Introduction

Welcome to MUS 100 Online! This class serves as an introduction to western art music for non-music majors. No prior experience in music theory is required, although it is helpful to have a healthy interest in aspects of music.

Objectives

- To be open-minded towards ideas, cultures, opinions, and music that may be unfamiliar to you
- To gain an appreciation of western art music (i.e., classical music)
- To understand the basic technical elements of music
- To learn an overview of the history, style periods, important composers, trends, and instruments of western art music
- To become a better listener of music
- To apply the musical appreciation and knowledge gained in this class to enrich your life

Textbook

Craig Wright, *Listening to Western Music*, Ed. 8, Cengage Learning, 2017 (ISBN 9781305882690)

The above ISBN is for a subscription to online access to the book and resources (i.e., MindTap). You can save a little money by bypassing the USD Bookstore (http://usd.bncollege.com) and purchasing it directly from the publisher. To do so, click on the MindTap link within D2L. There are instructions on how to access and register MindTap in the getting started widget on D2L. If you would like an optional loose-leaf paper version, use ISBN 9781337087629. If you have any questions, technical issues, or need help registering your textbook, Cengage offers support here: 800-354-9706; http://www.cengage.com/support.

Office Hours, Email, and Communication

My office is in the Warren M. Lee Center for Fine Arts, which is located in Vermillion on University Street between the Wellness Center and Cherry Street. My regular office hours are listed at the top of this syllabus. If you would like to speak with me and you cannot make it to my regular office hours, you can email me to make an appointment to speak with me on the phone or through Collaborate on D2L.

When contacting me by email, be sure to use my regular email as shown at the top of this syllabus and avoid using the email built into D2L to ensure that you receive a speedy response. I generally respond to all emails within 24 hours. On weekends, holidays, and when I’m traveling, responses to your emails may take up to 48 hours.
When sending me an email, be sure that it has an appropriate subject heading (don’t just respond to the last email you received from me), begin with an appropriate TO line (Dear Dr. Lombardi, or Hello Paul, but please do not address me as Mr. Lombardi), use proper grammar, punctuation, and capitalization, and type your name at the end. Formal emails that do not confirm to this simple standard may be perceived as disrespectful or rude. Copy all text when replying to my emails, otherwise I may forget our previous conversations and I don’t keep old emails.

Overview

Art music—also known as concert music, formal music, serious music, erudite music, or legitimate music (sometimes shortened to legit music)—is an umbrella term used to refer to musical traditions implying advanced structural and theoretical considerations and a written musical tradition. The notion of art music is well-defined in contrast to two other types of music, namely popular music and folk music. The art music we study in this class originated in Western Europe, and later spread to all of Europe and North America, as well as parts of South America. The collective culture of these regions is referred to as western civilization. Music from other parts of the world, whether it be art, popular, or folk music, is referred to as world music. In this class, we particularly focus in on western art music, which is often called “classical music,” but this term is sometimes ambiguous because the classical style period refers to western art music specifically from about 1750–1825.

In this class, we will study the history of western art music—which goes back more than a millennium—by listening to important musical compositions and by learning about notable figures, events, and trends. We will also learn some basic technical aspects of music. The class is divided into four units:

1.  Elements of music
2.  Pre-tonal period (c. 800–1600)
3.  Common-practice period (c. 1600–1900)
4.  Modern period (c. 1900–present)

Each unit will be followed by an exam (the exams are completed online). Furthermore, you will attend two concerts, watch two films, and take part in four discussions. The day-to-day activities to prepare you for the exams include reading, listening to music, and watching brief videos.

Grade

All feedback on graded items is given in percentages. Your grade is determined by the following components: 4 exams, 2 concert reviews, 2 film summaries, 4 series of discussion posts, and weekly review quizzes and listening exercises. The details of these components and their rubrics follow in the next few sections of this syllabus. The Schedule of Events, shown in this syllabus, contains several reading and listening items from the textbook. They will not be included in your grade calculation, but success on the exams will require you to complete them. Your final grade is calculated according to the weights of the components as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exams</td>
<td>44%</td>
</tr>
<tr>
<td>Exam 1</td>
<td>11%</td>
</tr>
<tr>
<td>Exam 2</td>
<td>11%</td>
</tr>
<tr>
<td>Exam 3</td>
<td>11%</td>
</tr>
<tr>
<td>Exam 4</td>
<td>11%</td>
</tr>
</tbody>
</table>
Concert Attendance 12%
  Concert Review 1 (6%)
  Concert Review 2 (6%)
Films 12%
  Film Summary 1 (6%)
  Film Summary 2 (6%)
Discussion 12%
  Discussion Posts 1 (3%)
  Discussion Posts 2 (3%)
  Discussion Posts 3 (3%)
  Discussion Posts 4 (3%)
Review Quizzes and Listening Exercises 20%
  19 Review Quizzes
  24 Listening Quizzes
Total 100%

Your lowest three review quizzes and listening exercise scores will be dropped. Your final letter grade is calculated according to the following scale (n.b., grades are not rounded up):

A 100–90%  C 79.99–70%  F 59.99–0%
B 89.99–80%  D 69.99–60%

Your scores will usually be posted on D2L within 48 hours after their due dates. The gradebook on D2L will be setup to calculate your grade for you.

Sometimes scores on a single assignment or the overall grades are skewed in a way that they don’t accurately represent the class’s accomplishment, so it may be necessary to curve the scores. If Dr. Lombardi finds it necessary to curve scores, you will be notified and provided the details of the curve.

It is important to keep up with the coursework. In this class, students who keep up with all the requirements to the best of their abilities do indeed pass. If you are in danger of failing, it is probably because you have excessive absences and/or are missing work. If you fall far enough behind that it is clear that you cannot pass, you may be withdrawn from the class at Dr. Lombardi’s discretion. You may drop the class at your discretion with a W as long as you abide by the deadlines in the academic calendar.

Exams

The course is divided into four units, as described above under the Overview section of this syllabus, and an exam follows each of the units. The exams are completed online, and there will be a window of time in which you will have access to them on D2L. They are multiple-choice, and the questions come from the textbook, the listening, and from Dr. Lombardi’s videos. Also, some questions include identification of the assigned listening. Scores are given as percentages of correct responses. The exams are 1–2 hours in duration, so plan your schedules accordingly.
Concert Attendance

Attend two performances of western art music. You can find a list of approved performances on D2L, and if there is a performance that you would like to attend that is not on the list, you may send details of it to Dr. Lombardi so that he can consider adding it to the list. Most of the performances will be on the USD campus, but if you don’t live in Vermillion, we can find performances for you to attend near your location. Most of the performances on the USD campus are free to attend. Other Regional concert opportunities can be found at some of the following websites. Note that “pops” concerts do not fulfill the western art music requirement. Check in with Dr. Lombardi before attending a performance to make sure that it fulfills the requirement. Some websites for additional performances you can look into are below.

- [http://sdsymphony.org](http://sdsymphony.org)
- [http://www.siouxcitysymphony.org](http://www.siouxcitysymphony.org)
- [https://www.omahasymphony.org/series/masterworks](https://www.omahasymphony.org/series/masterworks)
- [http://lincolnsymphony.org](http://lincolnsymphony.org)
- [http://desmoinesmetroopera.org](http://desmoinesmetroopera.org)
- [http://dmsymphony.org](http://dmsymphony.org)
- [http://www.bhsymphony.org](http://www.bhsymphony.org)

The Metropolitan Opera broadcasts performances live to various movie theaters. If you are interested in viewing one of these performances for your concert attendance, click on “find cinemas” to locate a participating theater near you, and then visit that theater’s website to know when the broadcasts will be.

- [http://metopera.org/Season/In-Cinemas](http://metopera.org/Season/In-Cinemas)

Also, the USD Library subscribes to the Metropolitan Opera Broadcasts. You may watch either the April 5, 2014 performance of Puccini’s *La Bohème* or the January 9, 2010 performance of Strauss’s *Der Rosenkavalier* for ONE of your concert attendance reports.


While attending the performances, it is important to use appropriate concert etiquette. Appropriate concert etiquette includes, but is not limited to the following:

- Arrive on time, stay for the whole performance, and *do not enter or leave the hall while music is playing.*
- Do not talk or be disruptive while the music is playing.
- *Completely* turn off all your mobile devices for the entire event.
- Clap at the end of entire pieces and *not in between movements*—if you are unsure, just wait for the majority of the audience to applaud before you clap. N.b., sometimes audiences get this wrong.

People who don’t follow appropriate concert etiquette may be escorted out of the hall by the stage manager.
After the performance, write a brief report that includes the following:

- Your name
- The date of the performance
- The performing ensemble(s)—for small ensembles (8 or fewer performers), list each player and for large ensembles, list the group.
- The instrumentation(s)—for small ensembles (8 or fewer performers), list each instrument and for large ensembles, it is not necessary to list all the instruments. (For example, a large ensemble may be listed simply as orchestra or opera chorus.)
- The venue (e.g., Colton Recital Hall)
- 2–3 sentence description of each piece and/or movement

Submit your report electronically on D2L. Write your name on the original program (photo copies are not acceptable), and drop it off at Dr. Lombardi’s office or the Music Office. Or, take a selfie of yourself holding it and email it to Dr. Lombardi at Paul.Lombardi@usd.edu. As a third option you may snail mail it to (postmarked by its due date):

Paul Lombardi, Ph.D.
USD, Department of Music
414 E Clark St
Vermillion, SD 57069

Your concert-attendance assignments are graded according to the following rubric:

<table>
<thead>
<tr>
<th></th>
<th>4 Points</th>
<th>3 Points</th>
<th>2 Points</th>
<th>1 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Your name and date of the performance written at the top of the report</td>
<td>Correctly lists both name and date of performance at the top of report</td>
<td>Correctly lists either name or date of performance at the top of report</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The performing ensemble(s), instrumentation(s), and venue written at the top of the report</td>
<td>Correctly lists all 3 items</td>
<td>Correctly lists 2 items</td>
<td>Correctly lists 1 items</td>
<td>Correctly lists none of the items, but incorrectly lists at least 1 item</td>
</tr>
<tr>
<td>2–3 sentence of each piece and/or movement</td>
<td>Clearly states 2 or more important details accurately</td>
<td>States at least 2 important details with some inaccuracy</td>
<td>States at least 1 important detail accurately</td>
<td>Includes unnecessary details; does not demonstrate accuracy</td>
</tr>
<tr>
<td>Mechanics and Grammar</td>
<td>Contains few, if any spelling or grammatical errors</td>
<td>Contains several errors in punctuation, spelling or grammar that do not interfere with meaning</td>
<td>Contains many errors in punctuation, spelling and/or grammar that interfere with meaning</td>
<td>Contains many errors in punctuation, spelling and/or grammar that make the piece illegible</td>
</tr>
<tr>
<td>Program</td>
<td>Original program submitted according to the directions above</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

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Films

Watch two of the following four films: Farinelli (1994), Amadeus (1984), Immortal Beloved (1994), or Impromptu (1991). Details about how to access these films are on D2L. At least one of the films must be Farinelli or Impromptu, and you will not receive credit for the second film if you don’t follow this instruction. All four films correspond to music from the common-practice period, so it would be valuable if watched a film during the third unit of our instruction. Write a 300–500 word summary of each film.

Your summaries will be graded according to the following rubric:

<table>
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<tr>
<th></th>
<th>4 Points</th>
<th>3 Points</th>
<th>2 Points</th>
<th>1 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main Idea</td>
<td>Correctly identifies the main idea in a clear and accurate manner</td>
<td>Correctly identifies most of main idea in a complete sentence</td>
<td>Identifies an important idea but not the main idea in a complete sentence</td>
<td>Identifies a detail but not the main idea</td>
</tr>
<tr>
<td>Supporting Details</td>
<td>Clearly states 2 or more important details using own words or statements</td>
<td>States at least 2 important details with some paraphrasing of information</td>
<td>States at least 1 important detail. Demonstrates little if any paraphrasing</td>
<td>Includes unnecessary details; does not demonstrate any paraphrasing</td>
</tr>
<tr>
<td>Conclusion</td>
<td>Writes a clear and specific concluding statement</td>
<td>Writes an adequate concluding statement</td>
<td>Writes a weak concluding statement</td>
<td>Does not include a concluding statement</td>
</tr>
<tr>
<td>Mechanics and Grammar</td>
<td>Contains few, if any spelling or grammatical errors</td>
<td>Contains several errors in punctuation, spelling or grammar that do not interfere with meaning</td>
<td>Contains many errors in punctuation, spelling and/or grammar that interfere with meaning</td>
<td>Contains many errors in punctuation, spelling and/or grammar that make the piece illegible</td>
</tr>
</tbody>
</table>

Brief descriptions of the films are as follows:

- **Farinelli (1994)**—Farinelli was the stage name for Carlo Broschi, one of the most celebrated singers of opera history. Broschi was active in the 18th century, during the “castrato” era, when prepubescent boys showing musical and vocal skill were castrated to preserve their upper registers. Castrati were famous for their impressive ranges, virtuosity, and stamina. This fictionalized film examines Broschi’s rise to fame, but also gives us a glimpse at the society and culture of the times. Rated R for violent images, nudity, and sexuality.

- **Amadeus (1984)**—This academy-award-winning film gives a highly fictionalized account of the lives of Wolfgang Amadeus Mozart and Antonio Salieri as rivals in Vienna. Inspired by a 1830 play by Alexander Pushkin and a 1979 stage play by Peter Shaffer, the film handles Mozart’s social troubles with humor and introduces (mostly false) intrigue on the part of Salieri. The 1984 version is rated PG and contains some profanity. The 2002 director’s cut is rated R for nudity.

- **Immortal Beloved (1994)**—Featuring a brilliant performance by Gary Oldman as Ludwig van Beethoven, this film explores the mystery of a nameless love letter written by the composer and discovered after his death. The film offers one possibility, while music historians have yet to agree on the facts. Still, this film gives a good perspective of Beethoven’s life and times and the impact he had on music history. Rated R for scenes of violence, nudity, and sexuality.
**Impromptu** (1991)—Conceived as a romantic comedy, this film examines the relationship between the composer Frederick Chopin and eccentric baroness Aurore Dupin, who wrote risqué romance novels under the pen name George Sand. Although centered on their real-life romance, the plot also shows us Chopin’s wide social circle of artists and musicians including pianist/composer Franz Liszt, playwright Alfred de Musset, and painter Eugene Delacroix. Starring Judy Davis, Hugh Grant, Julian Sands, and Emma Thompson. This film is rated PG-13.

**Discussion**

Take part in a series of four discussion posts. For each one, start a thread that answers all the questions and provides all the requested information. Respond to at least two other people’s posts. The discussion board is the main way in which you will interact with other members in the class, so please be courteous. The four series of discussions are as follows:

- **Discussion 1—Introduction**
  - Introduce yourself to the class.
  - Provide some basic information about yourself, such as:
    - Where are you from?
    - In which town/city do you currently reside?
    - What is your major?
    - What year are you in college or high school?
  - Let us know if you play any instruments or sing, or if you have ever taken music lessons.
  - Tell us what you would like to gain from this course.
  - Provide any other information you think is relevant or you would like to provide.

- **Discussion 2—Favorite Composer & Sharing Excerpts**
  - Tell us who your favorite composer is and why; it can be someone we have already studied in class so far, or someone you have previous experience with. Briefly describe some background on the composer: his or her nationality, where and when he/she lived, his/her major contribution(s), and anything else you think is pertinent.
  - Share an excerpt of music by your chosen composer by posting a link to a recording or video of it.
  - OR, if you don’t have a favorite composer yet, then share an excerpt of western art music that you like or find intriguing by posting a link to a recording or video.
    - List the composer, instrumentation, when it was written, performers, and anything else you think is pertinent.
    - Tell us what you like about your excerpt and it and why you chose it.
    - Draw upon what you learned in unit 1 to describe it.
  - If your clip contains anything that is potentially offensive (e.g. nudity in a ballet or opera scene) please provide a disclaimer.

- **Discussion 3—Discussion of Concert Attendance Experience**
  - Describe your Concert Attendance 1 experience (or Concert Attendance 2, if you have already completed it).
    - Talk about what event you attended, and how you heard about it.
    - Talk about the venue: was it a church or concert hall or another kind of performance space?
    - Discuss any music in the performance that struck you as particularly interesting.
    - Discuss anything about the performers that stood out to you.
- Share some thoughts about your personal experience during the performance. How did you feel about the whole thing? Did you feel uncomfortable or out of place? Did you read the program and learn something? Did you have an emotional response to the music?
  - Share information about your concert performance so that other people in the class can find similar performances in your area: link to a website or tell us the upcoming performances that are listed in the program.

- Discussion 4—Conclusion
  - Answer the following questions:
    - What are the most and least beneficial things you learned in this course?
    - What did you like most and least about this class?
  - Feel free to add anything else you would like to say in a candid and respectful manner.
  - There is no need to comment on two other people’s posts in this discussion.

Your discussion posts will be graded (for content and not length) according to the following rubric:

<table>
<thead>
<tr>
<th></th>
<th>3 Points</th>
<th>2 Points</th>
<th>1 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussion Thread</td>
<td>Posts your information in your own thread</td>
<td></td>
<td>Posts your information in someone else’s thread</td>
</tr>
<tr>
<td>Content</td>
<td>Provides all the information</td>
<td>Provides most of the information</td>
<td>Provides only some or none of the information</td>
</tr>
<tr>
<td>Organization</td>
<td>Is organized in a thoughtful manner</td>
<td>Is mostly organized in a thoughtful manner</td>
<td>Is disorganized or unthoughtful</td>
</tr>
<tr>
<td>Responses</td>
<td>Responds constructively to at least 2 other posts</td>
<td>Responds constructively to only 1 other post</td>
<td>Does not respond or responses are not constructive</td>
</tr>
<tr>
<td>Mechanics and Grammar</td>
<td>Contains few, if any spelling or grammatical errors</td>
<td>Contains several errors in punctuation, spelling or grammar that do not interfere with meaning</td>
<td>Contains many errors in punctuation, spelling and/or grammar that interferes with meaning</td>
</tr>
</tbody>
</table>

Schedule of Events

Pertinent events from the USD academic calendar, activities to prepare you for the exams, and the due dates for all graded items (shown in bold) are listed below. The chapters, review quizzes, and listening exercises can be found in the MindTap link in the Content menu on D2L. The graded items (shown in bold) are due at midnight on the days in which they appear in the calendar below. The due dates for non-graded items are given to help keep you on track for successfully completing the course. Items that read “For fun” are not required and will not be included on the exams.

<table>
<thead>
<tr>
<th>Unit</th>
<th>Week</th>
<th>Day</th>
<th>Item</th>
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<tbody>
<tr>
<td>I</td>
<td>1</td>
<td>M, 8/21</td>
<td>Classes begin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Print and read the syllabus, and keep it handy all semester</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Send an email to Dr. Lombardi stating that you’ve begun the class (<a href="mailto:Paul.Lombardi@usd.edu">Paul.Lombardi@usd.edu</a>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Watch Dr. Lombardi’s introduction video</td>
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<td></td>
<td></td>
<td></td>
<td>Read chapter 1</td>
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<td></td>
<td></td>
<td></td>
<td>Do active listening guides</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Beethoven, Symphony No. 5</td>
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<td></td>
<td></td>
<td></td>
<td>Strauss, Also sprach Zarathustra</td>
</tr>
</tbody>
</table>
Watch Fantasia 2000, Beethoven, Symphony No. 5
Watch mini lecture, Western Art Music

F, 8/25  Listening exercise 1.1
Chapter 1 review quiz

2  M, 8/28  Read chapter 2
Do active listening guides
The Basics of Rhythm
Consonance and Dissonance; Cadences
Gene Chandler, “Duke of Earl”
Watch mini lecture, Good and Bad vs Like and Dislike
For fun, watch Looney Tunes, Baton Bunny

Th, 8/31  Last day to add/drop a full-term course with refund

F, 9/1  Last day to add/drop
Listening exercises 2.1, 2.2, 2.3, and 2.4
Chapter 2 review quiz
Discussion 1

3  M, 9/4  Labor Day

Tu, 9/5  Read chapter 3
Don’t do the listening guides
Watch Britten’s The Young Person’s Guide to the Orchestra

F, 9/8  Listening exercises 3.1, 3.2, and 3.4
Chapter 3 review quiz

4  M, 9/11  Review

9/13–15  Exam 1

II 5  M, 9/18  Read introduction to part 2
Read chapter 4
Do active listening guides
Anonymous, Gregorian chant, Dies irae
Machaut, Kyrie of Messe de Nostre Dame
Watch mini lecture, Tonality

F, 9/22  Listening exercise 4.1
Chapter 4 review quiz
Film Summary 1

6  Th, 9/25  Read chapter 5
Do chapter 5 activities
Josquin, Ave Maria
Palestrina, Kyrie of the Missa Papae Marcelli

F, 9/29  Listening exercise 5.1
Chapter 5 review quiz
Discussion 2

7  M, 10/2  Review

10/4–6  Exam 2

Page 9 of 13
III 8 M, 10/9 Native American Day
Tu, 10/10 Read introduction to part 3
Read chapters 6 and 8
Do active listening guides
  Purcell, *Dido and Aeneas*, “Thy hand, Belinda” and “When I am laid in earth”
  Bach, *Brandenburg Concerto* No. 5, I
Watch *Fantasia*, J. S. Bach, Toccata and Fugue in D minor

F, 10/13 **Listening exercises 6.2 and 8.2**
**Chapters 6 and 8 review quizzes**
**Concert Attendance 1**

9 M, 10/16 Read introduction to part 4
Read chapters 10, 13, and 15
Do active listening guides
  Mozart, *Le nozze di figaro*, “Se vuol ballare”
  Haydn, String Quartet, the “Emperor,” II
  Mozart, Piano Concerto in A major, I
  Beethoven, “Pathétique” Sonata, I
For fun, watch *Fantasia*, Beethoven, “Pastoral” Symphony
For fun, watch Looney Tunes, *Long-haired Hare*

F, 10/20 **Listening exercises 13.2 and 15.1**
**Chapters 10, 13, and 15 review quizzes**

10 M, 10/23 Read introduction to part 5
Read chapters 16–18
Do active listening guides
  Schubert, “Erlkönig”
  Berlioz, *Symphonie fantastique*, IV
  Musorgsky, *Pictures at an Exhibition*, X. “The Great Gate of Kiev”

F, 10/27 **Listening exercises 16.1, 17.1, and 18.1**
**Chapters 16–18 review quizzes**
**Film Summary 2**

11 M, 10/30 Read chapters 19 and 21
Do active listening guides
  Schumann, “Träumerei,” from *Kinderszenen*
  Liszt, Concert Etude No. 3, “Un sospiro”
  Wagner, “Ride of the Valkyries,” from *Die Walküre*
For fun, watch Looney Tunes, *Rabbit of Seville* and *What’s Opera Doc*

F, 11/3 Last day to drop a full-term course with WD
**Listening exercises 19.1 and 21.1**
**Chapters 19 and 21 review quizzes**
**Discussion 3**

12 M, 11/6 Review

11/7–9 **Exam 3**

F, 11/10 Veterans Day

IV 13 M, 11/13 Read introduction to part 6
Read chapter 24

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### Late Work Policy

A clear well-defined policy on punctuality is necessary to set apart responsibility from irresponsibility. For the first three weeks of class, there will be no penalty for submitting work late. *Beginning on Monday of the third week of class, you may submit work up to two weeks late for a 15% penalty.*

It takes Dr. Lombardi extra time to grade late work, so please do not contact him about your late work because the extra communication also takes time. If you have late work, just submit it and it will be graded in due process.

If you miss a deadline due to extenuating circumstances, you may request by email special dispensation from Dr. Lombardi. Extenuating circumstances will be examined case-by-case, and the 15% penalty may be waived.
Academic Honesty

I will not tolerate cheating or plagiarism. If you cheat, you will receive an F in the course. Cheating includes copying someone else’s work as well as letting someone copy your work. I recommend that you form study groups with your peers because study groups are a great way to get help and achieve camaraderie without cheating. In a study group, you can ask your peers questions, but you still must do your own work. When working together with other students in the class, you should not submit identical work. Working together means that you complete your own work while discussing it. This kind of working together is appropriate for problems that require critical thinking and have multiple solutions, but not for problems where there is a single correct solution, such as multiple-choice exams.

(The items below are from the SDBOR.) Acts of dishonesty, including, but not limited to the following:

1. Cheating, which is defined as, but not limited to the following:
   a. Use or giving of any unauthorized assistance in taking quizzes, tests, or examination
   b. Use of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments
   c. Acquisition without permission, of tests or other academic material belonging to a member of the institutional faculty or staff.
2. Plagiarism, which is defined as, but is not limited to, the following:
   a. The use, by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement consistent with accepted practices of the discipline
   b. The unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials
3. Other forms of dishonesty relating to academic achievement, research results or academically related to public service
4. Furnishing information known or believed to be false to any institutional official, faculty member, or officer.

No credit can be given for a dishonest assignment. At the discretion of the instructor, a student caught engaging in any form of academic dishonesty may be:

1. Given a zero for that assignment
2. Allowed to rewrite and resubmit the assignment for credit
3. Assigned a reduced grade for the course
4. Dropped from the course
5. Failed in the course

Policy on Disability Accommodation (from SDBOR)

Any student who feels s/he may need academic accommodations or access accommodations based on the impact of a documented disability should contact and register with Disability Services during the first week of class. Disability Services is the official office to assist students through the process of disability verification and coordination of appropriate and reasonable accommodations. Students currently registered with Disability Services must obtain a new accommodation memo each semester. For information, contact:
Freedom in Learning (from SDBOR)

Students are responsible for learning the content of any course of study in which they are enrolled. Under Board of Regents and University policy, student academic performance shall be evaluated solely on an academic basis and students should be free to take reasoned exception to the data or views offered in any course of study. Students who believe that an academic evaluation is unrelated to academic standards but is related instead to judgment of their personal opinion or conduct should contact the dean of the college which offers the class to initiate a review of the evaluation.

Closing Remarks

If you have any questions, concerns, special needs, or require special assistance, please inform me at the beginning of the semester. I will work with you to find an appropriate accommodation. I aim to make this class beneficial for everyone in it.

You are responsible for all of the information contained in this syllabus. It is your responsibility to download and print the syllabus from D2L. If you have any questions or you don’t understand any of the class policies and procedures, please ask me to explain them to you. I reserve the right to make changes to this syllabus or any of the class policies and procedures. If I do make any changes, however, I will notify the class.

Good luck with the class, and have a great semester!