

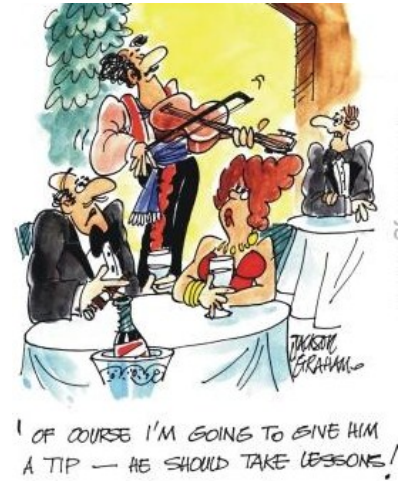
The University of Iowa  
The College of Liberal Arts and Sciences

## **25:013 Concepts and Contexts of Western Music: Class Meets Daily According to BLOCK A Schedule**

**Instructor:** Matthew Shaftel **Email:** mshaftel@fsu.edu **Office:** TBA

**Office Hours:** 45 Minutes Daily, immediately post A block, and by appointment

*Some of the policies relating to this course (such as the drop deadline) are governed by its administrative home, the College of Liberal Arts and Sciences, 120 Schaeffer Hall at the University of Iowa.*



### **Description of Course [General Education: Literary/Visual/Performing Arts]**

This class will be a selective survey of music, with an emphasis on art music, but not to the exclusion of a wide artistic embrace of music making across the globe. The overall objective is to aid non-music majors in developing the skills needed for listening and appreciating this repertoire with skilled comprehension. In addition, the class will be supplemented with weekly cultural excursions to hear live performances and to visit important musical landmarks, taking advantage of the rich music culture that is found in the Veneto region. Emphasis will be on listening skills, the ability to grasp the basic characteristics of a piece of music, and on the historical and cultural context thereof.

### **Objectives and Goals of the Course:**

- 1) By creating and critically listening to music in class students will develop the ability to recognize the constituent parts of a musical work and of the processes of producing that music. Students will also learn appropriate vocabulary for discussing the history, meaning, context, and construction of musical works.
- 2) Through the attendance of concert and cultural events in the nearby areas of Europe and the writing of parameter-based listening journals, students will be able to identify the parameters of music (from orchestration to style and meaning), the protocols and rituals of live performance, as well as the various historical styles of and cultural approaches to music composition and performance.
- 3) Through the attendance of cultural events and engaging with local culture through travel, students will develop a close and hands-on understanding of a new and exciting culture.
- 4) Through the close engagement with music as cultural and historical artifact throughout history, and the linking of said music to both contextualized and contemporary culture, students will be able to identify ways in which artworks are linked to specific cultures, time periods, and meanings. In the process, they will explore common methods of research, reporting, and writing about civilization and culture.

### **Required Materials**

- 1) Course Packet with scores and supplemental materials.
- 2) Textbook to be provided by CIU (The Enjoyment of Music)
- 3) Scissors
- 4) Note cards/pencils
- 5) Notebook paper "listening journal"/Folder
- 6) Enthusiasm and an open mind (For sale next to the paper and writing instruments)!!!

## Assignments and Percentage of Final Grade

**Grading Scale** A 92-100; A- 90-91; B+ 87-89; B 82-86; B- 80-81; C+ 77-79; C 72-76; C- 70-71; D+ 67-69; D 62-66; D- 60-61; F 59 and below

Daily Vocabulary/Other Homework:	15%
Short Quizzes/ In Class Activities:	17%
Cultural Journal and Concert Attendance (6+more for extra credit):	24% (4% each)
- 4 Event reports MUST be submitted by Wednesday of week 3. Students will incur an overall grade penalty of 1% off their semester grade for each day past this deadline until the first 4 event reports are completed.	
-Must include at least (a) 2 well-composed paragraphs	
(b) at least 4 specific musical terms;	
(c) The name and composer of at least one piece of music performed at the event	
(d) Either a *ticket OR program OR a short (20-second) video or audio recording of 2 <i>different</i> musical works.	
I must be able to hear the audio work AND your voice whispering, or be able to see you in the video.	
Musical Autobiography	4%
MADRAFT Sheets (6 required)	6% (1% each)
Goals:	7%
Final Project:	4%
Final Exam:	23%

## Course Policies and Other Expectations of Student Performance

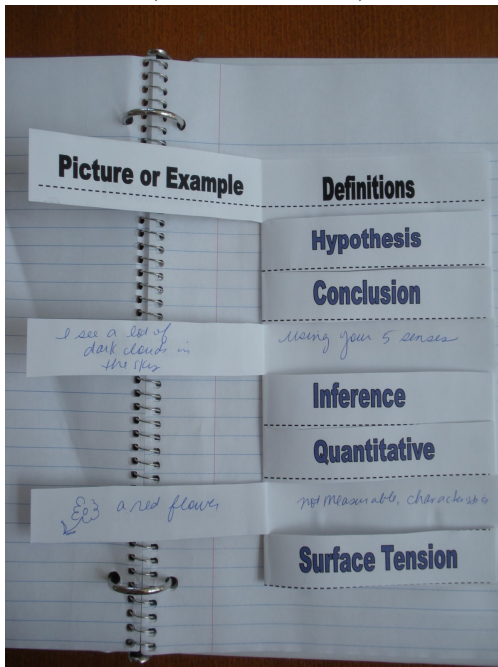
### POLICIES/HOMEWORK

- 1) Work may always be turned in early, but no late work will be accepted (everyone has a bad day now and then, so the lowest two vocabulary/quiz grades will be dropped).
- 2) Coming to class is ESSENTIAL. Please refer to the CIMBA attendance policy (a single unexcused absences is grounds for failure). Each excused absence over two will drop final grade by an entire letter. Three tardies will result in a drop of final grade by an entire letter. Showing up to class with a rip-roaring hangover will result in a drop of final grade by an entire letter. Seriously, I'm not kidding.
- 3) In class activities are worth several points each. All students present will receive full credit, so come to class (did you catch that yet?)!
- 4) Several short pop quizzes (based on vocabulary) will be given in the first few minutes of class time. Students not present during these first minutes will not be able to make up the quizzes (notice the trend...)!
- 5) Concert/Event Journal and Attendance Requirement: During the course of the program, you will be required to attend at least 6 events, 4 of which may be attended as a class and at least 2 of which will be on the student's own, to be undertaken during travel weekends. For each event, you will submit a short (no less than 2 paragraphs, no more than 1 page), but well-written (handwritten is fine) journal entry on the cultural event, with a summary of the event, and a few detailed sentences (using at least 4 specific musical terms) about a single work/event from the program. You may also want to touch upon the other works/events, the ambience, the performers, the audience etc.  
To receive credit, concert reports must include at least:
  - (a) 2 well-composed paragraphs
  - (b) 4 specific musical terms;
  - (c) The name and composer of at least one piece of music performed at the event
  - (d) Either a \*ticket OR program OR a short (20-second) video or audio recording of 2 *different* musical works.  
I must be able to hear the audio work AND your voice whispering, or be able to see you in the video.
  - (e) Important: **At least four of the six events must be entire performances of Art or Classical music. These events typically use instruments that are non-electronic, and they typically have programs and/or tickets. The music should fall into the historic categories that we have discussed in class (Renaissance, Baroque, Classical, Romantic, 20<sup>th</sup>-Century). They are usually performed in concert halls or churches.**
  - (f) **Exceptions:** you may attend one theater tour (we will attend one as a class) and one jazz or non-traditional concert, but the event must have a ticket or program, or it will not count. Street performances *do not* count.
  - (g) For 6 pieces heard this semester, either in performance or on your own, you should ALSO include filled-in "The Mad Raft" sheets, with at least one due each week. As you will soon learn, your "Mad Raft" sheet should include some type of historical information on the works and the composer. They must include the name of the composer and the work.

\*\*\* Appropriate concert behavior is, of course, expected. Also, extra credit will be awarded for additional event reports

## VOCABULARY FOLDABLES

Students will be assigned daily vocabulary relevant to the understanding of art music. Students will be required to create a *FOLDABLE* study tool by looking up the definitions of terms online (a *Foldable* is similar to flash cards, but created by cutting and folding a single piece of paper—see directions below). The vocabulary is to be committed to memory on a daily basis. Vocabulary foldables will be checked regularly and short quizzes on vocabulary will be given at the beginning of class. Although Wikipedia is a useful resource for this purpose, it is preferred that you use the Virginia Tech Music Dictionary: <http://music.vt.edu/musicdictionary/> Be sure that you can actually pronounce the words correctly! Grades on vocab cards will be assessed as follows: Check=all words turned in, all definitions completed (translates to 9/10); Check minus= 2-3 words incorrect or missing, incomplete definitions (translates to 7/10); Check plus=all words turned in, all definitions completed and correct *but in your own words* with bonus/extra information, color coding, hand-drawn illustrations, names of example pieces etc...(translates to 10/10); incomplete, late, or missing=more than 3 words missing or incorrect (translates to 0/10).



**FOLDABLE Flash Study Tool Directions:** To make a foldable page for vocabulary study, you'll need one sheet of paper for each group of words. Fold the paper in half lengthwise. List your words on the front flap of the folded paper, but be sure to leave plenty of room between words (aim for about 8-10 words per page). Now, use scissors to make a cut between the vocabulary words on the front, stopping at the crease. Open each front flap and put definitions/illustrations inside the section for each vocabulary word. Now, test yourself on the words, unfolding the definitions to check yourself. Make a mark on a vocabulary word once you are sure you have it solid!

## GENERAL COURSE OUTLINE

All "Elements" lessons will include works and/or brief biographies composers. Repertoire will include the works of Hildegard, Monteverdi, Bach, Handel, Vivaldi, Haydn, Mozart, Beethoven, Schubert, Schumann, Verdi, Puccini, Tosti, Bellini, Rossini, Respighi, Webern, Stravinsky, Adams, Argento, and others.

**Pework (Due Wednesday of first week of class):** Musical Autobiography (4% of final grade):

Part 1: Write a self-reflective mini-essay in which you discuss the ways in which you interact with and engage music within your life (how you “musick”). This can range from performing on a stage to watching videos on YouTube to humming as you saunter down the street. This assignment will give you an opportunity to share your background in music and how it has shaped your life.

Be sure to describe how particular musics, songs, and genres have influenced your tastes or affected you in some other way.

Part 2: Listen to 5 songs or works of different “genres,” (pop, rap, jazz, blues, classical, etc...) including something you find on Youtube from some other culture than your own. List the title of the work, performer(s), and provide a youtube link if it exists. For each work,

- (a) describe the “genre” and explain in the best possible detail how you can tell what genre it is (for instance, if it is rap, how do you know? What are the criteria?)?
- (b) explain in what context you could imagine hearing the work live
- (c) finally, what would you do to the work to change it to a different genre (for instance, how might you make a country tune into a jazz tune)?

Rubric (20 total points):

Up to 5 points for a fully-formed mini-essay (with beginning-middle-and-end) that thoughtfully and reflectively considers one’s own engagement with music with at least 3 separate examples.

An additional 15 points for each song or work; 1 point for the genre description, 1 point for the context in which one might hear it live, and 1 point for critical thinking about how might change a work of one genre into that of a different genre.

**TENTATIVE COURSE OUTLINE:**

**Tuesday:** Introduction, Goals, Mystery pieces, Pitch, Timbre, Range, A=440, Sound, Notation

**Homework (for Wed):** Read the first two pages of “Components of style,” found in the packet (just up to “vocal articulation”)

**Vocabulary (for Wed):** pitch, timbre, range, A=440, show the pitches on a piano keyboard, musical style, frequency, clef, treble clef, bass clef, staff, musical style, show the pitches on a staff in treble cleff, Felix Mendelssohn

**Wednesday-in class:** Unannounced pop quiz on Wed. vocabulary/ Intro to instruments/Voices/Britten-Y-Person’s Guide/

**Vocabulary (for Thurs –feel free to use your notes from class to any extent you can):** strings, brass, woodwinds, percussion, harpsichord, timpani, glockenspiel, xylophone, marimba, harp, percussion, viola, violin, cello, double bass, trumpet, trombone, french horn, tuba, clarinet, oboe, bassoon, saxophone, flute, piccolo, double reed, single reed, organ, soprano, mezzo soprano, alto, tenor, baritone, bass, Trio Sophia

**We will re-convene as a class at 2 p.m. to work on word compositions!** Dynamics/Climax/fermata/Tempo/

**Work to be completed during the afternoon block:** Write out five words or names that are meaningful to you. Each word should contain at least three letters between A and G. In the staves in your packet, write out each word, then notate the word, using the letters in the word between A and G in the order that they are found in the word. Try and organize the pitches by octave or rhythmically so that each word-composition portrays your feeling about the word. All compositions should be notated in treble clef! (for example, if I were to pick the wonderful name, Matthew Shaftel, I would notate the pitches A, E, A, F, E, using fast, happy, rhythms in order to portray my extreme positive feelings for this excellent professor!) Pick your favorite word-composition and be prepared to PLAY OR SING it in class (to practice, draw a piano keyboard on a piece of paper !). No credit will be given to students who cannot play ONE OF their word-compositions. PRACTICE—the classroom will be open for you to access the keyboard.

**Thursday:** Possible unannounced pop quiz (and every day!!!) MadRaft, Dynamics/intro to Tempo/What is style?

Introduction to Opera: Recipe for Opera/ Mozart, Don Giovanni

**Vocabulary (due Thursday):** Wolfgang Amadeus Mozart; Don Giovanni, Lorenzo Da Ponte, Concerto, opera, overture, aria, act, recitative, gesamtkunstwerk, duet, chorus, pit, finale, Giacomo Puccini, verismo, opera buffa, opera seria, Gioacchino Rossini, Nozze di Figaro, Barber of Seville (opera), La Traviata (opera), Giuseppe Verdi, Richard Wagner, synopsis, libretto

**For Friday:** Don Giovanni and *Seeing Events While Traveling!* Read the complete synopsis of Mozart's Don Giovanni and watch the scene I have assigned your group at least five times. Prepare some notes (that you will turn in as homework) about how you might stage the particular scene *and bring something that can function as a costume for you as you play a role in the opera*. In class, each group will have about 25 minutes to stage the scene, after which each group will present the scene to the class, with the music playing in the background. Each presentation will include a description of what happens in the scene, and then the presentation of the scene itself.

**Cultural Journal (for Mon.): (be sure to date your page).**

**TRAVEL ASSIGNMENT: Cultural Journal/EVENT (ALSO for Mon.):** (be sure to date your page)—Attend a cultural event/concert while traveling over the weekend. Follow the directions above for filling out your cultural event journal for the weekend. Remember, to receive credit, concert reports must include at least:

(a) 2 well-composed paragraphs; (b) 4 specific musical terms; (c) The name and composer of at least one piece of music performed at the event; (d) Either a \*ticket OR program OR a short (20-second) video or audio recording of 2 *different* musical works. I must be able to hear the audio work AND your voice whispering, or be able to see you in the video; (e) Important: **At least four of the six events must be entire performances of Art or Classical music. These events typically use instruments that are non-electronic, and they typically have programs and/or tickets [street performances *do not* count]. The music should fall into the historic categories that we have discussed in class (Renaissance, Baroque, Classical, Romantic, 20<sup>th</sup>-Century). They are usually performed in concert halls or churches.**

## **WEEK 2 COURSE OUTLINE:**

**Monday:** Mindbenders/Clementi/

**Vocabulary (for Monday):** melody, conjunct melody, disjunct melody, dynamics, piano (the instrument), Muzio Clementi, fermata, andante, moderato, largo, crescendo, decrescendo, forte, fortissimo, mezzo piano, mezzo forte, piano, pianissimo, sforzando, Teatro Fenice

**Cultural Excursion #1 in the evening to the famous Teatro Olimpico to see Mozart's *Don Giovanni*! Travel times TBA**

**Tuesday:** Cultural event—trip to Venice; Departure at 11 a.m.; return around 8:15 p.m.

**\*\*\*Concert/Excursion #2: Excursion to Venice (visit the famous Teatro Fenice)**

**-Don't forget to fill out your "Cultural Journal" For this event!**

**- Scavenger hunt extra credit:** while in Venice (either before, or after your visit to the Teatro Fenice) sketch the church where famous Venetian composer Antonio Vivaldi was baptized, San Giovanni Battista in Bragora

**Wednesday:** Texture/Chant to Renaissance/Handel-Messiah/First Madraft/Gradual Haec Dies/Organum Haec Dies/Fair Phyllis (text painting); Sacred vs. Secular/Why Chant?

Harmony (Major vs. Minor)/ **Reading (for Wed):** Read the section on "Rhythm" in "Components of style," found in the packet (photocopied pp. 10-14)

**Thursday:** Intro to Meter and Rhythm; Beat vs. Pulse/Harmony reminder/Introduction to Baroque: Handel/Bach/Vivaldi/Concerto Grosso!/Harmony Reminder/ Complete THE MAD RAFT—practice concert entry/

**Vocabulary (for Thursday):** Sacred, Secular, Plainchant, Musical Texture, Renaissance, Middle Ages, Madrigal, Word Painting, homophonic, polyphonic, monophonic, linear, contrapuntal, canon, a capella, motet, Claudio Monteverdi, Hildegard von Bingen, Giovanni Pierluigi da Palestrina, harmony, accompaniment, major, minor, atonal, chromatic, whole step, half step, key, key-signature, tonic, meter, rhythm, pulse, beat, tempo, accent, upbeat, measure, simple meter, duple meter, triple meter, compound meter, allegro, adagio, presto, langsam, time signature, adagio, largo, andante, allegro, presto, presto, moderato, langsam, syncopation, suspension, dotted rhythms

**TRAVEL ASSIGNMENT: Cultural Journal/EVENT. Remember that 4 cultural events must be submitted by Wednesday!** Students will incur an overall grade penalty of 1% off their semester grade for each day past this deadline until the first 4 event reports are completed. Attend a cultural event/concert while traveling over the weekend. Follow the directions above for filling out your cultural event journal for the weekend. Remember, your entry must include at least (a) 2 well-composed paragraphs; (b) at least 4 specific musical terms, and (c) either a ticket/program or a video/recording of two works (with your voice as record).

### WEEK 3 TOPICS:

**Monday:** Style/Genre/Musical Form/Baroque!Vivaldi/Bach

**Vocabulary (for Monday):** Baroque, Johann Sebastian Bach, Organ, Sonata, Baroque Sonata, Movements, Musical Form, musical style, Antonio Vivaldi, George Frideric Handel, Air (the musical kind—use the VA-Tech dictionary for this one), basso continuo, harpsichord, Concerto Grosso

**Tuesday:** Form/ Genre/Classical Era/Amadeus Mozart/Joseph Haydn / Beethoven/Classical vs. Baroque Concerto/Sonata form

**Vocabulary (for Tuesday):** Classical Era, Classical Concerto, variation, contrast, repetition, improvisation, binary form, ternary form, sonata form, da capo form, theme, movement, (musical) period, (musical) sentence, Brandenburg, Romantic Era (of music), Sonata Form, Symphony, String Quartet, Ludwig van Beethoven, piano sonata

### Tuesday Evening Cultural Excursion: All Vivaldi Concert in Loria

**Wednesday: Intro to Romantic Era/Erlking**

**Vocabulary (due Wed.):** Lieder, Art Song, Franz Schubert, Erlkönig, Johann Wolfgang von Goethe, Kennst du das Land, Robert Schumann, Hugo Wolf, Wilhelm Meister's Apprenticeship, Strophic form, Gaetano Donizetti, Antonín Dvořák

**Thursday:** Intro to 20<sup>th</sup> Century

**Cultural Journal:** (One full page—**due Thursday**): What can music teach you about culture? Share several examples.

**Vocabulary (due Wed):** Impressionism, Expressionism, Aleatoric Music, Second Viennese School, Pointillism, Arnold Schoenberg, Anton Webern, Minimalism, Steve Reich, Krzysztof Penderecki, Claude Debussy, John Cage

**TRAVEL ASSIGNMENT: Cultural Journal/EVENT:** If you have not yet completed the six reports for the semester, you should complete this one now! Otherwise, feel free to complete a seventh for extra credit!

**Cultural Journal:** (One page—**also due Monday**): Pick a song you like (one with words), and make formal diagram of the piece using letters for different sections, filling in the text at various spots: (Example: A-for first section; B-for second section; C-for third section; A-for return to first section; B' -for modified return to second section; etc...). Why might this be a useful way to think about music?

**Also, be sure to review your vocabulary!**

#### **WEEK 4 TOPICS:**

**Monday:** Guest Artist on Violin/ Style/(Form)

**\*\*\*Concert/Excursion #4: TBA**

**Read sections (for Tues.):** “Poets/Texts,” “Secondary Factors of Style,” in “Comp. of style,” in packet (copied pp.17-21)

**Cultural Journal:** (One page—*also due Monday*): Pick a song you like (one with words), and make formal diagram of the piece using letters for different sections, filling in the text at various spots: (Example: A-for first section; B-for second section; C-for third section; A-for return to first section; B’ -for modified return to second section; etc...). Why might this be a useful way to think about music?

***Also, be sure to review your vocabulary***

**AFTERNOON CLASS: Meet in groups to prepare for Final Project and review Vocabulary!**

**Tuesday:**Pendercki/Cage 4’33/Compositions

**Vocab (for Tues):** Raga, Gamelan, Bali, African Drumming, Djembe, Ravi Shankar, sitar

**Wednesday:** World musics (Bali/African Drumming/Indian Raga)

***Study Vocab for final exam and prepare final project***

## Thursday: FINAL PROJECT

**The Eurovision Song Contest** is the most watched non-sports TV event in the world, yet few Americans have even heard of it! It is the longest playing TV show in Europe, and it began in the 1950s with individual countries submitting national songs to a panel of judges who would choose the best song. These days it is a huge event, somewhat similar to American Idol, wherein an individual artist is chosen to represent each country by singing a new and never-before-heard song (the song can be written by a composer from anywhere—many are American songs and are sung in English). Each country can decide how they will select a representative, but many do a single-country reality TV show, with contestants chosen by telephone voting. Once the countries choose a representative the various rounds of competition begin. The songs must be no longer than 3 minutes and must be performed live. There is always some kind of act involved, often quite elaborate (and campy). The final winners are chosen via a combination telephone voting/delegate-type system. Winners of the Eurovision Song Contest are instant international stars. Some examples of winners include ABBA and Celine Dion.

**PURPOSE:** The purpose of the presentations is threefold: (1) to explore popular music utilizing the deeper listening skills that we have developed through our course; (2) to develop a deeper American/European cultural engagement; (3) to practice using appropriately targeted musical vocabulary.

**THE TASK:** Your job, as a group, will be to “campaign” for a particular country’s act in a 4-minute presentation to the class on THURSDAY, which will be followed by watching a video of your group’s artist. You will be required to work in a gender-diverse group of no more than four people, but no fewer than three. The songs will only be available on YOUTUBE, so each group should be sure to have a member with internet access and/or a laptop computer. As a group, you will provide the following:

- 1) A slogan
- 2) A brief description of the song and the act that accompanies it.
- 3) A few words about the artist (available on WIKI and the Eurovision.tv website).
- 4) A formal diagram of your song on a large, decorated poster.
  - Each section should receive a letter
  - Sections with repeated melody should receive the same letter
  - Sections with different melodies should have different letters
  - Sections with repeated melody, but variations (a change in lyrics or instrumentation, for example), may get the same letter as another section, but should be differentiated with a subscript number ( e.g.: A1, A2...etc)
  - A typical formal diagram might look like this: Intro-A1-B-A2-B-A3-C-B-Outro
  - An “intro” is simply a short amount of musical material before a typical verse or chorus begins.
  - An “outro” is simply a short amount of musical material after a typical verse or chorus ends.
- 5) If your song is not in English, you must create a large poster or handout with the translated lyrics (all translations are available on the eurovision.tv website).
- 6) A “THE MADRAFT SHEET” completed for your song, to be read to the class and submitted with your groups names on it.

**COUNTRIES:** [www.eurovision.tv](http://www.eurovision.tv) Countries will be assigned once the groups have finalized (I’ll assign countries). Possible countries (more TBD). To see artist info and videos, click on flags in lower right-hand corner of eurovision.tv

- 1) France:
- 2) Azerbaijan:
- 3) England:
- 4) Romania:
- 5) Italy:
- 6) Germany:

**GRADE:** The grades will be awarded based on a 5-point scale in each of the following four categories for a total of 20 possible points:

- 1) Following directions (group size and make-up, timing of the presentation, elements presented, etc...).
- 2) Accuracy of the formal diagram (each obvious mistake will receive a .5 deduction).
- 3) Accuracy of THE MADRAFT SHEET and use of appropriate musical terms (each obvious mistake will receive a .5 deduction).
- 4) Creativity/Organization of the presentation, poster design, slogan, etc...



## **FRIDAY: Final exam**

Parts 1 and 2 Terms: pitch, timbre, range, clef, staff, melody, accompaniment, motive, soprano, mezzo soprano, tenor, baritone, bass, Muzio Clementi, crescendo, decrescendo, fortissimo, mezzo forte, pianissimo, Franz Schubert, meter, pulse, tempo, duple meter, triple meter, largo, andante, presto, harmony, word painting, major, minor, atonal, monophonic, homophonic, polyphonic, variation, ternary form, movement, Middle Ages, Renaissance Era, Baroque Era, Classical Era, Romantic Era, Twentieth-century, Felix Mendelssohn, Hildegard von Bingen, J. S. Bach, Antonio Vivaldi, John Adams, Arvo Pärt, Muzio Clementi, virtuoso, impressionism, Claude Debussy, Paul Hindemith, Giuseppe Verdi, Gioacchino Rossini, George Frideric Handel, Wolfgang Amadeus Mozart, expressionism, opera, aria, concerto, aleatoric Music, Arnold Schoenberg, strings, brass, woodwinds, percussion, harpsichord, viola, violin, cello, trumpet, clarinet, oboe, bassoon, saxophone, flute, organ, madrigal, word painting, plainchant, a capella, symphony, Ludwig van Beethoven, Eurovision contest, Lieder, Art Song, Johann Wolfgang von Goethe, Robert Schumann, Hugo Wolf, Strophic form, String quartet

- You will have the above list on your actual test. You will be asked to provide terms to go with definitions and/or definitions to go with terms (25 items).

### **Part III: Listening**

I will play 6 30-second excerpts twice each—these excerpts should be at least vaguely familiar! Your job is to identify the era for at least three of the excerpts. In addition, you must cite at least two reasons for choosing that particular era. For extra credit, identify both the composer and the name of the piece.

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## The College of Liberal Arts and Sciences

### Policies and Procedures

#### **Administrative Home**

The College of Liberal Arts and Sciences is the administrative home of this course and governs matters such as the add/drop deadlines, the second-grade-only option, and other related issues. Different colleges may have different policies. Questions may be addressed to 120 Schaeffer Hall or see the CLAS [Academic Handbook](#).

[\[www.clas.uiowa.edu/students/  
academic handbook/index.shtml\]](http://www.clas.uiowa.edu/students/academic%20handbook/index.shtml)

#### **Electronic Communication**

University policy specifies that students are responsible for all official correspondences sent to their standard University of Iowa e-mail address (@uiowa.edu). Students should check their account frequently. (Operations Manual, III.II.15.2. k.11.)

#### **Academic Fraud**

Plagiarism and any other activities when students present work that is not their own are academic fraud and are considered by the College to be a very serious matter. Academic fraud is reported by the instructor to the departmental DEO who enforces the departmental consequences. The Associate Dean for Undergraduate Programs and Curriculum is also informed. The Associate Dean enforces collegiate consequences which may include suspension or expulsion. See the [CLAS Academic Handbook](#).

#### **Making a Suggestion or a Complaint**

Student concerns regarding this course should first be discussed with me, the faculty member teaching this course. If we can't resolve the complaint, you may contact the CIMBA Director, Brandelle Unkrich (319-335-1041, brandelle-unkrich@uiowa.edu). The Director will review the details of the complaint and involve the Associate Dean of the Undergraduate Programs, as needed.

#### **Accommodations for Disabilities**

A student seeking academic accommodations should register with Student Disability Services and meet privately with the course instructor to make particular arrangements. For more information, visit this [site](#).  
[\[www.uiowa.edu/~sds/\]](http://www.uiowa.edu/~sds/)

#### **Understanding Sexual Harassment**

Sexual harassment subverts the mission of the University and threatens the well-being of students, faculty, and staff. All members of the UI community have a responsibility to uphold this mission and to contribute to a safe environment that enhances learning. Incidents of sexual harassment should be reported immediately. If you feel that you are being or have been harassed or you are not sure what constitutes sexual harassment, we encourage you to visit the University website, [www.sexualharassment.uiowa.edu/index.php](http://www.sexualharassment.uiowa.edu/index.php), and to seek assistance from the CIMBA Director, Brandelle Unkrich, at 319-335-1041 or brandelle-unkrich@uiowa.edu.

#### **Reacting Safely to Severe Weather**

In severe weather, the class members should seek shelter in the innermost part of the building, if possible at the lowest level, staying clear of windows and free-standing expanses. The class will continue if possible when the event is over. (Operations Manual, IV. 16.14. Scroll down to sections e and i for severe weather information.)

\*The CLAS policy statements have been summarized from the web pages of the College of Liberal Arts and Sciences.