archive.vcu.edu/english/legacy/symp/har_txt.htm); and

READ: Martin "Anti-Feminism in Recent Apocalyptic Film"

BLOG #6 - Are modern (1990 to present) apocalypses religious or secular? To what extent are post-1990 apocalypses tied to religious beliefs, morals, and ideals? Are the portrayals of women in apocalyptic films best explained by religious or secular influences (or both)? Note: be sure to include thoughtful responses to the readings and film assigned for today, and to think further about gender portrayals in other films we've seen so far and/or with which you are familiar from the post 1990 period.

*In class:* Brief lecture/discussion on secular vs. religious apocalypse; viewing of *The Matrix*

*Due tonight:* Movie rubric due by midnight

### **Nov 13 Apocalypse Reloaded**

*Before class:* READ: Greg Garrett, "I Saw One Like the Son of Man: The Eschatological Savior in Contemporary Film"

READ: Paul Fontana, "Finding God in the Matrix"

BLOG #7: Based on your viewing of *The Matrix* (and not necessarily the other movies in the trilogy) and the readings above, do you buy Fontana's argument that God is indeed to be found in *The Matrix*? Or might the film simply represent a post-apocalyptic vision of the destruction of the planet via science escaping human control - much like other technological dystopias?

*In class:* Lecture/discussion on religion in *The Matrix*; viewing of *Blade Runner* (1982)

*Due tonight:* Movie rubric due by midnight

### **Nov 20 Post-Apocalyptic Dystopias**

*Before class:* READ: Jon R. Stone, "'A Fire in the Sky': Apocalyptic Themes on the Silver Screen"

READ: Beard "Science Fiction Films of the Eighties"

BLOG #8: If *Blade Runner* (1982) is representative of dystopic visions of the future current at the time, what might it be saying about the 1970s-1980s? How does understanding the context, as well as some of the religious themes in the film, influence your understanding of the film's message? BONUS: If you've seen *Blade Runner 2049*, discuss how this recent film both continues themes of the original but also changes/updates them.

*In class:* Lecture on 1970s-1980s and importance of context for understanding apocalyptic themes in films; viewing of *Invasion of the Body Snatchers* (1978)

*Due tonight:* Movie rubric due by midnight

### **Nov 27 Return of the Zombies**

*Before class:* WATCH: *Night of the Living Dead* (1968 Romero original)

POST: Movie rubric by 8:30am

READ: Murphy, "The End is (Still) All Around"

BLOG #9: Compare Romero's original zombies and his messages about culture and society in the 1960s with 21<sup>st</sup> century zombies and what they may symbolize in today's media (see your blog #3 and #4). How do similarities and differences in the way zombie apocalypses are portrayed reflect differences in the historical contexts of these films? Which eras of zombies are more hopeful, which more pessimistic, and why?

*In class:* Lecture on 1950s-60s context – cold war, nuclear threat, racial tensions; viewing of *Dr. Strangelove or: How I Learned To Stop Worrying And Love The Bomb* (1964)

*Due tonight:* Movie rubric due by midnight

#### **Dec 4 Post-War Aliens**

*Before class:* READ: R. von Thaden, Jr., "Apocalyptic America"

READ: Denby, <https://www.newyorker.com/culture/culture-desk/the-half-century-anniversary-of-dr-strangelove>

READ: Bilge Ebiri, <https://www.villagevoice.com/2018/05/09/apocalypse-numb/>

BLOG #10: At the end of his article, Ebiri concludes: "There's a reason why *Dr. Strangelove*... has endured — it was a chilling, magnificent outlier, an alien presence that dared to laugh at the prospect of humanity getting wiped out. And in so doing, it reinforced the situation's gravity." Think about his comparison between *Dr. Strangelove* and more recent apocalyptic films. How are the messages of each similar, and how are they different?

*In class:* Lecture comparing film re-makes to originals and the importance of context for understanding apocalyptic worldviews, themes, and messages; presentation of Take-Home Exam question and expectations; viewing of *The Day the Earth Stood Still* (1951)

*Due tonight:* Movie rubric due by midnight



## University Regulations for All Humanities Courses

### Copies of Written Work Submitted

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

### Academic Integrity at Carleton

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Plagiarism is presenting, whether intentionally or not, the ideas, expression of ideas, or work of others as one's own. Plagiarism 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, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and material on the internet. More information can be found [here](#).

### Academic Accommodation Policy

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#### **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 the instructor 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 see the [Student Guide](#)

**Religious obligation:** write to the instructor 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 see the [Student Guide](#)

**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).

## Grading System at Carleton University

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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 is below. 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.

[Grading System](#)

## Course Sharing Websites and Copyright

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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).

## Statement on Class Conduct

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The Carleton University Human Rights Policies and Procedures affirm that all members of the University community share a responsibility to:

- promote equity and fairness,
- respect and value diversity,
- prevent discrimination and harassment, and preserve the freedom of its members to carry out responsibly their scholarly work without threat of interference.

## Deferred Term Work

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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.

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 (3.0) 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. More information is available [in the calendar](#).

## Deferred Final Exams

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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. [More information.](#)

The application for a [deferral](#) must:

1. be made in writing or online 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 [forms and fees page](#).

Any questions related to deferring a Final Exam or Final Assignment/Take Home Examination should be directed to the [Registrar's Office](#).

## Withdrawal From Courses

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Withdrawn. No academic credit, no impact on the CGPA. WDN is a permanent notation that appears on the official transcript for students who withdraw after the full fee adjustment date in each term (noted in the Academic Year section of the Calendar each term). Students may withdraw on or before the last day of classes.

Important dates can be found [here](#):

## Financial vs. Academic Withdrawal

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**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. [More information](#)

## Department Contact Information

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**College of the Humanities** 300 Paterson Hall (613)520-2809

[CollegeOfHumanities@cunet.carleton.ca](mailto:CollegeOfHumanities@cunet.carleton.ca)

Drop box for CLCV, HUMS LATN GREK Term Papers and assignments is outside 300 P.A.

**Greek and Roman Studies** 300 Paterson Hall (613)520-2809

[GreekAndRomanStudies@cunet.carleton.ca](mailto:GreekAndRomanStudies@cunet.carleton.ca)

Drop Box is outside of 300 P.A.

**Religion** 2A39 Paterson Hall (613)520-2100

[Religion@cunet.carleton.ca](mailto:Religion@cunet.carleton.ca)

Drop box for RELI Term Papers and assignments is outside of 2A39 P.A.

**Registrar's Office** 300 Tory (613)520-3500

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

## Student Resources on Campus

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[CUKnowHow Website](#)

[Academics: From registration to graduation, the tools for your success.](#)