

**HUMS 2102**  
**Modern European Art c.1300-present**  
**Wednesday and Friday 1:05-2:25**

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**Office: 437 St. Patrick's**

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

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

A survey of over seven 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** Students are not required to purchase textbooks or other learning materials for this course. Online resources to be viewed 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 12	20%
Gallery assignment	February 28 12:00 pm (noon)	5%
Test 2	March 19	20%
Written assignment 7-9 pages	April 5 12:00 pm (noon)	20%
participation		10%
Final test in exam period	tba April 11-26	25%
		100% total

\*Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

**Evaluation components**  
**Full instructions will be posted on Brightspace**

<p><b>In-class tests and final test.</b> The in-class tests and final test will be based on images that will include slide comparison and single work "significance" 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 11-26</p> <p style="text-align: center;">Content for the tests:</p> <p><b>test 1: Italy in the 14<sup>th</sup> century, Italy in the 15<sup>th</sup> century, Northern Europe in the 15<sup>th</sup> century Italy in the 16<sup>th</sup> century</b></p> <p><b>test 2: 17<sup>th</sup> century: Baroque, 18<sup>th</sup> century, Europe 1800-1900 I</b></p> <p><b>Final test: Europe 1800-1900 II, Modernisms 1900-1980, Art since 1980</b></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 14.</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> The participation grade will be based on short class exercises that will be dispersed throughout the term. Each time you are present and participate in the exercise with serious intent, you will be awarded 1 point to a total of 10 points. Please come to class with a pencil or pen.</p>

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

**Your Carleton email** will be my means of getting in touch with you through Brightspace. Check it often. I will be checking my office phone messages rarely, so email is preferred. All email to me should be sent through Brightspace or from your Carleton email account. [randi.klebanoff@carleton.ca](mailto:randi.klebanoff@carleton.ca)

**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.

**Course elements and resources**

**Lectures** Lectures are an essential part of the course material. In other words, classes do not just 'present' what can be found online. You cannot know the course material without taking in both the class lectures and online resources. Lectures propose approaches and viewpoints different from and complementary to the online resources. Lectures present thematic structures, alternate narratives, relevant issues, and in class we apply the art historical practices you are expected to master in the course. Coming to class, participating, and taking notes is the only way to cover all the course material and the best way to learn how to "do art history" and be prepared for your assignments and tests. The bottom line is that you cannot do well on the tests without taking good notes in lectures.

**Lecture images** and an edited study collection for tests will be made available on Brightspace. The lecture images will form the matrix of the material covered in the course. 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 initiated by two New York-based art historians, Beth Harris and Steven Zucker. It began as a way to present art history as a series of video discussions in front of art works in the New York area, and has expanded globally thanks to the expertise of numerous art historians and experts and the intrepid travels of Harris and Zucker. It is a site that is currently growing at an impressive pace, honing its sophistication and reach, and therefore there may be instances when new entries are added to the syllabus or organization changed to reflect changes to the Smarthistory site. The two parts of the course material – internet resources and in-class lectures – are symbiotic, that is, the course material cannot be covered by just reviewing the internet sources without knowing the lecture materials and vice versa. It is very important that you keep up with both.

**Notes on using Smarthistory** To get the benefit from the audio-visual formats 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.

Note that I am not requiring that you access every item on Smarthistory. Follow the syllabus for the assigned sources. We will also not always cover everything listed on the syllabus, allowing for some flexibility in the lectures. You will only be tested on the works we have covered in lecture and on the review slides, unless otherwise notified.

**To find required segments in Smarthistory** go to the urls embedded in the syllabus / course outline and on Brightspace and click on the links. To locate the entries in the order listed on the syllabus click on the “index” tab at the top left of each Smarthistory entry. Note: If you have accessed a video, don’t forget to **scroll down**; there may be additional text, videos, or other important resources below.

**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. When you are required to access a chapter or a portion of a chapter, you are only asked to read the textual framework, as the links to Smarthistory entries you are required to access are indicated in the module for that unit in this syllabus and on Brightspace..

**Other required or supplementary materials:**

On some weeks other resource sites are indicated. These have been added either to fill in gaps in the coverage on Smarthistory, or because they are especially good/helpful.

**Recommended books for first-time art history students (on reserve in library):**

- D’Alleva, Anne. *Look! The Fundamentals of Art History*. 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.

### Helpful online resources

**Oxford Art Online.** This is available from the Carleton Library once you are logged on as a user. It is an authoritative alternative to crowd-sourced Wikipedia. The Grove dictionary of art in particular often has substantial entries

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

**Heilbrunn Timeline of Art.** This resource is sponsored by the Metropolitan Museum of Art in New York, and includes numerous short, informative essays.

<http://www.metmuseum.org/toah/>

**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>

### 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, including:

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

Visit the **Centre for Student Academic Support** either online or on the fourth floor of MacOdrum Library to see the many support services available to you, including assistance with academic reading, writing and research, notetaking, time management, etc. complete with online and in-person tutorials and workshops and tutoring services. Log on at the beginning of term to find out what is available, because the night before a test or assignment due date will be too late for personal help. <https://carleton.ca/csas/>

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

### Other rules and regulations

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

**Late assignment policy.** Late assignments will be penalized **5% per day for 3 University working days, after which no assignments will be accepted without documentation of a medical or other emergency and consultation with the instructor or Registrar's Office.** No assignments will be accepted after the Senate deadline for term work. For more information on deferred term work, see the "University Regulations for All College of Humanities Courses."

**Make-Up Exams:** A student will be allowed to write a make-up only the case of a medical or other confirmed emergency, with appropriate documentation, in consultation with the instructor or the Registrar's Office for a final exam. Notice of a missed examination must be reported immediately (no later than 3 days after a missed test) and documentation provided as soon as possible. In the case of a missed final examination, if the Registrar's office grants a deferral of final grade, you will be given a date for a deferred examination normally scheduled during the Winter term Reading Week. Note that vacation plans are not a valid reason for granting a makeup exam.

### **PLAGIARISM**

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

Examples of plagiarism include, but are not limited to:

- any submission prepared in whole or in part, by someone else, including the unauthorized use of generative AI tools (e.g., ChatGPT);
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings without appropriate acknowledgement;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one's own; and
- failing to acknowledge sources through the use of proper citations when using another's work and/or failing to use quotations marks.

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

For information on academic integrity policies and procedures see:

<https://carleton.ca/registrar/academic-integrity/>

Note that in this course, handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs" will also be treated as a violation of academic integrity. If you have any questions about assignment overlaps, please see the instructor.

There are many resources out there to help you discern what constitutes plagiarism, **which includes using programs that generate answers or scramble source texts for reuse.** To avoid inadvertent plagiarism, know the rules. For excellent resources to aid 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>

**Computers and phones in class** Phones are to be turned off during class unless you are being asked to access a site for in-class participation. If there is an urgent reason why your phone needs to be on during class, please speak to me.

Computers may only be used in class for notetaking and tasks specified by the instructor as class related. There will be no tolerance for any non-class related use. It is distracting to yourself and others, you miss the learning opportunity of class, and, frankly, it is impolite. We have only these two times a week together. Let's work to maximize the learning environment.

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

**Contact me.** My door is open to students needing extra help, including tips for studying and learning, any difficulties you may be having with the class, or just to discuss course material. Ask questions, either in class, after class in office hours, or by email. (There are NO stupid questions.) My office hours are listed at the top of the syllabus; if those don't work for you, we can make an appointment.

**email contact:** [randi.klebanoff@carleton.ca](mailto:randi.klebanoff@carleton.ca)

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. 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. 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.

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 cover all the works listed below in class. 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 review the lecture slides and study slides posted on Brightspace for your tests.

#### Schedule of topics and required resources

<p><b>Introduction</b></p> <p>Wednesday, January 8</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 2101, 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 10  Wednesday, January 15</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</b>  <b>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 Trinità 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>  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>  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 17  Wednesday, January 22</p>	<p><b>Smarthistory</b>  <a href="https://smarthistory.org/renaissance-patrons/">https://smarthistory.org/renaissance-patrons/</a>  <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 status of the artist in Renaissance Italy</li> <li>• The role of the workshop in Italian Renaissance art</li> </ul> <p>A primer for Italian Renaissance art  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>  <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>• 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>
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**Central Italy**

- Florence in the Early Renaissance

**Painting**

Gentile da Fabriano

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

Masaccio

- *The Holy Trinity*
- *Tribute Money and Expulsion*, 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*

Domenico Veneziano, *Saint Lucy Altarpiece*

Sandro Botticelli

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

Perugino

- *Christ Giving the Keys of the Kingdom to Peter*

Piero della Francesca

- *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

Filippo Brunelleschi

- Old Sacristy, San Lorenzo
- Dome of the Cathedral of Florence
- Santo Spirito

Orsanmichele and Donatello's Saint Mark, Florence

Nanni Di Banco, *Four Crowned Saints*

Donatello

- *Saint Mark*
- *Saint George*
- *Feast of Herod*
- *David*
- *Mary Magdalene*

Andrea della Robbia's bambini at the Ospedale degli Innocenti, Florence

Leon Battista Alberti

- Palazzo Rucellai
- Façade of Santa Maria Novella, Florence
- Sant'Andrea in Mantua

Michelozzo, di Bartolomeo, Palazzo Medici

**Northern Italy: Venice, Ferrara and the Marches****A beginner's guide**

- Venetian art, an introduction
- Oil paint in Venice

Venetian architecture

- Palazzo Ducale

Gentile Bellini and Giovanni Bellini, *Saint Mark Preaching in Alexandria*

	<p>Giovanni Bellini</p> <ul style="list-style-type: none"> <li>• <i>San Giobbe Altarpiece</i></li> </ul> <p>Vittore Carpaccio, <i>Miracle of the Relic of the Cross at the Rialto Bridge</i>, and Black gondoliers</p> <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>Northern Europe in the 15<sup>th</sup> century: Northern Renaissance</b></p> <p>Friday, January 24</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>  <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>• 15<sup>th</sup>-century Flanders, an introduction</li> <li>• Burgundy in the 15<sup>th</sup> Century, an introduction</li> <li>• Northern Renaissance art under Burgundian Rule</li> <li>• The role of the workshop in late medieval and early modern northern Europe</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>• <i>Madonna with Canon Joris van der Paele</i></li> </ul> <p>Petrus Christus</p> <ul style="list-style-type: none"> <li>• <i>A Goldsmith in his Shop</i></li> </ul> <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 style="text-align: center;"><b>Reframing Art History</b></p> <p><b>Reframing Art History. Part 4: Late medieval multimedia and devotion</b>  <a href="https://smarthistory.org/reframing-art-history/late-medieval-multimedia-devotion/">https://smarthistory.org/reframing-art-history/late-medieval-multimedia-devotion/</a>  The Early Netherlandish Triptych [read the entry]</p>

<p><b>Italy in the 16<sup>th</sup> century</b>  Wednesday, January 29  Friday, January 31</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 as a discredited concept it will not be taught.</b></p>	<p><b>Smarthistory</b>  <a href="https://smarthistory.org/renaissance-patrons/">https://smarthistory.org/renaissance-patrons/</a>  <b>A beginner's guide to the Renaissance</b>  Patrons and patronage <ul style="list-style-type: none"> <li>• Why commission artwork during the Renaissance?</li> <li>• Types of Renaissance patronage</li> </ul> Artists and workshops <ul style="list-style-type: none"> <li>• The Italian Renaissance court artist</li> <li>• The status of the artist in Renaissance Italy</li> <li>• Female artists in the Renaissance</li> <li>• The role of the workshop in Italian Renaissance art</li> </ul> A primer for Italian Renaissance art  Humanism in Renaissance Italy  Humanism in Renaissance Art  Introduction to gender in Italian Renaissance art  An introduction to the Renaissance nude <ul style="list-style-type: none"> <li>• Sex, Power, and Violence in the Renaissance Nude</li> <li>• Confronting power and violence in the Renaissance nude</li> </ul> Materials and techniques <ul style="list-style-type: none"> <li>• Quarrying and carving marble</li> <li>• Carving marble with traditional tools</li> </ul>   <a href="https://smarthistory.org/toward-the-high-renaissance-an-introduction/">https://smarthistory.org/toward-the-high-renaissance-an-introduction/</a>  <b>Italy in the 16<sup>th</sup> century: High Renaissance</b>  <b>A beginner's guide</b> <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> <b>Central and Northern Italy</b>  Verrocchio, <i>David with the Head of Goliath</i>  Leonardo da Vinci <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>• "Vitruvian Man"</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> </ul> Michelangelo <ul style="list-style-type: none"> <li>• About Michelangelo</li> <li>• <i>Pietà</i></li> <li>• <i>David</i></li> </ul> The Tomb of Pope Julius II <ul style="list-style-type: none"> <li>• Prisoners</li> <li>• Slaves</li> <li>• Moses</li> </ul> The Sistine Chapel and Michelangelo <ul style="list-style-type: none"> <li>• Ceiling of the Sistine Chapel</li> <li>• Studies for the <i>Libyan Sibyl</i> and a small <i>Sketch for a Seated Figure (verso)</i></li> <li>• <i>Last Judgment</i>, Sistine Chapel</li> </ul> </p>
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	<p>Medici Chapel (New Sacristy)</p> <p>Raphael</p> <ul style="list-style-type: none"> <li>• Raphael, an introduction</li> <li>• <i>Marriage of the Virgin</i></li> <li>• <i>Madonna of the Goldfinch</i></li> <li>• <i>School of Athens</i></li> <li>• <i>Portrait of Pope Julius II</i></li> </ul> <p>Donato Bramante</p> <ul style="list-style-type: none"> <li>• <i>Tempietto, Rome</i></li> <li>• <i>Saint Peter's Basilica</i></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>• <i>Titian, 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></p> <p><b>Art in Sovereign States of the Italian Renaissance, c. 1400-1600</b></p> <p><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>17<sup>th</sup> century: Baroque</b></p> <p>Wednesday, February 5 Friday, February 7</p>	<p><b>Smarthistory</b></p> <p><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 (Chair of St. Peter)</i></li> <li>• <i>Saint Peter's Square</i></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>The Conversion of St. Paul (or the Conversion of Saul)</i></li> <li>• Caravaggio and Caravaggisti in 17<sup>th</sup>-century Europe</li> </ul> <p>Artemisia Gentileschi</p> <ul style="list-style-type: none"> <li>• <i>Conversion of the Magdalene</i></li> </ul>
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	<ul style="list-style-type: none"> <li>• <i>Judith Slaying Holofernes</i></li> <li>• <i>Judith and Her Maidservant with the Head of Holofernes</i></li> <li>• <i>Self-Portrait as the Allegory of Painting or La Pittura</i></li> </ul> <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>Descent from 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>The Dutch art market in the 17<sup>th</sup> century  Symbolism and meaning in Dutch still life painting  Van Mander rewrites art history</p> <p>Frans Hals</p> <ul style="list-style-type: none"> <li>• <i>Singing Boy with Flute</i></li> </ul> <p>Rembrandt</p> <ul style="list-style-type: none"> <li>• <i>The Artist in his Studio</i></li> <li>• <i>The Night Watch</i></li> <li>• <i>Self-Portrait (1659)</i></li> <li>• <i>Rembrandt, Self-Portrait with Two Circles</i></li> <li>• <i>The Jewish Bride</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>Asia in Holland, 17<sup>th</sup> century Delftware</p>
	<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>  <a href="https://smarthistory.org/reframing-art-history/global-baroque-secular-matters/">https://smarthistory.org/reframing-art-history/global-baroque-secular-matters/</a>  Secular matters of global Baroque</p> <p><b>Reframing Art History, Part 5: The sacred Baroque in the Catholic world</b>  <a href="https://smarthistory.org/reframing-art-history/sacred-baroque-catholic-world/">https://smarthistory.org/reframing-art-history/sacred-baroque-catholic-world/</a></p>

<p><b>Carleton University Art Gallery visit and in-class assignment (required)</b></p> <p>Friday, February 14</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 17-21 **Winter break**

<p><b>18<sup>th</sup> century</b></p> <p>Wednesday, February 26 Friday, February 28</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 Maria Sibylla Merian  <ul style="list-style-type: none"> <li>• Maria Sybilla Merian's <i>Metamorphosis of a Small Emperor Moth on a Damson Plum</i></li> </ul>           Antoine Watteau, <i>Pilgrimage to Cythera</i> Bernard II van Risenburgh, <i>Writing table</i> Jean-Honoré Fragonard  <ul style="list-style-type: none"> <li>• <i>The Swing</i></li> </ul>           Élisabeth Vigée Le Brun  <ul style="list-style-type: none"> <li>• <i>Self-Portrait</i></li> </ul> <b>Britain in the 18<sup>th</sup> century</b> Sir Joshua Reynolds  <ul style="list-style-type: none"> <li>• <i>Mrs. Siddons as the Tragic Muse</i></li> </ul>           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,  <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> <li>• <i>The Emperor Napoleon in His Study in the Tuileries</i></li> </ul>           Angelica Kauffmann, <i>Cornelia Presenting Her Children as Her Treasures</i> Marie-Guillemine Benoist, <i>Portrait of Madeleine</i> Antonio Canova  <ul style="list-style-type: none"> <li>• <i>Paolina Borghese as Venus Victorious</i></li> </ul>           Jacques Jermain Soufflot, <i>The Panthéon (Church of ste-Geneviève, Paris)</i></p>
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	<p><a href="https://smarthistory.org/anishinaabe-outfit/">https://smarthistory.org/anishinaabe-outfit/</a>  <b>The Americas to 1900</b>  <b>Native North American art</b>  <b>East</b>  Global trade and an 18<sup>th</sup>-century Anishinaabe outfit  Bandolier Bag, an introduction  Anishinaabe shoulder bag</p> <p><b>British Colonies and the Early Republic</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>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 5  Friday, March 7</p>	<p><b>smarthistory</b>  <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  What was the Industrial Revolution?</p> <p><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>The Death of Sardanapalus</i></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>• Francisco Goya, <i>The Family of Charles IV</i></li> <li>• Francisco Goya, <i>The Third of May, 1808</i></li> </ul> <p><b>England</b>  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>John Nash, <i>Royal Pavillion, Brighton</i></p> <p><b>Germany</b>  Caspar David Friedrich,</p>
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	<ul style="list-style-type: none"> <li>• <i>Monk by the Sea</i></li> <li>• <i>Abbey in the Oak Forest</i></li> <li>• <i>Woman at a Window</i></li> </ul> <p><b>Early Photography</b>  Early Photography: Niépce, Talbot and Muybridge  Louis-Jacques-Mandé Daguerre, <i>Paris Boulevard</i>  Eadweard Muybridge, <i>The Attitudes of Animals in Motion</i> Getty Conversations  Eadweard Muybridge, <i>The Horse in Motion</i>  Anna Atkins and the cyanotype process  Julia Margaret Cameron, <i>Mrs. Herbert Duckworth</i>  Étienne-Jules Marey, <i>Joinville Soldier Walking</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 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>Europe 1800-1900 II</b></p> <p>Wednesday, March 12  Friday, March 14</p>	<p><b>Smarthistory</b>  <b>Europe 1800-1900</b>  <a href="https://smarthistory.org/becoming-modern-an-introduction/">https://smarthistory.org/becoming-modern-an-introduction/</a>  Becoming Modern, an introduction</p> <p><b>Realism</b>  Realism, an introduction  Honoré Daumier</p> <ul style="list-style-type: none"> <li>• <i>Nadar Elevating Photography to the Height of an Art</i></li> </ul> <p>Gustave Courbet</p> <ul style="list-style-type: none"> <li>• <i>A Burial at Ornans</i></li> <li>• <i>The Stonebreakers</i></li> </ul> <p>Rosa Bonheur</p> <ul style="list-style-type: none"> <li>• <i>Plowing in the Nivernais (or The First Dressing)</i></li> </ul> <p>Édouard Manet</p>
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	<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>• <i>A Bar at the Folies-Bergère</i></li> </ul> <p>Eva Gonzalès, <i>A Loge at the Théâtre des Italiens</i></p> <p><b>Second Empire</b></p> <p>Hausmann the Demolisher and the creation of modern Paris</p> <p>Charles Garnier, <i>The Paris Opéra</i></p> <p><b>Impressionism</b></p> <p>A beginner's guide</p> <ul style="list-style-type: none"> <li>• Impressionism, an Introduction</li> <li>• What does "Impressionism" mean?</li> <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> </ul> <p>Gustave Caillebotte</p> <ul style="list-style-type: none"> <li>• <i>Paris Street, Rainy Day</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>Edgar Degas</p> <ul style="list-style-type: none"> <li>• <i>The Dance Class</i></li> <li>• <i>Visit to a Museum</i></li> <li>• <i>Little Dancer Age Fourteen</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>Impression, Sunrise</i></li> <li>• <i>The Gare Saint-Lazare</i></li> <li>• <i>Poplars</i></li> <li>• <i>Wheatstacks (Snow Effect, Morning)</i> Getty Conversations</li> <li>• <i>Les Nymphéas (Water Lilies)</i></li> </ul> <p>Berthe Morisot</p> <ul style="list-style-type: none"> <li>• <i>Young Woman Watering a Shrub</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><b>Post-impressionism</b></p> <p><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>Irisés</i>, Getty Conversations</li> <li>• <i>Irisés: the search for violet</i>, Getty conversations</li> <li>• <i>Starry Night</i></li> </ul> <p>Paul Gauguin</p> <ul style="list-style-type: none"> <li>• <i>Paul Gauguin, Self-Portrait with Portrait of Émile Bernard (Les misérable)</i></li> </ul>
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	<ul style="list-style-type: none"> <li>• <i>Spirit of the Dead, Watching</i></li> </ul> <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> </ul> <p>A moment's monument, Medardo Rosso, <i>Ecce puer (Behold the Child)</i></p> <p><b>Symbolism / Art Nouveau</b></p> <p>Broncia Koller, <i>Sitting (Seated Nude Marietta)</i></p> <p>Edvard Munch</p> <ul style="list-style-type: none"> <li>• <i>The Scream</i></li> </ul> <p><a href="https://smarthistory.org/whistler-symphony-in-white/">https://smarthistory.org/whistler-symphony-in-white/</a></p> <p><b>The Americas to 1900</b></p> <p><b>North America c. 1500-1900</b></p> <p><b>United States in the 19<sup>th</sup> century</b></p> <p><b>Aestheticism and the Gilded Age</b></p> <p>James Abbott McNeill Whistler</p> <ul style="list-style-type: none"> <li>• <i>Symphony in White, No. 1: The White Girl</i></li> <li>• <i>Nocturne in Black and Gold: The Falling Rocket</i></li> </ul> <p><b>Sculpture and Architecture</b></p> <p>Burnham and Root</p> <ul style="list-style-type: none"> <li>• Reliance Building</li> </ul> <p>Louis Sullivan</p> <ul style="list-style-type: none"> <li>• Bayard-Condict Building</li> <li>• Carson, Pirie, Scott Building</li> </ul> <p><b>Canada in the 19<sup>th</sup> century</b></p> <p>Frances Jones (Bannerman), <i>In the Conservatory</i></p> <p><a href="https://smarthistory.org/japan-edo-period/">https://smarthistory.org/japan-edo-period/</a></p> <p><b>Art of Asia</b></p> <p><b>Japan</b></p> <p><b>A beginner's guide</b></p> <p>A brief history of the arts of Japan: the Edo period</p> <p><b>Edo Period</b></p> <p>Edo period, an introduction</p> <p>Utagawa Kunisada I, <i>Visiting Komachi</i></p> <p>Ogata Kōrin, <i>Red and White Plum Blossoms</i></p> <p>See also</p> <p><a href="https://www.metmuseum.org/toah/hd/ukiy/hd_ukiy.htm">https://www.metmuseum.org/toah/hd/ukiy/hd_ukiy.htm</a></p> <p>Woodblock Prints in the Ukiyo-e 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></p> <p><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></p> <p>Introduction</p> <p>Re-envisioned iconography: Reclining Women</p> <p><b>Smarthistory, Reframing Art History, Part 6</b></p> <p><b>Modern Art, Colonialism, Primitivism, and Indigenism, 1830-1950</b></p> <p><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></p> <p>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>
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Wednesday, March 19 **test**

<p><b>Modernisms 1900-1980</b></p> <p><b>Friday, March 21**</b>          Wednesday; March 26          Friday; March 28          Wednesday, April 2 <b>written assignment due</b></p> <p><b>**Please note that on Friday, March 21, there will be no in person class. Class materials for that lecture will be made available on Brightspace.</b></p>	<p><b>Smarthistory</b>  <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>  <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>  <b>Fauvism</b>          Women in the Interior   Museums without Borders          Fauvism, an introduction          Fauve Landscapes and City Views          Henri Matisse</p> <ul style="list-style-type: none"> <li>• <i>Open Window, Collioure</i></li> <li>• <i>Bonheur de Vivre</i></li> <li>• <i>The Red Studio</i></li> </ul> <p><b>Expressionism</b></p> <ul style="list-style-type: none"> <li>• Expressionism, an introduction</li> <li>• Der Blaue Reiter</li> </ul> <p>Ernst Ludwig Kirchner</p> <ul style="list-style-type: none"> <li>• <i>Street, Berlin</i></li> </ul>
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	<p>Paula Modersohn-Becker, <i>Self-Portrait Nude with Amber Necklace, Half-Length I</i></p> <p>Vasily Kandinsky</p> <ul style="list-style-type: none"> <li>• Kandinsky, <i>Apocalypse</i>, Abstractions</li> <li>• <i>Improvisation 28</i> (second version)</li> </ul> <p><b>Cubism + early abstraction</b></p> <p>The Case for Abstraction</p> <p>Abstract art and Theosophy</p> <p>Who created the first abstract artwork?</p> <p><b>Beginner's guide to Cubism</b></p> <ul style="list-style-type: none"> <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. Version O)</i></li> <li>• <i>Three Women</i></li> <li>• <i>Still Life with Chair Caning</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><a href="https://smarthistory.org/the-reception-of-african-art-in-the-west-2/">https://smarthistory.org/the-reception-of-african-art-in-the-west-2/</a></p> <p><b>Across Cultures</b></p> <p><b>1800-1900</b></p> <p>The Reception of African Art in the West</p> <p><a href="https://smarthistory.org/kazimir-malevich-black-square-1915/">https://smarthistory.org/kazimir-malevich-black-square-1915/</a></p> <p><b>Russian avant-garde</b></p> <p>Kazimir Malevich, <i>Black Square</i> (1915)</p> <p>Kazimir Malevich, <i>Suprematist Composition: White on White</i></p> <p>Suprematism, Part I: Kazimir Malevich</p> <p>Suprematism, Part II: El Lissitzky</p> <p><b>De Stijl</b></p> <p>De Stijl, Part I: Total Purity</p> <p>De Stijl, Part II: Near-Abstraction and Pure Abstraction</p> <p>De Stijl, Part III: The Total De Stijl Environment</p> <p>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></p> <p><b>Futurism</b></p> <p>Italian Futurism: an Introduction</p> <p>Futurist Free Word Painting</p> <p>Umberto Boccioni, <i>Unique Forms of Continuity in Space</i></p> <p>Giacomo Balla, <i>Street Light</i></p> <p><b>Dada + Surrealism</b></p> <p><b>Dada</b></p> <p><b>A beginner's guide to Dada</b></p> <p>Introduction to Dada</p> <p>Dada Manifesto</p> <p>Dada Politics</p>
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	<p>Dada Collage  Dada Readymades  Dada Performance  Marcel Duchamp</p> <ul style="list-style-type: none"> <li>• <i>Nude Descending a Staircase, No 2</i></li> <li>• <i>Fountain</i></li> </ul> <p>Dada's "Approximate Man": A Portrait of Tristan Tzara (1919) by Marcel Janco  Hannah Höch, <i>Cut with the Kitchen Knife Dada Through the Last Weimar Beer Belly Cultural Epoch of Germany</i></p> <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: Subversive Realism</li> <li>• Surrealist Exhibitions</li> <li>• Surrealism and Women</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>Bauhaus</b>  The Bauhaus, an introduction  The Bauhaus and Bau</p> <p><b>Nazi &amp; Fascist visual culture</b>  Paul Troost, House of (German) Art  What is: Degenerate Art?</p> <p><b>Latin American Modernism</b>  <b>Surrealism</b>  Frida Kahlo</p> <ul style="list-style-type: none"> <li>• Frida Kahlo, introduction</li> <li>• Kahlo, <i>The Two Fridas</i></li> </ul> <p>Rosa Rolanda, Self-Portrait</p> <p><b>Postwar American art</b>  1945-80 in the United States, an introduction</p> <p><b>Abstract Expressionism</b></p> <ul style="list-style-type: none"> <li>• Joan Mitchell, <i>City Landscape</i> [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></p>
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	<p>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>Erased de Kooning Drawing</i></li> <li>• <i>Canyon</i></li> <li>• <i>Bed</i></li> </ul> <b>Postwar figurative art</b>  Duane Hanson, <i>Executive</i>  Faith Ringgold, <i>Dancing at the Louvre</i>  Ruthe Blalock Jones (Delaware, Shawnee, Peoria), <i>Medicine Woman</i></p> <p><b>Postwar abstraction</b>  Rita Mae Pettway, <i>Housetop (fractured medallion variation)</i></p> <p><b>Pop Art</b>  A beginner's guide  <ul style="list-style-type: none"> <li>• Pop Art</li> </ul> Richard Hamilton, <i>Just What is it That Makes Today's Homes So Different, So Appealing?</i>  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> Kay WalkingStick (Cherokee), <i>Me and My Neon Box</i>  Betye Saar, <i>Liberation of Aunt Jemima</i></p> <p><b>Conceptual and Performance Art</b></p> <p><b>Conceptual Art</b>  A Beginner's Guide  <ul style="list-style-type: none"> <li>• Conceptual Art: An Introduction</li> <li>• The Case for Conceptual Art</li> </ul> Joseph Kosuth, <i>One and Three Chairs</i></p> <p><b>Performance Art</b>  Performance Art, an Introduction  The Case for Performance Art  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></p> <p><b>A beginner's guide</b>  <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> Carl Andre, <i>Lever</i>  Robert Smithson, <i>Spiral Jetty</i>  Alice Aycock, <i>Low Building with Dirt Roof (For Mary)</i>  Nancy Holt, <i>Sun Tunnels</i>  Christo and Jeanne-Claude, <i>the Gates</i></p> <p><b>Post Minimalism</b>  Alternative art spaces in NYC  Barbara Zucker  <ul style="list-style-type: none"> <li>• <i>Mix, Stir, Pour (White Floor Piece)</i></li> <li>• <i>Time Signatures: Homage to Linda and Lucy. My Luminaries</i></li> </ul> </p> <p><b>Colonial and postcolonial modernisms</b></p> <p><b>Ethiopia</b>  Skunder Boghossian, <i>Night Flight of Dread and Delight</i></p>
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	<p><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> William 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 Indians of Canada Pavilion, Expo 67, Montreal</p> <p><b>Late Modernism / Post-Modernism</b> The Berlin Wall as a political symbol Maya Lin, Vietnam Veterans Memorial Frank Gehry, Guggenheim, Bilbao</p> <p><a href="https://smarthistory.org/aesthetics/">https://smarthistory.org/aesthetics/</a></p> <p><b>Art of Africa</b> <b>A Beginner's Guide</b></p> <ul style="list-style-type: none"> <li>• Aesthetics</li> <li>• Form and meaning in African art</li> <li>• Masquerade basics</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>
	<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> <p><b>Reframing Art History, Part 6: Popular, Transient, Expendable: Print Culture and Propaganda in the 20<sup>th</sup> century</b> <a href="https://smarthistory.org/reframing-art-history/print-culture-propaganda-twentieth-century/">https://smarthistory.org/reframing-art-history/print-culture-propaganda-twentieth-century/</a> Introduction Pop! Postwar Consumerism and Commodity Culture</p> <p><b>Reframing Art History, Part 6: Re-Mapping Land Art: Earthworks, Borderlands, Ecology</b> <a href="https://smarthistory.org/reframing-art-history/re-mapping-land-art-earthworks-borderlands-ecology/">https://smarthistory.org/reframing-art-history/re-mapping-land-art-earthworks-borderlands-ecology/</a> Introduction Land Art and American Landscape</p>

	<p><b>Reframing Art History, Part 6: Art into Life: Anti-Modernist Gestures</b>  <a href="https://smarthistory.org/reframing-art-history/anti-modernist-gestures/">https://smarthistory.org/reframing-art-history/anti-modernist-gestures/</a></p>
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<p><b>Art since 1980</b>  Friday, April 4</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  Postmodernism  1980-now in the United States, an introduction  <b>Cold War Germany and After</b>  Anselm Kiefer <ul style="list-style-type: none"> <li>• <i>Shulamite</i></li> <li>• An interview with Anselm Kiefer</li> </ul> <b>Art in the AIDS era</b>  Felix Gonzalez-Torres <ul style="list-style-type: none"> <li>• "Untitled" (L.A.)</li> </ul> <b>Post-Cultural Revolution China</b>  <i>Dropping a Han Dynasty Urn</i>  The Case for Ai Weiwei  <b>Young British Artists and art as commodity</b>  Jeff Koons, <i>Pink Panther</i>  <b>Pictures generation and post-modern photography</b>  Barbara Kruger, <i>Untitled (Your gaze hits the side of my face)</i>  Cindy Sherman <ul style="list-style-type: none"> <li>• <i>Untitled Film Still #21</i></li> <li>• <i>Untitled #228</i></li> </ul> Stan Douglas, <i>Every Building on 100 West Hastings</i>  <b>Revisiting histories</b>  Lalla Essaydi, <i>Converging Territories #11</i>  An interview with Fred Wilson about the conventions of museum and race  <b>Mapping and Migration</b>  Doris Salcedo, <i>Shibboleth</i>  Doris Salcedo: Third World Identity  Suchitra Mattai, <i>Exodus</i>  Rafael Lozano-Hemmer, <i>Border Tuner</i>  <b>Figuration, the body, and representation</b>  Identity Politics: From the Margins to the Mainstream  Renée Stout, interview about <i>Fetish #2</i>  Shirin Neshat <ul style="list-style-type: none"> <li>• <i>Rebellious Silence, Women of Allah</i> series</li> <li>• 'Dreams Are Where Our Fears Live'</li> </ul> Yinka Shonibare, <i>The Swing (After Fragonard)</i>  Kehinde Wiley <ul style="list-style-type: none"> <li>• <i>Napoleon Leading the Army over the Alps</i></li> </ul> <b>Social Practice</b>  Guerrilla Girls, 'You have to Question What You See' (interview)  Ai Wei Wei <i>Kui Hua Zi (Sunflower Seeds)</i>  <b>Public memory and the politics of place</b>  Daniel Libeskind, Imperial War Museum North, Manchester, UK  <b>Landscape and ecology</b>  James Turrell, <i>Skyspace, the way of color</i></p>
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	<p>Binh Danh, <i>Bridal Veil Fall</i>, Yosemite CA, May 31, 2012  Martin Puryear, <i>Lookout</i>, 2023  <b>Assemblage and materiality</b>  Assemblage  El Anatsui,  <ul style="list-style-type: none"> <li>• <i>Untitled</i></li> <li>• <i>Old Man's Clothing</i></li> </ul> Rebecca Belmore on <i>Rising to the Occasion</i>  Fred Wilson: <i>Beauty and Ugliness</i>  Kohei Nawa, <i>PixCell-Deer #24</i>  Zheng Chongbin on "I Look for the Sky"  Jesús Rafael Soto, <i>Houston Penetrable</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 (Updated November 22,2024)

## Academic Dates and Deadlines

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

## Copies of Written Work Submitted

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

## Online Learning Resources

[On this page](#), you will find resources collected by Carleton Online to help you succeed in your online courses; Learning Strategies and Best Practices, Study Skills, Technology and Online Interaction and Engagement.

## Academic Integrity Policy

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

Examples of plagiarism include, but are not limited to:

- any submission prepared in whole or in part, by someone else, including the unauthorized use of generative AI tools (e.g., ChatGPT)
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment
- using another’s data or research findings without appropriate acknowledgement
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one’s own
- failing to acknowledge sources with proper citations when using another’s work and/or failing to use quotations marks.”

Plagiarism is a serious offence that cannot be resolved directly by the course’s instructor.

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

## Co-operation or Collaboration

An important and valuable component of the learning process is the progress a student can make as a result of interacting with other students. In struggling together to master similar concepts and problems

and in being exposed to each other's views and approaches, a group of students can enhance and speed up the learning process. Carleton University encourages students to benefit from these activities which will not generally be viewed as a violation of the Policy. With the exception of tests and examinations, instructors will not normally limit these interactions.

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

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

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

## Academic Accommodations

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

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

### Requests for Academic Accommodation

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

### Addressing Human Rights Concerns

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

## Grading System at Carleton University

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

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

## Course Sharing Websites and Copyright

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

Students registered in the course may take notes and make copies of course materials for their own

educational use only. Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).

[More information](#)

## Student Rights and Responsibilities at Carleton

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

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

## Deferred Term Work

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

Students who claim short-term extenuating circumstances (normally lasting up to five days) as a reason for missed term work are held responsible for immediately informing the instructor concerned and for making alternate arrangements with the instructor. If the instructor requires supporting documentation, the instructor may only request submission of the University's self-declaration form, which is available on the [Registrar's Office website](#). The alternate arrangement must be made before the last day of classes in the term as published in the academic schedule.

1. Normally, any deferred term work will be completed by the last day of term. In all cases, formative evaluations providing feedback to the student should be replaced with formative evaluations. In the event the altered due date must extend beyond the last day of classes in the term, the instructor will assign a grade of zero for the work not submitted and submit the student's earned grade accordingly; the instructor may submit a change of grade at a later date. Term work cannot be deferred by the Registrar.
2. In cases where a student is not able to complete term work due to extenuating circumstances lasting for a significant period of time/ long-term (normally more than five days), the instructor and/or student may elect to consult with the Registrar's Office (undergraduate courses) or Graduate Registrar (graduate courses) to determine appropriate action.
3. If a student is concerned the instructor did not respond to the request for academic consideration or did not provide reasonable accommodation, the student should follow the appeals process described in the [Academic Consideration Policy](#).
4. If academic consideration is granted, but the student is unable to complete the accommodation according to the terms set out by the instructor as a result of further illness, injury, or extraordinary circumstances beyond their control, the student may submit a petition to the Registrar's Office (undergraduate courses)/Graduate Registrar (graduate courses). Please note, however, that the course instructor will be required to submit an earned final grade and further consideration will only be reviewed according to established precedents and deadlines. (More information: [Undergraduate](#) | [Graduate](#)).

## Deferred Final Exams

Students who are unable to write a final examination because of extenuating circumstances, as defined in the [Academic Consideration Policy](#), may apply for accommodation. Normally, the accommodation for a missed final examination will be granting the student the opportunity to write a deferred examination. In

specific cases when it is not possible to offer a deferred examination, and with the approval of the Dean, an alternate accommodation may be made.

The application for a deferral must:

1. be made in writing to the Registrar's Office no later than three (3) working days after the original final examination or the due date of the take-home examination; and,
2. be fully supported by appropriate documentation. In cases of short-term extenuating circumstances normally lasting no more than five (5) days, students must include the University's self-declaration form, which can be found on [the Registrar's Office website](#). Additional documentation is required in cases of extenuating circumstances lasting longer than five (5) days and must be supported by a medical note specifying the date of onset of the illness, the (expected) date of recovery, and the extent to which the student was/is incapacitated during the time of the examination. The University's preferred medical form can be found at the Registrar's Office [here](#).

## Academic Consideration Policy

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

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

## Financial vs. Academic Withdrawal

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

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

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

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

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

## Mental Health and Wellness at Carleton

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

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

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

## Carleton Resources

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

## Off Campus Resources

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

## The Centre for Indigenous Support and Community Engagement

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

## Department Contact Information

**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)