

**College of the Humanities, Carleton University**  
**HUMS 2102A Winter 2021**  
**Modern European Art c.1300-present**  
**(listed in the calendar as “Modern European Art 1527-2000”)**  
**Prof. Randi Klebanoff     [randi.klebanoff@carleton.ca](mailto:randi.klebanoff@carleton.ca)**  
**Office hours by appointment through cuLearn**

*“Looking isn’t as easy as it looks.”* Ad Reinhardt (1913-1967), artist.

This course will examine works of art in the Western tradition from the late medieval to current times. Art History is the study of human expression – visual, but also tactile, spatial and sometimes aural – through history. In this course you will develop ways to translate from the visual to the verbal, through analysis and interpretation, using a number of different approaches and methodologies. You will gain a special sensitivity to and understanding of the way visual, material, and – in contemporary art sometimes immaterial – expression makes meaning in the world, and how those meanings contribute to our social, political, and spiritual life. The art historical skills you will develop in this course will complement the textual bias of the humanities. In a world in which knowledge is communicated in increasingly visual terms the skills of visual analysis are increasingly relevant. Art history, moreover, can enrich your life in ways you may not anticipate. It has the power to reveal what otherwise might remain unseen and unsaid: manifestations of meaning, that is to say, that exist beyond words.

### Course Objectives:

By the end of this course, students will be able to

- explain the visual hallmarks and cultural significance of works of art from the late medieval period to the present.
- interpret the meaning of works of art from the late medieval period to the present using visual and contextual analysis.
- construct arguments about works of art from the late medieval period to the present that are supported by visual and textual evidence.
- understand works of art from the late medieval period to the present as primary sources that connect contemporary viewers to diverse histories\*

\*adapted from HUMS 2101A 2020, Dr. Amy Wallace

### Course Organization

This course is a blended one that consists of:

- asynchronous required viewing and reading resources.
- asynchronous required course lectures by the professor
- synchronous class meetings via Zoom Wednesdays 2:30-4:00 pm (first meeting 2:30-4:00 pm Friday January 15)

Evaluation is based on:

worksheets	Due weekly at 2:00 pm Tuesdays	50%
Short answers	Due weekly at 2:00 pm Tuesdays	5%
Discussion forums	Three times this term. See schedule on cuLearn	5%
assignment	Part One due February 24 Part Two due March 10 Part Three due March 31	25%
participation	Based on participation in the synchronous classes	15%

<b>Date of synchronous class</b>	<b>topic</b>	<b>Assignments</b> (short answer questions and worksheet weekly after week one)
Friday Jan. 15	introduction	Discussion forum (ungraded)
Jan. 20	14 <sup>th</sup> century and Northern Renaissance	
Jan. 27	15 <sup>th</sup> century Italian Renaissance	
Feb. 3	16 <sup>th</sup> century Italian Renaissance	Discussion forum: <i>School of Athens</i>
Feb. 10	17 <sup>th</sup> century Baroque	
Feb. 24	18 <sup>th</sup> century	Written assignment part one
Mar. 3	19 <sup>th</sup> century: 1	Discussion forum: Manet <i>Folies Bergère</i>
Mar. 10	19 <sup>th</sup> century: 2	Written assignment part two
Mar. 17	20 <sup>th</sup> century to WWII: 1	
Mar. 24	20 <sup>th</sup> century to WWII: 2	
Mar. 31	20 <sup>th</sup> century WWII to c. 1980	Written assignment part three
Apr. 7	20 <sup>th</sup> century WWII to c. 1980 and Global cultures c. 1980-now	Discussion forum: Ai Weiwei

The syllabus may be subject to change with notification through cuLearn

### The Course Outline and cuLearn

This course outline and the course page on cuLearn are your primary reference for this course. Any important amendments will be posted to cuLearn with emails sent out for important announcements. It is your responsibility as a student to keep informed about class changes, announcements, assignment instructions and dates on cuLearn. Refer back to it often.

### Technological Requirements

As considerable amounts of material need to be downloaded or streamed, Carleton recommends a minimum internet speed of 5Mbps download, and a minimum of 4GB RAM. Further technical recommendations for online learning can be found here:

<https://carleton.ca/its/help-centre/learning-in-an-online-environment/>

For advice on browser requirements, see:

<https://carleton.ca/culearnsupport/students/browser-support/>

It is recommended that you access the online classes via a desktop version of Zoom.

### Weekly required resources

#### Prof's lectures.

In addition to the Smarthistory resources, I will be posting class lectures each week. The course lectures are part of your weekly required viewing. Lectures complement the online resources by giving them a thematic structure, presenting alternate narratives, discussing relevant issues, providing material not covered online, or modeling art historical practices.

### Required weekly Readings and Viewings

The textbook for this course is the free online art history site **Smarthistory**. Smarthistory is a remarkable public art history project begun by two New York-based art historians, Beth Harris and Steven Zucker. It began as a way to present art history in a series of video discussions in front of art works in the New York area, and has expanded globally thanks to the expertise of numerous art historians and experts and the intrepid travels of Harris

and Zucker. It is a site that is constantly growing, expanding its sophistication and reach. The required weekly resources in Smarthistory consist of short videos, texts and images.

Occasionally you will be pointed to supplementary resources. All the required weekly resources will appear as links on cuLearn.

Note on working through the material of the week: You can use the short answer questions, weekly worksheet and "Prepare for Class" instructions as guides through the material. Some weeks there may be a degree of choice in navigating the resources listed.

**Notes on using Smarthistory** As noted, we will use this online, multimedia online textbook extensively. To get the benefit from the audio-visual formats favoured on this site, you will need to develop study approaches that will differ from those you employ with a written text. Listen carefully and do take notes – distilling the information and taking notes on the videos will help you retain the material rather than passively accept it.

To find required segments in Smarthistory go to the url embedded in cuLearn and click on the titles indicated. The list of works appears in the order on the syllabus/cuLearn once you have clicked on a specific resource title, appearing in a column on the left of the screen. If you see a graphic interface of highlights they will be in no particular order and will not follow that of the syllabus.

Once you click on a title, be sure to scroll down! If you have found a video there might be text below that contains important information and analysis.

One more word of advice: don't put too much faith in the closed captioning of the videos. It seems pretty clear that the captioning is machine-generated and at times – sometimes comically – it is mistaken.

### Other resources

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.

### Synchronous classes

#### Student resources for using Zoom

If you are not familiar with Zoom or need some assistance see:

<https://carleton.ca/online/online-learning-resources/zoom-for-students-2/>

#### If you are experiencing challenges to synchronous attendance

Any student who foresees challenges to creating the learning environment at home conducive to synchronous class attendance should reach out to me by the beginning of term so I can help you troubleshoot solutions or alternatives.

In order to facilitate class interaction, ideally cameras should be turned on. Please note that Zoom offers the option to hide your surrounding by opting for a background image, with certain technological restrictions. See: [https://support.zoom.us/hc/en-us/articles/210707503-Virtual-Background#h\\_01ED77TMFJXBJGY9KKJBC916FK](https://support.zoom.us/hc/en-us/articles/210707503-Virtual-Background#h_01ED77TMFJXBJGY9KKJBC916FK) If you are experiencing particular challenges regarding participating with your camera on, please let me know. Do not hesitate to attend class in any capacity you can. As a class we welcome your presence visually but respect all means of participation equally.

**Live-Stream classes and netiquette** Please review the guidelines and tips for livestream classes:

<https://carleton.ca/online/online-learning-resources/netiquette/>

<https://carleton.ca/online/online-learning-resources/web-conferencing-guidelines-students/#sect3.4>

### **Recording**

Web conferencing sessions in this course will be recorded and made available only to those within the class. Sessions may be recorded to enable access to those with internet connectivity problems, students based in different time zones or with conflicting commitments or other challenges. Please bear in mind that the class chats may be recorded in addition to other audio-visual material. You may be expected to use the video and/or audio and/or chat during web conferencing sessions for participation and collaboration. If you have concerns about being recorded, please email me directly.

Recordings are protected by copyright. The recordings are for your own educational use, but you are not permitted to publish to 3rd-party sites, such as social media sites and course materials sites.

### **Evaluation**

#### **Weekly worksheets and short answer questions**

Instead of exams and summative assignments, weekly worksheets and short answer questions will spread the tasks over the course of the term. The worksheets and short answer questions are dependent on your having accessed the required resources for the week, including Smarthistory and any other listed sources, as well as the professor's posted class lectures.

Typically, the short answer questions will review one of the resources or themes of the week and will be answerable in single sentences or phrases. If you answer the questions satisfactorily, you will receive 0.5 for the assignment each week for ten weeks. Successfully submit short answer assignments for all eleven weeks and you will receive a bonus 0.5.

In the worksheets I have attempted to give some variety to the types of questions, which might include short answer questions, somewhat longer thematic or situational questions, visual and contextual analysis of artworks, discussion prompts, or creative exercises. Some weeks you may be asked to share your work with others in the class. Each worksheet will be graded out of 5. Complete all the worksheets, and the week with the lowest grade will be dropped.

#### **Discussion forums**

Four times during the term you will be asked to address a question on a class discussion forum. This question will take the place of one of the questions on the worksheet. Instructions can be found on cuLearn. The discussion forum in the first week is ungraded.

#### **Participation**

What is participation in this class? Synchronous classes are integrated into the course to create a space each week to communicate in real time with each other, to learn how to do art history through participation, and to present different themes, lightening the load of required written work. I believe that synchronous classes are important to help build a sense of community, combat isolation in this time of pandemic and give a sense of normalcy and structure that many of us crave.

The participation grade out of 15 will be based on your attendance in the synchronous classes held on Zoom. Attendance will be taken not only for logging on, but also for participating in exercises which may include polling questions, discussions or chat questions during the class.

You will get 1.5 points for each of ten classes after the introductory first week (when I expect to see you all!). There are eleven classes after that, which means that there will be a one class 'free pass.' Participate in all eleven classes and you will receive a bonus point on your final grade.

### **Class preparation**

Every week you will be given some artworks, questions or content material to review before class. Participation in class exercises will be based at least in part on those materials.

**What if you cannot attend a synchronous class?** Reach out to me and let me know. I intend to record the synchronous classes and post them to cuLearn. To earn your participation grade, you will be asked to submit a reflection assignment based on the activities in the recorded class. Access the assignment through the link on cuLearn for the week that you have missed. If you were not able to log in synchronously on Week 7, for example, go to Week 7 on our class site, check for the link to the recorded synchronous class, and open the class reflection assignment. Watch the class Zoom recording and submit the assignment for that week.

### **Written assignment**

The assignment will involve a work of art from the National Gallery of Canada chosen from a list of suggested works. The assignment is broken into three parts: you must finish one part of the assignment before the next part becomes available to you. The assignment is designed to take you through the steps of a research trajectory, from 1) visual analysis to 2) visual research, contextualization and comparison to 3) analysis of relevant scholarly sources. The final step of the assignment will link all three stages in a final analysis and finish with a reflection.

Full instructions will be posted on cuLearn.

### **Other notes**

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.

Please see the regulations below on plagiarism. For excellent resources on avoiding plagiarism see: <https://carleton.ca/registrar/academic-integrity/>

For excellent resources to aid avoiding plagiarism see:  
<http://www.sce.carleton.ca/courses/94588/plagiarism.htm>  
<http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize>

## further resources

### Recommended books for first-time art history students

D'Alleva, Anne. *Look! The Fundamentals of Art History*. 3<sup>rd</sup> ed. (Upper Saddle River: Prentice Hall, 2010)

Sylvan Barnet, *A Short Guide to Writing about Art*, 10th ed. Upper Saddle River, NJ: Prentice-Hall, 2010. (online text available temporarily during pandemic emergency through Hathi Trust, accessible through MacOdrum library.  
<https://catalog.hathitrust.org/Record/000276863?>)

Andrei Pop. *How to Do Things with Pictures: a Guide to Writing in Art History*. Harvard College. (pdf available on cuLearn)

### Helpful online resources

**Oxford Reference online.** This is available from the Carleton Library once you are logged on as a user. It is an authoritative alternative to Wikipedia that you should use as your reliable dictionary/encyclopedia source. It has many reference tools in many disciplines. Narrow your search to "Art and Architecture".

<https://www.oxfordreference-com.proxy.library.carleton.ca/>

**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/>

**Art21.** This site is dedicated to education on contemporary art and artists with numerous short films with thematic structures. <http://www.art21.org/>

### Carleton University Resources

**Carleton University Library.** Get to know the many resources available to you in the library. Browse the library website for helpful references, guides and instructions, including help in researching, writing, and citing sources in papers. Art History specific aids can be found here: <https://library.carleton.ca/research/subject-guides/art-history-detailed-guide>

**The Centre for Student Academic Support** sponsors free study skills workshops, tutorial services and more. These services include Writing Services support. Please be sure to log on to their sites and/or visit them and become familiar with their resources. Their excellent writing tutorials are designed to assist you at any and all stages of the writing process, from getting ideas to proofreading your final copy. <https://carleton.ca/csas/>

**Ask the Prof. forum and office hours appointments:** If you have questions about the course, please submit them to the "Ask the Prof" forum on the class website, which I will check on a regular basis. If you have a question related to the course, you can generally assume that there are others in the class who can benefit from the answers. It might be that your question has already been answered on the forum, so it's the first step to looking for the answers you seek. If you have questions of a more individual nature, make an appointment via cuLearn mail to talk to me. There are no stupid questions; remember that I will be happy to help you with tips for studying and learning, and/or with any difficulties you may be having with the class.

**email contact:** I am often but not always checking my email, so an instant response to a student query is a happy coincidence, not a rule. You may expect an answer within 24

hours. If you do not hear from me, please resend your query, as your original might have gone missing somewhere along the way. I am always grateful for reminders or re-sends. They aid me rather than annoy me and will help me provide the assistance you need.

**Need some help getting through the term?**

This is a particularly challenging time for all of us, and we all recognize this. You don't have to struggle through without help. Below are links to some places to turn for assistance, from working with technology to mental and physical health.

**Covid** <https://carleton.ca/arthistory/covid-19-notice/>

**Mental Health and Well-Being** <https://carleton.ca/wellness/>

**Online learning – doing well** <https://carleton.ca/online/>

**Netiquette** <https://carleton.ca/online/online-learning-resources/netiquette/>

**Zoom resource for Carleton Students** <https://carleton.ca/online/online-learning-resources/zoom-for-students-2/>

**Technical help** <https://carleton.ca/its/contact/>

**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 teaching the class to test your resolve, 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 other areas of your curriculum and the way you understand the world, its cultures and its history.

## SCHEDULE OF CLASSES AND REQUIRED STUDY RESOURCES

Because the Smarthistory site is constantly growing and evolving, in some instances resources might be added or changed during the course of the term. Please keep in touch with the class cuLearn site for the most up-to-date outline and announcements.

Remember that you are not required to read/watch all the resources listed on Smarthistory for the periods we will be studying; the list below is the selection you should be paying attention to. Go over the short answer and worksheet questions and the "prepare for class" instructions to guide your weekly work with the resources.

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

### Schedule of topics and required resources in addition to weekly professor's lectures

<p><b>Week One</b> <b>Introduction</b> <b>Class this week will be held 2:30 pm on Friday, January 15</b> <b>Discussion forum post due 12:00 pm Friday January 15</b></p>
<p><b>Watch:</b> <a href="https://www.youtube.com/watch?v=PH6xCT2aTSo">https://www.youtube.com/watch?v=PH6xCT2aTSo</a> Street art: Joshua Allen Harris' Inflatable Bag Monsters</p> <p><b>Review:</b> Zoom prep: <a href="https://carleton.ca/online/online-learning-resources/zoom-for-students-2/">https://carleton.ca/online/online-learning-resources/zoom-for-students-2/</a></p> <p><b>Recommended introductory materials</b> Smarthistory has a growing catalogue of reference tools to orient you to art history. Familiarize yourself with these tools. You will not need to look at all the following resources in the first couple of days of class (!) but know what is here so you can turn to them as needed during the course and dip into ones that you find interesting and helpful.</p> <p><b>Smarthistory</b> <a href="https://smarthistory.org/first-things-first-2/">https://smarthistory.org/first-things-first-2/</a> First things first (Art history basics)</p> <p><b>Looking at art</b> (numerous headings)</p> <p><b>Approaches to art history</b></p> <ul style="list-style-type: none"> <li>• An introduction to art history</li> <li>• The language of art history</li> <li>• Brief histories of art and culture: A brief history of Western culture</li> <li>• Questions in art history</li> <li>• Current issues in art history</li> </ul>
<p><b>Week two</b> <b>14<sup>th</sup> century Italy / 15<sup>th</sup> century Northern Renaissance</b></p>
<p><b>Smarthistory</b> <a href="https://smarthistory.org/altarpiece-medieval-renaissance/">https://smarthistory.org/altarpiece-medieval-renaissance/</a> <b>Europe 1300-1800</b></p>



### **A beginner's guide to the Renaissance**

- The Medieval and Renaissance Altarpiece
- Why commission artwork during the Renaissance?
- Types of Renaissance patronage

### **14<sup>th</sup> century: Late Gothic**

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

- Introduction to Late Gothic Art
- The conservator's eye: Taddeo Gaddi, Saint Julian
- Gold-ground panel painting
- Remaking a fourteenth-century triptych

#### **Florence**

A beginner's guide

- Florence in the Late Gothic period, an Introduction

Cimabue

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

Giotto

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

Siena

- Siena in the Late Gothic, an introduction

Duccio

- Duccio, *Maestà*
- Duccio, *The Rucellai Madonna*

Ambrogio Lorenzetti

- Palazzo Pubblico Frescos: *Allegory and Effects of Good and Bad Government*
- Simone Martini, *Annunciation*

#### **Smarthistory**

<https://smarthistory.org/renaissance-patrons/>

### **A beginner's guide to the Renaissance**

- Why commission artwork during the Renaissance?
- Types of Renaissance patronage

#### **Smarthistory**

<https://smarthistory.org/an-introduction-to-the-northern-renaissance-in-the-fifteenth-century/>

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

- An Introduction to the Northern Renaissance in the fifteenth century
- Introduction to Fifteenth-century Flanders
- Northern Renaissance art under Burgundian Rule

#### **Burgundian and adjacent territories**

Campin and his workshop

- Workshop of Robert Campin, *Annunciation Triptych (Merode Altarpiece)*

Jan van Eyck,

- *The Ghent Altarpiece*
- *The Arnolfini Portrait*
- The question of pregnancy in Jan van Eyck's *Arnolfini Portrait*

[https://www.metmuseum.org/toah/hd/optg/hd\\_optg.htm](https://www.metmuseum.org/toah/hd/optg/hd_optg.htm)

Painting in Oil in the Low Countries and Its Spread to Southern Europe

#### **Supplementary resources**

buon fresco technique (based on Michelangelo):

<http://www.youtube.com/watch?v=Cej4Ggg5nQI>

**Smarthistory**

<https://smarthistory.org/christianity-an-introduction-2/>

**Christianity** (for reference)

Christianity, an introduction

The Christian Bible

Who's who? How to recognize saints...

The life of Christ in medieval and Renaissance art

**Week Three**  
**15<sup>th</sup> century Italian Renaissance**

**Smarthistory**

<https://smarthistory.org/gender-renaissance-italy/>

**A beginner's guide to the Renaissance**

Introduction to gender in Renaissance Italy

<https://smarthistory.org/how-to-recognize-italian-renaissance-art/>

**Italy in the 15<sup>th</sup> century: Early Renaissance****A beginner's guide**

- How to recognize Italian Renaissance Art
- Illustrating a Fifteenth-Century Italian Altarpiece
- The study of anatomy
- Contrapposto
- Florence in the Early Renaissance
- Alberti's revolution in painting
- Linear Perspective: Brunelleschi's Experiment
- How One-Point Linear Perspective Works
- Early Applications of Linear Perspective

**Central Italy****Painting**

Gentile da Fabriano

- *Adoration of the Magi*
- *Adoration of the Magi* (reframed)

Masaccio

- *Holy Trinity*
- *The Tribute Money* in the Brancacci Chapel
- *Expulsion of Adam and Eve from Eden* in the Brancacci Chapel

Fra Angelico

- *The Annunciation and Life of the Virgin* (c. 1426)
- *The Annunciation* (c. 1438-47)

Fra Filippo Lippi

- *Portrait of a Man and Woman at a Casement*

Filippino Lippi's *Madonna and Child*, an early image of enslaved people in Renaissance Florence

Domenico Veneziano, *Saint Lucy Altarpiece*

Perugino, *Christ Giving the Keys of the Kingdom to Peter*

Sandro Botticelli

- *La Primavera (Spring)*
- *Birth of Venus*

Piero della Francesca

- *The Baptism of Christ*
- *Portraits of the Duke and Duchess of Urbino*

**Sculpture and Architecture**

- Filippo Brunelleschi and Lorenzo Ghiberti, *Sacrifice of Isaac*
- Lorenzo Ghiberti, *Gates of Paradise*, east doors of the Florence Baptistery

<p>Filippo Brunelleschi</p> <ul style="list-style-type: none"> <li>• Old Sacristy, San Lorenzo</li> <li>• Dome of the Cathedral of Florence</li> <li>• Santo Spirito</li> </ul> <p>Orsanmichele and Donatello's Saint Mark, Florence Nanni Di Banco, <i>Four Crowned Saints</i> Donatello</p> <ul style="list-style-type: none"> <li>• <i>Saint Mark</i></li> <li>• <i>David</i></li> </ul> <p>Leon Battista Alberti</p> <ul style="list-style-type: none"> <li>• Palazzo Rucellai</li> <li>• Façade of Santa Maria Novella, Florence</li> <li>• Sant' Andrea in Mantua</li> </ul> <p><b>Northern Italy: Venice, Ferrara, and the Marches</b> Andrea Mantegna</p> <ul style="list-style-type: none"> <li>• <i>Camera Picta (Camera degli Sposi)</i></li> </ul> <p><b>Supplemental resources</b> <b>Smarthistory</b> <a href="https://smarthistory.org/the-problem-with-christ/">https://smarthistory.org/the-problem-with-christ/</a> <b>The audacity of Christian art</b></p>
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<b>Week four</b> <b>16<sup>th</sup> century Italian Renaissance</b>
<p><b>Smarthistory</b> <a href="https://smarthistory.org/female-artists-renaissance/">https://smarthistory.org/female-artists-renaissance/</a> <b>Europe 1300-1800</b> <b>A beginner's guide to the Renaissance</b></p> <ul style="list-style-type: none"> <li>• Female artists in the Renaissance</li> <li>• Sex, Power, and Violence in the Renaissance Nude</li> <li>• Confronting power and violence in the Renaissance nude</li> </ul> <p><b>Italy in the 16<sup>th</sup> century: High Renaissance and Mannerism</b> NOTE: the use of the term and concept of "Mannerism" are misleading. Disregard references to "Mannerism" in the sources. <b>A beginner's guide</b></p> <ul style="list-style-type: none"> <li>• Toward the High Renaissance, an introduction</li> </ul> <p><b>Central and Northern Italy</b> Leonardo da Vinci</p> <ul style="list-style-type: none"> <li>• About Leonardo</li> <li>• Leonardo's Letter to the Duke of Milan</li> <li>• Leonardo: Anatomist</li> <li>• Leonardo and his drawings</li> <li>• <i>The Virgin of the Rocks</i></li> <li>• <i>The Virgin and Child with St. Anne and St. John the Baptist (Burlington House Cartoon)</i></li> <li>• <i>Last Supper</i></li> <li>• <i>Mona Lisa</i></li> <li>• <i>Mona Lisa</i> (from HENI Talks)</li> </ul> <p>Michelangelo</p> <ul style="list-style-type: none"> <li>• About Michelangelo</li> <li>• Who was Michelangelo?</li> <li>• <i>Pietà</i></li> <li>• <i>David</i></li> <li>• <i>Moses</i></li> <li>• Quarrying and carving marble</li> <li>• Carving marble with traditional tools</li> </ul>

<ul style="list-style-type: none"> <li>• Ceiling of the Sistine Chapel</li> <li>• <i>Last Judgment</i>, Sistine Chapel</li> </ul> <p>Raphael</p> <ul style="list-style-type: none"> <li>• Raphael, <i>Madonna of the Goldfinch</i></li> <li>• Raphael, <i>School of Athens</i></li> </ul> <p>Donato Bramante</p> <ul style="list-style-type: none"> <li>• Tempietto, Rome</li> <li>• Saint Peter's Basilica</li> </ul> <p><b>Mannerism</b> (see disclaimer about this category above) Sofonisba Anguissola, Self-Portraits</p> <p><a href="https://smarthistory.org/venetian-art-an-introduction/">https://smarthistory.org/venetian-art-an-introduction/</a> <b>Northern Italy: Venice, Ferrara and the Marches</b> <b>A beginner's guide</b></p> <ul style="list-style-type: none"> <li>• Venetian art, an introduction</li> <li>• Oil paint in Venice</li> <li>• Palazzo Ducale.</li> </ul> <p><a href="https://smarthistory.org/giorgione-the-tempest/">https://smarthistory.org/giorgione-the-tempest/</a> <b>Venice</b></p> <p>Giorgione</p> <ul style="list-style-type: none"> <li>• <i>The Tempest</i></li> </ul> <p>Titian</p> <ul style="list-style-type: none"> <li>• <i>Pastoral Concert</i></li> <li>• <i>Assumption of the Virgin</i></li> <li>• <i>Madonna of the Pesaro Family</i></li> <li>• <i>Venus of Urbino</i></li> </ul>
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<p><b>Week five</b> <b>17<sup>th</sup> century Baroque</b></p>
<p><b>Smarthistory</b> <a href="https://smarthistory.org/the-protestant-reformation/">https://smarthistory.org/the-protestant-reformation/</a> <b>Reformation and Counter-Reformation</b></p> <ul style="list-style-type: none"> <li>• The Protestant Reformation</li> <li>• Introduction to the Protestant Reformation (part 1 of 4): Setting the stage</li> <li>• Introduction to the Protestant Reformation (part 4 of 4): The Counter-Reformation</li> <li>• Iconoclasm in the Netherlands in the Sixteenth Century</li> </ul> <p><a href="https://smarthistory.org/a-beginners-guide-to-baroque-art/">https://smarthistory.org/a-beginners-guide-to-baroque-art/</a> <b>17<sup>th</sup> century: Baroque</b> <b>A beginner's guide</b></p> <ul style="list-style-type: none"> <li>• Baroque art, an introduction</li> <li>• How to recognize Baroque art</li> </ul> <p><b>Italy</b></p> <p>Gian Lorenzo Bernini</p> <ul style="list-style-type: none"> <li>• <i>Pluto and Proserpina (or The Rape of Proserpina)</i></li> <li>• <i>David</i></li> <li>• <i>Baldacchino, Saint Peter's</i></li> <li>• <i>Ecstasy of Saint Teresa</i></li> <li>• <i>Cathedra Petri (Chair of St. Peter)</i></li> <li>• Saint Peter's Square</li> </ul> <p>Francesco Borromini, San Carlo alle Quattro Fontane, Rome</p> <p>Caravaggio</p> <ul style="list-style-type: none"> <li>• <i>Calling of St. Matthew</i></li> <li>• <i>Crucifixion of St. Peter</i></li> <li>• <i>Deposition (or Entombment)</i></li> </ul> <p>Artemisia Gentileschi, <i>Judith Slaying Holofernes</i></p>

Andrea Pozzo

- *Glorification of Saint Ignatius*

#### **Flanders**

Peter Paul Rubens,

- *Elevation of the Cross*
- *The Apotheosis of Henry IV and the Proclamation of the Regency of Marie de' Medici*

#### **Dutch Republic**

Frans Hals

- *Singing Boy with Flute*

Rembrandt

- *The Night Watch*
- *Self-Portrait (1659)*
- *Rembrandt, Self-Portrait with Two Circles*

Judith Leyster

- *Self-Portrait*

Willem Kalf, *Still Life with a Silver Ewer*

Johannes Vermeer

- *Woman Holding a Balance*

Jacob van Ruisdael, *View of Haarlem with Bleaching Grounds*

#### **Spain and Portugal**

Diego Velázquez

- *Las Meninas*

#### **Winter break**

#### **Week six 18<sup>th</sup> century**

#### **Smarthistory**

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

#### **c. 1700-1775: Rococo**

Rococo art, an introduction

The Formation of a French School: the Royal Academy of Painting and Sculpture

Antoine Watteau, *Pilgrimage to Cythera*

Élisabeth Vigée Le Brun

- *Self-Portrait*
- *Self-Portrait with her Daughter*

Jean-Honoré Fragonard

- *The Swing*

#### **Smarthistory**

<https://smarthistory.org/neoclassicism-an-introduction/>

#### **Late 18<sup>th</sup> century: Neoclassicism**

Neoclassicism, an introduction

The Age of Enlightenment: an Introduction

Jacques-Louis David,

- *Oath of the Horatii*
- *The Death of Marat*
- *Napoleon Crossing the Alps*

Angelica Kauffmann, *Cornelia Presenting Her Children as Her Treasures*

Antonio Canova

- *Paolina Borghese as Venus Victorious*

#### **Britain in the 18<sup>th</sup> century**

<https://smarthistory.org/william-hogarth-marriage-a-la-mode/>

William Hogarth

- *Marriage A-la-Mode*

Thomas Gainsborough, *Mr. and Mrs. Andrews*

Sir Joshua Reynolds, *Lady Cockburn and Her Three Eldest Sons*

See also (including podcast): <http://www.nationalgallery.org.uk/paintings/sir-joshua-reynolds-lady-cockburn-and-her-three-eldest-sons>

**The Americas to 1900**  
**British Colonies and the Early Republic**  
**Colonial Period**

<https://smarthistory.org/benjamin-wests-the-death-of-general-wolfe/>

Benjamin West, *The Death of General Wolfe*

[https://www.nytimes.com/interactive/2020/11/25/arts/benjamin-west-general-wolfe.html?campaign\\_id=29&emc=edit\\_up\\_20201126&instance\\_id=24499&nl=the-upshot&regi\\_id=81750274&segment\\_id=45494&te=1&user\\_id=1f0829891b755bd701b656f42d297323](https://www.nytimes.com/interactive/2020/11/25/arts/benjamin-west-general-wolfe.html?campaign_id=29&emc=edit_up_20201126&instance_id=24499&nl=the-upshot&regi_id=81750274&segment_id=45494&te=1&user_id=1f0829891b755bd701b656f42d297323) Jason Farago, "The Myth of North America, in One Painting," *New York Times* (interactive) 25 11, 2020

**Week seven**  
**19<sup>th</sup> century: 1**

**smarthistory**

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

**Europe 1800-1900**

Becoming Modern: An Introduction

**Romanticism**

**A beginner's guide**

- A beginner's guide to Romanticism
- Orientalism

**France**

Romanticism in France, an introduction

Jean-Auguste-Dominique Ingres

- *Napoleon on His Imperial Throne*
- Between Neoclassicism and Romanticism: Ingres, *La Grand Odalisque*
- Painting colonial culture: Ingres *La Grande Odalisque*

Théodore Géricault

- *Raft of the Medusa*

Eugène Delacroix

- *Eugène Delacroix, an introduction*
- *The Death of Sardanapolis*
- *Liberty Leading the People*

**Spain**

Francisco Goya

- *The Sleep of Reason Produces Monsters*
- Francisco Goya, *The Third of May, 1808*

**England**

J.M.W. Turner

- *Slave Ship*

**Germany**

Caspar David Friedrich,

- *Monk by the Sea*
- *Abbey in the Oak Forest*

**Realism**

Realism, an introduction: Realism and the painting of modern life

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

### Second Empire

Hausmann the Demolisher and the creation of modern Paris

### Impressionism

Gustave Caillebotte

- *Paris Street, Rainy Day*

## Week eight 19<sup>th</sup> century: 2

### Smarthistory

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

### 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*

Berthe Morisot

- *The Cradle*

Pierre-Auguste Renoir

- How to recognize Renoir: *The Swing*
- *Moulin de la Galette*

Claude Monet

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

Mary Cassatt

- *In the Loge*
- *Woman with a Pearl Necklace in a Loge*

### 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*
- *Starry Night*

Paul Cézanne

- Cézanne, an introduction
- *The Basket of Apples*

- Cézanne, *Mont Sainte-Victoire*

**Week nine**  
**20th century to WWII: 1**

**Smarthistory**

<https://smarthistory.org/munch-the-scream/>

**Europe 1800-1900**

**Symbolism / Art Nouveau**

Edvard Munch

*The Scream*

**Smarthistory**

<https://smarthistory.org/representation-and-abstraction-looking-at-millaes-and-newman/>

**Modernisms 1900-1980**

**A beginner's guide**

- Contemporary Art, an Introduction

**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
- André Derain, *The Dance*

Henri Matisse

- *Open Window, Collioure*
- *Bonheur de Vivre*
- *The Red Studio*

**Expressionism**

- Expressionism, an introduction
- Der Blaue Reiter

Ernst Ludwig Kirchner

- *Street, Berlin*

Paula Modersohn-Becker, *Self-Portrait Nude with Amber Necklace, Half-Length I*

Vasily Kandinsky, *Apocalypse, Abstraction*

Franz Marc and the animalization of art

**Cubism + early abstraction**

The Case for Abstraction

Who created the first abstract artwork?

Abstract art and Theosophy

**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
- Salon Cubism

Pablo Picasso

- *Portrait of Gertrude Stein*
- *Les Femmes d'Alger (O. J. R. Version O)*
- *Still Life with Chair Caning*

Georges Braque

- *The Portuguese*



**Week ten**  
**20<sup>th</sup> century to WWII: 2**

**smarthistory**

<https://smarthistory.org/art-and-context-monets-cliff-walk-at-pourville-and-malevichs-white-on-white/>

**Modernisms 1900-1980****A beginner's guide**

- Art and Context: Monet's *Cliff Walk* and Malevich's *White on White*

**Key concepts**

- Formalism II: Truth to Materials

**Cubism and early abstraction****Futurism**

- Italian Futurism: an Introduction
- Giacomo Balla, *Street Light*
- Umberto Boccioni, *Unique Forms of Continuity in Space*

**Simultanism (Orphism)**

Sonia Delaunay

**Russian avant-garde**

- Kasimir Malevich, *Suprematist Composition: White on White*
- Suprematism, Part I: Kasimir Malevich
- Suprematism, Part II: El Lissitzky
- Constructivism, Part I
- Constructivism, Part II

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

**Dada + Surrealism****Dada****A beginner's guide to Dada**

- Introduction to Dada
- Dada Manifesto
- Dada Politics
- Dada Readymades
- Dada Performance

Marcel Duchamp

- *Fountain*

**Surrealism**

A beginner's guide

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

Man Ray, *The Gift*

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

Salvador Dalí,

- *Metamorphosis of Narcissus*

Meret Oppenheim, *Object (fur-covered cup, saucer, and spoon)*

**Latin American Modernism**

**Surrealism**

Frida Kahlo

- Frida Kahlo, introduction
- Kahlo, *The Two Fridas*

**Week eleven**  
**20<sup>th</sup> century WWII-c1980**

**Smarthistory**

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

**Modernisms 1900-1980****Postwar American art****Abstract Expressionism**

- Abstract Expressionism, an introduction
- Finding meaning in abstraction

Barnett Newman

- *Onement I*, 1948
- Barnett Newman at MoMA
- The Painting Techniques of Barnett Newman
- Representation and Abstraction: Millais's *Ophelia* and Newman's *Vir Heroicus Sublimis*

Mark Rothko

- The Case for Mark Rothko
- *No. 210/No. 211 (Orange)*, 1960
- *No. 3/No. 13*
- Mark Rothko (at MoMA)

Jackson Pollock

- Why is that important? Looking at Jackson Pollock
- The Case for Jackson Pollock
- The Painting Techniques of Jackson Pollock
- Conservation: Pollock, *One: Number 31*, 1950

**New York School**

The Impact of Abstract Expressionism

Robert Rauschenberg

- *Erased de Kooning Drawing*
- *Bed*

**Pop Art**

A beginner's guide

- Contemporary Art, an introduction
- Pop Art

Andy Warhol

- *Marilyn Diptych*
- Why is this art? Andy Warhol, Campbell's Soup Cans
- The Case for Andy Warhol
- *Gold Marilyn Monroe*

Marisol, *The Party*.**Minimalism and Earthworks**

A beginner's guide

- An Introduction to Minimalism
- The Case for Minimalism

Carl Andre, *Lever***Conceptual and Performance Art****Conceptual Art**

Beginner's Guide

- The Case for Conceptual Art

<https://www.tate.org.uk/art/art-terms/c/conceptual-art>

The Case for Yoko Ono

**Performance Art**

Performance Art, an Introduction  
 The Case for Performance Art

- Mierle Laderman Ukeles, *Washing/Tracks/Maintenance: Outside (July 23, 1973)*

#### **Post Minimalism**

Alternative art Spaces in NYC

#### **Global cultures 1980-now**

#### **Appropriation and ideological critique**

<https://smarthistory.org/cindy-sherman-untitled-film-still-21/>

Cindy Sherman

- *Untitled Film Still #21*
- *Untitled #228*

### **Week twelve**

#### **20<sup>th</sup> century WWII to c1980 and Global Cultures c. 1980-now**

#### **Smarthistory**

<https://smarthistory.org/ringgold-dancing-at-the-louvre/>

#### **Postwar American Art**

#### **Postwar figurative art**

Faith Ringgold, *Dancing at the Louvre*

#### **Minimalism and Earthworks**

A beginner's guide

- The Case for Land Art

Robert Smithson, *Spiral Jetty*

Christo and Jeanne-Claude, *The Gates*

#### **Architecture, design and dance**

#### **International style**

Frank Lloyd Wright

- Solomon R. Guggenheim Museum, New York City

#### **Late Modernism / Post-Modernism**

- Maya Lin, Vietnam Veterans Memorial

Frank Gehry, Guggenheim, Bilbao

#### **Global Cultures 1980 – now**

<https://smarthistory.org/case-for-ai-weiwei/>

#### **Appropriation and ideological critique**

Ai Weiwei

- The Case for Ai Weiwei
- *Dropping a Han Dynasty Urn*
- *Kui Hua Zi (Sunflower Seeds)*

Doris Salcedo, *Shibboleth*

#### **Identity and the Body**

Barbara Kruger, *Untitled (Your gaze hits the side of my face)*

Yinka Shonibare, *The Swing (After Fragonard)*

Shirin Neshat, *Rebellious Silence, Women of Allah* series

Alison Saar, *Topsy and the Golden Fleece*

#### **Ritual, spirituality, and transcendence**

Chris Ofili, *The Holy Virgin Mary*

James Turrell, *Skyspace, the Way of Color*

<https://www.guggenheim.org/video/james-turrell>

James Turrell, Guggenheim Museum.

#### **Histories, real and imagined**

El Anatsui,

- *Untitled*
- *Old Man's Clothing*



# Humanities

## University Regulations for All College of the Humanities Courses

### Academic Dates and Deadlines

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

### Online Learning Resources

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

### Copies of Written Work Submitted

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

### Academic Integrity at Carleton

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The University Senate defines **plagiarism** as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without

prior written permission of the course instructor in which the submission occurs." Plagiarism is a serious offence that cannot be resolved directly by the course's instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course

[Academic Integrity Policy](#)  
[Academic Integrity Process](#)

## Academic Accommodation Policy

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### Academic Accommodation

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

**Parental Leave:** The Student Parental Leave Policy is intended to recognize the need for leave at the time of a pregnancy, birth or adoption and to permit a pause in studies in order to provide full-time care in the first year of parenting a child or for health-related parental responsibilities.

**Religious obligation:** Carleton University accommodates students who, by reason of religious obligation, must miss an examination, test, assignment deadline, laboratory or other compulsory academic event.

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

Academic accommodation of students with disabilities is available through the [Paul Menton Centre](#) by evaluations that are carried out on an individual basis, in accordance with human rights legislation and University policy, and with the support of relevant, professional/medical documentation.

### **Survivors of Sexual Violence**

Individuals who disclose that they have experienced sexual violence will be provided support services and will be treated with dignity and respect at all times by the University and its representatives. A person affected by sexual violence is not required to report an incident of or make a complaint about sexual violence under the formal complaint process of the Sexual Violence Policy in order to obtain support and services, or in order to receive appropriate accommodation for their needs.

[Supports and services available at the University to obtain information about sexual violence and/or support.](#)

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

## Grading System at Carleton University

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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. 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, is listed below. Grade points indicated are for courses with 1.0 credit value.

## Course Sharing Websites and Copyright

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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

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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.

[7 Student Rights and Responsibilities](#)

## Deferred Term Work

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

1. Students who claim illness, injury or other extraordinary circumstances beyond their control as a reason for missed term work are held responsible for immediately informing the instructor concerned and for making alternate arrangements with the instructor and in all cases this must occur no later than three (3.0) working days after the term work was due. The alternate arrangement must be made before the last day of classes in the term as published in the academic schedule. Normally, any deferred term work will be completed by the last day of term. In all cases, formative evaluations providing feedback to the student should be replaced with formative evaluations. In the event the altered due date must extend beyond the last day of classes in the term, the instructor will assign a grade of zero for the work not submitted and submit the student's earned grade accordingly; the instructor may submit a change of grade at a later date. Term work cannot be deferred by the Registrar.
2. In cases where a student is not able to complete term work due to illness or injury for a significant period of time/or long term, the instructor and/or student may elect to consult with the Registrar's Office (undergraduate courses) or Graduate Registrar (graduate courses) to determine appropriate action.

[More information of deferred Term Work](#)

## Deferred Final Exams

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

The application for a deferral must:

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

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

## Financial vs. Academic Withdrawal

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

Important dates can be found [here](#). 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. You can do this via the [MyCarleton Portal](#). A fee adjustment is dependent on registration being canceled within the published [fee deadlines](#) and dependent on your course load.

## Department Contact Information

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

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

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

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

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

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