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**Ancient Maya Civilization**

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**Professor:** Ruben G. Mendoza, Ph.D., Director, CSUMB Institute of Archaeology  
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**Internet Technician:** Christian Graves ([admin@archaeology.csumb.edu](mailto:admin@archaeology.csumb.edu))

**Meeting Location:** Campus Building 46, Room 102; 6:00-9:50 am, Tuesday.

**Office Hours:** Thursdays, 1:00-3:00 (17-117) and By Appointment.

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**Course Description**

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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. Lab sessions and in-class Glyph workshops will make use of both Internet and software-based glyphic translation and astronomical and calendrical correlation programs to probe the literary, artistic, and historical traditions of texts and monuments. *CRN 41531/41555, THR, 6:00P - 9:50P, 46 102, 08-27-03 to 12-23-03.*

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**Required Texts**

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

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

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**Glyph Workshop Texts**

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

Tedlock, Dennis (Trans.) 1996. Popol Vuh: The Mayan Book of the Dawn of Life. Revised Edition. New York: A Touchstone Book, Published by Simon & Schuster.

***Note:** You should note that much of what we cover in weekly labs and discussions will require you to bring to class the Coe and Van Stone (2001) text, titled Reading the Maya Glyphs, as this work contains many key reference features, and Maya Glyph Workshop lab materials, central to class content.*

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**Book Review Options – Select One**

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**Note:** So that each of you can more fully consider the potential universe of books about Maya archaeology and epigraphy and its methods, I am open to accepting your preliminary selection of books about any aspect or dimension of Maya archaeology, art history, epigraphy, or ethnography, so long as you submit a preliminary selection of five possible titles for approval prior to beginning your book review. For topic ideas, see the Simon & Grube (2000) text for a bibliography of potential book review topics or content. You may also wish to review the [Thames & Hudson](http://www.thameshudson.co.uk/) online list of books in archaeology (see <http://www.thameshudson.co.uk/>) or that of any other publisher of works in archaeology, art history, or related Maya studies. The following books are available in the book store as recommended readings for consideration as Reading Review project texts:

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

Coe, Michael D. 1999. The Maya. Ancient Peoples and Places. 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.

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### **Supplementary Readings**

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Your professor reserves the right to introduce additional materials for review and consideration as per course outcomes and student progress during the course of the term. Should it be necessary to supplement existing readings with additional materials, said materials will either be distributed in class or placed on reserve at the Reserve Desk of the CSU Monterey Bay campus Library.

In addition, Internet sites and materials of relevance to the topic at hand may be found posted or linked within the syllabus sections of the Institute of Archaeology web site at <http://archaeology.csUMB.edu/> and the online version of this syllabus located at <http://archaeology.csUMB.edu/Courses/Maya/index.html>

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### **Recommended Links**

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#### **ArchNet**

<http://archnet.asu.edu/>

#### **A Mesoamerican Archaeology WWW Page**

<http://www.angelfire.com/zine/meso/#note>

#### **Maya Date Calculator**

<http://ua1vm.ua.edu/~gomez002/mayagreg.htm>

#### **MayaCal Software Program**

<http://www.angelfire.com/zine/meso/meso/mayacal.zip>

## **Rabbit in the Moon**

<http://www.halfmoon.org>

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### **Learning Outcomes**

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**Note:** This course was designed to provide a forum within which to explore the art history, language, and culture of the ancient Maya by way of critical discussion and consideration of readings and lab projects, and the completion of one or more final projects intended to target the Major Learning Outcomes of both the Social and Behavioral Sciences and World Languages and Cultures programs. In addition, this course is currently under review for the Creative and Artistic Expression ULR. Please note that the Creative and Artistic Expression ULR is under review, and may or may not be approved prior to the end of the term for which it is under review. The following descriptions and guidelines provide an indication of how it is that both the MLO and ULR outcomes are to be addressed within the context of this course.

#### **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, aspects of the following guidelines will need to be met in whole or in part by way of your final project.

#### **C/AE ULR Outcomes**

The Creative and Artistic Expression ULR is one in which students produce work/works of art that communicate to a diverse audience through a demonstrated understanding and fluency of expressive forms. The emphasis is on moving the student to produce work/works of art that comprehends the significance and expression of culture in a variety of ways. The Creative and Artistic Expression ULR course is one that incorporates a thorough knowledge of the given discipline and offers students the opportunity to develop creatively through engaged and reflective work.

*The Creative and Artistic Expression ULR entails the following:*

- Life experience or course content that engages imagination, creativity and a balance of personal vision and cultural expression through any of the following or combination thereof:
  - Written, (Poetry, fiction, non-fiction etc)
  - Visual, (Sculpture, painting, photography, filmmaking etc)
  - Music/Sound (instrumental, voice, digital)
  - Performance
  - Digital (web-based, design, multimedia)
  - Film/Video, Animation
  - Hybrid forms [creative forms that are a combination of any of these or that do not fit neatly into any of the categories mentioned above. These are subject to review of ULR Learning Community]

- Understand the underlying concepts of the creative process or subject matter at hand in relationship to existing models specific to this form.
- Production of a work/works of art that communicates to a diverse audience.
- To comprehend through any or a combination of: written, visual, musical, sound, performance, or digital art, the significance of this expression to yourself and to the audiences your work is addressed.
- Understand the forms of communication you are engaged in as well as the links between these forms and the contexts (audience/ community) in and for which it is exhibited.
- Development and demonstration of the craft, technical competence, and fluent knowledge of the media and forms of expression you have chosen to use.
- Understand and take responsibility for the creative /expressive choices made in the creation and/or production of your chosen form.
- Ability to articulate intention, consider alternative interpretations, and analyze the elements of expressive structures and the creative process specific to the field of study.
- The ability to learn and develop from this reflective practice in purposeful and considered ways.

### **SBS Major Learning Outcomes**

This course variously addresses the SBS **MLO 2** (Theory), and SBS **MLO 3** (Disciplinary) areas of the SBS Major Learning Outcomes. **Note:** If you are taking this course in order to satisfy the second semester requirement for the SBS 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.

#### **SBS MLO 2: Methods**

- 2.1 Research methodology, information management, retrieval, and analysis Defines Scientific Method. Formulates a researchable problem. Distinguishes between the causal and interpretive methods in the social and behavioral sciences.
- 2.2 Ability to use appropriate quantitative and qualitative data collection and analysis methods. Defines and describes the difference between qualitative and quantitative data. Defines and describes how qualitative and quantitative data can be utilized in a complementary fashion.
- 2.3 Ability to effectively use modern electronic technologies to collect, manage, and retrieve social, cultural, economic, historical, geographical, political, and psychological data. Defines strategies, methods and tools for data collection. Defines strategies, methods and tools for data management. Defines strategies, methods and tools for data analysis. Identifies and explains different methods of data collection, management and analysis in the different traditional social sciences.
- 2.4 Ability to effectively use at least one of the following: cultural resources assessment, evaluation of public policies and programs, geospatial data management, social needs assessment, and geographical information systems (GIS) and in statistical analysis.

*It accomplishes one of the following:*

- Identifies and uses strategies, methods and tools pertaining to cultural resources assessment, or
- Identifies and uses strategies, methods and tools pertaining to the evaluation of public policies and programs; or
- Identifies and uses strategies, methods and tools pertaining to geospatial data management; or
- Identifies and uses strategies, methods and tools pertaining to social needs assessment; or
- Identifies and uses strategies, methods and tools pertaining to geographical information systems; or
- Identifies and uses strategies, methods and tools pertaining to statistical analysis.

### **SBS MLO 3: Discipline/Area Studies**

- 3.1 Specialized disciplinary and area studies. Identifies and provides an overview of discipline and / or area of study.
- 3.2 Preparedness for a smooth transition into postgraduate training in schools that may not have an interdisciplinary focus. Identifies requirements specific to a given discipline or area of study for jobs in that area and / or in graduate programs. Identifies the advantages and / or disadvantages of an interdisciplinary training as opposed to a non-interdisciplinary training.
- 3.3 Possession of a solid foundation in at least one traditional discipline such as anthropology, archaeology, cultural geography, social history, political economy, social and cross-cultural psychology, or sociology. Formulates a research problem or topic pertaining to a specific area of study. Describes and utilizes methods pertaining to a specific area of study. Elaborates a research or investigation report within the convention prevailing in a specific discipline or area of study.
- 3.4 Understand diverse cultures within and outside of the United States. Identifies and provides a general description of the cultures of the United States. Identifies and provides a general description of cultures of the world. Identifies and provides a general description of trans-national cultures.

### **WLC Major Learning Outcomes**

SBS 248/348 provides partial fulfillment of two Major Learning Outcomes required of students majoring in Spanish or Japanese language and culture within the World Languages and Cultures program. For students majoring in Spanish language and culture, SBS 248/348 addresses, in part, MLO 5 (Primary Cultural Knowledge); whereas, for those students majoring in Japanese language and culture, the course provides partial fulfillment of MLO 6 (Second Culture Knowledge). The World Languages and Cultures MLO requirements in question are described as follows:

#### **WLC MLO 5: Primary Cultural Knowledge**

All WLC majors develop a reasonable understanding of the ways of thinking (ideas, beliefs, attitudes, values, philosophies), the behavioral practices (patterns of social interactions), and the tangible and intangible cultural products (for example, art, history, literature, music) of the society or major cultures reflected by the language which they have chosen to study.

#### **WLC MLO 6 Second Culture Knowledge**

In addition to the linguistic and cultural group the WLC student has chosen to emphasize for the major, all WLC majors demonstrate a general knowledge of a sociocultural group other than that one emphasized by the major. Students develop a basic understanding of the ways of thinking (ideas, beliefs, attitudes, values, philosophies), the behavioral practices (patterns of social interactions), and the tangible and intangible cultural products (for example, art, history, literature, music) of the second culture. The second culture refers to a new culture being studied in addition to the target culture or emphasis. It is expected that the second culture will be totally different from the target culture and majority American culture.

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### Assessment/Grades

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It should be noted that the basis for grading and assessment of this section may be subject to slight variation from what is noted below in the event that the class shifts its emphasis for the purposes of remaining open to study options and the specific requirements of those lab deliverables undertaken during any given semester. 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 Workshop challenge), and use of the Online Journal or Discussion Forum, **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 or Discussion Forum entries* completed on a weekly basis, and
- (b) The documentation of in-class *Lab Deliverables* (see below) via the *Online Journal or Discussion Forums*, and
- (c) Through the submission of supporting class materials related to the Lab Deliverables.

*Note:* Because most 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 Journals or Forums.

See Online Journal and Discussion Forums at: <http://archaeology.csumb.edu/Journal/Journals.html>

**Reader Response Papers:** Approximately *five to eight two-page reader response papers* will be completed by you and submitted in hardcopy as double-spaced narratives that provide sufficient detail so that your professor may 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.

- (a) 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.
- (b) Three points will be credited if a partial understanding of the readings are reflected, and
- (c) Two percentage points will be credited if the essay(s) was completed but did not reflect a clear understanding of the readings assigned.

- (d) No percentage points will be credited if the reader response paper does not reflect content or ideas from the readings reviewed; or, the assignment or deliverable is submitted after the deadline.

**Mid Term and End Term Reviews:** A Mid Term and End Term Reader Response papers (ca. 5 pages each) will provide the equivalent of a book review focused on the main ideas and perspectives presented in the book-length treatment selected. The Midterm Reader Response narrative essentially requires you to produce a typewritten, double-spaced, five page review of the main ideas and perspectives presented by the author(s) of that text selected for consideration. In this instance, the primary text selected for midterm review will be Mary Ellen Miller's Maya Art and Architecture (1999). Please bear in mind that since discussion and other course content will be drawn from the text in question, your Midterm Reader Response narrative should in addition reflect class consideration of the book under consideration.

An End Term Reader Response paper (ca. 5 pages) will in turn review that material completed in the period extending from the Midterm review through the end of the semester. The End Term review in this instance will focus on the Tedlock translation of the ancient Maya book of life titled The Popol Vuh (1996). The Midterm Reader Response paper is worth **15 percentage points**, and the End Term Reader Response paper is worth an additional **15 percentage points**.

**Final Project and Oral Presentation:** 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 means by which to address the ULR in question is to undertake the creation of an individually or collectively designed and configured Internet site that presents Maya art and culture by way of your many and collective contributions to the class. Note: The development of an Internet site that addresses the Final Project requirement must take the following guidelines into consideration:

- Site should address a specific research-based theme in Maya studies.
- Format and content considerations must be approved in advance of site development.
- Whereas a final paper should consist of no less than 10 typewritten, double-spaced, pages of text, that content used for a website should consist of no less than 5 pages of the same.
- All illustrations, photographs, maps, or other creative works of art employed must be credited to their source with an appropriate bibliographic reference.
- Quotes should be held to a bare minimum, and the author of the website should strive to use his or her own voice in articulating or crafting the content of the site.
- An electronic copy of the website will be provided the instructor at the end of the term. The Professor reserves the right to link the site to the SBS 248/348 class syllabus.

*Options:* 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 an ample bibliography) with content based on your own research from scholarly 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 or Final Project report, 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...so please be careful to fully consider your options in this instance. Otherwise, each of you has the potential to achieve a total score of 100 (percentage) points.

• <b>Participation (Discussion Forums &amp; Labs):</b>	<b>20%</b>
• <b>Reader Response Papers (5 @ 5% each):</b>	<b>25%</b>
• <b>Midterm Review (Book):</b>	<b>15%</b>
• <b>End Term Review (Book):</b>	<b>15%</b>
• <b>Final Project Portfolio &amp; Presentation:</b>	<b>25%</b>
<b>Total:</b>	<b>100%</b>

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### **Lab & Major Deliverables**

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**Instructions:** Lab Deliverables are those deliverables or in-class labs and activities that provide a group context for exploring the many facets of methods and theory, or culture, society, and history pertinent to the cultures or concepts and procedures under study. On lab days, you will be directed to the appropriate online lab materials or provided hard copy handouts in order to complete the exercise. Such labs serve to document your participation in class-related activities and documentation for said labs is posted to the Online Journal or Discussion Forum located at:

<http://archaeology.csumb.edu/phpbb2>

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 or more potential Lab Deliverables requiring postings to the *Discussion Forum* and five Major Deliverables for the semester; and they are as follows (topics are subject to change):

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### **Lab Deliverables**

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**LD 1: The Ancient Maya Naming Ceremony**

**LD 2: Map and Chronology Challenge**

**LD 3: Maya and Mesoamerican Art Identifications**

**LD 4: Maya and Mesoamerican Internet Sites**

**LD 5: Mesoamerican Codices and Poetry**

**LD 6: Cosmology and the Ancient Maya**

**LD 7: Maya Architecture and Civic Planning**

**LD 8: Epigraphy and the Maya Glyph Workshop (Part 1)**



## **LD 9: Epigraphy and the Maya Glyph Workshop (Part 2)**

## **LD10: Gamesmanship and Pok-Ta-Pok or Patolli**

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### **Video Reviews**

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#### **VR1: Media Representations (Part 1):**

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

#### **VR2: Media Representations (Part 2):**

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

#### **VR3: Media Representations (Part 3):**

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

#### **VR4: Archaeology and the Maya:**

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

#### **VR5: Maya Kingship Revealed:**

Lost King of the Maya [video recording] / WGBH; executive producer, Paula S. Apsell; Written, produced and directed by Gary Glassman. [Boston, MA]: WGBH Educational Foundation; [South Burlington, VT]: WGBH Boston Video [distributor], 2001. Library Media Collection: [VC 1012](#)

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### **Major Deliverables**

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**MD1: Mid Term Readings Review** (Miller, 1999)

**MD2: Mid Term Self Assessment**

**MD3: End Term Readings Review** (Tedlock, 1996)

**MD4: Final Research Project and Oral Presentation**

## MD5: Final Project Portfolio with End Term Self-Assessment

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*Note:* Video Reviews (VR's) and the Discussion Forum entries that will accompany them will be counted toward the total complement of Lab Deliverables to be completed by the end of the term. All Lab Deliverables and Video Reviews that have been documented by way of the Discussion Forum will in effect count as credit for Participation in SBS 248/348.

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### Challenge Project Options

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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 feel prepared to address an academic challenge that engages (a) original source materials and documents, and (b) requires 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.

If you opt for any one or more of the following Challenge Options, you are required to provide sufficient evidence and documentation from reputable and reliable scholarly sources so as to reinforce the accuracy or reliability of your interpretations. By taking on this project you will be allowed the option of foregoing, or not being required to complete, either one or both of the Mid Term and End Term Reading Reviews. 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://ualvm.ua.edu/~gomez002/mayagreg.htm>) 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/Maya/links.html>

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### Classroom Expectations

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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 [archaeology\\_institute@csumb.edu](mailto:archaeology_institute@csumb.edu) or by phone at 831-582-3760.

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**Office Hours:** My office hours for the fall 2003 term will be between 1:00 pm and 3:00 pm in Building 17, Room 117, and other times by prior arrangement.

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### Internet Communications

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**Internet Contact:** You may direct questions and requests for advising via the FirstClass Intranet student e-mail account to [archaeology\\_institute@csumb.edu](mailto:archaeology_institute@csumb.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 SBS 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://archaeology.csumb.edu/phpbb2>

**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 SBS 248 in the fall of 2003, your e-mail and deliverables title should read as follows: **248F03doeMd2.doc**. Any assignment submitted electronically without the noted format will not be graded. When using email to submit your written work, use [archaeology\\_institute@csumb.edu](mailto:archaeology_institute@csumb.edu) only.

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## Portfolio Format & Content Requirements

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**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. SBS 248 or 348), and a date of submission (e.g. 12-14-03 for December 14, 2003) 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.

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## Field Project Conditions and Requirements

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**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.

See <http://archaeology.csumb.edu/ReleaseForms/Multimedia.pdf> for Professor Mendoza's Multimedia Release and Waiver.

**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.

See <http://archaeology.csumb.edu/ReleaseForms/Release.pdf> for the Institute for Archaeology Liability Release and Waiver.

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<http://archaeology.csumb.edu>