HUMS 2101 A. Fall 2023
College of the Humanities
Art from Antiquity to the Medieval World
In person: Wednesday and Friday 2:35 – 3:55 pm

Prof. Randi Klebanoff　　　　　**Office hours: after class in Paterson**
randi.klebanoff@carleton.ca　　　 **or by appointment in my office**
613 520 2600 ext. 2352　　　　　 **Saint Patrick's 437**

"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. Grounded in the Western tradition, components on Islamic, Asian 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)

Basis of Evaluation	Date	Percentage of grade
Short assignment: architectural analysis	September 29	**15%**
Test 1	October 13	**20%**
Test 2	November 17	**25%**
participation		**10%**
Final test	December 10-22 (TBA)	**30%**
		100% total

*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.

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

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Test 1.   Ancient Egypt and Ancient Greece

This will be an in-class essay type test (approx. 50-75 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 within relevant historical contexts; mastery of key concepts.

Test 2. Ancient Rome, Early Buddhist Art of South Asia, Early Christian, Byzantine, Buddhism in Chinese Art.

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 within relevant historical contexts; mastery of key concepts.

Final test. Islamic, Early Medieval and Carolingian, Romanesque, Gothic, Intercultural Iberia and Cultural Appropriation in Venice.

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 5-6 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. The test will be scheduled for the full 3-hour formal exam slot to allow extra time for those who need it, and to help counteract time-based test writing stress.

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 within relevant historical contexts; 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. Please come to class with a pencil or pen.

The Syllabus/Course Outline: This syllabus/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. Always send email to me via Brightspace and from your Carleton email account. I will be checking my office phone messages rarely, so email is preferred.

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, or are having any difficulties or questions about navigating it you can find **assistance and training** here: https://carleton.ca/brightspace/students/

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. You cannot know the course material without taking in both the class lectures and online resources. 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. The bottom line is that you cannot do well on the tests without taking good notes in lectures.

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 initiated 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 currently growing at an impressive pace, 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. The two parts of the course material – internet resources and in-class lectures – are symbiotic, that is, the course material cannot be covered by just reviewing the internet sources without knowing the lecture materials and vice versa. It is very important that you keep up with both.

Notes on using Smarthistory To get the benefit from the audio-visual formats 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 urls embedded in the syllabus / Brightspace and click on the links. To locate the entries in the order listed on the syllabus click on the "view sidebar" tab at the top of each Smarthistory entry. Note: If you have accessed a video, don't forget to **scroll down**; there may be additional text, videos, or other important resources below.

How to use Smarthistory's 'textbook' *Reframing Art History*: some units will include required reading of chapters of *Reframing Art History*. This project within Smarthistory presents material thematically, linking to individual entries in Smarthistory. When you are required to access a chapter or a portion of a chapter, you are only asked to read the textual framework, as the links to Smarthistory entries you are required to access are indicated in the module for that unit in this syllabus and on Brightspace.

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*. 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 crowd-sourced 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 and on the library website. 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 reading, writing and research, notetaking, time management, etc. complete with 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 personal 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 3 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

The University Academic Integrity Policy defines plagiarism as "*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one's own.*" This 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, artworks, 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, including the unauthorized use of generative AI tools (e.g., ChatGPT);
- 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.

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

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 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, after class, by appointment in my office, or by contacting me through Brightspace or from your Carleton email account, at 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. Always send your email through Brightspace and from your Carleton email account.

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.

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SCHEDULE OF CLASSES AND REQUIRED STUDY RESOURCES

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The schedule below is subject to modification during the term. Smarthistory is constantly changing and growing which may call for adaptation in the syllabus in the course of the term. Classes also 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.

Introduction: Methods, Materials, Scope and Skills
Wednesday September 6
Friday September 8

Weekly viewing/ reading resources
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.
Reminder: to view all the items in the order that appears here click the "view sidebar" tab at the top of each entry.

Course outline/syllabus

Smarthistory
https://smarthistory.org/why-look-at-art/
Start here
Looking at art
- Numerous entries
Approaches to art history
- Numerous entries

About Smarthistory
https://smarthistory.org/about/

Prehistoric Art and Ancient Egypt
Wednesday September 13
Friday September 15
Wednesday September 20

Weekly viewing/ reading resources

> **Reframing Art History, Part 2**
> **https://smarthistory.org/reframing-art-history/world-of-ancient-egypt/**
> **The World of Ancient Egypt**
> **https://smarthistory.org/reframing-art-history/ancient-egyptian-religious-life-and-afterlife/**
> **Ancient Egyptian religious life and afterlife**

Smarthistory
Reminder: to view all the items in a section in the order that appears on the syllabus click the "view sidebar" tab at the top of the entry.

https://smarthistory.org/paleolithic-art-an-introduction/
Paleothic
Paleolithic art, an Introduction
Venus of Willendorf
Hall of Bulls, Lascaux
Cave of Altamira, northern Spain

https://smarthistory.org/ancient-egypt-an-introduction/
Ancient Mediterranean
Ancient Egypt and Sudan
A beginner's guide
- Ancient Egypt, an introduction
- Ancient Egyptian chronology and historical framework
- Ancient Egyptian art
- Materials and techniques in ancient Egyptian art
- Ancient Egyptian hieroglyphs overview
- Private tombs, portals to the afterlife
- Creation myths and form(s) of the gods in ancient Egypt
- Egyptian deities
- Egyptian Social Organization – from the Pharaoh to the farmer (Part 1)
- Egyptian Social Organization – from the Pharaoh to the farmer (Part 2)

Predynastic, Early Dynastic, and Old Kingdom
- Predynastic and Early Dynastic, and introduction
- Old Kingdom and Intermediate Period, an introduction
- Palette of King Narmer
- Step Pyramid complex at Saqqara
- 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 Second Intermediate Period
- Middle Kingdom and Second Intermediate Period, and Introduction
- Statue of an Offering Bearer, Tomb of Meketre
- *Standing Hippopotamus*
- Ancient Thebes with its Necropolis
- Stela of the sculptor Userwer

New Kingdom and Third Intermediate Period
- New Kingdom and Third Intermediate Period, an Introduction
- Temple of Amun-Re and the Hypostyle Hall, Karnak
- Mortuary Temple and Statue of Hatshepsut
- Paintings from the Tomb-chapel of Nebamun
- *House Altar depicting Akhenaten, Nefertiti, and Three of their Daughters*
- *Thutmose, Model Bust of Queen Nefertiti*
- *Hunefer's Judgement in the Presence of Osiris*

Friday September 22
Carleton University Art Gallery visit: attendance taken; on-site activities

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Ancient Greece
Wednesday September 27.
Friday September 29 **assignment due**
Wednesday October 4

Weekly viewing / reading resources

Reframing Art History, **Part 2**
https://smarthistory.org/reframing-art-history/pottery-body-gods-ancient-greece-early/
Pottery, the body, and the gods in ancient Greece, c. 800-490 B.C.E.

https://smarthistory.org/reframing-art-history/war-democracy-art-ancient-greece/
War, democracy, and art in ancient Greece, c. 490-350 B.C.E.

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
- Classic, classical, and classicism explained
- 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
- Kouroi 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*
- *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*
- *Nike Adjusting Her Sandal,* Temple of Athena Nike, Acropolis, Athens

Late Classical
The Antikythera Youth
Lysippus
- *Apoxymenos (Scraper)*
Capitoline Venus (copy of the Aphrodite of Knidos by Praxiteles)

Hellenistic
- *Barberini Faun*
- *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 New Acropolis Museum
https://www.theacropolismuseum.gr/en/exhibition-areas

Tracing the Colors of Ancient Sculpture:
http://www.youtube.com/watch?v=7UsYHo5iarM&index=10&list=PLEF5F80A94C3B844A

Ancient Rome Friday October 6 Wednesday October 11
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 •   The Modern Invention of Ancient White Marble **Beginner guides to Roman architecture** •   An introduction to ancient Roman architecture •   Roman domestic architecture: domus •   Roman domestic architecture: insula •   Forum Romanum (The Roman Forum) **Roman art, archaeology, and museums** •   Seizure of Looted Antiquities Illuminates What Museums Want Hidden •   Looting, collecting, and exhibiting: the Bubon bronzes **Pompeii** •   Pompeii, an introduction **Wall painting** •   Roman wall painting styles •   Painted Garden, Villa of Livia •   Room M of the Villa of Publius Fannius Synistor, Boscoreale **Republic** •   *Capitoline Brutus* •   Veristic Male Portrait •   Head of a Roman Patrician **Early Empire** •   Augustus as *Pontifex Maximus* •   *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

Friday October 13
test 1: Ancient Egypt and Ancient Greece

Early Buddhist art of South Asia Wednesday October 18
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
- How to recognize the Buddha
- The Buddha and Buddhist sacred texts
- Introduction to the stupa
- Beliefs made visible: Buddhist art in South Asia

South Asia

Beginner's Guide
- Challenges, opportunities, and approaches for studying South Asian art.
- Geographic regions of South Asia
- Mudras in Buddhist art

500 B.C.E. -600 C.E.
- Yaksha and Yakshi
- An Indian ivory statuette in Pompeii

Indo-Gangetic plain
- The Didarganj Yakshi
- Bodh Gaya: the Site of the Buddha's Enlightenment
- Barhut Stupa Relief Sculptures
- Jatakas: the many lives of Buddha as Bodhisattva
- A Buddha from Mathura
- Head of the Buddha, Gandhara
- Images of enlightenment: aniconic vs. iconic depictions of the Buddha in India

Southeast Asia

Indonesia
- Borobudur

Late Empire Rome and Early Christian
Friday October 20

Weekly viewing/ reading resources

> **Reframing art history,** Part 3
> **https://smarthistory.org/reframing-art-history/building-new-romes-eastern-romans-umayyads-carolingians/**
> **Building new Romes: the Eastern Romans, Umayyads, and Carolingians**
> - Christianity and Rome

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
- Mosaic decoration at the Hammath Tiberias synagogue

https://smarthistory.org/judaism-an-introduction-2/
Judaism and art
- Introduction to Judaism
- Jewish history to the Middle Ages

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
- 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

Fall Break

Early Christian in Ravenna and Byzantine
Wednesday November 1
Friday November 3

Weekly viewing/ reading resources

Reframing Art History: Part 3
https://smarthistory.org/reframing-art-history/building-new-romes-eastern-romans-umayyads-carolingians/
Building new Romes: the Eastern Romans, Umayyads, and Carolingians
- Constantinople: New Rome
- Belief and ideology in Ravenna

Smarthistory
https://smarthistory.org/christ-virgin-byzantine-art/
Christianity and art
- The Lives of Christ and the Virgin in Byzantine art
- How to recognize the Four Evangelists
- How to recognize saints

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
- Byzantine Iconoclasm and the triumph of Orthodoxy
- Ancient and Byzantine Mosaic materials

Early Byzantine
Architecture
- The origins of 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

Art and architecture of Saint Catherine's Monastery at Mount Sinai

Ivory Panel with Archangel

Virgin (Theotokos) and Child between Saints Theodore and George

Cross-cultural artistic interaction in the Early Byzantine period

Middle Byzantine

- A work in progress: Middle Byzantine mosaics in Hagia Sophia
- *Theotokos mosaic*, Hagia Sophia, Istanbul

Buddhism in Chinese art: guest lecturer Dr. Christopher Jensen

Wednesday November 8

Weekly viewing/ reading resources

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Reframing Art History, **Part 3**

https://smarthistory.org/reframing-art-history/buddhism-chinese-art/

Buddhism in Chinese Art (2nd century through 907 C.E.)

Arts of the Islamic World

Friday November 10

Weekly viewing/ reading resources

Reframing Art History, **Part 3**

https://smarthistory.org/reframing-art-history/early-islamic-art-and-architecture-umayyads-abbasids/

Continuity and Innovation: Early Islamic art and architecture of the Umayyads and Abbasids

https://smarthistory.org/reframing-art-history/building-new-romes-eastern-romans-umayyads-carolingians/

Building new Romes: the Eastern Romans, Umayyads, and Carolingians

- Cross-cultural exchange and the rise of the Umayyads

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
- Adorning 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
- The Qu'ran and the development of Arabic scripts between the 7th and 12th centuries

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

Seljuq
- The Great Mosque (or Masjid-e Jameh) of Isfahan
- Artist, scribe, and poet: Abu Zayd and 12th-century Iranian ceramics

Ilkhanid
- Mihrab from Isfahan (Iran)

Later period
Ottoman
- Hagia Sophia as a mosque

Early Medieval and Carolingian
Wednesday November 15

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

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

Ireland
- Skellig Michael
- Clonmacnoise
- The Ardagh Chalice
- The Book of Kells

https://smarthistory.org/carolingian-art-an-introduction/
Carolingian
- Carolingian art, An introduction
- Charlemagne (parts 1 and 2)
- Palatine Chapel, Aachen
- Matthew in the Coronation Gospels and Ebbo Gospels

- Saint Matthew from the Ebbo Gospels
- Lindau Gospels cover

Friday November 17 **test 2: Ancient Rome, Early Buddhist art of South Asia, Early Christian, Byzantine, Buddhism in Chinese Art**

Romanesque
Wednesday November 22
Friday November 24

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

Spain
- "Throne of Wisdom" Sculptures
- *Virgin from Ger*

Gothic
Wednesday Nov 29
Friday Dec 1

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

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

Wednesday Dec 6. **Intercultural Iberia and Cultural Appropriation in Venice**

Weekly viewing/ reading resources
Smarthistory
https://smarthistory.org/islamic-west-introduction/
Arts of the Islamic World 640 to now
Early Period
The Islamic West
- The vibrant visual cultures of the Islamic West, an Introduction
- The Great Mosque of Córdoba
- The Mosque of Bāb al-Mardūm (the Church of Santa Cruz), Toledo

Medieval Period
The Islamic West
- The Alhambra
- Bifolium from the Pink Qu'ran

https://smarthistory.org/saint-marks-basilica-venice/
Medieval Europe and Byzantium
Middle Byzantine
Byzantium and its neighbours
- Saint Mark's Basilica, Venice

The Fourth Crusade and the Latin Empire
- Plunder, War, and the Horses of San Marco

https://smarthistory.org/synagogues-toledo-spain/
Romanesque
Spain
- Medieval synagogues in Toledo, Spain

https://smarthistory.org/porta-santalipio-mosaic/
Gothic
Italy, Germany, and the Czech Republic
- Venice's San Marco, a mosaic of spiritual treasure
Spain
- Spanish Gothic Cathedrals, an introduction
- The Golden Haggadah
- The Book of Morals of Philosophers

Exam period (TBA) December 10-22
Final Test: Islamic, Early Medieval and Carolingian, Romanesque, Gothic, Intercultural Iberia and Cultural Appropriation in Venice

University Regulations for All College of the Humanities Courses

Tuesday, July 4, 2023

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.

Copies of WrittenWork Submitted

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

Online Learning Resources

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.

Academic Integrity Policy

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.

Co-operation or Collaboration
An important and valuable component of the learning process is the progress a student can make as a result of interacting with other students. In struggling together to master similar concepts and problems and in being exposed to each other's views and approaches, a group of students can enhance and speed up the learning process. Carleton University encourages students to benefit from these activities which will not generally be viewed as a violation of the Policy. With the exception of tests and examinations, instructors will not normally limit these interactions.

Students shall not co-operate or collaborate on academic work when the instructor has indicated that the work is to be completed on an individual basis. Failure to follow the instructor's directions in this regard is a violation of the standards of academic integrity. Unless otherwise indicated, students shall not co-operate or collaborate in the completion of a test or examination.

Group Work: There are many cases where students are expected or required to work in groups to complete a course requirement. Normally, students are not responsible for violations of this policy committed by other members of a group in which they participate.

The full Academic Integrity Policy can be found here. More information on the process here.

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:

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 (click here).

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 click here.

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).

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/SCCASP-Accommodation-for-Student-Activities-Clean-copy-final-Sept-2022-2.pdf

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 TermWork

In some situations, students are unable to complete term work because of short-term incapacitation (illness, injury, emergency, or other circumstances beyond their control) which forces them to delay submission of the work.

1. Students who claim incapacitation as a reason for missed term work are held responsible for immediately informing the instructor concerned and for making alternate arrangements with the instructor. If the instructor requires supporting documentation, the instructor may only request submission of the University's self-declaration form, which is available on the [Registrar's Office website](#). 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](#).

Deferred Final Exams

Students who are unable to write a final examination because of incapacitation (illness, injury, emergency, or extraordinary circumstances beyond a student's 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 (3) working days after the original final examination or the due date of the take-home examination; and,

2. be fully supported by appropriate documentation. In cases of short-term incapacitation normally lasting no more than 10 days, students must include the University's self-declaration form, which can be found on [the Registrar's Office website](#). Additional documentation is required in cases of incapacitation lasting longer than 10 days and must be supported by a medical note specifying the date of 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](#).

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.

Mental Health and Wellness at Carleton

Discover the tools and resources Carleton offers to help understand, manage and improve your mental health and wellness while at university.

Counselling
Residence Counselling
Supporting Your Mental Health

Get Help Now

https://wellness.carleton.ca/get-help-now/

If in crisis call:

Counselling Services: 613-520-6674 (press 2)
Monday-Friday, 8:30 a.m. – 4:30 p.m.

After Hours

If you need assistance with an urgent situation outside of our regular operating hours, contact:
- Distress Centre of Ottawa and Region: Available 24/7-365 days/year and is bilingual (English/French).
  - **Distress**: 613-238-3311
  - **Crisis**: 613-722-6914
  - **Text**: 343-306-5550 (available 10:00 am – 11:00 pm, 7 days/week, 365 days/year)
  - Web Chat: blue chat icon at the bottom right corner of the website.
  - Text Service is available in English only to residents of Ottawa & the Ottawa Region.)
- Good2Talk: Available 24/7-365 days/year and is available in English, French and Mandarin
  - Call: **1-866-925-5454**
  - Text GOOD2TALKON to 686868
  - Facebook Messenger
- Empower Me: A 24/7 resource service for undergraduate students. 1-833-628-5589 (toll-free)
- International SOS's Emotional Support: Offers 24/7 access to mental health professionals in more than 60 languages through their dedicated line +1 215-942-8478. Students can call this number collect (the person being telephoned receives the charges) to access services.

The Centre for Indigenous Support and Community Engagement

The Centre for Indigenous Initiatives is proud to offer culturally centered individual counselling to students who self-identify as First Nation, Metis or Inuk. Through this service, Indigenous students can access confidential, individual sessions for support with personal, mental health or academic challenges.

More information and to book an appointment.

Department Contact Information

Bachelor of the Humanities 300 Paterson Hall
CollegeOfHumanities@cunet.carleton.ca

Greek and Roman Studies 300 Paterson Hall
GreekAndRomanStudies@cunet.carleton.ca

Religion 2A39 Paterson Hall
Religion@cunet.carleton.ca

Digital Humanities (Graduate) 2A39 Paterson Hall
digitalhumanities@carleton.ca

Digital Humanities (Undergraduate Minor) 300 Paterson Hall
digitalhumanities@carleton.ca

MEMS (Undergraduate Minor) 300 Paterson Hall
CollegeOfHumanities@cunet.carleton.ca