

Survey of Music History 2

MUH 3212, Class Number 19833

M/W/F + 10:40-11:30 am

Location: MUB 120

Fall 2019 + 3 Credits

Instructor Information

Dr. Laura Dallman

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Office Hours: M Period 5 (11:45-12:40 pm), R Period 4 (10:40-11:30 am), and By Appointment

Teaching Assistant Information

Ms. Jeana Melilli

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Office: Musicology/Ethnomusicology “Suite” (MUB 311, 315, 317)

Office Hours: TBD – See Canvas

Course Description

This course is a survey of music literature, styles, and techniques from c. 1600 to c. 1820. We will examine representative repertoire from historical, theoretical, and cultural contexts and develop critical thinking skills in reading, writing, analysis, and listening. Prerequisites: music majors, MUH 3211 or MUT 2127 with a minimum grade of C. (H and N) Credits: 3

Required Textbooks and Materials

1. J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, *A History of Western Music*, 9th edition. (*You already purchased this for MUH 3211.*)
2. J. Peter Burkholder and Claude V. Palisca, *Norton Anthology of Western Music*, 7th edition, volume 1: Ancient to Baroque. (*You already purchased this for MUH 3211.*)
3. J. Peter Burkholder and Claude V. Palisca, *Norton Anthology of Western Music*, 7th edition, volume 2: Classic to Romantic.
4. *Norton Recorded Anthology of Western Music*, CDs for volume 1: Ancient to Baroque. (*You already purchased this for MUH 3211.*)
5. *Norton Recorded Anthology of Western Music*, CDs for volume 2: Classic to Romantic.
6. Piero Weiss and Richard Taruskin, *Music in the Western World: A History in Documents*, 2nd edition. This book will be on reserve in the AFA Library. Alternatively, you can purchase a used

copy from Amazon or another vendor, or you can rent a copy using the following link: <https://www.cengage.com/c/music-in-the-western-world-2e-weiss/>.

You may be able to access some or all of the first three materials through the Norton website for a fee. You can also create your own listening lists through YouTube or Naxos; however, if you do create your own lists through YouTube or Naxos, please note that the recordings used in class and on the exams will sound slightly different.

Canvas (e-learning, <https://lss.at.ufl.edu>) is an important online component of the course. Current information about and activities for the course, including copies of the syllabus, course schedule, assignments, and quizzes, will be posted on Canvas. Grades will be posted on Canvas so that you can keep track of your progress.

Additional materials may be placed on reserve in the AFA Library. Announcements will be made in Canvas if that occurs.

Please pay regular attention to your ufl email account! I will send class emails through Canvas regularly and individual emails to students as necessary.

Course Objectives

Students should gain:

- an intellectual basis for understanding the development of western art music.
- familiarity with a repertory of widely recognized music from the western art music tradition (from the Baroque and Classical periods) and with its composers.
- skills in discussing and writing about music.
- thinking and listening skills specific to music disciplines.
- skills in reading scores for style and content.

Assignments/Evaluation

Unless otherwise noted, assignments are due at 11:59 PM on the date specified and must be submitted through Canvas. See the headings Written Assignments and Quizzes and Exams in the syllabus for more information on each type of evaluation. Information on semester grades is available under Grading.

Please maintain your computer and printer in order to print take-home essays for your exams. Also make sure to be aware of upcoming assignments and deadlines so as not to miss submissions!

Diversity and Inclusion Statement

There is an objective foundation on which we will build our discussions of music, but just like people, music is diverse. We will consider music from various places and spaces around the world. As we discuss different music, I encourage students of all ethnicities, religions, genders, sexual orientations, classes, ages, and abilities to express their opinions, viewpoints, and experiences. Every person has something valuable to offer to their peers and the instructors in this course! If at

any time you have a question or concern about diversity or inclusion, please email or set up a meeting to talk with Dr. Dallman.

Disability Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter, which must be presented to Dr. Dallman when requesting accommodations. Students with disabilities should follow this procedure as early as possible in the semester.

Assignments

For more details on these assignments see the Files section on Canvas. Assignment types are listed here in alphabetical order.

Composer Bio: During the semester, each student will be assigned a composer for which they are required to provide a biographical handout. Requests for individual or partner work will be taken during the first day of class. The handout will be a PDF of no more than one page, and ideally closer to half a page, which will be posted on Canvas for the class to access electronically. Handouts are due at 11:59 pm the day before you present. The sketch should include the composer's birth and death dates, nationality, primary instrument, institutional or court association, and up to five additional facts about the composer's life/work. One image related to the composer, with information regarding the source, is also required. In class, students will be required to give a 2-3 minute overview of their handout in class. This will allow students a chance to give a short oral presentation prior to their group oral presentation. For further information on and an example of the assignment, see Canvas. Composer assignments will also be visible on Canvas.

Mozart Project: From late September through early December, students will be working on a multi-stage project connected to Mozart's music. The project is broken into several smaller submissions, which are always due on Fridays. Some assignments will be individual and others will be group submissions. The project will culminate in two presentation days, which will be the last days of class (December 2nd and 4th). All the Mozartian assignments, as well as further details on the project, are currently available in Canvas.

Score Study Sheets: These worksheets target musical and aural characteristics of a work and tie these characteristics to specific composers, time periods, and genres. These worksheets will address both known and unknown scores and are designed to help students prepare for score identifications on exams. Worksheets will be completed for a grade each Wednesday. Worksheets will be available on Canvas no later than the Sunday prior to the Wednesday the worksheet is due.

Source Readings: During the first half of the semester students are required to complete several short source reading assignments. **Students will need to access the Weiss/Taruskin book *Music in the Western World: A History in Documents*, on reserve in the AFA Library, for these assignments.** Each assignment will ask one to three comprehension questions and one to three critical thinking questions. Source readings will often be incorporated into the course lecture and will be incorporated into the final exam. Source reading assignments are always due on Fridays.

All source reading worksheets will be available on Canvas no later than the Sunday prior to the Friday the worksheet is due.

Term Worksheets: Students will be required to define terms and provide corresponding works on the final exam. Students should also be familiar with terms for unit exams, as terms may appear in a follow-up question to listening components. Thus to prepare for all exams, term identification worksheets will be due each Monday. All term worksheets are currently available on Canvas.

In-Class Assignments: Occasional assignments will be completed during class time and are designed to address targeted concepts. Some, but not all, are noted on the Course Schedule.

Wrapper: After the first exam, students will evaluate their performance on the exam. These worksheets will be given directly after Exam 1 and will be due the following class period.

Finally, the lowest earned scores of your score study sheets, source readings, and term worksheets will be dropped. Sometimes, life as a music student – and a student generally – becomes quite busy. This policy allows students some grace for a forgotten assignment, or some flexibility in the case of an overloaded week. Please keep in mind that proactive students will still plan to turn in all assignments! This policy will not offset habitual forgetfulness to submit assignments; such behavior will still result in a lower course grade.

Quizzes and Exams

Quizzes for each chapter must be completed through Canvas. You are welcome and encouraged to use your book as you take each quiz! Quizzes are due by 11:59 on Sunday evenings. You will have 90 minutes for each quiz, which may include up to 40 questions about the chapter.

Quick Listening Quizzes will be given each Monday, focusing on the listening from the previous week. These will occur in class and will not be graded; however, students are encouraged to use these quizzes as a barometer for listening strengths and weaknesses.

Exams 1 and 2 are unit exams (not cumulative) that will focus heavily on listening and scores. Exam 3 is the final exam, given during finals week, and it is cumulative. More specifically, Exam 3 will focus heavily on terms, source readings, composer biographies, and musical characteristics of targeted composers, genres, and artistic movements. These musical characteristics will be evaluated by both known and unknown scores, and a list of composers, genres, or artistic movements will be provided in advance of the exam. **This semester, Exam 3 will be given on Wednesday, December 11, from 7:30 am to 9:30 am. You may not take Exam 3 early to accommodate a flight.**

Any cheating on exams will result in disciplinary action. Make-ups for exams are given only for excused absences. For examples of excused absences, please see the Class Attendance section beginning near the bottom of p. 5 of the syllabus.

Make up exams must be completed within one calendar week of the date they are given. There will be no make-up for the final exam unless a student can prove extenuating circumstances.

Assignment Submissions and Late Work Policy

To be able to receive full credit, assignments have to be submitted through Canvas on time. This generally means 11:59 PM on the dates indicated on the Course Schedule (see end of syllabus) and published to Canvas.

To deter late submissions, late work will receive deductions according to the following schedule and percentages:

0:01 hours to 12 hours late = 10% deduction	48:01 hours to 72 hours = 50% deduction
12:01 hours to 24 hours = 20% deduction	72:01 + hours = not accepted for a grade
24:01 hours to 48 hours = 35% deduction	

Please make sure your assignment uploads! With over 130 students and nearly 2000 individual assignments due this semester, Dr. Dallman does not have time to trace missing assignments. If a submission is missing, you will receive a zero grade, so again, please make sure your assignment uploads correctly!

If you notice after the due date that your submission did not upload, **do not reopen your assignment**. Email Dr. Dallman immediately. If you cannot make a submission through Canvas due to a technical difficulty, email your assignment directly to Dr. Dallman.

Writing assignments will be evaluated both on content and technical elements. All writing should follow the rules of standard English and will be evaluated with respect to proper spelling, grammar, punctuation, word usage, clarity, coherence, and organization. If writing is not your forte, please consider using the services provided by the UF Writing Studio (<http://writing.ufl.edu>). The staff at the Writing Studio will assist with questions related to your writing, but will not proofread or edit your work for you. The Writing Studio also has valuable resources in the form of citation guides and helpful videos on subjects including time management, note taking, citation/plagiarism, and study tips.

Academic Conduct

UF students are bound by The Honor Pledge, which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Cheating on exams and using someone else’s ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters. Anyone caught cheating or plagiarizing is subject to an automatic E and further disciplinary action. All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. Instances of plagiarism will be treated on an individual basis, but can result in a failing grade for the course.

If you are repeating this course, please be aware that turning in any part of any written assignment that you submitted for this course in the past also constitutes academic misconduct. See “Scope and Violations” under the Honor Code above.

Class Attendance and Make-Up Policy

Consistent and punctual class attendance is expected. Although attendance is not counted in the grade allocations, more than three unexcused absences or habitual tardiness may result in a lower course grade.

Excused absences are consistent with university policies in the undergraduate catalog (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>) and require appropriate documentation. Excused absences, when documented properly, will not negatively impact your attendance grade. You may make up any in-class activities or an exam on a day you have a documented excused absence. Your make-up work, however, must be submitted no later than a week after the assignment or exam was originally given.

Examples of excused absences include:

- a medical issue accompanied by a signed statement from your doctor
- a home-treatable medical issue (the flu, bad cold, migraine) explained in an email
- a car accident accompanied by a police report
- a serious family emergency explained in an email or with other written documentation
- a religious holiday observance explained in an email or with other written documentation
- research or conference presentations accompanied by written documentation
- military service or court-imposed legal obligations accompanied by written documentation
- a professional engagement that provides valuable music performance experience
- an official University of Florida activity connected to your major field, scholarship, or athletic status accompanied by a faculty or coach letter/email

Examples of unexcused absences include:

- personal vacations or trips, which includes holiday or end of semester flights
- sleeping through a morning (or afternoon) alarm
- study sessions or work for other classes
- participation in University of Florida club sports

You are allowed **three unexcused absences**. After the third unexcused absence, each additional unexcused absence may result in a deduction to your overall course grade. Habitual tardy arrivals may also result in a deduction to your overall course grade. Students with large numbers of absences or tardies will likely find it difficult to keep up with course material and score well on exams, so please be present and on time!

The best practice when you are absent is to email Dr. Dallman through Canvas to explain your absence. It is better to be in contact with your professor about your absence than to be silent about it. If you are silent about an absence, it is automatically recorded as unexcused.

Also keep in mind that you are responsible for all assigned work regardless of attendance or punctuality. If you miss a class for any reason, you are responsible for submitting assignments that

are due and getting notes from a classmate. If you need help procuring notes, Dr. Dallman will help you find a classmate to ask for notes.

Additional Policies

Evaluations: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Technology: To respect the instructor and other students, cell phones should be silenced before class begins. Laptops may be used to take notes; however, if a student uses any electronic device inappropriately during class (checking email, social media, news sites, etc.), s/he may be asked to stop using his/her device. When you are engaged with social media, email, or another site, you are not engaged with the class! Dr. Dallman will also speak with repeat offenders individually.

Exam Tardiness: Please be on time for exams! There is a class in this same room after our class, so we must finish our class, regardless of content, within the allotted time in order to let the next instructor and students prepare. We must vacate the room as soon as possible once class ends, so there will be very little, if any, extra time at the end of the hour to complete the exam. This also means that once the exam starts, there is no going backward. If you are late for a listening part of the exam, listening examples will not be replayed.

Make-up Exams: Make-up exams will only be administered if an excuse is clearly documented, and they must be completed within one calendar week of the original exam. If you have been habitually absent during the semester and are also absent on an exam day, a personal email explaining your absence will not be accepted as documentation. Habitual absences build a rapport of mistrust and suspicion, and as such, additional verification of your absence will be required in order to make up an exam. Examples include a signed and dated doctor's note, emergency room paperwork with a clear date, a police report with a clear date, or a court summons with a clear date.

Correspondence: When writing emails, think about how you are presenting yourself through your email. Aim for clarity and use a professional tone. You are emailing your instructors, not your pals that you are meeting later for coffee or other beverages.

Comprehension and Responsibility: Students are responsible for understanding the policies and procedures in this syllabus. If you do not understand something, please ask Dr. Dallman for clarification!

Grading

Grades for this course are allocated as follows (at the top of the next page):

- 35% = Exams (Exams 1 and 2 @ 10% each, Exam 3 @ 15%)
- 15% = Mozart Project
- 12% = Weekly Quizzes (Lowest Score Dropped)
- 12% = Term Worksheets
- 12% = Listening Study Sheets
- 8% = Source Readings
- 3% = Composer Bio
- 3% = Other Written Work (In-Class Work, Wrapper)

Final grades will be calculated according to the percentage system below. The Gradebook in Canvas will be updated regularly to show your current grade. If you are doing poorly near the withdrawal deadline, please discuss your progress with Dr. Dallman.

Extra credit will be available beginning near the middle of the semester. See the Extra Credit File in Canvas if you are interested in extra credit. Please do not ask for additional extra credit; additional extra credit will not be offered under any circumstance.

Grading Scale for UF Music History Classes:

94-100	A	74-76	C
91-93	A-	71-73	C-
87-90	B+	67-70	D+
84-86	B	64-66	D
81-83	B-	61-63	D-
77-80	C+	0-60	E

Keep in mind that music majors must receive a C or above to pass MUH 3212. A C- is not a passing grade. Information on the conversion of grades to the University of Florida's grade point averages can be found at <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/#gradingpoliciestext>. More information on grades and grading policies is available here: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Please note: specific grade questions and concerns will only be discussed with the student. Due to the 1974 Family Educational Rights and Privacy Act, Dr. Dallman cannot and will not discuss your progress or grades with your parents. For more information on FERPA, please visit <http://www.registrar.ufl.edu/ferpa.html>. Any correspondence received from your parents or guardians will be responded to with a link to the FERPA information site and nothing more.

Course Schedule for Fall 2019

Additions, deletions, and substitutions to the schedule will be made at Dr. Dallman's discretion and will be announced ahead of time both in class and by Canvas announcements. **Please make sure you know what happens in every class regardless of your attendance.** You are responsible for knowing about any changes to the schedule whether or not you are in class. Exam and assignment dates are final and will not change unless there are extenuating circumstances.

At the very least, please listen to and read about the pieces on the course schedule in advance of class. **Please be ready to answer questions in class** about what you have read and listened to, and **bring your anthology (scores) to class every day**. Anthologies are essential for answering questions and benefiting from discussion of the music.

All reading assignments are in italics. They are assigned the day we begin discussing a chapter's materials in class. **All written assignments, to be submitted on Canvas, in-class assignments, quizzes, and in-class exams are in bold.** Chapter quizzes are due each Sunday night.

Assignments are to be submitted through Canvas by 11:59 PM on the dates indicated on the Course Schedule. These deadlines are also published to Canvas. **Please make sure your assignment uploads!** If you cannot make a submission through Canvas due to a technical difficulty, email your assignment directly to Dr. Dallman.

Week 1	8/21	Introduction and MUH 3211 Review
	8/23	NAWM 71: Monteverdi's <i>Cruda Amarilli</i> <i>Chapter 13</i> Source Reading 1: From the Letters of Monteverdi
Week 2	8/25	Syllabus Quiz Chapter 13 Quiz
	8/26	NAWM 74: Monteverdi's <i>L'Orfeo</i> <i>Chapter 14</i> Terms 1
	8/28	Peri Presentation NAWM 73: Peri's <i>Le musiche sopra l'Euridice</i> , Aria Score Study Sheet 1
	8/30	Strozzi and Grandi Presentations NAWM 77: Strozzi's <i>Lagrime mie</i> NAWM 79: Grandi's <i>O quam tu pulchra es</i> <i>Chapter 15</i> Source Reading 2: TBD
Week 3	9/1	Chapter 14 Quiz
	9/2	NO CLASS – LABOR DAY
	9/4	Schütz Presentation NAWM 81: Schütz's <i>Saul, was verfolgst du mich</i> Score Study Sheet 2

- 9/6 Lully Presentation
NAWM 86: Lully's *Te Deum*
Chapter 16 (pp. 352-56)
Source Reading 3: Schütz Recounts His Career
- Week 4 9/8 **Chapter 15 Quiz**
- 9/9 Frescobaldi and Buxtehude Presentations
NAWM 82: Frescobaldi's Toccata No. 3
NAWM 95: Buxtehude's Praeludium in E Major
Terms 2
- 9/11 Marini Presentation
NAWM 84: Marini's *Sonata IV*
Score Study Sheet 3
- 9/13 de la Guerre Presentation
NAWM 88: de la Guerre's Suite No. 3
Chapter 16 (pp. 356-78)
Source Reading 4: The Baroque Sonata
- Week 5 9/15 **Chapter 16 Quiz**
- 9/16 Corelli Presentation
NAWM 94: Corelli's Trio Sonata in D Major, Op. 3, No. 2
Chapter 17
Terms 3
- 9/18 NAWM 85: Lully's *Armide*
Score Study Sheet 4
- 9/20 A. Scarlatti and Purcell Presentations
NAWM 93: A. Scarlatti's *La Griselda*
NAWM 89: Purcell's *Dido and Aeneas*
Source Reading 5: Music Under the Sun King
- Week 6 9/22 **Chapter 17 Quiz**
- 9/23 Rameau Presentation
NAWM 98: Rameau's *Hippolyte et Aricie*
Chapter 18
Terms 4

- 9/25 Vivaldi Presentation
NAWM 96: Vivaldi's Concerto for Violin & Orchestra in A Minor
Score Study Sheet 5
- 9/27 NAWM 102: J. S. Bach's *The Well-Tempered Clavier*, Book 1
Baroque Instrument Presentation
Chapter 19
Mozart Project 1: Group Requests
- Week 7 9/29 **Chapter 18 Quiz**
- 9/30 NAWM 104: J. S. Bach's *St. Matthew Passion*
Terms 5
- 10/2 **EXAM 1 – Take Home Wrapper**
- 10/4 **NO CLASS - HOMECOMING**
- Week 8 10/6 NO CHAPTER QUIZ
- 10/7 NAWM 101: J. S. Bach's Chorale Prelude on *Durch Adams Fall*
Supplementary: J. S. Bach's Chorale Prelude on *Nun Komm*
Wrapper Due In Class
Terms 6
- 10/9 NAWM 103: J. S. Bach's *Nun komm, der Heiden*
Score Study Sheet 6
- 10/11 Handel Presentation
NAWM 105: Handel's *Giulio Cesare*
Mozart Project 2: Opera Company Synopses
- Week 9 10/13 **Chapter 19 Quiz**
- 10/14 NAWM 106: Handel's *Saul*
Terms 7
- 10/16 Pergolesi Presentation
NAWM 107: Pergolesi's *La serva padrona*
Chapter 20
Score Study Sheet 7

10/18 Gay and Billings Presentations
NAWM 109: Gay's *The Beggar's Opera*
NAWM 112: Billings's *Creation*
Chapter 21
Source Reading 6: Contemporary Documents Relating to Handel's Oratorios

STUDENT MIDTERM EVALUATIONS WILL BE GIVEN DURING WEEK 9

- Week 10 10/20 **Chapter 20 Quiz**
- 10/21 Gluck Presentation
NAWM 110: Gluck's *Orfeo ed Euridice*
Terms 8
- 10/23 D. Scarlatti and C. P. E. Presentations
NAWM 113: D. Scarlatti's Sonata in D Major
NAWM 114: C. P. E. Bach's Sonata in A Major
Chapter 22
Score Study Sheet 8
- 10/25 Sammartini and Stamitz Presentations
NAWM 115: Sammartini's Symphony in F Major
NAWM 116: Stamitz's Sinfonia a 8 in E-flat Major
Mozart Project 3: Opera Company Report
- Week 11 10/27 **Chapter 21 Quiz**
- 10/28 NAWM 117: J. C. Bach's Concerto for Harpsichord or Piano and Strings ...
Terms 9
- 10/30 Concerning Haydn: "High" v. "Low" Art Discussion
Score Study Sheet 9
- 11/1 NAWM 118: Haydn's String Quartet in E-flat Major
Chapter 23, Part I (pp. 519-38)
Mozart Project 4: Don Giovanni Reading
- Week 12 11/3 **Chapter 22 Quiz**
- 11/4 NAWM 119: Haydn's Symphony No. 88 in G Major
Terms 10

- 11/5 **Don Giovanni Showing from 7:15-10:15 pm**
- 11/6 NAWM 120: Haydn's Creation
Score Study Sheet 10
- 11/8 NAWM 123: Mozart's *Jupiter* Symphony
Chapter 23, Part II (pp. 538-57)
Mozart Project 5: Don Giovanni Viewing
- Week 13
- 11/10 **Chapter 23, Part I Quiz**
- 11/11 NO CLASS – VETERANS DAY
- 11/13 NAWM 134: Mozart's *Don Giovanni*
Score Study Sheet 11
- 11/15 Listening Journal Discussion
Introduction to Musical Topics
DUE IN CLASS: Mozart Project 6: Listening Journal
- Week 14
- 11/17 **Chapter 23, Part II Quiz**
- 11/18 NAWM 121: Mozart's Piano Sonata in F Major
Terms 11
- 11/20 NAWM 125: Beethoven's Piano Sonata in C Minor
Chapter 24 (pp. 560-78)
Score Study Sheet 12
- 11/22 NAWM 126: Beethoven's *Eroica* Symphony
Mozart Project 7: Resetting *Don Giovanni* Sketch
- Week 15
- 11/24 NO CHAPTER QUIZ
- 11/25 **EXAM 2**
- 11/27 NO CLASS – THANKSGIVING
- 11/29 NO CLASS – THANKSGIVING

Week 16	12/1	Chapter 24 Quiz
	12/2	Mozart Project 8: Class Presentations and Revisions
	12/4	Mozart Project 8: Class Presentations and Revisions
	12/6	NO CLASS – READING DAY

Final Exam Information

The final for this course is on **Wednesday, December 11**, in **MUB 120**. The final will be given from **7:30 am to 9:30 am**. You may not take the exam early to accommodate a flight.

Withdrawal and Drop Information

- August 26: Withdrawal without a fee
- September 13: Withdrawal with 25% refund
- November 25: Drop and Withdrawal Deadline