

**HUMS 2101 A. Fall 2021**  
**College of the Humanities**  
**Art from Antiquity to the Medieval World**  
**In person (except October 21 on Zoom)**  
**Tuesday and Thursday 4:05-5:25. University Centre (Unicentre) 231**

**Prof. Randi Klebanoff**  
**randi.klebanoff@carleton.ca**

**Office hours: Thursday 2:00-3:00**  
**Zoom: Thursday 11:00-12:00**  
**or email for an appointment**

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

This course is a selective survey of art and architecture from antiquity to the late medieval period. Primarily looking at the Western tradition, components on Islamic, Buddhist and Jewish art and architecture will expand our cultural reach. Works are included as representative of currents in art production in a particular period and place based on their visual eloquence, their importance in a historical narrative and for the observations 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 one's eyes to the ways that inventive visual and material creations negotiate and affect the human condition. Art history teaches you to think about experiences of visuality, of manifestations that take us beyond words and back.

**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 in this syllabus and on Brightspace.

**Course Evaluations (descriptions follow)\***

<b>Basis of Evaluation</b>	<b>Date</b>	<b>Percentage of grade</b>
<b>Short assignment: architectural analysis</b>	October 5	<b>15%</b>
<b>Test 1</b>	October 19	<b>20%</b>
<b>Test 2</b>	November 23	<b>25%</b>
<b>participation</b>		<b>10%</b>
<b>Final test</b>	December 11-23 (TBA)	<b>30%</b>
		<b>100% total</b>

\*Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

**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. Any important amendments will be announced in class and posted on Brightspace.

**Your Carleton email** will be my means of getting in touch with you. Check it often.

**Brightspace** 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 and announcements. Check it often.

If you are new to using Brightspace, you can find **assistance and training** here: <https://carleton.ca/brightspace/students/>

**COVID health and safety regulations.** All members of the Carleton community are required to follow COVID-19 prevention measures and all mandatory public health requirements (e.g. wearing a mask, physical distancing, hand hygiene, respiratory and cough etiquette) and [mandatory self-screening](#) prior to coming to campus daily.

If you feel ill or exhibit COVID-19 symptoms while on campus or in class, please leave campus immediately, self-isolate, and complete the mandatory [symptom reporting tool](#). For purposes of contact tracing, attendance will be recorded in all classes and labs. Participants can check in using posted QR codes through the cuScreen platform where provided. Students who do not have a smartphone will be required to complete a paper process as indicated on the [COVID-19 website](#).

All members of the Carleton community are required to follow guidelines regarding safe movement and seating on campus (e.g. directional arrows, designated entrances and exits, designated seats that maintain physical distancing). In order to avoid congestion, allow all previous occupants to fully vacate a classroom before entering. **No food or drinks are permitted in any classrooms or labs.**

For the most recent information about Carleton's COVID-19 response and required measures, please see the [University's COVID-19 webpage](#) and review the [Frequently Asked Questions \(FAQs\)](#). Should you have additional questions after reviewing, please contact [covidinfo@carleton.ca](mailto:covidinfo@carleton.ca)

Please note that failure to comply with University policies and mandatory public health requirements, and endangering the safety of others are considered misconduct under the [Student Rights and Responsibilities Policy](#). Failure to comply with Carleton's COVID-19 procedures may lead to supplementary action involving Campus Safety and/or Student Affairs.

**Professor's note:** I am delighted to be welcoming you all back to class in person. With the aim of meeting safely and in mutual respect, I will be taking prevailing health regulations very seriously and will stop the class if I note any violations, including the improper wearing of a mask over both mouth and nose. For the safety of all, participants will be asked to leave the classroom for the duration they are unable to follow the regulations.

## Evaluation

### Full instructions will be posted on Brightspace

#### Short 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

#### Test 1. Egyptian and Greek

This will be a short in-class essay type test (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 based on lecture and course resources 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

#### Test 2. Ancient Rome, Early Christian, Byzantine, Islamic, Jewish architecture in Spain

This will be an in-class essay-type test (approx. 60-75 minutes). 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 based on lecture and course resources 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. Buddhism, the Stupa, and Borobudur, Early Medieval and Carolingian Romanesque, Gothic.

This will be a final in-person essay-type test given in the formal examinations period (approx. 90 minutes). 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 based on lecture and course resources 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 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.

#### Bonus assignment

Attend our virtual guided tour of the Carleton University exhibits on October 21 and submit the associated activity for 2 bonus points.

### **Course resources and elements**

**Lectures** Lectures are an essential part of the course material. In other words, classes do not just 'present' what can be found online and cannot be substituted by it. Lectures propose approaches and viewpoints different from and complementary to the online resources. Lectures present thematic structures, alternate narratives, relevant issues, and in class we apply the art historical practices you are expected to master in the course. Coming to class, participating, and taking notes 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.

**Lecture images** and an edited study collection for tests will be made available on Brightspace. The lecture images will form the matrix of the material covered in the course. There may be legitimate reasons for having to miss a class during the term. 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. You can use Brightspace to communicate with your classmates and don't hesitate to ask me any questions that arise.

**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, and therefore there may be instances when new entries are added to the syllabus or organization changed to reflect changes to the Smarthistory site. 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.

**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 also not always cover everything listed on the syllabus, allowing for some flexibility in the lectures. You will only be tested on the works we have covered in lecture and on the review slides, unless otherwise notified.

**To find required segments in Smarthistory:** go to the url embedded in the syllabus / Brightspace and click on the periods and titles indicated. If you are on a computer there will be a tab on the left or scroll down if you are using a cellphone for a list of the other entries in the order that appears on the syllabus. Note: If you have accessed a video, don't forget to **scroll down**; there may be additional text, videos, or other important resources below.

### **Other required or 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.

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

- D'Alleva, Anne. *Look! The Fundamentals of Art History*. 3<sup>rd</sup> 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/>

**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/>

**Other rules and regulations**

**Faculty and College regulations** are posted to Brightspace. Please familiarize yourself with them.

**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 other 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 the case of a medical or other confirmed emergency, with appropriate documentation, in consultation with the instructor or the Registrar's Office for a final exam. Notice of a missed examination must be reported immediately (no later than 3 days after a missed test) and documentation provided as soon as possible. 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 normally 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.

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, material on the internet and/or conversations. Examples of plagiarism include, but are not limited to:

- any submission prepared 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 without appropriate acknowledgement;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one's own; and
- failing to acknowledge sources through the use of proper citations when using another's work and/or failing to use quotations marks.

For information on academic integrity policies and procedures see:

<https://carleton.ca/registrar/academic-integrity/>

Note that in this course, 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" will also be treated as a violation of academic integrity. If you have any questions about assignment overlaps, please see the instructor.

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 and all applicable forms can be found [here](#):

**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 accommodation regarding a formally-scheduled final exam, you must complete the Pregnancy Accommodation Form.

**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.

**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](mailto: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).

**Survivors of Sexual Violence** As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/sexual-assault-support-services>

**Accommodation for Student Activities** Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation will be provided to students who compete or perform at the national or international level. 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. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

### **Computers and phones in class**

Phones are to be turned off during class unless you are being asked to access a site for in-class participation. 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.

**Copyright considerations.** Student or professor materials created for this course (including slide presentations, assignments, and exams) remain the intellectual property of the author. They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author.

**Contact me**

**My office hours:** Current regulations allow me to see one student at a time in my office in 437 Saint Pat's during my in-person office hour, Thursday 2:00-3:00. To visit my office, you must comply with all COVID regulations for campus access <https://carleton.ca/covid19/students/accessing-campus-students/>. I will also hold virtual office hours on Zoom Thursday 11:00-12:00. If these times do not work for you, please feel free to email me through Brightspace or at [randi.klebanoff@carleton.ca](mailto:randi.klebanoff@carleton.ca) to make an appointment. My door is open to students needing extra help, wanting to discuss course material, or requiring advice (there are NO stupid questions). Ask questions, either in class, during my office hours, or by contacting me through Brightspace or at [randi.klebanoff@carleton.ca](mailto:randi.klebanoff@carleton.ca).

**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 and often sooner. If you do not hear from me in that time, 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 Brightspace, and mailed to your Carleton email.

<p><b>Introduction: Methods, Materials, Scope and Skills</b>  Thursday September 9  Tuesday September 14</p>
<p><b>Weekly viewing/ reading resources</b></p> <p>How to use this introductory material: Smarthistory continues to expand their introductory material to provide instruction on key concepts and methods and to bring up different approaches and contemporary concerns in art history. Not all the material below may make sense right away, but most will be helpful during the course, so get started now and get familiar with the resources as a reference for when you need them. Continue to work away at this introductory material in the first weeks of course, and as needed.</p> <p><b>Smarthistory</b>  <a href="https://smarthistory.org/why-look-at-art/">https://smarthistory.org/why-look-at-art/</a>  <b>Start here:</b>  Looking at art <ul style="list-style-type: none"> <li>• Numerous entries</li> </ul> Approaches to art history <ul style="list-style-type: none"> <li>• Numerous entries</li> </ul>   <b>About Smarthistory</b>  <a href="https://smarthistory.org/about/">https://smarthistory.org/about/</a></p>
<p><b>Egyptian Art and Culture</b>  Thursday September 16  Tuesday September 21  Thursday September 23</p>
<p><b>Weekly viewing/ reading resources</b></p> <p><b>Smarthistory</b>  <a href="https://smarthistory.org/ancient-egypt-an-introduction/">https://smarthistory.org/ancient-egypt-an-introduction/</a>  Ancient Mediterranean  <b>Ancient Egypt and Sudan</b>  A beginner's guide <ul style="list-style-type: none"> <li>• Ancient Egypt, an introduction</li> <li>• Ancient Egyptian art</li> <li>• Materials and techniques in ancient Egyptian art</li> <li>• Ancient Egyptian hieroglyphs overview</li> </ul> <b>Predynastic and Old Kingdom</b> <ul style="list-style-type: none"> <li>• Palette of King Narmer</li> <li>• The Great Pyramids of Giza</li> <li>• Pyramid of Khufu</li> <li>• Pyramid of Khafre and the Great Sphinx</li> <li>• Pyramid of Menkaure</li> <li>• King Menkaure (Mycerinus) and queen</li> <li>• <i>The Seated Scribe</i></li> </ul> <b>Middle Kingdom</b> <ul style="list-style-type: none"> <li>• Pectoral and necklace of Sithathryunet</li> <li>• Statue of an Offering Bearer, Tomb of Meketre</li> <li>• <i>Standing Hippopotamus</i></li> <li>• Ancient Thebes with its Necropolis</li> <li>• Stela of the sculptor Userwer</li> </ul> </p>

**New Kingdom**

- Temple of Amun-Re and the Hypostyle Hall, Karnak
- Mortuary Temple of and Large Kneeling Statue of Hatshepsut
- *House Altar depicting Akhenaten, Nefertiti, and Three of their Daughters*
- *Thutmose, Model Bust of Queen Nefertiti*
- Tutankhamun's tomb (innermost coffin and death mask)
- *Hunefer's Judgement in the Presence of Osiris*

**Ptolemaic**

- Decoding the Rosetta Stone

**Other required sources**

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)

**Ancient Greece**

Tuesday, September 28

Thursday September 30

Tuesday October 5 **assignment due**

**Weekly viewing / reading resources****Smarthistory**

<https://smarthistory.org/ancient-greece-an-introduction/>

ancient Mediterranean

**Ancient Greece**

A beginner's guide

- Ancient Greece, an introduction
- Introduction to ancient Greek art
- Introduction to ancient Greek Architecture
- Greek architectural orders
- Greek sanctuaries as artistic hubs

**Pottery**

- Greek Vase-Painting, an introduction
- Making Greek vases
- *Dipylon Amphora*
- Terracotta Krater
- Commemorating the Dead in Greek Geometric Art

**Daedalic and Archaic**

- Tiny timeline: Archaic Greece in a global context
- Kouros and Korai, an introduction
- *Lady of Auxerre*
- *Marble Statue of a kouros (New York Kouros)*
- *Anavysos Kouros*
- *Peplos Kore*
- Ancient Greek Temples at Paestum, Italy

**Early Classical**

- Pediments from the Temple of Aphaia, Aegina
- *Kritios Boy*
- Contrapposto explained
- *Charioteer of Delphi*
- *Artemision Zeus or Poseidon*
- *Riace Warriors*

**Classical**

- Polykleitos, Doryphoros (Spear Bearer)
- The Athenian Agora and the experiment in democracy
- The Parthenon, Athens
- Parthenon sculptures
- The many lives of the Parthenon

- Who owns the Parthenon sculptures?
- Egyptian blue on the Parthenon sculptures
- *Plaque of the Ergastines*

#### Late Classical

Lysippos

- How an ancient Greek bronze ended up in the Vatican
- *Apoxyomenos (Scraper)*

Capitoline Venus (copy of the Aphrodite of Knidos by Praxiteles)

#### Hellenistic

- *Nike (Winged Victory) of Samothrace*
- Apollonius, *Boxer at Rest (or The Seated Boxer)*
- *Spinario (Boy with Thorn)*
- Athanadoros, Hagesandros, and Polydoros of Rhodes, *Laöcoon and his Sons*

#### Supplementary resources (optional)

the Acropolis museum on Google Art Project:

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

Tracing the Colors of Ancient Sculpture:

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

#### Khan Academy

Casting bronze: direct lost-wax casting

<https://www.khanacademy.org/humanities/special-topics-art-history/creating-conserving/sculpture/v/de-vries-bronze-casting>

#### Ancient Rome

Thursday October 7

Tuesday October 12

Thursday October 14

Tuesday October 19 **test 1: Egypt and Greece**

#### Weekly viewing/ reading resources

##### Smarthistory

<https://smarthistory.org/introduction-to-ancient-rome/>

Ancient Mediterranean

##### 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

Beginner guides to Roman architecture

- An introduction to ancient Roman architecture
- Roman domestic architecture: domus
- Roman domestic architecture: insula
- Forum Romanum (The Roman Forum)

Pompeii

- Pompeii, an introduction

##### Wall painting

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

##### Republic

- *Capitoline Brutus*
- Veristic Male Portrait
- Head of a Roman Patrician

##### Early Empire

- *Augustus of Primaporta*
- Ara Pacis Augustae
- The Colosseum
- The Arch of Titus
- *The Spoils of Jerusalem*, Arch of Titus
- Shekel of the Second Jewish Revolt
- Portrait Bust of a Flavian Woman

#### **Middle Empire**

- The Pantheon
- Equestrian Statue of Marcus Aurelius
- The Triumphal Arch of Septimius Severus

Thursday October 21. *Associated bonus activity*

#### **Virtual Guided tour of Carleton University Art Gallery exhibits**

This class will be devoted to a virtual guided tour by a staff member of the Carleton University Art Gallery. It will take place on Zoom, which you can access from home. You are encouraged to complete an associated independent activity in the Gallery on your own time. You will receive 2 bonus points for completion.

Zoom coordinates and activity to be made available closer to the date.

#### **Fall Break**

#### **Late Empire and Early Christian**

Tuesday November 2

#### **Weekly viewing/ reading resources**

##### **Smarthistory**

<https://smarthistory.org/basilica-of-maxentius-and-constantine/>

Ancient Mediterranean

##### **Ancient Rome**

##### **Late Empire**

- Basilica of Maxentius and Constantine
- The Colossus of Constantine
- Arch of Constantine, Rome

<https://smarthistory.org/introduction-to-the-middle-ages/>

Medieval Europe and Byzantium

##### **A beginner's guide**

- Introduction to the Middle Ages
- A new pictorial language: The image in Early Medieval art

##### **Christianity and art**

- Christianity, an introduction
- The lives of Christ and the Virgin in Byzantine Art
- Who's who? How to recognize saints
- Architecture and liturgy

##### **Early Christian**

- Early Christianity, an introduction
- Early Christian Art
- Catacomb of Priscilla, Rome
- Early Christian art and architecture after Constantine
- The Good Shepherd in Early Christianity
- Basilica of Santa Sabina, Rome

#### **Early Byzantine Art**

Thursday November 4

Tuesday, November 9

#### **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

**Byzantine****A beginner's guide**

- Byzantine Art, an introduction
- About the chronological periods of the Byzantine Empire
- Icons, an introduction
- Ancient and Byzantine Mosaic materials

**Early Byzantine**

Architecture

- Early Byzantine architecture after Constantine
- Innovative architecture in the age of Justinian
- Hagia Sophia, Istanbul

Ravenna, Italy

- Sant'Apollinare in Classe, Ravenna
- San Vitale and the *Justinian Mosaic*
- Empress Theodora, rhetoric, and Byzantine primary sources

Ivory Panel with Archangel

Virgin (Theotokos) and Child between Saints Theodore and George

Cross-cultural artistic interaction in the Early Byzantine period

**Middle Byzantine**

*Theotokos mosaic*, Hagia Sophia, Istanbul

**Art of the Islamic World; Jewish architecture in Spain**

Thursday November 11 (to continue into November 16)

**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 Qur'an
- Gold in the Qur'an
- Illumination of the Qur'an
- The Five Pillars of Islam
- Islamic pilgrimages and sacred spaces
- 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
- Mosaics in the early Islamic world

Umayyad

- The Umayyads, an introduction
- The Dome of the Rock (Qubbat al-Sakhra)
- The Great Mosque of Damascus

The Islamic West

- The vibrant cultures of the Islamic west, an introduction
- The Great Mosque of Córdoba
- The Great Mosque of Kairouan
- Kairouan (from UNESCO)

#### Medieval period

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

#### Ilkhanid

- Mihrab from Isfahan (Iran)

#### Later period

- Hagia Sophia as a mosque

<https://smarthistory.org/jewish-history-to-the-middle-ages/>

#### Judaism and art

- Jewish history to the Middle Ages
- Writing a history of Jewish architecture
- Medieval synagogues in Toledo, Spain

### Buddhism, the Stupa, and Borobudur

Tuesday November 16

#### Smarthistory

<https://smarthistory.org/hinduism-and-buddhism-an-introduction/>

Art of Asia

#### Hinduism, Buddhism, Jainism, and Sikhism, a beginner's guide

Hinduism and Buddhism, an introduction

#### Buddhism

Introduction to Buddhism

The historical Buddha

The Buddha and Buddhist sacred texts

Introduction to the stupa

Buddhist monasteries

Beliefs made visible: Buddhist art in South Asia

#### South Asia

Challenges, opportunities, and approaches for studying South Asian art.

#### 500 B.C.E. - 600 C.E.

Indo-Gangetic plain

- Bodh Gaya: the Site of the Buddha's Enlightenment
- A Buddha from Mathura
- Images of enlightenment: aniconic vs. iconic depictions of the Buddha in India

#### Southeast Asia

Indonesia

- Borobudur

### Early Medieval and Carolingian

Thursday November 18

Tuesday November 23 **test 2: Ancient Rome, Early Christian, Byzantine, Islamic, Jewish Architecture in Spain**

#### Weekly viewing/ reading resources

#### Smarthistory

<https://smarthistory.org/medieval-manuscripts/>

Medieval Europe and Byzantium

#### Books in Medieval Europe

A beginner's guide

- Medieval manuscripts
- Manuscripts: Major Works of Art
- Making manuscripts

Making the Medieval Book

- Biblical illumination

(pursue the other fascinating entries per interest)

<https://smarthistory.org/anglo-saxon-england/>

#### Early medieval

- Anglo-Saxon England
- Sutton Hoo Ship Burial (x 2)
- The Sutton Hoo purse lid
- Decoding Anglo-Saxon art
- Brooch from Chessel Down
- The Lindisfarne Gospels
- Codex Amiatinus

<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

monasticism in Western Medieval Europe:

[http://www.metmuseum.org/toah/hd/mona/hd\\_mona.htm](http://www.metmuseum.org/toah/hd/mona/hd_mona.htm)

#### Resources on the Book of Kells

<https://www.tcd.ie/library/manuscripts/book-of-kells.php>

<https://digitalcollections.tcd.ie/collections/ks65hc20f>

#### supplementary resources

"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>

#### Romanesque

Thursday November 25

Tuesday November 30

#### Weekly viewing/ reading resources

##### Smarthistory

<https://smarthistory.org/a-beginners-guide-to-romanesque-art/>

Medieval Europe and Byzantium

##### 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

##### France

- Saint-Pierre, Moissac
- *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
- Basilica of Saint-Sernin
- Fontenay Abbey
- Virgin and Child in Majesty

**England**

- The Art of Conquest in England and Normandy

The Bayeux Tapestry

**Spain**

- Historiated capitals, Church of Sant Miquel, Camarasa
- "Throne of Wisdom" Sculptures
- *Camel* from San Baudelio de Berlango
- Plaque with the Journey to Emmaus and Noli Me Tangere

**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>

**Gothic**

Thursday December 2

Thursday December 7

Tuesday December 9

**Weekly viewing/ reading resources****Smarthistory**

<https://smarthistory.org/gothic-architecture-an-introduction/>

Medieval Europe and Byzantium

**Gothic**

A Beginner's guide

- Gothic architecture: an introduction

**France**

Architecture

- Birth of the Gothic: Abbot Suger and the ambulatory at St. Denis
- Chartres Cathedral
- Cathedral of Notre-Dame, Paris
- Reims Cathedral
- Reims Cathedral and World War I
- Amiens Cathedral
- Sainte-Chapelle, Paris

The Virgin of Jeanne d'Evreux

**Italy, Germany, and the Czech Republic**

The Crucifixion, c. 1200

Hiding the divine in a medieval Madonna: Shrine of the Virgin

<https://smarthistory.org/the-golden-haggadah/>

**Judaism and art**

- The Golden Haggadah

**Khanacademy**

<https://www.khanacademy.org/humanities/medieval-world/gothic-art/beginners-guide-gothic-art/a/how-stained-glass-is-made>

How stained glass is made

**Exam period (TBA) December 11-23**

**Final Test: Buddhism, the Stupa, and Borobudur, Early Medieval and Carolingian, Romanesque, Gothic**





# Humanities

## University Regulations for All College of the Humanities Courses

### Academic Dates and Deadlines

[This schedule](#) contains the dates prescribed by the University Senate for academic activities. Dates relating to fee payment, cancellation of course selections, late charges, and other fees or charges will be published in the [Important Dates and Deadlines section](#) of the Registration Website.

### Online Learning Resources

While online courses offer flexibility and convenience, they also present unique challenges that traditional face-to-face courses do not. [On this page](#), you will find resources collected by Carleton Online to help you succeed in your online courses; Learning Strategies and Best Practices, Study Skills, Technology and Online Interaction and Engagement.

### 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 Policy (updated June 2021)

**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, material on the internet and/or conversations.

**Examples of plagiarism** include, but are not limited to:

- any submission prepared 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 without appropriate acknowledgement;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one's own; and
- failing to acknowledge sources through the use of proper citations when using another's work and/or failing to use quotations marks.

Plagiarism is a serious offence that cannot be resolved directly by the course's instructor. The Associate Dean of the Faculty conducts 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.

[Academic Integrity Policy](#)

[Academic Integrity Process](#)

## Academic Accommodation Policy

Carleton University is committed to providing access to the educational experience in order to promote academic accessibility for all individuals.

Academic accommodation refers to educational practices, systems and support mechanisms designed to accommodate diversity and difference. The purpose of accommodation is to enable students to perform the essential requirements of their academic programs. At no time does academic accommodation undermine or compromise the learning objectives that are established by the academic authorities of the University.

### Addressing Human Rights Concerns

The University and all members of the University community share responsibility for ensuring that the University's educational, work and living environments are free from discrimination and harassment. Should you have concerns about harassment or discrimination relating to your age, ancestry, citizenship, colour, creed (religion), disability, ethnic origin, family status, gender expression, gender identity, marital status, place of origin, race, sex (including pregnancy), or sexual orientation, please contact the [Department of Equity and Inclusive Communities](#).

### Requests for Academic Accommodation

You may need special arrangements to meet your [academic obligations](#) during the term. For an accommodation request, the processes are as follows:

#### Religious Accommodation

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, please review the [Student Guide to Academic Accommodation](#).

#### Pregnancy Accommodation

Please contact your instructor with any requests for academic accommodation during the first two weeks of

class, or as soon as possible after the need for accommodation is known to exist. . For more details, please review the [Student Guide to Academic Accommodation](#).

### **Survivors of Sexual Violence**

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit the [Equity and Inclusive Communities website](#).

### **Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, see the [Senate Policy on Accommodation for Student Activities](#).

### **Academic Accommodations for Students with Disabilities**

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC 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 your instructor as soon as possible to ensure accommodation arrangements are made. For more details, visit the [Paul Menton Centre website](#).

## **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 can be found [here](#). 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.

## **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).  
[More information](#)

## Student Rights and Responsibilities at Carleton

Carleton University strives to provide a safe environment conducive to personal and intellectual growth, free of injustice and characterized by understanding respect, peace, trust, and fairness.

The [Student Rights and Responsibilities Policy](#) governs the non-academic behaviour of students. Carleton University is committed to building a campus that promotes personal growth through the establishment and promotion of transparent and fair academic and non-academic responsibilities.

## 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.

1. 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) 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. In all cases, formative evaluations providing feedback to the student should be replaced with formative evaluations. In the event the altered due date must extend beyond the last day of classes in the term, the instructor will assign a grade of zero for the work not submitted and submit the student's earned grade accordingly; the instructor may submit a change of grade at a later date. Term work cannot be deferred by the Registrar.
2. In cases where a student is not able to complete term work due to illness or injury for a significant period of time/or long term, the instructor and/or student may elect to consult with the Registrar's Office (undergraduate courses) or Graduate Registrar (graduate courses) to determine appropriate action.
3. If a student is concerned the instructor did not respond to the request for academic accommodation or did not provide reasonable accommodation, the student should consult with the department/school/institute chair/director. If a mutually agreeable accommodation to complete course requirements prior to the course grade submission deadline cannot be achieved, the Associate Dean will become involved. If academic accommodation is not granted, and the student receives word **after** the academic withdrawal deadline, the student may submit a petition to the Registrar's Office (undergraduate courses)/Graduate Registrar (graduate courses) for a final grade of WDN (Withdrawn) in the course(s). If academic

accommodation is not granted, and the student receives word **prior** to the academic withdrawal deadline, the student may elect to withdraw from the course(s).

4. Furthermore, if academic accommodation is granted, but the student is unable to complete the accommodation according to the terms set out by the instructor as a result of further illness, injury or extraordinary circumstances beyond their control, the student may submit a petition to the Registrar's Office (undergraduate courses)/Graduate Registrar (graduate courses). Please note, however, that the course instructor will be required to submit an earned final grade and further consideration will only be reviewed according to established precedents and deadlines. [More information of deferred Term Work](#)

## 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.

The application for a deferral must:

1. be made in writing 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 [here](#).

[More information on Final Exam Deferrals Registrar's Office "Defer an Exam" page](#)

## 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. A fee adjustment is dependent on registration being canceled within the published [fee deadlines](#) and dependent on your course load. A course dropped after the deadline for financial withdrawal will receive a grade of Withdrawn (WDN), which appears on your official transcript.

Even if you miss the deadline for financial withdrawal, you might decide to drop a course to avoid a failure or a poor grade showing up on your student record and bringing down your CGPA. It is your responsibility to drop the course via Carleton Central within the published [deadlines](#) (see Academic Withdrawal).

If you are considering withdrawing from a course, you may want to talk to an advisor first. Course withdrawal may affect your student status, as well as your eligibility for student funding, immigration status, residence accommodation and participation in varsity sports, etc. Additionally, remember that once you choose your courses, you must use the “Calculate amount to pay” button to determine the correct amount of fees to pay.

Carleton Central is your one-stop shop for registration activities. If you are interested in taking a course, make sure to complete your registration. Simply attending a course does not mean you are registered in it, nor is it grounds for petition or appeal.

## Department Contact Information

*Bachelor of the Humanities* 300 Paterson Hall  
[CollegeOfHumanities@cunet.carleton.ca](mailto:CollegeOfHumanities@cunet.carleton.ca)

*Greek and Roman Studies* 300 Paterson Hall  
[GreekAndRomanStudies@cunet.carleton.ca](mailto:GreekAndRomanStudies@cunet.carleton.ca)

*Religion* 2A39 Paterson Hall  
[Religion@cunet.carleton.ca](mailto:Religion@cunet.carleton.ca)

*Digital Humanities (Graduate)* 2A39 Paterson Hall  
[digitalhumanities@carleton.ca](mailto:digitalhumanities@carleton.ca)

*Digital Humanities (Undergraduate Minor)* 300 Paterson Hall  
[digitalhumanities@carleton.ca](mailto:digitalhumanities@carleton.ca)

*MEMS (Undergraduate Minor)* 300 Paterson Hall  
[CollegeOfHumanities@cunet.carleton.ca](mailto:CollegeOfHumanities@cunet.carleton.ca)