

College of the Humanities: HUMS 2101 Fall 2015
Art from Antiquity to the Medieval World
Paterson 303, Tuesday and Thursday 2:30-4:00

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or by appointment

"Looking isn't as easy as it looks." Ad Reinhardt (1913-1967), artist.

This course is a survey of Western art and architecture from antiquity to the threshold of the Renaissance. A survey of this breadth is naturally selective. Works and monuments will be chosen as representative of currents in art production in a particular period and place. Their inclusion will be based on their visual eloquence, their importance in a historical narrative and for the fruitfulness of the discussion and questions they elicit. Studying art and architecture requires its own set of skills and aptitudes, which you will begin to acquire in this course. The rewards are many. Art history opens ones eyes to the ways that inventive visual and material manipulations of the world negotiate and express the human condition. Art history teaches you to think about experiences of visibility – manifestations, that is to say, that exist beyond words.

Course Objectives:

On completing this course you should

- have a knowledge of major monuments of art and architecture from the Ancient to the Medieval world
- have acquired art historical skills of visual analysis and interpretation of art works within their historical contexts. This might be called deep description: the ability to not only discern the formal, visual (stylistic) characteristics, but to discern how the visual, material forms 'mean' in a distinctive context: how they articulate worldviews, beliefs, private or public messages and functions.
- be able to apply various methodologies and key concepts in art history
- have established the foundation for a lifelong appreciation of the visual, material, and spatial eloquence of works of art and architecture

Readings/viewings

There will be no printed textbook for this class. Online resources to be accessed for each period covered are indicated on the class schedule in this syllabus and on cuLearn.

Course Evaluations

Basis of Evaluation	Date	Percentage of grade
cuPortfolio	3 submissions: Oct 20; Nov. 17; Dec 7	30%
Quiz I (Egypt and Greece)	Oct. 13	20%
Quiz II (Ancient Rome, Early Christian, Byzantine, Islamic)	Nov. 10	20%
Final test (Early Medieval and Carolingian, Romanesque, Gothic, Late Gothic in Italy)	December 9-21 (TBA)	20%
Participation		10%

Course Organization

The Course Outline: This course outline is your primary reference for this course. Read it and reread it. Not only does it give the lecture topics and readings, it has valuable information regarding resources you need to know about and the rules and regulations that pertain to this course. Important amendments will be announced in class and posted on cuLearn.

cuLearn is the university online site for your course web pages. The course page for HUMS 2101 is the place for you to keep up with weekly topics and to date on announcements, assignments, study resources and any amendments to the syllabus. It is your responsibility as a student to keep informed about class changes, announcements. Check it often.

Your Carleton email will be my means of getting in touch with you, through cuLearn, including feedback on your cuPortfolio projects. Check it often.

Lecture images and an edited study collection for tests will be made available on cuLearn. The lecture images will form the matrix of the material covered in the course. If you need to miss a class, you can access the images, and ask a classmate for lecture notes to fill in on what you have missed.

Required online resources This course uses free online sources as its “textbook,” making extensive use of Khan Academy. Khan Academy hosts a web-based art history textbook (Smarthistory), consisting predominantly of short video discussions between two art historians on site in front of works of art or architecture, interspersed with short text articles and links to supplementary online resources. This site is growing constantly. While in most cases, the coverage is much richer than a standard textbook, in some cases it is spottier. Lacunae will be filled in by the lectures and, when available, by alternative resources. When the required source material is rich, discussions in class will depend upon the knowledge you acquired reviewing the required resources prior to the lecture. The two parts of the course material – internet resources and in-class lectures – are symbiotic. It is very important that you keep up with both.

Lectures The lecture is a place where themes, central issues, and art historical skills are presented. The lecture complements the online resources, giving them a thematic structure, presenting alternate narratives, providing material not covered online, modeling art historical practices. Classes give time for discussion, and application of skills and knowledge. Coming to class is the only way to cover all the course material and the best way to learn how to “do art history” and be prepared for your assignments and tests. Come to class prepared to take notes.

Notes on using Khan Academy (Smarthistory) As noted, we will use this online, multimedia online textbook extensively. To get the benefit from the audio-visual formats favoured on this site, you will need to develop study approaches that will differ from those you employ with a written text. Listen carefully, and do take notes – distilling the information and taking notes on the videos will help you retain the material rather than passively accept it.

To find required segments in Khan Academy: go to the url embedded in the syllabus / cuLearn and click on the periods and titles indicated. Notes: if there is more than one entry with the same title, you are to access them both; please note that there are often supplementary resources embedded at the bottom of text entries.

Supplementary materials:**Notes on using *Films on Demand***

Films on Demand is a database of educational films accessible through the MacOdrum library catalogue. Each film is divided into segments in the database and each segment is given a subtitle. To access the required segments, you need to first log into the database. From there you can search the film and the required segments, as noted on the syllabus and cuLearn.

<http://catalogue.library.carleton.ca/search~S9?/Xfilms+on+demand&searchscope=9&SORT=D/Xfilms+on+demand&searchscope=9&SORT=D&SUBKEY=film+on+demand/1%2C15725%2C15725%2CB/frameset&FF=Xfilms+on+demand&searchscope=9&SORT=D&2%2C2%2C>

Other resources for class

On some weeks other resource sites are indicated. These have been added either to fill in gaps in the coverage on Smarthistory, or because they are especially good/helpful.

Recommended books for first-time art history students (on reserve in library):

D'Alleva, Anne. *Look! The Fundamentals of Art History*. 3rd ed. (Upper Saddle River: Prentice Hall, 2010)

Sylvan Barnet, *A Short Guide to Writing about Art*, 10th ed. Upper Saddle River, NJ: Prentice-Hall, 2010.

Helpful online resources

Oxford Art Online. This is available from the Carleton Library once you are logged on as a user. It is an authoritative alternative to Wikipedia. The Grove dictionary of art in particular often has substantial entries.

<http://www.oxfordartonline.com.proxy.library.carleton.ca/subscriber/>

Heilbrunn Timeline of Art. This resource is sponsored by the Metropolitan Museum of Art in New York, and includes numerous short, informative essays.

<http://www.metmuseum.org/toah/>

Assignments, quizzes and final test.

Assignments and quizzes are distributed throughout the term in order to break the core material into manageable units. They are designed to give you the opportunity to develop a number of different skills relevant to the course.

Full assignment and examination information, including assignment instructions and the format of the examinations will be made available on cuLearn.

Evaluation

CuPortfolio

You will all be given access to cuPortfolio, an online venue for displaying your work.

- The main part of the assignment on cuPortfolio will be a journal on the weekly viewing/reading and lectures.
- A second part of this assignment will be a creating a summary of the characteristics distinctive to each era's art and architecture.

A workshop on using cuPortfolio will be given in class on September 10. Attendance is mandatory.

The virtue of cuPortfolio for this class is that it encourages you to be visual and has a great potential for creativity, allowing you to pull in content in any media, make connections across your curriculum and experiences, and be reflexive about your learning. The assignment for cuPortfolio will be posted on cuLearn. I will be evaluating your cuPortfolio pages 3 times during the term.

Objectives: knowledge of major monuments of art and architecture from the Ancient to the Medieval world; development of art historical skills of visual analysis and interpretation works of art and architecture within their historical contexts; ability to apply knowledge in a number of ways; engaged learning, making connections within and outside the material of the course; reflective awareness of the learning process

Quiz 1. Egyptian and Greek art and Architecture

This will be a short in-class quiz (approx. 45 min.). The questions will be based on 3-4 slide images of works studied in class. The works will be identified, and you are to combine visual analysis with an understanding of significance of each piece within their historical contexts and to meaningfully compare and contrast works.

Objectives: visual recognition of works of art and architecture studied; understanding and articulation of their significance and significant contexts; appropriate application of formal (visual) analysis and its relation to meaning and significance; mastery of key concepts

Quiz 2. Ancient Rome, Early Christian, Byzantine, Islamic art and architecture

This will be a short in-class quiz (approx. 45 min). The questions will be based on 3-4 slide images of works studied in class. While the works will be identified, you are to combine visual analysis with an understanding of significance of each piece within their historical contexts and to meaningfully compare and contrast works.

Objectives: visual recognition of works of art and architecture studied; understanding and articulation of their significance and significant contexts; appropriate application of formal (visual) analysis and its relation to meaning and significance; mastery of key concepts

Final test. Early Medieval and Carolingian, Romanesque, Gothic, Late Gothic in Italy

This will be a short test given in the formal examinations period (approx. 1.5 hours). The questions will be based on 4-5 slide images of works studied in class. The will be identified; you are to integrate visual analysis with an articulation of significance of each piece within their historical contexts and to meaningfully compare and contrast works.

Objectives: visual recognition of works of art and architecture studied; understanding and articulation of their significance and significant contexts; appropriate application of formal (visual) analysis and its relation to meaning and significance; mastery of key concepts

Participation

The participation grade will be based on short class exercises that will be interspersed on 10 different days throughout the term. Each time you are present and participate in the exercise with serious intent, you will be awarded 1 point to a total of 10 points.

Late assignment policy. 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.

Make-Up Exams: A student will be allowed to write a make-up only in the case of a medical condition or a family emergency, with appropriate documentation in consultation with the instructor or the Registrar's Office. Notice of a missed examination must be reported immediately, and documentation provided as soon as possible to the instructor at midterm and to the Registrar's office for a final examination. In the case of a missed final examination, if the Registrar's office grants a deferral of final grade, you will be given a date for a deferred examination to be scheduled during the Winter term Reading Week. Note that vacation plans are not a valid reason for granting a makeup exam.

Plagiarism is a serious offense. All cases of suspected plagiarism must be reported to the Dean's office. The University Senate defines plagiarism as "*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one's own.*" This can include:

- 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;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."

See: <http://www1.carleton.ca/studentaffairs/academic-integrity/>

For excellent resources to aid avoiding plagiarism see:

<http://www1.carleton.ca/sasc/learning-support-services/academic-integrity/>

Academic Accommodation

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your

Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by the last official day to withdraw from classes in each term.

You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at:

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

Carleton University Resources

Carleton University Library. Get to know the many resources available to you in the library. Browse the library website for helpful references, guides and instructions, including help in researching, writing, and citing sources in papers. The **Learning Support Services** has group study rooms, free study skills workshops, tutorial services and more. These services include **The Academic Writing Centre and Writing Tutorial Service.** Please be sure to log on to their sites and/or visit them and become familiar with their resources. Their excellent writing tutorials are designed to assist you at any and all stages of the writing process, from getting ideas to proofreading your final copy.

Student Academic Success Centre. Log on to their web page and get to know what they can do for you! Regularly scheduled workshops on study skills, writing and time management are held, and need registration. The night before a test or assignment due date will be too late for them to help.

Help is available 24/7 online through the Library, Student Academic Success Centre and Learning Support Services web pages. Instructional videos on subjects such as writing papers, note-taking, time management, and reading your academic audit are available at: <http://carleton.ca/lss/>

My office hours: Come talk to me! My office hours are listed at the top of the first page. If you have a conflict at that time, please make an appointment. I will be happy to help you with tips for studying and learning, and/or with any difficulties you may be having with the class.

email contact: I am not always checking my email, so an instant response to a student query is a happy coincidence, not a rule. You may expect an answer within 24 hours on a weekday. If you do not hear from me, please resend your query, as your original might have gone missing somewhere along the way. I am always grateful for reminders or re-sends. They aid me rather than annoy me and will help me provide the assistance you need.

Final note: I am teaching this course because I love art history and because I believe that your world will open up in new ways by studying it. I am not at the front of the class to test your mettle, or to make your life a little more difficult, but to share something that will have you thinking out of the box, seeing in different ways, and thinking about what it is to be human from new and compelling perspectives. How best to approach the course? Be open to learning the skills of this discipline and be prepared for revelations that will engage other areas of your curriculum and the way you understand the world, its cultures and its history.

SCHEDULE OF CLASSES AND REQUIRED STUDY RESOURCES

The schedule below is subject to modification during the term. Classes have an organic structure; lectures are not read from a script and discussions have their own urgency. This approach has many rewards, but requires some flexibility. Any changes to the syllabus that require your attention will be announced in class, posted on cuLearn, and mailed to your Carleton email.

Introduction: Methods, Materials, Scope and Skills

Thursday September 3

Tuesday September 8

Thursday September 10 [cuPortfolio workshop; attendance mandatory]

Weekly viewing/ reading resources

Khan Academy Art History (Smarthistory)

First Things First

<https://www.khanacademy.org/humanities/art-history-basics/beginners-art-history>

- Why look at art?
- A brief history of Western culture
- Common questions about dates
- Art historical analysis (painting)...
- A brief history of representing the body in Western sculpture
- A brief history of representing the body in Western painting
- What made art valuable – then and now
- Looking at paintings
- What is Cultural Heritage?
- Tissot, London Visitors
- Glossary [as needed]

Egyptian Art and Culture

Tuesday September 15

Thursday September 17

Tuesday September 22

Thematic question: How do artistic form and architectural structure constitute worldviews in ancient Egypt?

Weekly viewing/ reading resources

Khan Academy

<https://www.khanacademy.org/humanities/ancient-art-civilizations/egypt-art>

A beginner's guide to ancient Egypt

- Ancient Egypt, an introduction
- Egyptian art
- Materials and techniques

Predynastic and Old Kingdom

- Palette of King Narmer
- Old Kingdom: The Great Pyramids of Giza
- Old Kingdom: Pyramid of Khufu
- Old Kingdom: Pyramid of Khafre and the Great Sphinx
- Old Kingdom: Pyramid of Menkaure
- Old Kingdom: King Menkaure (Mycerinus) and queen
- Old Kingdom: Seated Scribe

Middle Kingdom and New Kingdom

- Mortuary Temple of Hatshepsut and Large Kneeling Statue, New Kingdom, Egypt
- "Precaution" with Isabel Stünkel
- Ancient Thebes with its Necropolis
- Akhenaten, Nefertiti, and Three Daughters
- Thutmose, Bust of Nefertiti

supplementary resources (optional)**Films on Demand :**

Egypt: Engineering an Empire:

See: segments 5-25.

[http://catalogue.library.carleton.ca/search~\\$9?/Xfilms+on+demand&searchscope=9&SORT=D/Xfilms+on+demand&searchscope=9&SORT=D&SUBKEY=films+on+demand/1%2C15725%2C15725%2CB/frameset&FF=Xfilms+on+demand&searchscope=9&SORT=D&2%2C2%2C](http://catalogue.library.carleton.ca/search~$9?/Xfilms+on+demand&searchscope=9&SORT=D/Xfilms+on+demand&searchscope=9&SORT=D&SUBKEY=films+on+demand/1%2C15725%2C15725%2CB/frameset&FF=Xfilms+on+demand&searchscope=9&SORT=D&2%2C2%2C)

supplementary resources (optional):

Djoser Pyramid at Saqqara clickable plan: **(recommended)**

<http://www.arthistory.upenn.edu//zoser/zoser.html>

Lauer, Jean-Philippe, "The Step Pyramid Precinct of King Djoser," *Egyptian Art in the Age of the Pyramids* (New York: Metropolitan Museum, 1999), pp. 13-19.

<https://books.google.ca/books?id=mxAZpKoo->

[YwC&printsec=frontcover&redir_esc=y#v=onepage&q&f=false](https://books.google.ca/books?id=mxAZpKoo-YwC&printsec=frontcover&redir_esc=y#v=onepage&q&f=false) **(recommended)**

Building the Great Pyramid:

http://www.bbc.co.uk/history/ancient/egyptians/great_pyramid_01.shtml

Dieter Arnold, "The Temple of Hatshepsut at Deir el-Bahri," in *Hatshepsut: from Queen to Pharaoh* (Metropolitan Museum of Art, 2005), pp. 134-140:

http://books.google.ca/books?id=pvhNa307q9gC&printsec=frontcover&redir_esc=y#v=onepage&q&f=false

"Hatshepsut: From Queen to Pharaoh," MetMedia podcast:

<http://www.metmuseum.org/metmedia/audio/exhibitions/004-hatshepsut-from-queen-to-pharaoh>

Digital Karnak:

<http://dlib.etc.ucla.edu/projects/Karnak/experience>

Akhenaten and the Amarna Period:

http://www.bbc.co.uk/history/ancient/egyptians/akhenaten_01.shtml

Explore Ancient Egypt interactive:

<http://www.pbs.org/wgbh/nova/ancient/explore-ancient-egypt.html>

Ancient Greece

Thursday September 24

Tuesday September 29

Thursday October 1

Thematic questions: How are developments in both the representation of the body and architecture interpreted as evidence of Greek ideals? What makes the Parthenon (architecture and sculptural program) considered the pinnacle of Greek art and architecture, defining developments up to and away from it?

Weekly viewing/ reading resources**Khan Academy**

Ancient Greece

<https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art>

- Ancient Greece, an introduction
- The classical orders
- Greek architectural orders
- Introduction to Greek Architecture

Pottery

Ancient Greek vase production and the black-figure technique

- Geometric: Dipylon Amphora

Daedalic and Archaic

- Lady of Auxerre
- New York Kouros
- "Naked Authority" with Joan R. Mertens
- Anavysos Kouros
- Peplos Kore from the Acropolis
- Ancient Greek Temples at Paestum, Italy

Early Classical

- Kritios Boy
- Artemision Zeus or Poseidon
- Riace Warriors
- East and West Pediments, Temple of Aphaia, Aegina

Classical

- Polykleitos, Doryphoros (Spear Bearer) x 2
- The Athenian Agora and the experiment in democracy
- Iktinos and Kallikrates: The Parthenon
- The Parthenon (Acropolis)
- East Pediment sculptures, Parthenon
- Parthenon Frieze
- "Plaque of the Ergastines"
- Parthenon: Metopes
- Egyptian blue on the Parthenon sculptures

Hellenistic

- "Enamored" with Seán Hemingway
- Winged Victory (Nike) of Samothrace
- Laocoon and his Sons
- Eros Sleeping and Old Market Woman

Supplementary resources (optional)

Kouros/Korai:

<http://www.ancient-greece.org/art/korai.html>

Kouros:

<http://www.ancient-greece.org/art/kouros.html>

Metropolitan Museum kouros:

<http://www.metmuseum.org/toah/works-of-art/32.11.1>

virtual acropolis:

<http://acropolis-virtualtour.gr/en.html>

<http://www.dkv.columbia.edu/vmc/learning/>

http://www.ancientgreece.co.uk/acropolis/home_set.html

the Parthenon and its frieze, multimedia presentation:

<http://www.parthenonfrieze.gr/#/home>

(English language tab at bottom right)

the Acropolis museum on Google Art Project:

<http://www.google.com/culturalinstitute/collection/acropolis-museum?projectId=art-project>

The Parthenon: Film:

<http://gl.ict.usc.edu/Films/Parthenon/film.php>

NOVA *Secrets of the Parthenon:*

<http://www.pbs.org/wgbh/nova/ancient/secrets-parthenon.html>

Doryphoros and proportion:

<http://www.learner.org/courses/globalart/work/138/expert/1/index.html>

Tracing the Colors of Ancient Sculpture:

<http://www.youtube.com/watch?v=7UsYHo5iarM&index=10&list=PLEF5F80A94C3B844A>

lost wax methods:

<http://www.louvre.fr/en/clefanalyses/lost-wax-casting>

Nike of Samothrace:

http://musee.louvre.fr/oal/victoiredesamothrace/victoiredesamothrace_acc_en.html

<http://www.louvre.fr/en/oeuvre-notices/winged-victory-samothrace>

Ancient Rome

Tuesday October 6 **cuPortfolio diagnostic Egypt and Greece (feedback, no grades)**

Thursday October 8

Tuesday October 13 **quiz 1: Egypt and Greece**

Thematic question: How do socio-political factors in the Roman period determine responses to or innovation away from the art and architecture of the ancient Greeks?

Weekly viewing/ reading resources

Khan Academy

<https://www.khanacademy.org/humanities/ancient-art-civilizations/roman>

A beginner's guide to ancient Rome

- Introduction to ancient Roman art
- Roman architecture
- Forum Romanum (The Roman Forum)
- Imperial fore
- Digging Through Time

Wall painting

- Empire: Painted Garden, Villa of Livia
- Pompeii: House of the Vettii

Republic

- Temple of Portunus
- Capitoline Brutus
- Veristic Male Portrait
- Head of a Roman Patrician

Early Empire

- Augustus of Prima porta
- Ara Pacis
- Colosseum
- Relief from the Arch of Titus
- Arch of Titus

Middle Empire

- The Pantheon

Late Empire

- Basilica of Maxentius and Constantine
- The Colossus of Constantine
- Empire: Arch of Constantine

Supplementary resources (optional)

The Colosseum:

http://www.bbc.co.uk/history/ancient/romans/colosseum_01.shtml

the Secrets of Ancient Rome's Buildings (concrete):

<http://www.smithsonianmag.com/history/the-secrets-of-ancient-romes-buildings-234992/>

Films on Demand

Rome: *Engineering an Empire* (caution: look past the overblown dramatizations for an otherwise useful video):

See segments: 6. Rome's Building Secret; 12. Inside the Coliseum; 16. Pantheon: Roman Engineering Marvel

[http://catalogue.library.carleton.ca/search~\\$9?/Xfilms+on+demand&searchscope=9&SORT=D/Xfilms+on+demand&searchscope=9&SORT=D&SUBKEY=film+on+demand/1%2C15725%2C15725%2CB/frameset&FF=Xfilms+on+demand&searchscope=9&SORT=D&2%2C2%2C](http://catalogue.library.carleton.ca/search~$9?/Xfilms+on+demand&searchscope=9&SORT=D/Xfilms+on+demand&searchscope=9&SORT=D&SUBKEY=film+on+demand/1%2C15725%2C15725%2CB/frameset&FF=Xfilms+on+demand&searchscope=9&SORT=D&2%2C2%2C)

Ancient Architecture *Real?Virtual*:

<http://www.mcah.columbia.edu/ha/html/ancient.html>

Early Christian

Thursday October 15

Thematic question: Creating new visual languages for a new religion. How do the early Christians adapt or innovate upon artistic style and architecture from the previous pagan cultures (classical Greek and Roman) to communicate new religious beliefs?

Weekly viewing/ reading resources**Khan Academy****A Beginner's guide to medieval Europe**

<https://www.khanacademy.org/humanities/medieval-world/medieval-europe>

- Introduction to the Middle Ages
- Christianity, an introduction
- Standard Scenes from the Life of Christ
- Architecture and liturgy
- A New Pictorial Language

<https://www.khanacademy.org/humanities/medieval-world/early-christian1/a/early-christianity-an-introduction>

- Introduction to Early Christianity
- Early Christian Art
- Catacomb of Priscilla, Rome
- Early Christian art and architecture after Constantine
- Sarcophagus of Junius Bassus
- Basilica of Santa Sabina, Rome
- Santa Sabina
- The Mausoleum of Galla Placidia

Supplementary resources (optional)

Catacombs:

http://www.vatican.va/roman_curia/pontifical_commissions/archeo/inglese/documents/rc_com_archeo_doc_20011010_catacrist_en.html

<http://www.pbs.org/wgbh/pages/frontline/shows/religion/first/catacombs.html>

<http://www.youtube.com/watch?v=LrhowlhznAA>

Mosaic technique (fascinating viewing):

<http://www.youtube.com/watch?v=dVqnd0MCcW0>

Early Christian and Byzantine Architecture *Real?Virtual*:

<http://www.mcah.columbia.edu/ha/html/byzantine.html>

<p>Byzantine (Late Roman Empire) Tuesday October 20 cuPortfolio submission (Egypt, Greece, Rome, Early Christian) Thursday October 22</p>
<p>Thematic question: Both the creation of sacred space (real and represented) and the play between materiality and immateriality are themes in the development of Byzantine art and architecture. How are they employed to evoke meanings in this period?</p>
<p>Weekly viewing/ reading resources Khan Academy https://www.khanacademy.org/humanities/medieval-world/byzantine A beginner's guide to Byzantine art and culture</p> <ul style="list-style-type: none"> • A beginner's guide to Byzantine Art • Iconoclastic controversies <p>Constantinople and the East</p> <ul style="list-style-type: none"> • Hagia Sophia, Istanbul • Theotokos mosaic, apse, Hagia Sophia • Virgin (Theotokos) and Child between Saints Theodore and George • Ivory Panel with Archangel <p>Venice and Ravenna</p> <ul style="list-style-type: none"> • San Vitale, Ravenna • Justinian Mosaic, San Vitale • Sant' Apollinare in Classe, Ravenna <p>Supplementary resources (optional): Mosaic technique (fascinating viewing): http://www.youtube.com/watch?v=dVand0MCcW0</p> <p>Hagia Sofia: Dome Secrets: http://www.natgeotv.com/ca/ancient-megastructures/videos/hagia-sofia-dome-secrets</p> <p>Hagia Sophia: http://www.metmuseum.org/toah/hd/haso/hd_haso.htm</p> <p>Early Christian and Byzantine Architecture <i>Real?Virtual</i>: http://www.mcah.columbia.edu/ha/html/byzantine.html</p> <p>Icons and Iconoclasm in Byzantium: http://www.metmuseum.org/toah/hd/icon/hd_icon.htm</p>

<p>October 26-30 Fall break</p>
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<p>Art of the Islamic World Tuesday November 3</p>
<p>Thematic question: In what ways were forms of early Islamic art and architecture developed to serve the new religion?</p>
<p>Weekly viewing/ reading resources Khan Academy https://www.khanacademy.org/humanities/art-islam A beginner's guide to the art of Islam</p> <ul style="list-style-type: none"> • Introduction to Islam • The Five Pillars of Islam • The Kaaba • Arts of the Islamic World • Introduction to Mosque Architecture

<ul style="list-style-type: none"> • Common Types of Mosque Architecture <p>Early period</p> <ul style="list-style-type: none"> • Arts of the Islamic World: early period • The Dome of the Rock (Qubbat al-Sakhra) • The Great Mosque of Cordoba • The Great Mosque of Kairouan <p>Medieval period</p> <ul style="list-style-type: none"> • Folio from a Qur'an • Ilkhanid Mihrab <p>Supplementary resources (optional)</p> <p>Films on Demand Dome of the Rock Segments 10-14 of <i>A New History of the World</i> Segment 36 of <i>Islam: Empire of Faith</i> http://catalogue.library.carleton.ca/search~S9?/Xfilms+on+demand&searchscope=9&SORT=D/Xfilms+on+demand&searchscope=9&SORT=D&SUBKEY=films+on+demand/1%2C15725%2C15725%2CB/frameset&FF=Xfilms+on+demand&searchscope=9&SORT=D&2%2C2%2C</p>
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<p>Early Medieval and Carolingian Thursday November 5 Tuesday November 10 quiz II: Ancient Rome, Early Christian, Byzantine, Islamic</p>
<p>Thematic question: How are styles and practices from other cultures transmuted in these periods, conveying new meanings?</p>
<p>Weekly viewing/ reading resources</p> <p>Khan Academy: https://www.khanacademy.org/humanities/medieval-world</p> <p>A beginner's guide to medieval Europe</p> <ul style="list-style-type: none"> • Medieval manuscripts • Making manuscripts • Manuscripts: Major Works of Art <p>https://www.khanacademy.org/humanities/medieval-world/latin-western-europe</p> <p>Early medieval</p> <ul style="list-style-type: none"> • Anglo-Saxon England • Sutton Hoo Ship Burial • The Sutton Hoo purse lid • Decoding Anglo-Saxon art • The Lindisfarne Gospels <p>Carolingian</p> <ul style="list-style-type: none"> • Charlemagne, An introduction • Charlemagne and the Carolingian Revival • Saint Matthew from the Ebbo Gospels • Lindau Gospels cover <p>supplementary resources (optional): "turn the pages" of the Lindisfarne Gospels: http://www.bl.uk/turning-the-pages/?id=fdbcc772-3e21-468d-8ca1-9c192f0f939c&type=book</p> <p>Other British Library resources on the Lindisfarne Gospels: http://www.bl.uk/onlinegallery/sacredtexts/lindisfarne.html http://www.bl.uk/onlinegallery/features/lindisfarne/tour.html</p> <p>monasticism in Western Medieval Europe: http://www.metmuseum.org/toah/hd/mona/hd_mona.htm</p>

Romanesque

Thursday November 12

Tuesday November 17 **cuPortfolio submission (Byzantine, Islamic, Early Medieval and Carolingian)**

Thematic question: In many ways, "animation" might be used as an adjective for Romanesque art and practice: pilgrims animated their devotion with their feet, relics animated the sacred by embodying it, and an animated style enlivened depictions of both the sacred and profane, activating the space that contained them. How are these dynamics embodied in Romanesque art / architecture?

Weekly viewing/ reading resources**Khan Academy**

<https://www.khanacademy.org/humanities/medieval-world/latin-western-europe>

- A beginner's guide to Romanesque art
- A beginner's guide to Romanesque architecture
- Medieval churches: sources and forms
- Pilgrimage routes and the cult of the relic
- A look at modern veneration from the British Museum
- The Bayeux Tapestry
- The Bayeux Tapestry – seven Ages of Britain
- Saint-Pierre, Moissac
- Last Judgment Tympanum, Cathedral of St. Lazare, Autun
- Church and Reliquary of Sainte-Foy, France
- Pentecost and Mission Tympanum, Vézelay
- Fontenay Abbey
- Cistercian Abbey of Fontenay

supplementary resources (optional):

Metropolitan Museum Video: Journey to Saint James: A Pilgrim's Guide

<http://www.metmuseum.org/metmedia/video/collections/med/journey-to-saint-james>

Gothic

Thursday November 19

Tuesday November 24

Thematic question: How did the ideas expressed by Abbot Suger take shape in the Gothic cathedral and its decoration? How did art in the period express or depart from these ideas?

Weekly viewing/ reading resources**Khan Academy**

<https://www.khanacademy.org/humanities/medieval-world/latin-western-europe>

Gothic architecture: an introduction

- Birth of the Gothic: Abbot Suger and the ambulatory at St. Denis
- Chartres (part 1)
- Chartres (part 2)
- Chartres (part 3)
- Gothic Architecture
- Stained glass: history and technique
- How stained glass is made
- The Golden Haggadah
- Berlinghieri, St. Francis altarpiece
- Röttgen Pietà

Supplementary resources (optional):

Medieval Stained Glass Science

<http://www.pbs.org/wgbh/nova/ancient/science-stained-glass.html>

Virgin and Child of Jeanne d'Evreux

<http://www.louvre.fr/en/oeuvre-notices/virgin-and-child-jeanne-devreux>

Medieval Architecture (explore for images, panoramas, animated glossaries, etc.):

<http://www.mcah.columbia.edu/ha/html/medieval.html>

Late Gothic art in Italy

Thursday November 26

Tuesday December 1

Thursday December 3

Thematic question: Much is said about a new interest in naturalism appearing in Late Gothic Italian art, particularly (in hindsight) as a prelude to Renaissance art. What forms does this naturalism take in the artworks, and in what ways does it combine with non-naturalism to create meaning?

Weekly viewing/ reading resources**Khan Academy**

<https://www.khanacademy.org/humanities/medieval-world/late-gothic-italy>

- Introduction to Late Gothic Art
- Gold-ground panel painting

Florence, the Late Gothic

- Florence in the Late Gothic period, an Introduction
- Cimabue, Santa Trinita Madonna
- Giotto, The Ognissanti Madonna
- Cimabue, Santa Trinita Madonna and Giotto's Ognissanti Madonna
- Giotto, Arena (Scrovegni) Chapel
- Giotto Arena (Scrovegni) Chapel, Part 1
- Giotto, Arena (Scrovegni) Chapel, Part 2
- Giotto, Arena (Scrovegni) Chapel, Part 3
- Giotto, Arena (Scrovegni) Chapel, Part 4

Siena, the Late Gothic

- Siena in the Late Gothic, an introduction
- Duccio Maestà (front)
- Maestà (back)
- Duccio, the Rucellai Madonna
- Ambrogio Lorenzetti Palazzo Pubblico Frescos
- Pietro Lorenzetti Birth of the Virgin
- Simone Martini The Annunciation

Supplementary resources (optional):

Dante's Divine Comedy in Late Medieval and Early Renaissance Art

<https://www.khanacademy.org/humanities/medieval-world/late-gothic-italy/florence-late-gothic/a/dantes-divine-comedy-in-late-medieval-and-early-renaissance-art>

Giotto Ognissanti Madonna:

<http://www.uffizi.org/artworks/the-ognissanti-madonna-by-giotto/>

buon fresco technique (based on Michelangelo):

<http://www.youtube.com/watch?v=Cej4Gga5nQI>

Films on Demand

documentary film on Florence and Siena in the 13th and 14th centuries: *The City: Building Reputations*.

[http://catalogue.library.carleton.ca/search~\\$9?/Xfilms+on+demand&searchscope=9&SORT=D/Xfilms+on+demand&searchscope=9&SORT=D&SUBKEY=films+on+demand/1%2C15725%2C15725%2CB/frameset&FF=Xfilms+on+demand&searchscope=9&SORT=D&2%2C2%2C](http://catalogue.library.carleton.ca/search~$9?/Xfilms+on+demand&searchscope=9&SORT=D/Xfilms+on+demand&searchscope=9&SORT=D&SUBKEY=films+on+demand/1%2C15725%2C15725%2CB/frameset&FF=Xfilms+on+demand&searchscope=9&SORT=D&2%2C2%2C)

Monday December 7

final submission cuPortfolio (Romanesque, Gothic, Late Gothic in Italy)

Exam period (TBA) December 9-21

Final Test (Early Medieval and Carolingian, Romanesque, Gothic, Late Gothic in Italy)

REGULATIONS COMMON TO ALL HUMANITIES COURSES

COPIES OF WRITTEN WORK SUBMITTED

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

PLAGIARISM

The University Senate defines plagiarism as “*presenting, whether intentional or not, the ideas, expression of ideas or work of others as one’s own.*” This can include:

- 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;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in “*substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.*”

Plagiarism is a serious offence which cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of “F” for the course

GRADING SYSTEM

Letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100 (12)	B = 73-76 (8)	C - = 60-62 (4)
A = 85-89 (11)	B- = 70-72 (7)	D+ = 57-59 (3)
A- = 80-84 (10)	C+ = 67-69 (6)	D = 53-56 (2)
B+ = 77-79 (9)	C = 63-66 (5)	D - = 50-52 (1)

F	Failure. Assigned 0.0 grade points
ABS	Absent from final examination, equivalent to F
DEF	Official deferral (see “Petitions to Defer”)
FND	Failure with no deferred exam allowed -- assigned only when the student has failed the course on the basis of inadequate term work as specified in the course outline.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean.

WITHDRAWAL WITHOUT ACADEMIC PENALTY

The last date to withdraw from **FALL TERM** courses is **DEC. 7, 2015**. The last day to withdraw from **FALL/WINTER (Full Term)** and **WINTER** term courses is **APRIL 8, 2016**.

REQUESTS FOR ACADEMIC ACCOMMODATION

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at: carleton.ca/equity/accommodation/

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by **Nov. 6, 2015** for the Fall term and **March 6, 2016** for the Winter term. For more details visit the Equity Services website: carleton.ca/equity/accommodation/

PETITIONS TO DEFER

If you miss a final examination and/or fail to submit a **FINAL** assignment by the due date because of circumstances beyond your control, you may apply a deferral of examination/assignment. If you are applying for a deferral due to illness you will be required to see a physician in order to confirm illness and obtain a medical certificate dated no later than one working day after the examination or assignment deadline. This supporting documentation must specify the date of onset of the illness, the degree of incapacitation, and the expected date of recovery.

If you are applying for a deferral for reasons other than personal illness, please [contact](#) the Registrar’s Office directly for information on other forms of documentation that we accept.

Deferrals of a final assignment or take home, in courses without a final examination, must be supported by confirmation of the assignment due date, for example a copy of the course outline specifying the due date and any documented extensions from the course instructor.

Deferral applications for examination or assignments must be submitted within **5 working days** of the original final exam.

ADDRESSES: (Area Code 613)

College of the Humanities 520-2809	300 Paterson
Greek and Roman Studies Office 520-2809	300 Paterson
Religion Office 520-2100	2A39 Paterson
Registrar's Office 520-3500	300 Tory
Student Academic Success Centre 520-7850	302 Tory
Paul Menton Centre 520-6608/TTY 520-3937	501 Uni-Centre
Writing Tutorial Service 520-2600 Ext. 1125	4 th Floor Library
Learning Support Service 520-2600 Ext 1125	4 th Floor Library