

**HUMS 2102A**  
**Modern European Art c.1300-present**  
**Paterson 303 Wednesday and Friday 2:35-3:55**

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**office hours: after class in Paterson**  
**or by appointment**

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

A survey of over eight hundred years of art and architecture, this course is inevitably selective. Predominantly a story of western art, we will take excursions to expand our view and consider global outlooks and exchange. Works and monuments are chosen as representative of currents in art production in a particular period and place. Their inclusion is based on their visual eloquence, their importance in a historical narrative and for the fruitfulness of the discussion and questions they elicit. They all tell interesting stories, but the whole story expands beyond them in many directions. In this course, you will look at history from a new perspective, developing the unique skills and aptitudes for studying art and architecture. The rewards are many. Art history opens one's eyes to the ways that inventive visual and material manipulations of the world negotiate and express the human condition. Art history teaches you to think about experiences of visuality: manifestations, that is to say, that exist beyond words.

**Course Objectives:**

On completing this course you should

- have a knowledge of important examples of art and architecture from the late Gothic 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

**Readings/viewings**

There will be no printed textbook for this class. Online resources to be accessed for each period covered are indicated on the class schedule in this syllabus and on Brightspace.

**Course Evaluations**

<b>Basis of Evaluation</b>	<b>Date</b>	<b>Percentage of grade</b>
Test 1	February 15	20%
Gallery assignment	Due March 3 2:00 pm	5%
Test 2	March 22	20%
Written assignment 7-9 pages	Due April 5 2:00 pm	20%
participation		10%
Final test in exam period	tba April 15-27	25%
		100% total

## Course Organization

**The Course Outline:** This course outline is your primary reference for this course. Read it and reread it. Not only does it give the lecture topics and readings, it has valuable information regarding resources you need to know about and the rules and regulations that pertain to this course. Any important amendments will be announced in class and posted on Brightspace.

**Brightspace:** The course site for HUMS 2102 is the place where you will find the course syllabus, keep up with weekly topics, find the links to the required readings and viewings, keep up to date on announcements, assignments, study resources and any amendments to the syllabus. Get to know it and where everything is located. It is your responsibility as a student to keep informed about class changes, announcements. Make sure you receive course notifications and check the site regularly.

**Your Carleton email** will be my means of getting in touch with you through Brightspace. Check it often. All email to me should be sent through Brightspace or from your Carleton email account.

**Lecture images** and an edited study collection for tests will be made available on Brightspace. The lecture images will form the matrix of the material covered in the course. Lectures are fluid, so the slides for each one will appear after the class. If you need to miss a class, you can access the images and ask a classmate for lecture notes to fill in on what you have missed.

**Required online resources:** This course makes extensive use of Smarthistory, a remarkable public art history project founded by two New York-based art historians, Beth Harris and Steven Zucker. It began as a way to present art history as a series of video discussions in front of art works in the New York area, and has expanded globally thanks to the expertise of numerous art historians and experts and the intrepid travels of Harris and Zucker. It is a site that is constantly growing, honing its sophistication and reach, and it is possible that new additions be added to our syllabus as they appear. Their newest endeavour is the first iteration of a free, online global textbook: *Reframing Art History*, which we will use to supplement the sources in Smarthistory. The two parts of the course material – online resources and in-class lectures – are symbiotic. It is very important that you keep up with both.

**Notes on using Smarthistory** To get the benefit from the audio-visual formats favoured on this site, look and 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.

**To find required segments in Smarthistory** go to the url embedded in the syllabus and Brightspace modules and click on the periods and titles indicated. The order of the items in the modules will appear when you click on one of the titles, as a list either at the top of the page or on a left-hand tab. Smarthistory's alternative "browsing" graphic interface has no such order.

**Reframing Art History:** if there are segments I want you to read in *Reframing Art History*, they will be listed at the bottom of each module. Read the text as indicated, but you do not need to click on all the embedded resources unless instructed, because the ones I will be requiring appear in the preceding list in the course module.

**Note that I am not requiring that you access every item on Smarthistory. Follow the syllabus for the assigned sources.** We will not cover everything listed on the syllabus. You will only be tested on the works we have covered in lecture and on the review slides.

**Lectures: The online resources are not a substitute for the lectures.** Lectures introduce themes, present alternate narratives (I don't always agree with Smarthistory!), discuss relevant issues, provide material not covered online, and model art historical practices. Classes give time for discussion and application of skills and knowledge. Coming to class is the only way to cover all the course material and the best way to learn how to "do art history." Come to the lectures; they will be the guide to what I am looking for on the tests and assignments, and I want to see you. I will expect you to demonstrate mastery over the lecture material on the tests, so to do well, take notes! If you need to miss a class, get notes from a classmate.

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

Phones are to be turned off during class. Computers may only be used in class for notetaking and any tasks specified by the instructor as class related. **Computers are not to be used for any other activity (email, browsing, texting, Instagram, etc.).** When students are using computers for such activities, they become a distraction to other students and to the professor, you miss the learning opportunity of class, and frankly it is impolite. We have only these two times a week together. Let's work together to maximize the learning environment.

#### **Assignments and tests.**

Assignments and tests are distributed throughout the term in order to break the core material into manageable units. They are designed to give you the opportunity to develop a number of different skills relevant to the course.

<p><b>In-class tests and final test.</b> The in-class tests and final test will be based on questions from slides that will include slide comparisons and single work "significance" questions and may also include short answer questions. The tests will not be cumulative, meaning they will only test the material covered since the last test. The final exam will be written in the exam period, April 15-27</p> <p style="text-align: center;">Content for the tests:</p> <p><b>test 1:</b> Italy in the 14<sup>th</sup> century, Italy in the 15<sup>th</sup> century, Italy in the 16<sup>th</sup> century, Northern Europe in the 15<sup>th</sup> century</p> <p><b>test 2:</b> 17<sup>th</sup> century: Baroque, 18<sup>th</sup> century, Europe 1800-1900 I</p> <p><b>Final test:</b> Europe 1800-1900 II, Modernisms 1900-1980, Art since 1980</p>
<p><b>Gallery exercise.</b> This assignment will be a "slow looking" exercise to be completed in the Carleton University Art Gallery during our class visit on February 17</p>
<p><b>Written assignment.</b> The written assignment will be based on a work of art in the National Gallery of Canada, requiring in-person viewing, research and connections to a work done in the course. The list of works to choose from and full instructions will be posted on Brightspace.</p>
<p><b>Participation.</b> Lecture attendance is expected. Throughout the term there will be periodic short 'pop' or unannounced participation exercises that may include questions about the lecture, summaries, peer exercises, surveys, pre-assigned questions etc. These will be informal and collected at the end of the class. There will be 10 such exercises worth one point each. Students will earn one point for participating in each class exercise with serious intent.</p>

**Make-Up Exams:** Attendance at term tests is mandatory. In the case of a medical or a family emergency a student must contact the instructor within three days of a missed in-class test. Accommodation for a missed test will be on decided in consultation with the instructor or, in the case of a final exam, with the Registrar's Office. Note that vacation plans are not a valid reason for granting a makeup test.

**Late penalty:** Late assignments will be penalized 5% per day for three (3) University working days, after which no assignments will be accepted without documentation of a medical or legal emergency and consultation with the instructor. No assignments will be accepted after the senate deadline for term work. For more information on deferred term work, see the "University Regulations for All College of Humanities Courses."

### **Other resources for class**

#### **Recommended books for first-time art history students (in the library or available to order):**

D'Alleva, Anne. *Look! The Fundamentals of Art History*. Upper Saddle River: Prentice Hall, numerous editions

Sylvan Barnet, *A Short Guide to Writing about Art*. Upper Saddle River, NJ: Prentice-Hall, numerous editions.

### **Helpful online 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 and Architectural History subject guide.** This guide lists resources for art history at MacOdrum Library, including contact information for the art history research specialist, Alanna Skwarok. <https://library.carleton.ca/guides/subject/art-and-architectural-history>

**Oxford Art Online.** This is a reliable encyclopedia resource. Use it instead of unauthoritative websites for basic reference. <https://www.oxfordartonline-com.proxy.library.carleton.ca/>

**Artstor.** This is a database of good quality art and architectural images that provides reliable image identification. It allows you to search using filters and to download full images and zoomable details. Registration is free and available to Carleton students. <https://library.carleton.ca/find/databases/artstor>

**Heilbrunn Timeline of Art.** This resource is open source sponsored by the Metropolitan Museum of Art in New York, and includes numerous short, informative essays. <http://www.metmuseum.org/toah/>

**The Centre for Student Academic Support** sponsors free study skills workshops, tutorial services and more, both online and in person. 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. <https://carleton.ca/csas/>

**University Regulations for All College of the Humanities Courses** are appended to the syllabus and available on our course Brightspace site. So much you want to know about is there. Please take the time to read through it.

### **Need other help?**

The "University Regulations for All College of the Humanities Courses" provides links to many more helpful resources, from academic to mental health and well-being. Don't be afraid to ask any of us for help, and we will try to direct you to the resources you need.

### **Note on academic integrity**

Note that there will be zero tolerance for plagiarism. There are many resources out there to help you discern what constitutes plagiarism, which includes using programs that generate answers or scramble texts. To avoid inadvertent plagiarism, know the rules. For some excellent resources on avoiding plagiarism, see:

[https://owl.purdue.edu/owl/avoiding\\_plagiarism/plagiarism\\_faq.html](https://owl.purdue.edu/owl/avoiding_plagiarism/plagiarism_faq.html)

<http://www.sce.carleton.ca/courses/94588/plagiarism.htm>

<http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize>

**Contact the prof.** Come talk to me! My office hours are listed at the top of the first page. If you have a conflict at that time, please make an appointment. 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 check my email often during the day, but not all the time, and I do try to get back to you as soon as I can. If you don't want your email to get lost in my spam folder, always contact me via Brightspace or your Carleton email account. Also, be mindful that if you email me at what many might think is a reasonable time in the evening, it might be too late for me. Finally, if you don't hear from me within 24 hours on a weekday, please resend your query, as your original might have gone missing somewhere along the way. I am always grateful for reminders or re-sends. They aid me rather than annoy me and will help me provide the assistance you need.

**Final note:** I am teaching this course because I love art history and because I believe that your world will open up in new ways by studying it. I am not at the front of the class to test your mettle, or to make your life a little more difficult, but to share something that will have you thinking out of the box, seeing in different ways, and thinking about what it is to be human from new and compelling perspectives. How best to approach the course? Be open to learning the skills of this discipline and be prepared for revelations that will engage other areas of your curriculum and the way you understand the world, its cultures and its history.

## SCHEDULE OF CLASSES AND REQUIRED STUDY RESOURCES

The schedule below is subject to modification during the term. Classes have an organic structure; lectures are not read from a script and discussions have their own urgency. This approach has many rewards but requires some flexibility.

Consider the list of works cited below as a 'wish list,' a sandbox that we can play in as the course takes its shape, to be edited during the term depending on the particular pacing of the class. We will not be able to look at all of these works together. At the same time, there may occasionally be works of art or architecture discussed for which there are no resources other than the lecture. Because the Smarthistory site is constantly growing and evolving, resources might be added, or details changed during the course of the term. Any changes will be announced on Brightspace and notification sent to your Carleton email.

**Smarthistory main site and the textbook *Reframing Art History*.** In some modules, the list of reading/viewing resources from the Smarthistory main site are followed by required thematic reading from *Reframing Art History*, with the appropriate link. Read the text indicated. I will only point you to embedded links in *Reframing Art History* if there is an item I want you to view that is not already listed. You do not need to access all the links in *Reframing Art History*.

For tests and assignments, you are responsible only for those works that are discussed in lectures unless otherwise indicated, so come to class, take notes and look to the lectures slides and test slides posted on Brightspace for the final list of works to study from for tests.

**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

<p><b>Introduction</b></p> <p>Wednesday, January 11</p>	<p><b>Smarthistory</b>  <a href="https://smarthistory.org/why-look-at-art/">https://smarthistory.org/why-look-at-art/</a>  <b>Start here</b>  This introductory section is full of useful resources. Please familiarize yourself with the basics if this is the first art history course you are taking. If you have taken HUMS 2102, review as needed and check out for interesting new resources appearing all the time!</p>
<p><b>Italy in the 14<sup>th</sup> century: Late Gothic</b></p> <p>Friday, January 13  Wednesday, January 18</p>	<p><b>Weekly viewing/ reading resources</b>  <b>Smarthistory</b>  <a href="https://smarthistory.org/gold-ground-panel-painting/">https://smarthistory.org/gold-ground-panel-painting/</a>  <b>A beginner's guide to the Renaissance Materials and techniques</b></p> <ul style="list-style-type: none"> <li>• Gold-ground panel painting</li> </ul> <p><a href="https://smarthistory.org/introduction-to-late-gothic-art/">https://smarthistory.org/introduction-to-late-gothic-art/</a>  <b>Italy and Spain in the 14<sup>th</sup> century: Late Gothic</b>  <b>A beginner's guide</b></p>

	<ul style="list-style-type: none"> <li>• Introduction to Late Gothic Art</li> <li>• The conservator's eye: Taddeo Gaddi, Saint Julian</li> </ul> <p><b>Florence</b> A beginner's guide</p> <ul style="list-style-type: none"> <li>• Florence in the Late Gothic period, an Introduction</li> </ul> <p>Cimabue <i>Virgin and Child Enthroned, and Prophets (Santa Trinità Maestà)</i></p> <ul style="list-style-type: none"> <li>• <i>Santa Trinita Madonna and Child Enthroned</i></li> <li>• Cimabue and Giotto compared</li> </ul> <p>Giotto</p> <ul style="list-style-type: none"> <li>• <i>The Ognissanti Madonna and Child Enthroned</i></li> <li>• Arena (Scrovegni) Chapel</li> <li>• Arena (Scrovegni) Chapel, Part 1</li> <li>• Arena (Scrovegni) Chapel, Part 2</li> <li>• Arena (Scrovegni) Chapel, Part 3</li> <li>• Arena (Scrovegni) Chapel, Part 4</li> </ul> <p>Siena</p> <ul style="list-style-type: none"> <li>• Siena in the Late Gothic, an introduction</li> </ul> <p>Duccio</p> <ul style="list-style-type: none"> <li>• <i>Maestà</i></li> <li>• Heaven on earth - <i>The Rucellai Madonna</i></li> </ul> <p>Ambrogio Lorenzetti</p> <ul style="list-style-type: none"> <li>• Palazzo Pubblico Frescos: <i>Allegory and Effects of Good and Bad Government</i></li> </ul> <p>Simone Martini</p> <ul style="list-style-type: none"> <li>• <i>Annunciation</i></li> </ul>
	<p style="text-align: center;"><b>Reframing Art History</b></p> <p><b>Reframing Art History Part 4</b> <b>Art under the Mongols</b> <a href="https://smarthistory.org/reframing-art-history/art-under-the-mongols/">https://smarthistory.org/reframing-art-history/art-under-the-mongols/</a></p> <p>Introduction to the Yuan Dynasty The reclusive life in painting Huang Gongwang</p> <ul style="list-style-type: none"> <li>• Huang Gongwang, <i>Dwelling in the Fuchun Mountains</i> (click on "Read now")</li> </ul> <p><b>Reframing Art History Part 5</b> <b>Art in Ming dynasty China</b> <a href="https://smarthistory.org/reframing-art-history/art-ming-dynasty-china/">https://smarthistory.org/reframing-art-history/art-ming-dynasty-china/</a></p> <p>Scholarly Arts The Wu School</p> <ul style="list-style-type: none"> <li>• Wang Lü, <i>Landscapes of Mount Hua (Huashan)</i> [click on "Read now"]</li> </ul>
<p><b>Italy in the 15<sup>th</sup> century: Early Renaissance</b></p> <p>Friday, January 20 Wednesday, January 25</p>	<p><b>Smarthistory</b> <a href="https://smarthistory.org/renaissance-patrons/">https://smarthistory.org/renaissance-patrons/</a></p> <p><b>A beginner's guide to the Renaissance</b> Patrons and patronage</p> <ul style="list-style-type: none"> <li>• Why commission artwork during the Renaissance?</li> <li>• Types of Renaissance patronage</li> </ul> <p>Artists and workshops</p> <ul style="list-style-type: none"> <li>• The Italian Renaissance court artist</li> <li>• The role of the workshop in Italian Renaissance art</li> </ul> <p>A primer for Italian Renaissance art</p>

	<p>Humanism in Renaissance Italy  Humanism in Renaissance Art  Introduction to gender in Italian Renaissance art</p> <p><b>Italy in the 15<sup>th</sup> century: Early Renaissance</b>  <a href="https://smarthistory.org/how-to-recognize-italian-renaissance-art/">https://smarthistory.org/how-to-recognize-italian-renaissance-art/</a></p> <p><b>A beginner's guide</b></p> <ul style="list-style-type: none"> <li>• How to recognize Italian Renaissance Art</li> <li>• Illustrating a Fifteenth-Century Italian Altarpiece</li> <li>• The study of anatomy</li> <li>• Contrapposto explained</li> <li>• Alberti's revolution in painting</li> </ul> <p>Linear perspective</p> <ul style="list-style-type: none"> <li>• Linear Perspective: Brunelleschi's Experiment</li> <li>• How One-Point Linear Perspective Works</li> <li>• Early Applications of Linear Perspective</li> </ul> <p><b>Central Italy</b></p> <ul style="list-style-type: none"> <li>• Florence in the Early Renaissance</li> </ul> <p><b>Painting</b></p> <p>Gentile da Fabriano</p> <ul style="list-style-type: none"> <li>• <i>Adoration of the Magi</i></li> <li>• <i>Adoration of the Magi</i> (reframed)</li> </ul> <p>Masaccio</p> <ul style="list-style-type: none"> <li>• <i>The Holy Trinity</i></li> <li>• <i>Tribute Money and Expulsion, Brancacci Chapel</i></li> <li>• <i>Expulsion of Adam and Eve from Eden in the Brancacci Chapel</i></li> </ul> <p>Fra Angelico</p> <ul style="list-style-type: none"> <li>• <i>The Annunciation and Life of the Virgin</i> (c. 1426)</li> <li>• <i>The Annunciation</i> (c. 1438-47)</li> </ul> <p>Fra Filippo Lippi</p> <ul style="list-style-type: none"> <li>• <i>Portrait of a Man and Woman at a Casement</i></li> </ul> <p>Domenico Veneziano, <i>Saint Lucy Altarpiece</i>  Perugino, <i>Christ Giving the Keys of the Kingdom to Peter</i></p> <p>Sandro Botticelli</p> <ul style="list-style-type: none"> <li>• <i>La Primavera (Spring)</i></li> <li>• <i>Birth of Venus</i></li> <li>• <i>Fashion and a Portrait of a Young Woman</i></li> </ul> <p>Piero della Francesca</p> <ul style="list-style-type: none"> <li>• <i>Portraits of the Duke and Duchess of Urbino</i></li> </ul> <p><b>Sculpture and Architecture</b></p> <ul style="list-style-type: none"> <li>• Filippo Brunelleschi and Lorenzo Ghiberti, <i>Sacrifice of Isaac</i></li> <li>• Lorenzo Ghiberti, <i>Gates of Paradise, east doors of the Florence Baptistery</i></li> </ul> <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></p> <p>Donatello</p> <ul style="list-style-type: none"> <li>• <i>Saint Mark</i></li> <li>• <i>David</i></li> <li>• <i>Mary Magdalene</i></li> </ul>
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	<p>Andrea della Robbia's bambini at the Ospedale degli Innocenti, Florence  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>Michelozzo, Palazzo Medici</p> <p><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> </ul> <p>Venetian architecture</p> <ul style="list-style-type: none"> <li>• Palazzo Ducale</li> </ul> <p>Giovanni Bellini</p> <ul style="list-style-type: none"> <li>• <i>San Giobbe Altarpiece</i></li> </ul> <p>Andrea Mantegna</p> <ul style="list-style-type: none"> <li>• <i>Camera Picta (Camera degli Sposi)</i></li> </ul>
	<p style="text-align: center;"><b>Reframing Art History</b></p> <p><b>Reframing Art History Part 5</b>  <a href="https://smarthistory.org/reframing-art-history/art-italian-renaissance-republics/">https://smarthistory.org/reframing-art-history/art-italian-renaissance-republics/</a>  Art in the Italian Renaissance Republics, c. 1400-1600</p>

<p><b>Italy in the 16<sup>th</sup> century: High Renaissance</b>  Friday, January 27  Wednesday, February 1</p> <p><b>NOTE: the use of the term and concept of "Mannerism" are misleading and largely discounted in current scholarship. Disregard the description of "Mannerism" in the resources. I do not include it in the title because it is a discredited concept.</b></p>	<p><b>Smarthistory</b>  <a href="https://smarthistory.org/female-artists-renaissance/">https://smarthistory.org/female-artists-renaissance/</a>  <b>A beginner's guide to the Renaissance</b>  Artists and workshops</p> <ul style="list-style-type: none"> <li>• Female artists in the Renaissance</li> </ul> <p>An introduction to the Renaissance nude  Materials and techniques</p> <ul style="list-style-type: none"> <li>• Quarrying and carving marble</li> <li>• Carving marble with traditional tools</li> </ul> <p><b>Italy in the 16<sup>th</sup> century: High Renaissance</b>  <a href="https://smarthistory.org/toward-the-high-renaissance-an-introduction/">https://smarthistory.org/toward-the-high-renaissance-an-introduction/</a>  <b>A beginner's guide</b></p> <ul style="list-style-type: none"> <li>• Toward the High Renaissance, an introduction</li> <li>• Renaissance woman: Isabella d'Este</li> <li>• Preparatory drawing during the Italian 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 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>
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	<ul style="list-style-type: none"> <li>• About Michelangelo</li> <li>• <i>Pietà</i></li> <li>• <i>David</i></li> </ul> <p>The Tomb of Pope Julius II</p> <ul style="list-style-type: none"> <li>• Unfinished business – Michelangelo and the Pope</li> <li>• Moses</li> <li>• Slaves</li> </ul> <p>The Sistine Chapel and Michelangelo</p> <ul style="list-style-type: none"> <li>• Ceiling of the Sistine Chapel</li> <li>• <i>Last Judgment</i>, Sistine Chapel</li> <li>• Medici Chapel (New Sacristy)</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>Sofonisba Anguissola, Self-Portraits</p> <p><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>• Titian, <i>Isabella d'Este (Isabella in Black)</i></li> <li>• <i>Venus of Urbino</i></li> </ul>
	<p style="text-align: center;"><b>Reframing Art History</b></p> <p><b>Reframing Art History</b>  <b>Art in Sovereign States of the Italian Renaissance, c. 1400-1600</b>  <a href="https://smarthistory.org/reframing-art-history/art-sovereign-states-italian-renaissance/">https://smarthistory.org/reframing-art-history/art-sovereign-states-italian-renaissance/</a></p>

<p><b>Northern Europe in the 15<sup>th</sup> century: Northern Renaissance</b></p> <p>Friday, February 3</p>	<p><b>Smarthistory</b>  <a href="https://smarthistory.org/an-introduction-to-the-northern-renaissance-in-the-fifteenth-century/">https://smarthistory.org/an-introduction-to-the-northern-renaissance-in-the-fifteenth-century/</a></p> <p><b>Northern Europe in the 15<sup>th</sup> century: Northern Renaissance</b>  <b>A beginner's guide</b></p> <ul style="list-style-type: none"> <li>• An introduction to the Northern Renaissance in the fifteenth century</li> <li>• Introduction to Fifteenth-century Flanders</li> <li>• Introduction to Burgundy in the Fifteenth Century</li> <li>• Northern Renaissance art under Burgundian Rule</li> <li>• Biblical Storytelling: Illustrating a Fifteenth-Century Netherlandish Altarpiece</li> </ul> <p><b>Burgundian and adjacent territories</b></p> <p>Campin and his workshop</p> <ul style="list-style-type: none"> <li>• Workshop of Robert Campin, <i>Annunciation Triptych (Merode Altarpiece)</i></li> </ul> <p>Jan van Eyck,</p> <ul style="list-style-type: none"> <li>• <i>The Ghent Altarpiece</i></li> <li>• <i>The Arnolfini Portrait</i></li> <li>• The question of pregnancy in Jan van Eyck's <i>Arnolfini Portrait</i></li> </ul>
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	<p>Rogier Van der Weyden</p> <ul style="list-style-type: none"> <li>• <i>Deposition</i></li> <li>• <i>Saint Luke Drawing the Virgin</i></li> </ul> <p>Hans Memling, <i>Diptych of Maarten van Nieuwenhove</i></p>
	<p style="text-align: center;"><b>Reframing Art History</b></p> <p><b>Reframing Art History. Part 4: Late medieval multimedia and devotion</b></p> <p><a href="https://smarthistory.org/reframing-art-history/late-medieval-multimedia-devotion/">https://smarthistory.org/reframing-art-history/late-medieval-multimedia-devotion/</a></p> <p>The Early Netherlandish Triptych [read the entry]</p>

<p><b>17<sup>th</sup> century: Baroque</b></p> <p>Wednesday, February 8 Friday, February 10</p>	<p><b>Smarthistory</b> <a href="https://smarthistory.org/the-protestant-reformation/">https://smarthistory.org/the-protestant-reformation/</a></p> <p><b>Reformation and Counter-Reformation</b></p> <ul style="list-style-type: none"> <li>• The Protestant Reformation</li> <li>• The Council of Trent and the call to reform art</li> </ul> <p><a href="https://smarthistory.org/a-beginners-guide-to-baroque-art/">https://smarthistory.org/a-beginners-guide-to-baroque-art/</a></p> <p><b>17<sup>th</sup> century: Baroque</b></p> <p><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> <li>• Introduction to the Global Baroque</li> <li>• What is genre painting?</li> </ul> <p><b>Italy</b></p> <p>Gian Lorenzo Bernini</p> <ul style="list-style-type: none"> <li>• <i>David</i></li> <li>• <i>Apollo and Daphne</i></li> <li>• <i>Baldacchino, Saint Peter's</i></li> <li>• <i>Ecstasy of Saint Teresa</i></li> <li>• <i>Cathedra Petri</i> (Chair of St. Peter)</li> <li>• <i>Saint Peter's Square</i></li> </ul> <p>Francesco Borromini, <i>San Carlo alle Quattro Fontane, Rome</i></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> <li>• <i>Caravaggio and Caravaggisti in 17<sup>th</sup>-century Europe</i></li> </ul> <p>Artemisia Gentileschi, <i>Judith Slaying Holofernes</i></p> <p>Andrea Pozzo</p> <ul style="list-style-type: none"> <li>• <i>Glorification of Saint Ignatius</i></li> </ul> <p><b>Spain and Portugal</b></p> <ul style="list-style-type: none"> <li>• <i>A Still Life of Global Dimensions; Antonio de Pereda's Still Life with Ebony Chest</i></li> </ul> <p>Diego Velázquez</p> <ul style="list-style-type: none"> <li>• <i>Las Meninas</i></li> </ul> <p><b>Flanders</b></p> <p>Peter Paul Rubens,</p> <ul style="list-style-type: none"> <li>• <i>Elevation of the Cross</i></li> <li>• <i>Arrival (or Disembarkation) of Marie de Medici at Marseilles</i></li> </ul> <p><b>Dutch Republic</b></p> <p>Osias Beer, <i>Still Life with Various Vessels on a Table</i></p> <p>Frans Hals</p> <ul style="list-style-type: none"> <li>• <i>Singing Boy with Flute</i></li> </ul>
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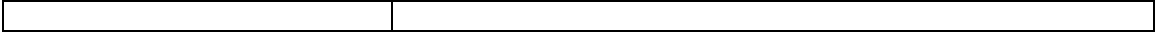
	<p>Rembrandt</p> <ul style="list-style-type: none"> <li>• <i>The Night Watch</i></li> <li>• <i>Self-Portrait</i> (1659)</li> <li>• Rembrandt, <i>Self-Portrait with Two Circles</i></li> </ul> <p>Judith Leyster</p> <ul style="list-style-type: none"> <li>• <i>Self-Portrait</i></li> </ul> <p>Willem Kalf, <i>Still Life with a Silver Ewer</i></p> <p>Johannes Vermeer</p> <ul style="list-style-type: none"> <li>• <i>Woman Holding a Balance</i></li> </ul> <p>Jacob van Ruisdael</p> <ul style="list-style-type: none"> <li>• <i>View of Haarlem with Bleaching Grounds</i></li> </ul> <p>Rachel Ruysch</p> <ul style="list-style-type: none"> <li>• <i>Fruit and Insects</i></li> </ul> <p>Delftware</p> <p><a href="https://smarthistory.org/the-church-of-san-pedro-apostol-de-andahuaylillas/">https://smarthistory.org/the-church-of-san-pedro-apostol-de-andahuaylillas/</a></p> <p><b>South America c. 1500-1820</b>  <b>Viceroyalty of Peru</b>  <b>17<sup>th</sup> and 18<sup>th</sup> centuries</b></p> <p>The Church of San Pedro de Andahuaylillas</p> <ul style="list-style-type: none"> <li>• The Church of San Pedro de Andahuaylillas</li> <li>• Luis de Riaño and Indigenous collaborators, <i>The Paths to Heaven and Hell</i>, Church of San Pedro de Andahuaylillas</li> </ul>
	<p style="text-align: center;"><b>Reframing Art History</b></p> <p><b>Reframing Art History, Part 5: Secular matters of the global baroque</b></p> <p><a href="https://smarthistory.org/reframing-art-history/global-baroque-secular-matters/">https://smarthistory.org/reframing-art-history/global-baroque-secular-matters/</a></p> <p>Secular matters of global Baroque</p> <p><b>Reframing Art History, Part 5: The sacred Baroque in the Catholic world</b></p> <p><a href="https://smarthistory.org/reframing-art-history/sacred-baroque-catholic-world/">https://smarthistory.org/reframing-art-history/sacred-baroque-catholic-world/</a></p>

Wednesday, February 15 **test**

<p><b>Carleton University Art Gallery visit and in-class assignment (required)</b></p> <p>Friday, February 17</p>	<p><b>Read / watch the video before you come to the Gallery:</b>  Jennifer Roberts on 'slow looking.'  <a href="https://harvardmagazine.com/2013/11/the-power-of-patience">https://harvardmagazine.com/2013/11/the-power-of-patience</a></p> <p><b>Other helpful videos on Smarthistory for our Gallery assignment</b>  <a href="https://smarthistory.org/visual-analysis/">https://smarthistory.org/visual-analysis/</a>  How to do visual (formal) analysis  <a href="https://smarthistory.org/describing-sculpture/">https://smarthistory.org/describing-sculpture/</a>  Describing what you see: sculpture</p> <p><b>Supplementary resources for formal analysis</b>  <a href="https://smarthistory.org/line/">https://smarthistory.org/line/</a>  Elements of Art  <a href="https://smarthistory.org/balance-symmetry-and-emphasis/">https://smarthistory.org/balance-symmetry-and-emphasis/</a>  Principles of composition</p>
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February 20-24 **Winter break**

<p><b>18<sup>th</sup> century</b></p> <p>Wednesday, March 1 Friday, March 3</p>	<p><b>Smarthistory</b> <a href="https://smarthistory.org/a-beginners-guide-to-rococo-art/">https://smarthistory.org/a-beginners-guide-to-rococo-art/</a> <b>Europe 1300-1800</b> <b>c. 1700-1775: Rococo</b> 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"> <li>• <i>Self-Portrait with her Daughter</i></li> </ul> <p>Jean-Honoré Fragonard</p> <ul style="list-style-type: none"> <li>• <i>The Swing</i></li> </ul> <p>Joachim Michael Salecker, Cup with cover with Hebrew inscriptions</p> <p><a href="https://smarthistory.org/sir-joshua-reynolds-lady-cockburn-and-her-three-eldest-sons/">https://smarthistory.org/sir-joshua-reynolds-lady-cockburn-and-her-three-eldest-sons/</a> <b>Europe in the 17<sup>th</sup>-18<sup>th</sup> century</b> <b>Britain in the 18<sup>th</sup> century</b> Sir Joshua Reynolds</p> <ul style="list-style-type: none"> <li>• <i>Lady Cockburn and Her Three Eldest Sons</i></li> </ul> <p>Review also (including podcast): <a href="http://www.nationalgallery.org.uk/paintings/sir-joshua-reynolds-lady-cockburn-and-her-three-eldest-sons">http://www.nationalgallery.org.uk/paintings/sir-joshua-reynolds-lady-cockburn-and-her-three-eldest-sons</a></p> <ul style="list-style-type: none"> <li>• <i>Portrait of Syacust Ukah</i></li> </ul> <p>William Hoare, <i>A Portrait of Ayuba Suleiman Diallo</i></p> <p><a href="https://smarthistory.org/neoclassicism-an-introduction/">https://smarthistory.org/neoclassicism-an-introduction/</a> <b>Late 18<sup>th</sup> century: Neoclassicism</b> Neoclassicism, an introduction The Age of Enlightenment: an Introduction Jacques-Louis David,</p> <ul style="list-style-type: none"> <li>• <i>Oath of the Horatii</i></li> <li>• <i>The Death of Marat</i></li> <li>• <i>Napoleon Crossing the Alps</i></li> </ul> <p>Angelica Kauffmann, <i>Cornelia Presenting Her Children as Her Treasures</i> Marie-Guillemine Benoist, <i>Portrait of Madeleine</i> Antonio Canova</p> <ul style="list-style-type: none"> <li>• <i>Paolina Borghese as Venus Victorious</i></li> </ul> <p><b>The Americas to 1900</b> <a href="https://smarthistory.org/benjamin-wests-the-death-of-general-wolfe/">https://smarthistory.org/benjamin-wests-the-death-of-general-wolfe/</a> <b>British Colonies and the Early Republic</b> <b>Colonial Period</b> Benjamin West, <i>The Death of General Wolfe</i></p>
	<p style="text-align: center;"><b>Reframing Art History</b></p> <p><b>Reframing Art History, part 6: Empires and their endings in the late 18<sup>th</sup> and 19<sup>th</sup> centuries</b> <a href="https://smarthistory.org/reframing-art-history/empires-and-their-endings-in-18th-and-19th-century-europe/">https://smarthistory.org/reframing-art-history/empires-and-their-endings-in-18th-and-19th-century-europe/</a></p>



<p><b>Europe 1800-1900 I</b>          Wednesday, March 8          Friday, March 10</p>	<p><a href="https://smarthistory.org/becoming-modern-an-introduction/">smarthistory</a>  <a href="https://smarthistory.org/becoming-modern-an-introduction/">https://smarthistory.org/becoming-modern-an-introduction/</a>  <b>Europe 1800-1900</b>          Becoming Modern: An Introduction  <b>Romanticism</b>  <b>A beginner's guide</b></p> <ul style="list-style-type: none"> <li>• A beginner's guide to Romanticism</li> <li>• Orientalism</li> <li>• Staging the Egyptian Harem for Western Eyes</li> </ul> <p><b>France</b>          Romanticism in France, an introduction          Jean-Auguste-Dominique Ingres</p> <ul style="list-style-type: none"> <li>• <i>Napoleon on His Imperial Throne</i></li> <li>• Painting colonial culture: Ingres <i>La Grande Odalisque</i></li> </ul> <p>Théodore Géricault</p> <ul style="list-style-type: none"> <li>• <i>Raft of the Medusa</i></li> </ul> <p>Eugène Delacroix</p> <ul style="list-style-type: none"> <li>• Eugène Delacroix, an introduction</li> <li>• <i>Liberty Leading the People</i></li> <li>• <i>Women of Algiers in their Apartment</i></li> </ul> <p><b>Spain</b>          Francisco Goya</p> <ul style="list-style-type: none"> <li>• <i>The Sleep of Reason Produces Monsters</i></li> <li>• Enrique Chagoya on Goya's <i>Los Caprichos</i></li> <li>• Francisco Goya, <i>The Third of May, 1808</i></li> </ul> <p><b>England</b>          Henry Fuseli</p> <ul style="list-style-type: none"> <li>• <i>The Nightmare</i></li> </ul> <p>J.M.W. Turner</p> <ul style="list-style-type: none"> <li>• <i>Slave Ship</i></li> <li>• <i>Rain, Steam, and Speed – the Great Western Railway</i></li> </ul> <p><b>Germany</b>          Caspar David Friedrich,</p> <ul style="list-style-type: none"> <li>• <i>Monk by the Sea</i></li> </ul> <p><b>Early Photography</b>          Early Photography: Niépce, Talbot and Muybridge          Louis Daguerre, <i>Paris Boulevard</i></p> <p><b>Victorian Art</b>  <b>Early Victorian</b></p> <ul style="list-style-type: none"> <li>• Charles Barry and A.W.N. Pugin, Palace of Westminster (Houses of Parliament)</li> </ul> <p><b>Pre-Raphaelites and mid-Victorian Art</b>          A Beginner's Guide</p> <ul style="list-style-type: none"> <li>• The Pre-Raphaelites, an introduction</li> <li>• The Aesthetic Movement</li> </ul> <p>John Everett Millais</p> <ul style="list-style-type: none"> <li>• <i>Ophelia</i></li> </ul> <p><a href="https://smarthistory.org/a-cheap-farm-house-1864-onward/">https://smarthistory.org/a-cheap-farm-house-1864-onward/</a>  <b>The Americas to 1900</b>  <b>North America c. 1500-1900</b></p>
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	<p><b>Canada in the 19<sup>th</sup> century</b></p> <ul style="list-style-type: none"> <li>• "A Cheap Farm House," c. 1864-onward</li> </ul>
	<p style="text-align: center;"><b>Reframing Art History</b></p> <p><b>Reframing Art History, part 6: Empires and their endings in the late 18<sup>th</sup> and 19<sup>th</sup> centuries</b>  <a href="https://smarthistory.org/reframing-art-history/empires-and-their-endings-in-18th-and-19th-century-europe/">https://smarthistory.org/reframing-art-history/empires-and-their-endings-in-18th-and-19th-century-europe/</a>  read: "Colonialist fantasies, looking East"</p> <p><b>Reframing Art History, Part 6: Modern Art, Colonialism, Primitivism, and Indigenism, 1830-1950</b>  <a href="https://smarthistory.org/reframing-art-history/modern-art-colonialism-primitivism-indigenism/">https://smarthistory.org/reframing-art-history/modern-art-colonialism-primitivism-indigenism/</a>  read: "Orientalism"</p> <p><b>Reframing Art History, Part 6: Journeys in the 19<sup>th</sup>-century European world</b>  <a href="https://smarthistory.org/reframing-art-history/journeys-19th-century-european-world/">https://smarthistory.org/reframing-art-history/journeys-19th-century-european-world/</a>  Eugène Delacroix and the "Orient"  Delacroix to J.M.W. Turner: From the harem to <i>The Slave Ship</i></p> <p><b>Reframing Art History, Part 6</b>  Modern Art, Colonialism, Primitivism, and Indigenism, 1830-1950  <a href="https://smarthistory.org/reframing-art-history/modern-art-colonialism-primitivism-indigenism/">https://smarthistory.org/reframing-art-history/modern-art-colonialism-primitivism-indigenism/</a>  Orientalism</p>

<p><b>Europe 1800-1900 II</b></p> <p>Wednesday, March 15  Friday, March 17</p>	<p><b>Smarthistory</b>  <b>Europe 1800-1900</b>  <a href="https://smarthistory.org/a-beginners-guide-to-realism/">https://smarthistory.org/a-beginners-guide-to-realism/</a>  <b>Realism</b>  Realism, an introduction  Honoré Daumier <ul style="list-style-type: none"> <li>• <i>Nadar Elevating Photography to the Height of an Art</i></li> </ul> Gustave Courbet <ul style="list-style-type: none"> <li>• <i>The Stonebreakers</i></li> <li>• <i>A Burial at Ornans</i></li> </ul> Édouard Manet <ul style="list-style-type: none"> <li>• <i>Olympia</i></li> <li>• <i>Le déjeuner sur l'herbe</i></li> <li>• <i>Corner of a Café-Concert</i></li> <li>• Better know: Manet's Bar</li> <li>• <i>A Bar at the Folies-Bergère</i></li> <li>• <i>A Bar at the Folies-Bergère</i> with Griselda Pollock</li> </ul> Eva Gonzalès, <i>A Loge at the Théâtre des Italiens</i></p> <p><b>Second Empire</b>  Haussmann the Demolisher and the creation of modern Paris  Charles Garnier, <i>The Paris Opéra</i></p> <p><b>Impressionism</b>  A beginner's guide <ul style="list-style-type: none"> <li>• Impressionism, an Introduction</li> <li>• What does "Impressionism" mean?</li> </ul> </p>
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	<ul style="list-style-type: none"> <li>• How the Impressionists got their name</li> <li>• Impressionism: painting modern life</li> <li>• Impressionist color</li> <li>• Impressionist pictorial space</li> <li>• Japonisme</li> <li>• Looking east: how Japan inspired Monet, Van Gogh and other Western artists</li> </ul> <p>Edgar Degas</p> <ul style="list-style-type: none"> <li>• <i>The Dance Class</i></li> <li>• <i>Visit to a Museum</i></li> </ul> <p>Gustave Caillebotte</p> <ul style="list-style-type: none"> <li>• <i>Paris Street, Rainy Day</i></li> </ul> <p>Berthe Morisot</p> <ul style="list-style-type: none"> <li>• <i>Reading</i></li> </ul> <p>Pierre-Auguste Renoir</p> <ul style="list-style-type: none"> <li>• How to recognize Renoir: <i>The Swing</i></li> <li>• <i>The Grands Boulevards</i></li> <li>• <i>Moulin de la Galette</i></li> </ul> <p>Claude Monet</p> <ul style="list-style-type: none"> <li>• Impressionism as optical realism: Monet</li> <li>• How to recognize Monet: <i>The Basin at Argenteuil</i></li> <li>• <i>The Gare St. Lazare</i></li> <li>• <i>Poplars</i></li> <li>• <i>Rouen Cathedral Series</i></li> <li>• <i>Les Nymphéas (Water Lilies)</i></li> </ul> <p>Mary Cassatt</p> <ul style="list-style-type: none"> <li>• <i>In the Loge</i></li> <li>• <i>Woman with a Pearl Necklace in a Loge</i></li> <li>• <i>The Child's Bath</i></li> <li>• <i>The Coiffure</i></li> </ul> <p><b>Post-impressionism</b>  <b>A beginner's guide</b></p> <ul style="list-style-type: none"> <li>• Introduction to Neo-Impressionism, Part I</li> <li>• Introduction to Neo-Impressionism, Part II</li> <li>• Neo-Impressionist Color Theory</li> </ul> <p>Georges Seurat</p> <ul style="list-style-type: none"> <li>• <i>A Sunday on la Grande Jatte - 1884</i></li> </ul> <p>Vincent Van Gogh</p> <ul style="list-style-type: none"> <li>• <i>Self-Portrait with Bandaged Ear</i></li> <li>• <i>Van Gogh, Irises, Getty Conversations</i></li> <li>• <i>Starry Night</i></li> </ul> <p>Paul Gauguin</p> <p>Gauguin, <i>Self-Portrait with Portrait of Émile Bernard (Les misérable)</i></p> <p><i>Spirit of the Dead, Watching</i></p> <p>Paul Cézanne</p> <ul style="list-style-type: none"> <li>• Cézanne, an introduction</li> <li>• <i>The Basket of Apples</i></li> <li>• <i>Mont Sainte-Victoire</i></li> </ul> <p><b>Sculpture</b></p> <p>Auguste Rodin</p> <ul style="list-style-type: none"> <li>• Auguste Rodin, <i>The Age of Bronze</i></li> <li>• Wilfredo Prieto on Auguste Rodin's sculptures</li> </ul> <p><b>Symbolism / Art Nouveau</b></p> <p>Antonio Gaudí, <i>Sagrada Família</i></p>
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	<p>Edvard Munch</p> <ul style="list-style-type: none"> <li>• <i>The Scream</i></li> </ul> <p><b>The Americas to 1900</b>  <a href="https://smarthistory.org/louis-sullivan-bayard-skyscraper/">https://smarthistory.org/louis-sullivan-bayard-skyscraper/</a>  <b>Sculpture and Architecture</b>  Louis Sullivan</p> <ul style="list-style-type: none"> <li>• Bayard-Condict Building</li> </ul> <p><b>Art of Asia</b>  <a href="https://smarthistory.org/kunisada-visiting-komachi/">https://smarthistory.org/kunisada-visiting-komachi/</a>  <b>Japan</b>  <b>Edo Period</b>  Utagawa Kunisada I, <i>Visiting Komachi</i>, from the series <i>Modern Beauties as the Seven Komachi</i></p> <p>See also  <a href="https://www.metmuseum.org/toah/hd/ukiy/hd_ukiy.htm">https://www.metmuseum.org/toah/hd/ukiy/hd_ukiy.htm</a>  Woodblock Prints in the <i>Ukiyo-e</i> Style</p>
	<p style="text-align: center;"><b>Reframing Art History</b></p> <p><b>Reframing Art History, Part 5: Responding to the early modern European tradition</b>  <a href="https://smarthistory.org/reframing-art-history/responding-to-the-early-modern-european-tradition/">https://smarthistory.org/reframing-art-history/responding-to-the-early-modern-european-tradition/</a>  Introduction  Re-envisioned iconography: Reclining Women</p> <p><b>Smarthistory, Reframing Art History, Part 6</b>  <b>Modern Art, Colonialism, Primitivism, and Indigenism, 1830-1950</b>  <a href="https://smarthistory.org/reframing-art-history/modern-art-colonialism-primitivism-indigenism/">https://smarthistory.org/reframing-art-history/modern-art-colonialism-primitivism-indigenism/</a>  Primitivism and the rejection of the Classical Tradition</p> <p><b>Reframing Art History, Part 6</b>  <b>Journeys in the 19<sup>th</sup>-century European world</b>  <a href="https://smarthistory.org/reframing-art-history/journeys-19th-century-european-world/">https://smarthistory.org/reframing-art-history/journeys-19th-century-european-world/</a>  People in Motion: Migrations and the Transformation of Europe</p> <p><b>Reframing Art History, Part 6</b>  <b>A wider world in 19<sup>th</sup>-century Europe</b>  <a href="https://smarthistory.org/reframing-art-history/wider-world-19th-century-europe/">https://smarthistory.org/reframing-art-history/wider-world-19th-century-europe/</a>  read through the entries</p> <p><b>Reframing Art History, Part 6: Modern Art, Colonialism, Primitivism, and Indigenism, 1830-1950</b>  <a href="https://smarthistory.org/reframing-art-history/modern-art-colonialism-primitivism-indigenism/">https://smarthistory.org/reframing-art-history/modern-art-colonialism-primitivism-indigenism/</a>  The 'West'  Primitivism and the Rejection of the Classical Tradition  Primitivism and Modernism</p>

<p><b>Modernisms 1900-1980</b></p> <p>Friday, March 24  Wednesday; March 29  Friday, March 31  Wednesday, April 5 <b>written assignment due</b></p>	<p><a href="https://smarthistory.org">Smarthistory</a>  <a href="https://smarthistory.org/an-introduction-to-photography-in-the-early-20th-century/">https://smarthistory.org/an-introduction-to-photography-in-the-early-20th-century/</a></p> <p><b>Modernisms 1900-1980</b></p> <p><b>A beginner's guide</b></p> <ul style="list-style-type: none"> <li>• An introduction to Photography in the Early 20<sup>th</sup> Century</li> <li>• Contemporary Art, an Introduction</li> <li>• Representation and Abstraction: Millais's <i>Ophelia</i> and Newman's <i>Vir Heroicus Sublimis</i></li> <li>• Art and Context: Monet's <i>Cliff Walk</i> and Malevich's <i>White on White</i></li> </ul> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Modern art and reality</li> <li>• Expression and modern art</li> <li>• Primitivism and Modern Art</li> <li>• Formalism I: Formal Harmony</li> <li>• Formalism II: Truth to Materials</li> </ul> <p><b>Fauvism + Expressionism</b></p> <p><b>Fauvism</b>  Fauvism, an introduction  Fauve Landscapes and City Views  Henri Matisse</p> <ul style="list-style-type: none"> <li>• <i>Bonheur de Vivre</i></li> <li>• <i>The Red Studio</i></li> <li>• <i>Goldfish</i></li> </ul> <p><b>Expressionism</b></p> <ul style="list-style-type: none"> <li>• Expressionism, an introduction</li> <li>• Der Blue Rieter</li> </ul> <p>Ernst Ludwig Kirchner</p> <ul style="list-style-type: none"> <li>• <i>Street, Berlin</i></li> </ul> <p>Vasily Kandinsky</p> <ul style="list-style-type: none"> <li>• Kandinsky, <i>Apocalypse, Abstractions</i></li> <li>• <i>Improvisation 28</i> (second version)</li> </ul> <p><b>Cubism + early abstraction</b>  The Case for Abstraction  Abstract art and Theosophy  Who created the first abstract artwork?</p> <p><b>Cubism</b></p> <ul style="list-style-type: none"> <li>• Beginner's Guide to Cubism</li> <li>• Pablo Picasso and the new language of Cubism</li> <li>• Inventing Cubism</li> <li>• Cubism and multiple perspectives</li> <li>• Synthetic Cubism, Part I</li> <li>• Synthetic Cubism, Part II</li> </ul> <p>Pablo Picasso</p> <ul style="list-style-type: none"> <li>• How to paint like Pablo Picasso (Cubism) [if you have time: 33 minutes, but great]</li> <li>• <i>Les Femmes d'Alger (O. J. R. M.)</i></li> <li>• <i>Still Life with Chair Caning</i></li> <li>• <i>Guernica</i></li> </ul> <p>Georges Braque</p> <ul style="list-style-type: none"> <li>• Georges Braque and Pablo Picasso: Two Cubist Musicians</li> <li>• <i>The Portuguese</i></li> </ul> <p><b>Cubist sculpture</b></p>
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	<p>Cubist Sculpture I</p> <p><b>Russian avant-garde</b> Kasimir Malevich, <i>Suprematist Composition: White on White</i> Suprematism, Part I: Kasimir Malevich</p> <p><b>De Stijl</b> 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</p> <ul style="list-style-type: none"> <li>• <i>Composition with Red, Blue, and Yellow</i></li> <li>• <i>Composition No. II, with Red and Blue</i></li> <li>• TateShots: Piet Mondrian</li> </ul> <p><b>Italian art before WWI</b> <b>Futurism</b> Italian Futurism: an Introduction Giacomo Balla, <i>Street Light</i> Umberto Boccioni, <i>Unique Forms of Continuity in Space</i></p> <p><b>Dada + Surrealism</b> <b>Dada</b> <b>A beginner's guide to Dada</b> Introduction to Dada Dada Manifesto Dada Politics Dada Readymades Dada Performance Marcel Duchamp</p> <ul style="list-style-type: none"> <li>• <i>Fountain</i></li> <li>• Marcel Duchamp and the Viewer</li> </ul> <p><b>Surrealism</b> A beginner's guide</p> <ul style="list-style-type: none"> <li>• Surrealism, an introduction</li> <li>• The Case for Surrealism</li> <li>• Surrealist Techniques: Automatism</li> <li>• Surrealist Techniques: Subversive Realism</li> <li>• Surrealism and Women</li> <li>• A brief guide to Egyptian Surrealism</li> </ul> <p>Man Ray, <i>The Gift</i> René Magritte, <i>The Treachery of Images (Ceci n'est pas une pipe)</i> Meret Oppenheim, <i>Object</i> (fur-covered cup, saucer, and spoon)</p> <p><b>German and Italian art between the wars</b> <b>Prints and Photography</b> Gertrude Arndt, <i>Self-Portrait with Veil</i></p> <p><b>Bauhaus</b> The Bauhaus and Bau</p> <p><b>Latin American Modernism</b> <b>Surrealism</b> Frida Kahlo</p> <ul style="list-style-type: none"> <li>• Frida Kahlo, introduction</li> </ul>
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	<ul style="list-style-type: none"> <li>• Kahlo, <i>The Two Fridas</i></li> </ul> <p><b>Brazilian modernism</b></p> <p><b>International style architecture</b> International Style Architecture in Mexico and Brasil</p> <p><b>Postwar American art</b></p> <p><b>Abstract Expressionism</b></p> <ul style="list-style-type: none"> <li>• Finding meaning in abstraction</li> <li>• Abstract Expressionism, an introduction</li> <li>• Hedda Sterne, <i>Number 3-1957</i></li> </ul> <p>Jackson Pollock</p> <ul style="list-style-type: none"> <li>• <i>Autumn Rhythm</i></li> <li>• The Case for Jackson Pollock</li> <li>• Why is that important? Looking at Jackson Pollock</li> <li>• The Painting Techniques of Jackson Pollock</li> </ul> <p>Mark Rothko</p> <ul style="list-style-type: none"> <li>• <i>No. 210/No. 211 (Orange), 1960</i></li> <li>• The Case for Mark Rothko</li> <li>• Mark Rothko (at MoMA)</li> </ul> <p>Barnett Newman</p> <ul style="list-style-type: none"> <li>• <i>Onement I, 1948</i></li> <li>• Barnett Newman at MoMA</li> <li>• The Painting Techniques of Barnett Newman</li> <li>• Representation and abstraction: looking at Millais and Newman</li> </ul> <p><b>New York School</b> The Impact of Abstract Expressionism Sari Dienes, <i>Star Circle</i> Jasper Johns,  <ul style="list-style-type: none"> <li>• <i>White Flag</i></li> </ul> Robert Rauschenberg  <ul style="list-style-type: none"> <li>• <i>Canyon</i></li> <li>• <i>Bed</i></li> </ul> <i>Protractor, Variation I</i> by Frank Stella</p> <p><b>Postwar figurative art</b> Faith Ringgold, <i>Dancing at the Louvre</i></p> <p><b>Postwar abstraction</b> Rita Mae Pettway, <i>Housetop (fractured medallion variation)</i></p> <p><b>Postwar European Art</b></p> <p><b>Switzerland</b> Jean Tinguely, <i>Homage to New York</i></p> <p><b>Pop Art</b> A beginner's guide  <ul style="list-style-type: none"> <li>• Pop Art</li> </ul> Andy Warhol  <ul style="list-style-type: none"> <li>• <i>Marilyn Diptych</i></li> <li>• Why is this art? Andy Warhol, Campbell's Soup Cans</li> <li>• The Case for Andy Warhol</li> <li>• <i>Gold Marilyn Monroe</i></li> </ul> Roy Lichtenstein, <i>Rouen Cathedral Set V</i></p> <p><b>Conceptual and Performance Art</b> <b>Conceptual Art</b></p>
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	<p>A Beginner's Guide</p> <ul style="list-style-type: none"> <li>• Conceptual Art: An Introduction</li> <li>• The Case for Conceptual Art</li> </ul> <p>Joseph Kosuth, <i>One and Three Chairs</i></p> <p><b>Performance Art</b>  Performance Art, an Introduction  The Case for Performance Art  Black Mountain College  Shiraga Kazuo, <i>Challenging Mud</i>  Mierle Laderman Ukeles, <i>Washing/Tracks/Maintenance: Outside (July 23, 1973)</i></p> <p><b>Minimalism and Earthworks</b>  <b>A beginner's guide</b></p> <ul style="list-style-type: none"> <li>• An Introduction to Minimalism</li> <li>• The Case for Minimalism</li> <li>• The Case for Land Art</li> </ul> <p>Robert Smithson, <i>Spiral Jetty</i>  Christo and Jeanne-Claude, <i>the Gates</i></p> <p><b>Post Minimalism</b>  Eva Hesse</p> <ul style="list-style-type: none"> <li>• The last work of Eva Hesse</li> </ul> <p>Judy Chicago, <i>The Dinner Party</i></p> <p><b>Colonial and postcolonial modernisms</b>  <b>South Asia</b>  Amrita Sher-Gil, <i>Self-Portrait as a Tahitian</i></p> <p><b>Architecture, design, and dance</b>  <b>A beginner's guide</b>  What is: brutalism?</p> <p><b>New York skyscrapers and landmarks</b>  Van Alen, The Chrysler Building</p> <p><b>International Style</b>  Le Corbusier, Villa Savoye  Frank Lloyd Wright</p> <ul style="list-style-type: none"> <li>• Solomon R. Guggenheim Museum, New York City</li> <li>• Fallingwater</li> </ul> <p>Gordon Bunshaft for Skidmore Owings and Merrill, Lever House  Ludwig Mies van der Rohe, Seagram Building</p> <p><b>Late Modernism / Post-Modernism</b>  Maya Lin, Vietnam Veterans Memorial  Frank Gehry, Guggenheim, Bilbao</p> <p><b>Art of Africa</b>  <a href="https://smarthistory.org/aesthetics/">https://smarthistory.org/aesthetics/</a>  <b>A Beginner's Guide</b></p> <ul style="list-style-type: none"> <li>• Aesthetics</li> <li>• Form and meaning</li> <li>• African art and the effects of European contact and colonization</li> <li>• The Reception of African Art in the West</li> <li>• Western appreciation of African Art</li> </ul>
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	<p style="text-align: center;"><b>Reframing Art History</b></p> <p><b>Reframing Art History, Part 6: Modern Art, Colonialism, Primitivism, and Indigenism, 1830-1950</b>  <a href="https://smarthistory.org/reframing-art-history/modern-art-colonialism-primitivism-indigenism/">https://smarthistory.org/reframing-art-history/modern-art-colonialism-primitivism-indigenism/</a>  The 'West'  Primitivism and Modernism</p> <p><b>Reframing Art History, Part 6: The arts of Africa, c. 18<sup>th</sup>-20<sup>th</sup> century</b>  <a href="https://smarthistory.org/reframing-art-history/arts-africa-1700-2000/">https://smarthistory.org/reframing-art-history/arts-africa-1700-2000/</a>  Introduction  African Art and Cultural Context</p>
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<p><b>Art since 1980</b></p> <p>Friday, April 7  Wednesday, April 12</p>	<p><b>Smarthistory</b>  <a href="https://smarthistory.org/contemporary-art-an-introduction-3/">https://smarthistory.org/contemporary-art-an-introduction-3/</a>  <b>Art Since 1980</b>  <b>A beginner's guide</b>  Contemporary Art, an introduction  The Pictures Generation</p> <p><b>Post-Cultural Revolution China</b>  <i>Dropping a Han Dynasty Urn</i>  The Case for Ai Weiwei</p> <p><b>Young British Artists and art as commodity</b>  Jeff Koons, <i>Pink Panther</i>  Chris Ofili, <i>The Holy Virgin Mary</i></p> <p><b>Pictures generation and post-modern photography</b>  Barbara Kruger, <i>Untitled (Your gaze hits the side of my face)</i>  Cindy Sherman</p> <ul style="list-style-type: none"> <li>• <i>Untitled Film Still #21</i></li> <li>• <i>Untitled #228</i></li> </ul> <p><b>Revisiting histories</b>  Betye Saar, <i>Liberation of Aunt Jemima</i>  An interview with Fred Wilson about the conventions of museum and race</p> <p><b>Mapping and Migration</b>  Doris Salcedo, <i>Shibboleth</i>  Suchitra Mattai, <i>Exodus</i></p> <p><b>Figuration, the body, and representation</b>  Identity Politics: From the Margins to the Mainstream  Louise Bourgeois, <i>Maman</i>  Renée Stout, interview about <i>Fetish #2</i>  Shirin Neshat</p> <ul style="list-style-type: none"> <li>• <i>Rebellious Silence, Women of Allah series</i></li> <li>• 'Dreams Are Where Our Fears Live'</li> </ul> <p>Kehinde Wiley</p> <ul style="list-style-type: none"> <li>• <i>Napoleon Leading the Army over the Alps</i></li> <li>• <i>Rumors of War</i></li> </ul> <p>Yinka Shonibare, <i>The Swing (After Fragonard)</i>  Douglas Coupland, <i>Terry Fox Memorial</i></p>
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	<p><b>Social Practice</b>  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><b>Landscape and ecology</b>  James Turrell, <i>Skyspace, the way of color</i></p> <p><b>Assemblage and materiality</b>  Fred Wilson: <i>Beauty and Ugliness</i>  El Anatsui,  <ul style="list-style-type: none"> <li>• <i>Untitled</i></li> <li>• <i>Old Man's Clothing</i></li> </ul> Shan Goshorn (Eastern Band Cherokee), <i>Sealed Fate: Treaty of New Echota Protest Basket</i></p>
	<p style="text-align: center;"><b>Reframing Art History</b></p> <p><b>Reframing Art History, Part 5: Responding to the early modern European tradition</b>  <a href="https://smarthistory.org/reframing-art-history/responding-to-the-early-modern-european-tradition/">https://smarthistory.org/reframing-art-history/responding-to-the-early-modern-european-tradition/</a>  Postcolonialism</p>



# University Regulations for All College of the Humanities Courses

## Academic Dates and Deadlines

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

## Online Learning Resources

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

## Copies of Written Work Submitted

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

## Academic Integrity Policy

The University Academic Integrity Policy defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This includes reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, artworks, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, material on the internet and/or conversations.

Examples of plagiarism include, but are not limited to:

- any submission prepared in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;

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

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

[Academic Integrity Process](#)

## Academic Accommodation Policy

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

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

### Addressing Human Rights Concerns

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

### Requests for Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

**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](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two

weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

### **Survivors of Sexual Violence**

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

### **Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation will be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

## **Grading System at Carleton University**

Standing in a course is determined by the course instructor, subject to the approval of the faculty Dean. Standing in courses will be shown by alphabetical grades. The system of grades used, with corresponding grade points and the percentage conversion can be found [here](#). Grade points indicated are for courses with 1.0 credit value. Where the course credit is greater or less than one credit, the grade points are adjusted proportionately.

## **Course Sharing Websites and Copyright**

Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).

Students registered in the course may take notes and make copies of course materials for their own educational use only. Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).  
[More information](#)

## **Student Rights and Responsibilities at Carleton**

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

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

## Deferred Term Work

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

1. Students who claim illness, injury or other extraordinary circumstances beyond their control as a reason for missed term work are held responsible for immediately informing the **instructor** concerned and for making alternate arrangements with the instructor and in all cases this must occur **no later than three (3) working days after the term work was due**. The alternate arrangement must be made before the last day of classes in the term as published in the academic schedule. Normally, any deferred term work will be completed by the last day of term. In all cases, formative evaluations providing feedback to the student should be replaced with formative evaluations. In the event the altered due date must extend beyond the last day of classes in the term, the instructor will assign a grade of zero for the work not submitted and submit the student's earned grade accordingly; the instructor may submit a change of grade at a later date. Term work cannot be deferred by the Registrar.
2. In cases where a student is not able to complete term work due to illness or injury for a significant period of time/or long term, the instructor and/or student may elect to consult with the Registrar's Office (undergraduate courses) or Graduate Registrar (graduate courses) to determine appropriate action.
3. If a student is concerned the instructor did not respond to the request for academic accommodation or did not provide reasonable accommodation, the student should consult with the department/school/institute chair/director. If a mutually agreeable accommodation to complete course requirements prior to the course grade submission deadline cannot be achieved, the Associate Dean will become involved. If academic accommodation is not granted, and the student receives word **after** the academic withdrawal deadline, the student may submit a petition to the Registrar's Office (undergraduate courses)/Graduate Registrar (graduate courses) for a final grade of WDN (Withdrawn) in the course(s). If academic accommodation is not granted, and the student receives word **prior** to the academic withdrawal deadline, the student may elect to withdraw from the course(s).
4. Furthermore, if academic accommodation is granted, but the student is unable to complete the accommodation according to the terms set out by the instructor as a result of further illness, injury or extraordinary circumstances beyond their control, the student may submit a petition to the Registrar's Office (undergraduate courses)/Graduate Registrar (graduate courses). Please note, however, that the course instructor will be required to submit an earned final grade and further consideration will only be reviewed according to established precedents and deadlines. [More information of deferred Term Work](#)

## Deferred Final Exams

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

The application for a deferral must:

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

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

## Financial vs. Academic Withdrawal

Make sure that you are aware of the separate deadlines for Financial and Academic withdrawal!

Making registration decisions in Carleton Central involves making a financial and academic commitment for the courses you choose, regardless of attendance. If you do not attend, you must withdraw in [Carleton Central](#) within the published deadlines to cancel your registration. A fee adjustment is dependent on registration being canceled within the published [fee deadlines](#) and dependent on your course load. A course dropped after the deadline for financial withdrawal will receive a grade of Withdrawn (WDN), which appears on your official transcript.

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

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

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

## Student Mental Health

As a University student you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you. Here is a list that may be helpful:

**Emergency Resources (on and off campus):** <https://carleton.ca/health/emergencies-and-crisis/emergency-numbers/>

### Carleton Resources:

- Mental Health and Wellbeing: <https://carleton.ca/wellness/>
- Health & Counselling Services: <https://carleton.ca/health/>
- Paul Menton Centre: <https://carleton.ca/pmc/>
- Academic Advising Centre (AAC): <https://carleton.ca/academicadvising/>

- Centre for Student Academic Support (CSAS): <https://carleton.ca/csas/>
- Equity & Inclusivity Communities: <https://carleton.ca/equity/>

### **Off Campus Resources:**

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

## **Statement on Pandemic Measures**

It is important to remember that COVID is still present in Ottawa. The situation can change at any time and the risks of new variants and outbreaks are very real. There are [a number of actions you can take](#) to lower your risk and the risk you pose to those around you including being vaccinated, wearing a mask, staying home when you're sick, washing your hands and maintaining proper respiratory and cough etiquette.

**Feeling sick?** Remaining vigilant and not attending work or school when sick or with symptoms is critically important. If you feel ill or exhibit COVID-19 symptoms do not come to class or campus. If you feel ill or exhibit symptoms while on campus or in class, please leave campus immediately. In all situations, you should follow Carleton's [symptom reporting protocols](#).

**Masks:** Masks are no longer mandatory in university buildings and facilities. However, we continue to recommend masking when indoors, particularly if physical distancing cannot be maintained. We are aware that personal preferences regarding optional mask use will vary greatly, and we ask that we all show consideration and care for each other during this transition.

**Vaccines:** While proof of vaccination is no longer required to access campus or participate in in-person Carleton activities, it may become necessary for the University to bring back proof of vaccination requirements on short notice if the situation and public health advice changes. Students are strongly encouraged to get a full course of vaccination, including booster doses as soon as they are eligible and submit their booster dose information in [cuScreen](#) as soon as possible. Please note that Carleton cannot guarantee that it will be able to offer virtual or hybrid learning options for those who are unable to attend the campus.

All members of the Carleton community are required to follow requirements and guidelines regarding health and safety which may change from time to time. For the most recent information about Carleton's COVID-19 response and health and safety requirements please see the [University's COVID-19 website](#) and review the [Frequently Asked Questions \(FAQs\)](#). Should you have additional questions after reviewing, please contact [covidinfo@carleton.ca](mailto:covidinfo@carleton.ca).

## Department Contact Information

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