

Carleton University
College of the Humanities
HUMS 2102A – Modern European Art, 14th Century-Present
Winter 2024



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Office hours: by appointment

Precludes additional credit for HUMS 4101 (no longer offered) and HUMS 3101 (no longer offered).

Restricted to students in the Bachelor of Humanities and Bachelor of Journalism and Humanities.

Description:

This course is a selective survey of art and architecture that attempts to probe the Western perspective, thinking about the globality from the 14th century to the global contemporary period. It presents artworks as representative of particular periods and places' aesthetic and cultural production. Students will be encouraged to consider varied contexts and pursue an understanding of how modes of visual expression create meaning. Students will develop skills required to critically engage with experiences of visuality, specifically through the formal and contextual analysis of historical artworks.

Course Objectives:

On completing this course, you should:

- have a knowledge of major monuments of art and architecture from the 14th century to the present
- have acquired art historical skills of visual analysis and interpretation of art works within their historical contexts
- be able to recognize and use various methodologies in art history
- have established the foundation for a lifelong appreciation of the visual, material, and spatial eloquence of works of art and architecture

Course Evaluations (descriptions follow)*

Basis of Evaluation	Date	Percentage of grade
Quiz		5%
Test 1		15%
Test 2		20%
Poster Assignment		25%
Final Test		25%
Participation		10%
		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 the Dean has approved them.

Learning Materials

Brightspace is the university's online site that hosts course web pages. The course page for HUMS 2102 allows you to keep up with weekly topics and keep up to date on announcements, assignments, study resources, and any amendments to the syllabus. It is your responsibility to keep informed about class changes and announcements. Check the course's Brightspace page often.

If you are new to using Brightspace, you can find **assistance and training** here:

<https://carleton.ca/brightspace/students/>

Readings/viewings There will be no printed textbook for this class. Instead, resources for each period covered are indicated in this syllabus and are available online on Brightspace.

Date	Topics	Readings/Resources
Jan 10	Introduction	How to use this introductory material: Smarthistory https://smarthistory.org/why-look-at-art/ Start here: Looking at art <ul style="list-style-type: none"> • Various entries Approaches to art history <ul style="list-style-type: none"> • Various entries About Smarthistory https://smarthistory.org/about/
Jan 12	13th-15th Century	Mesoamerica https://smarthistory.org/mesoamerica-an-introduction/ <ul style="list-style-type: none"> • Mesoamerica, an introduction • Mesoamerican calendar Aztecs Beginners Guide <ul style="list-style-type: none"> • An introduction to the Aztecs (Mexico) • More on the Aztecs (Mexico) • Serpents in Mexica Culture • Templo Mayor and the Coyolxauhqui Stone, and an Olmec mask

- Coatlicue
- Coyolxauhqui Monolith
- The Sun Stone (or Calendar Stone)
- The Monolith of Tlaltecuhli
- Tlaloc vessel
- Aztec feathered headdress
- Painting Aztec History

South America before 1500

<https://smarthistory.org/intro-andes/>

Beginners Guide

- Introduction to Andean Culture

Peru and Bolivia

Inka

- Introduction to the Inka
- Machu Picchu

<https://smarthistory.org/gold-ground-panel-painting/>

A beginner's guide to the Renaissance

Materials and techniques

- Gold-ground panel painting

<https://smarthistory.org/introduction-to-late-gothic-art/>

Italy and Spain in the 14th century: Late Gothic

A beginner's guide

- Introduction to Late Gothic Art
- The conservator's eye: Taddeo Gaddi, Saint Julian

Florence

A beginner's guide

- Florence in the Late Gothic period, an Introduction

Cimabue

Virgin and Child Enthroned, and Prophets (Santa Trinità Maestà)

- *Santa Trinita Madonna and Child Enthroned*
- Cimabue and Giotto compared

Giotto

- *The Ognissanti Madonna and Child Enthroned*
- Arena (Scrovegni) Chapel
- Arena (Scrovegni) Chapel, Part 1
- Arena (Scrovegni) Chapel, Part 2
- Arena (Scrovegni) Chapel, Part 3
- Arena (Scrovegni) Chapel, Part 4

Siena

- Siena in the Late Gothic, an introduction

Duccio

- *Maestà*
- Heaven on earth - *The Rucellai Madonna*

		<p>Ambrogio Lorenzetti</p> <ul style="list-style-type: none"> Palazzo Pubblico Frescos: <i>Allegory and Effects of Good and Bad Government</i> <p>Simone Martini</p> <ul style="list-style-type: none"> <i>Annunciation</i>
<p>Jan 17 Jan 19</p>	<p>15th century Europe</p>	<p>https://smarthistory.org/expanding-the-renaissance/</p> <ul style="list-style-type: none"> Expanding the Renaissance Tiny Timeline: Global Europe <p>Italy in the 15th century: Early Renaissance</p> <p>https://smarthistory.org/renaissance-patrons/</p> <p>A beginner's guide to the Renaissance</p> <p>Patrons and patronage</p> <ul style="list-style-type: none"> Why commission artwork during the Renaissance? Types of Renaissance patronage <p>Artists and workshops</p> <ul style="list-style-type: none"> The Italian Renaissance court artist The role of the workshop in Italian Renaissance art <p>A primer for Italian Renaissance art</p> <p>Humanism in Renaissance Italy</p> <p>Humanism in Renaissance Art</p> <p>Introduction to gender in Italian Renaissance art</p> <p>https://smarthistory.org/reframing-art-history/art-italian-renaissance-republics/</p> <p>Art in the Italian Renaissance Republics, c. 1400-1600</p> <p>https://smarthistory.org/how-to-recognize-italian-renaissance-art/</p> <p>A beginner's guide</p> <ul style="list-style-type: none"> How to recognize Italian Renaissance Art Illustrating a Fifteenth-Century Italian Altarpiece The study of anatomy Contrapposto explained Alberti's revolution in painting <p>Linear perspective</p> <ul style="list-style-type: none"> Linear Perspective: Brunelleschi's Experiment How One-Point Linear Perspective Works <p>Central Italy</p> <ul style="list-style-type: none"> Florence in the Early Renaissance <p>Painting</p> <p>Gentile da Fabriano</p> <ul style="list-style-type: none"> <i>Adoration of the Magi</i> <i>Adoration of the Magi</i> (reframed) <p>Masaccio</p> <ul style="list-style-type: none"> <i>The Holy Trinity</i> <i>Tribute Money and Expulsion</i>, Brancacci Chapel <i>Expulsion of Adam and Eve from Eden</i> in the Brancacci Chapel

		<p>Fra Filippo Lippi</p> <ul style="list-style-type: none"> • <i>Portrait of a Man and Woman at a Casement</i> <p>Domenico Veneziano, <i>Saint Lucy Altarpiece</i></p> <p>Perugino, <i>Christ Giving the Keys of the Kingdom to Peter</i></p> <p>Sandro Botticelli</p> <ul style="list-style-type: none"> • <i>La Primavera (Spring)</i> • <i>Birth of Venus</i> • <i>Fashion and a Portrait of a Young Woman</i> <p>Piero della Francesca</p> <ul style="list-style-type: none"> • <i>Portraits of the Duke and Duchess of Urbino</i> <p>Sculpture and Architecture</p> <ul style="list-style-type: none"> • Filippo Brunelleschi and Lorenzo Ghiberti, <i>Sacrifice of Isaac</i> <p>Filippo Brunelleschi</p> <ul style="list-style-type: none"> • Old Sacristy, San Lorenzo • Dome of the Cathedral of Florence <p>Donatello</p> <ul style="list-style-type: none"> • <i>Saint Mark</i> • <i>David</i> • <i>Mary Magdalene</i> <p>Leon Battista Alberti</p> <ul style="list-style-type: none"> • Façade of Santa Maria Novella, Florence <p>https://smarthistory.org/an-introduction-to-the-northern-renaissance-in-the-fifteenth-century/</p> <p>Northern Europe in the 15th century: Northern Renaissance</p> <p>A beginner's guide</p> <ul style="list-style-type: none"> • An introduction to the Northern Renaissance in the fifteenth century • Introduction to Fifteenth-century Flanders • Introduction to Burgundy in the Fifteenth Century • Northern Renaissance art under Burgundian Rule • Biblical Storytelling: Illustrating a Fifteenth-Century Netherlandish Altarpiece <p>Burgundian and adjacent territories</p> <p>Campin and his workshop</p> <ul style="list-style-type: none"> • Workshop of Robert Campin, <i>Annunciation Triptych (Merode Altarpiece)</i> <p>Jan van Eyck</p> <ul style="list-style-type: none"> • <i>The Ghent Altarpiece</i> • <i>The Arnolfini Portrait</i> • The question of pregnancy in Jan van Eyck's <i>Arnolfini Portrait</i> <p>Rogier Van der Weyden</p> <ul style="list-style-type: none"> • <i>Deposition</i>
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		<p>Spain and Portugal in the 15th and 16th centuries https://smarthistory.org/the-renaissance-in-spain/ The Renaissance in Spain</p> <ul style="list-style-type: none"> • Fifteenth-century Spanish painting, an introduction • The Rise and Fall of the Avis Dynasty in Portugal, an introduction • Spoons from West Africa in Renaissance Lisbon
<p>Jan 24 Jan 26</p>	<p>16th century Europe</p>	<p>https://smarthistory.org/female-artists-renaissance/ A beginner’s guide to the Renaissance Artists and workshops</p> <ul style="list-style-type: none"> • Female artists in the Renaissance <p>An introduction to the Renaissance nude Materials and techniques</p> <ul style="list-style-type: none"> • Quarrying and carving marble • Carving marble with traditional tools <p>Italy in the 16th century: High Renaissance https://smarthistory.org/toward-the-high-renaissance-an-introduction/ A beginner’s guide</p> <ul style="list-style-type: none"> • Toward the High Renaissance, an introduction • Renaissance woman: Isabella d’Este • Preparatory drawing during the Italian Renaissance, an introduction <p>Central and Northern Italy Leonardo da Vinci</p> <ul style="list-style-type: none"> • About Leonardo • Leonardo’s Letter to the Duke of Milan • Leonardo and his drawings • <i>The Virgin of the Rocks</i> • <i>The Virgin and Child with St. Anne and St. John the Baptist (Burlington House Cartoon)</i> • <i>Last Supper</i> • <i>Mona Lisa</i> • <i>Mona Lisa</i> (from HENI Talks) <p>Michelangelo</p> <ul style="list-style-type: none"> • About Michelangelo • <i>Pietà</i> • <i>David</i> <p>The Tomb of Pope Julius II</p> <ul style="list-style-type: none"> • Unfinished business – Michelangelo and the Pope • <i>Moses</i> • <i>Slaves</i> <p>The Sistine Chapel and Michelangelo</p> <ul style="list-style-type: none"> • Ceiling of the Sistine Chapel • <i>Last Judgment</i>, Sistine Chapel

		<ul style="list-style-type: none"> • Medici Chapel (New Sacristy) <p>Raphael</p> <ul style="list-style-type: none"> • Raphael, <i>Madonna of the Goldfinch</i> • Raphael, <i>School of Athens</i> <p>Donato Bramante</p> <ul style="list-style-type: none"> • Tempietto, Rome • Saint Peter's Basilica <p>Sofonisba Anguissola, Self-Portraits</p> <p>Venice</p> <p>Giorgione</p> <ul style="list-style-type: none"> • <i>The Tempest</i> <p>Titian</p> <ul style="list-style-type: none"> • <i>Pastoral Concert</i> • <i>Assumption of the Virgin</i> • <i>Madonna of the Pesaro Family</i> • Titian, <i>Isabella d'Este (Isabella in Black)</i> • <i>Venus of Urbino</i>
Jan 30	15th-16th century – Islamic and Buddhist	<p>https://smarthistory.org/reframing-art-history/framing-islamic-art/</p> <p>Framing Islamic Art</p> <p>https://smarthistory.org/arts-of-the-islamic-world-the-later-period/</p> <p>Arts of the Islamic World: The Later Period</p> <p>Introduction to the court carpets of the Ottoman, Safavid, and Mughal empires</p> <p>A Qur'an manuscript from coastal East Africa</p> <p>Ottoman</p> <ul style="list-style-type: none"> • The Rise of the Ottoman Empire • Hagia Sophia as a mosque • Ottoman prayer carpet with triple-arch design • Qa'a (The Damascus room) <p>Minmar Sinan</p> <ul style="list-style-type: none"> • Mimar Sinan, Süleymaniye Mosque, Istanbul <p>Safavid</p> <ul style="list-style-type: none"> • The Safavids, an introduction • The Ardabil Carpet • <i>The Court of Gayumars</i> • Wine bearers in landscape, a Safavid textile <p>https://smarthistory.org/bayt-farhi-a-jewish-house-in-damascus/</p> <p>Bayt Farhi, a Jewish house in Damascus</p> <p>Mughal</p> <p>https://www.metmuseum.org/toah/hd/mugh_2/hd_mugh_2.htm</p> <p>The Art of the Mughals after 1600</p>

		<p>https://smarthistory.org/european-influence-in-mughal-painting/</p> <ul style="list-style-type: none"> • European engravings and Christian symbols in the Mughal miniature painting tradition • Illustration from the Akbarnama • The Taj Mahal • Bichitr, Jahangir Preferring a Sufi Shaikh to Kings
<p>Feb 2 Feb 7</p>	<p>17th Century</p>	<p>https://smarthistory.org/the-protestant-reformation/ Reformation and Counter-Reformation</p> <ul style="list-style-type: none"> • The Protestant Reformation • The Council of Trent and the call to reform art <p>https://smarthistory.org/reframing-art-history/global-baroque-secular-matters/ Secular matters of the global baroque</p> <p>https://smarthistory.org/reframing-art-history/sacred-baroque-catholic-world/ The sacred baroque in the Catholic world</p> <p>https://smarthistory.org/a-beginners-guide-to-baroque-art/ 17th Century Baroque</p> <ul style="list-style-type: none"> • Baroque art, an introduction • How to recognize Baroque art • Introduction to the Global Baroque • Francis Bacon and the Scientific Revolution <p>Italy Gian Lorenzo Bernini</p> <ul style="list-style-type: none"> • <i>David</i> • <i>Apollo and Daphne</i> • <i>Baldacchino, Saint Peter's</i> • <i>Ecstasy of Saint Teresa</i> • <i>Cathedra Petri</i> (Chair of St. Peter) • Saint Peter's Square <p>Caravaggio</p> <ul style="list-style-type: none"> • <i>Calling of St. Matthew</i> • <i>Crucifixion of St. Peter</i> • <i>Deposition (or Entombment)</i> • Caravaggio and Caravaggisti in 17th-century Europe <p>Artemisia Gentileschi, <i>Judith Slaying Holofernes</i></p> <p>Spain and Portugal</p> <ul style="list-style-type: none"> • A Still Life of Global Dimensions; Antonio de Pereda's <i>Still Life with Ebony Chest</i> <p>Diego Velázquez</p> <ul style="list-style-type: none"> • <i>The Waterseller of Seville</i> • <i>Las Meninas</i>

		<p>https://smarthistory.org/diego-quispe-tito-last-judgment-1675/</p> <ul style="list-style-type: none"> Diego Quispe Tito, Last Judgment, 1675 <p>https://smarthistory.org/the-church-of-san-pedro-apostol-de-andahuaylillas/</p> <p>South America c. 1500-1820 Viceroyalty of Peru 17th and 18th centuries The Church of San Pedro de Andahuaylillas</p> <ul style="list-style-type: none"> The Church of San Pedro de Andahuaylillas Luis de Riaño and Indigenous collaborators, <i>The Paths to Heaven and Hell</i>, Church of San Pedro de Andahuaylillas <p>Flanders Peter Paul Rubens,</p> <ul style="list-style-type: none"> <i>Elevation of the Cross</i> <i>Arrival (or Disembarkation) of Marie de Medici at Marseilles</i> <p>Dutch Republic Osias Beer, <i>Still Life with Various Vessels on a Table</i> Frans Hals</p> <ul style="list-style-type: none"> <i>Singing Boy with Flute</i> <p>Rembrandt</p> <ul style="list-style-type: none"> <i>The Night Watch</i> <i>Self-Portrait</i> (1659) Rembrandt, <i>Self-Portrait with Two Circles</i> <p>Judith Leyster</p> <ul style="list-style-type: none"> <i>Self-Portrait</i> <p>Willem Kalf, <i>Still Life with a Silver Ewer</i> Johannes Vermeer</p> <ul style="list-style-type: none"> <i>Woman Holding a Balance</i> <p>Jacob van Ruisdael</p> <ul style="list-style-type: none"> <i>View of Haarlem with Bleaching Grounds</i> <p>Rachel Ruysch</p> <ul style="list-style-type: none"> <i>Fruit and Insects</i> <p>Asia in Holland, 17th-century Delftware</p>
Feb 9	18th Century	<p>https://smarthistory.org/a-beginners-guide-to-rococo-art/</p> <p>Europe 1300-1800 c. 1700-1775: Rococo Rococo art, an introduction The Formation of the French School: the Royal Academy of Painting and Sculpture Antoine Watteau, <i>Pilgrimage to Cythera</i> Élisabeth Vigée Le Brun</p> <ul style="list-style-type: none"> <i>Self-Portrait with her Daughter</i> <p>Jean-Honoré Fragonard</p>

		<ul style="list-style-type: none"> • <i>The Swing</i> <p>Joachim Michael Salecker, Cup with cover with Hebrew inscriptions</p> <p>Maria Sibylla Merian</p> <ul style="list-style-type: none"> • Maria Sibylla Merian, an introduction • Maria Sybilla Merian’s Metamorphosis of a Small Emperor Moth on a Damson Plum, Getty Conversations <p>Central and Eastern Europe in the 17th and 18th century</p> <ul style="list-style-type: none"> • Meissen Porcelain Animals, Getty Conversations <p>https://smarthistory.org/sir-joshua-reynolds-lady-cockburn-and-her-three-eldest-sons/</p> <p>Europe in the 17th-18th century</p> <p>Britain in the 18th century</p> <p>Sir Joshua Reynolds</p> <ul style="list-style-type: none"> • <i>Lady Cockburn and Her Three Eldest Sons</i> • <i>Portrait of Syacust Ukah</i> • William Hoare, <i>A Portrait of Ayuba Suleiman Diallo</i> <p>https://smarthistory.org/neoclassicism-an-introduction/</p> <p>Late 18th century: Neoclassicism</p> <p>Neoclassicism, an introduction</p> <p>The Age of Enlightenment: an Introduction</p> <p>Jacques-Louis David,</p> <ul style="list-style-type: none"> • <i>Oath of the Horatii</i> • <i>The Death of Marat</i> • <i>Napoleon Crossing the Alps</i> <p>Angelica Kauffmann, <i>Cornelia Presenting Her Children as Her Treasures</i></p> <p>Marie-Guillemine Benoist, <i>Portrait of Madeleine</i></p> <p>Antonio Canova</p> <ul style="list-style-type: none"> • <i>Paolina Borghese as Venus Victorious</i> <p>The Americas to 1900</p> <p>https://smarthistory.org/benjamin-wests-the-death-of-general-wolfe/</p> <p>British Colonies and the Early Republic</p> <p>Colonial Period</p> <p>Benjamin West, <i>The Death of General Wolfe</i></p>
Feb 14	TEST: 13-16th century	
Feb 16	Western and Eastern Africa, Indigenous art of the NWC	<p>Reframing Art History: North Northwest Coast Art</p> <p>https://smarthistory.org/reframing-art-history/northern-northwest-coast-art/</p> <p>https://americanindian.si.edu/exhibitions/infinityofnations/northwest-coast.html</p>

		<p>Introduction to Native cultures of the Northwest (on the NMAI)</p> <p>https://smarthistory.org/haida-totem-pole-from-old-kasaan/</p> <p>Native North American Art Northwest Coast</p> <ul style="list-style-type: none"> • Transformation masks • Haida Potlatch Pole • Ceremonial belt (Kwakwaka'wakw) <p>https://smarthistory.org/seeing-america-2/resilience-robe/ Chilkat past and present</p> <p>https://smarthistory.org/reframing-art-history/arts-africa-1700-2000/</p> <p>Reframing Art History: The arts of Africa, c. 18th–20th century</p> <p>https://smarthistory.org/asafo-flags/</p> <p>West Africa Ghana</p> <ul style="list-style-type: none"> • Asoafo flags • Adinkra cloth • Kente cloth <p>El Anatsui</p> <ul style="list-style-type: none"> • Untitled • Old Man's Cloth <p>https://smarthistory.org/dogon-couple/</p> <p>West Africa Mali Dogon People</p> <ul style="list-style-type: none"> • Dogon Couple (Dogon Peoples)
Feb 21 Feb 23	No classes	Reading Week
Feb 27 Mar 1 Mar 6 Mar 8	19th century	<p>smarthistory https://smarthistory.org/becoming-modern-an-introduction/</p> <p>Europe 1800-1900 Becoming Modern: An Introduction</p> <p>Romanticism A beginner's guide</p> <ul style="list-style-type: none"> • A beginner's guide to Romanticism • Orientalism • Staging the Egyptian Harem for Western Eyes <p>France Romanticism in France, an introduction Jean-Auguste-Dominique Ingres</p>

		<ul style="list-style-type: none"> • <i>Napoleon on His Imperial Throne</i> • Painting colonial culture: Ingres <i>La Grande Odalisque</i> <p>Théodore Géricault</p> <ul style="list-style-type: none"> • <i>Raft of the Medusa</i> <p>Eugène Delacroix</p> <ul style="list-style-type: none"> • Eugène Delacroix, an introduction • <i>Liberty Leading the People</i> • <i>Women of Algiers in their Apartment</i> <p>Spain</p> <p>Francisco Goya</p> <ul style="list-style-type: none"> • <i>The Sleep of Reason Produces Monsters</i> • Enrique Chagoya on Goya's <i>Los Caprichos</i> • Francisco Goya, <i>The Third of May, 1808</i> <p>England</p> <p>Henry Fuseli</p> <ul style="list-style-type: none"> • <i>The Nightmare</i> <p>J.M.W. Turner</p> <ul style="list-style-type: none"> • <i>Slave Ship</i> • <i>Rain, Steam, and Speed – the Great Western Railway</i> <p>Germany</p> <p>Caspar David Friedrich,</p> <ul style="list-style-type: none"> • <i>Monk by the Sea</i> <p>Early Photography</p> <p>Early Photography: Niépce, Talbot and Muybridge</p> <p>Louis Daguerre, <i>Paris Boulevard</i></p> <p>Victorian Art</p> <p>Early Victorian</p> <ul style="list-style-type: none"> • Charles Barry and A.W.N. Pugin, Palace of Westminster (Houses of Parliament) <p>Pre-Raphaelites and mid-Victorian Art</p> <p>A Beginner's Guide</p> <ul style="list-style-type: none"> • The Pre-Raphaelites, an introduction • The Aesthetic Movement <p>John Everett Millais</p> <ul style="list-style-type: none"> • <i>Ophelia</i> <p>Reframing Art History, part 6: Empires and their endings in the late 18th and 19th centuries</p> <p>https://smarthistory.org/reframing-art-history/empires-and-their-endings-in-18th-and-19th-century-europe/</p> <p>read: "Colonialist fantasies, looking East"</p>
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Reframing Art History, Part 6: Modern Art, Colonialism, Primitivism, and Indigenism, 1830-1950

<https://smarthistory.org/reframing-art-history/modern-art-colonialism-primitivism-indigenism/>

read: "Orientalism"

Reframing Art History, Part 6: Journeys in the 19th-century European world

<https://smarthistory.org/reframing-art-history/journeys-19th-century-european-world/>

Eugène Delacroix and the "Orient"

Delacroix to J.M.W. Turner: From the harem to *The Slave Ship*

Europe 1800-1900

<https://smarthistory.org/becoming-modern-an-introduction/>

Becoming Modern, an introduction

Realism

Realism, an introduction

Honoré Daumier

- *Nadar Elevating Photography to the Height of an Art*

Gustave Courbet

- *The Stonebreakers*
- *A Burial at Ornans*

Édouard Manet

- *Olympia*
- *Le déjeuner sur l'herbe*
- *Corner of a Café-Concert*
- Better know: Manet's Bar
- *A Bar at the Folies-Bergère*
- *A Bar at the Folies-Bergère* with Griselda Pollock

Eva Gonzalès, *A Loge at the Théâtre des Italiens*

Second Empire

Haussmann the Demolisher and the creation of modern Paris

Charles Garnier, *The Paris Opéra*

Impressionism

A beginner's guide

- Impressionism, an Introduction
- What does "Impressionism" mean?
- How the Impressionists got their name
- Impressionism: painting modern life
- Impressionist color
- Impressionist pictorial space
- Japonisme

- Looking east: how Japan inspired Monet, Van Gogh and other Western artists

Edgar Degas

- *The Dance Class*
- *Visit to a Museum*

Gustave Caillebotte

- *Paris Street, Rainy Day*

Berthe Morisot

- *Reading*

Claude Monet

- Impressionism as optical realism: Monet
- How to recognize Monet: *The Basin at Argenteuil*
- *The Gare St. Lazare*
- *Poplars*
- *Rouen Cathedral Series*
- *Les Nymphéas (Water Lilies)*

Mary Cassatt

- *In the Loge*
- *Woman with a Pearl Necklace in a Loge*
- *The Child's Bath*
- *The Coiffure*

Post-impressionism

A beginner's guide

- Introduction to Neo-Impressionism, Part I
- Introduction to Neo-Impressionism, Part II
- Neo-Impressionist Color Theory

Georges Seurat

- *A Sunday on la Grande Jatte - 1884*

Vincent Van Gogh

- *Self-Portrait with Bandaged Ear*
- Van Gogh, *Irises*, Getty Conversations
- *Starry Night*

Paul Gauguin

Gauguin, *Self-Portrait with Portrait of Émile Bernard (Les misérable)*

Spirit of the Dead, Watching

Paul Cézanne

- Cézanne, an introduction
- *The Basket of Apples*
- *Mont Sainte-Victoire*

Sculpture

Auguste Rodin

- Auguste Rodin, *The Age of Bronze*
- Wilfredo Prieto on Auguste Rodin's sculptures

		<p>Symbolism / Art Nouveau Antonio Gaudí, Sagrada Familia Edvard Munch</p> <ul style="list-style-type: none"> • <i>The Scream</i> <p>https://smarthistory.org/the-academy-of-san-carlos/</p> <p>Mexico in the 19th century</p> <ul style="list-style-type: none"> • The Academy of San Carlos • Mexican Independence • Félix Parra, Fray Bartolomé de las Casas <p>Reframing Art History, Part 5: Responding to the early modern European tradition https://smarthistory.org/reframing-art-history/responding-to-the-early-modern-european-tradition/ Introduction Re-envisioned iconography: Reclining Women</p> <p>Smarthistory, Reframing Art History, Part 6 Modern Art, Colonialism, Primitivism, and Indigenism, 1830-1950 https://smarthistory.org/reframing-art-history/modern-art-colonialism-primitivism-indigenism/ The ‘West’ Primitivism and the Rejection of the Classical Tradition Primitivism and Modernism</p> <p>Reframing Art History, Part 6 Journeys in the 19th-century European world https://smarthistory.org/reframing-art-history/journeys-19th-century-european-world/ People in Motion: Migrations and the Transformation of Europe</p> <p>Reframing Art History, Part 6 A wider world in 19th-century Europe https://smarthistory.org/reframing-art-history/wider-world-19th-century-europe/</p>
Mar 13 Mar 15 Mar 20 Mar 22	20th century	<p>https://smarthistory.org/reframing-art-history/itinerant-modernisms-cosmopolitans-exiles-travelers/ Itinerant Modernisms: Cosmopolitans, Exiles, Travelers since 1950</p> <p>https://smarthistory.org/an-introduction-to-photography-in-the-early-20th-century/ Modernisms 1900-1980 A beginner’s guide</p>

- An introduction to Photography in the Early 20th Century
- Contemporary Art, an Introduction
- Representation and Abstraction: Millais's *Ophelia* and Newman's *Vir Heroicus Sublimis*
- Art and Context: Monet's *Cliff Walk* and Malevich's *White on White*

Key concepts

- Modern art and reality
- Expression and modern art
- Primitivism and Modern Art
- Formalism I: Formal Harmony

Fauvism + Expressionism

Fauvism

Fauvism, an introduction

Fauve Landscapes and City Views

Henri Matisse

- *Bonheur de Vivre*
- *The Red Studio*
- *Goldfish*

Expressionism

- Expressionism, an introduction
- Der Blue Rieter

Emil Nolde, Young Couple

Vasily Kandinsky

- Kandinsky, Apocalypse, Abstractions
- *Improvisation 28* (second version)

Cubism + early abstraction

The Case for Abstraction

Abstract art and Theosophy

Who created the first abstract artwork?

Cubism

- Beginner's Guide to Cubism
- Pablo Picasso and the new language of Cubism
- Inventing Cubism
- Cubism and multiple perspectives
- Synthetic Cubism, Part I
- Synthetic Cubism, Part II

Pablo Picasso

- How to paint like Pablo Picasso (Cubism) [if you have time: 33 minutes, but great]
- *Les Femmes d'Alger (O. J. R. Version O)*
- *Still Life with Chair Caning*
- *Guernica*

Georges Braque

- Georges Braque and Pablo Picasso: Two Cubist Musicians
- *The Portuguese*

Cubist sculpture

Cubist Sculpture I

Russian avant-garde

Kasimir Malevich, *Suprematist Composition: White on White*

Suprematism, Part I: Kasimir Malevich

De Stijl

De Stijl, Part I: Total Purity

De Stijl, Part II: Near-Abstraction and Pure Abstraction

De Stijl, Part III: The Total De Stijl Environment

Piet Mondrian

- *Composition with Red, Blue, and Yellow*
- *Composition No. II, with Red and Blue*
- TateShots: Piet Mondrian

Italian art before WWI

Futurism

Italian Futurism: an Introduction

Giacomo Balla, *Street Light*

Umberto Boccioni, *Unique Forms of Continuity in Space*

Dada + Surrealism

Dada

A beginner's guide to Dada

Introduction to Dada

Dada Manifesto

Dada Politics

Dada Readymades

Dada Performance

Marcel Duchamp

- *Marcel Duchamp, Nude Descending a Staircase, No 2*
- *Fountain*
- Marcel Duchamp and the Viewer

Hannah Höch, *Cut with the Kitchen Knife Dada Through the Last Weimar Beer Belly Cultural Epoch of Germany*

Surrealism

A beginner's guide

- Surrealism, an introduction
- The Case for Surrealism
- Surrealist Techniques: Automatism
- Surrealist Techniques: Subversive Realism
- Surrealism and Women

- A brief guide to Egyptian Surrealism

Man Ray, *The Gift*

René Magritte, *The Treachery of Images (Ceci n'est pas une pipe)*

German and Italian art between the wars

Prints and Photography

Gertrude Arndt, *Self-Portrait with Veil*

Bauhaus

The Bauhaus and Bau

<https://smarthistory.org/reframing-art-history/latin-american-modernisms/>

Latin American Modernisms

<https://smarthistory.org/latin-american-art-an-introduction/>

Latin American Modernisms

Latin American Modernism, an introduction

Surrealism

Wilfredo Lam

- The Jungle
- The Eternal Presence

Brazilian modernism

The origins of modern art in São Paulo, an introduction

Hélio Oiticica, Parangolés

International style architecture

International Style Architecture in Mexico and Brasil

Postwar American art

Harlem Renaissance

Jacob Lawrence

- The Migration Series
- Ambulance Call

Abstract Expressionism

- Finding meaning in abstraction
- Abstract Expressionism, an introduction
- Hedda Sterne, *Number 3-1957*

Jackson Pollock

- *Autumn Rhythm*
- The Case for Jackson Pollock
- Why is that important? Looking at Jackson Pollock
- The Painting Techniques of Jackson Pollock

Mark Rothko

- *No. 210/No. 211 (Orange), 1960*
- The Case for Mark Rothko

		<ul style="list-style-type: none"> • Mark Rothko (at MoMA) <p>Barnett Newman</p> <ul style="list-style-type: none"> • <i>Onement I</i>, 1948 • Barnett Newman at MoMA • The Painting Techniques of Barnett Newman • Representation and abstraction: looking at Millais and Newman <p>New York School The Impact of Abstract Expressionism Sari Dienes, <i>Star Circle</i> Jasper Johns, <ul style="list-style-type: none"> • <i>White Flag</i> Robert Rauschenberg <ul style="list-style-type: none"> • <i>Canyon</i> • <i>Bed</i> <i>Protractor, Variation I</i> by Frank Stella</p> <p>Postwar figurative art Faith Ringgold, <i>Dancing at the Louvre</i></p> <p>Pop Art A beginner's guide <ul style="list-style-type: none"> • Pop Art Andy Warhol <ul style="list-style-type: none"> • <i>Marilyn Diptych</i> • Why is this art? Andy Warhol, Campbell's Soup Cans • The Case for Andy Warhol • <i>Gold Marilyn Monroe</i> Claes Oldenburg <ul style="list-style-type: none"> • <i>Claes Oldenburg, Lipstick (Ascending) on Caterpillar Tracks</i> • <i>Floor Cake</i> <p>Conceptual and Performance Art Conceptual Art A Beginner's Guide <ul style="list-style-type: none"> • Conceptual Art: An Introduction • The Case for Yoko Ono • John Baldessari, <i>I will not make any more boring art</i> Yayoi Kusama <ul style="list-style-type: none"> • Narcissus Garden Performance Art Performance Art, an Introduction The Case for Performance Art Black Mountain College Shiraga Kazuo, <i>Challenging Mud</i></p> </p>
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		<p>Mierle Laderman Ukeles, <i>Washing/Tracks/Maintenance: Outside</i> (July 23, 1973)</p> <p>Minimalism and Earthworks A beginner's guide</p> <ul style="list-style-type: none"> • An Introduction to Minimalism • The Case for Minimalism • The Case for Land Art <p>Robert Smithson, <i>Spiral Jetty</i> Christo and Jeanne-Claude, <i>the Gates</i></p> <p>Post Minimalism Eva Hesse</p> <ul style="list-style-type: none"> • The last work of Eva Hesse <p>Judy Chicago, <i>The Dinner Party</i></p> <p>Colonial and postcolonial modernisms Nigeria <i>Uche Okeke</i></p> <p>Turkey <i>Fahrelnissa Zeid – 'She Was the East and the West'</i></p> <p>Architecture, design, and dance A beginner's guide What is: brutalism?</p> <p>New York skyscrapers and landmarks Ziggurats in the U.S.: the reception of Assyrian architecture in New York City Van Alen, The Chrysler Building</p> <p>International Style Le Corbusier, Villa Savoye Frank Lloyd Wright</p> <ul style="list-style-type: none"> • Solomon R. Guggenheim Museum, New York City • Fallingwater
Mar 27	Test: 17th – African/Indigenous Art	
Apr 3 Apr 5 Apr 10	Global contemporary art	<p>Reframing Art History, Part 5: Responding to the early modern European tradition https://smarthistory.org/reframing-art-history/responding-to-the-early-modern-european-tradition/ Postcolonialism</p> <p>https://smarthistory.org/contemporary-art-an-introduction-3/ Art Since 1980</p>

		<p>A beginner's guide Contemporary Art, an introduction The Pictures Generation</p> <p>Post-Cultural Revolution China <i>Dropping a Han Dynasty Urn</i> The Case for Ai Weiwei</p> <p>Young British Artists and art as commodity Jeff Koons, <i>Pink Panther</i> Chris Ofili, <i>The Holy Virgin Mary</i></p> <p>Pictures generation and post-modern photography Barbara Kruger, <i>Untitled (Your gaze hits the side of my face)</i> Cindy Sherman <ul style="list-style-type: none"> • <i>Untitled Film Still #21</i> • <i>Untitled #228</i> </p> <p>Revisiting histories Bettye Saar, <i>Liberation of Aunt Jemima</i> An interview with Fred Wilson about the conventions of museum and race</p> <p>Mapping and Migration Doris Salcedo, <i>Shibboleth</i> Suchitra Mattai, <i>Exodus</i></p> <p>Figuration, the body, and representation Identity Politics: From the Margins to the Mainstream Louise Bourgeois, <i>Maman</i> Renée Stout, interview about <i>Fetish #2</i> Shirin Neshat <ul style="list-style-type: none"> • <i>Rebellious Silence, Women of Allah</i> series • 'Dreams Are Where Our Fears Live' Kehinde Wiley <ul style="list-style-type: none"> • <i>Napoleon Leading the Army over the Alps</i> • <i>Rumors of War</i> Yinka Shonibare, <i>The Swing (After Fragonard)</i> Douglas Coupland, <i>Terry Fox Memorial</i></p> <p>Social Practice Guerrilla Girls, 'You have to Question What You See' (interview) Ai Wei Wei <i>Kui Hua Zi (Sunflower Seeds)</i> Daniel Libeskind, Imperial War Museum North, Manchester, UK</p> <p>Landscape and ecology James Turrell, <i>Skyspace, the way of color</i></p>
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		Assemblage and materiality Fred Wilson: Beauty and Ugliness Shan Goshorn (Eastern Band Cherokee), <i>Sealed Fate: Treaty of New Echota Protest Basket</i>
TBD during exam period	Final TEST: 19th century -present	

Notes on using Smarthistory

We will use this online multimedia textbook extensively. To benefit from the audio-visual formats on this site, you must develop study approaches that differ from those you employ with written text. Listen carefully and take notes – distilling the information and taking notes on the videos will help you retain the material rather than passively accept it.

Note you are not required to access every item on Smarthistory. Instead, follow the syllabus for the assigned sources. We will also not always cover everything listed on the syllabus, allowing for some lecture flexibility. Unless otherwise notified, you will only be tested on the works we have covered in class and appear on the review slides.

Evaluation

Full instructions will be posted on Brightspace

Quiz.

This is an in-class short quiz to help you prepare for the upcoming test format. You will be asked to identify the images by title, artist, if known and date range. You will also be responsible for demonstrating a visual understanding of the significance of each work within their historical context based on lecture and course resources.

Objective: to familiarize with the test format

Test 1. 13th-16th century

This will be an in-class slide test (approx. 45 min.). The questions will be based on 2-4 slide images of works studied in class. You will be responsible for identifying the title, artist name, if known, and date range. You are to integrate visual analysis with an understanding of the significance of each piece within their historical contexts based on lecture and course resources. You will have to answer definitions from a list and identify a mystery slide based on course material.

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

Test 2. 17th century – African/Indigenous Art

This will be an in-class slide test (approx. 45 minutes). The questions will be based on 2-4 slide images of works studied in class. You will be responsible for identifying the title, artist name, if known, and date range. You are to integrate visual analysis with an understanding of the significance of each piece within their historical contexts based on lecture and course resources. You will have to answer definitions from a list and identify a mystery slide based on course material.

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

Poster.

Students will create a visually appealing infographic about an artwork, major monument, or artist/architect of their choosing. The purpose of the poster assignment is to create a visual essay and make an argument about your subject that takes its historical/cultural significance as discussed in class and course resources in a creative way. Students must use at least 2 peer-reviewed academic sources.

Objectives: development of argument with visual and written analysis; present an understanding of an artwork as representative of historical ideas and themes, and of particular places/periods/aesthetics/cultural production; demonstrate an understanding of how visual expression creates meaning/significance.

Final test. 19th century - present

This will be a final in-person slide test given during the formal examination period (approx. 90 minutes). The images will be based on 5 slide images of works studied in class. You will be responsible for identifying the title, artist name, if known, and date range. You are to integrate visual analysis with an understanding of the significance of each piece within their historical contexts based on lecture and course resources and to compare and contrast works meaningfully. You will have to answer definitions from a list and identify a mystery slide based on course material. Additionally, you will have to answer 2-4 short answer questions with examples.

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

Participation

The participation grade will be based on short class exercises in tutorial dispersed throughout the term. Each time you are present and participate in the activity with serious intent, you will be awarded 1 point to a total of 15 points.

University Regulations for All College of the Humanities Courses

(Updated December 6th 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 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

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 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](#).

1. 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.
 - a. 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](#).

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](#) **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.](#)

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