

CARLETON UNIVERSITY
SCHOOL FOR STUDIES IN ART AND CULTURE
Art History

Drawn from the Life

ARTH 4809C Drawn from the life: Perspectives on Art & Science in Europe, c.1500-1700

Winter 2014

Thursdays 14:35 – 17:25pm

Southam Hall 506

INSTRUCTOR: Dr. Nathan Flis

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DESCRIPTION: This course will investigate the intricate historical relationship between art (as visual and technical craft) and science (as knowledge) in the Europe, c.1500-1700. We will be guided by the question of what was meant by the phrase, 'drawn from the life' in relation to how the world was seen, understood, and represented during the period. The course is structured by eleven topics (leaving an extra class to visit the National Gallery of Canada). Readings sample primary and secondary literature, presenting a mixture of Northern and Southern European perspectives, works of art and cultural artefacts. The aim is not to reach any one conclusion about what is meant by 'drawn from the life', but to gain a richer perspective on the historical relationship between seeing, perceiving, understanding, and picturing the world.

OBJECTIVES: The general aim is to develop skills in critical/historical thinking, visual/comparative analysis, research, and writing.

ASSIGNMENTS: Weekly response papers (500-1000 words) should summarize and reflect upon the weekly topics; OR, focus upon a particular object or work of art, discussing it in the context of the readings; OR, analyse one of the key concepts (listed below, though you may choose a term not on the list), again with reference to the readings. **These papers are to be emailed to me on the day before each seminar, by noon.** The research paper and presentation will be on a topic (or object/s) of your choice, to be settled upon after submission of the proposal.

EVALUATION:

Reading papers (10, weekly from 2 nd week onward)	50% (5% each)
Research proposal, due Feb. 12 th	5%
Research paper (3000 words, excl. cit./bib.), due Mar. 27 th	20%
Research presentation*	10%
Seminar participation	15%

* Presentations will share findings or research that is underway, depending on how early the student presents during term. Individual presentation dates (after reading week) will be decided at the beginning of term. These will take place during the first hour of seminar, and last approx. 20 minutes each, followed by a brief Q&A session. Use of A/V is encouraged. Depending on student numbers, it will be necessary to double up on presentations for a few seminars.

READINGS: All required readings are listed under each week's topic. All materials are on reserve or available online, as the case may be, though the Carleton University Library.

SUGGESTED READINGS: These comprise additional materials (also on reserve) that can be used as resources for weekly personal response papers, and/or as resources for individual research projects.

KEY CONCEPTS (TO BE USED AS A GUIDE ONLY):

IMITATION
 PERSPECTIVE, ILLUSION
 FANTASIA/IMAGINATION
 INVENTION, DIVINO INGENIO
 DISEGNO
 MICROCOSM/MACROCOSM
 AD VIVUM, LITERALLY 'TO THE LIFE', MORE OFTEN 'FROM THE LIFE'
 STUDIO/WORKSHOP
 ARTIFICE/ARTIFICIAL
 ARTEFACT
 MANNERISM
 CURIOSITY
 CABINET OF CURIOSITIES/KUNSTKAMMER/STUDIO(LO)/CLOSET
 VIRTUOSITY, OBJET DE VERTU
 ARTISAN/CRAFTSMAN
 BAROQUE
 BAMBOCCIANI/BENTVUEGHELS
 NATURALISM
 GENRE (DISAMBIGUATION)
 SYMBOL
 ALLEGORY
 ANALOGY
 EMBLEM
 FABLE
 (RENAISSANCE) HUMANISM

DRAWN FROM THE LIFE: SEMINAR TOPICS**WEEK 1: PICTURING NATURE** - January 9th

This week's readings provide an introduction to thinking about the representation of nature in art (especially paintings). The depiction of creatures in early pictures of the Venetian painters Titian (c.1488/90-1576) and Giorgione (c.1477/8-1510) are understood in the context of their exposure to, and exchanges with the Northern tradition of drawing from life, especially the contemporary work of German artist Albrecht Dürer (1471-1528). Naturalistically painted animals, insects, plants, trees, and other elements of the landscape are variously interpreted as symbols that possess theological, philosophical, classical and other meanings in their cultural context.

Antonio Mazzotta, "A Fresh Look at Nature: the Flight into Egypt" through "Life in the World of Animals and Plants," in *Titian: A Fresh Look at Nature* (London, 2012), pp. 30-63

Philip C. Ritterbush, "The Organism as Symbol: an Innovation in Art," in J.W. Shirley and F.D. Hoeniger, eds., *Science and the Arts in the Renaissance* (Cranberry, NJ, 1985), pp. 149-67

SUGGESTED READING:

Janice Neri, "Suitable for Framing," in *The Insect and the Image: Visualizing Nature in Early Modern Europe, 1500-1700* (Minneapolis, MN, 2011), pp. 75-101

Leopoldine van Hogendorp Prosperetti, "Anatomy of Greenery: the Vegetal Code," in *Landscape and Philosophy in the Art of Jan Brueghel the Elder (1568-1625)* (Farnham, UK, 2009), chapter 6, pp. 157-98

BEFORE WEEK 2, VISIT "The Nature of Beasts in 17th-Century Prints," Exhibit at the Carleton University Art Gallery, 2nd floor**WEEK 2: PRINTS: VISUAL AND MATERIAL KNOWLEDGE** - January 16th

This week will focus on the nature and function of the print, as tool/technology, as disseminator of knowledge, and as fine art object. The three primary methods of printmaking during the Renaissance and Baroque periods are introduced: woodcut, engraving, and etching. We will start to think about the abilities and limits of the print to represent nature and reproduce knowledge.

Suzanne Karr Schmidt, "Using Renaissance Prints" and Kimberly Nichols, "Physical Qualities of Early Prints," in S.K. Schmidt, ed., *Altered and Adorned: Using Renaissance Prints in Daily Life* (Chicago, 2011), pp. 9-15; 99-105

Susan Dackerman, "Observation," "The Rhinoceros/Dürer's Indexical Fantasy: The Rhinoceros and Printmaking," and "Theater of Nature," in S. Dackerman, ed., *Prints and the Pursuit of Knowledge in Early Modern Europe* (Cambridge, MA, 2011), pp.

125-61; 163-81; 185-227 (read the introductions to each section and have a look at the plates, sampling the accompanying texts)

Ernst Gombrich, "Truth and the Stereotype," *Art & Illusion: A Study in the Psychology of Pictorial Representation* (Washington, DC, 1959), pp. 55-78

SUGGESTED READING:

Sachiko Kusukawa, "Printing Pictures: Techniques and Craftsmen," and "Copying and Colouring," in *Picturing the Book of Nature: Image, Text, and Argument in Sixteenth-Century Human Anatomy and Medical Botany* (Chicago, 2012), pp. 26-47; 67-81

John Mack, "Small is Beautiful," *The Art of Small Things* (Cambridge, MA, 2007), pp. 5-47

WEEK 3: IMITATION, ILLUSION, MICROCOSM AND MACROCOSM - January 23rd

This week will focus on Italian Renaissance draftsmen, especially Leonardo (1452-1519), who drew for a number of different reasons. We will consider what Leonardo and his contemporaries' drawings, and their approaches to drawing from life, can tell us about how they conceived of the world.

Martin Kemp, "The Microcosm," *Leonardo da Vinci: The Marvellous Works of Nature and Man* (Oxford, 2006), chapter 2, pp. 71-136

Hugo Chapman and Marzia Faietti, "Introduction," *Fra Angelico to Leonardo: Italian Renaissance Drawings* (London, 2010), pp. 14-75

SUGGESTED READING:

Martin Kemp, "Linear perspective from Brunelleschi to Leonardo" (excerpt), *The Science of Art: Optical themes in western art from Brunelleschi to Seurat* (New Haven and London, 1990), chapters 1, pp. 5-21, up to "Codification and the Written Record"

WEEK 4: ANATOMY AND BODIES OF KNOWLEDGE - January 30th

This week will investigate the representation of the human body (within and without), and the importance of anatomical study to Renaissance art practice. The Flemish-Italian anatomist Vesalius (1514-64) and the Florentine Michelangelo (1475-1564) will be compared.

Domenico Laurenza, *Art and Anatomy in Renaissance Italy: Images from a Scientific Revolution* (New York, 2012), pp. 5-48

Martin Kemp, "Meanings" (excerpt), *Behind the Picture: Art and Evidence in the Italian Renaissance* (New Haven and London, 1997), chapter 5, pp. 186-225, from "The Invenzione" [Library/Reserve]

SUGGESTED READING:

J.B. deC. M. Saunders and Charles D. O'Malley, eds., "Introduction," notes on plates 1-3 and Vesalius's original dedication, in *The Illustrations from the Works of Andreas Vesalius of Brussels* (Cleveland and New York, 1950), pp. 9-48

WEEK 5: ALLEGORY, EMBLEM, AND FABLE - February 6th

This week will explore different humanist forms of representing and comprehending the world, including that of the allegory, emblem, and fable. The Swiss naturalist Konrad Gessner (aka Conrad Gesner) (1516-65) is introduced.

Katherine Park, "Allegory/Allegories of Knowledge," in S. Dackerman, ed., *Prints and the Pursuit of Knowledge in Early Modern Europe* (Cambridge, MA, 2011), pp. 357-409

William B. Ashworth, Jr., "Emblematic natural history of the Renaissance," in N. Jardine, J.A. Secord, and E.C. Spary, eds., *Cultures of Natural History* (Cambridge, 1996), pp. 17-37

SUGGESTED READING:

Sachiko Kusakawa, "The Sources of Gessner's Pictures for the *Historia Animalium*," *Annals of Science*, 67 (3) (July 2010), pp. 303-28

Martin Kemp, "From Meaning to Mechanism," *The Human Animal in Western Art and Science* (Chicago, 2007), chapter 3 (excerpt), pp. 87-104, up to "Cartesian Machines"

RESEARCH PROPOSAL due on the day before the week 6 seminar, February 12th.

WEEK 6: HUMAN ORIGINS AND THE RENAISSANCE 'PRIMITIVE' - February 13th

This week focuses on the colourful and strange world of Italian painter, Piero di Cosimo (c.1462-1521?), famous in his own time for the depiction of animals and monsters. We will delve into the interpretation of Piero's most famous cycle of narrative pictures (one of which is in the National Gallery of Canada), which imagine the beginnings of human civilization and suggest that early man was not much different from the animals.

Lucretius (c.99-55 BCE), *De rerum natura (On the Nature of Things)*, W.E. Leonard, trans., books IV ("Origins and Savage Period of Mankind") and V ("Beginnings of Civilization")

Giorgio Vasari (1511-74), "Life of Piero di Cosimo, Florentine Painter, c.1462-1521?" *The Lives of the Artists* [1568] (London, 1987), vol. 2, pp. 105-15

Dennis Geronimus, "Of Man and Chimeras: A Return to the Primitive," *Piero di Cosimo: Visions Beautiful and Strange* (New Haven and London, 2006), chapter 4, pp. 123-61

SUGGESTED READING:

Erwin Panofsky, "The Early History of Man in a Cycle of Paintings by Piero di Cosimo," *Journal of the Warburg Institute*, Vol. 1, No. 1 (Jul., 1937), pp. 12-30 [Online, JStor]

WEEK 7: READING WEEK

No seminar this week.

WEEK 8: TRANSFORMATION - February 27th

This week explores the Mannerist conceit of transforming nature into works of artifice, with a special focus on the art of Milanese painter Arcimboldo (1526/7-93) and on objects 'curiously' fashioned.

Ovid, "Pygmalion," in *The Metamorphosis*, Charles Martin, trans. (New York and London, 2004), Book X, pp. 350-52

Thomas DaCosta Kaufmann, "Arcimboldo, the Lombard Milieu, and the Leonardesque Legacy," in *Arcimboldo: Visual Jokes, Natural History, and Still-Life Painting* (Chicago and London, 2009), pp. 26-40

Sylvia Ferino Pagden, "Giuseppe Arcimboldo: Court Artist, Philosopher, 'Rhetoriqueur', Magician or an Entertainer?" in S. Ferino-Pagden, ed., *Arcimboldo 1526-1593* (Milan, 2007), pp. 15-23

Martin Kemp, "'Wrought by No Artist's Hand": the Natural, Artificial and Exotic in Some Artefacts from the Sixteenth Century,' in Claire Farago, ed., *Reframing the Renaissance: Visual Culture in Europe and Latin America, 1450-1650* (New Haven and London, 1996), pp. 177-96

SUGGESTED READING:

John Shearman, "The Historical Reality," *Mannerism* (Harmondsworth, 1967), chapter 1, pp. 15-48

WEEK 9: PERSONALITY, CHARACTER, COLLABORATION AND EXCHANGE - March 20th

This week provides a sampling of artist biography, from Mannerist to Baroque painters. We will also acquaint ourselves with collaborative studio practice and historical picture-making techniques. Figures of interest include the Italian printmaker Diana Mantuana (also known as Scultori) (1547-1612), the Dutch printmaker Hendrick Goltzius (1558-1617), the Italian painter Caravaggio (c.1571-1610), the Flemish painters Rubens (1577-1640) and Jan Brueghel the Elder (1568-1625), and the Dutch painter and printmaker Rembrandt (1606-69) and his pupils and collaborators.

Philip Sohm, "Caravaggio's Deaths," *The Art Bulletin*, Vol. 84, No. 3 (2002), pp. 449-68

Anne T. Woollett, "Two Celebrated Painters: the Collaborative Ventures of Rubens and Brueghel, ca. 1598-1625," in A.T. Woollett and A. van Schutelen, eds., *Rubens & Brueghel: A Working Friendship* (Los Angeles, 2006), pp. 2-41

The Curators of the Metropolitan Museum of Art, "Rubens and Rembrandt: A Comparison of their Techniques," in Hubert von Sonnenburg et al., *Rembrandt/Not Rembrandt in the Met: Aspects of Connoisseurship* (New York, 1995), pp. 71-9

SUGGESTED READING:

Evelyn Lincoln, "Diana Mantuana and Roman Printmaking," *The Invention of the Italian Renaissance Printmaker* (New Haven and London, 2000), pp. 111-46

Simon Schama, "Hendrick Goltzius," *Hang-Ups: Essays on Painting (Mostly)* (London, 2004), pp. 50-5

WEEK 10: OTHER OBSERVATIONS FROM THE LIFE - March 6th

This week considers other kinds of observation from the life, particularly the depiction of everyday life: street and market scenes, dances and festivals, beggars, and itinerant performers. We will question what 'from the life' means in these contexts, considering the mediation that takes place between the act of observing and the acts of representing/making art. Figures of special interest this week include the Flemish painter Pieter Brueghel the Elder (c.1525-69), the Bolognese painter Annibale Carracci (1560-1609) and other members of his family, the Northern painters based in Rome who specialized in scenes of everyday life (the Bamboccianti and Bentvueghels), and the French printmaker Jacques Callot (1592-1635).

C.D. Dickerson, *Raw Painting: The Butcher's Shop by Annibale Carracci* (New Haven and London, 2010), pp. 2-25

Philippe Roberts-Jones, "Man and Nature," in *Pieter Brueghel the Elder* (New York, 2002), pp. 146-91

Donald Posner, "Jacques Callot and the Dances called Sfessania," *The Art Bulletin*, 59 (2) (1977), pp. 203-16

SUGGESTED READING:

Giuliano Briganti, "The Myth of the Window on to Life," in G. Briganti, L. Trezzani, and L. Laureati, eds., R. E. Wolf, trans., *The Bamboccianti: the Painters of Everyday Life in Seventeenth-Century Rome* (Rome, 1983), pp. 1-29, until section on phases of the movement

Claudia Swan, "Approximating Nature 'From the Life'," in *Art, Science, and Witchcraft in Early Modern Holland: Jacques de Gheyn II (1565-1629)* (Cambridge, 2005), pp. 29-65

WEEK 11: COLLECTING AND CABINETS OF CURIOSITIES - March 13th

This week explores the phenomenon—indeed cultural craze—for collecting natural and artificial rarities, and their storage and use in cabinets of curiosities. The personal and cultural significance of collecting is considered. Famous collectors featured include the Neapolitan natural philosopher Giovanni Battista della Porta (c.1535-1615) and the Irish physician and naturalist Hans Sloane (1660-1753).

Paula Findlen, "Inventing the Collector," in *Possessing Nature: Museums, Collecting and Scientific Culture in Early Modern Italy* (Berkeley, CA, 1994), chapter 7, pp. 293-345

Deborah E. Harkness, "Living on Lime Street: 'English' Natural History and the European Republic of Letters," *The Jewel House: Elizabethan London and the Scientific Revolution* (New Haven and London, 2007), pp. 30-56, excerpt beginning "Maps, Tulips, and Spiders: Collecting and Collaborating on Lime Street"

SUGGESTED READING:

James Delbourgo, "Sir Hans Sloane's Milk Chocolate and the Whole History of the Cacao," *Social Text* (issue 106), 29 (1) (Spring 2011), pp. 71-101

RESEARCH PAPERS are due next week.**WEEK 12: VISIT TO NATIONAL GALLERY, OTTAWA - March 27th**

We will visit the NGC Print Room to view some objects relevant to the course and also view examples from the primary collection of 16th- and 17th-century paintings, sculpture, and other objects.

RESEARCH PAPERS are due this week.

WEEK 13: A WORLD APART - April 3rd

Our final week will consider the early European imagining and representation of the distant shores of the New World, and especially of Indigenous Peoples. Of special interest are the cases of the English artist John White's (c.1540-93) depictions of the people of Roanoke, a colonial village in Virginia (present-day North Carolina), and the Flemish engraver Theodor de Bry's (1528-98) translations of White's watercolours into engravings for Thomas Harriot's *A Briefe and True Report of the New Found Land of Virginia* (1590). We will also investigate the French Jesuit missionary Louis Nicolas's (fl. late 1600s) attempts to compile a natural history and ethnography of North America in the form of the *Codex Canadensis*, a manuscript discovered in a book shop in 1930s Paris.

Joyce E. Chaplin, "Roanoke 'Counterfeited according to the Truth'," in Kim Sloan, ed., *A New World* (London, 2007), chapter 4, pp. 51-63

Michael Gaudio, "Making Sense of Smoke: Engraving and Ornament in de Bry's America," *Engraving the Savage: the New World and Techniques of Civilization* (Minneapolis, MN, 2008), pp. 45-86

François-Marc Gagnon, "Louis Nicolas's Depiction of the New World in Figures and Text," in F-M. Gagnon, N. Senior and R. Ouelette, *The Codex Canadensis and the Writings of Louis Nicolas* (Montreal and Kingston, 2011), pp. 3-38, up to the asterisks; and study the plates reproduced from the *Codex* [Library/Reserve]

SUGGESTED READING:

Michael Gaudio, "Introduction," *Engraving the Savage: the New World and Techniques of Civilization* (Minneapolis, MN, 2008), pp. ix-xxv

Victoria Dickenson, "The Redefinition of Landscape," in *Drawn from Life: Science and Art in the Portrayal of the New World* (Toronto, 1997), chapter 4, pp. 105-39

ART HISTORY, FACULTY AND UNIVERSITY POLICIES

Undergraduate calendar link: <http://calendar.carleton.ca/undergrad/>

1. **Term Tests:** Attendance at term tests is compulsory. Absence from a term test will normally result in no mark for that test and F for the course (see also point 6 below). If an absence is justified to the instructor's discretion by a letter from a medical doctor, or lawyer, or another acceptable written excuse and if the instructor is contacted regarding the absence as soon as possible after the absence, the student will not be penalized. Instructors may, at their discretion, assign such legitimate absentees:

- (1) a make-up test;
- (2) a make-up assignment;
- (3) a prorated grade based on the other marks assigned to the course.

2. **Course Withdrawal:** Students who withdraw from a course must do so through Registrar's Office by the dates stated in the undergraduate calendar. Simple non-attendance does not constitute withdrawal and will result in a grade of F or ABS rather than WDN. The onus for withdrawing is entirely upon the student.

<http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/acadregsuniv1/#1.4>

3. **Due Dates for Term Assignments:** Late assignments will be penalized 5% per day for 5 University working days, after which no assignments will be accepted without documentation of a medical or legal emergency and consultation with the instructor or Registrar's Office. No assignments will be accepted after the senate deadline for term work. Students are required to retain a copy of term assignments submitted. Applications for a deferral of term work must be made through Registrar's Office. Deferrals are normally granted only upon submission of compelling medical or legal documentation.

Senate Deadline Dates: fall – December 9, 2013 and winter – April 8, 2014.

4. **Final Examinations:** Attendance at final examinations is compulsory. Students who do not sit for the final examination must apply in writing to the Registrar's Office in 300 Tory no later than 5 working days after the original final examination for permission to write a deferred final examination. The scheduling of deferred examinations is not determined by instructors. Failure to apply for and be granted a deferral will result in a grade of ABS or F. Please note that FASS regulations state the following: "**Deferred examinations are not granted to students who make travel plans that conflict with the examination period.**" See:

<http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/acadregsuniv2/>

5. **Incomplete Term Work:** An unexcused absence from a term test is a form of incomplete term work.

6. **Numerical Equivalents of Letter Grades:** Instructors in this department use the equivalencies stated in the undergraduate calendar: "Standing in Courses/Grading System," unless specified otherwise in the course outline by the instructor.

<http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/acadregsuniv2/>

7. Instructional Offences, especially Plagiarism: Students are to read and abide by the policies stated in the calendar under "Student Conduct." The following definition of plagiarism can be found under "Academic Integrity Standards."

<http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/acadregsuniv14/>

Plagiarism is presenting, whether intentional or not, the ideas, expression of ideas or work of others as one's own. Plagiarism includes reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and material on the Internet.

Examples of plagiarism include, but are not limited to:

- submitting a takehome examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one's own;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks.

8. Deferred final examinations and term work are available to those who meet the criteria stated in the calendar. For criteria and procedures, see the Undergraduate Calendar: "Academic Regulations:" "Deferred Examinations" and "Deferred Term Work."

<http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/acadregsuniv2/>

9. Other: Students are required to comply with the policies of the university as stated in the calendar. Note especially "Academic Regulations" and "The Academic Year."

10. Academic Accommodations for Students with Disabilities

The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of

Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable). <http://www.carleton.ca/pmc/>

11. For Religious Observance: Carleton provides accommodation for religious observances according to a policy that identifies recognized religious holidays. Students requesting academic accommodation on the basis of religious observance should make a formal, written request to their instructors for alternate dates and/or means of satisfying academic requirements. Such requests should be made during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist, but no later than two weeks before the compulsory academic event. Accommodation is to be worked out directly and on an individual basis between the student and the instructor(s) involved. Instructors will make accommodations in a way that avoids academic disadvantage to the student.

<http://www2.carleton.ca/equity>

12. For Pregnancy: Pregnant students requiring academic accommodations are encouraged to contact an Equity Advisor in Equity Services to complete a *letter of accommodation*. The student must then make an appointment to discuss her needs with the instructor at least two weeks prior to the first academic event in which it is anticipated the accommodation will be required. Link:

<http://www2.carleton.ca/equity>

13. Weighting of course marks, any mark penalties, and due dates for individual courses are stated on the course outlines.

For clarification on other policies, contact your instructor, the Assistant Director Art History, or the SSAC Director.