

HUMS 2101 A. Fall 2024
College of the Humanities
Art from Antiquity to the Medieval World
In person Wednesday and Friday 1:05-2:25 pm

Prof. Randi Klebanoff
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**Office hours: after class in Paterson
or by appointment in my office
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 27	15%
Test 1	October 11	20%
Test 2	November 13	25%
participation		10%
Final test	December 9-21 (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

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, Late Empire Rome, Early Christian, Byzantine, Arts of the Islamic World

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. Early Buddhist Art of South Asia, Early Medieval and Carolingian, Romanesque, Gothic, Intercultural Exchange in Spain, North Africa, and 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 “index” tab at the top left 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

<https://proxy.library.carleton.ca/login?url=https://www.oxfordartonline.com/>

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/>

Well-being support: As a student you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. If you are having difficulties that affect your ability to succeed in the course, come talk to me I will do my best to help you find a solution. Know that there are numerous resources available both on- and off-campus to support you. For more information, please consult <https://wellness.carleton.ca/> and refer to resources listed in the appendix to this syllabus.

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, including content generated by AI tools. 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, 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.

SCHEDULE OF CLASSES AND REQUIRED STUDY RESOURCES

The schedule below is subject to modification during the term. Smarthistory is constantly evolving 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.

<p>Introduction: Methods, Materials, Scope and Skills</p> <p>Wednesday September 4 Friday September 6</p>	<p>Weekly viewing/ reading resources</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. Reminder: to view all the items in the order that appears here click the "index" tab at the top left of each entry.</p> <p>Course outline/syllabus</p> <p>Smarthistory https://smarthistory.org/why-look-at-art/ Start here Looking at art <ul style="list-style-type: none"> • Numerous entries Approaches to art history <ul style="list-style-type: none"> • Numerous entries <p>About Smarthistory https://smarthistory.org/about/</p> </p>
<p>Ancient Egypt</p> <p>Wednesday September 11 Friday September 13 Wednesday September 18</p>	<p>Weekly viewing/ reading resources</p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p>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</p> </div> <p>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.</p> <p>https://smarthistory.org/ancient-egypt-an-introduction/ Ancient Mediterranean and Europe Ancient Egypt and Sudan A beginner's guide <ul style="list-style-type: none"> • Ancient Egypt, an introduction </p>

	<ul style="list-style-type: none"> • 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) <p>Predynastic, Early Dynastic, and Old Kingdom</p> <ul style="list-style-type: none"> • 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 • <i>The Seated Scribe</i> <p>Middle Kingdom and Second Intermediate Period</p> <ul style="list-style-type: none"> • Middle Kingdom and Second Intermediate Period, and Introduction • The White Chapel • Statue of an Offering Bearer, Tomb of Meketre • <i>Standing Hippopotamus</i> • Ancient Thebes with its Necropolis • Stela of the sculptor Userwer <p>New Kingdom and Third Intermediate Period</p> <ul style="list-style-type: none"> • 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 • <i>House Altar depicting Akhenaten, Nefertiti, and Three of their Daughters</i> • <i>Thutmose, Model Bust of Queen Nefertiti</i> • <i>Hunefer's Judgement in the Presence of Osiris</i>
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<p>Ancient Greece</p> <p>Friday September 20 Wednesday September 25. Friday September 27 assignment due</p>	<p>Weekly viewing / reading resources</p> <p>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.</p> <p>https://smarthistory.org/reframing-art-history/war-democracy-art-ancient-greece/ War, democracy, and art in ancient Greece, c. 490-350 B.C.E.</p>
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<https://smarthistory.org/reframing-art-history/empire-art-hellenistic-world/>
Empire and Art in the Hellenistic world (c. 350-31 B.C.E.)

Smarthistory

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

Ancient Mediterranean and Europe

A beginner's guide

- In Full Color, Ancient Sculpture Reimagined

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
- Roman copies of ancient Greek art

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
- Nikandre
- *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*
- Temple of Zeus, Olympia
- Metope with Athena, Herakles, and Atlas from the Temple of Zeus, Olympia
- *Artemision Zeus or Poseidon*
- *Riace Warriors*

Classical

- Polykleitos, *Doryphoros (Spear Bearer)*
- The Athenian Agora and the experiment in democracy
- The Parthenon, Athens
- Parthenon sculptures
- Who owns the Parthenon sculptures?
- *Plaque of the Ergastines*

Late Classical

Lysippus

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

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

Hellenistic

- *Statue of a Victorious Youth* Getty Conversations

	<ul style="list-style-type: none"> • <i>Nike (Winged Victory) of Samothrace</i> • Apollonius, <i>Boxer at Rest (or The Seated Boxer)</i> • Athanadoros, Hagesandros, and Polydoros of Rhodes, <i>Laöcoon and his Sons</i> <p>Supplementary resources (optional) The New Acropolis Museum https://www.theacropolismuseum.gr/en/exhibition-areas</p> <p>Tracing the Colors of Ancient Sculpture: http://www.youtube.com/watch?v=7UsYHo5iarM&index=10&list=PLEF5F80A94C3B844A</p>
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<p>Ancient Rome</p> <p>Wednesday October 2 Friday October 4 Wednesday October 9</p>	<p>Weekly viewing/ reading resources</p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p>Reframing Art History, Part 2 https://smarthistory.org/reframing-art-history/roman-empire-in-a-connected-world/ The Roman empire in a connected world, 27 B.C.E. – 330 C.E.</p> </div> <p>Smarthistory https://smarthistory.org/introduction-to-ancient-rome/</p> <p>Ancient Mediterranean Ancient Rome A beginner's guide</p> <ul style="list-style-type: none"> • Introduction to ancient Rome • Introduction to ancient Roman art • Ancient Rome (virtual reality tour) • Women in Roman art • The Modern Invention of Ancient White Marble <p>Beginner guides to Roman architecture</p> <ul style="list-style-type: none"> • An introduction to ancient Roman architecture • Roman domestic architecture: domus • Roman domestic architecture: insula • The Roman Forum (Forum Romanum) <p>Roman art, archaeology, and museums</p> <ul style="list-style-type: none"> • Seizure of Looted Antiquities Illuminates What Museums Want Hidden • Looting, collecting, and exhibiting: the Bubon bronzes <p>Pompeii</p> <ul style="list-style-type: none"> • Pompeii, an introduction <p>Wall painting</p> <ul style="list-style-type: none"> • Roman wall painting styles • Painted Garden, Villa of Livia • Still Life with Peaches • Room M of the Villa of Publius Fannius Synistor, Boscoreale <p>Republic</p> <ul style="list-style-type: none"> • <i>Capitoline Brutus</i> • Veristic Male Portrait • Head of a Roman Patrician <p>Early Empire</p> <ul style="list-style-type: none"> • Augustus as <i>Pontifex Maximus</i> • <i>Augustus of Prima porta</i>
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	<ul style="list-style-type: none"> • Ara Pacis Augustae • Pont du Gard • The Colosseum • The Arch of Titus • <i>The Spoils of Jerusalem</i>, Arch of Titus • Shekel of the Second Jewish Revolt • Portrait Bust of a Flavian Woman <p>Middle Empire</p> <ul style="list-style-type: none"> • The Pantheon • <i>Medea Sarcophagus</i> • Equestrian Statue of Marcus Aurelius • Julia Domna's Portraits • The Severan Tondo: <i>Damnatio memoriae</i> in ancient Rome <p>https://smarthistory.org/head-of-augustus-meroe/</p> <p>Art of Africa North Africa Sudan</p> <ul style="list-style-type: none"> • Head of Augustus at Meroë
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Friday October 11	Test 1: Ancient Egypt and Ancient Greece
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<p>Late Empire Rome and Early Christian</p> <p>Wednesday October 16</p>	<p>Weekly viewing/ reading resources</p> <div style="border: 1px solid black; padding: 5px;"> <p>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</p> <ul style="list-style-type: none"> • Christianity and Rome </div> <p>Smarthistory https://smarthistory.org/basilica-of-maxentius-and-constantine/ Ancient Mediterranean Ancient Rome Late Empire</p> <ul style="list-style-type: none"> • Basilica of Maxentius and Constantine • The Colossus of Constantine • Arch of Constantine, Rome • Mosaic decoration at the Hammath Tiberias synagogue <p>https://smarthistory.org/introduction-to-the-middle-ages/ Medieval Europe and Byzantium A beginner's guide</p> <ul style="list-style-type: none"> • Introduction to the Middle Ages • A new pictorial language: The image in Early Medieval art <p>Christianity and art</p> <ul style="list-style-type: none"> • Christianity, an introduction • The Christian Bible • Architecture and liturgy <p>Judaism and art</p> <ul style="list-style-type: none"> • Introduction to Judaism
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	<ul style="list-style-type: none"> • Jewish history to the Middle Ages <p>Early Christian</p> <ul style="list-style-type: none"> • Early Christianity, an introduction • Early Christian Art • Catacomb of Priscilla, Rome • Early Christian art and architecture after Constantine • Basilica of Constantine (Aula Palatina), Trier • The Good Shepherd in Early Christianity • Sarcophagus of Junius Bassus • Basilica of Santa Sabina, Rome
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<p>Early Christian in Ravenna and Byzantine I: icons</p> <p>Friday October 18</p>	<p>Weekly viewing/ reading resources</p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p>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</p> <ul style="list-style-type: none"> • Constantinople: New Rome • Belief and ideology in Ravenna <p>Reframing Art History, Part 4 https://smarthistory.org/reframing-art-history/medieval-materiality-mediterranean/ Medieval Materiality across the Mediterranean, 900-1500 C.E. Note that this chapter is transhistorical and has applicability for most of the subsequent modules</p> </div> <p>Smarthistory https://smarthistory.org/christ-virgin-byzantine-art/ Christianity and art</p> <ul style="list-style-type: none"> • The Lives of Christ and the Virgin in Byzantine art • How to recognize the Four Evangelists • How to recognize saints <p>https://smarthistory.org/the-mausoleum-of-galla-placidia/ Medieval Europe and Byzantine c400-1300 Early Christian</p> <ul style="list-style-type: none"> • The Mausoleum of Galla Placidia <p>https://smarthistory.org/a-beginners-guide-to-byzantine-art/ Medieval Europe and Byzantine Byzantine A beginner's guide</p> <ul style="list-style-type: none"> • 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 <p>Early Byzantine Architecture</p> <ul style="list-style-type: none"> • The origins of Byzantine architecture • Early Byzantine architecture after Constantine • Innovative architecture in the age of Justinian
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	<p>Ravenna, Italy</p> <ul style="list-style-type: none"> • Sant'Apollinare in Classe, Ravenna • San Vitale and the <i>Justinian Mosaic</i> • Empress Theodora, rhetoric, and Byzantine primary sources <p>Art and architecture of Saint Catherine's Monastery at Mount Sinai</p> <p>Ivory Panel with Archangel</p> <p><i>Icon with Virgin (Theotokos) and Child between Saints Theodore and George</i></p> <p>Cross-cultural artistic interaction in the Early Byzantine period</p>
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Fall Break

<p>Byzantine II: Art and Architecture</p> <p>Wednesday October 30</p>	<p>Weekly viewing/ reading resources</p> <div data-bbox="667 751 1365 1192" style="border: 1px solid black; padding: 5px;"> <p>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</p> <ul style="list-style-type: none"> • Constantinople: New Rome • Belief and ideology in Ravenna <p>Reframing Art History, Part 4 https://smarthistory.org/reframing-art-history/medieval-materiality-mediterranean/ Medieval Materiality across the Mediterranean, 900-1500 C.E. Note that this chapter is transhistorical and has applicability for most of the subsequent modules</p> </div> <p>Smarthistory https://smarthistory.org/a-beginners-guide-to-byzantine-art/ Medieval Europe and Byzantine Byzantine A beginner's guide</p> <ul style="list-style-type: none"> • 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 <p>Early Byzantine Architecture</p> <ul style="list-style-type: none"> • The origins of Byzantine architecture • Early Byzantine architecture after Constantine • Innovative architecture in the age of Justinian • Hagia Sophia, Istanbul <p>Ravenna, Italy</p> <ul style="list-style-type: none"> • Sant'Apollinare in Classe, Ravenna • San Vitale and the <i>Justinian Mosaic</i> • Empress Theodora, rhetoric, and Byzantine primary sources <p>Cross-cultural artistic interaction in the Early Byzantine period</p>
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	<p>Middle Byzantine</p> <ul style="list-style-type: none"> • A work in progress: Middle Byzantine mosaics in Hagia Sophia • <i>Theotokos mosaic</i>, Hagia Sophia, Istanbul
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<p>Arts of the Islamic World</p> <p>Friday November 1</p>	<p>Weekly viewing/ reading resources</p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p>Reframing Art History, Part 3</p> <p>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</p> <p>https://smarthistory.org/reframing-art-history/framing-islamic-art/ Framing Islamic Art</p> <p>https://smarthistory.org/reframing-art-history/building-new-romes-eastern-romans-umayyads-carolingians/ Building new Romes: the Eastern Romans, Umayyads, and Carolingians</p> <ul style="list-style-type: none"> • Cross-cultural exchange and the rise of the Umayyads </div> <p>Smarthistory https://smarthistory.org/introduction-to-islam/ Arts of the Islamic World 640 to now A beginner's guide</p> <ul style="list-style-type: none"> • 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 <p>Early period</p> <ul style="list-style-type: none"> • Arts of the Islamic World: early period • Mosaics in the early Islamic world • The Qur'an and the development of Arabic scripts between the 7th and 12th centuries <p>Umayyad</p> <ul style="list-style-type: none"> • The Umayyads, an introduction • The Dome of the Rock (Qubbat al-Sakhra) • The Great Mosque of Damascus <p>The Islamic West</p> <ul style="list-style-type: none"> • The vibrant cultures of the Islamic west, an introduction • The Great Mosque of Córdoba
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	<ul style="list-style-type: none"> • The Great Mosque of Kairouan • Kairouan (from UNESCO) <p>Medieval period</p> <ul style="list-style-type: none"> • Arts of the Islamic World: The Medieval Period • Folio from a Qur'an <p>Seljuq</p> <ul style="list-style-type: none"> • The Great Mosque (or Masjid-e Jameh) of Isfahan <p>Ilkhanid</p> <ul style="list-style-type: none"> • Mihrab from Isfahan (Iran) <p>Later period</p> <p>Ottoman</p> <ul style="list-style-type: none"> • Hagia Sophia as a mosque
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<p>Early Buddhist art of South Asia</p> <p>Wednesday November 6</p>	<p>Weekly reading/viewing resources</p> <p>Smarthistory https://smarthistory.org/hinduism-and-buddhism-an-introduction/</p> <p>Art of Asia</p> <p>Hinduism, Buddhism, Jainism, and Sikhism, a beginner's guide</p> <ul style="list-style-type: none"> • Hinduism and Buddhism, an introduction <p>Buddhism</p> <ul style="list-style-type: none"> • 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 <p>South Asia</p> <p>Beginner's Guide</p> <ul style="list-style-type: none"> • Challenges, opportunities, and approaches for studying South Asian art. • Geographic regions of South Asia • Mudras in Buddhist art <p>500 B.C.E. -600 C.E.</p> <ul style="list-style-type: none"> • Yaksha and Yakshi • An Indian ivory statuette in Pompeii <p>Indo-Gangetic plain</p> <ul style="list-style-type: none"> • The Didarganj Yakshi • Bodh Gaya: the Site of the Buddha's Enlightenment • The stupa, an introduction • Barhut Stupa Relief Sculptures • Jatakas: the many lives of Buddha as Bodhisattva • A Buddha from Mathura • Gandharan sculpture • Head of the Buddha, Gandhara • Images of enlightenment: aniconic vs. iconic depictions of the Buddha in India <p>Southeast Asia</p> <p>Indonesia</p> <ul style="list-style-type: none"> • Borobudur
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<p>Early Medieval and Carolingian</p> <p>Friday November 8</p>	<p>Weekly viewing/ reading resources</p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p>Reframing Art History, Part 3 https://smarthistory.org/reframing-art-history/permanence-portability-power-northern-seas/ Permanence, Portability, and Power in the Northern Seas, c. 700-1200 Portability: Power in Motion The power of books</p> </div> <p>Smarthistory https://smarthistory.org/medieval-manuscripts/ Medieval Europe and Byzantium Books in Medieval Europe A beginner's guide</p> <ul style="list-style-type: none"> • Medieval manuscripts • Manuscripts: major works of art • Making manuscripts <p>Making the medieval book</p> <ul style="list-style-type: none"> • Biblical illumination • Illumination of Jewish biblical texts <p>Early medieval England</p> <ul style="list-style-type: none"> • 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 <p>Ireland</p> <ul style="list-style-type: none"> • Skellig Michael • Clonmacnoise • The Ardagh Chalice • The Book of Kells <p>Carolingian</p> <ul style="list-style-type: none"> • 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
<p>Wednesday November 13</p>	<p>test 2: Ancient Rome, Late Empire Rome and Early Christian, Byzantine, Arts of the Islamic world</p>
<p>Romanesque</p> <p>Friday November 16 Wednesday November 20</p>	<p>Weekly viewing/ reading resources</p> <p>Smarthistory https://smarthistory.org/a-beginners-guide-to-romanesque-art/ Medieval Europe and Byzantium Romanesque A beginner's guide</p> <ul style="list-style-type: none"> • Romanesque art, an introduction • Romanesque architecture, an introduction

	<ul style="list-style-type: none"> • Medieval churches: sources and forms • Pilgrimage routes and the cult of the relic <p>France</p> <ul style="list-style-type: none"> • Cluny Abbey • Saint-Pierre, Moissac • <i>Last Judgment</i>, 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 <p>Spain</p> <ul style="list-style-type: none"> • "Throne of Wisdom" Sculptures • <i>Virgin from Ger</i>
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<p>Gothic</p> <p>Friday November 22 Wednesday November 27</p>	<p>Weekly viewing/ reading resources</p> <p>Smarthistory https://smarthistory.org/gothic-architecture-explained/ Medieval Europe and Byzantium</p> <p>Gothic A Beginner's guide</p> <ul style="list-style-type: none"> • Gothic architecture explained • Gothic architecture: an introduction <p>France Architecture</p> <ul style="list-style-type: none"> • 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 <p>Dedication Page (colophon), with Blanche of Castille and King Louis IX of France, Saint Louis Bible (Moralized Bible or Bible moralisée) The Virgin of Jeanne d'Evreux</p> <p>Italy, Germany, the Czech Republic, and Poland Death of the Virgin, South portal, Strasbourg Cathedral Synagoga and Ecclesia, Strasbourg Cathedral</p> <p>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</p>
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<p>Intercultural Exchange in Spain, North Africa, and Venice</p> <p>Friday November 29</p>	<p>Weekly viewing/reading resources</p> <p>Smarthistory Spain https://smarthistory.org/synagogues-toledo-spain/</p>
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	<p>Romanesque</p> <p>Spain</p> <ul style="list-style-type: none"> • Medieval synagogues in Toledo, Spain https://smarthistory.org/the-golden-haggadah/ <p>Gothic</p> <p>Spain</p> <ul style="list-style-type: none"> • The Golden Haggadah https://smarthistory.org/islamic-west-introduction/ <p>Arts of the Islamic world</p> <p>Early Period</p> <p>The Islamic West</p> <ul style="list-style-type: none"> • 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 <p>https://smarthistory.org/writing-a-history-of-jewish-architecture/</p> <p>Judaism and art</p> <ul style="list-style-type: none"> • Writing a history of Jewish architecture <p>North Africa</p> <p>https://smarthistory.org/great-mosque-of-tlemcen/</p> <p>Arts of the Islamic World</p> <p>The Islamic West</p> <ul style="list-style-type: none"> • The Great Mosque of Tlemcen <p>Venice</p> <p>https://smarthistory.org/saint-marks-basilica-venice/</p> <p>Medieval Europe and Byzantium</p> <p>Middle Byzantine</p> <p>Byzantium and its neighbours</p> <ul style="list-style-type: none"> • Saint Mark's Basilica, Venice <p>The Fourth Crusade and the Latin Empire</p> <ul style="list-style-type: none"> • Plunder, War, and the Horses of San Marco • Icon of the Archangel Michael <p>https://smarthistory.org/porta-santalipio-mosaic/</p> <p>Gothic</p> <p>Italy, Germany, and the Czech Republic</p> <ul style="list-style-type: none"> • Venice's San Marco, a mosaic of spiritual treasure
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<p>Carleton University Art Gallery (CUAG) visit</p> <p>Wednesday December 4</p>	<p>attendance taken; participation mark, on-site activities</p>
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<p>Exam period (date TBA) December 9-21</p>	<p>Final test: Early Buddhist Art of South Asia, Early Medieval and Carolingian, Romanesque, Gothic, Intercultural Exchange in Spain, North Africa, and Venice</p>
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University Regulations for All College of the Humanities Courses (Updated August 19, 2024)

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 Written Work 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

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
- failing to acknowledge sources with 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 follows a rigorous [process for academic integrity allegations](#), including reviewing documents and interviewing the student, when an instructor suspects a violation has been committed. Penalties for violations may include a final grade of “F” for the course.

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.

More information on the process [here](#).

Academic Accommodations

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.

Carleton is committed to providing academic accessibility for all individuals. You may need special arrangements to meet your academic obligations during the term. The accommodation request processes, including information about the *Academic Consideration Policy for Students in Medical and Other Extenuating Circumstances*, are outlined on the [Academic Accommodations website](#).

Requests for Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes can be [found here](#).

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](#) at equity@carleton.ca.

Grading System at Carleton University

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 system of grades used, with corresponding grade points and the percentage conversion can be found [here](#).

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 extenuating circumstances beyond their control, which forces them to delay submission of the work. Requests for academic consideration are made in accordance with the [Academic Consideration Policy for Students in Medical or Other Extenuating Circumstances](#).

Students who claim short-term extenuating circumstances (normally lasting up to five days) 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.

1. 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 extenuating circumstances lasting for a significant period of time/ long-term (normally more than five days), 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 consideration or did not provide reasonable accommodation, the student should follow the appeals process described in the [Academic Consideration Policy](#).
4. If academic consideration 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: [Undergraduate](#) | [Graduate](#)).

Deferred Final Exams

Students who are unable to write a final examination because of extenuating circumstances, as defined in the [Academic Consideration Policy](#), 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 extenuating circumstances normally lasting no more than five (5) 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 extenuating circumstances lasting longer than five (5) 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](#).

Academic Consideration Policy

As per the [Academic Consideration Policy](#), if students encounter extenuating circumstances that temporarily hinder their capacity to fulfil in-class academic requirements, they can request academic consideration. The Academic Consideration for Coursework is only available for accommodations regarding course work. Requests for accommodations during the formal exam period must follow the [official deferral process](#).

NOTE: As per the Policy, students are to speak with/contact their instructor before submitting a request for Academic Consideration. Requests are not automatically approved. Approving and determining the accommodation remains at the discretion of the instructor. Students should consult the course syllabus about the instructor's policy or procedures for requesting academic consideration. [More information 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

As a student you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you. For more information, please consult <https://wellness.carleton.ca/>

Emergency Resources ([on and off campus](#))

- Suicide Crisis Helpline: call or text 9-8-8, 24 hours a day, 7 days a week.
- For immediate danger or urgent medical support: call 9-1-1

Carleton Resources

- Mental Health and Wellbeing: <https://carleton.ca/wellness/>
- Health & Counselling Services: <https://carleton.ca/health/>
- Paul Menton Centre: <https://carleton.ca/pmc/>
- Academic Advising Centre (AAC): <https://carleton.ca/academicadvising/>
- Centre for Student Academic Support (CSAS): <https://carleton.ca/csas/>
- Equity & Inclusivity Communities: <https://carleton.ca/equity/>

Off Campus Resources

- Distress Centre of Ottawa and Region: call 613-238-3311, text 343-306-5550, or connect online at <https://www.dcottawa.on.ca/>
- Mental Health Crisis Service: call 613-722-6914 or toll-free 1-866-996-0991, or connect online at <http://www.crisisline.ca/>
- Empower Me Counselling Service: call 1-844-741-6389 or connect online at <https://students.carleton.ca/services/empower-me-counselling-services/>
- Good2Talk: call 1-866-925-5454 or connect online at <https://good2talk.ca/>
- The Walk-In Counselling Clinic: for online or on-site service <https://walkincounselling.com>

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.](#)

Department Contact Information

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