

**ARTH 334 Medieval Mediterranean Art
Syllabus, Spring 2020
Tuesday and Thursday 3:00-4:15 PM
Arts and Design Building 2026
Professor Gustafson**

Contact information and Office Hours:

Email: egustafs@gmu.edu **Please use your GMU email address for school business.**

Art History Department Phone: 703-993-1250

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Come chat with the professor in his office times: Tuesdays 4:30-5:00 pm, or by appointment

Course Description:

This course will introduce students to the art and architecture of the medieval Mediterranean from roughly 1000-1400 AD. We will investigate the major cultural groups of the Mediterranean, focusing on how each used art and architecture to articulate their sense of identity and place in the larger world. This class will examine the ways in which Roman, Byzantine, European, and Islamic traditions were traded and interpreted around the Mediterranean. By the end of the term, we will have covered medieval Iberia, Italy, Byzantium, Islamic art in the Near East and North Africa, the Crusades, and several of the large islands.

Course Goals and Objectives:

In this course, students will:

- Learn to analyze and discuss art and architecture.
- Learn the standard major periods of ancient and medieval western art.
- Learn to recognize major monuments from each period.
- Study the relationship between the history and visual culture of each period.
- Apply archeology and primary texts to art history.

COURSE REQUIREMENTS

- Class attendance and in-class discussion exercises with notes to be handed in.
- Assigned readings, including websites and documents on the Internet.
- One short paper based on assigned readings.
- A short quiz, a midterm, and a final exam.

1. CLASS MEETINGS AND PARTICIPATION

Class meets twice a week. Daily attendance and participation are essential and will contribute to your final grade. Each class will be structured as part discussion and part lecture, and I will depend on students to engage actively - respond to questions, challenge assertions in the textbook, comment on what you see, and ASK QUESTIONS. In order for you to participate intelligently, it will be essential for you to have done the assigned reading before class.

2. QUIZ AND EXAMS

There will be a 10-minute map quiz of the Mediterranean on **Thursday, February 6**, covering the major contemporary countries around the Mediterranean, several major islands, and several major cities.

There will be a midterm (**March 5**) and a final exam (**May 7**), based on the images you have seen in class, class discussion, and the assigned readings. For each exam, you will be required to memorize circa 30 images. Two weeks before each exam I will give you a list of these images. Make-up exams will only be given in the event of a documented emergency.

Each exam consists of four components:

- 1) Identifications: Identify the name of the work, place of origin, date and artist (when known), plus 2-3 sentences that tell us something significant about the culture in which it was made.
- 2) Short answer comparisons: Identify the two images and briefly explain the theme or idea that connects them. Questions will build upon issues raised in lectures, class discussions and reading.
- 3) Unknown: Briefly explain what you think the subject matter, place, and approximate date might be of an object we have not looked at together in class.
- 4) Essay: Answer a thematic question synthesizing issues and material from various class lectures, discussion and reading.

3. WRITTEN ASSIGNMENTS

There will be one **short Critically Engaging Scholarship Paper (4-6 pages)** due on **April 13**. The question of how to define crusader art, and indeed whether it should be defined or not, is an ongoing debate in scholarship. Write a paper critically assessing the issue addressed by the following scholarly works. These articles take various positions on that question and bring different perspectives to bear. Your paper should respond to the question, “What is the value of the idea of Crusader art?” Engage with the ideas and materials presented by these articles, but your paper must be a **thesis argument** presenting your own ideas in response to this issue. Do not write a book report summarizing each article in turn – think about the broader issues that the authors are engaging, and whether those issues are helpful or not in increasing our understanding of the historical realities surrounding art and the Crusades. **You must bring a printed version of each to class on the due date.** Again, see the Late Written Work policy at the bottom of this syllabus.

- Lucy-Anne Hunt, “Art and Colonialism: The Mosaics of the Church of the Nativity in Bethlehem (1169) and the Problem of ‘Crusader’ Art,” *Dumbarton Oaks Papers* 45 (1991): 69-85. (JSTOR)
- Bianca Kühnel, *Crusader Art of the Twelfth Century: A Geographical, an Historical, or an Art-Historical Notion?* 155-168 (Berlin: Mann Verlag, 1994). (BLACKBOARD)
- Jaroslav Folda, “The Figural Arts in Crusader Syria and Palestine, 1187-1291: Some New Realities,” *Dumbarton Oaks Papers* 58 (2004): 315-331. (JSTOR)
- Eva Hoffman, “Christian-Islamic Encounters on Thirteenth-Century Ayyubid Metalwork: Local Culture, Authenticity, and Memory,” *Gesta* 43, no. 2 (2004): 129-142. (JSTOR)
- Annemarie Weyl Carr, “Iconography and Identity: Syrian Elements in the Art of Crusader Cyprus,” *Church History and Religious Culture* 89, no. 1/3 (2009): 127-151. (JSTOR)

EXTRA CREDIT

Extra Credit will be awarded for each “Critical Reading Worksheet” (available on Blackboard) completed on the Extra Credit reading assignments listed on the Class Schedule.

Technology Requirements:

- GMU email accounts—only GMU accounts will get announcements and grading access.
- Ability to find and print on-line text documents from the Internet and Blackboard.
- Computerized word-processing with spell-checkers and decent printers for all written work.

Required TEXTBOOKS:

Janetta Rebold Benton, *Art of the Middle Ages* (London: Thames & Hudson, 2002), ISBN 0500203504.

Susanna A. Throop, *The Crusades: An Epitome* (Leeds: Kismet Press, 2018), ISBN 9781912801022.

They are for sale in the GMU bookstore, and also on reserve in the Gateway Library in the Johnson Center where you can read or photocopy sections as you need.

If you are not sure how to talk about or write about art, find and use Anne D’Alleva’s *Look! The Fundamentals of Art History*, 3rd Ed, Prentice Hall 2010. She gives some great suggestions for **how to write about art**, and some other **great tips like how to study for art history exams**.

LECTURE AND READING SCHEDULE
(Students will be notified of any changes in advance)

Assigned reading should be done before the lecture.

“Benton” is short for: **Janetta Rebold Benton, *Art of the Middle Ages* (London: Thames & Hudson, 2002).**

“Throop” is short for: **Susanna Throop, *The Crusades: An Epitome* (Leeds: Kismet Press, 2018).**

Week 1 1/21 and 1/23: Introduction

Tuesday, Jan 21 – Introduction to the Mediterranean

Extra Credit Reading:

-David Abulafia, “What is the Mediterranean?” in *The Mediterranean in History*, ed. by David Abulafia, 11-27 (Los Angeles: J. Paul Getty Museum, 2003).

(BLACKBOARD)

-Oliver Rackham, “The Physical Setting” in *The Mediterranean in History*, ed. by David Abulafia, 33-65 (Los Angeles: J. Paul Getty Museum, 2003).

(BLACKBOARD)

Thursday, Jan 23 – Rome and its Legacy

Required Reading: Benton, Chapter 1 “Early Christian and Byzantine,” pages 20-27.

-Luttikhuisen & Verkerk, *Snyder’s Medieval Art*, Chapter 2, “Constantine and the Arts,” pages 17-30. (BLACKBOARD)

-Luttikhuisen & Verkerk, *Snyder’s Medieval Art*, Chapter 3, “The Fifth and Sixth Centuries,” pages 31-52. (BLACKBOARD)

Week 2: 1/28 and 1/30: Setting the Post-Roman Stage

Tuesday, Jan 28 – Constantinople and Byzantium

Required Reading:

-Benton, Chapter 1 “Early Christian and Byzantine,” pages 28-38.

-Luttikhuisen & Verkerk, *Snyder’s Medieval Art*, Part of Chapter 4, “Byzantine Art before Iconoclasm,” 55-71. (BLACKBOARD)

Thursday, Jan 30 – The Expansion of Islam from the East

Required Reading:

-Luttikhuisen & Verkerk, *Snyder’s Medieval Art*, Chapter 10, “Islam in the Middle East,” 219-225. (BLACKBOARD)

Extra Credit Reading:

-Nasser Rabbat, “The Dialogic Dimension of Umayyad Art,” *Res* 43 (2003): 78-94. (JSTOR)

Tuesday, January 28th: Last day to add classes without tuition penalty.

Week 3: 2/4 and 2/6: The Eleventh Century

Tuesday, Feb 4 – Intro to “The Romanesque”

Required Reading:

-Benton, Chapter 3 “Romanesque in Central France and Along the Pilgrimage Routes,” pages 55-81.

-Benton, Chapter 6 “Romanesque Sculpture, Decorative Arts, and Manuscript Illumination,” pages 132-148.

Thursday, Feb 6 – Eastern Empires: Seljuks and Fatimids

Map Quiz, 10 minutes at the start of class

Required Reading:

-Throop, Chapter 1 “Connections and Conflicts in the Eleventh-Century Mediterranean,” pages 13-42.

Week 4: 2/11 and 2/13: Italy at the Crossroads

Tuesday, Feb 11 – Italy and the Byzantine Sphere

Required Reading:

-Luttikhuisen & Verkerk, *Snyder’s Medieval Art*, Part of Chapter 6, “Byzantine Art and Italy,” 120-125. (BLACKBOARD)

Extra Credit Reading:

-Fabio Barry, “*Disiecta Membra*: Ranieri Zeno, the Imitation of Constantinople, the *Spolia* Style, and Justice at San Marco,” in *San Marco, Byzantium, and the Myths of Venice*, ed. by Henry Maguire & Robert Nelson, 7-62 (Washington: Dumbarton Oaks, 2010). (BLACKBOARD)

Thursday, Feb 13 – Italy and the German Sphere

Required Reading:

-Benton, Chapter 5 “Romanesque Outside France,” pages 112-122.

-Luttikhuisen & Verkerk, *Snyder’s Medieval Art*, Part of Chapter 14, “The Papacy and the Empire,” 285-305. (BLACKBOARD)

Extra Credit Reading:

-Lamia Balafrej, “Saracen or Pisan? The Use and Meaning of the Pisa Griffin on the Duomo,” *Ars Orientalis* 42 (2012): 31-40. (JSTOR)

Tuesday, February 11th: Last add drop period with tuition penalty.

Week 5: 2/18 and 2/20: Spain as a Venn Diagram

Tuesday, Feb 18 – What is Spain? From Cordoba to Santiago

Required Reading:

-Benton, Chapter 5 “Romanesque Outside France,” pages 123-131.

-Luttikhuisen & Verkerk, *Snyder’s Medieval Art*, Part of Chapter 12, “Islamic Spain,” 235-248. (BLACKBOARD)

Extra Credit Reading:

-Rose Walker, “Sculptors in Medieval Spain after the Conquest of Toledo in 1085,” in *Romanesque and the Mediterranean*, ed. by Rosa Maria Bacile & John McNeil, 259-275 (Leeds: British Archaeological Association, 2015). (BLACKBOARD)

Thursday, Feb 20 – Identity at the Spanish Northern Border Capitals

Required Reading:

-Therese Martin, “The Art of a Reigning Queen as Dynastic Propaganda in Twelfth-Century Spain,” *Speculum* 80, no. 4 (2005): 1134-1171.

(BLACKBOARD)

Week 6: 2/25 and 2/27: Before the First Crusade

Tuesday, Feb 25 – Later Seljuks in the Eastern Mediterranean

Required Reading:

-Throop, Chapter 2 “Constructing the First Crusade,” pages 43-71.

Extra Credit Reading:

-Heather Ecker & Teresa Fitzherbert, “The Freer Canteen, Reconsidered,” *Ars Orientalis* 42 (2012): 176-193. (JSTOR)

Thursday, Feb 27 – **Prep Session for Midterm**

Week 7: 3/3 and 3/5: Following the First Crusade

Tuesday, Mar 3 – The Kingdom of Jerusalem

Required Reading:

-Throop, Chapter 3 “Shifting Ground,” pages 73-98.

-Luttikhuisen & Verkerk, *Snyder’s Medieval Art*, Part of Chapter 11, “Crusader Art and Architecture,” 226-234. (BLACKBOARD)

Extra Credit Reading:

-Lucy-Anne Hunt, “Art and Colonialism: The Mosaics of the Church of the Nativity in Bethlehem (1169) and the Problem of ‘Crusader’ Art,” *Dumbarton Oaks Papers* 45 (1991): 69-85. (JSTOR)

Thursday, Mar 5 - **Midterm Exam**

Spring Recess 3/9 - 3/15

Week 8: 3/17 and 3/19: Cross-Pollinations in the Western Mediterranean

Tuesday, Mar 17 – Almohads & Almoravids in North Africa & Spain

Required Reading:

-Robert Hillenbrand, *Islamic Art and Architecture*, ‘Chapter 7: The Muslim West,’ 179-188. (BLACKBOARD)

Thursday, Mar 19 – Norman Sicily

Required Reading:

-Luttikhuisen & Verkerk, *Snyder’s Medieval Art*, Part of Chapter 6, “Byzantine Art and Italy,” 125-132. (BLACKBOARD)

Extra Credit Reading:

-Karen Britt, “Roger II of Sicily: Rex, Basileus, and Khalif? Identity, Politics, and Propaganda in the Cappella Palatina,” *Mediterranean Studies* 16 (2007): 21-45. (JSTOR)

Week 9: 3/24 and 3/26: Towards the Thirteenth Century

Tuesday, Mar 24 – Intro to “The Gothic”

Required Reading:

-Benton, Chapter 7 “Earlier Gothic in France,” pages 149-168 (175).

-Benton, Chapter 8 “Later Gothic in France,” pages 176-191 (200).

-Benton, Chapter 10 “Gothic Sculpture, Decorative Arts, Manuscript Illumination and Painting: Northern Europe,” pages 241-262.

Thursday, Mar 26 – The “Gothic” in Italy & Spain

Required Reading:

-Throop, Chapter 4 “Allies and Adversaries,” pages 99-128.

-Benton, Chapter 9 “Gothic Outside France,” pages 227-240.

Extra Credit Reading:

-Peter Draper, “Islam and the West: The Early Use of the Pointed Arch Revisited,” *Architectural History* 48 (2005): 1-20. (BLACKBOARD)

Week 10: 3/31 and 4/2: When Romanesque and Gothic Break Down

Tuesday, Mar 31 – Italian Continuities: Rome, Puglia, and the Tyrrhenian Ports

Required Reading:

-Linda Safran, “‘Byzantine’ Art in Post-Byzantine South Italy?” *Common Knowledge* 18, no. 3 (2012): 487-504. (BLACKBOARD)

Extra Credit Reading:

-Lenia Kouneni, “The Kykkotissa Virgin and Its Italian Appropriation,” *Artibus et Historiae* 29, no. 57 (2008): 95-107. (JSTOR)

Thursday, Apr 2 – **No Class**

Week 11: 4/7 and 4/9:

Tuesday, Apr 7 – Early Mamluk Cairo

Required Reading:

-Throop, Chapter 5 “Changing Circumstances,” pages 129-152.

-Robert Hillenbrand, *Islamic Art and Architecture*, “Chapter 6: The Mamluks,” pages 138-166. (BLACKBOARD)

Extra Credit Reading:

-Erik Gustafson, “A Crusader Portal on a Cairene *Madrasa*,” in *Palimpsests: Buildings, Sites, Time*, ed. by Nadja Aksamija, Clark Maines & Phillip Wagoner, 61-86 (Turnhout: Brepols, 2017). (BLACKBOARD)

Thursday, Apr 9 – Cyprus between Crusaders and Byzantium

Required Reading:

-Annemarie Weyl Carr, “Iconography and Identity: Syrian Elements in the Art of Crusader Cyprus,” *Church History and Religious Culture* 89, no. 1/3 (2009): 127-151. (JSTOR)

Week 12: 4/14 and 4/16: Fourteenth Century and Beyond

Tuesday, Apr 14 – The Fourth Crusade, Late Byzantium, and Venice

Required Reading:

-Throop, Chapter 6 “Towards Christian Nationalism,” pages 153-76.

Extra Credit Reading:

-Thomas E. A. Dale, “Cultural Hybridity in Medieval Venice: Reinventing the East at San Marco after the Fourth Crusade,” in *San Marco, Byzantium, and the Myths of Venice*, ed. by Henry Maguire & Robert Nelson, 151-191 (Washington: Dumbarton Oaks, 2010). (BLACKBOARD)

Thursday, Apr 16 – Italy between Ports and City-States

Required Reading:

-Benton, Chapter 10 "Gothic Sculpture, Decorative Arts, Manuscript Illumination and Painting: Italy," pages 262-278.

-John Paoletti & Gary Radke, "Naples: Art for a Royal Kingdom," in *Art in Renaissance Italy*, 4th ed., pages 122-135. (BLACKBOARD)

Week 13: 4/21 and 4/23:

Tuesday, Apr 21 – Alhambra / Nasrid Iberia

Required Reading:

-Robert Hillenbrand, *Islamic Art and Architecture*, "Chapter 7: The Muslim West," 188-195. (BLACKBOARD)

Extra Credit Reading:

-Olga Bush, "The Writing on the Wall: Reading the Decoration of the Alhambra," *Muqarnas* 26 (2009): 119-147. (JSTOR)

Thursday, Apr 23 – Late Mudejar and/or Gothic Iberia

Required Reading:

-D. Fairchild Ruggles, "The Alcazar of Seville and Mudejar Architecture," *Gesta* 43, no. 2 (2004): 87-98. (JSTOR)

Extra Credit Reading:

-Pamela Patton, "An Ethiopian-Headed Serpent in the *Cantigas de Santa Maria*: Sin, Sex, and Color in Late Medieval Castile," *Gesta* 55, no. 2 (2016): 213-238. (JSTOR)

Week 14: 4/28 and 4/30:

Tuesday, Apr 28 – End of the Byzantines / Late Mamluk / Rise of Ottomans

Required Reading:

-Robert Ousterhout, "Ethnic Identity and Cultural Appropriation in Early Ottoman Architecture," *Muqarnas* 12 (1995): 48-62. (JSTOR)

Thursday, Apr 30 – **No Class**

Thursday, May 7 - Final Exam, 1:30-4:15

Dates to remember:

2/4 Map Quiz

3/2 Outline of paper due

3/5 Midterm Exam

4/13 Final Paper due in class

5/7 Final Exam

Extra credit may be handed in any time until the Final Exam

CLASS POLICIES

Attendance is necessary; much of the material will only be covered in our lectures. You are responsible for getting notes, and for all consequences of missed classes. **Class participation will affect your grade.** I will be making spot checks of attendance.

Classroom atmosphere. Courtesy and common sense, please. Talking during lectures, wandering in and out, cell phones, and browsing the internet are all badly distracting to everyone else. **Disruptive individuals can be asked to leave, according to GMU policy.**

Written work is a major part of the course, and will count heavily towards your final grade. Please study the explanation of my writing standards. In short: **Papers must be written in good formal English, with full documentation** in Chicago-style standard format. **All students are expected to use word-processors with spell-checkers. Spelling and grammar count – but don't take the computer's word for it. Ex: "Throne" and "thrown" are not the same word.** Please submit papers typed, double-spaced, and PROOFREAD. **Badly written work will be downgraded, returned for a rewrite, or flunked** at my discretion.

No email submissions of papers, except in special cases with my prior permission. **Written work is due in hard copy in class on the due date.** Papers will not be considered "on time" unless and until I receive hard copy.

Laptop computers are fine for taking notes in class. No Facebook, Solitaire, etc. **Phones** will be turned off at all times, of course, as a courtesy to all. **No computers or telephones may be used during tests unless special permission is obtained due to a specific disability (see below).**

Late work will be graded down five points per weekday and ten points over a weekend. Plan ahead--last-minute hard-disk and printer failures do not constitute legitimate excuses. **By the final exam, all missing work becomes F work.** Make-up tests and elaborate medical excuses will require verification with a physician's or associate dean's excuse. There will be no make-up final exams.

English as a Second Language: If English is not your first language, I will be happy to help you do your best in the writing assignments. The final result must be written in good standard English. Please work with **The Writing Center**. See their web page for English language help, at: <http://writingcenter.gmu.edu/> . Look for the ESL (English as Second Language) tab.

Learning disabilities. If you are a student with disabilities, and you need academic accommodations, please see me *and* contact the Office of Disabilities Resources (ODS) or 703-993-2474. Website: <http://ods.gmu.edu>. All academic accommodations must be arranged through that office.

Religious holidays. This syllabus is arranged according to the George Mason University calendar. If you observe a religious holiday that the University does not, please let me know and I will make necessary accommodations for you (but not for the whole class).

Auditors are welcome to sit and listen, if there is room. If they would like to participate more actively, that's fine with me *if (!)* you are keeping up with the assigned class reading.

Academic honesty is expected in all tests and writing, according to the GMU Honor Code. "Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work," according to the official website, <http://oai.gmu.edu/the-mason-honor-code-2/> Please respect the Honor Code, our classroom standards, your fellow students, and yourself. Please report violations to the Honor Committee, using the procedures explained in the website. See the explanation of plagiarism, and how to avoid it, in the guidelines for writing.

Plagiarism means using words, opinions, or factual information from another source without giving that source credit. Writers give credit through the use of accepted documentation styles, such as parenthetical citation, footnotes, or endnotes; a simple listing of books, articles, and websites is not sufficient. To avoid plagiarism, meet the expectations of a US Academic Audience, give their readers a chance to investigate the issue further, and make credible arguments, writers must:

- put quotation marks around, and give an in-text citation for, any sentences or distinctive phrases (even very short, 2- or 3-word phrases) that writers copy directly from any outside source: a book, textbook, article, website, newspaper, song, baseball card, interview, encyclopedia, CD, YouTube video, movie, etc.
- completely rewrite—not just switch out a few words—any information they find in a separate source and wish to summarize or paraphrase for their readers, and also give an in-text citation for that paraphrased information.
- give an in-text citation for any facts, statistics, or opinions which the writers learned from outside sources (or which they just happen to know) and which are not considered "common knowledge" in the target audience (this may require new research to locate a credible outside source to cite).
- give a new in-text citation for each element of information—that is, do not rely on a single citation at the end of a paragraph, because that is not usually sufficient to inform a reader clearly of how much of the paragraph comes from an outside source.

If student writers ever have questions about a citation practice, they should ask their instructor!

Any incident of plagiarism will receive a 0 (zero) on the assignment, and will be reported to the Office of Academic Integrity as a violation of the Honor Code. A second incident will result in a 0 for the semester.

GRADING POLICIES

TESTS must be taken on the scheduled date. If there has been an emergency, it must be documented by a note from the dean's office or your doctor. In those cases, there will be one make-up test scheduled. Tests will be graded by percentage.

FINAL GRADES

Based on the average of your assignments, tests, and class participation grades:

Class Participation: 10%
Map Quiz: 15%
Midterm: 25%
Paper: 20%
Final exam: 30%

Final grades may be raised or lowered from strict average in the following circumstances:

Class participation improves/deteriorates

Reliability is stellar (always on time, always prepared, etc) or poor (bad attendance, never prepared)

Significant improvement over the semester (Student begins semester poorly but then does better)

Grades will be calculated as follows:

A = 100% to 93%, or 4.00

A- = 92% to 90%, or 3.67

B+ = 89% to 87%, or 3.33

B = 86% to 83 %, or 3.00

B- = 82% to 80 %, or 2.67

C+ = 79% to 77 %, or 2.33

C = 76% to 73 %, or 2.00

C- = 72% to 70 %, or 1.67

D = 60% to 66%, or 1.0

F = below 60% receives no credit

I may award a final A+ in rare instances: 4.0 average *plus* unusually good writing and class participation.

WRITTEN WORK may be graded by points, or by the following criteria, as appropriate:

A = Startlingly good, exceeding expectations, and well-written. Must be imaginative; NOT given for simply following directions.

B = Good effort with a good result.

C = Perfunctory; or, tried but missed the point; or, good idea but careless or sloppy.

D = Warning: accepted under protest; or, did something but it wasn't the assignment.

F = Unacceptable as college-level work.

Paper grades will be lowered for lateness, sloppiness, lack of proofreading, bad English, lack of necessary documentation/supporting evidence/footnoting, faulty logic, or failure to follow directions for the assignment. Please study the directions for writing assignments, elsewhere in this syllabus.

Late written work: Papers are **due in class in hard copy** on the day specified. After that, late papers will be lowered five points a day, or half a grade, during the work week (Mon-Fri) and lowered ten points over a weekend. Note that this makes even "A" work into "F" work after ten days. **If you need an extension, you must ask for it *before* the due date** if you want to avoid a penalty.

Class participation grade:

“A” Level: Great class participation—student demonstrates understanding of subject and the ability to think critically about it, makes connections with other students and encourages friendly and positive discussion, no “one-upping.”

“B” level: Normal class participation—student shows up on time, keeps up with classwork, participates in group activities, does not cause problems

“C” level: Student shows poor class attendance, does not pay attention, is not up to date with reading, is disruptive, etc.

“D-F” level: Student will get a D-F in class participation automatically if they use their personal technology devices in any way that is not connected to the classroom. IE no Facebook, Tinder, Snapchat, etc etc etc. You are allowed to monitor emergency campus alerts of course.

THE MUSEUM PAPER MUST BE TURNED IN TO PASS THE CLASS. If no draft of the paper is received by the final exam, then don’t even bother to show up at the final exam. Course failed.

TWO PIECES OF GRADED WORK MISSING WILL BE GROUNDS FOR FAILING THE COURSE REGARDLESS OF YOUR PRECISE AVERAGE.

IF YOU FLUNK THE FINAL EXAM, WITH AN F ON ANOTHER MAJOR (20%) PIECE OF WORK, YOU WILL RECEIVE A FAILING GRADE FOR THE WHOLE COURSE. To pass this course **you must demonstrate mastery of the material from all parts of the course.**

Outside of this classroom:

If you or anyone you know has been subjected to any form of harassment (due to race, religion, gender, sexual orientation, etc), please consider a visit to GMU’s Office of Compliance, Diversity, and Ethics. They will be supportive and discreet. GMU is proud of its diverse student body and committed to protecting the rights and the dignity of all students.

GMU Office of Compliance, Diversity, and Ethics Website: <http://diversity.gmu.edu>