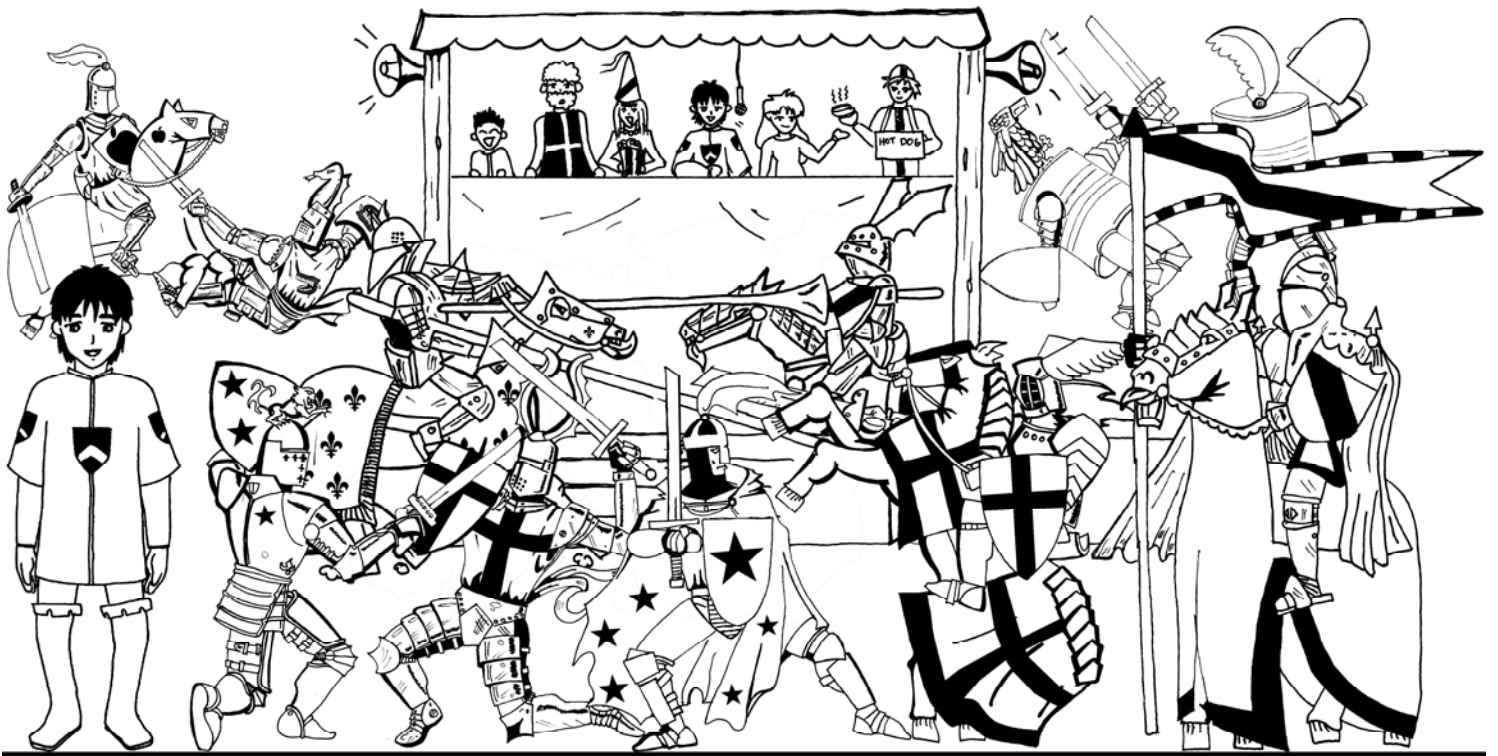


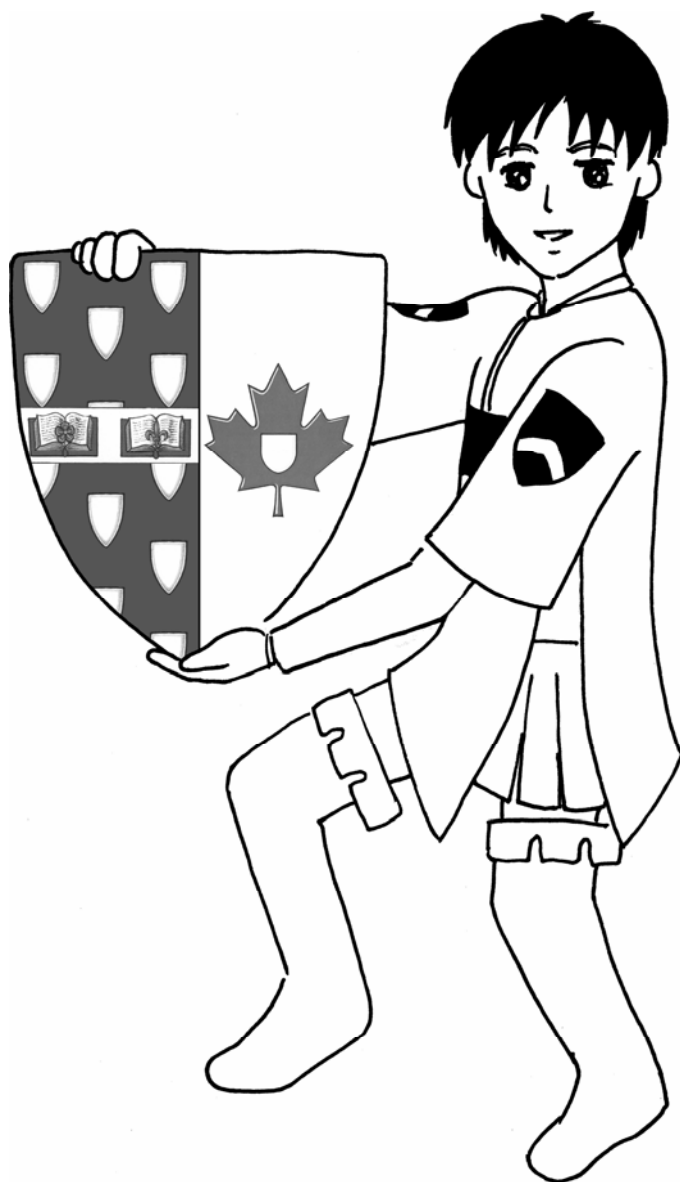
HERALDRY



**An educational package
for ages 9 to 13**

HERALDRY IN CANADA

An Educational package and activities for teachers and students



University of
Ottawa

Produced by the Department of History of the
University of Ottawa
in collaboration with the
Canadian Heraldic Authority



Canadian Heraldic
Authority

HERALDRY IN CANADA

Teacher's Guide

Introduction to the educational package	p. 3
What is heraldry?	p. 5
Where does heraldry come from?	p. 6
What is a herald?	p. 9
Who could have a coat of arms?	p. 11
What are the parts of a coat of arms?	p. 12
A heraldic inventory: shapes, fauna, flora, and the human body	p. 13
How does heraldry work?	p. 15
How is a coat of arms used?	p. 18
What are some special features of heraldry in Canada?	p. 20

Student's Guide	p. 21
------------------------	-------

Activities

1. It's your turn to be a herald: create your own arms	p. 24
2. Hidden words	p. 25
3. Scrambled words	p. 26
4. The coats of arms of the provinces and territories of Canada	p. 27
5. What doesn't belong?	p. 29
6. Scavenger hunt on the www.gg.ca web site	p. 30
7. Colouring pages	p. 31

Answer key	p. 34
Glossary	p. 36
Bibliographical resources	p. 38
Evaluation form	p. 39

**This package was produced by the Department of History of the
University of Ottawa
in collaboration with the Canadian Heraldic Authority
© juin 2004**

TEACHER'S GUIDE

INTRODUCTION TO THE EDUCATIONAL PACKAGE HERALDRY IN CANADA

This educational package originated with the wish of the Department of History of the University of Ottawa and the Canadian Heraldic Authority to establish links with schools, to familiarize young people with heraldry as well as with the Middle Ages, and to allow teachers to benefit from the specialized historical knowledge of the Department and the Authority.

To realize these goals, the package is designed to:

1. Be linked with a program of study for students ages 9 to 13, and which can draw on knowledge from many disciplines, including history, art, geography, and English.
2. Encourage students, through the activities to develop a number of complementary skills, including research, artistic design, public speaking, group work, creativity, the ability to listen and observe, etc.
3. Show teachers and students the importance of a knowledge of history related to daily life, aspects of society, individual people and historical events.
4. Describe the features, the use and the role of coats of arms in the Middle Ages and in modern-day Canada; describe how and why individuals wish to remember the past and preserve their heritage; and identify what has changed and what has remained the same between the past and the present.
5. Stimulate self-awareness and allow the student to express his or her identity (origins, history, etc.) and that of his or her classroom group.

We have attempted to produce a package that is as lively and creative as possible in order to encourage student participation and the acquisition of general knowledge that will be useful to them in their academic development and in their lives.



Xavier, the herald, will follow them throughout the different sections. Each section may be used by itself, so that it may be incorporated into other teaching units, such as fine arts, personal development, geography, history, and English.

We have also included in this package several documents that can be used as additional resources for teachers and students. We hope that these will be useful to you.

The package includes the following items:

- ❖ a teacher's guide
- ❖ a student's guide
- ❖ activities to photocopy for the students
- ❖ a glossary
- ❖ a bibliography
- ❖ an evaluation form
- ❖ a procedure guide describing how to obtain a grant of arms from the Canadian Heraldic Authority, which you can obtain at http://www.gg.ca/heraldry/pg/index_e.asp
- ❖ a poster of the arms of Canada, which you can obtain at http://www.pch.gc.ca/progs/cpsc-ccsp/sc-cs/index_e.cfm
- ❖ an info sheet of the arms of the Governor General
- ❖ a pamphlet for the history program at the University of Ottawa
- ❖ a pamphlet for the medieval studies program at the University of Ottawa

We hope that you and your students will have as much fun and interest in exploring heraldry as we have had in preparing this package.

N.B. Please feel free to photocopy the various parts of this package to use in class.

What is heraldry?

Heraldry is the study of coats of arms, in the same way that mathematics is the study of numbers. A coat of arms is an emblem in colour belonging to an individual or a corporate body, its arrangement and form being subject to specific rules¹ (see page 16). Each symbol, colour and other element included in a coat of arms has a particular meaning or purpose. Together, they form an emblem that can be used by the owner during his or her lifetime.

This is the main difference between a coat of arms and a logo. The latter is a simple emblem with limited symbolism, and it is often changed according to current tastes and trends. Take, for example, a logo associated with a clothing line or with a restaurant chain: although one can easily recognize the symbol, its meaning is often ambiguous. As for the colours or forms, they do not really follow a rule related to how they are arranged or how many may be shown.

In the pages that follow, we shall see how a coat of arms, originally an emblem used in combat, has become a mark of identity. A coat of arms is unique because it uses an arrangement of symbols specific to each bearer, allowing us to identify that person. It can indicate someone's origins, interests, profession, place within his or her family, etc. rather like an illustrated business card.

¹ From Rémi Mathieu, *Le système héraldique français* (Paris, J.B. Janin, 1946), p.13.

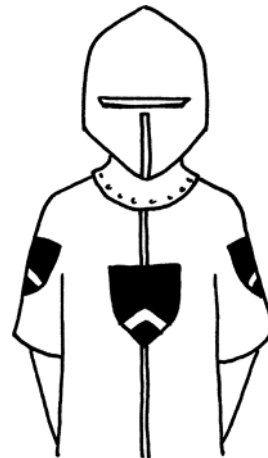
Where does heraldry come from?

From ancient times to the 11th century, the use of symbols as indications of identity was widespread. These symbols were often the same because ancient conflicts were usually between groups whose differences in clothing and equipment made it easy to distinguish between them. There was little chance that combatants on the same side of a battle would not be able to recognize each other. Unlike heraldry, these ancient emblems were not governed by particular rules. The ownership of an emblem was not exclusive, nor permanent, nor hereditary.

Heraldry did not develop until the 12th century, and it was the evolution of military equipment that led to the development of coats of arms. Prior to this time, a soldier's helmet included a nasal guard, a small piece of metal covering the nose. For more complete protection, the soldier also wore a hood of chain mail (made of interlocking rings of iron) that covered the lower part of the face and neck. It was the development of the full helmet (or pot helm) that led to the adoption of coats of arms. This happened gradually: first, the back of the helmet was lengthened to cover the nape of the neck, and the nasal guard was expanded to cover the cheeks as well. Then, the helmet became cylindrical by the attachment of metal plates that covered the ears and the forehead. Eventually, the helmet did not have any openings except for the eyes and several ventilations holes.



Nasal helm

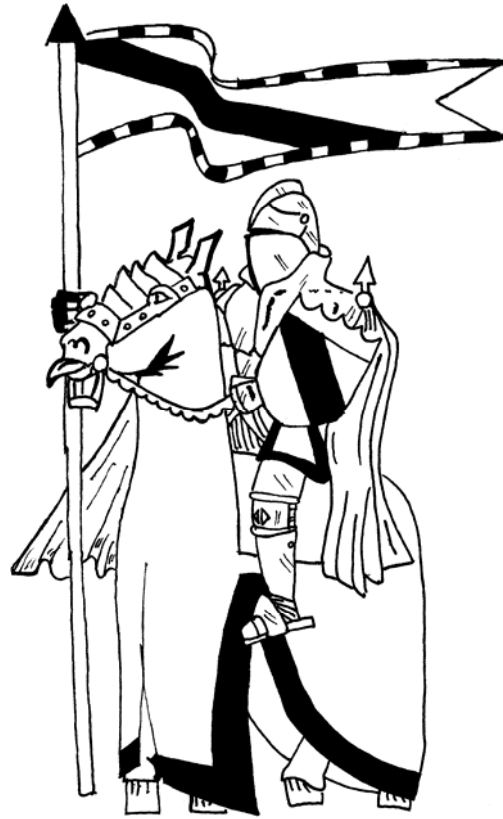


Pot helm

This new type of military outfit protected the knight during battle and made him totally unrecognizable. The face of the soldier was hidden in much the same way as the face of a hockey goalie is hidden today. Then, as now, the helmet was designed to protect against blows. Only the material used in the manufacturing of the mask has changed.

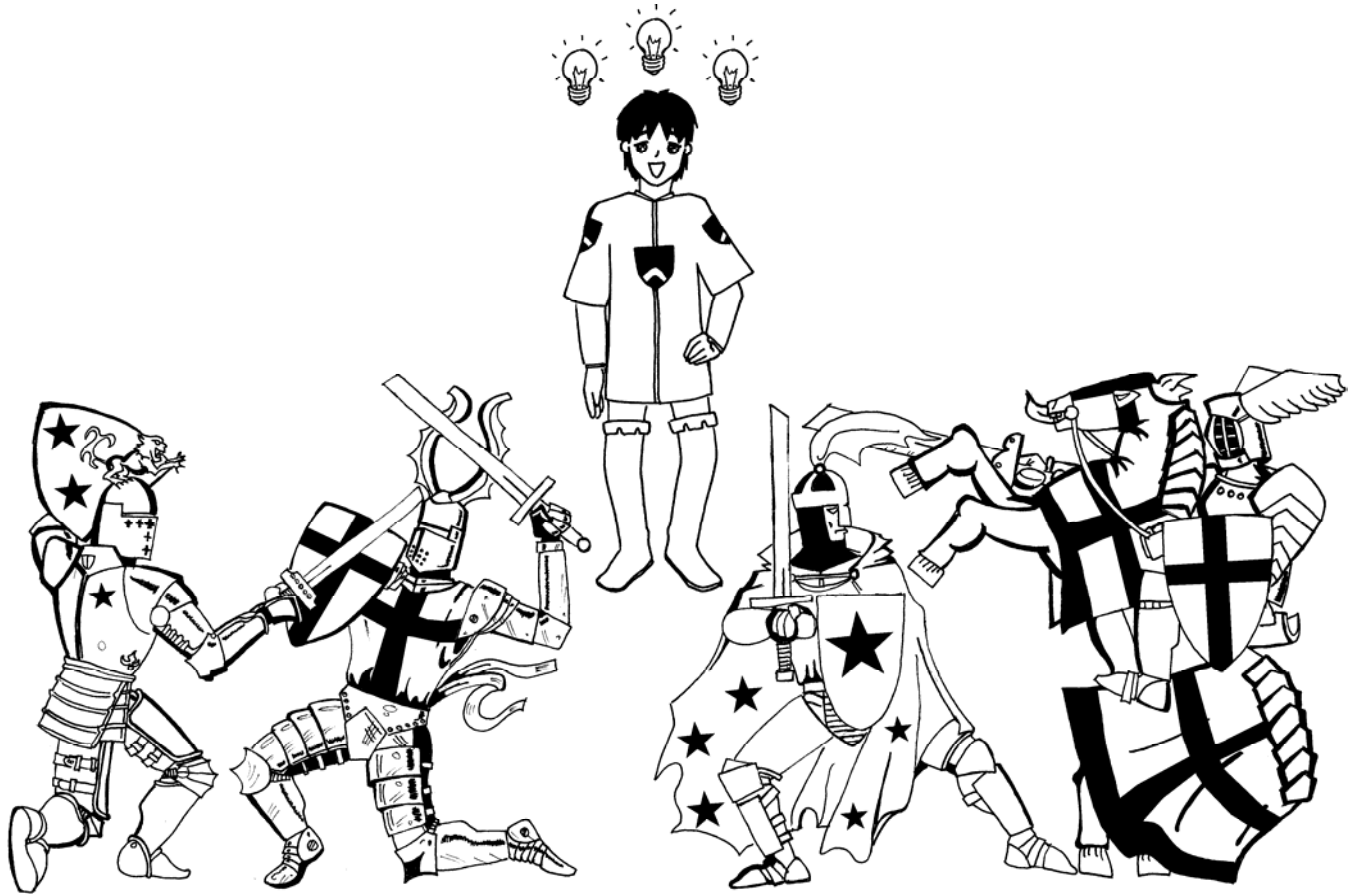
Consequently, the soldier, now resembling a tin can, began to decorate his shield with simple figures, colours, shapes, animals or floral symbols, so that soldiers on his side could recognize him in the confusion of battle.

In this way, the use of coats of arms spread with the transformation of warfare in medieval Europe. Feudal society had been founded upon the unfailing loyalty that bound a vassal to his lord. A lord could thus mobilize soldiers and undertake a military campaign against another lord. Unlike ancient conflicts, feudal wars took place between the same peoples wearing the same type of armour. Soldiers thus adopted distinctive visual signs to quickly identify who was on their side. Also, the lord, to be conspicuous, bore his own coat of arms not only on his shield, but also on the surcoat covering his armour, on his banner, and on the trappings of his horse.



It is in this context that the Crusades also facilitated the use of arms. At the time of these campaigns, many thousands of soldiers were summoned by the kings and princes of Europe to liberate the Holy Land and Jerusalem. They used the system of heraldry because it permitted quick and clear recognition of the Crusader knights. This system helped in cohesively managing a war of such a large scale because the combatants could very quickly identify friends and enemies on the field of battle. In much the same way, our modern-day sports teams wear jerseys bearing distinctive colours and numbers in order to eliminate confusion. Each of these players wears a number that represents him or her alone. It is thus possible during a sports match for the spectators and the players to be able to recognize not only the teams but also particular individuals.

The other factor that contributed to the extension of heraldry was the development and use of the seal. In the medieval period, a signature, which we use today to identify a document, did not exist. In effect, except for clerics, practically no one knew how to read or write. The recommended method to authenticate a document was to seal it with an identifiable and personal mark. Not surprisingly, the image that is found on the seal was often the coat of arms of its owner. It is probable that the increasingly frequent use of the seal during the medieval period was largely responsible for the growth of the use of heraldry by other, non-military social categories, such as women and the clergy.

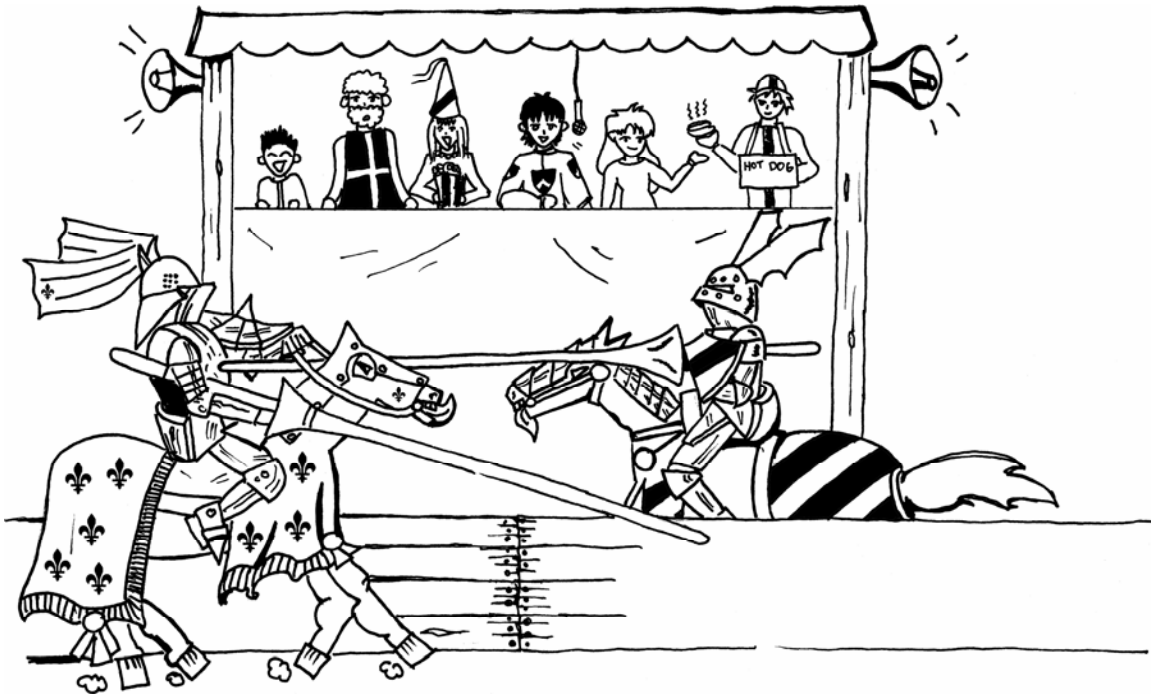


What is a herald?

On the battlefield, the need soon arose to identify coats of arms quickly and accurately. The ability to recognize soldiers by their arms became the specialty of a new profession, that of the *herald* of arms.

The herald was an expert in coats of arms, and he knew the rules of heraldry. These rules were vital to prevent confusion and disorder from occurring in battle. The herald was easily detectable because he was dressed in an armorial tunic (of the coat of arms of his master), called a *tabard*, which was a short, full coat. The herald was unarmed so that he could be assured of total immunity. He had a multitude of tasks, such as the introduction of vassals before combat by ordering the armorial banners according to the degree of seniority. During the fighting, he distinguished friend from foe, and, when the battle was over, he counted the dead and the prisoners. A herald's job demanded a perfect memory and complete honesty. The smallest error of identification could cause catastrophic consequences on the battlefield and in the relaying of messages. In the same way, making a mistake in announcing those who had died in battle or failing to identify a captured lord for whom a ransom would have to be paid could prove to be disastrous.

In the 14th and 15th centuries, the fashion for tournaments further encouraged the development of heraldry. The tournament, a sporting as well as a military demonstration, was the principal pastime of a knight in times of peace. Today, this type of confrontation could be compared to a hockey or football game. The original form of a tournament involved a frantic battle in which groups of knights would charge at each other and fight with weapons, as they would on a battlefield. The goal of a tournament was to capture your opponent, ransom him, and take his armour, his harness and his horse. Many negotiations took place during and after the fighting. Later, another type of tournament, the *joust*, took place between two knights in a form of combat with lances. The knight who showed the greater prowess was designated the victor. As in war, the participants' faces were hidden by their helmets, and coats of arms were used for identification during the competition. The knight would consult a herald to ensure that his arms were painted and described correctly and that they were distinct from those of other knights. The herald was also responsible for announcing the names of the knights to the spectators and for presenting the victors. He was a kind of sports commentator who identified the players from their coats of arms and described their outstanding deeds in the competition. Historians today frequently consult the writings of heralds to learn about a battle or a tournament.

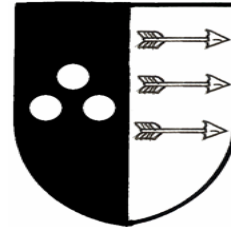


Gradually, as heraldry spread to many other categories of society in the 14th century, the herald's profession began to be organized hierarchically. Before serving a prince or a great landowner, the aspiring herald became a *pursuivant* of arms, and, after a certain number of years, he became a herald of arms. A small number of heralds were given the title King of Arms. A King of Arms had a territory in which he was responsible for registering and overseeing all matters related to coats of arms. The functions and role of the herald were bound to military activities, for wars and tournaments created this system of identifying symbols as a method of reliable recognition.

Who could have a coat of arms?

Coats of arms, which were originally created so that soldiers could be recognized, soon became popular among non-combatants. It is incorrect to believe that only nobles possessed coats of arms. In fact, people at all levels of medieval society, including peasants, could adopt coats of arms. Of course, in certain social categories, the need to use arms was less, and they were thus rarer. In effect, arms were an honour, a way of showing one's prestige, power, and family alliances, and they were naturally less prevalent among peasants than among the nobles who played a major role in wars, tournaments or in various princely or royal ceremonies.

A woman could not go to war and generally could not own property, but this did not prevent her from using a coat of arms. She would use the arms of her father or her husband. In many cases, a woman used these two coats of arms on one shield to represent her family background (her father's arms) and, at the same time, her marriage (her husband's arms).



Father/Husband

Over the centuries, the medieval town gradually became detached from its links of vassalage to the local lord. This new independence gave it the necessary autonomy to organize its own community administration. The authentication of official town acts could be done by means of a sealed document. It was therefore logical and necessary that the town possessed a seal engraved with its coat of arms, the symbol of its identity and autonomy. Often, the symbol shown on the coat of arms represented one of its predominant economic activities. For example, a town supported by whaling could use a whale on its coat of arms.



Town

Soon, people in specialized trades felt the same need for identification. Artisans placed on their shields the instruments of their trade, the product of their work, or symbols representative of their profession.



Tailor

Many other urban institutions, such as educational establishments, were also affected by the need to be represented by a coat of arms. For example, schools could show their educational role by decorating their shield with symbols of instruction, knowledge and learning, such as a book.



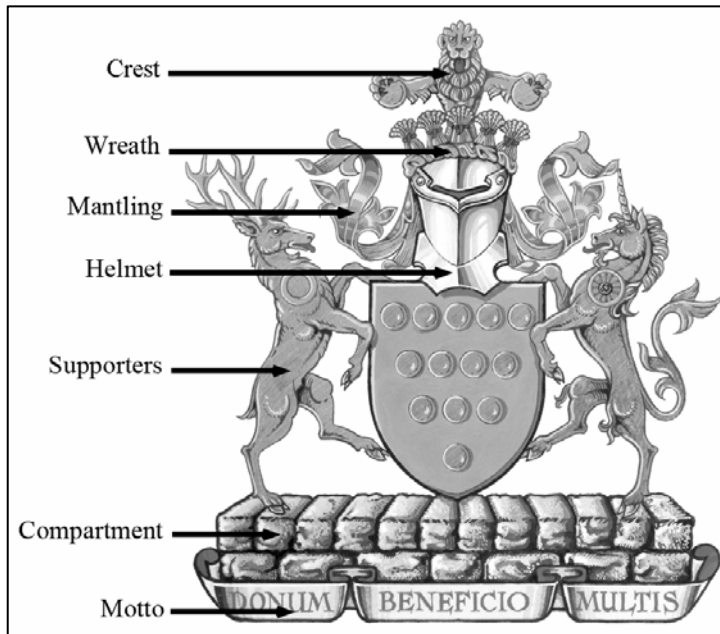
University

What are the parts of a coat of arms?

The shield *is* the coat of arms! The elements that surround it are optional: these are the helmet, the mantling, the crest, the supporters and the motto.

The **shield** is a shape (resembling the surface of an electric iron) on which are placed the colours and symbols that make up the coat of arms. Without a shield, a coat of arms does not exist.

The Arms of The Winnipeg Foundation



The **helmet** (helm) was a crucial piece of equipment in medieval warfare, but it prevented the identification of the man hidden behind this metal mask. Showing the helmet on top of the shield thus recalls the chivalric and military origins of heraldry.

The **mantling** recalls the neck covering, a piece of cloth that was designed to protect the metal armour from the

rays of the sun. During combat, the cloth would become torn and cut, and this is why mantling is shown in such a fashion when displayed with a coat of arms.

The **crest** is found on top of the helmet on a **wreath** (a cushion of twisted cloth). In the Middle Ages, this element was designed as a way to impress others: it made the knight wearing it look bigger and more intimidating to the enemy. The crest thus had a military function. However, by the end of the medieval period, it was mainly used as an ornament in funeral processions.

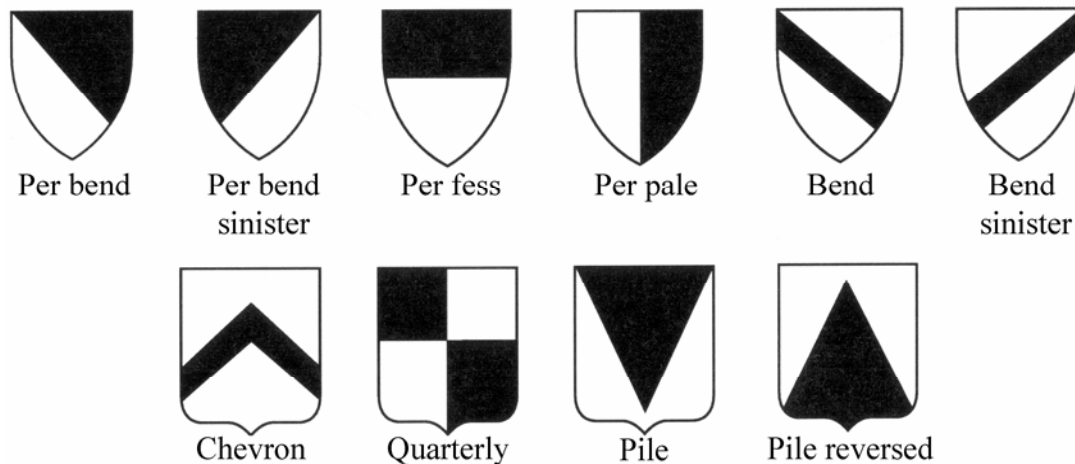
The **supporters** are animals placed on either side of the shield, appearing to hold it up. They are generally shown in an upright, dignified stance. Supporters can also be human figures. In Canada, supporters are limited to corporate bodies (such as municipalities and associations) and to certain categories of individuals.

The **motto** is a short phrase or several words, like a proverb, that expresses the accomplishments and the philosophy of the owner of a coat of arms. Usually, the motto is shown below the shield on a **scroll**.

A Heraldic Inventory: Shapes, Fauna, Flora, and the Human Body

A coat of arms is meant to identify the person who uses it by indicating something of his or her personality, family history and profession. To convey this message, the shield does not use words but displays images with symbolism of greater or lesser complexity. A coat of arms can “speak” thanks to the use of different types of symbols. Rather than examine these exhaustively, we shall limit ourselves here to noting the most frequently encountered figures and elements, or the ones that are particularly Canadian.

The first group of figures are those that divide the shield by a certain number of horizontal, vertical, diagonal or curved lines. The colours and elements in the shield are placed within these geometrical partitions. Here are some examples:



Source: *Les armoiries des Associations de familles*, p. 16

The second group of figures is composed of animals. Animals may be associated with certain qualities. Their symbolic value was thus often a factor in determining why an individual would place them in his arms. For example, the lion is the most popular animal shown in coats of arms. It represents strength and courage. To represent Canada or a particular province, a coat of arms could include a beaver, a grizzly bear, a polar bear, a moose, a caribou, a killer whale, a squirrel, a snowy owl, etc. Do your students know the animal and bird symbols of the provinces of Canada?

The third group of figures consists of floral symbols. The fleur-de-lis was made popular by the kings of France, who used it as a royal emblem. The rose is a traditional symbol of England, and the shamrock of Ireland. Entire trees can also be used, such as the oak tree, which is an outstanding symbol of strength and endurance as well as of knowledge and education.

The fourth group is that of parts of the human body often used to represent values or attributes: the heart for passion, the arm for strength, etc.

The fifth group is that of items of everyday life. Here one finds implements such as axes or millstones; architectural features such as towers; weapons such as arrows or swords; musical instruments such as flutes; and sports equipment such as skates and baseball bats. The choice is limitless.

Heraldry also uses monsters and fabulous creatures, which form the last group of figures. Books and legends describing these mythical beasts were very popular in the Middle Ages. One need only think of the great number of gargoyles in church architecture.

As the owner of a coat of arms was represented by these symbols, their choice was very important, and the symbols had to be easily identifiable.

How does heraldry work?

Heraldry is different from other symbol systems because all of its elements can be expressed through a unique language. We have seen that with their skills and knowledge, heralds are specialists who deal with coats of arms. Heraldry invented a language of heraldry, called *blazon*, to describe coats of arms. A blazon is the technical description of a coat of arms expressed in words, so that the design does not necessarily need to be seen. This system has always been universal: this means that with a simple written description, a herald at the other end of the country, or in another part of the world, could redraw a coat of arms without ever having seen the original design. For example, a herald in South Africa who received this blazon from Canada – “Argent a cross Sable” – would draw this coat of arms:



The colours in heraldry have special names. These colours are divided into two groups: metals and (heraldic) colours. The two metals are Or (yellow or gold) and Argent (white or silver). The “colours” are Gules (red), Azure (blue), Sable (black), Vert (green) and Purpure (purple).

In order for this language to be precise, concise and effective, good heraldic design respects these general principles:

- A coat of arms must be **recognizable from a distance**;
- Symbols must be drawn in a **simplified** way;
- The elements illustrated on the shield should **represent, in a unique and symbolic way**, the owner of the coat of arms.

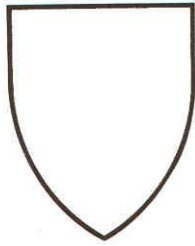
These principles are made effective by adhering to the following three rules:

1. Do not put a metal on a metal or a colour on a colour.

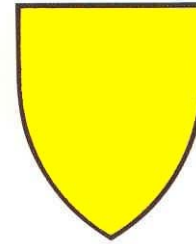
The fundamental rule of blazon is that one should not put two colours belonging to the same group (heraldic colours and metals) together.

Before a symbol can be placed on a shield background, one of them must be a metal and one a colour. The “colour rule” makes a lot of sense, because putting a red figure on a black background would not be discernable in the way that a red figure on a white or yellow background would be. You can explain this rule to the students by drawing a connection to traffic signs, which, to be readily identifiable from a distance, follow the same principle, showing outside of a heraldic context the effectiveness and the universality of this system. We have seen that heraldry was born in battle, and this is why the constant care which governs this science is able to result in a design that is visible and recognizable from a distance.

METALS



Argent



Or

COLOURS



Gules



Azure



Vert



Sable



Purpure

EXAMPLE OF THE COLOUR RULE



Correct design



Incorrect design



2. Keep it simple

Don't forget that the key idea behind the use of a coat of arms was quick identification in battle, and this required the creation of a design that was simple and clear. Do not start by dividing the shield into four sections and filling each with many figures. Encourage the students to design figures that are simple, clear and instantly catch the eye.

3. Think of some symbols

Remember that heraldry is symbolic. If a student wants to show his love of sport, use a black disc rather than a hockey player; if he wishes to be an airline pilot, he could use a bird; if there are four members of his family, he could use four stars to represent them; if the student is brave, he could use a lion, a symbol of chivalry. Another original way of referring to a person is to create arms that are called "canting" arms, as the name of the symbol recalls the name of the family or the first name of the child. For example:



Xavier
Goodsun



Xavier
Leafster

How is a coat of arms used?

In order to be recognized from a distance, knights used heraldic emblems on their shields, their helmets, and the trappings of their horses. The arms could be used with their lances in the form of a banner. In addition, coats of arms were soon adopted by non-military categories. They were used to express family relationships and alliances, political loyalties, professions, or territories.

A coat of arms was a kind of social code. Whoever could decipher coats of arms could, for example, often read the place of an individual within a family (by seeing if the design was that of the full arms or a differenced form of the arms). A coat of arms is hereditary, which means it can be transmitted to one's descendants.

The "chief of arms" (head of the family) uses the undifferenced arms, meaning arms without modification or an additional symbol. On the other hand, all of his children could add to their arms a "brisure," which is a specific mark on the design of a shield.

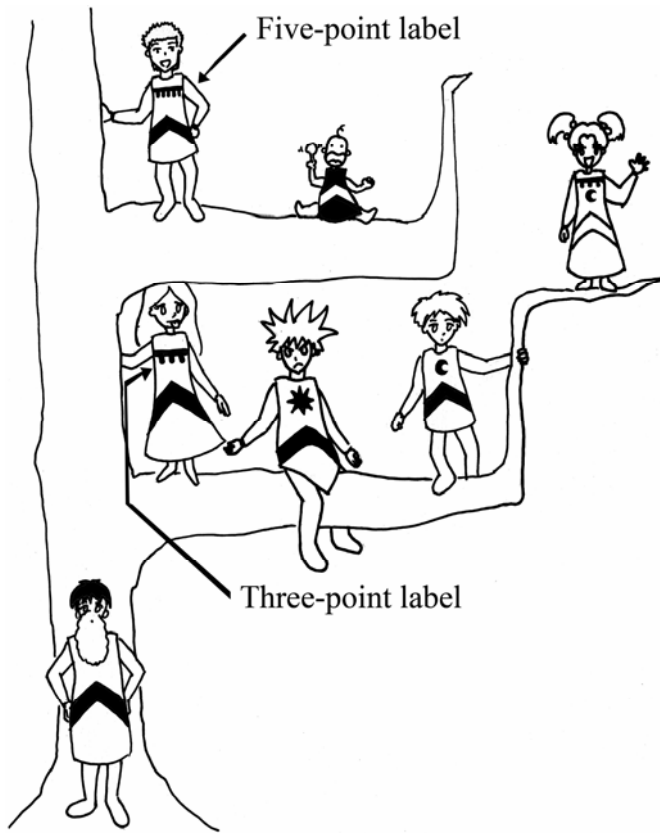
A brisure could, for example, be the addition of a symbol or a change in colour. In order to inherit the arms of the chief of arms, the child who was the heir would use the arms with a brisure during the parent's lifetime.



Deceased "Chief of arms"



Heir discarding his arms in order to adopt those of his father.



In the Middle Ages, it was the eldest son who inherited the basic coat of arms. The label, a horizontal stripe with three tabs, was generally used by the eldest son until the death of his father.

The other children used their own marks of difference all their lives and transmitted these to their children. The system of differencing allowed the creation of a family tree in a visual and colourful way.

This illustration shows heraldic practices particular to Canada, such as:

- the transmission of arms to women.
- the labels (with 3 or 5 points according to each generation) as marks of differencing for the eldest children.
- the other marks of differencing among younger children.
- the inheritance of these marks.

A coat of arms is also used as an indication of ownership. For example, to show ownership of a possession, one can use a coat of arms to decorate one's house, valuables, or goods such as china, silverwear, furniture, chests, carpets, or firebacks. Another quite widespread practice is to indicate ownership of a book by sticking a bookplate decorated with one's coat of arms to the inside cover.



This overview of the use of a coat of arms from the late centuries of the Middle Ages on constitutes a valuable aid for historians and archaeologists. As a result of the presence of arms, they are able to identify the owner of, or the person who commissioned, a piece of furniture. In this way, coats of arms allow researchers to determine the date and the place of manufacture of various objects.

What are some special features of Canadian heraldry²?

Heraldry in the European tradition arrived in Canada with the voyages of discovery of the French and English explorers at the end of the 15th century and the beginning of the 16th century. Originally, the visual emblems identifying nations, corporations or individuals were created by officers of arms of the mother countries. Since the 18th century, arms were granted to Canadians with growing frequency, a practice that continued to accelerate after Confederation and into the 20th century. For two centuries, many Canadian corporate bodies, societies and associations — as well as individuals — received arms symbolizing their status, their history and their identity.

Today, Canadian coats of arms honour individuals and groups who have contributed to the well-being of our country. They evoke our history and geography as well as the aspirations of Canadians. Thus, each of Canada's ten provinces and three territories has a coat of arms that expresses its own identity.



Canada is fortunate in having received the heritage of different symbolic traditions: those of Aboriginal peoples and those of immigrants from all corners of the earth. The use of First Nations symbols, such as stylized representations of animals, honours the traditions and the contributions of these peoples.

The arms of Peter Irniq, former commissioner of Nunavut, illustrate how heraldry can be adapted to the Canadian experience and to its native symbols.

In Canada, arms are granted through the Canadian Heraldic Authority. The Governor General is head of this organization. As in the medieval period, the Canadian heralds work to create and to record arms. Since one of the principle objectives of heraldry is to allow for the recognition of a coat of arms and its owner, each Canadian herald also has a badge of office and an official title, the latter based on the name of a river. The badge of the Saint-Laurent Herald includes a gridiron, the instrument of the martyrdom of St. Lawrence, enflamed and surmounted by a blue cross with fleur-de-lis terminations, symbolic of royal France, New France and Quebec. The name, of course, refers to the biggest and most important river in eastern Canada.



² Refer to the website www.gg.ca

STUDENT'S GUIDE

You will find in this story a lot of information about heraldry. Read the information carefully as it will help you with the various activities that follow.

Xavier the herald of heroes



A long time ago, in 1439, there lived in medieval England an old lord named Edgar Appleyard who decided to send his knights to a tournament. The tournament was a sporting event at which two sides fought each other to show who were the best knights.

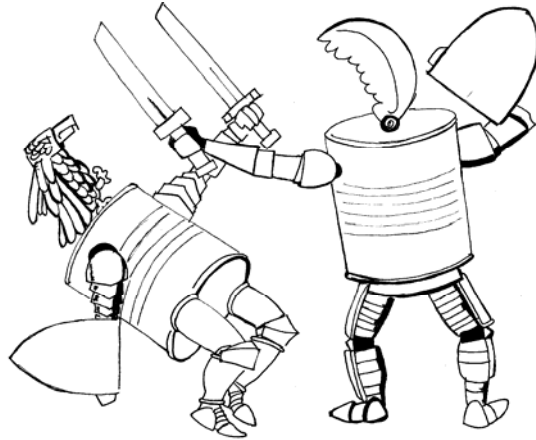
Edgar sent a messenger to gather the knights of his domain. “Hear ye, hear ye! Edgar, Lord Appleyard, summons the greatest knights for the next tournament,” announced the messenger.

The greatest knights were presented to Lord Edgar, who addressed them in these terms: “Valiant knights, thank you for having responded to my call! To show my gratitude and to protect you during the tournament, I am presenting each of you with a new pot helmet, so you can dispense with your old nasal guard helmets.”

The new helmet was made of metal and completely covered the face except for a small slit for the eyes. This helmet gave good protection to the knights because it protected their heads from sword blows. The nasal guard, on the other hand, was a small metallic piece that didn’t cover anything except the nose and which was attached to the part of the helmet covering the head.

Lord Edgar and his brave knights departed for the great tournament. When they arrived, a surprise awaited them. Their opponents were the team of knights who were hardest to beat, those of the mighty Roland, Lord Littleteeth. Edgar’s knights had never defeated the knights of Lord Littleteeth.

The first part of the tournament was overwhelming, and Edgar realized that many of his knights had been eliminated. But the worst part was that the knights in his own little army were fighting each other by mistake. The knights could not recognize each other during the battle because of their helmets and their armour. They all looked like tin cans without labels.



Edgar lost the first part of the tournament and returned to his castle very disappointed. He went to his wife, Joan, and told her that he did not believe it was possible to win the other parts of the tournament against Lord Roland because his knights could not identify their enemies during the battle. Joan suggested to her husband that he hire a friend's son named Xavier. She said to him: "Xavier is a herald, and his profession is the science of coats of arms, known as heraldry. A coat of arms is an image illustrated on a shield, a piece of clothing or another possession. The image represents the person who owns the coat of arms."

Edgar was very impressed with his wife's knowledge. He had nothing to lose and decided to have Xavier come to his castle. Arriving there, Xavier immediately saw what the problem was with the knights. Xavier explained the dilemma to Lord Edgar. "My lord, the new helmets worn by your knights prevent them from recognizing each other. To defeat the knights of Lord Roland, it is necessary to identify your team so that no confusion during the battle is created."

"What shall we do, Xavier?" asked Edgar.

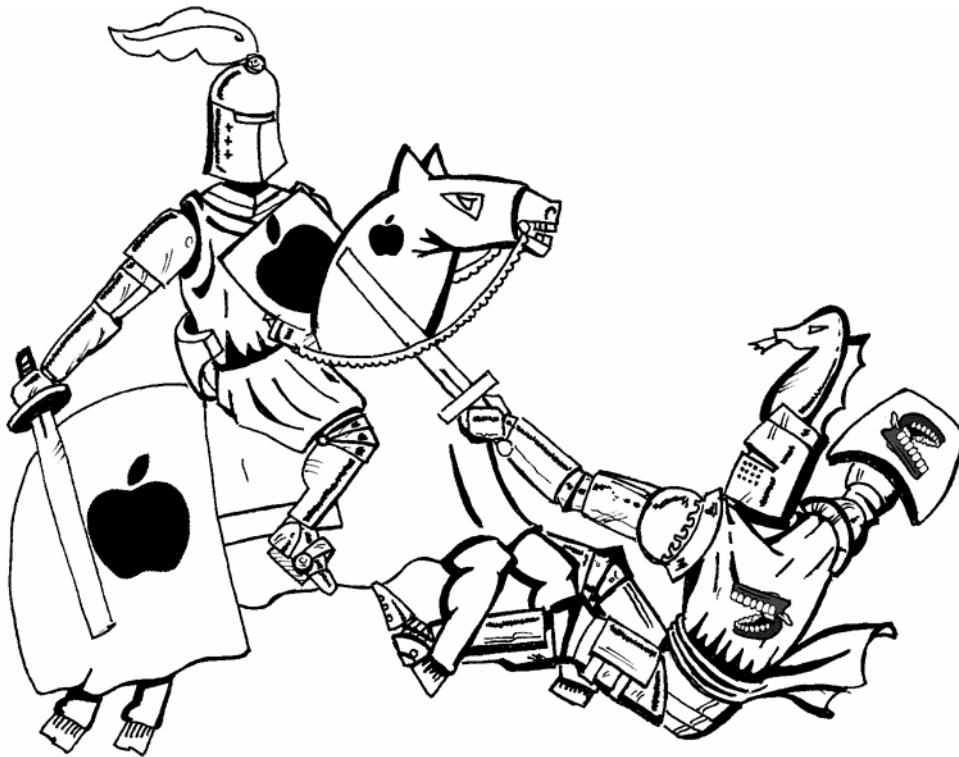
"Lord Edgar, we must identify your knights by means of an object that represents you well. As your domain is famous for its apple trees, and as your family name is Appleyard, I shall use an apple as a symbol for your army."

"What a good idea!" exclaimed Edgar.

Xavier therefore drew apples on the shields and on the surcoats of the knights as well as on the trappings of the horses.

The shields were painted yellow (Or) or white (Argent). Each of the apples was a different colour so that each individual knight could be recognized. There was a knight with a red (Gules) apple, one with a blue (Azure) apple, one with a green (Vert) apple, one with a black (Sable) apple, and one with a purple (Purpure) apple. To create the arms, the herald Xavier followed the language of heraldry called blazon. The blazon gave each of the colours a particular name.

The next day, Xavier, dressed in a tabard, a short coat with full sleeves, proudly presented to the spectators the new outfits of the knights of Lord Edgar. Edgar, to encourage his team, called out his motto: “They will fall with the apples!” Edgar and his knights were ready to confront Lord Roland’s impressive team for the next stages of the tournament.



This time, thanks to the coats of arms, the knights did not fight among themselves. The tournament was very exciting, and after many sword fights with the knights of Lord Roland, the army of Lord Edgar was declared the winner, as his knights had shown the greater prowess. They won the golden lion, the animal that symbolizes strength and courage. Edgar knew that he had won thanks to the herald Xavier, and, to thank him, he gave him a small shield decorated with the image of the golden lion. The herald Xavier was the hero of the tournament.

Activity 1
It's your turn to be a herald

Put yourself in Xavier's shoes and create a personal coat of arms. Remember to follow the colour rule.

Once you have created your own coat of arms, perhaps you could create one for your class or your school.

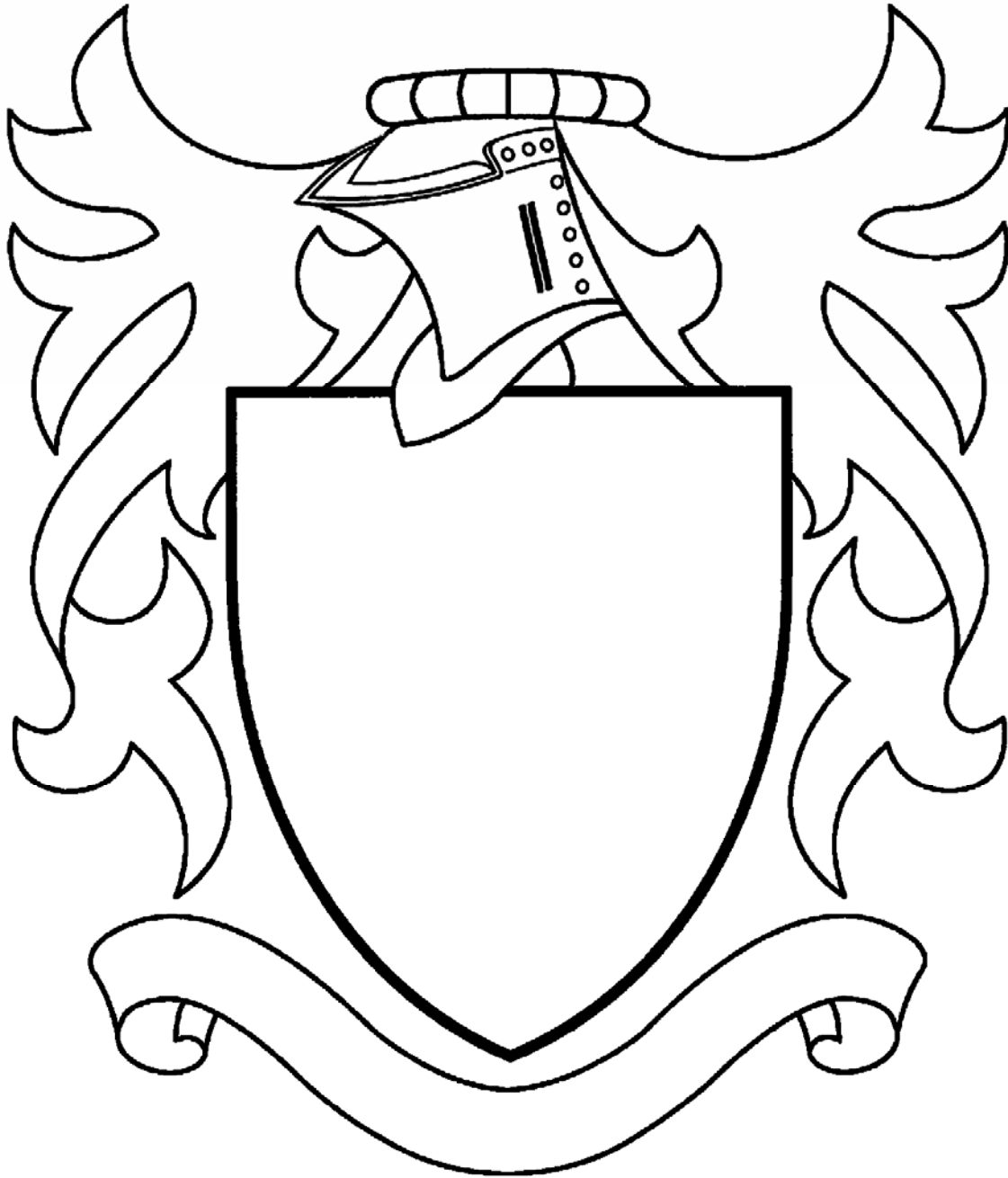


Illustration by David Farrar

Activity 2
Hidden words



M	L	R	E	T	A	B	A	R	D
T	A	U	D	N	R	I	E	S	X
R	S	O	T	E	M	L	E	H	A
E	A	L	V	M	S	A	L	I	V
V	N	O	Z	A	L	B	B	E	I
A	A	C	Z	N	L	A	A	L	E
E	R	U	P	R	U	P	S	D	R
B	R	G	G	U	L	E	S	E	S
E	O	T	T	O	M	L	I	O	N
R	U	L	E	T	H	G	I	N	K

Find the following words:

ARMS COLOUR LION RULE TABARD
 AZURE GULES MOTTO SABLE TOURNAMENT
 BEAVER HELMET NASAL SEAL VERT
 BLAZON KNIGHT PURPURE SHIELD XAVIER

HIDDEN WORD: _____

Activity 3 Scrambled words

During a tournament, Xavier the herald was hit on the head with a lance. Can you help him unscramble these words?

A noble who fought on horseback in the Middle Ages: **TGKHIN**

A piece of military equipment decorated with a coat of arms: **DELHSI**

An animal symbolic of Canada: **EERVAB**

A term meaning Or (yellow) or Argent (white): **LAEMT**

A term meaning Gules (red), Azure (blue), Sable (black), Vert (green) and Purpure (purple): **CRUOLO**

A period in history which saw the birth of coats of arms: **LMEVDEIA**

A coat of arms allows us to _____ a fighter on the battlefield: **TYENIFDI**

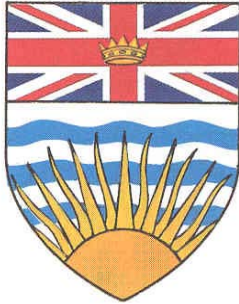
A competition between two knights on horseback: **SUTJO**



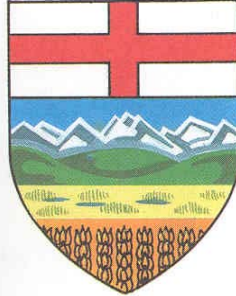
Activity 4 The arms of Canada

1. Below each coat of arms, write down the name of the province or the territory³.

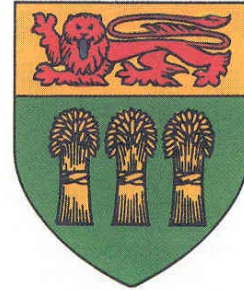
1



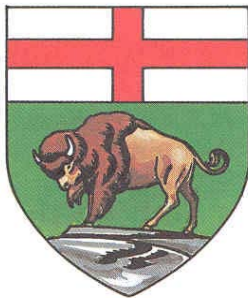
2



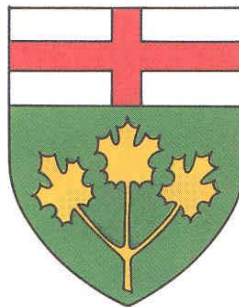
3



4



5



6



³ these images are taken from the booklet *Symbols of Canada*.

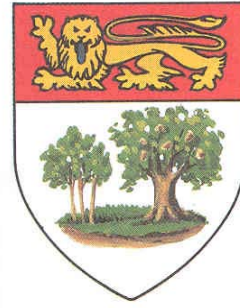
7



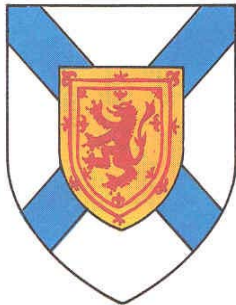
8



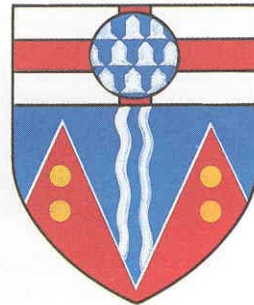
9



10



11



12

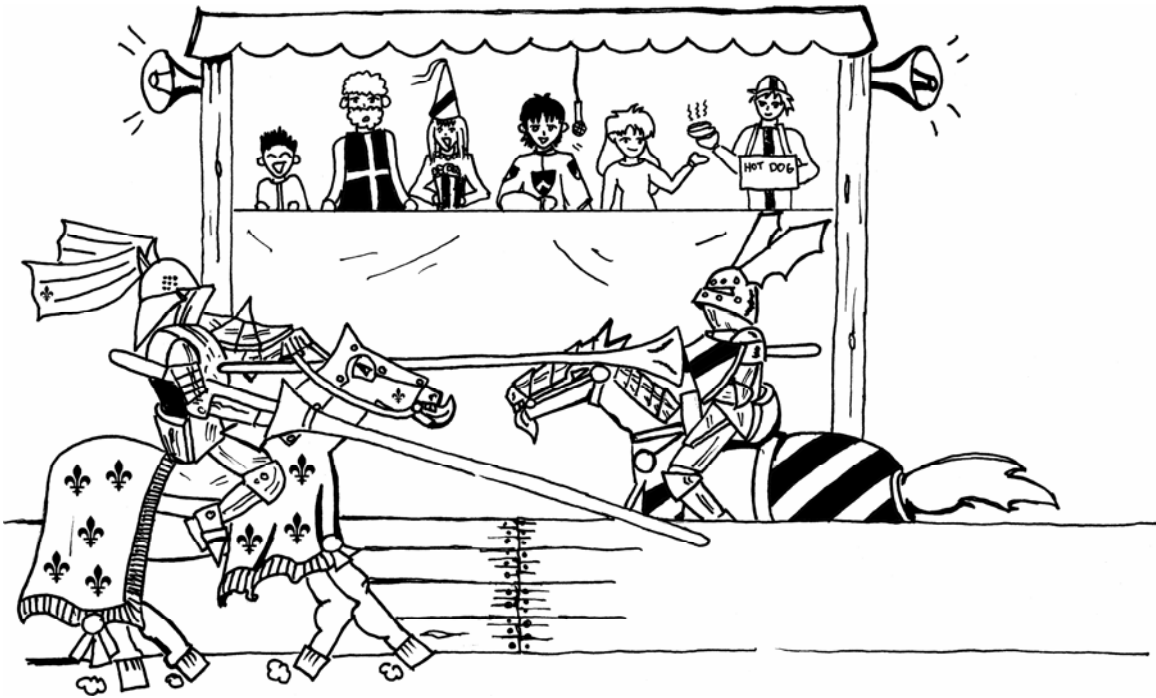


13



Activity 5
What doesn't belong?

In this picture, can you find four things that don't belong in a medieval tournament?



1. _____
2. _____
3. _____
4. _____

Activity 6
Scavenger hunt on the www.gg.ca web site

You can find the answers to these questions on the www.gg.ca web site. Once you have successfully finished this, you can proceed to Activity 7.

1. This section teaches about the science of coats of arms:

2. This section examines the coat of arms of one of the territories of Canada:

3. Find the coat of arms of the territory in which the Inuit live, and give the name of this territory:

4. What colour is the inuksuk in the circular shield of the territory?

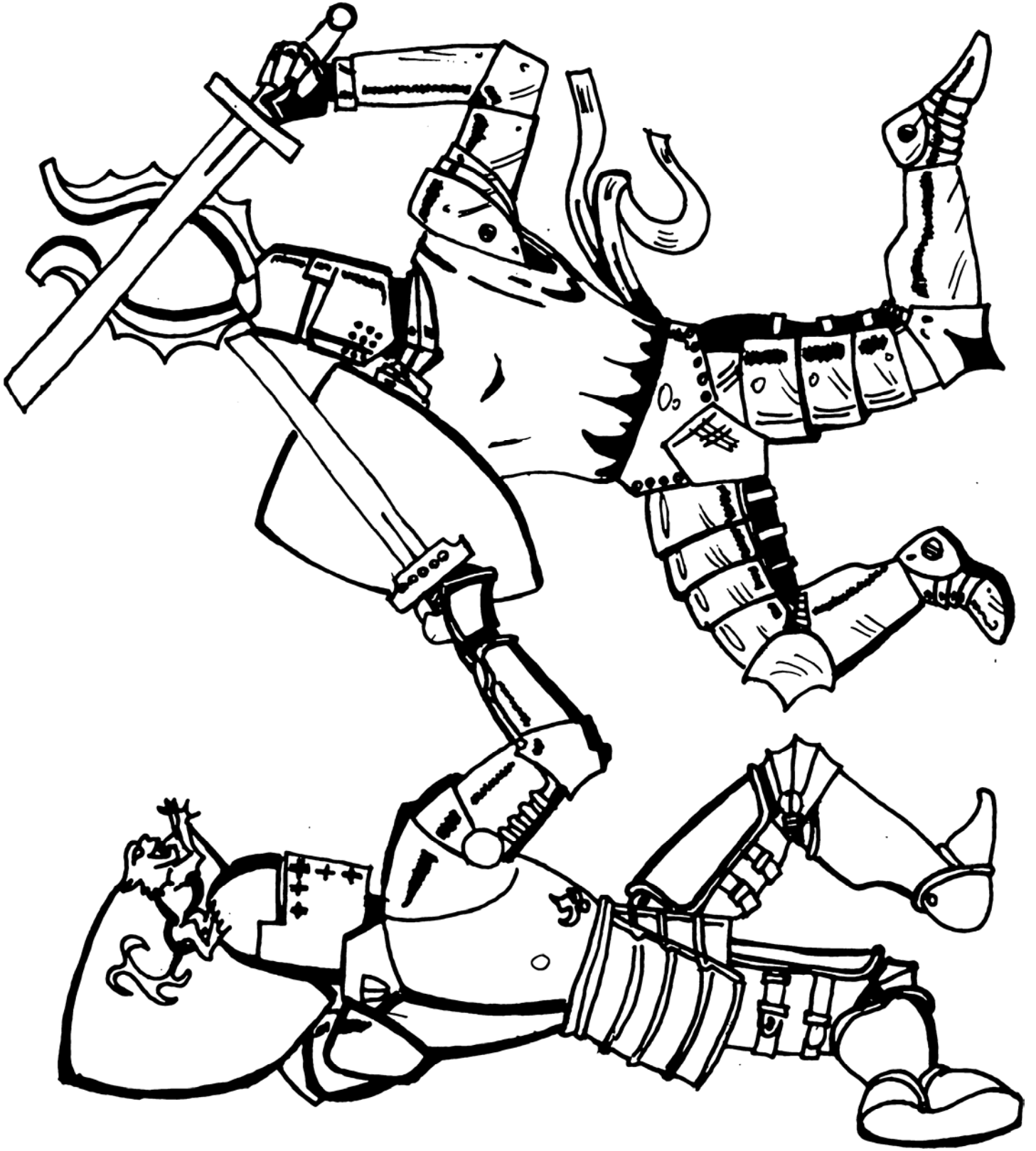
5. What is the name of the house shown in the crest?

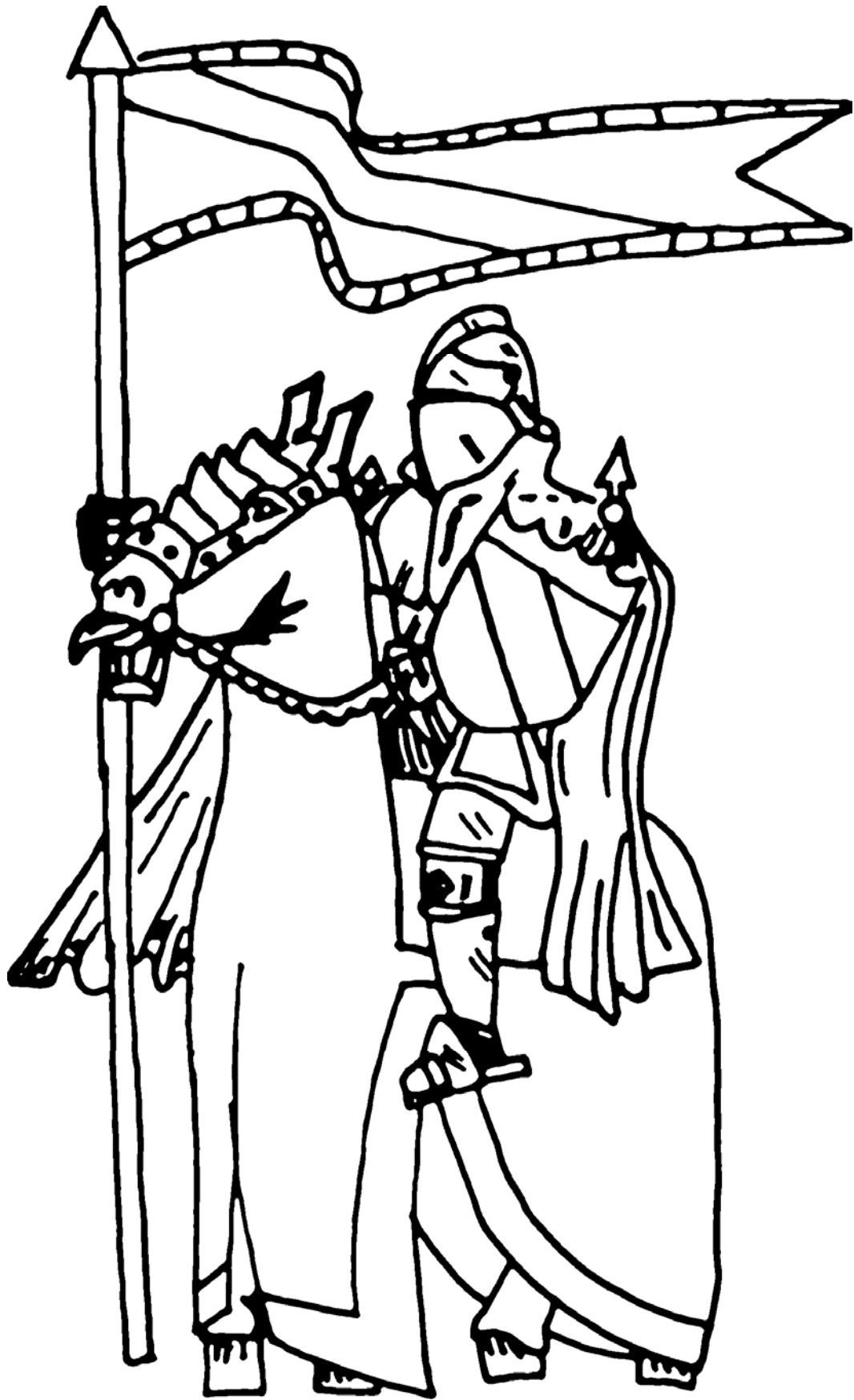
6. What animals are on the right and the left of the arms of the territory?

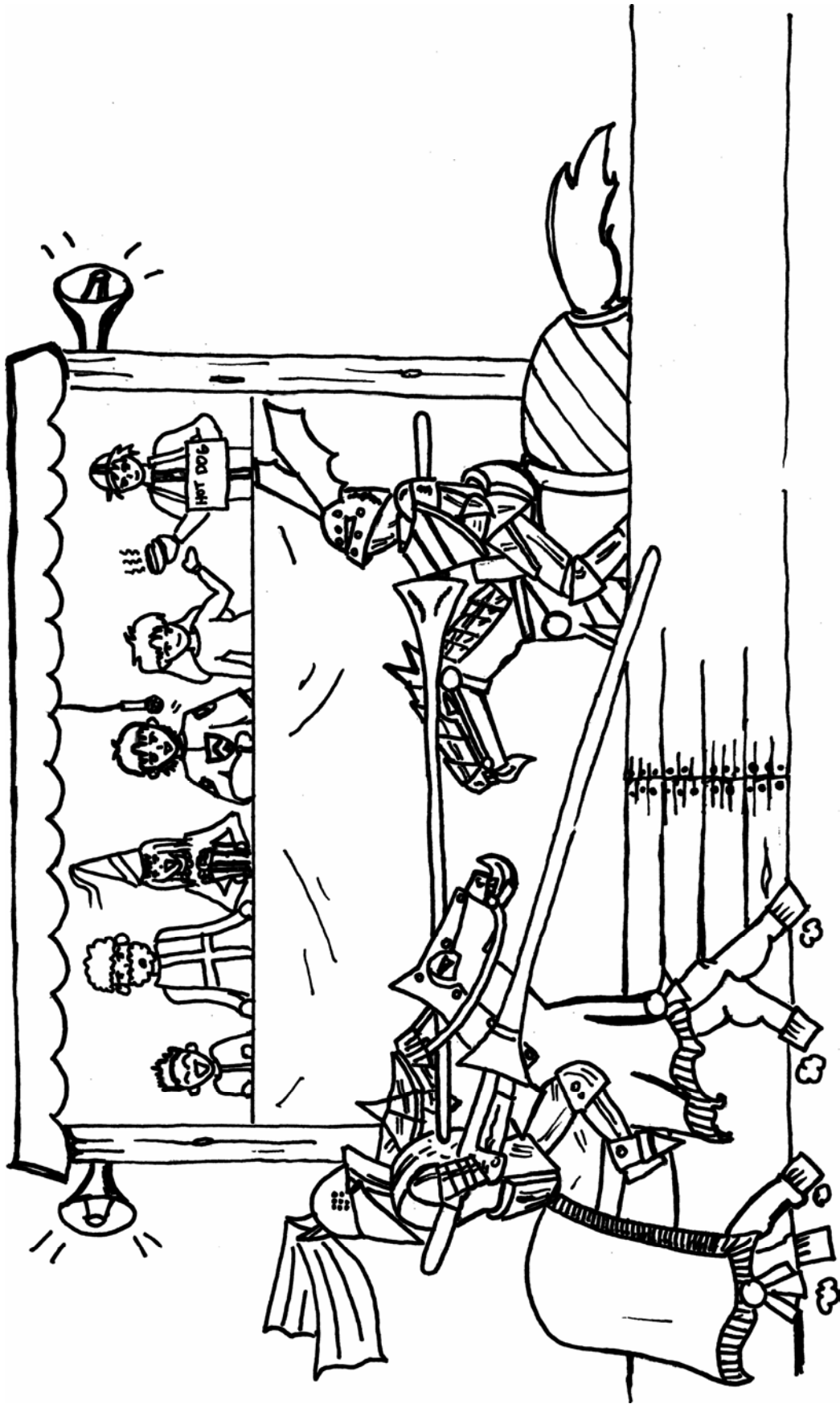
7. What does the motto mean in Inuktitut?



Activity 7
Colouring pages



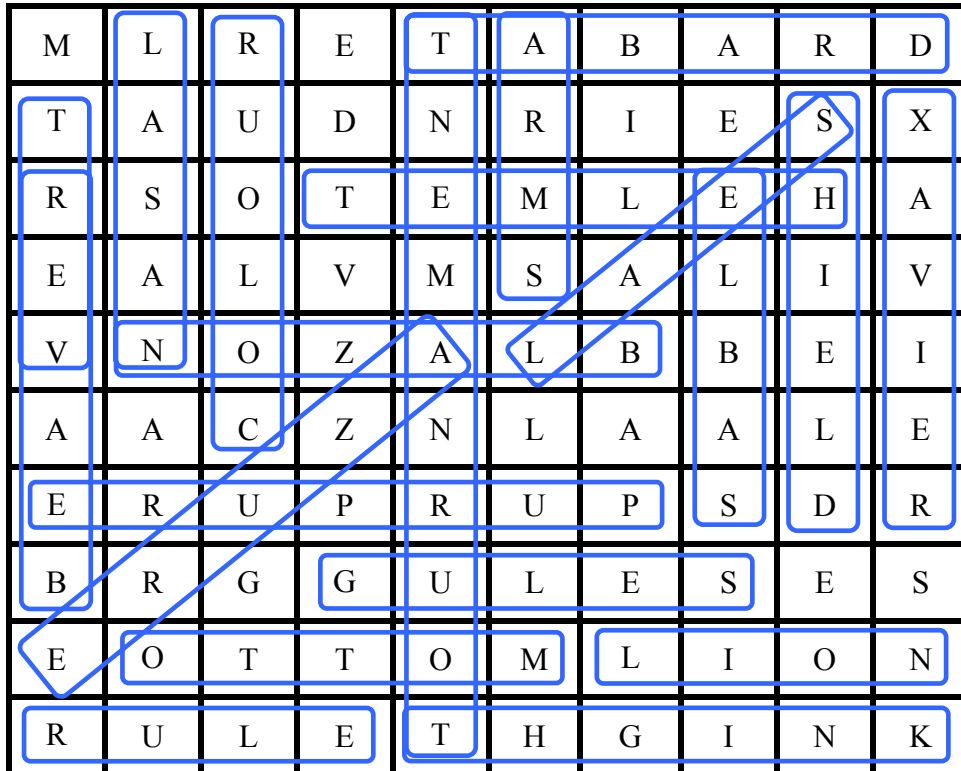




ANSWER KEY

Activity 1: After you explain the three main rules for creating a coat of arms (see pages 15, 16, 17), the student should create a coat of arms following these instructions in order to illustrate his or her personality, interests, tastes and family.

Activity 2 :



The hidden word is : MEDIEVAL AGES.

Activity 3:

A noble who fights on horseback in the Middle Ages:

A piece of military equipment decorated with a coat of arms:

An animal symbolic of Canada:

A term meaning Or (yellow) or Argent (white):

A term meaning Gules (red), Azure (blue), Sable (black),

Vert (green) and Purpure (purple):

A period in history which saw the birth of coats of arms:

A coat of arms allows us to _____ a fighter on the battlefield:

KNIGHT

SHIELD

BEAVER

METAL

COLOUR

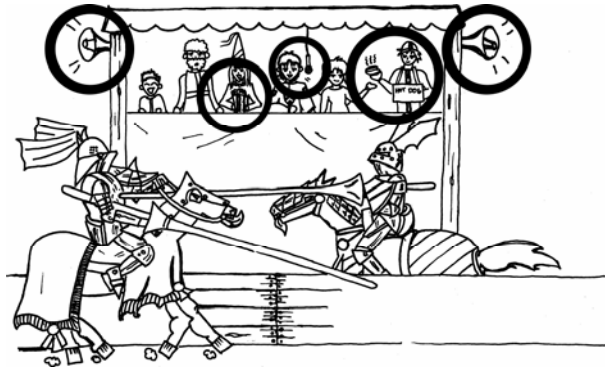
MEDIEVAL

IDENTIFY

Activity 4: After the teacher presents the different coats of arms of the Canadian provinces and territories, the students can link the arms with the correct region. To do this, they can be helped by noting the special characteristics of the provinces, like the sheaf of wheat for the province of Saskatchewan or the fleur-de-lis for Quebec. The teacher can check the web site <http://www.pch.gc.ca> for supplementary information to complete this assignment.

1. **BRITISH COLUMBIA**
2. **ALBERTA**
3. **SASKATCHEWAN**
4. **MANITOBA**
5. **ONTARIO**
6. **QUEBEC**
7. **NEW BRUNSWICK**
8. **NEWFOUNDLAND AND LABRADOR**
9. **PRINCE EDWARD ISLAND**
10. **NOVA SCOTIA**
11. **YUKON**
12. **NORTHWEST TERRITORIES**
13. **NUNAVUT**

Activity 5 :



Activity 6:

1. This section teaches about the science of coats of arms:
HERALDRY
2. This section examines the coat of arms of one of the territories of Canada:
CREATION OF THE ARMS AND FLAG OF NUNAVUT
3. Find the coat of arms of the territory in which the Inuit live, and give the name of this territory:
NUNAVUT
4. What colour is the inuksuk in the circular shield of the territory?
BLUE (AZURE)
5. What is the name of the house shown in the crest?
IGLOO
6. What animals are on the right and the left of the arms of the territory?
NARWHAL AND CARIBOU
7. What does the motto mean in Inuktitut?
NUNAVUT OUR STRENGTH

Activity 7: No answers

GLOSSARY



Arms: an emblem depicted in colour on a shield, belonging to an individual or a community and that is required to follow specific rules of blazon (see page 16). Strictly speaking, “arms” or “coat of arms” refers to the shield alone, although these terms are often used to describe the combination of shield, crest, motto, helmet, mantling, etc.

Beaver: an animal used as a heraldic charge that is symbolic of Canada.

Blazon: the description, in a specialized language, of the design of a coat of arms.

Bookplate: an illustrated label attached to the inside of a book indicating ownership. Many bookplates show the coat of arms of the owner.

Chain mail: an article of clothing worn composed of interlocking rings of metal.

Chivalry: the system of conduct in war and peace followed by knights in the Middle Ages.

Coat of arms: another term for “arms.”

Colour: when used specific to heraldry, “colour” refers to Gules (red), Azure (blue), Sable (black), Vert (green) and Purpure (purple).

Crest: an emblem placed on the top of a helmet, which is above the shield in an illustration of a coat of arms. Note that a crest is *not* the shield.

Exterior ornaments: the heraldic elements surrounding the shield: crest, helmet, wreath, mantling, motto, supporters and compartment.

Feudalism: how society was structured in Europe in the Middle Ages. Its basis was an understanding of hierarchical loyalties and obligations.

Helmet: armour designed to protect the head.

Herald: a specialist in heraldry who creates and regulates coats of arms.

Heraldry: the science of coats of arms, their colours, charges, composition, transmission, description, etc.

Hereditary: able to be passed down from parents to children.

Joust: the part of a tournament in which two knights on horseback charge at each other with lances.

Knight: a noble who fought on horseback during the Middle Ages.

Lion: a strong and courageous animal that frequently appears in heraldry.

Lord: a noble who possessed land in the Middle Ages.

Medieval: related to the historic period of the Middle Ages.

Metal: in heraldry, this term indicates Or (yellow or gold) and Argent (white or silver).

Middle Ages: the historic period between the fall of the Western Roman Empire in 476 and the discovery of the New World in 1492.

Motto: a phrase or proverb expressing a particular thought, shown with a coat of arms.

Noble: a person in a high level of medieval society.

Peasant: a farmer who worked on a noble's land.

Scroll: a strip on which a motto is written, usually below the shield.

Seal: an engraved disc used to authenticate documents. In the medieval period, seals often used a coat of arms.

Shield: a defensive item held in the arm of a fighter on which was often painted a coat of arms.

Supporter: an animal or human figure that appears on either side of a coat of arms.

Symbol: a visual item that represents an idea or concept.

Symbolism: the science of symbols.

Tabard: a short but full article of clothing worn by a herald, showing an arms design.

Tincture: a heraldic colour or metal.

Tournament: an organized competition between knights.

Vassal: a person in the Middle Ages bound to a lord by an oath of loyalty.

Bibliographical resources

On the Internet

Canadian Heraldic Authority
www.gg.ca (Heraldry section)

Department of Canadian Heritage
www.pch.gc.ca (Symbols of Canada section)

Royal Heraldry Society of Canada
www.heraldry.ca

Journals

Heraldry in Canada and *Gonfanon*, published by the Royal Heraldry Society of Canada since 1966 and 1990 respectively.

Books

BEDDOE, Alan. *Beddoe's Canadian Heraldry*. Edited by Strome Galloway. Belleville: Mika Publishing, 1981. 224 pp.

BROOKE-LITTLE, John. *An Heraldic Alphabet*. London: Robson Books, 1996, 234 pp.

CANADA. Department of Canadian Heritage Symbols of Canada, Ottawa, 2002, 59 pp.

FRIAR, Stephen. *A Dictionary of Heraldry*. New York: Harmony Books, 1987, 384 pp.

GREAVES, Kevin. *A Canadian Heraldic Primer*. Ottawa: Royal Heraldry Society of Canada, 2000, 55 pp.

GWYNN-JONES, Peter. *The Art of Heraldry: Origins, Symbols, Designs*. London: Parkgate Books, 1998, 128 pp.

JAMIESON, Andrew Stewart. *Coats of Arms*. Andover: Pitkin, 1998, 29 pp.

MONCREIFFE, Sir Iain and Don POTTINGER. *Simple Heraldry Cheerfully Illustrated*. Edinburgh: Thomas Nelson & Sons, 1953, 64 pp.

PASTON-BEDINGFELD, Henry and Peter GWYNN-JONES. *Heraldry*. London: Bison Books Ltd., 1993, 160 pp.

PASTOUREAU, Michel. *Heraldry: an Introduction to a Noble Tradition*. New York: Harry N. Abrams Inc., 1997, 144 pp.

SLATER, Stephen. *The Complete Book of Heraldry*. London: Lorenz Books, 2002, 256 pp.

SWAN, Conrad. *Canada: Symbols of Sovereignty*. Toronto: University of Toronto Press, 1977, 272 pp.

Canadian Government Publishing

Symbols of Canada. 2002 revised edition.

Evaluation of the package to be completed by the teacher

The Department of History of the University of Ottawa would like to hear your comments on what you liked about the educational package and your suggestions about how it could be made better. You are invited to fill out this evaluation form and return it to Karine Constantineau, Miramichi Herald, Canadian Heraldic Authority, 1 Sussex Dr., Ottawa, Ont., K1A 0A1, fax (613) 990-5818.

You may also comment on the composition of the package and indicate to us whether it fits with your class's program.

Comments:

Suggestions for a second edition:

Age and level of the students who used the package:

Optional: your name and the name and telephone number of your school:

Original text

Karine Constantineau

Miramichi Herald at the Canadian Heraldic Authority

English translation

Bruce Patterson

Saguenay Herald at the Canadian Heraldic Authority

Illustrations

Guillaume Bergeron

Robert Hart

Inking

Edmond Wong

Layout

Karine Constantineau

Miramichi Herald at the Canadian Heraldic Authority



BRISER LES SOLITUDES

**Armoiries de
Son Excellence la très honorable Michaëlle Jean
Gouverneure générale du Canada**

Au centre des armoiries se trouve un dollar de sable (oursin plat) qui est un talisman spécial pour Michaëlle Jean. Les dollars de sable sont des créatures marines que l'on trouve au Canada et dans le nord des États-Unis sur les côtes des océans Atlantique et Pacifique. La couronne royale symbolise la fonction vice-royale et le service à l'ensemble des Canadiennes et des Canadiens. Au-dessus de l'écu, le coquillage et la chaîne brisée rappellent le *Marron inconnu* d'Albert Mangonès, célèbre sculpture conservée à Port-au-Prince, en Haïti, représentant un esclave en fuite qui souffle dans un coquillage pour sonner le rassemblement et appeler au soulèvement dans toute l'île. Pour Michaëlle Jean, la figure évoque ici la victoire de ses ancêtres contre la barbarie et, plus généralement, l'appel à la liberté. De part et d'autre de l'écu, deux Simbis, esprits des eaux dans la culture haïtienne, qui apaisent les âmes, purifient les eaux troubles et interviennent avec sagesse et clairvoyance. De plus, les Simbis ont la parole édifiante et pacificatrice. Ces deux figures féminines symbolisent le rôle vital joué par les femmes en faveur de la justice sociale. Elles se tiennent à l'avant d'un roc orné d'un palmier, symbole de paix dans l'histoire haïtienne, et d'un pin qui évoque les richesses naturelles du Canada. La devise « Briser les solitudes » est au cœur des objectifs qu'entend poursuivre Michaëlle Jean. Un anneau portant la devise de l'Ordre du Canada, DESIDERANTES MELIOREM PATRIAM (*ils veulent une patrie meilleure*), entoure l'écu, auquel est suspendu l'insigne de Compagnon de l'Ordre du Canada. *Ce texte est disponible sur le site Internet de la Gouverneure générale, www.gg.ca. Le lien est situé au bas de la première page de la section intitulée « Gouverneure générale ».*

**Coat of Arms of
Her Excellency the Right Honourable Michaëlle Jean
Governor General of Canada**

In the centre of the coat of arms is a sand dollar, which is a special talisman for Michaëlle Jean. Sand dollars are marine creatures found on both the Atlantic and Pacific coasts of Canada and Northern United States. The Royal Crown symbolizes the vice-regal function and service to all Canadians. Above the shield, the sea shell and broken chain allude to the famous sculpture *Marron inconnu* by Albert Mangonès, displayed in Port-au-Prince, Haiti, depicting an escaped slave blowing a sea shell to gather and call to arms his fellow sufferers around the whole island. For Michaëlle Jean this image evokes the victory of her ancestors over barbarism and, more broadly, the call to liberty. Beside the shield are two Simbis, water spirits from Haitian culture who comfort souls, purify troubled waters and intervene with wisdom and foresight. Moreover, the Simbis' words are enlightening and soothing. These two feminine figures symbolize the vital role played by women in advancing social justice. They are shown in front of a rock set with a palm tree, a symbol of peace in Haitian history, and a pine tree representing the natural riches of Canada. The motto *Briser les solitudes*, which means "Breaking down solitudes", is at the heart of the objectives Michaëlle Jean intends to follow. An annulus inscribed with the motto of the Order of Canada, DESIDERANTES MELIOREM PATRIAM (*they desire a better country*), encircles the shield, and the insignia of a Companion of the Order of Canada is suspended from the shield. *This information can be found on the Governor General's website, www.gg.ca. The link is located at the bottom of the first page of the "Governor General" section.*

HISTORY

FACULTY OF ARTS

The study of history promotes better understanding of how societies work, the factors that bring them together and set them apart, and the events that have shaped their development. It helps to explain how different political and legal systems came into being and how economic and geographic conditions have driven the growth of nations.

Students in history choose from a wide variety of courses in Canadian, American, European, and world history. We also offer courses in social, economic, political, diplomatic and military history, women's history, native history, family history, history of medicine, history of technology and environment, as well as historiography and methodology.

Undergraduate studies

- Honours with specialization in History^c
- Major in History^c
- Minor in History
- Joint Honours in History and Political Science^c

c: Co-operative education is offered as part of four-year honours bachelor's degrees.

Undergraduate degree structure

At the University of Ottawa, an undergraduate degree has between 90 and 120 credits, and sometimes more, as is the case for some degrees in Science and Applied Science. An undergraduate degree generally includes three components: courses in the discipline, basic skills studies and elective courses. The tables below include only the discipline-specific module. Basic skills requirements vary from one faculty to another. They are generally composed of 6 to 12 credits in English and in Philosophy, as well as in the humanities.

Graduate programs (Master's and PhD)

- Master of Arts (MA)
- Doctorate (PhD)

Language of instruction

Programs are offered in English and in French.

Career opportunities

Historian, archivist, museum curator, research consultant, political consultant, journalist, teacher, author, editor, data analyst.

Honours with specialization in History

60 credits

Six credits from:

HIS1101	The Making of Canada	3
HIS1110	The Twentieth-Century World to 1945	3
HIS1111	The Twentieth-Century World from 1945	3
HIS1120	The History of Europe (16th-20th Century)	3

Three credits in Methodology from:

HIS2100	The Historian's Craft	3
HIS2197	Philosophy of History	3
HIS2390	Theory and Practice of Micro-History	3
HIS2391	History and Theory	3

Three HIS credits at the 2000 or 3000 level in each of the following categories:

- Canadian History (C) 3
- History of the United States (A) 3
- European History (E) 3
- Non-Western History (N) 3

27 optional HIS credits at the 2000, 3000 or 4000 level¹

12 credits of seminars at the 4000 level

Note(s):

¹ 12 credits must be at the 3000 or 4000 level

Major in History

42 credits

Six credits from:

HIS1101	The Making of Canada	3
HIS1110	The Twentieth-Century World to 1945	3
HIS1111	The Twentieth-Century World from 1945	3
HIS1120	The History of Europe (16th-20th Century)	3

Three credits in Methodology from:

HIS2100	The Historian's Craft	3
HIS2197	Philosophy of History	3
HIS2390	Theory and Practice of Micro-History	3
HIS2391	History and Theory	3

Three HIS credits at the 2000 or 3000 level in each of the following categories:

- Canadian History (C) 3
- History of the United States (A) 3
- European History (E) 3
- Non-Western History (N) 3

15 optional HIS credits at the 2000 level and above¹

Six optional HIS credits at the 4000 level including at least one seminar

Note(s):

¹ 12 credits must be at the 3000 or 4000 level

Minor in History 30 credits

Six credits from:

- HIS1101 The Making of Canada 3
- HIS1110 The Twentieth-Century World to 1945 3
- HIS1111 The Twentieth-Century World from 1945 3
- HIS1120 The History of Europe (16th-20th Century) 3

18 optional HIS credits at the 2000 or 3000 level

Six optional HIS credits at the 3000 level and above

Joint Honours in History and Political Science 96 credits

History (48 credits)

Three HIS credits in Methodology (M)

Three credits in Canadian History (C) at the 2000 or 3000 level

Three credits in European History (E) at the 2000 or 3000 level

Three credits in United States History (A) at the 2000 or 3000 level

Three credits in Non-Western History (N) at the 2000 or 3000 level

Nine optional HIS credits

12 optional HIS credits at the 3000 level

12 optional HIS credits at the 4000 level

Political Science (48 credits)

- POL1101 Understanding Politics 3
- POL2101 Introduction to Canadian Politics 3
- POL2103 Introduction to International Relations and Global Politics 3
- POL2107 Introduction to Political Thought 3
- POL2108 Modern Political Thought I 3
- POL2156 Foundations of Research in Political Science 3
- POL3102 Modern Political Thought II 3
- POL3155 Comparative Politics Analysis 3
- POL3156 Research Techniques in Political Science 3

Three credits from:

- POL4134 Law, Politics, and the Constitution in Canada 3
- POL4150 Electoral Systems and Political Parties 3
- POL4151 Interest Groups and Social Movements in Canada 3
- POL4153 Canadian Federalism 3
- POL4154 Parliamentary Government in Canada 3
- POL4166 Social and Political Thought in Canada 3
- POL4565 Développement des idéologies sociales et politiques au Québec 3

Three credits from:

- POL3111 International Organizations 3
- POL3115 Development and Political Change 3
- POL4124 The Politics of Security 3
- POL4176 International Political Economy 3
- POL4522 Multilatéralisme: formes et enjeux 3

Three credits from:

- POL4310 Honours Seminar in Political Thought 3
- POL4320 Honours Seminar in Canadian Politics 3
- POL4330 Honours Seminar in International Relations and Global Politics 3

Six optional POL credits

Six optional POL credits at the 4000 level

MEDIEVAL STUDIES

FACULTY OF ARTS

The major and minor in medieval studies are interdisciplinary programs whose multi-faceted approach helps students better understand the complexity and richness of medieval civilization. In addition to courses that provide an introduction to medieval civilization, the programs include a number of courses in history, classical studies, music, English, linguistics, English and French literatures and other disciplines.

Undergraduate studies

- Major in Medieval Studies
- Minor in Medieval Studies *

* Complementary program offered only as a second discipline.

Undergraduate degree structure

At the University of Ottawa, an undergraduate degree has between 90 and 120 credits, and sometimes more, as is the case for some degrees in Science and Applied Science. An undergraduate degree generally includes three components: courses in the discipline, basic skills studies and elective courses. The tables below include only the discipline-specific module. Basic skills requirements vary from one faculty to another. They are generally composed of 6 to 12 credits in English and in Philosophy, as well as in the humanities.

Language of instruction

Programs are offered in English and in French.

Career opportunities

Archivist, historic-site administrator, historical-documents curator, art gallery director, professor, research officer, museum director.

Major in Medieval Studies 42 credits

HIS2335	Western Europe from the 5th to the 15th Century	3
MDV2100	Introduction to Medieval Civilization ¹	3
MDV3100	Selected Topics ¹	3
MDV4100	Seminar in Medieval Studies ¹	3

Six credits LCL from:

LCL1101	Latin I	3
LCL1102	Latin II	3
LCL2101	Latin III	3
LCL3100	Selections from Latin Authors	3

12 optional credits ²

Nine optional credits at the 3000 level or 4000 level²

Three optional credits at the 4000 level

Note(s):

¹ This course has variable topics which must be approved yearly. It must be repeated several times if the theme is different but still studying the medieval period. Course is offered every year alternating between English and French.

² The number of credits at the 3000 level can be reduced according to the number of courses already taken at the 3000 level in sections 1 and 2.

List of Optional Courses

List A (minimum of 18 credits):

CLA3110	Topics in Ancient History I ¹	3
CLA3120	Topics in Ancient History II ¹	3
CLA4150	Ancient History Seminar ¹	3
CLT1170	Arthur of the Celts	3
CLT1532	Introduction au monde celtique	3
CLT2130	Early Celtic Literature	3
CLT2131	Medieval Celtic Literature	3
CLT2150	Celtic Christianity	3
ENG2130	Tradition of King Arthur	3
ENG3316	Old English	3
ENG3323	Medieval Literature I	3
ENG3324	Medieval Literature II	3
ENG4115	Middle English: Seminar I ¹	3
ENG4315	Middle English: Seminar II ¹	3
FRA3561	Le moyen âge	3
FRA3571	La Renaissance	3
FRA3799	Ancien français	3
HIS3116	Russian Social and Institutional History prior to Peter The Great	3
HIS3330	Selected Topics in European History ¹	3

HIS3335	Medieval Society from the 10th to the 15th Century	3
HIS3736	Les pouvoirs au Moyen Âge	3
HIS4320	Seminar in Medieval History ¹	3
HIS4397	Seminar in European History ¹	3
MDV2100	Introduction to Medieval Civilization ²	3
MDV3100	Selected Topics ²	3
MDV4100	Seminar in Medieval Studies ¹	3
MDV4900	Recherche dirigée en études médiévales / Directed research in Medieval studies	3
MUS2331	History of Music I: Middle Ages and Renaissance	3
MUS4301	Seminar I ¹	3
PHI2382	Medieval Philosophy	3
PHI3380	Aristotle or the Search for Happiness	3
SRS2380	Religion in the Middle Ages	3

Saint Paul University:

PHI3107	Thomas Aquinas	3
THO3121	Medieval Church History	3
THO3151	Selected Topics in Early and Medieval Church History	3

List B (maximum of six credits):

ARB2101	Arabic Culture I	3
ART2160	General Art History I	3
CLT1155	The Celtic Woman: Between Myth and Reality	3
ENG2212	Classical and Biblical Backgrounds in English Literature	6
LCL2101	Latin III	3
LCL3100	Selections from Latin Authors	3
PHI2381	Arab Philosophy	3
PHI3370	Plato: the Philosopher as Legislator	3
SRS2383	Jews and Christians in Late Antiquity	3

Saint Paul University:

THO1307	Understanding the Bible	3
---------	-------------------------	---

Note(s):

- ¹ This course has variable topics which must be approved yearly. It may be repeated several times if the theme is different but still studying the medieval period.
- ² This course has variable topics which must be approved yearly. It may be repeated several times if the theme is different but still studying the medieval period. The course is offered every year, alternating between English and French.

Minor in Medieval Studies 30 credits

The minor program must be part of a general BA or of an Honours BA.

HIS2335	Western Europe from the 5th to the 15th Century	3
MDV2100	Introduction to Medieval Civilization ¹	3
MDV3100	Selected Topics ¹	3

18 optional credits

Three optional credits at the 3000 or 4000 level²

Note(s):

¹ The number of credits at the 3000 level can be reduced according to the number of courses already taken at the 3000 level in sections 1 and 2.

² The number of credits at the 3000 level can be reduced according to the number of courses already taken at the 3000 level in section 1.

List of Optional Courses

List A (at least 18 credits) :

CLA3110	Topics in Ancient History I ¹	3
CLA3120	Topics in Ancient History II ¹	3
CLT1170	Arthur of the Celts	3
CLT1532	Introduction au monde celtique	3
CLT2130	Early Celtic Literature	3
CLT2131	Medieval Celtic Literature	3
CLT2150	Celtic Christianity	3
ENG2130	Tradition of King Arthur	3
ENG3316	Old English	3
ENG3323	Medieval Literature I	3
ENG3324	Medieval Literature II	3
FRA3561	Le moyen âge	3
FRA3571	La Renaissance	3
FRA3799	Ancien français	3
HIS3116	Russian Social and Institutional History prior to Peter The Great	3
HIS3330	Selected Topics in European History ¹	3
HIS3335	Medieval Society from the 10th to the 15th Century	3
HIS3736	Les pouvoirs au Moyen Âge	3
MDV2100	Introduction to Medieval Civilization ²	3
MDV3100	Selected Topics ²	3
MUS2331	History of Music I: Middle Ages and Renaissance	3
PHI2382	Medieval Philosophy	3
PHI3380	Aristotle or the Search for Happiness	3
SRS2380	Religion in the Middle Ages	3

Saint Paul University:

PHI3107	Thomas Aquinas	3
THO3121	Medieval Church History	3
THO3151	Selected Topics in Early and Medieval Church History	3

List B (maximum of six credits) :

ARB2101	Arabic Culture I	3
ART2160	General Art History I	3
CLT1155	The Celtic Woman: Between Myth and Reality	3
ENG2212	Classical and Biblical Backgrounds in English Literature	6
LCL1101	Latin I	3
LCL1102	Latin II	3
LCL2101	Latin III	3
LCL3100	Selections from Latin Authors	3
PHI2381	Arab Philosophy	3
PHI3370	Plato: the Philosopher as Legislator	3
SRS2383	Jews and Christians in Late Antiquity	3

Saint Paul University:

THO1307	Understanding the Bible	3
---------	-------------------------	---

Note(s):

¹ This course has variable topics which must be approved yearly. It may be repeated several times if the theme is different but still studying the medieval period.

² This course has variable topics which must be approved yearly. It may be repeated several times if the theme is different but still studying the medieval period. The course is offered every year, alternating between English and French.