Purpose: This course is a three-credit course and is intended to introduce, through study and practice, the basic techniques of bookmaking, printmaking and hand paper made books. You will employ narration, drawing, layering, collaging and sequencing as elements for visual and textual investigation. The approach of scanning drawn and photographic images along with Photoshop and the use of a smart phone will be an emphasis of exploration. Printmaking, digital printing and hand binding approaches will be explored.

General Course Description: This is an upper division course that is usually taken in the sophomore year by those art majors who are considering printmaking and graphic design as areas of study. Knowledge of beginning Macintosh practices (AVT180 or 280) is required for this course; Photoshop and design programs knowledge will be helpful. Collaboration will be practiced.

Course Content: Projects, readings, slide talks, video presentations, group discussions; individual reviews, critiques and field trips will introduce the history, tools, equipment, materials and processes of bookmaking, printmaking and digital imaging. Demonstrations will cover techniques in tool and surface preparation, image development and transfer, color development, proof and edition printing, bookmaking, and papermaking, A research paper is required.

Text: The instructor will offer her library for use during class and during extra lab hours.

Idea Bank: Select a hardbound blank book of a convenient size and have it with you at all times. This is to be used for ideas and note taking in class and on field trips and to aid to your development as an artist. I will ask to see your ideas and preparations in this book as we begin each project. This book will be handed in as part of your portfolio and is required in every class/field trip. Also have a 3 ring binder for handouts.

Field Trips and Art Events: Course research will include the study of exhibitions in DC museums and at Mason for the Al-Mutanabbi Street Starts Here project, and other sites. Image ideas generated from each of these experiences will be required as entries in your idea bank. Information on recommended trips and art events will be announced and distributed. If employment prevents attendance (proven by a note from your employer) a substitute assignment will be given.

GMU Print Guild: This printmaking club is open to students, alumni, and the public. It meets regularly on Fridays at noon, and members can use the studio on Friday and Saturday. Please take advantage of this lively organization and join them in events, shows, workshops, and projects. If you are working in the studio on the weekends, you will run into them. Ask questions – they are a wealth of information.

Attendance is imperative. More than 2 classes missed will automatically reduce your grade. Each missed deadline, scheduled review or meeting will lower your grade by 10%. Your absence diminishes the potential for learning in the class for the rest of us. You will be counted 1/2 present if you come to class unprepared for assigned work. If you are absent you must call a classmate to learn what is missed and what to do in preparation for the next class session. Your contributions include: a) full class attendance with any preparation for assignments, the possession of the textbook, your idea bank, necessary tools and materials b) completion of assignments on time c) willingness to participate in class discussions, this includes preparation both in terms of completion of projects and coming to class with ideas and opinions that will promote discussion d) participation in orderly function of the printshop, computer lab and classroom areas including cleanup, care of equipment, and return of borrowed tools.

Paper is one of the most important factors to a printmaker, and in this hybrid course the focus will be on creating customized handmade papers and applying printmaking and bookmaking techniques appropriate to the papers. Students will begin with the basics of sheet formation, using cotton rag and abaca and kozo fibers, with a focus on sturdiness and archival qualities. They will learn stencil work, pulp painting, chine colle’ and low relief. By creating monoprints and pronto plate prints that register with the imagery embedded in the handmade paper, students will create richly layered prints, full of color and meaning.

CLASS SCHEDULE

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Class</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1/20</td>
<td>1</td>
<td>Discuss semester’s planned and course requirements. Orientation: print, paper and digital print areas. Discuss tools, materials, sources and purchases. Gallery talk - various formats for developing and containing content. Weekend Field Trip: Olly Olly Gallery Fairfax- 1/23 opening reception</td>
</tr>
<tr>
<td></td>
<td>1/28</td>
<td></td>
<td>Opening Receptions for the Al-Mutanabbi Street Starts Here – SoA, Atrium Galleries and Fenwick Library</td>
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<tr>
<td>2</td>
<td>2/1</td>
<td>4</td>
<td>Develop your flag book. Analyze 6 key images for book.POLITICS OF TRANSLATION panel, Fenwick Library, 4:30pm</td>
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<tr>
<td></td>
<td>2/2</td>
<td></td>
<td>Developing your flag book. Weekend Field trip and talk: ACTS OF SILENCE: Conversation with Helen Frederick and Vesela Stretenovic, Curator of Contemporary Art at the Phillips Collection, accompanying Frederick’ exhibition</td>
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<tr>
<td></td>
<td>2/6</td>
<td></td>
<td>Work session to complete flag books.</td>
</tr>
<tr>
<td>4</td>
<td>2/10</td>
<td>7</td>
<td>Final presentation of flag book structures and one sheet books.</td>
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</tbody>
</table>
Work and printing session: Concertina book

Concertina book group review. Keep working on your concertina.

Visiting Poet Beau Beausoleil, Founder of the Al-Mutanabbi Street Starts Here project will discuss a film by London based Iraqi documentary filmmaker, Maysoon Pachachi. Show Beau your finished concertina books.

Visiting artist Sas Colby, WORLD OF BOOKS” Begin Eight Page Album Book utilizing the concept of an invitational approach. Group consensus.

Michael Rakowitz, Visiting Artist talk in the SoA Gallery, 10:30 am
Sonja Mejcher-Atassi, Visual Voices lecture, 7:30 - Harris Theater

9th Annual Commemorative Reading, 5-8pm, Weekend Program
Distinguished poets and translators, musicians and speakers will commemorate the 2007 bombing of Baghdad's historic book selling street, to celebrate the free exchange of ideas and knowledge and stand in solidarity with the people of Iraq and everywhere where freedom of expression is threatened. McEvoy Auditorium, 800 G Street NW Washington, DC 20001

Spring Break– No Class


Work session: Eight Page Album book

Weekend Field Trip: AMSSH Street Festival: A street festival will be held Saturday, March 19, from noon to 6pm - poetry readings, music, food, and book exchanges, in celebration of the spirit of Baghdad’s Al-Mutanabbi Street.


Begin Artist Papermaking for Personalized Book /Print Use
Explore Western Papermaking - pulp painting. Discuss Research Paper.


Continue Books in the Papermaking Process: Personal Identity

Weekend Field Trip: The Night and the Desert Know Me – Iraqi and American artists respond to Iraqi poetry from ancient to contemporary times, Joan Hisaoka Healing Arts Gallery, Smith Center for Healing & the Arts 1632 U Street, NW, Washington, DC 20009
Supplies and Tools: *may be shared+
hardbound blank book (idea bank)
small 3 ring binder for handouts
sharpee permanent markers (fine and bold)
5 sheets specialized paper (instructor will discuss)
2 sheets Rives BFK (22 x 30" @, $ 3.50)+
One Davey Board for binding +
PVA “Jade” Binding Glue+
18” ruler, scissors and ordinary drawing tools
1 bone folder
box of smooth coated paper clips
roll of transparent tape, 1/2”
roll of archival double stick tape, 1/4”
roll masking tape, 1/2”
break away exacto blade
9” x 12” self healing cutting mat (optional)
2” wide inexpensive white hardware store brush (a couple)
1 flexible 1” brush (one that will not shed and will be your workhorse brush for glue & other media)
small jar with lid, wide enough for 2” brush
several sheets of tracing paper (14” x 17”) & carbon paper
2 -U-HU (large size)glue sticks
1 pint gloss gel acrylic medium
Box to hold books for mid-term and final review
tool box to hold tools, etc.
garbage bags
ROLL OF WAXPAPER
4 ROLLS OF WHITE PAPER TOWELS
Instructor will provide additional bookbinding supplies for a modest lab fee
Smart Phone or access to as digital or 35mm camera
USB 2.0 Memory Stick
Instructor will provide some binding materials
SOURCES FOR ART SUPPLIES:

Plaza Art
3045 Nutley Street
Pan Am Shopping Center
Fairfax (703) 280-4500

Renaissance Graphic Arts
https://www.printmaking-materials.com
1 888-833-3396

Utrecht Art Supply
1250 Eye Street, NW
Washington DC
(202) 898-0555

Victory Factory
www.victoryfactory.com
1 800-255-5335

Digital Art Supplies
1.877.534.4278
www.digitalartsupplies.com
cartridges and special papers (Harukaze)

Epson Inks and Papers
www.epsonstore.com
Phone: 1-800-873-7766 Fax: 1-800-241-5749
Epson America, Inc./Corporate Information Center, P.O. Box 93012 Long Beach, California 90809-9941

SOA Print Service - Dan Rios (drios4@gmu.edu)

GRADING SHEET:
Grades:
Evaluation of your projects (all projects) will constitute 50% of your grade - 15% will be for improvement and 35% will be for all over quality of concept, craft and expression. Your level of class participation will constitute the remaining 50% of the grade.

F = 1/3rd of the course assignments have not been successfully completed - your level of participation is not acceptable for university study;

D = most assignments have been competed - your level of success and/or class participation is below average;

C = all assignments have been completed on time - your level of success, attendance and class participation is average for GMU;

B = assignments have been completed at levels above average for GMU, work shows some initiative, is very well presented & demonstrates a clear understanding of the assignment, regular attendance, your class participation raised the level of the class;

A = a remarkable achievement measured on a national scale - achieved extraordinary initiative, original thought and extra effort - you demonstrated leadership in the class

* The percentage of each assignment in the final grade will be individualized and determined during the mid-term portfolio review.

MID-TERM FINAL
Art/Wokmanship Art/Workmanship

1. One Sheet, Flag Book Structures
2. Concertina Book
3. Eight Page Album Book
4. Artist Paper for Personalized Identity
5. Research Paper
6. Individual Final Project

Portfolio Of Projects - Overall (50%) General Improvement (25%)
Class Participation (50%) Absences / Shop Care (Diminished grade)

The instructor may adjust or change the syllabus in response to the needs of the class or to make use of learning opportunities that may present themselves during the course of the semester.

University Policies
As a courtesy to others in the class, and in accordance with George Mason University policy, please turn off all beepers, cellular telephones and other wireless communication devices at the start of class.

Statement on Ethics in Teaching and Practicing Art and Design
As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the Department of Art and Visual Technology adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours
AVT teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the AVT studio faculty and are posted in the studios.

Students with Disabilities and Learning Differences
If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

Official Communications via GMU E-Mail
Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Honor Code
Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously.

No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else’s words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize
ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, A Writer’s Reference.) The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, “When in doubt, cite.”

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

Writing Center
Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of the Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.

AL-MUTANABBI STREET STARTS HERE PROGRAMS

Area Wide Book Arts and Cultural Festival in Solidarity with People of Iraq Coming to DC Area January-March 2016

A diverse coalition of DC-area universities and arts and literary organizations will present Al Mutanabbi Street Starts Here DC 2016, a book arts and cultural festival January through March 2016, throughout the Washington, DC, area. Exhibits, programs, and events will commemorate the 2007 bombing of Baghdad’s historic bookselling street, celebrate the free exchange of ideas and knowledge, and stand in solidarity with the people of Iraq. The centerpiece of the festival is a poetry reading, with music, on the anniversary of the bombing, March 5, 2016, at the Smithsonian American Art Museum and National Portrait Gallery McEvoy Auditorium.

Al Mutanabbi Street Starts Here DC 2016 will have multiple components:

Exhibits & Artist Talks: Exhibitions of artwork created in response to the bombing will be featured at multiple venues, including the George Mason University School of Art Gallery and the Fenwick Library, Gelman Library and the Corcoran School of Art and Design at The George Washington University, the Brentwood Arts Exchange, Smith Center for Healing and the Arts, McLean Project for the Arts, Olly Olly Gallery, and the Smithsonian American Art/Portrait Gallery Library. (Detailed listings below.)

Literary Programs: Poets, translators, and critics will give readings, translation workshops, and talks, bringing the poetry of the Arab and Muslim worlds to DC-area audiences. The diverse line-up includes Kareem James Abu-Zeid, Amal Al-Jubouri, Hala Alyan, Fatimah Asghar, Safia Elhillo, Beau Beausoleil, Fady Jouhdah, Amal Kassir, Philip J. Metres III, Dunya Mikhail, M Lynx Qualey, and Sholeh Wolpé (bios below).
**Artist Workshops:** Artists Michael Rakowitz and Sas Colby, along with noted calligraphers, printmakers, and papermakers at George Mason University, will give hands-on workshops.

**Street Festival:** A street festival will be held Saturday, March 19, engaging residents of Washington, DC, in artmaking, poetry readings, music, food, and book exchanges, in celebration of the spirit of Baghdad’s al-Mutanabbi Street.

**Film Festival:** Brentwood Arts Exchange will host a series of films from Iraq and the Arab and Muslim worlds with follow-up conversations. George Mason University will feature Bassam Haddad’s “About Baghdad” and “Arabs and Terrorism”.

**Background:** The project takes its name from and examines al-Mutanabbi Street in Baghdad, a winding street about one thousand feet long, a great humanitarian center noted for its many bookstores and outdoor bookstalls where people gathered in intellectual pursuit. Named after the famous classical Arab poet Abu at-Tayyib al-Mutanabbi (915-965 CE), it has been a thriving center of Baghdad’s bookselling and publishing worlds for many years.

On March 5th, 2007, a car bomb exploded on Al-Mutanabbi Street, killing 30 and injuring 100 and destroying many bookselling businesses as well as the historic Shabandar Café, where intellectuals had met for generations.

Through the efforts of Beau Beausoleil, a poet and San Francisco bookseller, a coalition of poets, artists, writers, printers, booksellers, and readers was created within a short time of the bombing; broadsides of their writings and artwork about this tragic event were printed, and recitations were made in many cities. An anthology was published to honor the cultural achievements of a society that has been forever damaged and to acknowledge that art and visual literacy could support the Iraqi population and others where free expression is threatened.

**Partners:** George Mason University’s School of Art and George Mason University Libraries, Split This Rock, Smith Center for Healing and the Arts, McLean Project for the Arts, Corcoran School of the Arts and Design at The George Washington University, Busboys and Poets, Georgetown University, Cultural DC, Smithsonian Libraries, Brentwood Arts Exchange, Northern Virginia Community College, George Mason University Student Media and *Fourth Estate* Newspaper.

**Al-Mutanabbi Street Starts Here DC 2016** is made possible in part by grants from the Doris Duke Foundation for Islamic Art, the National Endowment for the Arts, and the DC Commission on the Arts & Humanities. Busboys and Poets is also a major sponsor.

**Literary Programming**

**Ninth Annual Commemorative Reading**

Distinguished poets and translators, musicians and speakers will commemorate the 2007 bombing of Baghdad's historic book selling street, to celebrate the free exchange of ideas and
knowledge and stand in solidarity with the people of Iraq and everywhere where freedom of expression is threatened.

Featured poets and speakers: Amal Al-Jubouri, Beau Beausoleil, Dunya Mikhail
Saturday March 5, 6 - 8 pm
A reception and book signings will follow the reading
Smithsonian American Art Museum and National Portrait Gallery
McEvoy Auditorium, 800 G Street NW, Washington, DC 20001

Biographies:

Kareem James Abu-Zeid is an Egyptian American translator of poets and novelists from across the Arab world, and also works as a freelance translator of German and French texts. He recently translated Dunya Mikhail’s The Iraqi Nights and Nothing More to Lose by Palestinian poet Najwan Darwish.

Amal Al-Jubouri is an Iraqi poet, activist, and human rights lawyer. She is the founder and CEO of the Arab Human Rights Academy, an NGO based in London, and Soutuna.com, an online TV station based in Iraq. She has published a number of poetic works and films, including the award-winning Hagar Before the Occupation, Hagar After the Occupation.

Hala Alyan is a Palestinian American poet and clinical psychologist whose work has appeared in numerous journals including The Missouri Review, Prairie Schooner, and Columbia Poetry Review. She is the author of ATRIUM (Three Rooms Press), winner of the Arab American Book Award in Poetry, and FOUR CITIES (Black Lawrence Press). Her latest collection, HIJRA, was recently selected as a winner of the 2015 Crab Orchard Series in Poetry and will be published by Southern Illinois University Press.

Fatimah Asghar is a nationally touring poet, photographer and performer. She created Bosnia and Herzegovina’s first Spoken Word Poetry group, REFLEKS, while on a Fulbright studying theater in post-violent contexts. Her work has appeared or is forthcoming in POETRY Magazine, PEN Poetry Series, The Paris-American, The Margins, and Gulf Coast. She is a Kundiman Fellow and a member of the Dark Noise Collective. Her chapbook After was released on Yes Yes Books in 2015.

Safia Elhillo is Sudanese by way of Washington, DC. A Cave Canem fellow and a poetry editor at Kinfolks Quarterly: a journal of black expression, she received an MFA in poetry at the New School. Safia was joint winner of the 2015 Brunel University African Poetry Prize. Her work appears in the anthologies The BreakBeat Poets: New American Poetry in the Age of Hip-Hop and Again I Wait for This to Pull Apart. Safia has performed at venues such as TEDxNewYork, the South African State Theatre, and the New Amsterdam Theater on Broadway.

Beau Beausoleil is founder of the Al-Mutanabbi Street Starts Here coalition, and a San Francisco poet and bookseller. His latest book is Concealed in Language. He has authored ten
books of poetry, including the anthology *Al-Mutanabbi Street Starts Here*, edited with Deema Shehabi.

**Fady Joudah**’s debut collection of poetry, *The Earth in the Attic* (2008), won the 2007 Yale Series of Younger Poets competition and was a finalist for ForeWord’s Book of the Year Award. Joudah followed his second book of poetry is *Alight* (2013) with the ebook *Textu* (2013), a collection of poems written on a cell phone that are exactly 160 characters long. Joudah translated the final three collections of Palestinian poet Mahmoud Darwish’s work in *The Butterfly’s Burden* (2006), which won Banipal prize from the UK and was a finalist for the PEN Award for Poetry in Translation. His translation of Ghassan Zaqtan’s *Like a Straw Bird It Follows Me* (2012) won the Griffin International Poetry Prize in 2013. Joudah lives with his family in Houston, where he works as a physician.

**Amal Kassir** is a young Syrian-American spoken word poet who has performed at universities and on stages throughout the country. She was a member of Denver’s 2012 youth slam team, which took top honors at the Brave New Voices International Youth Poetry Slam Festival that year.

**Philip J. Metres III** is an award-winning American poet, translator, scholar, and activist. His most recent poetry books include *Sand Opera* and *A Concordance of Leaves*. He has published in literary journals, magazines and anthologies including *Poetry*, *New England Review*, *Best American Poetry*, *The New American Poetry of Engagement; With Our Eyes Wide Open*; and *Inclined to Speak: Contemporary Arab American Poetry* (2008). Metres’ honors include two National Endowment for the Arts Fellowships, two Arab American Book Awards in poetry, a Creative Workforce Fellowship.

**Dunya Mikhail** is the author of *The Iraqi Nights* (New Directions, 2014); *The War Works Hard* (New Directions, 2005), shortlisted for the Griffin Prize and named one of “Twenty-Five Books to Remember from 2005” by the New York Public Library; and *Diary of A Wave Outside the Sea* (New Directions, 2009) which won the 2010 Arab American Book Award. Her honors also include the UN Human Rights Award for Freedom of Writing (2001) and Kresge Artist Fellowship (2013).

**M Lynx Qualey** is a literary critic, journalist, and editor who publishes regularly in *The Guardian*, *Al Jazeera*, *Qantara*, and elsewhere, and who maintains the daily e-magazine *Arabic Literature* (in English), which covers the world of Arabic literature and translation.

**Sholeh Wolpé** is a poet, playwright, and literary translator. She was born in Iran and spent most of her teen years in Trinidad and the UK before settling in the United States. She is the recipient of the 2014 PEN/Heim, 2013 Midwest Book Award, and other prizes. Wolpé is the author of three collections of poetry and three books of translations, and is the editor of three anthologies. Her translation of *The Conference of the Birds*, by Iran’s 12th Century mystic poet, Attar, is forthcoming from W.W. Norton in 2017.
Exhibitions

An Inventory of Al Mutanabbi Street Starts Here and Michael Rakowitz: The invisible enemy should not exist
George Mason University
School of Art Gallery
4400 University Drive
Fairfax, VA 22030
January 20 – March 5
Reception January 28, 5:30-7:30 pm

The Night and the Desert Know Me –
Iraqi and American artists respond to Iraqi poetry from ancient to contemporary times
Joan Hisaoka Healing Arts Gallery
Smith Center for Healing & the Arts
1632 U Street, NW
Washington, DC 20009
January 15 – March 30
Reception January 15, 7-9 pm

Come Together: American Artists Respond to Al-Mutanabbi Street
Smithsonian AA/PG Library
750 9th Street NW, Room 2100
Washington, DC 20001
February 1 – March 30
Reception February 1, 5-7 pm

Georgetown University Library
Selections from the AMSSH inventory
Joseph Mark Memorial Lauinger Library – February 29
Georgetown University
3700 Street NW
Washington DC 20059
Poet's Lecture and one night showing of artist books and broadsides

Al-Mutanabbi Street in Books, Prints and Poetry
Corcoran School of the Arts and Design at The George Washington University
Tyler Gallery
500 17th Street NW
Washington DC
January 20 - March 20
Reception: March 4, 1-2:30pm
Embracing the Power of Artistic Practice
Olly Olly Gallery
10417 Main St., 2nd Floor
Fairfax, VA 22030
January 23 - February 27
Reception January 23, 7-10 pm

Artists’ Books from the Fenwick Library Collection and the Al-Mutanabbi Street Starts Here Inventory
George Mason University
Fenwick Library
4400 University Drive
January 23 - March 3
Reception January 28, 4:30-7 pm

Absence and Presence
McLean Project for the Arts
1234 Ingleside Ave.
McLean, VA 22101
January 14 - March 5
Reception January 14, 7-9 pm

Selections from Al-Mutanabbi Street Starts Here DC 2016
Brentwood Arts Exchange
3901 Rhode Island Ave.
Brentwood, MD 20722
January 18 – March 12
Reception January 21, 5–8 pm

Storytelling/Global Narratives:
Al-Mutanabbi Street Starts Here DC 2016
Northern Virginia Community College
Alexandria Campus,
Fisher and Schlesinger Galleries
4915 East Campus Drive
Alexandria, VA 22311
January 29-March 13
Reception February 12, 5-7 pm