

# **ART & ARCHAEOLOGY OF THE MEDITERRANEAN WORLD (AS) {AAMW}**

## **401. (CLST275) Introduction to Greek Archaeology. (M) Staff.**

An introduction to the art and archaeology of ancient Greece from the Archaic through Hellenistic periods. Topics to be considered include the formation of the Greek polis, the rising and falling fortunes of Athens and the other Greek city-states in the Classical period, and the world of Alexander the Great. Emphasis is placed on the consideration of the archaeological evidence, e.g., sculpture, painting, pottery, architecture, and other material culture. This course is part of a sequence of introductory courses (with Ages of Homer and Introduction to Roman Archaeology) on the archaeology of the Greco-Roman world. There are no prerequisites, and these courses need not be taken in a particular order.

## **413. (CLST270) Ancient Athletics. (M) Romano.**

The art, archaeology and history of athletics in ancient Greece. Among the topics to be included are: famous Greek athletes, female athletes, the ancient Olympic Games and other athletic festivals, ancient athletic facilities and equipment, the excavation of ancient athletic sites and practical athletics.

## **L/R 424. (ARTH224, ARTH624) Art of Mesopotamia. (C) Pittman.**

A survey of the art of Mesopotamia from 4000 B.C. through the conquest of Alexander the Great.

## **427. (ARTH427, CLST427) Roman Sculpture. (M) Kuttner, Rose.**

Survey of the Republican origins and Imperial development of Roman sculpture - free-standing, relief, and architectural - from ca. 150 BC to 350 AD. We concentrate on sculpture in the capital city and on court and state arts, emphasizing commemorative public sculpture and Roman habits of decorative display; genres examined include relief, portraits, sarcophagi, luxury and minor arts (gems, metalwork, coinage). We evaluate the choice and evolution of styles with reference to the functions of sculptural representation in Roman culture and society.

## **432. (ARTH432) Early Christian and Byzantine Architecture. Ousterhout.**

Architecture and its decoration from Early Christian times in East and West until the sixth century A.D., and in the Byzantine lands until the Turkish Conquest.

## **435. (ARTH435, COML415, NELC489) Medieval Islamic art & Architecture. (M) Holod.**

An introduction to the major architectural monuments and trends, as well as to the best-known objects of the medieval (seventh-to fourteenth-century) Islamic world. Attention is paid to such themes as the continuity of late antique themes, architecture as symbol of community and power, the importance of textiles and primacy of writing. Suitable for students of literature, history, anthropology as well as art history.

## **SM 477. (ANTH477, HSPV577) Archaeological Chemistry. (M) McGovern.**

## **SM 504. (ARTH504) Structural Archaeology. (C) Staff.**

A proseminar designed to acquaint the participants with the physical evidence of buildings. It treats the properties of pre-modern building materials, their static and dynamic behavior, their contexts and reasons for their use, and the means for their procurement and working. It considers the methodologies for the historical interpretation of physical evidence, including the recording, analysis and presentation of evidence, determining the date and original form of buildings, their sequence of construction, and their subsequent modifications. Each participant carries out a small-scale field exercise.

# **ART & ARCHAEOLOGY OF THE MEDITERRANEAN WORLD (AS) {AAMW}**

## **SM 506. (CLST506) Greek Vase Painting. (M) Staff.**

A study of Greek vase painting utilizing the artifacts of the University Museum.

## **SM 509. (ARTH501, NELC501) Curatorial Seminar. (M) Staff.**

Spring 2015: Practiced in almost all ancient cultures, magic offered ways of managing or understanding the present, controlling supernatural agencies, and seeing the future. The objects and images associated with magical practices are rich and varied and are well represented in the University of Pennsylvania Museum. The aim of the seminar is to prepare an exhibit on magic and divination, working with the archaeological collections of the UPM, specifically the Ancient Near Eastern, Egyptian, and Mediterranean sections. It will include objects such as amulets, curse tablets, incantation bowls, and magical papyri, as well as images representing magical practices. Participating students will select and research objects and prepare wall texts for the exhibit.

## **SM 510. (CLST510) Topography of Athens. (C) Staff.**

Layout and monuments of Athens from the Bronze Age into the time of Roman Empire.

## **SM 512. (ANTH514, CLST512) Petrography of Cultural Materials. (M)**

Introduction to thin-section petrography of stone and ceramic archaeological materials. Using polarized light microscopy, the first half of this course will cover the basics of mineralogy and the petrography of igneous, metamorphic and sedimentary rocks. The second half will focus on the petrographic description of ceramic materials, mainly pottery, with emphasis on the interpretation of provenance and technology. As part of this course, students will characterize and analyze archaeological samples from various collections. Prior knowledge of geology is not required.

## **SM 515. (CLST515) Geographical Information Systems (GIS) Applications in Archaeology. (M) Romano.**

An introduction to the procedures and uses of GIS in modern archaeological field and laboratory work. The course will introduce the student to computerized GIS, discuss the philosophy and theory of its use, as well as the analytical potential of its utilization. Archaeological case studies will be presented. Open to graduate students. Undergraduates with permission.

# **ART & ARCHAEOLOGY OF THE MEDITERRANEAN WORLD (AS) {AAMW}**

## **SM 520. (ARTH520) Topics in Aegean Bronze Age. (M) Staff.**

Topic varies.

Spring 2015: Double axes, horns of consecration, and images of a prominent female goddess were powerful cult symbols for both the Minoans and the Mycenaeans. And indeed, it was originally thought that these two cultures practiced the same religion. But closer examination of textual and archaeological evidence reveals that despite the similarities in their respective iconographies, the religions had significant differences, differences that must have arisen from their different cultural backgrounds. In this course we will look at many different types of evidence Linear A and B texts, archaeological sites and mortuary remains, cult objects such as rhyta and figurines, and artistic renderings of religious scenes found on gold rings and frescoes so that together we can attempt to reconstruct the ritual practices of these religions. We will also use these physical manifestations to consider more broadly the nature not only of the Minoan and Mycenaean religions, but also of the Minoan and Mycenaean cultures.

We will also come back to those similarities first noted in the artistic expression of the religions, so that we can trace the Minoan elements that do appear in Mycenaean religion, and try to understand why they were taken up by the Mycenaeans and what that adoptive behavior meant in terms of religious belief. Elements of other Aegean cultures will be explored as well as we move forward in time through the Iron Age and into the Archaic and Classical periods, in an effort to evaluate what came through from the Bronze Age into the historical periods practice of cult.

## **SM 522. (ARTH522) Topics in Ancient Iranian Art. (M) Pittman.**

Topic varies.

## **SM 523. (ARTH523) Topics in Art of Ancient Near East. (M) Pittman.**

Topic varies.

## **SM 525. (ARTH525, CLST521) Topics in Greek and Roman Art. (M) Kuttner, Brownlee, A..**

Topic varies.

Spring 2016: Rome and its world became dense with monuments, artifacts, images, structures, spaces which addressed individual and collective concerns that we can call political. In private and public displays, these concerns included citizenship and class standing, public achievement and power, the construction of social memory, and the very nature of being Roman in a city, republic, empire. Of interest here also are the roles of women and of the empire's indigenous peoples. Such displays often engaged, too, with religion, in a providential understanding of historical event. Cases range from displays of high design, 'art', to seemingly crude graphic communications; all shed light on Roman visual language, and its makers, patrons and spectators. Of especial interest to students in Arth, AAMW, AncH, ClSt, RelSt, Anthro. No prior background in ancient Roman studies or art history/archaeology required. Open to advanced undergraduates with permission of the instructor.

## **SM 528. (ARTH528) Topics in Classical Architecture. (M) Haselberger.**

Topic Varies

## **SM 529. (ARTH529, CLST528) Vitruvian Studies. (M) Haselberger.**

Topic varies.

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Topic varies.

# **ART & ARCHAEOLOGY OF THE MEDITERRANEAN WORLD (AS) {AAMW}**

**SM 534. (ANCH535, HIST535) Problems in Greek and Roman History. (C)**

**SM 535. (ARTH535) Topics in Islamic Epigraphy. (M)** Holod.

Topic varies.

**SM 537. (ARTH537, NELC617) Topics in Art of Iran. Holod.**

Topic varies.

**SM 538. (ARTH538) Topics in Art of Andalusia. (M)** Holod.

Spring 2016: This pro-seminar will investigate the nature of Cordoba as the capital of the Umayyad realm in Iberia. Topics discussed will include: city and its suburbs, villas as loci of cultural production, the role of the congregational mosque, the city vs. the palace city of Madina al-Zahra. Knowledge of Spanish and/or Arabic desirable, but not necessary.

**SM 541. (ARTH541) Topics in Early Medieval Architecture. (M)** Staff.

Topic varies.

**543. (ANCH542, NELC242, NELC542) Empires Anc Near East. (M)**

**546. Museum Internship. (B)** Staff.

The Museum Internship in the spring consists of a research project with Penn Museum collections based on a proposal designed and approved during the fall AAMW Proseminar (AAMW 526). It is offered to, and is a requirement for, first-year AAMW graduate students only.

**SM 556. (ANTH556) Practicum: Archaeological Field Methods. (C)** Staff.

The course examines and analyzes the process of excavation as a problem of research design and method, from both intellectual and organizational aspects. Archaeological research design is stressed, from excavation planning through data retrieval, storage, processing, integration and interpretation, to presentation. Guest lecturers, who present critical evaluations of "case studies" are a regular feature. Prerequisite: excavation experience.

**SM 557. (ANTH557, LALS557) Seminar in Archaeological Theory and Method. (M)** Staff.

Topic varies.

**SM 601. (ANCH601, CLST601) Archaeology and Greek History. (M)** Staff.

An examination of archaeological evidence relevant to selected problems in Greek history.

**SM 603. (CLST603) Archaeology & The Greek Theater. (M)** Staff.

This course will examine the written and especially the archaeological evidence for the production of Greek drama. Topics will include the theater buildings themselves, stage machinery, scene painting, and costumes. The main chronological focus will be on the fifth and fourth centuries B.C., but some attention will be paid to later developments.

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## **SM 611. (ANCH611, CLST611, GREK611) Greek Epigraphy. (C) McInerney.**

An introduction to the principles and practices of Greek Epigraphy. Study of selected Greek inscriptions.

## **620. (ARTH220, ARTH620) Minoan, Cycladic and Mycenaean Art. (M) Shank.**

This course is designed to give the an overview of the cultures of the Aegean Bronze Age. The art and architecture of Crete, the Cyclades and the Mainland of Greece are examined in chronological order, with an emphasis on materials and techniques. In addition, larger issues such as the development of social complexity and stratification, and the changing balance of power during the Aegean Bronze Age are examined.

## **621. (ARTH221, ARTH621) Greek Vase Painting. (M) Brownlee A..**

Spring 2015: Painted vases constitute the most important and comprehensive collection of visual evidence that survives from ancient Greece. In this course, we will examine the development of Greek vase-painting from the 10th to the 5th century BC, with particular emphasis on the pottery of the Archaic and Classical periods that was produced in the cities of Athens and Corinth. An object-based learning course, this class will focus on the close study of Greek vases in the collection of the University of Pennsylvania Museum, and a number of class sessions will meet in the Museum. Several guest lecturers will discuss the conservation and ancient repair of Greek vases and the ceramic analysis of Greek pottery. We will also learn about the making of ceramics in a session in the Addams Hall pottery studio. Some background in art history or classical studies is helpful but not required.

## **L/R 622. (ARTH222, ARTH622) Art of Ancient Iran. (M) Pittman.**

This course offers a survey of ancient Iranian art and culture from the painted pottery cultures of the Neolithic era to the monuments of the Persian Empire. Particular emphasis is placed on the Early Bronze Age.

## **SM 624. Domestic Life in Ancient Civilizations. (M) Nishimura.**

In this seminar course, students will learn what household archaeology is and how daily life of the commoners in ancient civilizations is studied, based primarily on household material culture excavated from different parts of the world. Through such archaeological data, we will examine and compare case-studies from three distinct regions - East Asia, the Near East, and Mesoamerica.

Strong emphasis is given to selected cultural aspects such as construction and maintenance of houses, household utensils and installations, daily food and body ornaments, and domestic burials. The course aims to provide students with a strong foundation for further anthropology-, archaeology- and history-related courses.

## **625. (ARTH225, ARTH625, CLST220) Greek Art and Artifact. (M) Kuttner.**

This course surveys Greek art and artifacts from Sicily to the Black Sea from the 10th century BCE to the 2nd century BCE, including the age of Alexander and the Hellenistic Kingdoms. Public sculpture and painting on and around grand buildings and gardens, domestic luxury arts of jewelry, cups and vases, mosaic floors, and cult artefacts are discussed. Also considered are the ways in which heroic epic, religious and political themes are used to engaged viewer's emotions and served both domestic and the public aims. We discuss how art and space was considered, along with ideas of invention and progress, the role of monuments, makers and patrons in Greek society.

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### **626. (ARTH226, ARTH626) Hellenistic and Roman Art and Artifacts. (M) Kuttner.**

This course surveys the political, religious and domestic arts, patronage and display in Rome's Mediterranean, from the 2nd c. BCE to Constantine's 4th-c. Christianized empire. Our subjects are images and decorated objects in their cultural, political and socio-economic contexts (painting, mosaic, sculpture, luxury and mass-produced arts in many media). We start with the Hellenistic cosmopolitan culture of the Greek kingdoms and their neighbors, and late Etruscan and Republican Italy; next we map Imperial Roman art as developed around the capital city Rome, as well as in the provinces of the vast empire.

### **628. (ARTH228, ARTH628) Greek Architecture and Urbanism. (M) Haselberger.**

Introduction to the art of building and city planning in the ancient Greek world, 7th-1st c. BC. Emphasis on concepts of organizing space, on issues of structure, materials, decoration, proportion, and the Mycenaean and eastern heritage as well as on theory and practice of urbanism as reflected in ancient cities (Athens, Pergamon, Alexandria) and writings (Plato, Aristotle, and others). Excursions to the Penn Museum and Philadelphia. No prerequisites.

### **629. (ARTH229, ARTH629) Roman Architecture and Urbanism. (M) Haselberger.**

Introduction to the art of building and city planning in the Roman world, 6th c. BC - 2nd c. AD. Emphasis on concepts of organizing space, on issues of structure, materials, decoration, proportion, and the Etruscan and Greek heritage as well as on theory and practice of urbanism as reflected in ancient cities (Rome, Ostia, Roman Alexandria, Timgad) and writings (Vitruvius, and others). Excursions to the Penn Museum and Philadelphia. No prerequisites.

### **631. (ARTH231, ARTH631) Neoclassical Architecture. (M) Haselberger.**

An intensive introduction to the architecture of the Neoclassical century (ca. 1750-1850), as it made its appearance all over Europe and parts of North America. Following an exploration of the roots and intellectual preconditions of this "true style," a selection of major monuments in France, Germany, Britain, and the USA will be analyzed as well as some forms of neoclassical revival in the early decades of the 20th century. Field trips to the Second Bank Building and the Art Museum in Philadelphia. No prerequisites.

### **632. (ARTH232, ARTH632) Byzantine Art and Architecture. (C) Ousterhout.**

This course surveys the arts of Byzantium from the fall of Rome to the fall of Constantinople in 1453. Study of major monuments, including icons, mosaics, architecture, and ivories provide us with an overview of this rich artistic culture. We pay special attention to the role of the Orthodox Church and liturgy in the production and reception of art works. Weekly recitation sections focus on selected major issues, such as the relationship of art to the Holy, the uses and abuses of Iconoclasm, and imperial patronage. The course also grapples with the Empire's relationship to other cultures by looking at the impact of the Christian Crusades and Moslem invasions - as well as Byzantium's crucial impact on European art (e.g., in Sicily, Spain).

### **633. (ARTH233, ARTH633) Eastern Medieval Architecture. (M) Ousterhout.**

This lecture course examines major architectural developments in the eastern Mediterranean between the 4th and 14th centuries CE. The focus is on the Byzantine Empire, with its capital at Constantinople. Lectures also devoted to related developments in the Caucasus (Armenia and Georgia), early Russia, the Balkans (Bulgaria and Serbia), Sicily and under the Normans, the Crusader states. Parallel developments in early Islamic architecture are used for comparative purposes. The course examines evidence for religious and secular buildings, as well as urbanism and settlement patterns.

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**635. (ARTH235, ARTH635, NELC285, NELC685, VLST235) Introduction to Visual Culture of the Islamic World. (C)** Humanities & Social Science Sector. Class of 2010 & beyond. Holod.

A one-semester survey of Islamic art and architecture which examines visual culture as it functions within the larger sphere of Islamic culture in general. Particular attention will be given to relationships between visual culture and literature, using specific case studies, sites or objects which may be related to various branches of Islamic literature, including historical, didactic, philosophical writings, poetry and religious texts. All primary sources are available in English translation.

**640. (ARTH240, ARTH640) Medieval Art. (A)** Staff.

An introductory survey, this course investigates painting, sculpture, and the "minor arts" of the Middle Ages. Students will become familiar with selected major monuments of the Late Antique, Byzantine, Carolingian, Romanesque, and Gothic periods, as well as primary textual sources. Analysis of works emphasizes the cultural context, the thematic content, and the function of objects. Discussions focus especially on several key themes: the aesthetic status of art and the theological role of images; the revival of classical models and visual modes; social rituals such as pilgrimage and crusading; the cult of the Virgin and the status of women in art; and, more generally, the ideology of visual culture across the political and urban landscapes.

**641. (ARTH241, ARTH641) Introduction to Medieval Architecture. (M)** Staff.

This course provides an introduction to the built environment of the Middle Ages. From the fall of Rome to the dawn of the Renaissance, a range of architectural styles shaped medieval daily life, religious experience and civic spectacle. We will become familiar with the architectural traditions of the great cathedrals, revered pilgrimage churches, and reclusive monasteries of western Europe, as well as castles, houses, and other civic structures. We integrate the study of the architecture with the study of medieval culture, exploring the role of pilgrimage, courts and civil authority, religious reform and radicalism, crusading and social violence, and rising urbanism. In this way, we will explore the ways in which the built environment profoundly affected contemporary audiences and shaped medieval life.

**645. (ANTH645) Economy of Ancient Trade. (M)** Staff.

This course will examine theoretical and empirical frameworks for pre-modern forms of exchange. We will focus on substantist and formalist economic theories and will consider the archaeological evidence for such phenomena as barter, gift exchange, administered economies, markets, local exchange, and long distance overland and maritime trade. Our goal is to develop mid-range models for reconstructing ancient economies. The course will emphasize but not be limited to complex societies of the New and Old World.

**SM 702. (ANCH702, CLST702) Greek Sanctuaries. (M)** Staff.

The formation and development of key religious sites, including Olympia, Delphi, Cyrene, Selinus, Cos and Lindos.

**SM 703. (CLST703) The Ancient House. (A)**



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## **SM 705. (CLST705) ETHNOARCHAEOLOGY: GREECE. (M)**

Ethnoarchaeology involves distinctive theoretical and methodological approaches to the study of living societies for the explicit purpose of shedding light on archaeological questions. In this seminar, we will review the intellectual history of ethnoarchaeology in North America and Europe, and explore case studies from Greece, the wider Mediterranean, and beyond. Among the topics will be analogy, cross-cultural comparison, experimental archaeology, oral history research, and archaeologically oriented ethnographic fieldwork. Students will create a proposal for ethnoarchaeological fieldwork in their area of interest in NSF or Wenner-Gren format, to be critiqued by the instructor and their peers.

## **SM 710. (ANTH708, ARTH709, CLST710) Curatorial Seminar: Gordion, Royal City of Midas. (M) Rose.**

The course will focus on the planning for and design of an exhibit on Gordio and the Phrygians that will take place at the Penn Museum in 2016. The exhibit will feature substantial loans from museums in Turkey, including the "Midas Mound" at Gordion and the "Lydian Treasure" from the area around Sardis.

## **SM 715. (CLST715) Archaeology of Troy. (M) Rose.**

An introduction to the archaeology of Troy, in northwestern Turkey. The course will focus on the results of excavations at the site in 1988, although the earlier excavations of Schliemann, Dorpfeld, and Blegen will also be considered. The course will cover a broad chronological span--from the early Bronze age through the late Roman period, and will include Greek, Roman, and Medieval attitudes toward Troy and the Trojan legend.

## **SM 720. (ARTH720, CLST614) Topics in Aegean Art. (M) Shank.**

Topic varies.

## **SM 721. (ARTH721) Topics in Archaeological Science. (M) Betancourt.**

Topic varies.

## **SM 722. (CLST730) Topography of Rome. (C) Staff.**

The topographical development of ancient Rome from its prehistoric beginnings to the late Imperial times with emphasis on the city's key historical and architectural monuments.

## **SM 723. (ANTH723, ARTH723, NELC740) Topics in the Art of the Ancient Near East. (M) Pittman.**

Topic varies.

Spring 2015: This team taught class will extend from the lead up to the Neo Sumerian Empire through the Empire and its collapse and reorganization of the political landscape of greater Mesopotamia. It will consider the imperial period internally and from the perspective of the northern and eastern neighbors. This class is an upper level graduate research seminar that will include art historical, anthropological and historical approaches. Class participation and a major research paper are required.

## **SM 725. (ARTH725) Topics in Greek and Roman Art. (M) Kuttner.**

Topic varies.



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## **SM 729. (ARTH729) Topics in Roman Architecture and Topography. (M) Haselberger, Ousterhout.**

Topic varies.

Fall 2015: This seminar will investigate two ancient architectural masterpieces, the 2nd c. AD Pantheon in Rome and the 6th c. AD Hagia Sophia in Istanbul. The two monuments stand at the forefront of the architectural trends under Hadrian and Justinian respectively, and are best known for their unique designs and domes of unprecedented scale. The seminar will analyze issues of design, structure, aesthetics, and symbolism. No prerequisites; skills in digital visualization are welcome.

## **SM 732. (ARTH732) Topics in Byzantine Art and Architecture. (M) Ousterhout.**

Topic varies.

Spring 2016: The graduate seminar will investigate the dynamics of artistic exchange between Constantinople and its Byzantine provinces, as well as areas under its cultural influence. Both architecture and monumental art will be considered, focusing on the period of 6th-12th centuries. Students will produce two research papers: one addressing a Constantinopolitan monument; the second assessing artistic production in a region outside the Byzantine capital.

## **SM 736. (CLST736) The Archaeology of Coastal Northeast Africa: Cyrenaeca and Marmarica. (M) Staff.**

Prerequisite(s). Exposure to introductory courses. An examination of selected aspects of the Bronze Age to Late Roman period archaeology of the northeastern African coast between Alexandria and Syrtic gulf.

## **SM 738. (ARTH738, NELC731) Topics in Islamic Archaeology. (M) Holod.**

Topic varies.

Spring 2015: This seminar will trace the development of the field from one that was centered largely on the recovery of major monuments to one in which issues of daily life, demography, chronology, and the study of settlement patterns have come to play a major role. The seminar will review work in the major zones of the Islamic world: Central Asia, Iran, Iraq, Anatolia, Syria, Palestine, Egypt, North Africa I (Libya-Tunisia), North Africa II (Algeria-Morocco), Spain. Of special interest will be the study of landscape archaeology and settlement patterns.

## **SM 740. Topics in Medieval Art. (M) Staff.**

Topic varies.

Spring 2015: Among the functional genres shaping religious imagery in the Middle Ages and Renaissance, the altarpiece is arguably the most important, and many of the most famous panel paintings that hang today in museums originated as components of altarpieces. The altarpiece in the Latin church bridged the divide between clergy and laypeople, between cult and devotion, between public acclaim and private interests. Such altarpieces developed into extraordinarily dynamic vehicles for staging the religious image, akin to mural painting (in its potential for narrative elaboration), and manuscript illumination (in its potential for interchanging and juxtaposing imagery). As an umbrella for diverse research projects in both medieval and Renaissance art, this seminar affords an overview of the origins, development and articulation of the altarpiece as a functional and pictorial genre in European art, on both sides of the Alps. It also seeks to provide students with the materials and practical training--technical, scholarly, interpretative-- required to study altarpieces as visual, narrative, and material totalities.

## **800. Pedagogy.**

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**SM 749. Seminar in Field Archaeology. (M)** Staff.

Topic Varies.

**SM 750. Supervised Reading and Research. (D)** Staff.

**751. Participation in Archaeological Excavations. (L)** Staff.

Opportunities for qualified students to join in current expeditions. Credit allowed will depend on the length of time spent in the field.

**999. Independent Study. (C)** May be repeated for credit