Ancient Maya Civilization

Professor:	Ruben G. Mendoza, Ph.D., Director, CSUMB Institute of Archaeology
	Campus Building 17, Room 117; Voice: 831-582-3760; Fax: 831-582-3566
	Email: ruben_mendoza@csumb.edu; Internet: http://archaeology.csumb.edu
Meeting Location:	Campus Building 46, Room 102; 6:00-8:50 pm, Thursdays.
Office Hours:	Wednesdays, 2:00-4:00 (17-117) and 8:00-9:00 pm (UC Lounge) and TBA

Course Description

Examines the social, cultural, economic, political, and religious underpinnings of the Maya dynastic tradition in comparative and cross-cultural terms and from the perspective of landmark archaeological projects and glyphic interpretations. Studies their respective significance in deciphering the larger Maya life. Uses virtual software-based glyphic translation and astronomical and calendrical correlation programs to probe the literary, artistic, and historical traditions of texts and monuments. *CRN 41210/41211, THR, 6:00P - 8:50P, 46 102, 08-27-01 to 12-20-01.*

Required Texts

Coe, Michael D. 1999. The Maya. Ancient Peoples and Places. London: Thames & Hudson.

Miller, Mary Ellen. 1999. Maya Art and Architecture. London: Thames & Hudson.

Simon, Martin, and Nikolai Grube. 2000. Chronicle of the Maya Kings and Queens: Deciphering the Dynasties of the Ancient Maya. London: Thames & Hudson.

Book Review Options – Select One or Two

Coe, Michael D. 1992. Breaking the Maya Code. New York: Thames and Hudson.

Coe, Michael D., and Mark Van Stone. 2001. Reading the Maya Glyphs. London: Thames & Hudson.

Sabloff, Jeremy A. 1990. The New Archaeology and the Ancient Maya. New York: Scientific American Library

Schele, Linda, and David Freidel. 1990. A Forest of Kings: The Untold Story of the Ancient Maya. New York: William Morrow and Company, Inc.

Tedlock, Dennis (Translator). 1996. Popol Vuh: The Mayan Book of the Dawn of Life. Touchstone Books.

Learning Outcomes

Creative/Artistic Expression

This class has been developed to meet the Creative/Artistic Expression ULR, however, this course is currently under review for said outcome. As such, we will address this requirement in anticipation of approval by terms end. Of course, in order to fully address the Creative/Artistic Expression ULR, the following guidelines will need to be met by way of your final project.

Requirements: Each student must produce a work of art that communicates to a diverse audience.

What does this mean?
The emphasis here is on **moving the student to produce art** through written, visual, or performance that communicates to a diverse audience. In order to fulfill this outcome, the student will need, through his or her own work, to demonstrate:

1. That he or she -- through written, visual, or performance -- comprehends the significance and expression of culture in a variety of ways;

2. That he or she successfully communicates through the Arts by:

    1. Identifying the nature of the **audience**,

    2. Knowing that he or she has something to say that links to the **interests and needs** of that audience,

    3. Understands the **forms of communication** specific to that audience.

SBSC Major Learning Outcomes

This course variously addresses the **MLO 2** (Methods), **MLO 3** (Disciplinary) and **MLO 4** (Applied) areas of the SBSC Major Learning Outcomes. **Note:** If you are taking this course in order to satisfy the second semester requirement for the SBSC core course, your reading list will be supplemented for that purpose, and you will be required to submit an annotated bibliography of those readings completed in this section for the purposes of preparing for the development of the final annotated bibliography due for your capstone project.

Assessment/Grades

It should be noted that the basis for grading and assessment of this section might be subject to slight variation from what is noted below in the event that the class shifts its emphasis for the purposes of study options and those projects undertaken. Any changes will be subject to class discussion and consensus where appropriate.

Participation: Because this course will require your in-class participation in discussion, lab exercises (such as that of the Maya Glyphs Challenge), and use of the Online Journal, *20 percentage points* of your final grade will be assessed by way of your attendance and participation. Participation will in part be assessed by way of the timely and thorough completion of (a) *Online Journal entries* completed on a weekly basis, and (b) the documentation of in-class *Lab Deliverables* (see below) via the *Online Journal* and through the submission of supporting class materials related to the Lab Deliverables. Because many of these journal entries will be completed during class time, and will address class participation and lab exercises, it is critical that your participation be reflected in the Online Journal. See online journal links at: http://archaeology.csumb.edu/Journal/Journals.html

Reader Response Papers: Approximately *five two-page reader response papers* will be completed by you and submitted in hardcopy as double-spaced narratives that provide sufficient detail so that the instructor can assess your thorough completion and understanding of the readings assigned. The reader response papers will account for approximately *25 percentage points* of your total grade. The reader response papers will be graded at *5 percentage points* each per minimum two-page essay if they demonstrate your thorough understanding and reflection of the readings. Three points will be given if a partial understanding of the readings are reflected, and two percentage point will be offered if the essay was completed but did not reflect a clear understanding of the readings assigned.

Midterm and End Term Reviews: A brief take-home midterm review will be assigned on the basis of questions drawn from lecture, discussion, readings and in-class labs completed to that point in the semester. In this instance, the primary reading under review for midterm consideration will be that of Michael Coe's (1999) The Maya (Sixth Edition). An End term review paper will cover that material completed in that period extending from the Midterm review to the end of the semester. The end term review in this instance will focus on the text by Mary Ellen Miller's (1999) titled Maya Art and Architecture. The Midterm review is worth *15 percentage points*, and the final is worth an additional *15 percentage points*. Finally, you should note that much of what we cover in *weekly labs will require you to bring to class the text by Simon Martin and Nikolai Grube* (2000) titled Chronicle of the Maya Kings and Queens as this work contains much of the reference material that we will require for said labs.

Final Project and Oral Narrative: So that we can address the requirements of the Creative/Artistic Expression ULR, your final project – and your work through weekly labs -- will necessarily require that you demonstrate that you comprehend the significance and expression of culture in a variety of ways; and that you can successfully communicate through the arts by way of identifying your audience, its interests and needs, and those forms of communication specific to said audience. In this instance, your audience includes professional art historians, epigraphers, and archaeologists, as well as the lay public – particularly those of indigenous ancestry who seek to know themselves through their ancestors. One way that this might be accomplished is by way of the creation of a collectively designed and configured Internet site that presents Maya art and culture by way of your many and collective contributions to the class.

Your option to the Internet contribution or other form of creative and artistic expression is to submit a final project paper (of no less than 10 typewritten double-spaced pages) with content based on your own research from reliable sources. In addition, for those that wish to draw on ancient Maya narratives, poetry, glyphs, literature, textiles, or other elite or popular art forms for their final projects in lieu of the Internet project, the presentation formats for these final projects or presentations may be negotiated with your professor. The final project is worth *25 percentage points* towards your final grade. Please note that each of you has the potential to achieve a total score of 100 points.

- **Participation (Online Journals & Labs):**   20%
- **Reader Response Papers (5 @ 5% each):**   25%
- **Midterm Review (Coe book):**   15%
- **Endterm Review (Miller book):**   15%
- **Final Project Portfolio & Presentation:**   25%

Lab & Major Deliverables

Instructions: Lab Deliverables are those deliverables or in-class labs and activities that provide a group context for exploring the many facets of culture, society, and history pertinent to the cultures under study. Such labs serve to document your participation in class-related activities and documentation for said labs is posted to the Online Journal located at:

http://villa.monterey.edu/courses/sbsc248/journal.htm

Major Deliverables are those major project reports, midterm and end term reviews, and class presentations completed through the course of the semester. Major Deliverables in this context include Reading Reviews and related written works. There will be a total of ten Lab Deliverables requiring postings to the *Online Journal* and five Major Deliverables for the semester and they are as follows:

Lab Deliverables

LD 1: The Ancient Maya Naming Ceremony

LD 2: Maya and Mesoamerican Internet Sites

LD 3: Online Library Search

LD 4: Ancient & Modern Maya Video Reviews:

Central America: The Burden of Time [videorecording] / New York: Ambrose Video, 1991.

Maya: The Blood of Kings [videorecording] / Time-Life Video and Television. Alexandria, Va.: Time-Life Video and Television (distributor), 1995. Library Media Collection: VC 0237

Maya, Lords of the Jungle [videorecording] / Public Broadcasting Associates; Written, produced, and directed by John Angier. [Alexandria, Va.]: PBS Home Video [distributor], 1995. Library Media Collection: VC 0300

Out of the Past: Introduction to Archaeology [videorecording] / The Pennsylvania State University, WQED Pittsburgh, Cambridge Studios. S. Burlington, VT: Annenberg/CPB Collection [distributor], 1993. Library Media Collection: VC 0093 pt. 1

LD5:   Map and Chronology Challenge

LD6:   Maya and Mesoamerican Art Identifications

LD7:   Maya and Mesoamerican Architectural Interpretation

LD8:   Interpreting Maya Codices and Poetry

LD9:   Interpreting the Cosmology of the Ancient Maya

LD10: Gamesmanship and the Art of Bul or Pok Ta Pok

Major Deliverables

MD1: Midterm Readings Review: Coe (1999)

MD2: Midterm Self Assessment

MD3: End term Readings Review: Miller (1999)

MD4: Final Research Project and Oral Presentation (End Term)

MD5: Final Project Portfolio with End Term Self-Assessment

Note: While I will credit two video reviews as Lab Deliverables per se, we will review other videos during class time as these are germane to the topics and cultures under study. Other such video reviews will count toward participation credit.

Challenge Project Options

Because I would like to provide some creative options and outlets for those of you who wish to engage a deeper understanding of the subject matter at hand, I have decided to opt for a final project offering that would pit you against the world of Maya scholarship in epigraphy and archaeology. If you would like to address an academic challenge that engages (a) original source materials and documents, and (b) requires of you an analysis and translation of Maya glyphs (epigraphy), or the interpretation and identification of calendrical dates and cosmology from Maya monuments; the challenge options listed below are one way to opt out of at least one, and possibly two, of those reading reviews assigned for Midterm and Endterm assessment. You are cautioned, however, to provide sufficient evidence and documentation from reputable and reliable scholarly sources so as to reinforce the accuracy or reliability of those interpretations drawn from Maya art and civilization. By taking on this project you will be allowed the option of foregoing, or not being required to complete, the Midterm and or Endterm Reviews or Examinations. No Incomplete grades or assignments will be permitted in this instance. The challenge options are as follows:

1. **The Maya Epigraphy Challenge:** Using your main text and other sources pertaining to Maya epigraphy or glyph studies, you are to select at least *five monuments* that bear relatively extensive glyph panels. Using said sources, as well as the Maya "syllabary" distributed in class, you should prepare to (a) use the "Mayan Hieroglyphic Syllabary" (http://www.halfmoon.org/indsyl.html) and corollary pages to create a preliminary translation of your monument panels, (b) "translate" the monuments using colonial era and modern Maya language dictionaries, and (c) present the product of your efforts in class with explanations of the methods and techniques undertaken to perform the translations and interpretations in question.

2. **The Maya Calendrical Challenge:** As with the Maya Epigraphy Challenge, you are to select at least *five monuments* that bear royal inscriptions and a series of Initial Series and supplementary dates, and you are to (a) use the Maya glyph translation software available online (see http://www.halfmoon.org/date.html) to calculate a specific date for the monument, (b) create a scratch pad of notes that illustrate how you would go about interpreting the dates by hand calculation using the vigesimal counting system, and (c)

present your findings to class with explanations of the methods and techniques that proved most accurate.

3. **The Maya Myth & Cosmology Challenge:** Virtually all Maya monuments and buildings bear inscriptions, sculpture, painting, and mosaics that are more or less directly inspired by Maya cosmology and myth. Your challenge is to *select five relatively elaborate monuments* – either royal stele or platform mounds and buildings – for the purposes of conducting an iconographic or art history analysis seeking to (a) identify individual and collective constellations of iconographic or symbolic motifs, (b) interpret the larger meaning of the collective constellation of elements so identified, and (c) provide an interpretation, "translation," and class presentation of said monuments as per the methods and techniques employed in said translation.

Note: For related links regarding Maya art, culture, and civilization, and the epigraphy that informs recent studies, see: http://archaeology.csumb.edu/Courses/sbsd348/links.html

---

Classroom Expectations

Please note that I will not accommodate any Incomplete grades, except by written medical excuse, and you are expected to submit your work on time. It should be noted that completion of an Incomplete grade rarely affords anything more than a B grade for those students requiring additional time via an Incomplete. Because I will take attendance from time to time, and your participation in labs is required, please note that your attendance will not be counted if you are more than *10 minutes late to class*. Where your professor's attendance is concerned, I will notify the class in advance of any days that might require my absence; except in the case of an unforeseen illness. In those instances where I may be late to class, I will attempt to notify a designated student by telephone on the morning in which the late showing might be necessitated. Otherwise, please do not hesitate to contact me by email at ruben_mendoza@monterey.edu or by phone at 831-582-3760.

Office Hours: My office hours for the Fall 2001 term will between 2:00 pm and 4:00 pm in Building 17, Room 117. I will also have office hours in the University Center Lounge between 8:00 pm and 9:00 pm on Wednesday evenings, and other times by prior arrangement. Please note that due to my childcare schedule for this term only; I will not be available most days on campus, with the exception of Wednesdays when I will be available through much of the day by appointment only.

Internet Communications

Internet Contact: You may e-mail your questions and requests for advising via the FirstClass Intranet student e-mail accounts available to you (ruben_mendoza@monterey.edu), or you may stop by my office during posted office hours (see Office Hours, above). When submitting typewritten assignments, *please e-mail one copy, and submit a second copy in print form* so that I can provide comments and assessment suggestions. Please note that the SBSC Peer Counselors are available in Building 17 for your assistance.

Online Journal Contributions: Your online journal contributions should be posted on a weekly basis so that I can assess your progress through the readings on a weekly basis. For those who are not particularly comfortable with in-class discussions, you should consider the Online Journal but one more means by which to demonstrate your prowess with the readings under consideration. An Online Journal has been posted at the following link: http://villa.monterey.edu/courses/sbsc248/journal.htm

Important Notice: When submitting electronic course materials and deliverables, your assignment -- and or the e-mail bearing the assignment as an attachment -- should be clearly titled in the following manner. If your name is John Doe and you are submitting Major Deliverable 2 for SBSC 248 in the Fall of 2001, your e-mail and deliverables title should read as follows: **248F01doeMd2.doc**. Any assignment submitted electronically without the noted format will not be graded. When using email to submit your written work, use ainstitute@monterey.edu only. When contacting me on class-related issues, please contact me via ruben_mendoza@monterey.edu only.

Portfolio Format & Content Requirements

Final Portfolio: All project-related materials produced this semester, including all relevant inserts, typewritten deliverables, lab and field forms and typewritten journal entries where appropriate and relevant, should be included in a final portfolio submitted at end of term. In addition, your final portfolio should include an electronic copy of all labs and field notes and related written materials. All electronic and hard copy will be used to document project efforts for class use. Your final Self Assessment of this learning experience should provide an overview of your overall learning experience and contributions in this section, and should be included within the final portfolio.

Portfolio Format: All term deliverables are to be assembled in a portfolio binder consisting of (a) black or white 1.0" or 1.5" vinyl-covered three-ring binder (preferably with a transparent overlay for a cover page insert), and should include (b) a clearly formatted cover page including course title and section number, the student's name, semester and date, telephone number and e-mail address, and actual date at which the portfolio was submitted (to be included as a page insert within the top cover of the portfolio binder and in addition inserted into the first page of the bound portfolio); (c) a table of contents listing all inserts and deliverables, (d) all self-assessment and instructor-based assessments, term deliverables (i.e. field and lab journal and typewritten essays and related materials), and all completed lab and field log forms and notes, and final project-related materials should be organized in the portfolio with transparent page protectors or sleeves for each deliverable or assignment included in the portfolio, (d) tabbed section dividers (color-coded or labeled), and (e) appropriate transparent sleeves for any cassette, diskette, or video recordings or electronic documents that you may plan to include in your portfolio.

Note: No other attachments (e.g. printed web pages used as supplementary materials) should be included or inserted into the final portfolio submitted for end term evaluation. In addition, all documents entered into the final portfolio are required to include your name, course section number (i.e. SBSC 248 or 348), and a date of submission (e.g. 9-14-01 for September 14, 2001) placed in the upper right hand corner of each and every page submitted. In the lower right-hand corner of each and every page (excluding the title page), page numbers should be clearly and accurately listed.

Field Project Conditions and Requirements

Lab versus Field Requirements: Because some class-related projects may take you off campus, as in the case of a museum field trip, it should be understood that such trips are for extra credit consideration only. Because there may be some students who are unable to participate directly in the study of off-campus collections or sites, you have the option of submitting additional work – by prior arrangement -- in order to be eligible for similar extra credit. For those unable to make any of the planned off-campus field trips to bay area museums, class and project arrangements should be made with your professor from the outset.

Multimedia Release and Waiver: Because some aspects of lab project efforts may be filmed and or photographed, you may be asked to sign a multimedia or photo release provided prior to the beginnings of lab work undertaken on campus or in off-campus settings. If you choose not to be included in any filming or photography, please indicate this fact on your signed multimedia release. If you choose not to be photographed, it will be your responsibility to notify any and all photographers, including other student photographers, of this fact at the time that photographs are being taken. It will also be your responsibility to remove yourself from areas being photographed or filmed at any and all times through the course of the semester.

Liability Release and Waiver: Where appropriate, as a requirement of lab-based efforts or field trips, you may be required to sign a liability release and waiver. This assures us that you fully understand the possible risks and or hazards that may accompany any type of lab or field exercise. The Service Learning Institute has just such a form that will be distributed prior to off-campus service or project-related activities.

---

http://archaeology.csumb.edu