

HUMS 2102
Modern European Art c 1400-present
Paterson 303, Wednesday and Friday 4:05-5:30

Prof. Randi Klebanoff
(613) 520 2600 ext. 2352
randi.klebanoff@carleton.ca

Office: 437 St. Patrick's Building
Office hours: Wed. & Fri. 12:00-2:00
or by appointment

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

This course is a survey of Western art and architecture from the Renaissance to the contemporary world. A survey of this breadth is naturally selective. Works and monuments will be chosen as representative of currents in art production in a particular period and place. Their inclusion will be based on their visual eloquence, their importance in a historical narrative and for the fruitfulness of the discussion and questions they elicit. Studying art and architecture requires its own set of skills and aptitudes, which you will begin to acquire in this course. The rewards are many. Art history opens ones 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 visibility – manifestations, that is to say, that exist beyond words.

Course Objectives:

On completing this course you should

- have a knowledge of major monuments of art and architecture from the Ancient to the Medieval world
- have acquired art historical skills of visual analysis and interpretation of art works within their historical contexts
- 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 cuLearn.

Course Evaluations

Basis of Evaluation	Date	Percentage of grade
Term test 1	February 11	20%
Term test 2	March 18	20%
Gallery assignment	Due February 27	10%
Written assignment	Due April 1	20%
Final exam in exam period	tba April 11-23	20%
participation		10%
		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. Important amendments will be announced in class and posted on cuLearn.

cuLearn is the university online site for your course web pages. The course page for HUMS 2102 is the place for you to keep up with weekly topics and to date on announcements, assignments, study resources and any amendments to the syllabus. It is your responsibility as a student to keep informed about class changes and announcements. Check it often.

Important: make it a habit to regularly check the site, particularly the news forum and your Carleton email.

Required online resources. This course uses free online sources as its "textbook," making extensive use of the Khan Academy art site. This is a web-based art history textbook, consisting predominantly of short video discussions between art historians on site in front of works of art or architecture interspersed with short text essays. The site is very rich with resources for art from the Renaissance until today, but will be occasionally enriched by sources from other sites.. The two parts of the course material – internet resources and in-class lectures – are symbiotic. It is very important that you keep up with both.

Lectures The lectures are mandatory. The lecture does not duplicate online resources: it adds to them, works from them, gives thematic structures, presents alternate narratives and puts them in context. The lecture is a place where themes, central issues, and art historical skills are presented. Coming to the lecture is the only way to cover all the course material and the best way to learn how to "do art history" and to be prepared for your assignments and tests. This is a class where you will want to keep good notes.

Assignments, quizzes and final examination.

Assignments and quizzes 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.

Full assignment and examination information, including assignment instructions and the format of the examinations will be made available on cuLearn.

Assignments and Tests

In-class tests and final exam. The in-class tests and final exam will be based on questions from slides that may include slide comparisons, 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 11-23, 2015

Content for the tests:

Test 1: Northern Renaissance, Early Renaissance in Italy, High Renaissance in Florence, Rome and Venice

Test 2: 17th century Baroque, and 18th century to early 19th century, 19th century I

Final Exam: 19th century II, 20th century I, Art Since 1970

Gallery exercise. This assignment will be an exercise in 'slow-looking,' and description of a work of art in the Carleton University Art Gallery, to be done in class and handed in typed after the break. Instructions will be handed out in class.

Written assignment. 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 work done in the course. The list of works to choose from and full instructions will be posted on cuLearn.

Participation. 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 be earn one point for participating in each class exercise with serious intent.

Lecture images and an edited study collection for tests will be made available on cuLearn. The lecture images will form the matrix of the material covered in the course. 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.

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

To find required segments on Khan Academy Follow the URLs on the syllabus or go to the Khan Academy site www.khanacademy.org and click on the Arts and Humanities subject tab to find the appropriate topic headings and specific resources. Be aware that a number of the resources have additional resources listed below the main entry.

Notes on using Films on Demand

Films on Demand is a database of educational films accessible through the MacOdrum library catalogue. Each film is divided into segments in the database and each segment is given a subtitle. To access the required segments, you need to first log into the database. From there you can search the film and the required segments, as noted on the syllabus and cuLearn.

<http://catalogue.library.carleton.ca/search~S9?/Xfilms+on+demand&searchscope=9&SORT=D/Xfilms+on+demand&searchscope=9&SORT=D&SUBKEY=films+on+demand/1%2C15725%2C15725%2CB/frameset&FF=Xfilms+on+demand&searchscope=9&SORT=D&2%2C2%2C>

Other resources for class

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

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

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

Sylvan Barnet, *A Short Guide to Writing about Art*, 10th ed. Upper Saddle River, NJ: Prentice-Hall, 2010.

Helpful online resources

Oxford Art Online. This is available from the Carleton Library once you are logged on as a user. It is an authoritative alternative to Wikipedia. The Grove dictionary of art in particular often has substantial entries. <http://www.oxfordartonline.com.proxy.library.carleton.ca/subscriber/>

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

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

Khan Academy partner content:

MoMA (Museum of Modern Art, New York) at Khan academy:

<https://www.khanacademy.org/partner-content/MoMA>

Tate Modern at Khan academy: <https://www.khanacademy.org/partner-content/tate/>

The Metropolitan Museum of Art at Khan Academy: <https://www.khanacademy.org/partner-content/metropolitan-museum>

The British Museum at Khan academy: <https://www.khanacademy.org/partner-content/british-museum>

J. Paul Getty Museum at Khan academy: <https://www.khanacademy.org/partner-content/getty-museum>

Late assignment policy. Late assignments will be penalized 5% per day for 5 University working days, after which no assignments will be accepted without documentation of a medical or legal emergency and consultation with the instructor or Registrar's Office. No assignments will be accepted after the Senate deadline for term work.

Make-Up Exams: A student will be allowed to write a make-up only in the case of a medical condition or a family emergency, with appropriate documentation in consultation with the instructor or the Registrar's Office. Notice of a missed examination must be reported immediately, and documentation provided as soon as possible to the instructor at midterm and to the Registrar's office for a final examination. 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 to be scheduled during the Winter term Reading Week. Note that vacation plans are not a valid reason for granting a makeup exam.

Plagiarism is a serious offense. All cases of suspected plagiarism must be reported to the Dean's office. The University Senate defines plagiarism as "*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one's own.*" This can include:

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

See: <http://www1.carleton.ca/studentaffairs/academic-integrity/>

For excellent resources to aid avoiding plagiarism see: <http://www1.carleton.ca/sasc/learning-support-services/academic-integrity/>

Academic Accommodation

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and 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.

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by the last official day to withdraw from classes in each term.

You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at: <http://carleton.ca/equity/accommodation>

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. The **Learning Support Services** has group study rooms, free study skills workshops, tutorial services and more. These services include **The Academic Writing Centre and Writing Tutorial Service**. Please be sure to log on to their sites and/or visit them and become familiar with their resources. Their excellent writing tutorials are designed to assist you at any and all stages of the writing process, from getting ideas to proofreading your final copy.

Student Academic Success Centre. Log on to their web page and get to know what they can do for you! Regularly scheduled workshops on study skills, writing and time management are held, and need registration. The night before a test or assignment due date will be too late for them to help.

Help is available 24/7 online through the Library, Student Academic Success Centre and Learning Support Services web pages. Instructional videos on subjects such as writing papers, note-taking, time management, and reading your academic audit are available at: <http://carleton.ca/lss/>

My office hours: 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. I will be happy to help you with tips for studying and learning, and/or with any difficulties you may be having with the class.

email contact: I am not always checking my email, so an instant response to a student query is a happy coincidence, not a rule. You may expect an answer within 24 hours on a weekday. If you do not hear from me, please resend your query, as your original might have gone missing somewhere along the way. I am always grateful for reminders or re-sends. They aid me rather than annoy me and will help me provide the assistance you need.

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.

Important Note:

Consider the list of works as cited below as a kind of 'wish list' or 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. I do not imagine that we will have the time to look at all of these works together. At the same time, there may occasionally be works of art or architecture discussed in lecture for which there are no resources other than the lecture.

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

<p>Introduction January 7</p>
<p>Northern Renaissance January 9</p> <p style="text-align: center;">Weekly viewing/ reading resources</p> <p>Renaissance and Reformation Northern Renaissance https://www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1</p> <p>A beginner's guide to the Northern Renaissance The Northern Renaissance, an Introduction The Norfolk Triptych and How it was Made Burgundy and the Burgundian Netherlands Claus Sluter and Claus de Werve, Mourners, from the Tomb of Philip the Bold Workshop of Campin, Annunciation Triptych (Merode Altarpiece) Jan van Eyck, Ghent Altarpiece (1 and 2) The Arnolfini Portrait Rogier van der Weyden, Crucifixion, with the Virgin and Saint John</p>
<p>Early Renaissance in Italy January 14 January 16 January 21</p> <p style="text-align: center;">Weekly viewing/ reading resources</p> <p>Renaissance and Reformation Early Renaissance in Italy https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1</p> <p>A beginner's guide to Renaissance Florence Florence in the Early Renaissance The Study of Anatomy Linear Perspective: Brunelleschi's Experiment How One-Point Linear Perspective Works Early Applications of Linear Perspective Linear perspective interactive</p>

Orsanmichele

Sculpture and Architecture in Florence

Ghiberti, "Gates of Paradise," east doors of the Florence Baptistery
 Brunelleschi, Old Sacristy
 Brunelleschi, Dome
 Nanni Di Banco, Four Crowned Saints
 Donatello, Saint Mark
 Donatello, David (x2)
 Donatello, Mary Magdalene
 Alberti, Palazzo Rucellai (x2)
 Alberti, Sant' Andrea in Mantua

Painting in Florence

Masaccio, Holy Trinity (x2)
 The Tribute Money in the Brancacci Chapel (x2)
 Masaccio, Expulsion of Adam and Eve from Eden
 Filippo Lippi, Portrait of a Man and Woman at a Casement
 Veneziano, St. Lucy Altarpiece
 Botticelli, Primavera
 Botticelli, Birth of Venus

Central Italy

Piero della Francesca, Portraits of the Duke and Duchess of Urbino

Early Renaissance in Venice

<https://www.khanacademy.org/humanities/renaissance-reformation/renaissance-venice>

Venetian art, an Introduction
 Oil Paint in Venice
 Bellini, San Giobbe Altarpiece
 Mantegna, Camera degli Sposi

High Renaissance in Florence, Rome and Venice

January 23
 January 28

Weekly viewing/ reading resources

Renaissance and Reformation

High Renaissance in Florence and Rome

<https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome>

A beginner's guide to the High Renaissance

Toward the High Renaissance, an introduction
 Toward the High Renaissance: Verrocchio and Leonardo
 About Leonardo
 Leonardo da Vinci, Letter to the Duke of Milan
 Leonardo Anatomist – by Nature Video
 Leonardo and his drawings
 Leonardo, Virgin of the Rocks (x2)
 Leonardo, Virgin and Child with St. Anne and St. John the Baptist (Burlington House Cartoon)
 Leonardo, Mona Lisa
 Leonardo, Last Supper (x2)

Michelangelo, Sculptor, Painter, Architect and Poet

Michelangelo and his early drawings
 Michelangelo, Pietà
 Michelangelo, David
 Carving marble with traditional tools
 Michelangelo, Slaves
 Michelangelo, Ceiling of the Sistine Chapel (x2)
 Michelangelo, The Last Judgment (altar wall, Sistine Chapel)
 Raphael, La belle jardinière
 Raphael, School of Athens
 Bramante, Tempietto
 Bramante, et.al., Saint Peter's Basilica (x2)

The Renaissance in Venice

<https://www.khanacademy.org/humanities/renaissance-reformation/renaissance-venice>

Late Renaissance in Venice

Giorgione, The Tempest
 Titian, Assumption of the Virgin
 Titian, Madonna of the Pesaro Family (x2)
 Titian, Venus of Urbino
 Paolo Veronese, Feast in the House of Levi
 Transcript of the trial of Veronese

17th Century Baroque Art

January 30
 February 4
 February 6

Weekly viewing/ reading resources

Monarchy and enlightenment

Baroque art

<https://www.khanacademy.org/humanities/monarchy-enlightenment/baroque-art1>

A beginner's guide to Baroque art

Baroque art in Europe, an introduction

Italy

Bernini, David (x2)
 Gian Lorenzo Bernini, Baldacchino
 Bernini, Ecstasy of Saint Teresa
 Bernini Cathedra Petri (Chair of St. Peter)
 Bernini, Saint Peter's Square
 Bernini, Sant'Andrea al Quirinale
 Borromini, San Carlo alle Quattro Fontane
 Dotarelli Chapel, San Luigi dei Francesi (Rome)
 Caravaggio, Calling of St. Matthew
 Caravaggio, Crucifixion of St. Peter
 Caravaggio, The Deposition
 Gentileschi, Judith Slaying Holofernes
 Gentileschi, Judith and Holofernes

Flanders

Peter Paul Rubens, The Elevation of the Cross (x 2)
 Rubens, The Rape of the Daughters of Leucippus

The Dutch Republic

Frans Hals, Singing Boy with Flute
 Rembrandt, Night Watch
 Rembrandt, Self-Portrait
 Judith Leyster, Self-Portrait
 Johannes Vermeer, Woman Holding a Balance
 Rachel Ruysch, Fruit and Insects

Spain

Velásquez, Las Meninas

February 11 **test 1** video screening

February 13 **CUAG visit and gallery exercise**

This will be an in-class assignment and preparation for a portion of the final paper.

Winter Break

18th Century to early 19th Century

February 25

February 27

Weekly viewing/ reading resources

Monarchy and enlightenment

Rococo

<https://www.khanacademy.org/humanities/monarchy-enlightenment/rococo>

A beginner's guide to the Age of Enlightenment

A beginner's guide to Rococo

Antoine Watteau, Pilgrimage to Cythera (x2)

Fragonard, The Meeting

Vigée Le Brun, Madame Perregaux

Bernard II van Risenburgh, Writing table

Unlocking an 18th-century French mechanical table

Construction of an 18th-century French mechanical table

The inlay technique of marquetry

Salon de la Princesse

See: Fred Kleiner, *Gardner's Art through the Ages: The Western Perspective*, vol. 2 (2009), Chapter 21 "Europe and America, 1700 to 1800," pp.583-585.

https://books.google.ca/books?id=UK_jTgqfYI8C&pg=PT249&lpg=PT249&dq=salon+de+princesse&source=bl&ots=i1o-

[i5i16o&sig=yaMtO1_Ho6beV2dQmkXtcXDCuco&hl=en&sa=X&ei=Dd6JVKGDIMT1yAS_loH4Bg&sqi=2&pf=1&ved=0CFoQ6AEwDA#v=onepage&q=salon%20de%20princesse&f=false](https://books.google.ca/books?id=UK_jTgqfYI8C&pg=PT249&lpg=PT249&dq=salon+de+princesse&source=bl&ots=i1o-i5i16o&sig=yaMtO1_Ho6beV2dQmkXtcXDCuco&hl=en&sa=X&ei=Dd6JVKGDIMT1yAS_loH4Bg&sqi=2&pf=1&ved=0CFoQ6AEwDA#v=onepage&q=salon%20de%20princesse&f=false)

Neo-Classicism

<https://www.khanacademy.org/humanities/monarchy-enlightenment/neo-classicism>

Neoclassicism, an introduction

David, Oath of the Horatii (x2)

The Lictors Returning to Brutus the Bodies of his Sons

Death of Marat

Napoleon Crossing the Alps

Kauffman, Cornelia Presenting Her Children as Her Treasures

Soufflot, The Panthéon, Paris

Britain in the age of revolution

<https://www.khanacademy.org/humanities/monarchy-enlightenment/english-portraiture>

William Hogarth, Marriage A-la-Mode

Wright of Derby, A Philosopher Lecturing on the Orrery
 Reynolds, Lady Cockburn and Her Three Eldest Sons
 Review also (including podcast):

<http://www.nationalgallery.org.uk/paintings/sir-joshua-reynolds-lady-cockburn-and-her-three-eldest-sons>

19th century I

March 4

March 6

Weekly viewing/ reading resources

Becoming Modern

Introduction – Becoming Modern

<https://www.khanacademy.org/humanities/becoming-modern>

Romanticism

<https://www.khanacademy.org/humanities/becoming-modern/romanticism>

Romanticism – an introduction

A beginner's guide to Romanticism

France

Romanticism in France

Géricault, Raft of the Medusa (x2)

Delacroix, Death of Sardanapalus

Liberty Leading the People (x2)

Ingres, La Grand Odalisque (x2)

See also: "Orientalism in Nineteenth-Century Art"

http://www.metmuseum.org/toah/hd/eur/hd_eur.htm

Spain

Goya, The Sleep of Reason Produces Monsters

Goya, The Third of May, 1808

England

Turner, Slave Ship

Rain, Steam, and Speed – the Great Western Railway

Fuseli, the Nightmare

Germany

Friedrich, Monk by the Sea

Early Photography

<https://www.khanacademy.org/humanities/becoming-modern/early-photography>

Early Photography: Niépce, Talbot and Muybridge

Early Photography: making daguerrotypes

Victorian Art and Architecture

<https://www.khanacademy.org/humanities/becoming-modern/Victorian-art-architecture>

Early Victorian

Charles Barry and A.W.N. Pugin, Palace of Westminster (Houses of Parliament)

Smirke, The British Museum

The Pre-Raphaelites and mid-Victorian Art

A Beginner's Guide to the Pre-Raphaelites
Sir John Everett Millais, Ophelia

19th century II (Becoming Modern)

March 11

March 13

Weekly viewing/ reading resources

Becoming modern

The avant-garde: Realism, Impressionism and Post-Impressionism

<https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france>

Art and the French state

Hausman the Demolisher and the Creation of Modern Paris

Realism

A beginner's guide to Realism

Courbet, A Burial at Ornans

Manet, Le déjeuner sur l'herbe

Manet, Olympia

Manet, A Bar at the Folies-Bergère

Eva Gonzalès, A Loge at the Théâtre des Italiens

Impressionism

A beginner's guide to Impressionism

How the Impressionists Got Their Name

Degas, The Dance Class

Degas, Visit to a Museum

Gustave Caillebotte, Paris Street, Rainy Day

Monet The Argenteuil Bridge

Monet, Gare St. Lazare

Monet, Rouen Cathedral Series

Monet, Water Lilies

Renoir, Moulin de la Gallette

Post-impressionism

Seurat: A Sunday on la Grande Jatte

Van Gogh: Self-Portrait with Bandaged Ear

Van Gogh: Starry Night

Cézanne: Still life with Apples

Cézanne: The Basket of Apples

Cézanne: Mont Sainte-Victoire

Toulouse-Lautrec: At the Moulin Rouge

America: Civil War to the Gilded Age

<https://www.khanacademy.org/humanities/becoming-modern/civil-war-gilded-age>

Cassatt, In the Loge

Cassatt, Woman with a Pearl Necklace in a Loge

Cassatt, The Child's Bath

Whistler, Nocturne in Black and Gold: The Falling Rocket

Symbolism and Art Nouveau

<https://www.khanacademy.org/humanities/becoming-modern/symbolism>

Gaudi: Sagrada Familia (x2)

Gustave Klimt, The Kiss

Edvard Munch: The Scream

March 18 **Test 2**

20th Century I

March 20

March 25

March 27

April 1 **written assignment due**

Weekly viewing/ reading resources

Age of global conflict

A Beginners guide to 20th Century Art

<https://www.khanacademy.org/humanities/art-1010/beginners-guide-20-21>

Representation and Abstraction: Millais's Ophelia and Newman's Vir Heroicus Sublimis

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

An introduction to Photography in the Early 20th Century

Early Abstraction: Fauvism, Expressionism, and Cubism

<https://www.khanacademy.org/humanities/art-1010/early-abstraction>

Fauvism and Matisse

A Beginner's Guide to Fauvism

Matisse, Bonheur de Vivre

Matisse, Dance I

Conserving Henri Matisse's "The Swimming Pool"

Expressionism

Ernst Ludwig Kirchner, "Street, Berlin"

Kandinsky, Composition VII

Cubism and its Impact

Picasso, Portrait of Gertrude Stein

Inventing Cubism

Picasso, Les Femmes d'Alger (O.J.) (x2)

Braque, The Portuguese

Still Life with Chair Caning (x2)

Picasso, guitar

Conservation / Picasso's Guitars

Picasso, Guernica (x 2)

World War I, Futurism and Dada

<https://www.khanacademy.org/humanities/art-1010/early-abstraction>

Futurism and the Great War

Italian Futurism: an Introduction

Umberto Boccioni, Unique Forms of Continuity in Space

War and dynamism

Dada

Art as Concept: Duchamp, in Advance of the Broken Arm

Duchamp, Fountain (x 2)

Art between the wars: the avant-garde and the rise of totalitarianism

<https://www.khanacademy.org/humanities/art-1010/art-between-wars>

German art between the wars

Klee, Twittering Machine
Dix, Portrait of the Journalist Sylvia von Harden

The international avant-garde

Constantin Brancusi, Bird in Space
"Composition in Brown and Gray,": Piet Mondrian
Mondrian, Composition No. II, with Red and Blue
Cartier Bresson, Behind the Gare St Lazare

Surrealism

Introduction to Surrealism
Man Ray, The Gift
Magritte, The Treachery of Images (Ceci n'est pas une pipe)
Dali, The Persistence of Memory
Meret Oppenheim, Object (fur-covered cup, saucer, and spoon)

Latin American Modernism

Kahlo, The Two Fridas

American art to World War II

Hopper, Nighthawks

Abstract Expressionism and the New York School

<https://www.khanacademy.org/humanities/art-1010/abstract-exp-nyschool>

Abstract Expressionism, an introduction
Newman's Onement I, 1948
Barnett Newman
The Painting Techniques of Barnett Newman
Mark Rothko's No. 3/No. 13, 1949
Mark Rothko
The Painting Techniques of Mark Rothko
Why is that important? Looking at Jackson Pollock
Jackson Pollock
The Painting Techniques of Jackson Pollock
Conservation / Pollock, "One: Number 31, 1950

New York School

The Impact of Abstract Expressionism
Jasper Johns, Flag
See film segments on "Flag" in Films on Demand, "Jasper Johns: Catenary," segments 3, 4, 5 and 6.
[http://catalogue.library.carleton.ca/search~\\$9?/Xfilms+on+demand&searchscope=9&SORT=D/Xfilms+on+demand&searchscope=9&SORT=D&SUBKEY=film+on+demand/1%2C15725%2C15725%2CB/frameset&FF=Xfilms+on+demand&searchscope=9&SORT=D&2%2C2%2C](http://catalogue.library.carleton.ca/search~$9?/Xfilms+on+demand&searchscope=9&SORT=D/Xfilms+on+demand&searchscope=9&SORT=D&SUBKEY=film+on+demand/1%2C15725%2C15725%2CB/frameset&FF=Xfilms+on+demand&searchscope=9&SORT=D&2%2C2%2C)
Robert Rauschenberg, Bed

Pop

<https://www.khanacademy.org/humanities/art-1010/pop>

Contemporary Art, an Introduction
Pop Art
Why is this art? Andy Warhol, Campbell's Soup Cans
Warhol, Gold Marilyn Monroe
Oldenburg, Floor Cake

Minimalism and Earthworks

<https://www.khanacademy.org/humanities/art-1010/minimalism-earthworks>

Robert Smithson, Spiral Jetty
 Maya Lin, Vietnam Veterans Memorial
 Christo and Jeanne-Claude, the Gates
 An Introduction to Minimalism
 Robert Morris (Untitled) L-Beams

Architecture

<https://www.khanacademy.org/humanities/art-1010/architecture-20c>

Gilbert, Woolworth Building
 Frank Lloyd Wright, Fallingwater
 Frank Lloyd Wright, Solomon R. Guggenheim Museum
 Mies van der Rohe, Seagram Building

Art Since 1970

April 8

Toward a Global Culture**A Beginner's guide to contemporary art**

<https://www.khanacademy.org/humanities/global-culture/beginners-guide-contemporary-art1>

Art in the 21st Century
 Damien Hirst, The Physical Impossibility of Death in the Mind of Someone Living
 Global modernisms: Africa
 Global modernisms: Latin America
 Global modernisms: Asia
 Global modernisms: The Middle East

Identity, the Body and the Subversion of Modernism

<https://www.khanacademy.org/humanities/global-culture/identity-body>

United States

Nauman, The True Artist Helps the World by Revealing Mystic Truths
 What is appropriation?
 The Pictures Generation
 Cindy Sherman, Untitled Film Still #21
 Identity Politics: From the Margins to the Mainstream
 Ringgold, Dancing at the Louvre

Asia, Africa, Europe, Latin America and the Middle East

Yayoi Kusama

Conceptual and Performance Art

<https://www.khanacademy.org/humanities/global-culture/conceptual-performance>

Conceptual Art: An Introduction
 Performance Art: An Introduction
 Josef Beuys, Fat Chair
 Juan Downey, Plato Now
 Marina Abramovic, The Artist is In

Global Modernisms in the 21st Century

<https://www.khanacademy.org/humanities/global-culture/global-art-architecture>

El Anatsui, Old Man's Cloth

Zarina Hashmi

Ai Weiwei, "Remembering" and the Politics of Dissent"

Wolfgang Laib, "Pollen from Hazelnut"

Contemporary Sculptors at the British Museum

<https://www.khanacademy.org/partner-content/british-museum/old-new-contemporary-art>

March Quinn's Siren at the British Museum (Kate Moss)

Tim Noble and Sue Webster, Dark Stuff, at the British Museum

Antony Gormley's Case for an Angel I at the British Museum

REGULATIONS COMMON TO ALL HUMANITIES COURSES

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.

PLAGIARISM

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

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

Plagiarism is a serious offence which cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct 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

GRADING SYSTEM

Letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100 (12)	B = 73-76 (8)	C - = 60-62 (4)
A = 85-89 (11)	B- = 70-72 (7)	D+ = 57-59 (3)
A- = 80-84 (10)	C+ = 67-69 (6)	D = 53-56 (2)
B+ = 77-79 (9)	C = 63-66 (5)	D - = 50-52 (1)

F	Failure. Assigned 0.0 grade points
ABS	Absent from final examination, equivalent to F
DEF	Official deferral (see “Petitions to Defer”)
FND	Failure with no deferred exam allowed -- assigned only when the student has failed the course on the basis of inadequate term work as specified in the course outline.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean.

WITHDRAWAL WITHOUT ACADEMIC PENALTY

The last date to withdraw from **FALL TERM** courses is **DEC. 8, 2014**. The last day to withdraw from **FALL/WINTER (Full Term)** and **WINTER** term courses is **APRIL 8, 2015**.

REQUESTS FOR ACADEMIC ACCOMMODATION

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and 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. You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at: carleton.ca/equity/accommodation/

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by **Nov. 7, 2014** for the Fall term and **March 6, 2015** for the Winter term. For more details visit the Equity Services website: carleton.ca/equity/accommodation/

PETITIONS TO DEFER

If you miss a final examination and/or fail to submit a **FINAL** assignment by the due date because of circumstances beyond your control, you may apply a deferral of examination/assignment. If you are applying for a deferral due to illness you will be required to see a physician in order to confirm illness and obtain a medical certificate dated no later than one working day after the examination or assignment deadline. This supporting documentation must specify the date of onset of the illness, the degree of incapacitation, and the expected date of recovery.

If you are applying for a deferral for reasons other than personal illness, please [contact](#) the Registrar’s Office directly for information on other forms of documentation that we accept.

Deferrals of assignments must be supported by confirmation of the assignment due date, for example a copy of the course outline specifying the due date and any documented extensions from the course instructor.

Deferral applications for examination or assignments must be submitted within **5 working days** of the original final exam.

ADDRESSES: (Area Code 613)

College of the Humanities 520-2809	300 Paterson
Greek and Roman Studies Office 520-2809	300 Paterson
Religion Office 520-2100	2A39 Paterson
Registrar's Office 520-3500	300 Tory
Student Academic Success Centre 520-7850	302 Tory
Paul Menton Centre 520-6608/TTY 520-3937	501 Uni-Centre
Writing Tutorial Service 520-2600 Ext. 1125	4 th Floor Library
Learning Support Service 520-2600 Ext 1125	4 th Floor Library

REGULATIONS COMMON TO ALL HUMANITIES COURSES

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.

PLAGIARISM

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

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

Plagiarism is a serious offence which cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct 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

GRADING SYSTEM

Letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100 (12)	B = 73-76 (8)	C - = 60-62 (4)
A = 85-89 (11)	B- = 70-72 (7)	D+ = 57-59 (3)
A- = 80-84 (10)	C+ = 67-69 (6)	D = 53-56 (2)
B+ = 77-79 (9)	C = 63-66 (5)	D - = 50-52 (1)

F	Failure. Assigned 0.0 grade points
ABS	Absent from final examination, equivalent to F
DEF	Official deferral (see “Petitions to Defer”)
FND	Failure with no deferred exam allowed -- assigned only when the student has failed the course on the basis of inadequate term work as specified in the course outline.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean.

WITHDRAWAL WITHOUT ACADEMIC PENALTY

The last date to withdraw from **FALL TERM** courses is **DEC. 8, 2014**. The last day to withdraw from **FALL/WINTER (Full Term)** and **WINTER** term courses is **APRIL 8, 2015**.

REQUESTS FOR ACADEMIC ACCOMMODATION

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and 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. You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at: carleton.ca/equity/accommodation/

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by **Nov. 7, 2014** for the Fall term and **March 6, 2015** for the Winter term. For more details visit the Equity Services website: carleton.ca/equity/accommodation/

PETITIONS TO DEFER

If you miss a final examination and/or fail to submit a **FINAL** assignment by the due date because of circumstances beyond your control, you may apply a deferral of examination/assignment. If you are applying for a deferral due to illness you will be required to see a physician in order to confirm illness and obtain a medical certificate dated no later than one working day after the examination or assignment deadline. This supporting documentation must specify the date of onset of the illness, the degree of incapacitation, and the expected date of recovery.

If you are applying for a deferral for reasons other than personal illness, please [contact](#) the Registrar’s Office directly for information on other forms of documentation that we accept.

Deferrals of assignments must be supported by confirmation of the assignment due date, for example a copy of the course outline specifying the due date and any documented extensions from the course instructor.

Deferral applications for examination or assignments must be submitted within **5 working days** of the original final exam.

ADDRESSES: (Area Code 613)

College of the Humanities 520-2809	300 Paterson
Greek and Roman Studies Office 520-2809	300 Paterson
Religion Office 520-2100	2A39 Paterson
Registrar's Office 520-3500	300 Tory
Student Academic Success Centre 520-7850	302 Tory
Paul Menton Centre 520-6608/TTY 520-3937	501 Uni-Centre
Writing Tutorial Service 520-2600 Ext. 1125	4 th Floor Library
Learning Support Service 520-2600 Ext 1125	4 th Floor Library