



**Carleton
University**

Department of
Sociology and
Anthropology

**CARLETON UNIVERSITY
DEPARTMENT OF SOCIOLOGY AND ANTHROPOLOGY
SOCI 2705A / DIGH 2705A
SUMMER 2026
POPULAR CULTURE IN THE DIGITAL AGE**



DELIVERY MODEL: Virtual Asynchronous

INSTRUCTOR: Dr. Phillip Primeau (Phil)

EMAIL: phillipprimeau@cunet.carleton.ca

OFFICE HOURS: Individually by Appointment via Zoom

Schedule a meeting here: <https://calendly.com/phillipprimeau>

COURSE BRIGHTSPACE PAGE: <https://brightspace.carleton.ca/d2l/home/420976>

TEACHING ASSISTANTS: Contact information available via Brightspace

HOW THIS CLASS WORKS: This course is delivered entirely asynchronously; there are no required synchronous class meetings. The course contains recorded lecture material, course material to read, watch or listen to, and assignments to complete by due dates throughout the term. Asynchronous lecture material will be posted to the course's Brightspace page on Mondays and Wednesdays by 11:35am (EST). Students are expected to watch/listen to all course modules each week. Activities and assignments will require students to watch/listen to all course material. All course material will remain available on Brightspace for the duration of the course, unless otherwise noted. There is a final take-home exam for this course. Students are encouraged to take advantage of live (synchronous) office hours by appointment with the course instructor and course teaching assistants. All times listed in Eastern Time (EST).

INSTRUCTOR COMMUNICATION POLICY: Please email your concerns, questions, and considerations. I will respond within 48 business hours Monday-Friday 9:00am-5:00pm (ET). Except for exceptional cases, I will refrain from emailing during the weekend. If after 48 business hours you have not heard back, something, somewhere went wrong. If this happens, please resend your email. If you would like to set up a meeting via Zoom, or a phone call, please schedule a time using this online platform: <https://calendly.com/phillipprimeau>

FORMAT & PARTICIPATION: The structure of this course requires continual participation. The course is organized around lectures, music, videos, podcasts, assigned readings, group discussions, and assignments. Class discussions via online discussion forums play a part in successfully navigating the material for this course. Actively participating in courses on an ongoing weekly basis (especially virtually) can be challenging, but we are a dedicated and engaged group and will be able to have fun, enriching discussions together. **It will not be possible to 'catch up' or 'binge' content near the end of the term.** Elements of the course inform and build on each other, which is why ongoing engagement in the course is strongly encouraged. If you feel like you have fallen behind, contact the instructor as soon as possible. Waiting until the end of term is **NOT** a good strategy. During the first module, we will address how we can develop a supportive learning environment, course expectations, how discussion forums will be used, and checking emails/Brightspace messages on a regular basis for course updates.

REQUIRED MATERIAL:

TEXTS: All required readings will be available online & on the course's Brightspace page. Students are not required to purchase textbooks or other learning materials for this course. Some material will require access to the university's online catalogue.

MULTIMEDIA REQUIREMENTS: We'll be watching a variety of videos and listening to different podcast episodes/music. The links to these will be provided in Brightspace under each appropriate week. The course schedule below also contains some of these links, but make sure to check Brightspace as the term progresses. Lecture content is highly interactive. It is recommended to use headphones to watch/listen if you are in a public environment. It is **NOT** recommended to watch/listen to lecture content on accelerated speeds.



COURSE DESCRIPTION: An examination of various approaches to analyzing digital media and their role in the production and consumption of contemporary cultural forms and practices. Students will reflect upon their use of digital media and the influence they have on their lives and popular culture, more generally. Also listed as DIGH 2705. Prerequisite(s): SOCI 1001 and SOCI 1002, or SOCI 1003 [1.0], or ANTH 1001, or ANTH 1002.

LEARNING OBJECTIVES: By the end of this course, students will:

- Gain a deeper understanding of different aspects of what we call 'popular culture'.
- Cultivate a critical stance and question conventional notions about popular culture and the producers and consumers of it.
- Learn about and be able to critically examine underlying theories related to popular culture.
- Become familiar with different ways in which academic research is disseminated to the public.
- Distinguish between different types of textual, visual and oral/aural research practices.
- Develop and refine written and verbal communication skills.

NOTICE: Students are advised that some of the topics covered in this course deal with sensitive and controversial issues that some students may feel uncomfortable dealing with. During the first module of the course, we will discuss how best to navigate potentially challenging topics and explore some strategies to use if students experience uncomfortable feelings in this course.

RESPECT FOR DIVERSITY: Academic work in the social sciences is oftentimes about the choices we make from positions of privilege. While we must not shy away from the choices we make while engaging in academic work, it is our prerogative to engage in ethical practices that are respectful of the diversity of knowledges and perspectives that makeup our social world. In this course, we will have many opportunities to explore some challenging issues and increase our understandings of different perspectives. Our conversations may not always be easy; we will sometimes make mistakes in our speaking and our listening. We will at times need patience or courage or imagination or any number of qualities in combination to engage our texts, our classmates, and our own ideas and experiences. Always we will need respect for others. Thus, an additional aim of our course will be

ONLINE LEARNING REQUIREMENTS AND CLASS CONDUCT:

Students must have access to the internet and the ability to access the course's Brightspace. Material posted to Brightspace will be available for download and consultation offline whenever possible. Also assigned are a variety of videos and podcast episodes that are relevant to the topics we will be covering. Website links to this material, which can be played on any internet connected device, will be provided. If you'd rather use your favourite podcatcher app to listen to podcast episodes, feel free to search and find the appropriate episodes. Lecture material will be posted on Mondays/Wednesdays by 11:35am (EST) unless communicated in advance of a delay.

CLASS CONDUCT: To ensure that the course is a space where everyone feels comfortable exchanging ideas:

For helpful online learning resources, visit: [Carleton Online](#)

To ensure that the discussion forums remain a space where everyone feels comfortable posting and exchanging ideas, please read about 'netiquette' in online courses: ["Netiquette" in Online Courses](#)

For discussion forum best practices and tips, visit: [Online Discussion Tips](#)

*This course has a **ZERO TOLERANCE** policy concerning online harassment, bullying, discrimination, and sexual assault. 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.

Please read Carleton University's [Student Rights and Responsibilities Policy](#)

In addition, during our first module we will discuss and adopt a shared 'Code of Conduct' and 'Community Guidelines' adapted from [Northeastern University's Feminist Coding Collective](#)

TRUST: I trust you. I don't need to see a doctor's note, whether for something health related or something else. What's more, I don't need to know the details. *I trust you.* If something is up, it's enough to send me an email and say, 'something's up; can we rejig things'. We will figure out a way for you to move forward and be successful, together.

ASSIGNMENT SUBMISSION & LATE POLICY: All assignments are to be submitted no later than the due date outlined below. Assignments are submitted electronically using the course's Brightspace page. Make sure to save your work frequently and have a backup copy of your finished work before submitting electronically. For Brightspace assignment submission support, see [here](#). Late penalties of 2% per day (including Sat & Sun) will apply if no agreed upon extension was granted by the instructor prior to the due date of an assignment.



COURSE SCHEDULE

The material assigned for each week should reflect and expand on students' research interests, areas of study, and intellectual curiosity. During the first module of the course, students are invited to make suggestions of additional material/topics to reflect what the group wishes to cover during the term. Relevant videos/podcasts/interviews will be posted to Brightspace throughout the term. Once the schedule is finalized, students will be expected to have read, listened, or watched all assigned material **PRIOR** to watching/listening to weekly lectures and **PRIOR** to engaging in class discussions. The quality of discussions will be greatly enhanced if everyone approaches the forums prepared.

DATE	TOPIC	ASSIGNED MATERIAL
WEEK 1 MAY 6	The Pilot	The syllabus Szeman, I. & O'Brien, S. (2017). Introducing popular culture. In <i>Popular culture: A user's guide</i> . Wiley Blackwell. (Selection).
WEEK 2 MAY 11	The One About Unpacking Popular Culture	Williams, R. (1976). 'Culture' and 'Masses'. In <i>Popular Culture: A Reader</i> . Sage, pp. 25–32. Hall, S. (1981). Notes on Deconstructing 'The Popular'. In <i>Essential Essays, Volume 1</i> . Duke University Press, pp. 347–361.
WEEK 2 MAY 13	The One About Popular Culture & Technology	Benjamin, W. (1935). The Work of Art in the Age of Mechanical Reproduction. In <i>Illuminations</i> . Schocken Books, pp. 1–26. Adorno, T. (1975). Culture Industry Reconsidered. <i>New German Critique</i> , 6, 12–19. Chayka, K. (2023). A.I. Pop Culture is Already Here . <i>The New Yorker</i> .
WEEK 3 MAY 18	The One About Consuming Popular Culture & Popular Culture as Commodity	Veblen, T. (1899/2007) Conspicuous Consumption. In <i>Theory of the Leisure Class</i> . Oxford University Press, pp. 49–69. Marx, K. (1867) The Fetishism of Commodities and the Secret Thereof. In <i>Marx and Modernity: Key Readings and Commentary</i> . Blackwell, pp. 120–126. Gladwell, M. (1997) ' The Coolhunt '. <i>The New Yorker</i> .
WEEK 3 MAY 20	The One About Sub-Cultures, Counter-Cultures & Capitalism	Heath, J. & Potter, A. (2004). Introduction & Chapter 4: I Hate Myself and Want to Buy. In <i>The Rebel Sell: Why The Culture Can't be Jammed</i> . Harper Collins. pp.1–9; 98–134. McRobbie, A. (1980). Settling Accounts with Subcultures: A Feminist Critique. <i>Screen Education</i> , 34, 111–123.
WEEK 4 MAY 25	The One About Participatory Culture: Fandoms & Fanfiction	Woo, B. (2014). Pragmatics Of Things: Materiality and Constraint in Fan Practices . <i>Transformative Works and Cultures</i> , 16. Fiske, J. (1992). The Cultural Economy of Fandom. In <i>The Adoring Audience: Fan Culture and Popular Media</i> . Routledge. pp.30–49.

WEEK 4 MAY 27	The One About Sampling & Remix Culture	TED How sampling transformed music, Mark Ronson Studying Remix Culture in Scott Pilgrim vs. the World Fagerjord, A. (2010). After Convergence: YouTube and Remix Culture. In <i>International Handbook of Internet Research</i> . Springer. pp.187–200.
WEEK 5 JUNE 1	The One About Searching for Feminist Vampires (or, A Good TV Show to Analyze)	Summers, S. (2010). 'Twilight Is So Anti-Feminist That I Want To Cry': Twilight Fans Finding And Defining Feminism On The World Wide Web. <i>Computers and Composition</i> , 27(4), 315–323. Schwab, K. (2015). The Rise of Buffy Studies . <i>The Atlantic</i> . Lametti, D., Harris, A., Geiling, N. & Matthews-Ramo, N. (2012). Which Pop Culture Property Do Academics Study the Most? <i>Slate</i> . Ford, J. (2015). Mad Men, Buffy the Vampire Slayer, and the 'Golden Age' of Television . <i>The Conversation</i> .
WEEK 5 JUNE 3	The One About Spaces & Places of Popular Culture	Reijnders, S., van Es, N., Bolderman, L., & Waysdorf, A. (Eds.). (2021). Locating Imagination in Popular Culture . Routledge. (Selection). Shyminsky, N. & Kannen, V. (Eds) (2019). <i>The Spaces and Places of Canadian Popular Culture</i> . Canadian Scholars (Selection).
WEEK 6 JUNE 8	The One About The Popular Culture of International & Humanitarian Aid	Marshall, D. (2021). Photography and the Challenges of the Digital Age: Four Conversations with Canadian Communications Officers. <i>Journal of Humanitarian Affairs</i> , 3(2), 57–64. Velasco-Pufleau, L. (2018). Critical Reflections on Music and Humanitarian Narratives . <i>Arts & International Affairs</i> , 3(2), 25–32. Chouliaraki, L. (2012). The Theatricality of Humanitarianism: A Critique of Celebrity Advocacy. <i>Communication and Critical/cultural Studies</i> , 9(1), 1–21.
WEEK 6 JUNE 10	The One About Superheroes, Zombies & AI	Martinez, J. (2016). The Walking Dead: Sociological Implications of a Living Dead World. <i>Humanity & Society</i> , pp. 1–3. Joyce, K., Smith-Doerr, L., Bell, S. et al. (2021). Toward A Sociology of Artificial Intelligence: A Call for Research on Inequalities and Structural Change . <i>Socius</i> , 7 (1), 1–11.
WEEK 7 JUNE 15	Season Finale: What's next for Popular Culture in the Digital Age?	Reynolds, S. (2019, December 28). Streaming Has Killed The Mainstream': The Decade That Broke Popular Culture . <i>The Guardian</i> .
WEEK 7 JUNE 17	Extended Release: Normativity in Reality TV (Welcome to the Bravosphere!)	Lobbe, R. (2023). Five Lessons I've Learned About Social Norms From Watching Eleven Seasons Of The Real Housewives of Beverly Hills . <i>Medium</i> .

COURSE REQUIREMENTS & METHODS OF EVALUATION

ASSIGNMENTS	% OF GRADE	DUE DATES
Activities	30%	1: MAY 18 (Week 3) 2: MAY 27 (Week 4) 3: JUNE 15 (Week 7)
Popular Culture & Me	30%	JUNE 8 (Week 6)
Final Take-Home Exam (Assigned on JUNE 18 th)	40%	JUNE 27 (last day during exam period)

Full details of assignments will be made available on Brightspace

ACTIVITIES (3 x 10% each = 30% of final grade)

Activities provide students with the opportunity for more focused, continuous engagement with course material. These asynchronous activities offer a way through which students can learn about, and practice academic skills related to reading, writing, digital scholarship, and academic storytelling. Finally, activities also provide a space for students to apply and discuss relevant links between course material and their lived experiences.

Some activities will have a conventional grading structure, others will have a 'complete/incomplete' structure and/or a scale grading format. Grades for activities will be returned within two weeks after the due date. Some activities will be accompanied by comments/feedback. Full details of activities will be made available on Brightspace and discussed during lectures.

POPULAR CULTURE & ME (30% of final grade)

Students will prepare a poster or zine (visual) or podcast (audio) in which they critically reflect on their own consumption of, and participation in, popular culture using themes and topics covered in the course. Students will discuss two cultural contexts—the digital and material—in relation to how popular culture is consumed and how popular culture is linked to practices of identity formation and identity performance. This assignment is both a personal reflection and critical engagement with course material. This assignment is conventionally graded. A rubric will be provided along with full assignment details on Brightspace. Grading will prioritize sociological/conceptual thinking, communication proficiency, and ability to link course materials to lived experiences.

FINAL TAKE-HOME EXAM (40% of final grade)

The take-home exam will be a series of questions to be answered in either short essay format or using a multi-media format of choice (for example, zine, podcast, video, interactive website, etc). This assignment will assess students' understanding of course materials and key themes explored throughout the term. Assigned on June 18th.

CITATION STYLE

The Chicago author-date citation style (17th edition) is to be used in the assignments and papers of this course. For more information, please see: https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html

GENERATIVE ARTIFICIAL INTELLIGENCE (AI) TOOLS (E.G. CHATGPT)

AI use in this course: Students may use AI tools for basic word processing functions, including grammar and spell checking (e.g. Grammarly, Microsoft Word Editor, Copilot)

Documenting AI use: It is not necessary to document the use of AI for the permitted purposes listed above. If you have questions about a specific use of AI that isn't listed above, please consult your instructor.

Why have I adopted this policy? This policy ensures that student voices and ideas are prioritized and authentically represented, maintaining the integrity of the work produced by students while allowing basic support to enhance clarity, correctness, layout and flow of ideas. The goal of adopting a limited use of AI is to help students develop foundational skills in writing and critical thinking by practicing substantive content creation without the support of AI.

Furthermore, while AI tools can be useful for surface-level editing, they are not well suited to the kinds of reflexive, situated, and theoretically informed thinking this course prioritizes. Many course assignments rely on students' lived experiences, interpretive judgment, and engagement with ambiguity—capacities that cannot be meaningfully delegated to AI tools.

Limitations: Students may not use AI for the following tasks:

Example 1: Writing any portion of an assignment that requires personal reflection, critical analysis, or engagement with course concepts (for example: reflections on popular culture consumption, identity formation, fandom, or media practices).

Example 2: Using AI to answer discussion forum prompts or to generate responses intended to simulate participation or engagement with classmates.

Example 3: Using AI to analyze cultural texts/products (TV shows, music, films, memes, social media content, etc.) instead of conducting one's own sociological analysis.

As our understanding of the uses of AI and its relationship to student work and academic integrity continue to evolve, students are required to discuss their use of AI in any circumstance not described here with the course instructor to ensure it supports the learning goals for the course.

****If you are unsure whether a particular use of AI is permitted, assume it is **not** and contact the instructor in advance. Asking is always preferable to guessing.****

Students can also access resources related to citing Generative AI on the [MacOdrum Library website](#).

UNIVERSITY REGULATIONS

In accordance with the Carleton University Undergraduate Calendar Regulations, the letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100	B+ = 77-79	C+ = 67-69	D+ = 57-59
A = 85-89	B = 73-76	C = 63-66	D = 53-56
A - = 80-84	B - = 70-72	C - = 60-62	D - = 50-52
F= Below 50	WDN = Withdrawn from the course	DEF = Deferred	

Academic Regulations, Accommodations, Plagiarism, Etc.

University rules regarding registration, withdrawal, appealing marks, and most anything else you might need to know can be found on the university's website, here:

<https://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/>

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 (<https://students.carleton.ca/course-outline/>). For an accommodation request, the processes are as follows:

Academic Accommodations for Students with Disabilities

The Paul Menton Centre for Students with Disabilities (PMC: <https://carleton.ca/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 for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send 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*).

*The deadline for contacting the Paul Menton Centre regarding accommodation for June examinations is June 1, 2026 and August 1, 2026 for August examinations.

For Religious Obligations:

Please contact your 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, visit the Equity Services website: www.carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

For Pregnancy:

Please contact your 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, visit the Equity Services website: www.carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

For 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: www.carleton.ca/sexual-violence-support

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 must be provided to students who compete or perform at the national or international level. Please contact your 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. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

Plagiarism

Plagiarism is the passing off of someone else's work as your own and is a serious academic offence. For the details of what constitutes plagiarism, the potential penalties and the procedures refer to the section on Instructional Offences in the Undergraduate Calendar. Students are expected to familiarize themselves with and follow the Carleton University Student Academic Integrity Policy (See <https://carleton.ca/registrar/academic-integrity/>). The Policy is strictly enforced and is binding on all students. Academic dishonesty in any form will not be tolerated. Students who infringe the Policy may be subject to one of several penalties.

What are the Penalties for Plagiarism?

A student found to have plagiarized an assignment may be subject to one of several penalties including but not limited to: a grade of zero, a failure or a reduced grade for the piece of academic work; reduction of final grade in the course; completion of a remediation process; resubmission of academic work; withdrawal from course(s); suspension from a program of study; a letter of reprimand.

What are the Procedures?

All allegations of plagiarism are reported to the faculty of Dean of FASS and Management. Documentation is prepared by instructors and departmental chairs. The Dean writes to the student and the University Ombudsperson about the alleged plagiarism. The Dean reviews the allegation. If it is not resolved at this level then it is referred to a tribunal appointed by the Senate.

Statement on Student Mental Health

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](#))

- Crisis/Urgent Counselling Support: 613-520-6674 (Mon-Fri, 8:30-4:30)
- 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/>
- 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>

Important Information:

Student or professor materials created for this course (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s).

Students must always retain a hard copy of all work that is submitted.

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.

Carleton University is committed to protecting the privacy of those who study or work here (currently and formerly). To that end, Carleton's Privacy Office seeks to encourage the implementation of the privacy provisions of Ontario's *Freedom of Information and Protection of Privacy Act* (FIPPA) within the university.

In accordance with FIPPA, please ensure all communication with staff/faculty is via your Carleton email account. To get your Carleton Email you will need to activate your [MyCarletonOne account](#) through Carleton Central. Once you have activated your MyCarletonOne account, log into the [MyCarleton Portal](#).

Please note that you will be able to link your MyCarletonOne account to other non-MyCarletonOne accounts and receive emails from us. However, for us to respond to your emails, we need to see your full name, CU ID, and the email must be written from your valid MyCarletonOne address. Therefore, it would be easier to respond to your inquiries if you would send all email from your connect account. If you do not have or have yet to activate this account, you may wish to do so by visiting <https://students.carleton.ca/>.

SUMMER TERM 2026 – Important Dates and Deadlines

Date	Activity
SUMMER TERM 2026	
March 1, 2026	Last day for receipt of applications for admission to an undergraduate degree program for the summer term.
April 29, 2026	Deadline for course outlines to be made available to students registered in early summer and full summer courses.
May 1, 2026	Last day for receipt of applications for undergraduate degree program transfers for the summer term.
May 6, 2026	Summer term begins. Early summer and full summer classes begin.
May 12, 2026	Last day for registration and course changes (including auditing) in early summer courses.
	Graduate students who have not electronically submitted their final thesis copy to Graduate Studies will not be eligible to graduate in spring 2026 and must register for the summer 2026 term.
May 15-27, 2026	Full winter, late winter, and fall/winter term deferred final examinations will be held.
May 18, 2026	Statutory holiday. University closed.
May 20, 2026	Last day for registration and course changes (including auditing) in full summer courses.
	Last day to withdraw from early summer courses with a full fee adjustment.
May 31, 2026	Last day to withdraw from full summer courses with a full fee adjustment.
June 1, 2026	Last day for academic withdrawal from early summer courses.
	Last day to request Formal Examination Accommodations for June examinations from the Paul Menton Centre for Students with Disabilities. Note that it may not be possible to fulfil accommodation requests received after the specific deadlines.
June 11, 2026	Last day for summative tests or examinations, or formative tests or examinations totaling more than 15% of the final grade in early summer term undergraduate courses before the official examination period (see examination regulations in the Academic Regulations of the University section of the Undergraduate Calendar/General Regulations of the Graduate Calendar).

Date	Activity
June 18, 2026	Last day of early summer classes. (NOTE: full summer classes resume July 2.)
	Classes follow a Monday schedule.
	Last day for take-home examinations to be assigned, with the exception of those conforming to the examination regulations in the Academic Regulations of the University section of the Undergraduate Calendar/General Regulations of the Graduate Calendar.
	Last day that can be specified by a course instructor as a due date for term work for early summer courses.
June 19-20, 2026	No classes or examinations take place.
June 21-27, 2026	Final examinations in early summer courses and mid-term examinations in full summer courses will be held. Examinations are normally held all seven days of the week.
June 25, 2026	Deadline for course outlines to be made available to students registered in late summer courses.
June 27, 2026	All final take-home examinations are due on this day, with the exception of those conforming to the examination regulations in the Academic Regulations of the University section of the Undergraduate Calendar/General Regulations of the Graduate Calendar.
July 1, 2026	Statutory holiday. University Closed.
July 2, 2026	Late summer classes begin and full summer classes resume.
July 8, 2026	Last day for registration and course changes (including auditing) in late summer courses.
July 15, 2026	Last day to withdraw from late summer courses with a full fee adjustment.
July 17-19, 2026	Early summer term deferred final examinations will be held.
July 19, 2026	Last day for graduate students to submit their supervisor-approved thesis, in examinable form to the department.
August 1, 2026	Last day for academic withdrawal from full and late summer courses.

Date	Activity
	Last day to request Formal Examination Accommodations for August final examinations from the Paul Menton Centre for Students with Disabilities. Note that it may not be possible to fulfil accommodation requests received after the specified deadlines.
August 3, 2026	Statutory holiday. University closed.
August 7, 2026	Last day for summative tests or examinations, or formative tests or examinations totaling more than 15% of the final grade in late summer and full summer term undergraduate courses, before the official examination period (see examination regulations in the Academic Regulations of the University section of the Undergraduate Calendar/General Regulations of the Graduate Calendar).
August 14, 2026	Last day of late summer and full summer classes.
	Classes follow a Monday schedule.
	Last day for final take-home examinations to be assigned, with the exception of those conforming to the examination regulations in the Academic Regulations of the University section of the Undergraduate Calendar/General Regulations of the Graduate Calendar.
	Last day that can be specified by a course instructor as a due date for term work for late summer and full summer courses.
August 15-16, 2026	No classes or examinations take place.
August 17-23, 2026	Final examinations in late summer and full summer courses will be held. Examinations are normally held all seven days of the week.
August 23, 2026	All final take-home examinations are due on this day, with the exception of those conforming to the examinations regulations in the Academic Regulations of the University section of the Undergraduate Calendar/General Regulations of the Graduate Calendar.
September 18-20, 2026	Full summer and late summer term deferred final examinations will be held.