HUMS 2101
Art from Antiquity to the Medieval World
Paterson 303, Tuesday and Thursday 10:05-11:25

Prof. Randi Klebanoff   **Office hours:**
(613) 520 2600 ext. 2352   Tuesday after class, or
randi.klebanoff@carleton.ca   in my office, Thursday,12:00-1:00
Office: 437 St. Patrick's Building   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 visuality – 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
Assignment	Sept. 27	15%
Test 1	Oct. 16	20%
Test 2	Nov. 20	25%
Final test	December 9-21 (TBA)	30%
Participation		10%
		100% total

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.

University Regulations for all Humanities Courses are posted on cuLearn. Know them.

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. 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 makes extensive use of Smarthistory, a remarkable public art history project begun by two New York-based art historians, Beth Harris and Steven Zucker. It began as a way to present art history as a series of video discussions in front of art works in the New York area, and has expanded globally thanks to the expertise of numerous art historians and experts and the intrepid travels of Harris and Zucker. It is a site that is constantly growing, honing its sophistication and reach. While in most cases the coverage is much richer than a standard textbook, it does have lacunae that will be filled in by class lectures and, when available, alternative resources. 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 Lectures complement the online resources, giving them a thematic structure, presenting alternate narratives, discussing relevant issues, 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 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.

Note that I am not requiring that you access every item on Smarthistory. Follow the syllabus for the assigned sources. We will not cover everything listed on the syllabus. You will only be tested on the works we have also covered in lecture and on the review slides.

To find required segments in Smarthistory: 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. If you have accessed a video, don't forget to **scroll down**; there may be additional text, videos or other resources.

Supplementary materials:
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.

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=films+on+demand/1%2C15725%2C15725%2CB/frameset&FF=Xfilms+on+demand&searchscope=9&SORT=D&2%2C2%2C

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/

Computers and phones in class
Phones are to be turned off during class. If there is an urgent reason why your phone needs to be on during class, please speak to me.

Computers may only be used in class for notetaking and tasks specified by the instructor as class-related. There will be no tolerance for any non class-related use. It is distracting to yourself and others, you miss the learning opportunity of class, and, frankly, it is impolite. We have only these two times a week together. Let's work to maximize the learning environment.

Evaluation
Full instructions will be posted on cuLearn

Assignment: Architectural Analysis

This is a primarily non research-based assignment asking you to do an architectural analysis of a building on campus. 3-5 pages

Objectives: learning to look at architecture; development of analysis of form, function, disposition of space and mass, aesthetics, context and meanings of architecture; development of language for and written presentation of architectural analysis

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Quiz 1.   Egyptian and Greek

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. You are to integrate 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

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Test 2. Ancient Rome, Early Christian, Byzantine, Islamic

This will be an in-class quiz (approx. 45 min -1 hour). The questions will be based on 3-4 slide images of works studied in class. The works will be identified. You are to integrate 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

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

This will be a 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 works will be identified. You are to integrate 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

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Participation

The participation grade will be based on short class exercises that will be dispersed 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://www.sce.carleton.ca/courses/94588/plagiarism.htm
http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize

Academic Accommodation
You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write to 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. For more details see the Student Guide
Religious obligation: 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. For more details see the Student Guide

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

Carleton University Resources
Carleton University Library. Get to know the many resources available to you in the library. For resources appropriate to art history, check the subject guide:
https://library.carleton.ca/research/subject-guides/art-history-detailed-guide.

Visit the **Centre for Student Academic Support** either online or on the fourth floor of MacOdrum Library to see the many support services available to you, including assistance with academic writing and research, online and in-person tutorials and workshops, and tutoring services. Log on at the beginning of term to find out what is available, because the night before a test or assignment due date will be too late for them to help. **https://carleton.ca/csas/**

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 check my email often but not always, 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 with other areas of your curriculum and animate 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 6
Tuesday September 11

Weekly viewing/ reading resources
Smarthistory
https://smarthistory.org/first-things-first-2/
Start here: First thing first
- What is Art History?
- Why look at art?
- A brief history of Western culture
- Common questions about dates
- What made art valuable – then and now
- Unlock Art: Where are the Women?
- Is there a difference between art and craft?
- How art can help you analyze
- What is cultural heritage?

Tools for understanding art
- Tools for understanding art
- Introduction to art historical analysis
- How to do visual (formal) analysis
- Art historical analysis with Goya's *Third of May, 1808*
- A brief history of the representation of the body in Western painting
- A brief history of the representation of the body in Western sculpture
- The Power to Look
- Chiaroscuro explained
- Surface and Depth
- Light and Shadow
- Glossary [as needed]

Why Smarthistory matters
https://smarthistory.org/about/

Egyptian Art and Culture
Thursday September 13
Tuesday September 18
Thursday September 20 **Visit to Carleton University Art Gallery, meet at Paterson 303 for walkover**
Tuesday September 25

Weekly viewing/ reading resources
Smarthistory
https://smarthistory.org/ancient-egyptian-art/
Ancient Mediterranean c. 50000 B.C.E. – 400 C.E.
Ancient Egypt
A beginner's guide to ancient Egypt
- Ancient Egypt, an introduction
- Ancient Egyptian art
- Materials and techniques in ancient Egyptian art

Predynastic and Old Kingdom
- The Great Pyramids of Giza
- Pyramid of Khufu
- Pyramid of Khafre and the Great Sphinx
- Pyramid of Menkaure

- King Menkaure (Mycerinus) and queen
- *The Seated Scribe*

Middle Kingdom and New Kingdom
- Temple of Amun-Re and the Hypostyle Hall, Karnak
- Ancient Thebes with its Necropolis
- *Standing Hippopotamus*
- Mortuary Temple of and Large Kneeling Statue of Hatshepsut
- The tomb-chapel of Nebamun
- Paintings from the Tomb-chapel of Nebamun
- *House Altar depicting Akhenaten, Nefertiti, and Three of their Daughters*
- *Thutmose, Model Bust of Queen Nefertiti*
- Tutankhamun's tomb (innermost coffin and death mask)
- *Head of Tutankhamen*

Other required sources
Djoser Pyramid at Saqqara clickable plan:
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

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Greek art
Thursday September 27   assignment due
Tuesday October 2
Thursday October 4

Ancient Rome
Tuesday October 9
Thursday October 11
Tuesday October 16   test 1: Egypt and Greece
Thursday October 18

Weekly viewing/ reading resources
https://smarthistory.org/introduction-to-ancient-rome/
Ancient Mediterranean c. 50000 B.C.E. – 400 C.E.
Ancient Rome
A beginner's guide
- Introduction to ancient Rome
- Introduction to ancient Roman art
- Ancient Rome (virtual reality tour)
- Rome's history in four faces at the Met
- Digging through time
- An introduction to ancient Roman architecture
- Roman domestic architecture (domus)
- Imperial fora
- The rediscovery of Pompeii and the other cities of Vesuvius
- Looting, collecting, and exhibiting: the Bubon bronzes

Wall painting
- Roman wall painting styles
- Painted Garden, Villa of Livia
- Still Life with Peaches

Republic
- Capitoline Brutus

- Veristic Male Portrait

Early Empire
- *Augustus of Primaporta*
- Ara Pacis
- The Colosseum
- The Arch of Titus
- *The Spoils of Jerusalem,* Arch of Titus
- Shekel of the Second Jewish Revolt

Middle Empire
- The Pantheon

Fall Break

Early Christian
Tuesday October 30

Weekly viewing/ reading resources
Smarthistory
https://smarthistory.org/ancient-mediterranean/ancient-rome/late-empire/
Ancient Mediterranean c. 5000 B.C.
Ancient Rome
Late Empire
- Basilica of Maxentius and Constantine
- The Colossus of Constantine
- Empire: Arch of Constantine

https://smarthistory.org/introduction-to-the-middle-ages/
Medieval Europe and Byzantine c. 400-1300 C.E.
A beginner's guide
- Introduction to the Middle Ages
- A new pictorial language: The image in Early Medieval art

Christianity in art
- Christianity, an introduction
- Standard Scenes from the Life of Christ
- Architecture and liturgy

Early Christian
- Early Christianity, an introduction
- Early Christian Art
- Catacomb of Priscilla, Rome
- Early Christian art and architecture after Constantine
- *Sarcophagus of Junius Bassus*
- Basilica of Santa Sabina, Rome

Supplementary resources
Mosaic technique
http://www.youtube.com/watch?v=dVgnd0MCcW0

Early Christian and Byzantine Architecture *Real?Virtual:*
http://www.mcah.columbia.edu/ha/html/byzantine.html

Byzantine
Thursday November 1
Tuesday, November 6

Weekly viewing/ reading resources
Smarthistory
https://smarthistory.org/the-mausoleum-of-galla-placidia/
Medieval Europe and Byzantine c400-1300
Early Christian

- The Mausoleum of Galla Placidia

https://smarthistory.org/a-beginners-guide-to-byzantine-art/
Medieval Europe and Byzantine c400-1300
Byzantine
A beginner's guide
- A beginner's guide to Byzantine Art
- Iconoclastic controversies
- Ancient and Byzantine Mosaic materials

Constantinople and the East
- Hagia Sophia, Istanbul
- Theotokos mosaic, apse, Hagia Sophia
- Virgin (Theotokos) and Child between Saints Theodore and George
- Ivory Panel with Archangel

Venice and Ravenna
- San Vitale and the *Justinian Mosaic*
- Sant'Apollinare in Classe, Ravenna

Supplementary resources
Mosaic technique
http://www.youtube.com/watch?v=dVgnd0MCcW0

Early Christian and Byzantine Architecture *Real?Virtual*
http://www.mcah.columbia.edu/ha/html/byzantine.html

Art of the Islamic World
Thursday November 8

Weekly viewing/ reading resources
Smarthistory
https://smarthistory.org/introduction-to-islam/
Arts of the Islamic World 640 to now
A beginner's guide
- Introduction to Islam
- About chronological periods
- Arts of the Islamic World
- The Five Pillars of Islam
- Hajj
- The Kaaba
- The complex geometry of Islamic design
- Introduction to Mosque Architecture
- Common Types of Mosque Architecture

Early period
- 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
- Kairouan (from UNESCO)

Medieval period
- Arts of the Islamic World: the Medieval Period
- Folio from a Qur'an
- Mihrab from Isfahan

Late period
- Hagia Sophia as a mosque
- Mimar Sinan, Süleymaniye Mosque, Istanbul

Early Medieval and Carolingian Tuesday November 13 Thursday November 15

Weekly viewing/ reading resources
Smarthistory
https://smarthistory.org/medieval-manuscripts/
Medieval Europe and Byzantine c. 400-1300 C.E.
Books in Medieval Europe
A beginner's guide
- Medieval manuscripts
- Manuscripts: Major Works of Art
- Making manuscripts

https://smarthistory.org/anglo-saxon-england/
Early medieval
- Anglo-Saxon England
- Decoding Anglo-Saxon art
- Brooch from Chessel Down
- Sutton Hoo Ship Burial (x 2)
- The Sutton Hoo purse lid
- The Lindisfarne Gospels

https://smarthistory.org/carolingian-art-an-introduction/
Carolingian
- Carolingian art, An introduction
- Charlemagne (parts 1 and 2)
- Matthew in the Coronation Gospels and Ebbo Gospels
- Saint Matthew from the Ebbo Gospels
- Lindau Gospels cover

Resources on the Book of Kells
http://digitalcollections.tcd.ie/home/index.php?DRIS_ID=MS58_003v
https://www.tcd.ie/library/manuscripts/book-of-kells.php

supplementary resources
smarthistory
Books in Medieval Europe
Making the medieval book (numerous items)
Using the medieval book (numerous items)
https://smarthistory.org/listening-to-the-medieval-book/

Films on Demand, The World of the Lindisfarne Gospels
http://proxy.library.carleton.ca/login?url=http://fod.infobase.com/PortalPlaylists.aspx?wID=104730&xtid=33426

"turn the pages" of the Lindisfarne Gospels:
http://www.bl.uk/turning-the-pages/?id=fdbcc772-3e21-468d-8ca1-9c192f0f939c&type=book

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

monasticism in Western Medieval Europe:
http://www.metmuseum.org/toah/hd/mona/hd_mona.htm

Romanesque Tuesday November 20   test 2: Ancient Rome, Early Christian, Byzantine, Islamic Thursday November 22

Weekly viewing/ reading resources
Smarthistory
https://smarthistory.org/a-beginners-guide-to-romanesque-art/
Medieval Europe and Byzantine c. 400 – 1300 C.E.
Romanesque
A beginner's guide
- Romanesque art, an introduction
- Romanesque architecture, an introduction
- Medieval churches: sources and forms
- Pilgrimage routes and the cult of the relic
- A look at modern veneration from the British Museum

France
- *Last Judgment*, Tympanum, Cathedral of St. Lazare, Autun
- Church and Reliquary of Sainte-Foy, France
- Pentecost and Mission to the Apostles Tympanum, Basilica Ste-Madeleine, Vézelay
- Fontenay Abbey
- Virgin and Child in Majesty

Italy
- The Romanesque churches of Tuscany: San Miniato in Florence and the Pisa Cathedral

England
- The Art of Conquest in England and Normandy
- The Bayeux Tapestry

Spain
- Throne of Wisdom Sculptures

supplementary resources
Metropolitan Museum Video: Journey to Saint James: A Pilgrim's Guide
http://www.metmuseum.org/metmedia/video/collections/med/journey-to-saint-james

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Gothic
Tuesday November 27
Thursday November 29

Weekly viewing/ reading resources
Smarthistory
https://smarthistory.org/gothic-architecture-an-introduction/
Medieval Europe and Byzantine c. 400-1300
Gothic
A Beginner's guide
- Gothic architecture: an introduction

France
- Birth of the Gothic: Abbot Suger and the ambulatory at St. Denis
- Chartres Cathedral
- Reims Cathedral
- Amiens Cathedral
- Sainte-Chapelle, Paris
- The Virgin of Jeanne d'Evreux

https://smarthistory.org/jewish-history-to-the-middle-ages/
Judaism in art
- Jewish history to the middle ages
- Writing a history of Jewish architecture
- The Golden Haggadah
- Altneushul, Prague

Supplementary resources
Medieval Stained Glass Science
http://www.pbs.org/wgbh/nova/ancient/science-stained-glass.html

Medieval Architecture (explore for images, panoramas, animated glossaries, etc.):
http://www.mcah.columbia.edu/ha/html/medieval.html

Late Gothic art in Italy
Tuesday December 4
Thursday December 6

Weekly viewing/ reading resources
Smarthistory
https://smarthistory.org/introduction-to-late-gothic-art/
Europe 1300-1800
Late Gothic in Italy
A beginner's guide
- Introduction to Late Gothic Art
- Gold-ground panel painting

Florence
A beginner's guide
- Florence in the Late Gothic period, an Introduction
Cimabue
- *Santa Trinita Madonna and Child Enthroned*
- Cimabue and Giotto compared
Giotto
- Giotto, *The Ognissanti Madonna and Child Enthroned*
- 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
- Siena in the Late Gothic, an introduction
Duccio
- Duccio, *Maestà*
- Duccio, *The Rucellai Madonna*
Ambrogio Lorenzetti
- Palazzo Pubblico Frescos: *Allegory and Effects of Good and Bad Government*
- Pietro Lorenzetti, *Birth of the Virgin*
- Simone Martini, *Annunciation*

Supplementary resources
buon fresco technique (based on Michelangelo):
http://www.youtube.com/watch?v=Cej4Ggq5nQI

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~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

Exam period (TBA) December 9-21
Final Test (Early Medieval and Carolingian, Romanesque, Gothic, Late Gothic in Italy)

University Regulations for 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.

Academic Integrity at Carleton

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

Academic Accommodation Policy

Academic Accommodation
You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write to the instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the Student Guide

Religious obligation: write to the instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the Student Guide

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at

613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

Grading System at Carleton University

Standing in a course is determined by the course instructor, subject to the approval of the faculty Dean. Standing in courses will be shown by alphabetical grades. The system of grades used, with corresponding grade points and the percentage conversion is below. Grade points indicated are for courses with 1.0 credit value. Where the course credit is greater or less than one credit, the grade points are adjusted proportionately.

Grading System

Course Sharing Websites and Copyright

Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).

Students registered in the course may take notes and make copies of course materials for their own educational use only. Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).

Statement on Class Conduct

The Carleton University Human Rights Policies and Procedures affirm that all members of the University community share a responsibility to:
- promote equity and fairness,
- respect and value diversity,
- prevent discrimination and harassment, and preserve the freedom of its members to carry out responsibly their scholarly work without threat of interference.

Deferred Term Work

In some situations, students are unable to complete term work because of illness or other circumstances beyond their control, which forces them to delay submission of the work.

Students who claim illness, injury or other extraordinary circumstances beyond their control as a reason for missed term work are held responsible for immediately informing the instructor concerned and for making alternate arrangements with the instructor and **in all cases this must occur no later than three (3.0) working days after the term work was due.**

The alternate arrangement must be made before the last day of classes in the term as published in the academic schedule. Normally, any deferred term work will be completed by the last day of term. More information is available in the calendar.

Deferred Final Exams

Students who are unable to write a final examination because of a serious illness/emergency or other circumstances beyond their control may apply for accommodation. Normally, the accommodation for a missed final examination will be granting the student the opportunity to write a deferred examination. In specific cases when it is not possible to offer a deferred examination, and with the approval of the Dean, an alternate accommodation may be made. More information.

The application for a deferral must:

1. be made in writing or online to the Registrar's Office no later than **three working days** after the original final examination or the due date of the take-home examination; and,
2. be fully supported by appropriate documentation and, in cases of illness, by a medical certificate dated no later than one working day after the examination, or by appropriate documents in other cases. Medical documents must specify the date of the onset of the illness, the (expected) date of recovery, and the extent to which the student was/is incapacitated during the time of the examination. The University's preferred medical form can be found at the Registrar's Office forms and fees page.

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

Withdrawal From Courses

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

Important dates can be found here:

Financial vs. Academic Withdrawal

Make sure that you are aware of the separate deadlines for Financial and Academic withdrawal!

Making registration decisions in Carleton Central involves making a financial and academic commitment for the courses you choose, regardless of attendance. If you do not attend – you must withdraw in Carleton Central within the published deadlines to cancel your registration. More infomation

Department Contact Information

College of the Humanities 300 Paterson Hall (613)520-2809
CollegeOfHumanities@cunet.carleton.ca
Drop box for CLCV, HUMS LATN GREK Term Papers and assignments is outside 300 P.A.

Greek and Roman Studies 300 Paterson Hall (613)520-2809
GreekAndRomanStudies@cunet.carleton.ca
Drop Box is outside of 300 P.A.

Religion 2A39 Paterson Hall (613)520-2100
Religion@cunet.carleton.ca
Drop box for RELI and SAST Term Papers and assignments is outside of 2A39 P.A.

Registrar's Office 300 Tory (613)520-3500
https://carleton.ca/registrar/

Student Resources on Campus

CUKnowHow Website
Academics: From registration to graduation, the tools for your success.