

## SYLLABUS – CSP 654 Representing Cultures at the Smithsonian

### Presenting Traditions and Thinking Through Practice at the Smithsonian Folklife Festival

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Faculty	Robert Baron & Robert Forloney
Course Number	CSP 654
Term and Dates	SPR 23 / January 2 – January 27, 2023
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### Welcome to our Course!

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Through this course, undertaken in partnership with the Smithsonian Center for Folklife and Cultural Heritage (CFCH), you will learn practices for representing traditions, focusing on the Smithsonian Folklife Festival. The course will feature lectures and mentoring by Smithsonian curators. Readings and other media used in the course explore representation, cultural brokerage, and interpretation in museums, festivals and other kinds of cultural programming. The Festival is noted for its “cultural conversations” which engage community members, diverse audiences, and presenters in dialogue about heritage practices. Working with Smithsonian curators, you will learn about festival management, program development, digital media and evaluation in museums. You will also learn about best practices for presenting traditions by incorporating community voices and perspectives through digital storytelling, virtual exhibits, and collaboration with community members to present their cultural practices to new audiences and build community.

Your coursework will contribute to *Living Religion: Creative Encounters in the U.S.*, a current CFCH research program tied to the 2023 Smithsonian Folklife Festival. You will explore firsthand how the Folklife Festival’s programs are developed and will participate in behind-the-scenes experiences about how exhibitions and related public programs are carried out; all while learning about practices of representation at the Smithsonian Folklife Festival and other cultural programming. You will learn about collaborative program planning, project execution, working in project teams and this knowledge will be applied to the creation of a virtual narrative discussion program. Your research about religious traditions in their own communities will potentially contribute to the *Living Religion: Creative Encounters in the U.S.* festival program.

The course will be offered as a limited residency during January 2023, including four days of visits to Smithsonian museums in Washington, D.C., January 17–20. These visits will include presentations by curators and other Smithsonian staff. This course will operate as a seminar, with students creating an interactive public program like those used by CFCH. Each student will also write an article, with guidance

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from the CFCH media editor and course instructors, which may appear in the online [Smithsonian Folklife](#) magazine. Smithsonian Center for Folklife and Cultural Heritage (CFCH) internship opportunities may be provided to interested students during the Spring semester to assist with development of the 2023 Festival on the Mall.

Zoom classes will take place 6 PM – 8 PM Eastern Time on Thursday, January 5<sup>th</sup>, Sunday, January 8<sup>th</sup>, Thursday, January 12<sup>th</sup> and Sunday, January 15<sup>th</sup>; 5 PM – 7 PM Eastern on Sunday, January 22<sup>nd</sup> and 6 PM – 8 PM on Monday, January 23<sup>rd</sup>. The instructors must be notified in advance if a student scheduled to attend the class is unable to attend for a plausible reason, such as illness or a family emergency. Students unable to attend the class must listen to the recording of the class and embody discussion in their discussion post.

### Main Course Topics

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- Cultural representation, mediation, cultural brokerage, and dialogism in folklife festivals and museums
- The folklife festival as a genre for presenting traditional cultures and enabling communities to represent their traditions on their own terms
- Development and use of digital storytelling, blog posts, narrative discussion sessions and virtual exhibitions to engage diverse audiences
- Developing deeply collaborative, ethical, and equitable cultural partnerships with community members that result in public programs.
- Documentation of material culture and related expressions of living religions

### Program Objectives

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This online course will prepare students to –

- Research, demonstrate and apply knowledge of cultural practices and contemporary issues pertaining to cultural sustainability which contribute to human and ecological well-being.
- Identify strategies for cultivating a professional network of practitioners and organizations in support of a community of practice.
- Devise, implement and evaluate actions that support cultural sustainability such as educational programs, exhibitions, performances, workshops, projects, media productions, websites, festivals and other initiatives that align with community practices.
- Identify and demonstrate a range of professional management skills that contribute to organizational sustainability such as financial skills, communications, and leadership through collaboration, teamwork and consensus building.

### Course Objectives

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At the conclusion of this course, you will be able to do the following:

- Understand concepts of cultural representation, mediation, cultural brokerage, and dialogism and their application regarding the presentation of practitioners of cultural traditions at folklife festivals
- Present and interpret traditional practitioners in museum presentations and folklife festivals
- Understand the development of digital storytelling, blog writing about cultural topics, narrative discussion sessions and virtual exhibitions and attain skills for assisting in their production

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- Understand the development of digital storytelling, blog writing about cultural topics, narrative discussion sessions and virtual exhibitions and attain skills for assisting in their production
- Engage with a network of practitioners furthering cultural sustainability through festivals
- Critically analyze relevant issues related to the presentation of cultural practices to diverse audiences through festivals and digital platforms
- Document and present, in collaboration with community members, cultural practices created, modified and reimagined in a time of crisis.
- Learn to identify and interpret material objects and related expressions of religion and spirituality as well as how they may be employed in public presentations

### Required Books and Other Materials

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*Curatorial Conversations: Cultural Representation and the Smithsonian Folklife Festival* is a required book for the course. All readings will be available on the Canvas site, through links and as reading documents, or as e-books from the Goucher College Library.

#### **UNIT 1/Zoom #1- Festivals - Time out of Time**

**Introduction to the course, with readings on the distinctive features of festivals of any kind and the Smithsonian Folklife Festival in particular/Approaches of *Living Religion: Creative Encounters in the U.S***

#### **Required Readings:**

Falassi, Alessandro. 1987. Festival: Definition and Morphology. In *Time Out of Time: Essays on the Festival*, edited by Alessandro Falassi, 1-10. Albuquerque: University of New Mexico Press.

Cadaval, Olivia, Sojin Kim, and Diana Baird N'Diaye. 2016. Introduction. In *Curatorial Conversations: Cultural Representation and the Smithsonian Folklife Festival*, edited by Olivia Cadaval, Sojin Kim, and Diana Baird N'Diaye, 19-32. Jackson: University Press of Mississippi.

Kurin, Richard. 1997. The Festival on the Mall. In his *Reflections of a Cultural Broker*, 109-137. Washington: Smithsonian Institution Press.

Living Religions: Creative Encounters in the US - Program Descriptions, linked in Canva

Guest speaker - Michelle Banks- Curator, *Living Religion: Creative Encounters in the U.S*

#### **View short videos on the Festival:**

Smithsonian Folklife Festival Introduction Video - <https://festival.si.edu/visit/festival-101/smithsonian>

Making Life Richer: The Importance of Sharing Culture-  
<https://festival.si.edu/visit/festival101/smithsonian>

**Supplemental Reading:**

Karp, Ivan. 1991. Festivals. In *Exhibiting Cultures: The Poetics and Politics of Museum Display*, edited by Ivan Karp and Steven D. Lavine, 279-287. Washington: Smithsonian Institution Press.

Zoom Class: Thursday, January 5, 6 PM – 8 PM Eastern Time

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Join Zoom Meeting

<https://goucher.zoom.us/j/6463543202>

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**UNIT 2/Zoom #2 Cultural Representations at Folklife Festivals - Recontextualization, Framing and Participant Agency/Identifying and Representing Expressions of Religion and Spirituality in American Life**

The *Living Religion: Creative Encounters in the U.S.* Festival program will present expressions of religion from a wide array of faith communities. Visitors and participants will share their religious experiences, explore similarities and differences among varied religions, and discuss issues associated with religion in the United States. The Festival will feature programming about makers of faith, religious material culture, and place making; sacred and secular spiritual music; foodways, dance, and body movement associated with religions; and prophetic visions, syncretic religions, and the language of religion.

Each member of the class will identify an object in their family or community of a religious or spiritual character. A one-page description of this object is due the day before the second Zoom class, posted in Unit 2 in Canvas.

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This one-page description will be included on the class discussion board. The discussion board for the remainder of the course is to continue to include periodic discussions of the object the student chose reflecting course work and discussion as well as reflections on course readings, field visits to Smithsonian museums in Units 5 through 8, ideas about how religious objects and practices can be represented in a festival context.

### **Required Readings:**

**Be sure to read the readings in this order:**

1. Bauman and Sawin - The Politics of Participation in Folklife Festivals
2. Cantwell - Conjuring Culture: Ideology and Magic in the Festival of American Folklife
3. Material & Visual Cultures of Religion
4. David Morgan- Material Culture of Lived Religions: Visuality and Embodiment
5. Victor Turner- Introduction to Celebrations volume

Bauman, Richard and Patricia Sawin. 1991. The Politics of Participation in Folklife Festivals. In *Exhibiting Cultures: The Poetics and Politics of Museum Display*, edited by Ivan Karp and Steven D. Lavine, 288-314. Washington: Smithsonian Institution Press.

Cantwell, Robert. 1991. Conjuring Culture: Ideology and Magic in the Festival of American Folklife. *Journal of American Folklore* 104 (412): 148-163.

Center for the Study of Material & Visual Cultures in Religion. *Material and Visual Cultures of Religion*. <https://mavcor.yale.edu/material-visual-cultures-religions>

Morgan, David. 2010. *The Material Culture of Lived Religions: Visuality and Embodiment* <https://materialreligions.blogspot.com/2014/09/the-material-culture-of-lived-religions.html>

Turner, Victor. 1982. Introduction. In *Celebration: Studies in Festival and Ritual*. Washington: Smithsonian Institution Press. *Read through the seventh page.*

Zoom Class: Sunday, January 8, 6 PM – 8 PM Eastern Time

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### **UNIT 3/Zoom #3- Sharing Authority and Cultural Conversations**

**Dialogism in museums and folklife. CFCH “cultural conversations” as a guiding principle for the Festival. This unit will explore power asymmetries, curatorial authority, yielding authority to community members, and representation by community scholars.**

**Students will report on how the object or experience they have identified might be presented through a cultural conversation. How would they be presented to someone from a different religion or spiritual practice?**

#### **Required Readings:**

Adair, Bill, Benjamin Filene and Laura Koloski. 2011. Introduction in *Letting Go: Sharing Historical Authority in a User-Generated World*, edited by Bill Adair, Benjamin Filene and Laura Koloski. 10-15. Philadelphia: Pew Center for Arts & Heritage.

Tchen, John Kuo Wei, and Liz Ševčenko. 2011. The “Dialogic Museum” Revisited: A Collaborative Reflection in *Letting Go: Sharing Historical Authority in a User-Generated World*, edited by Bill Adair, Benjamin Filene and Laura Koloski, 80-97. Philadelphia: Pew Center for Arts & Heritage.

Cadaval, Olivia. 2016. Imagining a Collaborative Curatorial Relationship: A Reordering of Authority over Representation. In *Curatorial Conversations: Cultural Representation and the Smithsonian Folklife Festival*, edited by Olivia Cadaval, Sojin Kim, and Diana Baird N'Diaye, 155-176. Jackson: University Press of Mississippi.

N'Diaye, Diana. 2016. Agency, Reciprocal Engagement, and Applied Folklore Practice: Beyond the Smithsonian Folklife Festival. In *Curatorial Conversations: Cultural Representation and the Smithsonian Folklife Festival*, edited by Olivia Cadaval, Sojin Kim, and Diana Baird N'Diaye, 275-302. Jackson: University Press of Mississippi.

#### **Supplemental Reading:**

McLean, Kathleen. 2016. Whose Questions, Whose Conversations? in *Letting Go: Sharing Historical Authority in a User-Generated World*, edited by Bill Adair, Benjamin Filene and Laura Koloski, 70-79. Philadelphia: Pew Center for Arts & Heritage.

Zoom Class: Thursday, January 12, 6 PM – 8 PM Eastern Time

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#### **UNIT 4/Zoom #4- Smithsonian Folklife Festival Planning Process and Cultural Brokerage Issues**

**The process of planning the Festival, involving various kinds of mediation and cultural brokerage by CFCH curators.**

**What would some of the distinctions be between an “expert” from another culture representing the religious practice or object and someone who is a believer in that practice?**

#### **Required Readings:**

Deutsch, James I. 2016. Good Enough for Government Work? Federal Agencies at the Smithsonian Folklife Festival. In *Curatorial Conversations: Cultural Representation and the Smithsonian Folklife Festival*, edited by Olivia Cadaval, Sojin Kim, and Diana Baird N'Diaye, 111-132. Jackson: University Press of Mississippi

Kennedy, Richard. 2016. West Meets East: Asian Programs at the Smithsonian Folklife Festival. In *Curatorial Conversations: Cultural Representation and the Smithsonian Folklife Festival*, edited by Olivia Cadaval, Sojin Kim, and Diana Baird N'Diaye, 87-109. Jackson: University Press of Mississippi.

Planning documents for *Living Religion: Creative Encounters in the U.S.*, linked in Canvas:

Curating Creative Encounters

Brief Teaching Note: Curating Creative Encounters:

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Case Discussion with PP Interns – Notes

Zoom Class: Sunday, January 15<sup>th</sup> , 6 PM – 8 PM Eastern Time

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### **ON SITE IN WASHINGTON, D.C. (Units 5 - 8)**

**UNIT 5/DAY 1 in Washington - Tuesday, January 17**

**Museum Visit – 10 AM – Noon**

**Class Meeting – 1 PM – 4 PM**

**Center for Folklife and Cultural Heritage Office –**

**Capitol Gallery Building**

**600 Maryland Avenue SW**

**Suite 2001**

**Displaying, Exhibiting and Observing Objects**

**Issues in the display and exhibition of objects and people, in museums and at folklife festivals.**

**Required Readings:**



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Hinsley, Curtis M. 1991. The World as Marketplace: Commodification of the Exotic at the World's Columbian Exhibition. In *Exhibiting Cultures: The Poetics and Politics of Museum Display*, edited by Ivan Karp and Steven D. Lavine, 344-365. Washington: Smithsonian Institution Press.

Trimillos, Ricardo D. 2008. Histories, Resistances and Reconciliations in a Decolonizable Space: The Philippine Delegation to the 1998 Smithsonian Folklife Festival. *Journal of American Folklore* 121 (279): 60-79.

Vogel, Susan. 1991. Always True to the Object, in Our Fashion. In *Exhibiting Cultures: The Poetics and Politics of Museum Display*, edited by Ivan Karp and Steven D. Lavine, 191-204. Washington: Smithsonian Institution Press,

### **UNIT 6/DAY 2 in Washington - Wednesday, January 18**

**Museum Visit – 10 AM – Noon**

**Class Meeting – 1 PM – 4 PM**

**Center for Folklife and Cultural Heritage Office –**

**Capitol Gallery Building**

**600 Maryland Avenue SW**

**Suite 2001**

### **Narrative/Discussion Sessions: At the Festival and Online, Development of student narrative/discussion sessions**

The narrative/discussion session as a genre of Festival presentation. They involve the exchange of points of views of cultural issues and practices as well as sharing of narratives and aspects of traditions. Students will work as a team to begin to develop a narrative/discussion session.

### ***Required Readings:***

[\*Elements of an SFF Discussion Session.doc\*](#)

*"Cheat Sheet"- [Music and Dance.docx](#)*

***View the Following Narrative Discussion Sessions from the Folklife Festival:***

Smithsonian Folklife Festival, Festival Blog. 2012. *The Musical Life of Chuck Brown*  
<https://festival.si.edu/blog/2012/the-musical-life-of-chuck-brown/>

*Weaving Culture and Community: Native Arts and Resilience*. December 3, 2020.  
<https://festival.si.edu/event/story-circle-weaving-culture-community>

**Story Circle: Islands on the Edge – North Carolina’s Maritime Culture in the Time of the Pandemic.**  
**August 20, 2020.** <https://festival.si.edu/event/story-circle-islands-on-the-edge-maritime-culture-in-north-carolina-in-the-time-of-pandemic>

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## Development of Narrative Discussion Session

**UNIT 7/DAY 3- Thursday, January 19**

**Museum Visit – 10 AM – Noon**

**Class Meeting – 1 PM – 4 PM**

**Center for Folklife and Cultural Heritage Office –**

**Capitol Gallery Building**

**600 Maryland Avenue SW**

**Suite 2001**

Presenting Practices/Practicing Presenting – Rehearsal of Narrative Discussion Sessions

**Practices for presenting cultural practitioners at folklife festivals, focusing upon community self-representation.**

**Discussion of interview methodologies and how research is applied for the development of innovative programming at museums, the Festival and online.**

**Part of this session will be devoted to the group working collaboratively to plan the narrative discussion/on-line story circle. We will give you time to spend together discussing topics, planning the structure and determining a plan of action.**

### **Required Readings:**

Hunt, Marjorie. 2016. *The Poetics and Power of Presentation at the Smithsonian Folklife*

Festival. In *Curatorial Conversations: Cultural Representation and the Smithsonian Folklife Festival*, edited by Olivia Cadaval, Sojin Kim, and Diana Baird N'Diaye, 179-198. Jackson: University Press of Mississippi.

Proschan, Frank. Against Curation: The Challenges of Community Self-Representation (or, Confessions of a Former Control Addict) in *Curatorial Conversations: Cultural Representation and the Smithsonian Folklife Festival*, edited by Olivia Cadaval, Sojin Kim, and Diana Baird N'Diaye, 67-84. Jackson: University Press of Mississippi.

Instructional video for presenters produced by Smithsonian CFCH -  
<https://festival.si.edu/blog/presenters-video>

#### **UNIT 8/DAY 4- Friday, January 20**

**Museum Visit – 10 AM – Noon**

**Class Meeting – 1 PM – 4 PM**

**Center for Folklife and Cultural Heritage Office –**

**Capitol Gallery Building**

**600 Maryland Avenue SW**

**Suite 2001**

**Students present narrative/discussion sessions**

**Students will begin to develop an article on an object associated with a living religion or spiritual practice.**

#### ***Required Readings and Online Materials to Consult:***

Selected articles from *Folklife*, the magazine of the Smithsonian Center for Folklife and Cultural Heritage

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#### **UNIT 9/Zoom #5 - Workshopping the article**

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**Smithsonian Folklife magazine editorial staff and writers will provide feedback about the student's initial draft of the Smithsonian Folklife. The class will include discussion among the students about their drafts.**

Zoom Class: Sunday, January 22nd , 5 PM – 7 PM Eastern Time

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### **UNIT 10/Zoom #6 - Workshopping the article, Evaluation**

**Students will continue to work on drafting their article, editing feedback by instructors and CFCH staff.**

**Evaluation methods used at the Smithsonian Folklife Festival to assess potential reach, engagement and impact of programming using the CFCH evaluation framework. Comparison of virtual and actual presentation modalities.**

**The final draft of each student's article is due by Friday, January 27<sup>th</sup>, uploaded to Unit 10 in Canvas**

#### **Required Readings and Online Materials:**

2015 Smithsonian Folklife Festival Visitor Survey Observations

2018 Folklife Festival Survey Results

Blog post written by Betty Belanus about some of the challenges of surveys and evaluations:

<https://festival.si.edu/blog/2014/visitors-count-surveying-at-the-folklife-festival/>

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Zoom Class: Monday, January 23<sup>rd</sup>, 6 PM – 8 PM Eastern Time

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### Course Format

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The content of this course is delivered online using the Canvas course management system and various third-party web tools. Concepts are acquired through active learning, collaborative projects, self-study, online peer discussions, and responses, as well as individualized feedback and comments from the instructors. Students are expected to participate in asynchronous online learning activities and tasks, to engage in self-motivated learning and research, and to support each other through constructive criticism and resource sharing.

- 6 Zoom Sessions
- 4 Days on-site at Smithsonian museums and with CFCH staff
- Asynchronous discussion boards
- Group exercises
- Development and presentations of narrative discussion by students working collectively
- Production of a draft article on an object associated with religion or spiritual practice, for submission to Smithsonian Folklife magazine
- Assigned readings
- Online links to videos and additional resources

### Assignment Descriptions

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#### **Attendance and participation in Zoom classes - 20%**

Students are expected to attend and actively participate in each Zoom class. Classes will be recorded, with every student unable to attend the class required to listen to the recording as soon as possible and

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embody class discussion in their postings on the discussion board. The instructors must be notified in advance if a student is unable to attend for a plausible reason, such as illness or a family emergency.

### **Description of an Object - 5%**

Each member of the class will identify an object in their family or community of a religious or spiritual character. A one-page description of this object or cultural practice is due the day before the second Zoom class, posted in Unit 2 in Canvas. This one-page description will be included on the class discussion board.

### **Journal/Discussion Posts - 15%**

Each student is required to produce at least ten postings to the course discussion board. The discussion board is to include periodic discussions of the object the student chose reflecting course work and discussion following from the prior class as well as reflections on course readings, field visits to Smithsonian museums in Units 5 through 8 and ideas about how religious objects and practices can be represented in a festival context.

### **Development and Execution of a Narrative/Discussion Session - 30%**

Students will work as a team to develop and execute a narrative/discussion session as an online Story Circle, drawing from models in video examples and presentations by CFCH staff. The narrative/discussion session is a genre of presentation frequently used at the Smithsonian Folklife Festival. Through the production of a Story Circle —students will apply what they learned about how to analyze and describe an object. Students will present their Story Circle during the Zoom class for Unit 8.

Materials to be consulted for this assignment will include video examples of past narrative sessions both at the Festival as well as online platforms created by CFCH.

### **Article - 30%**

Over the course of the final two units, students will each create the draft of an article about the object they chose for this class. The article may include media such as images, video and/or music files.

### **Grading**

Course components	Percent (or points)
One-page description of an object	5%
Journal with comments and discussion about course assignments and recent Zoom classes	15%
Discussion and participation	20%
Narrative/Discussion Session	30%
Article development and revisions with student presentations	30%
Total	100%

## Grade Scale

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A	93% - 100%
A-	90% - 92%
B+	87% - 89%
B	83% - 86%
B-	80% - 82%
C+	77% - 79%
C	73% - 76%
C-	70% - 72%
F	69% and below

## Course Policies

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### ACADEMIC INTEGRITY:

All final work products are to be the independent work of each student original to this course. Suspected violations of the [Academic Honor Code](#) will be referred to the Academic Honor Board.

### ACCESSIBILITY SERVICES:

Please inform your instructor about any accommodations you need to participate fully in the course. Goucher College makes reasonable academic accommodations for students with documented disabilities. Students requesting accommodations must make their request and provide appropriate documentation to the Office of Accessibility Services (OAS). Because classes change every semester, eligible students must obtain a new accommodation letter from the Disabilities Specialist every semester and review this letter with their professors so the accommodations can be implemented. The Director of OAS is available by appointment to answer questions and discuss any implementation issues you may have. For more information, please visit Goucher College's [Academic Accommodations](#) site.

### COMMUNICATION:

- Faculty will be available at their Goucher email address and will respond to queries within 24 hours.
- Course participants are responsible for maintaining continuous involvement with faculty, fellow students, and student groups. In particular, participation in all discussions is required. Ongoing communication allows you to gain deeper insights into the content, activities, and assignments in the course. Please give notice of any obstacle that prevents this.
- You are encouraged to ask questions whenever information needs clarifying.
- For questions pertaining to your assignments: send an email directly to the instructor (please do not post personal questions in a discussion forum).
- For questions about assignments that may be interesting and helpful to other class members: please use a discussion forum.
- For problems with technical aspects of the Canvas course website: chat with [Canvas Support](#).

### E2CAMPUS EMERGENCY NOTIFICATION SYSTEM:

In an ongoing effort to better disseminate information during emergencies and campus closings, Goucher has implemented the e2Campus Notification System. The notification system will only send information regarding emergencies and campus closings as text messages to your mobile phone. To receive these messages, you must be registered in the system. Click the following link for information about how to create your [E2Campus account](#).

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### **INCLEMENT WEATHER:**

Please defer to Goucher College emergency communications, and/or to your instructor, for statements concerning contingency plans for inclement weather.

### **LATE POLICY:**

For proper student learning to occur, pacing of content mastery is critical. Therefore, assignments are to be completed on time. If extreme circumstances prevent an assignment to be completed in a timely manner, please notify your instructor before the assignment is due so a new date can be negotiated.

### **MISSED WORK:**

You are responsible for material covered in the course. It is your sole responsibility to obtain any materials missed.

### **NONDISCRIMINATION POLICY:**

Goucher College does not discriminate on the basis of race, color, national origin, ethnicity, sexual orientation, gender identity, religion, sex, age, disability, marital status or genetic information in its programs and activities. The college has adopted a [Nondiscrimination Policy](#). Further details and contact information for the college's Title IX coordinator can be found on [Goucher's Nondiscrimination Notice and Policy page](#).

### **RELIGIOUS OBSERVATION POLICY:**

If you need to request accommodation for religious observance, fill out the [Religious Observation Form](#) and submit it to your instructor as soon as possible and at least two weeks before the observance. If you communicate in a timely manner and complete any mutually agreed upon make-up work, any such absences or schedule changes will be excused and will not adversely affect your grade.

### **RESOURCES:**

Students are provided with and encouraged to use the following resources:

[Academic Accommodations](#)

[Financial Aid Office](#)

[Career Education](#)

[Student Support and Outreach](#)

[Library](#)

[Writing Center](#)

[myGoucher](#)

[Distance Learning Resources](#)