

MUSI 2348.01 (CID #23085) and MUSI 2348.02 (CID #23087)

Survey of Music Literature

Fall 2017

3 Credit Hours

Sam Houston State University School of Music

MWF Section 1: 10 am to 10:50 am Music Building Room 218

MWF Section 2: 11 am to 11:50 am Music Building Room 218

Professor: Dr. M. Cummins (Ph.D.)

Office: Music Building 320 **Office Hours:** T Th 8:00am to 10:30am

Email: mdc071@shsu.edu or by appointment

Required Texts and Supplies:

Griffiths, Paul. *A Concise History of Western Music*.

Cambridge University Press, 2009. ISBN 978-0-521-133661.

Houghton, Peggy M. and Timothy J. Houghton. *Turabian: The Easy Way!*

2009. ISBN 978-0923-56891-7.

Murphy-Manley, Sheryl K. *A Concise and Friendly Guide to Music History*.

3rd Edition, Cengage Publishing, 2015. ISBN 978-1-305-30973-9.

All PowerPoint notes will be on Blackboard – you must print these out either at home or in the library (we request that you NOT use the music lab printer) and bring them to class. You will be expected to have your PowerPoint copies at EVERY CLASS SESSION to aid in your note taking during lectures.

Recording lectures, either by audio or video means, is NOT permitted

Copyright Statement: All materials (handouts, texts, slides, assignments, quizzes, exams, etc.) used in this course are under my copyright, and may not be sold, rented, or otherwise transferred, with or without compensation, including taking notes for others or providing to businesses that sell tutoring or other grade-increasing services (such as *Flashnotes*), without written permission from me, and without seeking further permission from other copyright owners whose information I use in my course content.

Course Description:

This writing enhanced course will examine fundamentals of music terminology, structures of instrumental and vocal forms, and musical genres. The course will explore representative composers and their works within historical and cultural contexts. As music majors (and music minors), this course counts as your University Core Area V, *Creative Arts* credit. A successful completion of this course with a grade of “C” or better is required to enroll in any upper level music history course.

Prerequisites:

This course is intended for music majors, and will prepare you for your advanced studies in music history. (Music minors should also take this course, but if you are a minor, please speak with me after class so that I know your status.) In order to take this class you must be fluent in the reading and studying of music, the key systems, and you must understand rhythmic values.

Course Objectives and Learning Outcomes:

1. **Gain Factual Knowledge** Students who successfully complete this course will understand and be able to discuss the primary musical forms and terminology needed to examine all genres and eras of music. Students will learn to appreciate creative works of the human imagination as explored through the time periods of music history while communicating within the appropriate discourse of the discipline.

2. **Learn Fundamental Principles, Generalizations, and Theories** Students who successfully complete this course will be able to understand, recognize, and discuss the primary styles, musical compositions, genres, and composers that have a place in our musical canon today. Students will be taught to analyze compositions through an aesthetic approach, exploring cultural and artistic changes that govern the stylistic and musical changes seen from the Middle Ages through the 20th Century.

3. **Learn Communication Skills** Students who successfully complete this course will have learned effective and creative ways to communicate about works of art. Students will learn ways to discuss musical issues as well as how to communicate critically about music from the six historical periods. Students will internalize course content to the extent that they can present their knowledge in written, visual and verbal format.

4. **Learn About Western Musical Culture** Students who successfully complete this course will have a broad understanding and knowledge of the culture of music in the Western Hemisphere, and understand on a deeper level, with clearer perception, the world of music as a whole, including its past, its changes, and its current state. Students will explore aesthetic judgments and interpretation of musical and cultural meaning of selected musical compositions and historical styles. As discussion about the 19th century ensues, students will explore the nature and process of artistic communication within that century and how these aesthetic approaches helped shape a new set of musical expectations in the 20th century.

Core Skill Objectives:

As part of the revision to the Texas State System University's core classes, this course is required to address and assess the four following skills:

1. **Critical Thinking Skills, including creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.**

- ♪ Students will be taught to think critically and analytically, to ask appropriate questions about musical styles, to integrate and synthesize knowledge they gain in the course, to form conclusions, and to build an informed belief system from the course content.
- ♪ Students will research, organize, and write a 7-10 page research paper that puts into practice the analytical skills, (critical thinking and aural analysis) they acquire during the class. They will examine aesthetics of musical compositions and biographical details of a composer's significance and/or evaluate and synthesize information concerning historical periods while analyzing their findings and gaining specialized knowledge of their research subjects.
- ♪ Students will develop the skills necessary to aurally identify musical styles from different time periods, and be able to articulate conclusions about stylistic analysis.

2. Communication Skills, including effective development, interpretation and expression of ideas through written, oral and visual communication

- ♪ Students will communicate effectively through written, oral, and visual means as they write discussion board posts, blog posts, and present projects in various formats. They will be required to outline, draft, and revise their projects with and without instructor (and peer) feedback, as they learn to present course content in an effective and logical manner.

3. Teamwork, including the ability to consider different points of view and to work effectively with others to support a shared purpose or goal

- ♪ Students will be grouped in teams at various times for discussion and assessment of ideas and projects. These teams will present a summary of their ideas at the conclusion of the discussion time.

4. Social Responsibility, which includes intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

- ♪ Students will gain intercultural competence as they explore music from North and South America, Russia, and Europe through a transhistorical exploration. Students will understand the nature of their personal role in their own communities and their social responsibility in the preservation of the global community of music and other social cultures. Students will gain knowledge of their artistic responsibilities as musicians in society, and will be able to engage effectively in musical cultures other than their own, demonstrating competence in regional, national, and global musical communities.

Electronics Policy:

Only limited use of smart devices or laptops is allowed during class lectures. **No headphones (ear buds, etc.)** are allowed, and all sound must be turned off during class. If you misuse this privilege, you will lose the option of using any electronic devices in my class for the rest of the semester. **At any time during class** I can ask you to show me the screen of your device. If you are using your device outside the parameters of the “limited appropriate use” listed below, you will not be allowed to use any electronics in my class for the rest of the semester.

To be clear: having your phone out to receive and send text messages or check Facebook is not allowed during class. Do NOT have its window open. Surfing the internet on any device is also not allowed.

What are the limited appropriate uses of electronic devices?

- Performing online activities with the class
- Using Blackboard to see **our** class material
- Taking notes and organizing your material for our class
- Making schedules for your assignments for this class
- Looking up terms and concepts relevant to class content

Naturally, I hope that you will not allow even appropriate uses of your device to distract you from lectures and class discussions. If you find it distracting, please put your device away.

Inappropriate uses include, but are not limited to:

- Emailing, Texting, Skyping, Calling, Facebooking, Tweeting, YouTubing, Messaging, Instagramming, Whatsapping, Snapchattting, or any other “ings” that might appear or be invented during the course of the semester
- Checking the time on your phone
- Playing games
- Online shopping of any kind
- Watching videos of any kind
- Surfing the web and reading material not relevant to our class
- Studying or doing homework for other classes
- Distracting any other student in any way (appropriate use or not)
- No photographs or recordings may be taken without my permission and that of any students involved (see the above copyright policy).

Further Rules and Consequences concerning electronics in the classroom:

1. If your electronic device makes a noise during class (yes, even accidentally) you will be required to stand and answer orally a question of my choice.
2. If you are seen by anyone (another student, me, or a guest in the class) using your device inappropriately during my class, you will lose the privilege of using any electronic devices for the rest of the semester.
3. If you are seen by **anyone** checking any of your devices **for any reason** during an exam or quiz, you will automatically fail the exam or quiz as a 50-point deduction will be taken from your exam/quiz score. Inappropriate use of devices will **NOT** be tolerated.

Course Requirements

Attendance Policy:

You will be expected to attend and be on time for every class. *Early is On Time, On Time is Late, and Late is Unacceptable* If you need to be absent for any reason, even if excused, it is **your** responsibility to obtain any assignments, class notes, and handouts **from another student or from Blackboard**. I do not keep extra handouts in my office and absences will not excuse you from missed or late assignments nor from missed tests or quizzes.

If you miss more than three (3) class periods for any reason, then your final grade will be lowered **ONE** point for each absence beginning with the fourth. For example, if you have a 92 average at the end of the semester but have missed six (6) classes, you will end up with a B (89) for the course. Should a medical emergency or severe illness occur, I will evaluate your absence on a case-by-case basis.

NOTE: Do not come and go from my class or walk around during class sessions. These activities disrupt the class. Our classroom is not your living room or dorm room!

Tardy Policy:

Tardiness disrupts and distracts the class. It also disrespects your peers by disrupting their learning process and inhibits your participation in that process. If you (**you**, not your belongings) are not in the room when class begins (10:01 or 11:01 by the computer's clock), you will be counted as tardy for that class session. Leaving class early also counts as a tardy. **Two tardies equal one absence**. This policy is in effect during all of my classes no matter who is leading class or what sort of instruction is taking place.

Important Note: Make-up exams and quizzes **will not be given** under any circumstance of absence.

Conflict Policy from the *School of Music Faculty Handbook Concerning Activities for Which You are Responsible*:

Rehearsals, Concerts and Performances: All rehearsals and performances for each semester must be included in the syllabus for each class/ensemble at the beginning of the semester. The information provided needs to include dates, times, and places. The following policies provide more specific information.

- As the syllabus is the “contract” between the faculty/instructor and the student, all aspects of the class/ensemble requirements regarding rehearsals and performances must be part of this agreement.
- Students can be required to attend rehearsals or other class-related activities outside the normal class time only if those rehearsals/events are included in the syllabus at the beginning of the semester.
- If such activities conflict with other classes or activities, the faculty must coordinate with the other faculty involved to work out a solution where the students are not put in a situation of having to choose.
- It is the faculty’s responsibility, prior to publishing their syllabus, to ensure that there are no scheduling conflicts and that the rooms/spaces are indeed available.
- Added, last minute additions to the rehearsal/activity schedule are not mandatory for students as those changes were made after the syllabus was published. Students do not have to participate in those extra/added events. If such activities conflict with a class, the student should attend the class. If they conflict with a previously scheduled rehearsal, the regular commitment should be met. Hopefully, conflicts can be avoided.

The above policy requires you to attend this class unless your professor has done two things: 1) included your tour or concert on the syllabus and 2) either worked with me to resolve the conflict with your responsibility to this class or has obtained permission from the School of Music Director to remove you from my class. As you can see from the policy, it is **your** responsibility to look at **all** your syllabi now to identify potential conflicts. Since I do not give make-up or exams or quizzes, it is essential that you inform me of any class conflicts that will result in absences/tardies by the end of the second week of classes (August 28, 2017). Failure to do so will affect your final grade.

Writing Component

This is a “W” course, which means that at least 50% of your grade will derive from writing activities designed to help you master course objectives. **Writing is one of the tools that will help you learn course content.** Some writing activities will require you to draft and revise your work, and other assignments will receive a submission grade, but are designed to assist you in critical reflection of the course material. You should approach writing as a tool used to aid your learning. Additionally, I will use writing as a tool to assess your level of learning.

So you know: Poor grammar is one of my pet peeves. Correct grammar will be essential in your professional writings, and there are ways you can improve this necessary skill. We have a writing center on campus that can help you with matters of grammar, organization, and citations. When you visit them, take your assignment and any other items that can help the tutors see what sort of writing you are creating. The Writing Center is in the Farrington Building, room 111.

Phone: (936) 294-3680

Email: asc@shsu.edu

Website: <http://www.shsu.edu/centers/academic-success-center/writing/>

Grading Policy

The following grading scale will be used for all exams and assignments:

A = 90-100

B = 80-89

C = 70-79

D = 60-69

F = 59 and below

What do these grades signify?

“**A**” represents outstanding distinction and excellence. These are attainable, but require hard work and study, timely completion of assignments, complete understanding of all course content, and attention to detail.

“**B**” signifies levels of solid accomplishment and understanding. “Good” is more common than excellent (A) but rarer than average (C). While there is merit to hard work and long hours, they do not always guarantee success. “Good” refers to the combined results not just the effort.

“**C**” signifies average, more simple, common, but adequate. Average is not usually an appealing rank to students who strive for extraordinary and unique.

“**D**” represents results less than adequate. A grade of “D” means that you do not understand what is expected, either in course content and/or in assignments. Sometimes life situations force priorities away from class work. You should determine if your D is a result of lack of study and preparation (for whatever reason, some completely justifiable) or a result of true lack of comprehension of the course material.

“**F**” is a clear failure. It represents lack of effort, interest, or comprehension. It can also be a result of external influences that took priority over course work.

Course Grading Percentages:

Research Essay (7-10 pages)	20%
Topic/Thesis Statement	
Outline/ Bibliography	
First Draft	
Final Submission	
7 Timelines	10%
5 Blog Posts	10%
Discussion Board/Class Participation	10%
Listening quizzes (3 total, averaged together)	20%
Written Exams (3 + Final, averaged together)	30%

A separate assignment handout will be provided further explaining the Research Essay assignment, the Timeline assignment, and the Blogs and Discussion Board.

Note: Deductions for absences and tardies will not display in the gradebook within Blackboard. If deductions are necessary, they will be calculated into your final grade, altering the grade that you see displayed in the Blackboard gradebook.

University Academic Honesty Policy

You will be held accountable for honest behavior in this class. Likewise, honest test-taking and homework procedures will be enforced. Refer to the SHSU student guidelines handbook for what constitutes “cheating.” The Academic Policy Statement 810213 for Academic Dishonesty at SHSU is located at: <http://www.shsu.edu/dotAsset/728eec25-f780-4dcf-932c-03d68cade002.pdf>

Concerning Plagiarism:

“You are guilty of plagiarism when you present someone else’s words or ideas as if they were your own.”

There is often some misunderstanding about the nature of presenting historical facts in music-history research projects and in statements concerning music. Stating common facts (not opinions) of a composer’s education, career, repertoire, and whereabouts is, for the most part, common knowledge. As a writer, you must assimilate the facts in your own words that do not resemble the original source in any way, including, but not limited to, your order of presentation and emphasis on details. You must give credit to your source by listing it as a reference in your bibliography. You may incorporate just the facts without footnoting if you have used words that were entirely your own. *But, it is important that you take care to not interject any borrowed opinions from your sources unless you plan to footnote.* Watch for interjected opinions that the original author has communicated by using adjectives. Make sure you omit these if you are not footnoting. As an example of something that needs to be footnoted, consider the two following sentences. The first sentence does not need footnoting, but the second one does. Why?

1. “Brahms Symphony No. 4 demonstrates that counterpoint was at the basis of his compositional intent, and that he regarded it as a fundamental aspect of the process of composing.” (Why doesn’t this need a footnote? Because I am sharing my own observations and conclusions.)
2. “In Brahms’s Symphony No. 4, he wanted to create a work that demonstrated his compositional intent, one in which he regarded counterpoint as fundamental to his compositional process.” (What is the main word that shows I’d better footnote this? It is “wanted.” How do I know that Brahms “wanted” to do something? Did I speak to him personally? Did he write me a letter and tell me this? Since I don’t know him [he died in 1897!], I must have read this in a letter or primary source somewhere, and therefore it needs footnoting. If you haven’t spoken to someone personally about it, then you must cite the source that investigated a composer’s personal wishes or life).

What should you do when you are discussing the musical style or significance of a composer?

If you use another person’s words, ideas, opinions, statistics, or conclusions about a composer’s importance, style, musical composition, etc., then you must document your source in a footnote in your paper. Use footnotes in the Turabian style; do not use endnotes. If you do not cite your source, then you are guilty of plagiarism and will receive an automatic F on the assignment. It

does not matter if you have reworded the information, it still is not based on your original thought and therefore it needs documentation. Documentation includes framing the borrowed information in quotation marks and footnoting the source immediately after the closed quotation mark. You also will need to list the source in your bibliography. If you fail to follow this procedure the consequences will be the aforementioned F.

Help from Others:

If you receive assistance from someone (let's say they offer their opinion on the importance of Ravel's *Bolero*) then you must also footnote their opinion as borrowed information. If you receive assistance in the editing or typing of your work you must include an acknowledgement page acknowledging their assistance.

Dishonesty:

1. It is dishonest to present your own previously written material as a new assignment in this or in any other class.
2. It is dishonest to copy another student's work, research, or writing, even in part.
3. It is dishonest to allow your work to be used by someone else.
4. **It is dishonest in these music history classes to use Internet articles or sites as information sources of biographical, stylistic, or historical significance issues.**

All academic dishonesty will result in an automatic F. An F in the course could result depending on the severity of the offense as determined by the instructor.

What does she mean by "information sources" on the Internet? (!) Isn't everything on the Internet nowadays? Don't we spend hours gathering information from the Internet?

Answer: An information source is **NOT** the same as a database. *JSTOR* is a database, and there are many other useful databases. A database shows you where you can find articles on various topics, and their use is encouraged. You can also access *The New Grove Dictionary of Music and Musicians* via the database in our library. *Google Books* also has many sources available. These are not what I'm talking about. The information sources on the web to which I am referring include the sites that pop up when you conduct a casual search for a composer or musical composition. If you search for Brahms' Opus 53 (*Alto Rhapsody*), you will find Wikipedia, program notes, posted articles, and discussions about the work. These are the items that are off limits to you. You are required to use scholarly articles, books, and primary sources for your research, which can be found listed in databases and in libraries.

If you have questions about plagiarism, consider playing this computer game that our Library sponsors. <http://library.shsu.edu/research/guides/tutorials/misc/goblins.html>

Proper Classroom Demeanor

According to university policy, students are expected to assist in maintaining a classroom environment that is conducive to learning. *As the pace of the class ensues, raise your hand if*

you would like to ask a question or make a comment. Students are expected to refrain from behavior in the classroom that is intentionally disruptive of the learning process. As the student handbook states: “These activities shall include, but not be limited to: using abusive, indecent, profane, or vulgar language; making offensive gestures or displays that tend to incite a breach of the peace; perpetrating fights, assaults, acts of sexual violence, abuse, or threats; or evincing [what an old word! It means, ‘demonstrating’—you’re welcome] some obviously offensive manner or committing an act that causes a person to feel threatened.” Most of this should be common sense, but it is required we list it. SHSU states that inappropriate behavior in the classroom shall result in, minimally, a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with university policy. The University’s procedure is found at: <http://www.shsu.edu/syllabus/>

Visitors in the Classroom

Only registered students may attend class. Exceptions can be made on a case-by-case basis by the professor. In all cases, visitors must not present a disruption to the class by their attendance. Students wishing to audit a class must apply to do so through the Registrar’s Office.

Students With Disabilities Policy

It is the policy of Sam Houston State University that individuals otherwise qualified shall not be excluded, solely by reason of their disability, from participation in any academic program of the university. Students with disabilities that might affect their academic performance should register with the Office of Services for Students with Disabilities located in the Lee Drain Annex (telephone 936-294-3512, TDD 936-294-3786, and e-mail disability@shsu.edu). They should then make arrangements with their individual instructors so that appropriate strategies can be considered and helpful procedures can be developed to ensure that participation and achievement opportunities are not impaired. **NOTE:** No accommodation can be made until you register with the Services for Students with Disabilities; accommodations for disabilities must be initiated by you. For a complete listing of the university policy, see: <http://www.shsu.edu/syllabus/>

Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, age discrimination, and religion. If you or someone you know has been harassed or assaulted, you can find the appropriate resources here: <http://www.shsu.edu/titleix/>

Religious Holy Days

If you must miss a class because it is your religious Holy day I must be notified of your intended absence not later than the 15th calendar day after the first day of the semester (**February 1, 2017**). Please follow the University’s procedure found at: <http://www.shsu.edu/syllabus/>

NASM Requirements for Notification of Related Health Issues in Music

NASM (National Accreditation of Schools of Music) requests that all students have access to three articles on health-related issues: Neuromusculoskeletal Health, Vocal Health, and Hearing Health. These articles are posted on Blackboard.

Additional Information

Exams

There will be three regular written exams and one comprehensive final exam. Each regular exam will test your knowledge of factual information concerning music, terminology, composers, and compositions. A review sheet for each exam will be posted on Blackboard at least one week before the exam date (see Syllabus). Since the final exam is comprehensive and most of the questions will come directly from the three previous exams, keep your review sheets to aid in your studying. Various forms of questions will appear on each exam including short written answer and essay questions. Group study and review is highly encouraged for each exam.

Listening Exams

A listening exam will accompany each written exam and will test your knowledge of composers, their works, and the style characteristics of each era we will study. Each listening exam will be in two parts: Prepared Listening and Mystery Listening.

Prepared Listening – You will be given a list of compositions to study for each exam.

You will need to know the composer, the title of the piece, the era, and the genre.

I will provide a suggested version of each piece (read: the one I will play for you!) as interpretations may vary.

Mystery Listening – DON'T PANIC. This portion will test your grasp of each style period and the composer's styles/genre. You will be asked several leading questions that will help you determine the best choice of era, composer, and genre. If you have done your work on the prepared pieces, this section should not be a problem.

IMPORTANT NOTE: Make-up exams and quizzes will not be given. If you are absent, you have chosen to forfeit that grade and it will be entered as a zero.

Late Work Policy:

Timelines must be submitted in hard copy at the beginning of the class period when they are due. Discussion board and blog posts must be completed on Blackboard by the end of the day of the final exam. Research Essay assignments may be submitted either in hard copy or via Blackboard (subject to change). Late discussion board and Blog posts will not be accepted and will be counted as zeros. Timelines and Research Essay assignments will be accepted late; however, there will be a 30% deduction for EACH 24 hour period it is late, beginning on the day the assignment is due. Example: your timeline was due in class on Friday but you turned it in to me

that afternoon = 30% deduction. If you turn it in any time on Saturday (the following day) = 60% deduction. Sunday = 90% deduction. Notice that percentages are deducted for calendar days and NOT class meetings. Hard copies of late assignments may be placed under my office door (#320).

Projected Course Schedule

This Projected Schedule is tentative and subject to change.

You are responsible for reading the assigned pages, listening to the pieces named in the readings, and printing the corresponding Power Point slides every week. Lectures may sometimes be ahead or behind the listed schedule, but assignments are due on the dates listed.

- Week 1: **Post-Romanticism/Twentieth Century**
W Explanation of the course, review syllabus
 Read: Griffiths pp. 1-7
 Murphy-Manley pp.1-3
F Begin the 20th Century/Explain Timeline project
- Week 2:
 Read: Griffiths pp. 215-230
 Murphy-Manley pp.24-31
M
W
F **Three possible topics/thesis statements due at beginning of class**
 Small group discussion of topics
- Week 3:
 Read: Griffiths pp. 231-269
M Labor Day – NO CLASS
W **Timeline Five Due: Post-Romanticism (1890-1930)**
F
- Week 4:
 Read: Griffiths pp.270-316
M
W
F **Timeline Six Due: Twentieth Century (1930-2000)**
- Week 5: **Early Music/Renaissance**
 Read: Griffiths pp. 8-41
 Murphy-Manley pp. 4-12
M
W
F
- Week 6:
 Read: Griffiths pp. 43-80
M
W
F
- Week 7: Catch up week – review as needed
M
W **Listening Exam One**
F **Exam One AND Timeline One due: The Renaissance (1430-1600)**

Week 8: **Baroque (1600-1730s)**
 Read: Griffiths pp. 81-110
 Murphy-Manley pp.12-16
 M
 W **Outline of paper and tentative Bibliography due by the end of the day**
 F

< SPRING BREAK >

Week 9: Read: Griffiths pp. 111-134
 Murphy-Manley pp. 16-19
 M
 W
 F **Timeline Two due: The Baroque (1600-1730s)**

Week 10: **Classical (1730s-1810s)**
 Read: Griffiths pp. 135-149
 Murphy-Manley pp. 20-21
 M
 W
 F

Week 11: Read: Griffiths pp. 150-176
 M
 W
 F

Week 12: Catch up week – review as needed
 M
 W **Timeline Three due: The Classical Period (1730s-1810s)**
 F NO CLASS – Dr. C at AMS

Week 13: **Romantic Era (1810s-1890)**
 Read: Griffiths pp. 177-201
 Murphy-Manley pp. 21-23
 M
 W **Listening Exam Two**
 F **Exam Two**

Week 14: Read: Griffiths pp. 202-214
 M **First Draft of Research Papers Due by the End of the Day**
 W Thanksgiving Break – NO CLASS
 F Thanksgiving Break – NO CLASS

Week 15: Exams and Review
M **Timeline Four due: The Romantic Period (1810s-1890)**
W **Exam Three**
F **Listening Exam Three**
Timeline Seven due: Twenty-First Century and Beyond (2000-onward)

Final Exam: TBD – Final Submission of Research Papers due at the end of the day of the LAST DAY OF CLASS – FRIDAY, DECEMBER 1

Note: Failure to read or to obtain this syllabus (or to read this important note!) will not negate the contents herein. Likewise, failure to obtain or to read information concerning tests and assignments for this class will not negate your responsibility for those graded items nor the criteria by which they are graded.