

Class Meetings: TR, 3:30-4:45, HAC 117
 Office Hours: Thurs, 2:15-3:15, in person in HAC 109
 Friday 12:15-1:15 [via Zoom](https://unc.zoom.us/j/95429212409) (https://unc.zoom.us/j/95429212409)

Dr. Daniel Sherman
 dsherman@email.unc.edu

Target Audience

This course is intended for undergraduates interested in the history of museums, especially art and history museums, and more generally in European art and cultural history since the eighteenth century.

Course Description and Learning Objectives

This course takes a historical approach to the development of museums in the West. Tracing their emergence from princely collections in the eighteenth century to their role as treasure-houses and motors of urban renewal in the twenty-first, we will examine museums as institutions that exert cultural power through the core activities of collecting, classification and display. Course topics also include the creation of museums as physical spaces, the complex relationship between museums and their publics, and the tools and concepts that enable museums to act as mediators among the different cultures they present. The course focuses on museums of art and history, but will occasionally examine related types, such as museums of anthropology, and most of its case studies are drawn from Western and Central Europe, Great Britain, and the United States.

Course Goals and Learning Objectives

Students may use this interdisciplinary course for *either* aesthetic and interpretive analysis (FC-AESTH) *or* engagement with the human past (FC-PAST) focus capacity, but not both.

Aesthetic and Interpretive Analysis Questions	Aesthetic/Interpretive Analysis Learning Outcomes
<ol style="list-style-type: none"> 1. What is the particular value of aesthetic experience and how does it generate meanings, responses, and acts of reflection? 2. What makes an artistic work different from other forms of expression? 3. How does creative attention to an aesthetic object reveal new ideas, articulate values, and reflect or enact art's functions in the world? 	<ol style="list-style-type: none"> 1. Interpret and critique literary and artistic expression. 2. Analyze literary and artistic works in various contexts (social, political, historical, philosophical, etc.) and with regard to style, period, and the circumstances of composition. 3. Explain how aesthetic expression enhances human experience.
Engagement with the Human Past Questions	Engagement with the Human Past Learning Outcomes
<ol style="list-style-type: none"> 1. What events, conflicts, and continuities shaped an era of the human past? 2. What distinctive kinds of evidence do we use to interpret and understand the human past? 3. How have people made decision and acted in light of historical knowledge? 4. How does the material and historical past survive in the present and affect our perception of both the past and the present? 	<ol style="list-style-type: none"> 1. Develop knowledge of different spatiotemporal scales, patterns, ideas, figures, and events from the past. 2. Evaluate primary source material and/or other historical evidence of past conditions (e.g., behaviors, events, and social, cultural, economic, and/or political structures); assess divergent or complementary methods, materials, and/or methodologies in interpreting the human past.

5. What conditions and processes shape approach to the human past?	<p>3. Assess conflicting historical narratives based on evidence and methodologies.</p> <p>4. Generate and evaluate arguments based the analysis of primary and scholarly sources.</p> <p>5. Apply historical methods and knowledge to make informed judgments about the past and the present.</p>
--	--

The course seeks to achieve these objectives by helping you to do the following:

1. To develop a basic knowledge of the development of museums as institutions in the West, while mastering some of the major recent approaches to studying these museums.
2. To understand art within the social and political context of the time in which it was made and to cultivate appreciation of the complexity and strangeness of the past and of approaches to it.
3. To evaluate different perspectives on the past, from both primary source documents and more recent (secondary) scholarly accounts, and to learn scholarly protocols for fusing them into your own historical narrative.
4. To master basic skills of visual analysis, visual memory, and research in history and the history of art. Historical knowledge builds on basic chronologies and series of events. Visual memory involves the ability to recollect and deploy a body of significant works of art.
5. To polish and develop communication skills, both oral and written.
6. To hone your individual voice as a humanist, scholar, and member of a scholarly community.

Requirements (see Assignments, below, for details)

1. Faithful attendance and vigorous participation in class discussions and the Sakai discussion forum (10% of grade). Participation will be ungraded but recorded as unsatisfactory (for more than three unexcused absences or failure to post)/ satisfactory (for attendance with minimal participation in discussions)/outstanding (for regular, active participation in discussions). Overall “satisfactory” performance will be the equivalent of a B for this portion of the grade; a significant number of “outstanding” marks will receive an A. See separate handout on the discussion forum on Sakai>Resources> Information on Discussions and Postings.
2. Two 3-4 page papers (10% each), due February 6 and March 3 (see prompts in Sakai Resources>Assignments). Students must respond to two distinct prompts, Prompt A or Prompt B, but may choose the order in which they do so.
3. Oral presentation (5%).
4. Midterm exam (15%).
4. Research project, consisting of proposal with bibliography, due Week 12 (5%), and final paper (5-6 pages) due at the last class meeting (20%).
5. Final exam (25%).

Course Assignments and Assessments

Assignments	Percentages
Written assignments	45%
Class participation and forum postings	10%
Oral presentation	5%
Midterm exam	15%
Final Exam	25%

Classroom Electronics Policies: All mobile phones should be off for the duration of each class session; I reserve the right to confiscate any ringing phone for the rest of that session. I encourage you to take notes on paper. Laptops may be used only for note-taking and to consult course readings you have downloaded, though paper copies are preferable. Any student using a laptop or other device for other purposes (email, web surfing, games, social networking) will be asked to leave and marked as absent for that session. Any repetition may result in a severe penalty on the participation component of the grade. Inappropriate use of laptops or other electronic devices is not only disrespectful, it is distracting to other students.

Museum Visits

Although the primary materials of the course are historical and documentary, visits to museums are strongly encouraged, and one of the options for the second paper is an analysis of a current permanent or temporary exhibition in an art museum. Class visits to the North Carolina Museum of Art and the NC Museum of History will be arranged if there is sufficient interest; we will try to select dates convenient for as many students as possible. Please note that the final research project, though it may include description of an exhibition, must also include research on documentary sources.

Grading system and scales: For the level of attainment signified by each grade level, see <https://catalog.unc.edu/policies-procedures/attendance-grading-examination/#text> (the section headed “Permanent Grades are defined as follows”). The grades for all the components of the course will be recorded both as letter grades and numerically. The graded components will in turn be appropriately weighted and computed into a final numerical score, from 1 to 100, and the final numerical score will be reported as a letter grade. The equivalence between the numerical scores and letter grades is as follows: A=100-93; A-=92.5-90; B+=89-87; B=86-83; B-=82.5-80; C+=79-77; C=76-74; C-=73-70; and so forth.

Honor Code: You are expected to be familiar with the Instrument of Student Judicial Governance (the “Honor Code”), available at <http://instrument.unc.edu/instrument.text.html>. Of particular relevance is Clause IIB (1) which bans “Plagiarism in the form of deliberate or reckless representation of another’s words, thoughts, or ideas as one’s own without attribution in connection with submission of academic work, whether graded or otherwise.” With respect to clause IIB (3), “Unauthorized assistance or unauthorized collaboration in connection with academic work,” collaboration on preliminary stages of writing and research sources, notably sharing of primary or secondary source material, is permitted and encouraged. Seeking advice from a Writing Center consultant is also authorized at the draft stage. All submitted writing, however, must be wholly your own, with citations from other scholars acknowledged according to the citation style set out for this course.

Special Note: In this research-exposure course, you will be working with a Graduate Research Consultant, Michael Baird (mshbaird@email.unc.edu), who will assist you in the research project. I encourage you to visit the website of the Office for Undergraduate Research (<https://our.unc.edu/>) to see other ways that you might engage in research, scholarship and creative performance while you are at Carolina. You must meet with the GRC or me **at least twice:** once in March, to discuss the overall design of your research project, and once in April, after submitting your preliminary research proposal. The GRC is not a Teaching Assistant and does not grade your work or comment on drafts; his only role is to help guide you in research.

Schedule

Each week will typically consist of one lecture (marked L) and one discussion (marked D on the calendar below). Reading should be done in advance of the discussion indicated. Most reading marked is available through the UNC library website (accreditation required when off-campus), (e) on e-reserve,

(eJ) through J-Stor or another e-journal site; or direct links to chapters available for download through the ebook on UNC library website. Please bring copies of the readings to discussions; articles may be in hard copy or downloaded on laptops or tablets (see above for policies on electronic devices).

Note: Lectures will not routinely be recorded. Students who miss a lecture should ask another student for notes; feel free to ask the instructor to facilitate this. If you know in advance you will be absent for one of the reasons set out under “Attendance Policy” (p. 8), please contact me and I will do my best to record the lecture and make it available to you. Discussion sessions will not be recorded under any circumstances.

Week 1

(L) 10 Jan Introduction

(D): 12 Jan What is a Museum?

Reading: (eJ) Georges Bataille, “[Museum](#),” *October* no. 36 (1986); Definition on [ICOM website](#); American Alliance of Museums, [Museum Facts](#); Flora E.S. Kaplan, “[Making and Remaking National Identities](#),” in S. Macdonald, ed., *Companion to Museum Studies*

Week 2 Collecting, Classification, and Display

(L) 17 Jan What Museums Do

(D) 19 Jan Reading: (e) L. Jordanova, “Objects of Knowledge,” in P. Vergo, ed. *The New Museology*; S. Macdonald, “[Collecting Practices](#),” in *Companion to Museum Studies* (chapter 6); (e) Michael Baxandall, “Exhibiting Intention” in I. Karp & S. Lavine, eds., *Exhibiting Cultures*

Week 3 Eighteenth-Century Beginnings

(L) 24 Jan From Princely Collection to National Museum

(D) 26 Jan (e) T. Kaufmann, “From Treasury to Museum: The Collections of the Austrian Habsburgs,” in Elsner & Cardinal, eds., *The Cultures of Collecting*; Jeffrey Abt, “[The Origins of the Public Museum](#),” in *A Companion to Museum Studies* (chapter 8); (e) Andrew McClellan, “Musée du Louvre, Paris: Palace of the People, Art for All,” in C. Paul, ed., *The First Modern Museums of Art*

Oral presentations: Louvre; Kunsthistorisches Museum, Vienna

Week 4 Museum Formation in Britain

(L) 31 Jan Making Museum Types

(D) 2 Feb (e) Janis Tomlinson, “State Galleries and the Formation of National Artistic Identity,” in M. Facos and S. Hirsch, *Art, Culture, and National Identity*; (e) Nick Prior, *Museums and Modernity*, chapt 5
Oral presentations: National Gallery, London; National Gallery of Scotland

Paper 1 Due February 6

Week 5 Designing Museums

(L) 7 Feb The Museum as Building Type

(D) 9 Feb James Sheehan, [Museums in the German Art World from the End of the Old Regime to the Rise of Modernism](#), pp. 62-81, 120-13; (e) G. Waterfield, “Picture Hanging and Gallery Decoration,” in *Palaces of Art: Art Galleries in Britain 1790-1990*

Oral presentations: Berlin State Museums (Staaliche Museen zu Berlin); Dulwich Picture Gallery

[Well-Being Day: 14 Feb, Class does not meet]

Week 6 Museums and the Public in the 19th Century

(L) 16 Feb Instruct or Discipline?

(D) 21 Feb Tony Bennett, “[Civic Seeing: Museums and the Organization of Vision](#),” in *Companion to Museum Studies*; (e) V. Zolberg, “An Elite Experience for Everyone” and S. Koven, “The Whitechapel Picture Exhibitions,” in Sherman and Rogoff, eds., *Museum Culture*

Oral presentations: Whitechapel Gallery, London; Birmingham City Art Gallery

Week 7 Museums and the Other I

(L) 23 Feb Classifying Other Cultures, ca. 1850-1920

(D) 28 Feb (e) Tim Barringer, "The South Kensington Museum and the Colonial Project," in Barringer and Flynn, eds., *Colonialism and the Object*; T. Mitchell, "[Orientalism and the Exhibitionary Order](#)," in Preziosi and Farago, eds., *Grasping the World*; (eJ) R. Corbey, "[Ethnographic Showcases](#)," *Cultural Anthropology* 8:3 (1993)

Oral presentations: Victoria and Albert Museum, London; Australian Museum, Sydney

Week 8 Art Museums in the U.S.

(L) 2 Mar Creating American Art Museums

March 2, 5 PM, Art History Special Lecture by Andrew McClellan, Tufts University, attendance strongly encouraged: "Rivals on the Fenway: Isabella Stewart Gardner, the Museum of Fine Arts, Boston, and the Destiny of the American Art Museum"

Paper 2 due March 3

(D) 7 Mar (eJ) Paul DiMaggio, "[Cultural Entrepreneurship in 19th-Century Boston](#)," *Media, Culture & Society* vol. 4 (1982); (e) Amelia Peck and Freyda Spira, "Art for All," in *Making the Met 1870-2020*; (e) Anne Higonnet, *A Museum of One's Own*, Introduction and pp. 42-70

Oral presentations: Museum of Fine Arts, Boston; Metropolitan Museum, New York

Week 9

9 March Midterm Exam

[Midterm Break: Class does not Meet March 14-16]

21 Mar Research Strategy Session

Week 10-11 Museums and the National Past

(L) 23 Mar The Genius of the "People"

(D) 28 Mar Brian Sandberg, [Living Pictures, Missing Persons](#), chapter 6; (e) Susan Roy, "Visualizing Culture and Nature" in Kohl et al., *Nature and Antiquities*; R. Handler and E. Gable, [The New History in an Old Museum: Creating the Past at Colonial Williamsburg](#), chapter 4

Oral presentations: Skansen, Stockholm; National Museum of the American Indian; Te Papa, Wellington

Week 11-12 Museums of Modern Art

(L) 30 Mar Museumifying Modern Art

(D): 4 Apr (eJ) J. Woolf, "[Women at the Whitney, 1910-1930](#)," *Modernism/Modernity* 6:3 (1999); (e) C. Grunenberg, "The Politics of Presentation: The Museum of Modern Art, New York" in M. Pointon, ed., *Art Apart*

Oral presentations: Museum of Modern Art, New York; Phillips Collection, Washington

5 April Paper Proposals Due

[Well-Being Day 6 April, class does not meet]

Week 13 Ethical Dilemmas/ Museums and the Other 2

(L/D) 11 Apr ICOM [Code of Ethics](#), especially sections 6 and 7; (eJ) K.A. Appiah, “[Whose Culture Is It?](#)” *New York Review of Books*, 2/2006; Patty Gerstenblith, “[Museum Practice: Legal Issues](#),” in *Companion to Museum Studies*; (eJ) Chip Colwill, “[Curating secrets: Repatriation, knowledge flows, and museum power structures](#),” *Current Anthropology* 56 (2015)

[Additional Resources: Association of Art Museum Directors, Reports on Acquisition of Archaeological Materials, [2004](#) and [2013](#); Archaeological Institute of America, [Code of Ethics](#) and Statements on Museum Acquisitions Practices: [Response to AAMD](#) and [Principles](#)]

(D) 13 Apr (e) Alice Conklin, “Skulls on Display,” in Sherman, ed., *Museums and Difference*; (e) Julia Kelly, *Art, Ethnography, and the Life of Objects*, Chapter 1; (e) Christa Clarke, “African Art at the Barnes Collection” in Berzock and Clarke, eds., *Representing Africa in American Art Museums*

Oral Presentations: Musée de l’Homme, Paris; Barnes Foundation, Philadelphia

Week 14 Museums and the Other 3

(L) 18 Apr The Primitive and the Universal

(D) 4/20 Apr James Clifford, “[Histories of the Tribal and the Modern](#),” in *Grasping the World*; (eJ) Nélia Dias, “[Double erasures: rewriting the past at the Musée du Quai Branly](#),” *Social Anthropology* 16 (2008);

(e) Michael Ames, “Museology Interrupted,” *Museum International*, 57:3 (2005)

Oral presentations: Smithsonian Museum of African Art; Musée du Quai Branly, Paris

Week 15 Museums and the Contemporary World

(L) 25 Apr Confrontations

(D) 27 Apr (e) Hans Haacke, “Museums Managers of Consciousness” in *Hans Haacke Unfinished Business*; (e) Andrea Fraser, *Museum Highlights*, chapters 10-11; (e) Lisa Yoneyama, “The Smithsonian Enola Gay Controversy,” in Fujitani et al., *Perilous Memories: The Asia-Pacific Wars*

Oral presentations: The New Museum, New York; Museum of Contemporary Art, Los Angeles; MACBA, Barcelona

28 April Final Paper Due

Monday, May 8, 4 PM: Final exam

Note: Changes to the schedule may become necessary because of unforeseen circumstances. All such changes (other than those occasioned by last-minute university closings, for example owing to weather) will be posted to Sakai at least a week in advance and students notified by email to your UNC accounts; you are responsible for checking your UNC email regularly.

Assignments

1. Oral presentation: at each discussion beginning the second week of classes (with some exceptions), two students will give a brief (8-10 minute) presentation on the websites of institutions related to the week's reading. The goal of the presentation will be to show how much information about an institution's history (and specifically those aspects of its history covered in the reading) is available on the museum's website or elsewhere on the web. Presenters will speak informally from notes and will use relevant websites as visual tools during the presentation. Student presentations must be coordinated, though each student will be graded separately. A sign-up sheet with a list of the museums for each week will be available on Sakai under assignments.

2. You may choose to do the two short **papers** in whichever order you choose. The first paper is due February 6, the second March 3.

A) Prompt A focuses on two short texts setting out the purposes and goals of museums and ways of meeting them, one written by the British writer and critic John Ruskin in 1867, the other by the American museum director Benjamin Gilman in 1906. You will be asked to scrutinize these texts and the ideas and assumptions about museums and their role in society that they manifest. In the paper, you will compare and contrast these two texts as texts; you will not be asked to do additional research, though you will be expected to draw on insights from course readings done up to the time the paper is due. The texts will be available in pdf form on Sakai along with the prompt.

B) Prompt B is a case study: A close reading of a permanent or temporary exhibition in an art museum – the Ackland, the Nasher, the NCMA, or a museum you have occasion to visit on your own or on a class trip – that draws on (besides your own observation) information available at the museum or on the web, reviews, criticism, and insights from pertinent class reading. The focus of the paper can be as small as one gallery or room (for example, one of the permanent collection galleries at the Ackland Art Museum) and as large as an entire temporary exhibition (for example, the exhibition *A Modern Vision: European Masterworks from the Phillips Collection* at the NCMA through January 22). The prompt provides more specifications; specific choices other than those mentioned above should be brought to Dr. Sherman in advance.

3. The midterm exam will comprise two or three short essays on the early history of museums and on the main conceptual frameworks for studying them.

4. The research project may but need not build on any or all of the previous assignments, especially the produced in response to Prompt B. You are expected to engage in original research involving primary source material, which for museums may include exhibition catalogs, reviews in the press, annual reports, brochures and other ephemera, publications contemporary with a building project, as well as the visible and material remains of particular projects. The project should have a historical dimension and should draw on course reading for its theoretical and methodological framework. All students will meet individually with the instructor to discuss their project prior to submission of the prospectus and bibliography. Further details will be forthcoming after the midterm break. Students will make oral presentations of their projects in the last two class sessions.

5. The final exam, designed to last 90 minutes (but you will have the full three hours specified by university regulations), will be held during the exam period assigned to the course, and will consist of an answer to a pre-distributed question. You will be able to bring a one-page outline into the exam but no other readings or notes.

Some Helpful Resources

Accessibility Resources	<p>The University of North Carolina at Chapel Hill facilitates the implementation of reasonable accommodations, including resources and services, for students with disabilities, including mental health disorders, chronic medical conditions, a temporary disability or pregnancy complications resulting in barriers to fully accessing University courses, programs and activities.</p> <p>Accommodations are determined through the Office of Accessibility Resources and Service (ARS) for individuals with documented qualifying disabilities in accordance with applicable state and federal laws. See the ARS Website for contact information: https://ars.unc.edu or email ars@unc.edu.</p>
Attendance Policy	<p>Please try to communicate with me as promptly as possible about anticipated or unanticipated absences. As stated in the University's Class Attendance Policy, no right or privilege exists that permits a student to be absent from any class meetings, except for these University Approved Absences:</p> <ol style="list-style-type: none"> 1. Authorized University activities 2. Disability/religious observance/pregnancy, as required by law and approved by Accessibility Resources and Service and/or the Equal Opportunity and Compliance Office (EOC) 3. Significant health condition and/or personal/family emergency as approved by the Office of the Dean of Students, Gender Violence Service Coordinators, and/or the Equal Opportunity and Compliance Office (EOC). <p>University Approved Absence Office (UAAO): The UAAO website provides information and FAQs for students and faculty related to University Approved Absences.</p>
Counseling and Psychological Services	<p>UNC-Chapel Hill is strongly committed to addressing the mental health needs of a diverse student body. The Heels Care Network website is a place to access the many mental resources at Carolina. CAPS is the primary mental health provider for students, offering timely access to consultation and connection to clinically appropriate services. Go to their website https://caps.unc.edu/ or visit their facilities on the third floor of the Campus Health building for an initial evaluation to learn more. Students can also call CAPS 24/7 at 919-966-3658 for immediate assistance.</p>
Title IX and Related Resources	<p>Any student who is impacted by discrimination, harassment, interpersonal (relationship) violence, sexual violence, sexual exploitation, or stalking is encouraged to seek resources on campus or in the community. Reports can be made online to the EOC at https://eoc.unc.edu/report-an-incident/. Please contact the University's Title IX Coordinator (Elizabeth Hall, titleixcoordinator@unc.edu), Report and Response Coordinators in the Equal Opportunity and Compliance Office (reportandresponse@unc.edu), Counseling and Psychological Services (confidential), or the Gender Violence Services Coordinators (gvsc@unc.edu; confidential) to discuss your specific needs. Additional resources are available at safe.unc.edu.</p>
Policy on Non-Discrimination	<p>The University is committed to providing an inclusive and welcoming environment for all members of our community and to ensuring that educational and employment decisions are based on individuals' abilities and qualifications. Consistent with this principle and applicable laws, the</p>

	University's Policy Statement on Non-Discrimination offers access to its educational programs and activities as well as employment terms and conditions without respect to race, color, gender, national origin, age, religion, genetic information, disability, veteran's status, sexual orientation, gender identity or gender expression. Such a policy ensures that only relevant factors are considered, and that equitable and consistent standards of conduct and performance are applied.
Honor Code Statement	Students are bound by the Honor Code in taking exams and in written work. The Honor Code of the University is in effect at all times, and the submission of work signifies understanding and acceptance of those requirements; the code may be found via a link on the home page of the Office of Student Conduct . Plagiarism will not be tolerated. Please consult with me if you have any questions about the Honor Code.
Information Technology	By attending the University of North Carolina at Chapel Hill, you agree to abide by the University of North Carolina at Chapel Hill policies related to the acceptable use of IT systems and services. The Acceptable Use Policy (AUP) sets the expectation that you will use the University's technology resources responsibly, consistent with the University's mission. In the context of a class, it's quite likely you will participate in online activities that could include personal information about you or your peers, and the AUP addresses your obligations to protect the privacy of class participants. In addition, the AUP addresses matters of others' intellectual property, including copyright. These are only a couple of typical examples, so you should consult the full Information Technology Acceptable Use Policy , which covers topics related to using digital resources, such as privacy, confidentiality, and intellectual property. Additionally, consult the University website " Safe Computing at UNC " for information about the data security policies, updates, and tips on keeping your identity, information, and devices safe.
Diversity Statement	I value the perspectives of individuals from all backgrounds reflecting the diversity of our students. I broadly define diversity to include race, gender identity, national origin, ethnicity, religion, social class, age, sexual orientation, political background, and physical and learning ability. I strive to make this classroom an inclusive space for all students. Please let me know if there is anything I can do to improve. I appreciate any suggestions.
Undergraduate Testing Center	The College of Arts and Sciences provides a secure, proctored environment in which exams can be taken. The center works with instructors to proctor exams for their undergraduate students who are not registered with ARS and who do not need testing accommodations as provided by ARS. In other words, the Center provides a proctored testing environment for students who are unable to take an exam at the normally scheduled time (with pre-arrangement by your instructor). For more information, visit http://testingcenter.web.unc.edu/ .
Learning Center	Want to get the most out of this course or others this semester? Visit UNC's Learning Center at http://learningcenter.unc.edu to make an appointment or register for an event. Their free, popular programs will help you optimize your academic performance. Try academic coaching, peer tutoring, STEM support, ADHD/LD services, workshops and study camps, or review tips and tools available on the website.

Writing Center	You are encouraged to visit the Writing Center for assistance with planning and organizing your papers. Writing Center coaches can assist with any writing project, including multimedia projects and application essays, at any stage of the writing process. You don't even need a draft to come visit. All submitted writing, however, must be wholly your own, with citations from other scholars acknowledged according to the citation style set out for this course. Although I do not require it, having the writing consultant email me with a summary of your session may be helpful in ensuring that your consultation is wholly within bounds.
Grade Appeal Process	If you feel you have been awarded an incorrect grade, please discuss with me. If we cannot resolve the issue, you may talk to our departmental director of undergraduate studies or appeal the grade through a formal university process based on arithmetic/clerical error, arbitrariness, discrimination, harassment, or personal malice. To learn more, go to the Academic Advising Program website.