

**ARH 1030: Art Crime**  
**University of Florida, College of the Arts**  
**School of Art + Art History**  
**Spring 2026**

## **Syllabus**

NOTE: This syllabus is subject to change, and students should consult it each week during the semester.

### **I. General Information:**

Credit Hours: 3

Course Website: <http://elearning.ufl.edu/>

Final exam: 4/28/2026 @ 3:00 PM - 5:00 PM

#### **Class Meetings**

**Lecture:** Tuesdays and Thursdays, Period 4, 10:40 – 11:30 AM, MCCA, G186

**Discussion Section 26783:** Fridays, Period 3, 9:35 - 10:25 AM, FAC 201

**Discussion Section 26784:** Fridays, Period 5, 11:45 – 12:35 PM, FAC 201

**Discussion Section 26785:** Fridays, Period 6, 12:50 – 1:40 PM, FAC 201

**Main Instructor:** Alice Klima

**Office:** Fine Arts C, room 119

**Office hours:** Tuesdays 1:00 – 2:00 PM and Wednesdays 11:00 AM – 12:00 PM

**Email:** [aklima@ufl.edu](mailto:aklima@ufl.edu)

**Phone:** 352-273-3072

**Section Instructor:** Brittany Hughes

**Office:** Fine Arts C, room 201A

**Office Hours:** Fridays, 10:30 – 11:30 AM, Fine Arts 201A

**Email:** [brittanyhughes@ufl.edu](mailto:brittanyhughes@ufl.edu)

#### **Course Description**

This course examines art and cultural property crime, exploring issues of theft, forgery, ownership, and the protection of cultural heritage. Students will investigate the global impact of art crime, its historical evolution, and strategies for addressing threats to cultural heritage from multidisciplinary perspectives. Includes works from the Western canon and other cultural traditions.

## Further Course Information

Art and cultural property crime can be defined as the theft, fraud, looting, and trafficking of art, the use of art to commit financial crime, and the violation of living artists' rights. This class explores art crime within the broader concept of cultural heritage, asking the following: Why is it important to safeguard humanity's tangible cultural heritage, and who are its rightful owners? When art and antiquities are stolen or forged, who is harmed? What can we do to address threats to cultural heritage and make reparations?

Focusing on art theft and forgery, this course addresses the global issue of art crime, which can be studied from many disciplinary perspectives: art history, archaeology, psychology, law, criminology, journalism, philosophy, history, museum studies, and economics. Throughout the semester students will explore the multiple dimensions of art crime, learn the ways in which the problem has evolved since the UNESCO Convention of 1970, and chart best practices going forward.

The class will question some of the problem's fundamental underpinnings, including ideas about ownership and authenticity, biases inherent in media coverage of the problem, and the perceived importance of objects (as opposed to contexts and experiences) for cultural understanding. We will see that the current state of the problem exposes inequalities and imbalances of power that extend well beyond the art world.

## Course Objectives

- Develop a critical understanding of the current international state of endangerment and protection of cultural heritage.
- Recall key terminology related to art crime and cultural heritage.
- Analyze current media portrayals of art crime.
- Identify and restate key concepts and cases covered in lectures and course readings.
- Apply research, writing, and editing skills in a research paper that interprets one specific case of art crime.
- Reflect on one's knowledge and opinions from the beginning to end of the semester.
- Collaborate with classmates in discussions and group activities.

## Quest and General Education Credit

- Quest 1
- Humanities

Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

- International (N)

International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world.

- Writing Requirement (WR) 2000 words

*This course accomplishes the [Quest](#) and [General Education](#) objectives of the subject areas listed above. A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.*

### **Required Readings and Works**

- All required readings are available for free on Canvas, through the library's Course Reserves, or on the internet, as indicated on the weekly plan. If students prefer to read a hard copy of Michael E. Jones' Art Law: A Concise Guide for Artists, Curators, and Art Educators, they are encouraged to purchase it.
- For help with writing and citing, we recommend Kate Turabian's Student's Guide to Writing College Papers.
- To complete the assignment reviewing a film, novel, or television show, students may need to purchase a text or pay to rent the title, but there are also free options.
- Materials and Supplies Fees: N/A

## **II. Graded Work**

### **Description of Graded Work**

#### **1. Attendance: 8%**

Points assigned based on attendance at the weekly discussion sections. Includes the in-class visit to the Harn Museum of Art.

#### **2. Participation: 12%**

Most lectures will include short participation assignments, and each section meeting will include in-depth discussion of the week's readings and other material presented in class. Students are assigned 2 or 3 points each week based on their participation and/or their submission of short writing assignments that capture the discussions. (See the participation rubric below. A percentage is calculated based on the total number of participation points available in the semester, usually about 40. This then counts as 12% of the overall grade.)

**3. Short critical reflection essay** (600 words, WR) due Week 3: 10%

Students will be provided with two short case studies of artworks that have been stolen from their countries of origin and brought to the U.S.—objects of different media and from different cultures and time periods. Assuming only one can be investigated by the FBI, they should argue which case should be pursued for investigation, and thus examine their cultural priorities. The short essay assignment will be completed during week 3 discussion section.

**4. Midterm exam** in Week 6: 15%

Exams consist of multiple-choice questions and short essays based on class material. A study guide is provided in advance. The midterm exam will be held in class on Thursday, February 19.

**5. Film, novel, or television series review** (600 words, WR) due in Week 8: 10%

Students write a critical review of a feature film, novel, or television show that deals with art theft or forgery (examples are *The Thomas Crown Affair*, *Museo*, *Night Train to Memphis*, and *White Collar*). A list of recommended options will be provided, and in the case of a television show students should watch at least four episodes. The review is due on Friday, March 6, submit on Canvas.

**6. Abstract and bibliography for Research Paper** due in Week 11: 5%

In advance of the research paper (see below), students should submit a short description of the art case they will investigate, as well as a bibliography with at least three sources (print or digital), for the professor's feedback and approval. The abstract and bibliography are due Friday, March 27, submit on Canvas.

**7. Research paper** (1,000–1,500 words, WR) due in Week 13: 20%

Students should investigate and report on a case of art crime, forgery, censorship or copyright infringement of their choosing. They should articulate a thesis explaining how the case furthers our understanding of the problem of art crime. The research paper is due on Friday, April 10, submit on Canvas.

**8. Final exam:** 20%

Exams consist of multiple-choice questions and short essays based on class material. A study guide will be provided in advance. The final exam is held on Tuesday, April 28, 3:00 – 5:00 PM. This time slot is assigned by the University of Florida.

## Grading Scale

For information on how UF assigns grade points, visit:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

## Grading Rubric(s)

### Writing Assessment Rubric and Statements

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.

MECHANICS	<p>Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.</p>	<p>Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.</p>
-----------	--	--

- The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.
- The instructor will evaluate and provide feedback before the end of the course on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization.
- WR course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course.

### Participation Rubric

	High Quality	Average	Needs Improvement
Informed: Shows evidence of having done the assigned work.	3	2	1
Thoughtful: Shows evidence of having understood and considered issues raised.	3	2	1
Considerate: Takes the perspective others into account.	3	2	1

### III. COURSE SCHEDULE

This is a general outline of the class schedule, topics, and assignments. A detailed list of readings is on our Canvas site.

#### **Week 1:**

(January 12 – 16)

##### **INTRODUCTION**

Summary: These weeks define the terms and scope of the class. Readings introduce basic vocabulary, current points of debate, and philosophical issues. Students should develop a critical, ethically informed attitude toward the issue of art crime.

Read for background:

- Noah Charney, *The Museum of Lost Art* (London: Phaidon, 2018), chapter on theft, pp. 20–44, notes p. 283.
- Nina Siegal, “What Do You Do With a Stolen van Gogh? This Thief Knows,” *New York Times*, May 27, 2020. 10 minutes.

Discussion Section 1: Introductions

#### **Week 2:**

(January 19 – 23)

**NO CLASS Monday, January 19 MLK DAY**

##### **INTRODUCTION (Art and Antiquities)**

Read for background:

- Neil Brodie, “Illicit Antiquities: The Theft of Culture,” in *Heritage, Museums and Galleries: An Introductory Reader*, ed. Gerard Corsane (London: Routledge, 2005), pp. 122–140.

Discussion Section 2: Parthenon Marbles debate

- Read update on the Parthenon Marbles: Katie Razzall, “Parthenon Sculptures: Pressure Growing on British Museum,” *BBC News* July 21, 2023. 10 minutes.

#### **Week 3:**

(January 26 – 30)

##### **INTRODUCTION (Art and Antiquities)**

Read for background:

- Karen J. Warren, “Introduction: A Philosophical Perspective on the Ethics and Resolution of Cultural Property Issues,” in *The Ethics of Collecting Cultural Property Whose Culture?*

*Whose Property?* Ed. Phyllis Mauch Messenger. 2nd ed. (Albuquerque, N.M: University of New Mexico Press, 1999), pp. 1–25.

## HISTORY

Summary: Explores the history of art theft from the sixteenth century to the mid-twentieth century, focusing especially on the removal of antiquities to different continents by colonizing powers, and on the “antiquities rush” of the early twentieth century. Students will develop historical perspectives on the issue of art theft and consider it as institutionally and systemically driven rather than motivated by individual desire.

### Read for background:

- Margarita Diaz-Andreu, “Archaeology and Imperialism: From Nineteenth-Century New Imperialism to Twentieth-Century Decolonization,” in *Unmasking Ideology in Imperial and Colonial Archaeology: Vocabulary, Symbols, and Legacy*, ed. Bonnie Effros and Guolong Lai (Los Angeles: Cotsen Institute of Archaeology Press University of California, 2018), pp. 3–29.

Discussion Section 3: Friday, January 30, SHORT ESSAY, in-person

## Week 4:

(February 2 – 6)

## HISTORY

### Read for background:

- Stefanie Gänger, “Inca ‘Antiquities’ in the Nineteenth and Early Twentieth Centuries,” in *The Oxford Handbook of the Incas*, ed. Sonia Alconini and Alan Covey, 2018, pp. 787–805.

## WAR

Summary: Examines how war contributes to art theft.

### Read for background:

- Michael Jones, Ch. 5 “Ethical and Legal Challenges of Nazi- Era Art and Cultural Property,” in *Art Law: A Concise Guide for Artists, Curators, and Art Educators* (New York: Rowman & Littlefield, 2016), pp. 77–96.

Discussion Section 4: Antiquities Rush

- Read: Stefanie Gänger, “Inca ‘Antiquities’ in the Nineteenth and Early Twentieth Centuries,” in *The Oxford Handbook of the Incas*, ed. Sonia Alconini and Alan Covey, 2018, pp. 787–805.

## Week 5:

(February 9 – 13)

## WAR

Summary: Examines how war contributes to art theft.

Read for background:

- Roderick J. McIntosh, "Just Say Shame: Excising the Rot of Cultural Genocide," in *Plundering Africa's Past* (Bloomington: Indiana University Press, 1996), pp. 45–62.

**FORGERY**

Summary: Explores the concept of authenticity in relation to various types of art forgery and the accompanying issues.

Read for background:

- Mark Jones, "Do Fakes Matter?," in *Why Fakes Matter: Essays on the Problem of Authenticity* (London: British Museum, 1992), pp. 7–14.
- Hackforth-Jones and Megan Aldrich, "Introduction," in *Art and Authenticity* (New York: Sotheby's, 2012), pp. 8–19, notes 176.
- Nancy Kelker and Karen Bruhns, Ch. 1 "The Secret Lies of Fakes," in *Faking Ancient Mesoamerica* (Walnut Creek: Left Coast Press, 2011), pp. 15–30, notes 225.

Discussion Section 5: War and Midterm Review

**Week 6:**

(February 16 – 20)

**FORGERY**, continued...

**MIDTERM EXAM, Thursday, February 19**

No Discussion section this week

**Week 7:**

(February 23 – 27)

**MONEY**

Summary: Explores the economics of art crime within the larger context of dark money, and the ways in which facts can be found.

Read for background:

- Georgina Adam, Part III "Money, Money, Money," in *Dark Side of the Boom: The Excesses of the Art Market in the 21st Century* (London: Lund Humphries, 2017), pp. 130–192..
- Kevin Roose, "What are NFT's?" in the *New York Times*, March 18, 2022. 5 minutes.

Discussion Section 6: Auction Houses

- Cara Tremain, "The Many Lives of Maya Antiquities: Tracking Distribution and Redistribution through Auction Catalogues," in *The Market for Mesoamerica: Reflections on the Sale of Pre-Columbian Antiquities* (Gainesville: University Press of Florida, 2019), pp. 170–88.

## **Week 8:**

(March 2 – 6)

### **ARTIST'S RIGHTS**

Summary: Discusses issues related to art crime as they affect living artists, including copyright and profit, and explores remedies.

Read for background:

- Michael Jones, Ch. 7 “Protecting Art: Copyrights and Reproduction Rights,” in *Art Law: A Concise Guide for Artists, Curators, and Art Educators* (New York: Rowman & Littlefield, 2016), pp. 119–141.
- Boucher, Brian. “Landmark Copyright Lawsuit Cariou v. Prince is Settled,” *Art in America*, March 18, 2014. 5 minutes.
- Adam Liptak, “Supreme Court Rules Against Andy Warhol in Copyright Case,” *New York Times*, May 18, 2023. 10 minutes.
- Michael Jones, Ch. 8 “Moral Rights of Artists,” in *Art Law: A Concise Guide for Artists, Curators, and Art Educators* (New York: Rowman & Littlefield, 2016), pp. 143–56. E-book through Course Reserves.

Discussion Section 7: Artist's Rights in the Digital Age, Research Paper Introduction

**Friday, March 6, REVIEW ESSAY DUE, 11:59 pm, on Canvas**

## **Week 9:**

(March 9 – 13)

### **ART IN TRANSIT**

Summary: Explores the gray areas that arise when artworks are bought, sold, consigned, and donated.

Read for background:

- Michael Jones, Ch. 6 “Buying, Selling, and Consigning Art,” in *Art Law: A Concise Guide for Artists, Curators, and Art Educators* (New York: Rowman & Littlefield, 2016), pp. 97–118.
- Elizabeth Marlowe, “Orphan Antiquities at Kenyon College: The Lessons of the Harris Bequest,” *Peregrinations: Journal of Medieval Art and Architecture* 8, 1 (2022): pp. 26-40.

Discussion Section 8: Research and research paper skills

**Week 10: SPRING BREAK (March 16 – 20)**

## **Week 11:**

(March 23 – 27)

### **MUSEUMS**

Summary: Discusses practical actions that museums take to act ethically and provide restitution when needed. Includes a presentation by Harn Museum staff and a museum visit with experiential activity at the museum.

Special visit by a Harn Museum curator.

Read for background:

- Janet Berlo and Ruth B. Phillips, “Our (Museum) World Turned Upside Down: Re-Presenting Native American Arts,” in *Museums in the Material World* (Routledge, 2007), 9 pp.
- Joseph L. Sax, Ch. 5, “Collectors: Private Vices, Public Benefits,” in *Playing Darts with a Rembrandt: Public and Private Rights in Cultural Treasures* (Ann Arbor: University of Michigan Press, 1999), pp. 60–78.

Discussion Section 9: Attend the Harn Museum with your section and complete the participation assignment due after the visit.

**Friday, March 27, ABSTRACT AND BIBLIOGRAPHY DUE, 11:59 pm, on Canvas**

## **Week 12:**

(March 30 – April 3)

### **CASE STUDIES**

Summary: We discuss the case of Italy, a country that has made substantial reforms to secure its cultural heritage resources.

Read for background:

- Peter Watson and Cecilia Todeschini, Ch. 2 “Sotheby’s, Switzerland, Smugglers,” in *The Medici Conspiracy* (New York: PublicAffairs, 2006), pp. 24–32
- Fiona Greenland on Italy’s Art Squad.

Discussion Section 10: Orphan antiquities

- Elizabeth Marlowe, “Orphan Antiquities at Kenyon College: The Lessons of the Harris Bequest,” *Peregrinations: Journal of Medieval Art and Architecture* 8, 1 (2022): pp. 26-40.

**Week 13:**

(April 6 – 10)

**CASE STUDIES**

Summary: We discuss ongoing issues of art theft and forgery in Peru, related especially to the Inka items returned by Yale and arts of the Spanish colonial period. The latter include cases in which the instructor has been personally involved.

Read for background:

Nancy Kelker and Karen Bruhns, Ch. 5 “Clay-Mates, or Imagination Run Riot” in *Faking the Ancient Andes* (Walnut Creek: Left Coast Press, 2011), pp. 107–24, notes 197–98.

Discussion Section 11: no discussion section this week

**Friday, April 10, RESEARCH PAPER DUE, 11:59 pm, on Canvas**

**Week 14:**

(April 13 – 17)

**SOLUTIONS**

Summary: Examines several success stories relating to restitution and repatriation, and explores future possibilities.

Read for background:

- Henry Drewal, “Past as Prologues: Empowering Africa’s Cultural Institutions,” in *Plundering Africa’s Past* (Bloomington: Indiana University Press, 1996), pp. 110–24.
- Thomas Seligman, “The Murals of Teotihuacán: A Case Study of Negotiated Restitution,” in *The Ethics of Collecting Cultural Property Whose Culture? Whose Property?* Ed. Phyllis Mauch Messenger. 2nd ed. (Albuquerque, N.M: University of New Mexico Press, 1999), pp. 73–84.

**NO CLASS THURSDAY, APRIL 16**

Discussion Section 12: Review

**Week 15:**

(April 20 – 22)

**CONCLUSIONS**

Summary: Concludes and reviews course themes in preparation for final, gives feedback on research papers.

**Last day, Wednesday, April 22**

No Discussion Section this week

**FINAL EXAM Tuesday, April 28, 3:00 PM - 5:00 PM, in-person**

\*This is a tentative schedule subject to change

#### **IV. Student Learning Outcomes (SLOs)**

At the end of this course, students will be expected to have achieved the [Quest](https://catalog.ufl.edu/UGRD/academic-programs/general-education/)  (<https://catalog.ufl.edu/UGRD/academic-programs/general-education/>) and [General Education](http://undergrad.aa.ufl.edu/general-education/gen-ed-courses/structure-of-gen-ed-courses/slos-and-performance-indicators/student-learning-outcomes/)  (<http://undergrad.aa.ufl.edu/general-education/gen-ed-courses/structure-of-gen-ed-courses/slos-and-performance-indicators/student-learning-outcomes/>) learning outcomes as follows:

- **Content:** *Students demonstrate competence in the terminology, concepts, theories and methodologies used within the discipline(s).* Students demonstrate competence in the legal, art historical, technical, and philosophical concepts, theories, and methodologies used to study and combat the theft and forgery of objects considered art. Class discussions and activities, papers, and exams are all opportunities to achieve these outcomes.
- **Critical Thinking:** *Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the discipline(s).* Students evaluate the different perspectives of individuals and entities involved in cases of art crime, and consider multiple variables to chart solutions going forward. They develop sensitivity to the ways the problem varies between world regions. They consider critically the ways the problem is represented in popular culture and recommend improvements. Class discussions and activities, the critical reflection essay, the film/novel/TV series review, and the research paper are the primary opportunities to achieve these outcomes.
- **Communication:** *Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline(s).* Students communicate content, analyses, and evaluations in written and oral forms. All class assignments are opportunities to achieve this outcome.
- **Connection:** *Students connect course content with meaningful critical reflection on their intellectual, personal, and professional development at UF and beyond.* Students examine their own preferences and values related to cultural heritage with the critical reflection essay and with their choice of a topic for the research paper.
- **International:**  
*\*Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world.* Except for Week 2 (which gives historical background), the course is focused on the contemporary international phenomenon of art crime. All class assignments, but especially the film/novel/TV series review and the research paper, allow for this outcome.
- *\*Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world.* The class considers art crime in various parts of the world, and the ways in which the problem is graver in

some areas more than others. Class discussions of course readings allow for comparisons between regions and understanding of interconnections.

NOTE: The course is geared toward studying art crime as an international phenomenon. While there is some coverage of Native North American art theft, and much consideration of what U.S. museums and collectors do with art from around the world, throughout the class we consider the issue from the vantage point of Europe, Africa, South America, and Central America.

• **Humanities:**

*\*Identify, describe, and explain the history, underlying theory and methodologies used.* As an interdisciplinary course there are various opportunities to compare and contrast different disciplinary methodologies. For example, those of journalists, lawyers, and art historians will be explained and compared. Class discussions of course readings (and discussion with the invited speaker), the Harn experiential assignment, and the research paper are the main opportunities for this.

*\*Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.* The class considers the ways in which various disciplines approach art crime, and the various biases and/or priorities they operate from. Class discussions of course readings and discussion with the invited speaker are the main opportunities for this.

## V. Quest Learning Experiences

### 1. Details of Experiential Learning Component

Students will visit the Harn Museum of Art with their section group and see a presentation by a Harn curator and/or registrar on how museums authenticate and ascertain the legal provenance of artworks. Classes will discuss the information provided by museum labels and artworks themselves and how they can evaluate them for provenance information. Then students will be allowed to choose individual works on display at the Harn to investigate independently and share the results of their findings as a participation assignment.

### 2. Details of Self-Reflection Component

Students will be provided with two short case studies of artworks that have been stolen from their countries of origin and brought to the U.S.—objects of different media and from different cultures and time periods. Assuming only one can be investigated by the FBI, they should argue which case should be pursued for investigation, and thus examine their cultural priorities. This assignment is due at the beginning of the semester, and at the end we will have a discussion about whether students would revise or change their opinions.

## VI. Required Policies

**Academic Honesty.** UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by

students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<https://sccr.dso.ufl.edu/process/student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

**Accommodation.** Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Additional information on university-wide policies and resources such as, email, grading policies, online course evaluation policy, health and wellness, and academic resources can be found at:

<https://go.ufl.edu/syllabuspolicies>