

# MUSIC IN AMERICAN CULTURE: MUSIC 2103 – 02

## SYLLABUS — Fall 2015

Professor: Dr. Robert Reynolds    Office: Slider 203 (hours on door)    Phone: 384-8086

**A General Course Description:** A study in American Music that explores its significance, diversity, innovation, and influence. As a course *Music in American Culture* seeks to continually incorporate and define *milestones* within United States history and the resulting influence of communal music making on the social strata of such a diverse culture.

**Course Objectives:** This course seeks to improve listening skills, develop historical awareness, and refine critical judgment.

1. **Listening skills:** Through guided listening assignments, students learn to listen specifically and critically to popular music performances. Using these skills, they will be able to identify and explain similarities and differences among styles.
2. **Historical awareness:** By the end of the course, students should grasp the development of music in America from the middle of the eighteenth century and discover the essential contributions of minority cultures to this process of development.
3. **Critical judgment:** Through increased awareness of the history of American music and detailed study of widely recognized examples of excellence in popular music, students should refine their critical judgment. They should develop criteria that justify their opinion of a musical work or its performance; they will be able to explain in some detail why they liked or didn't like it.

**Text:** *America's Musical Landscape*, Custom 7th edition, by Jean Ferris. McGraw-Hill. 2015

All courses within the General Education Program must be assessed based on the value rubric corresponding to **Essential Student Learning Outcomes (ELSOs)**.

**The Lindsey Wilson College Essential Student Learning Outcome for Music 2103—students will:**



**ESLO 3: Become culturally aware, engaged citizens of the nation and the world and develop knowledge of one's own culture and cultural patterns of diverse groups and societies.**

This is appropriate because it requires the student to identify and explain similarities and differences among cultural musical styles, to discover the essential contributions of minority cultures to music idioms and genres, and to refine student's critical judgment about music of various cultures justifying their opinion of why they like or didn't like the music from that culture.

**EVALUATION METHODS:**

- A. 1. **Daily and/or weekly examinations** are given and based on the material covered in class. These Exams cannot be made-up due to absences.
2. **Listening Examinations:** Exams based on the examples played and discussed in class.
3. **Journals:** Each student is required to keep a journal of all aural and visual material discussed and played in class. The student is expected to reflect and add appropriate personal commentary on the material and its affect. These journals can be used on exams. They are expected to be up-to-date, well-documented with correct spelling and neatly kept. **An excellent journal is *potentially* worth an additional 5% to be added to the final grade average.** However, if the student does not keep the required journal or the journal's content and/or the quality is not acceptable, **the penalty will be 5% deducted from the final grade average!**
4. **Chapter projects:** Students are *required* to answer in writing specific chapter projects listed in this syllabus. These topics include the completion of researched (and documented) written assignments. **Each project not completed or submitted on time will have a decrease of 2% in the final grade average.**
5. **Completion of the Signature Assignment.** The signature assignment is used as the culminating activity in the class and demonstrates how the entire content of the course leads to strong evidence of a sophisticated understanding of the different music idioms and their relationship to musical purpose, meaning, and musical cultures.

## B. ATTENDANCE

1. **Attendance is expected and is extremely important in earning in-class points.**
- The student's grade for the course is lowered one level per absence starting with the 4th absence;
  - The class starts promptly! The class roll is checked at this time. If a student comes in after the roll is checked it is their responsibility to inform the professor that they are present. The student will then be marked tardy. **Each three (3) instances of tardiness are counted as one (1) absence.**
  - Conspicuously disinterested behavior (e.g., texting, sleeping) is considered as an absence.**
2. Absences due to college-sponsored events will not be calculated in the student's attendance total if notification is officially given by the coach/sponsor at least one class period in advance! **HOWEVER, if the student is absent for a combined total of 6 or more times, the final grade will automatically be an "F"!**

## C. EARNED – CREDIT

1. There will be an opportunity for students to earn points (30 possible per event) by attending musical events presented on the Lindsey Wilson Cultural Arts Series **and submitting a concert report using word processing software.**

## Listening Objectives and Learning Outcomes:

- Demonstrate a tolerance and appreciation for the varieties of music within our culture.
- Demonstrate listening skills consequently using basic musical concepts and terms in describing music heard.
- Demonstrate an acquaintance and understanding with unfamiliar historical and musical styles.
- Acquire an understanding of the structure of music by examining a variety of ways music is organized.
- Discover how sounds are manipulated in a personal way to create a style.
- Identify stylistic differences, those characteristics that distinguish one piece from another.

**The Listening Objectives and Learning Outcomes will be assessed according to the following abilities and criteria:**

- A. Demonstrate skills in listening by analyzing, assessing, discovering, articulating, and evaluating. The student begins by relating what music is heard to the general information available in the course materials and to life-experiences. **Specific Criteria:** The student should know a significant amount of information regarding historical, biographical, and cultural settings of the composers and the music as well as those factors that influenced the genesis of a musical idiom.
- B. Demonstrate aesthetic responsiveness and appreciation. The student can discuss feelings about the musical examples and relate what feeds/stimulates a personal and public aesthetical environment.
- C. Demonstrate abstract and/or logical thought through the use of symbolic musical terms and information.

**See examples given below:** For each musical excerpt heard fill in the capitalized letters in the first blank, and the small letters in the second. More than one letter may be used in the last.

Excerpt 1 \_\_\_\_\_

A. Work Song

a. strophic

b. aba form

Excerpt 2 \_\_\_\_\_

B. Spiritual

c. Verse/refrain

d. monophonic

Excerpt 3 \_\_\_\_\_

C. Psalm Tune

e. homophonic

f. polyphonic

Excerpt 4 \_\_\_\_\_

D. Early Folk Music

g. glass harmonica

h. I, IV, and V harmony

E. Fuging Tune

i. call/response

j. a cappella

F. Sentimental Song

k. mountain music

### **TOTAL POINTS AMASSED and FINAL GRADING:**

A = a grade of 93% or above

A - = a grade of 90% - 92%

B + = a grade of 87% - 89%

B = a grade of 83% - 86%

B - = a grade of 80% - 82%

C+ = a grade of 77% - 79%

C = a grade of 70% - 76%

D = a grade of 63% - 69%

F = a grade below 63%

F = **a combined total of six(6) absences**

## \*In-Class Topical/Subject Schedule

August 20: Course introduction

Week 1: Introduction to Music of First Peoples

Week 2: Religious Music in Early America: West and East Coast

Week 3: Religious and Secular Music in the Colonial, Revolutionary, and Federal Periods

Week 4: Folk Music in Early North America

Week 5: Music of the Tumultuous Nineteenth Century: Sacred

Week 6: Music of the Tumultuous Nineteenth Century: Civil War Era – Popular

Week 7: Early Concert Music and American Concert Music

Week 8: The Rise of Popular Culture

Week 9: Fall Break

Week 10: The Jazz Age

Week 11: Jazz 1930–1960 and Beyond

Week 12: Country Music

Week 13: Rock and Roll

Week 14: Rock Flirts with Country

Week 15: Experimental Music: Revolution —Early Twentieth-Century Mainstream

---

**\*This syllabus and class schedule may be changed at the discretion of the professor!**

## Projects for Music in American Culture

In addition to the **Signature Assignment** for this course, each student must complete three (3) projects from among the following topics. Each project submission must be *typed* (except for project No. 7 which is done in class).

The first project is due Tuesday, September 22!

The second project (No. 7) is due Tuesday, October 27!

The third project is due Tuesday, November 17!

**The Signature Assignment**, is due on Tuesday, December 1!

The following chapter numbers listed above each project refer to ***America's Musical Life: A History*** by Richard Crawford. This book is on reserve in the Lindsey Wilson Library under Music 2103 and will provide additional information on the project.

**North American First People: Chapters 1 and 20**

1. Do some research into the curriculum of three Indian colleges (Navaho Community College, for example); try to determine the extent to which traditional music is being studied and taught there.

**Chapter 6: Maintaining Oral Traditions: African Music in Early America**

**Chapter 7: Correcting "the Harshness of Our Singing": New England Psalmody Reformed**

**Chapter 9: Singing Praises: Southern and Frontier Devotional Music**

2. Answer thoroughly the following questions:

- a. Contrast some characteristics of the black and white religious singing styles of singers of the 1700s and 1800s?
- b. What cultures were the terms *gospel* and *spiritual* associated with in the 1700s and 1800s, and what was the corresponding content of the music?
- c. What element of the field cry is used in blues and jazz? Describe the element in some detail.

**European Inroads: Early Christian Music Making-Founding Era: Colonial, Revolutionary and Federal Periods: Chapters 2 and 3**

3. Find three psalm tunes (*besides* "Old 100th") that are still in use and appear in modern hymn collections in this country. Find out as much as you can about the origins of the tunes, and in which early psalters they appeared. Find and consult early versions of the tunes if possible. (Most hymnals have a good index of composers and sources, which can help, as can the index of tune names. The *Hymnal of the Protestant Episcopal Church in the U. S. A.*, for example, is rather rich in tunes from the old psalters of the sixteenth and seventeenth centuries.)

**Old, Simple Ditties: Colonial Song, Dance, and Home Music Making: Chapter 4, pp. 56-70**

4. What opportunities do today's political, religious, or personal satirists have *to avoid* persecution by those they attack? Compare the potential for free expression in rap lyrics, in cartoons, in TV entertainment, movies, newspapers, and books, and on the Web, with that of the broadsides in colonial and revolutionary America.

**Maintaining Oral Traditions: African Music in Early America: Chapter 6**

5. Write a short paper with correctly documented references about the South Carolina and Georgia Sea Islands as repositories of black folklore, speech, and song. Include whatever you can find out about conditions there today.

**Chapter 21: Make a Noise! Slave Songs and Other Black Music to the 1880s**

6. W. E. B. Du Bois, in *The Souls of Black Folk: Essays and Sketches*, (1903) said, "The Preacher is the most unique personality developed by the Negro on American Soil. A leader, a politician, an orator, a 'boss,' an intriguer, an idealist—all these he is, and ever, too, the center of a group of men, now twenty, now a thousand in number."

Using the above quote carry this into our time by writing a paper on the social and political roles of the black preacher.

Listed below are a few of the African-Americans involved in both religious and political developments of the United States from the 18th century until now:

1. Rev. Absalom Jones; 2. Rev. Richard Allen; 3. Rev. Henry Highland Garnet;
4. Frederick Douglass; 5. Rev. Martin Luther King (the modern civil rights movement).

For the following African-American ministries consult the following internet websites for information. View at least one service from those with archived examples.

<http://www.creflodollarministries.org>

<http://www.tdjakes.org>

<http://www.billwinston.org>

<http://www.josephcenter.com/school> (business school founded by Bill Winston)

Since the mid-twentieth century has the relationship of preacher to congregation carried over into the relationship of speaker to audience? In what ways?

7. Write a paper comparing *the role of women in ragtime with the role of women in jazz*. To get started, you might consult Max Morath's article "May Aufderheide and the Ragtime Women" in John Hasse, ed., *Ragtime: Its History, Composers, and Music* (New York: Schirmer Books, 1985), along with Sally Placksin's *American Women in Jazz, 1900 to the Present: Their Words, Lives and Music* (New York: Wideview Books, 1982) and Linda Dahl's *Stormy Weather: The Music and Lives of a Century of Jazz Women* (New York: Pantheon, 1984).

8. **TO BE DONE IN CLASS BY ALL STUDENTS:** Answer the following questions about ①Scott Joplin's *Maple Leaf Rag*, ②Billie Holiday's *Billie's Blues*, and ③Billy Strayhorn's *Take the A Train* as performed by the Duke Ellington Band:

①Scott Joplin's *Maple Leaf Rag*

- a. In the *Maple Leaf Rag* how does Joplin contrast the B strain with the A?
- b. How does the C strain differ from the two previous ones (A and B)?
- c. Which section of the rag are you reminded of near the end of the D strain?
- d. How would you describe the balance between repetition and variety in this piece?
- e. Did this piece sustain your interest despite the repetition of each section? Why or why not?
- f. What did you think about while listening to this piece?
- g. Do you find it more or less difficult to analyze a piece that you are familiar with? Why?

②Billie's Blues sung by Billie Holiday

- h. How do you expect the blues to sound? What instruments, tempo, and effects?
- i. How would you describe the **timbre** of Holiday's voice?
- j. ①Where specifically in the piece is it located and ②what is it that Holiday does with her voice to resemble an instrument?
- k. What musical ideas and special effects do you hear in Berigan's trumpet solo?
- l. Did the text and musical style match your expectations? Why or why not?
- m. **Twelve-bar blues** is fairly repetitive—in fact, you hear the same harmonic progression six times in just over two minutes. How does the music sustain interest despite this repetition?
- n. Why do you think composers and songwriters develop set forms like the **12-bar blues** (or **sonata form**, for that matter)?




③Billy Strayhorn's *Take the A Train* as played by the Duke Ellington Band

- o. How would you describe the contour of the melody?
- p. How does Chorus 2 contrast with Chorus 1?
- q. ①Identify specifically in the piece where they are located and ② discuss cogently what makes the metric accent patterns sound different?
- r. How do you think the composed sections of the piece differ in style from the improvised sections?
- s. Did this piece match your expectations of swing music? Why or why not?

9. **Male Students:** Compare the treatment of the man-woman relationship using a 1970s or 1980s honky-tonk song ("outlaw" or "redneck," as exemplified by, say, Willie Nelson or Waylon Jennings) with a "mainstream pop" song of the last decade or so.

10. Female Students: Compare the treatment of the man-woman relationship using a *neo-honky-tonk* song by Gretchen Wilson with a "mainstream pop" song of the last decade or so.

### MUSIC 2103—SIGNATURE ASSIGNMENT

   Each student is required to write a paper with well-documented sources that discusses their views **in the format of an illustrated lecture** discussed below. Be sure to include documentation of each research source used.

A broad and general sensitivity to the feelings of any group perceived as a cultural minority (whether defined by race, color, religion, or any other basis) is fairly recent and still imperfect, as our jokes and our songs reveal. The study of popular art is a study not of what later periods may select but of what is actually popular in contemporary culture, and therefore revealing of its nature. This precept leads a scholar such as Vera Brodsky Lawrence to include *sheet-music covers* in her edition of the works of Scott Joplin, and Edward Berlin and Arnold Shaw to discuss the "coon song" in their treatises. **If you were doing an illustrated lecture on American popular culture since the Jacksonian era**, think about how you would treat the ①minstrel skit, ②the coon song, ③the Irish (or Jewish, or Chinese) song, ④the Polish (or Italian, or Catholic, or Mormon) joke, ⑤and the subject matter and word play in certain types of rap and hip-hop. Discuss your views in a paper. Is censorship justifiable, and under what circumstances?

**Remember: The Music in American Culture Signature Assignment will be assessed through the Intercultural Knowledge and Competence VALUE rubric.**

Students will demonstrate **Knowledge and Cultural self-awareness** by recognizing and discussing perspectives about American cultural rules that lead to cultural bias. They will demonstrate **Knowledge of Cultural Frameworks, Empathy and Verbal/Nonverbal Communication Skills** by identifying cultural differences in music idioms, explaining how the history, values, politics, communication styles, economy, and/or beliefs and practices of that society contributed to the musical development of the genre, and by depicting how the use of symbolism may be a result of cultural censorship. Students will also demonstrate **Attitudes in Curiosity and Openness** by seeking out answers to questions about multiple cultural perspectives (musical meaning and purpose) and by justifying their own judgment on why they like or dislike various musical genres.

**Definition:** Intercultural Knowledge and Competence is "a set of cognitive, affective, and behavioral skills and characteristics that support effective and appropriate interaction in a variety of cultural contexts." (Bennett, J. M. 2008. Transformative training: Designing programs for culture learning. In *Contemporary leadership and intercultural competence: Understanding and utilizing cultural diversity to build successful organizations*, ed. M. A. Moodian, 95-110. Thousand Oaks, CA: Sage.)

Evaluators are encouraged to assign a zero to any work sample or collection of work that does not meet benchmark (cell one) level performance.

	Capstone 4	Milestones 3                      2		Benchmark 1
<b>Knowledge</b> <i>Cultural self-awareness</i>	Articulates insights into own cultural rules and biases (e.g. seeking complexity; aware of how her/his experiences have shaped these rules, and how to recognize and respond to cultural biases, resulting in a shift in self-description.)	Recognizes new perspectives about own cultural rules and biases (e.g. not looking for sameness; comfortable with the complexities that new perspectives offer.)	Identifies own cultural rules and biases (e.g. with a strong preference for those rules shared with own cultural group and seeks the same in others.)	Shows minimal awareness of own cultural rules and biases (even those shared with own cultural group(s)) (e.g. uncomfortable with identifying possible cultural differences with others.)
<b>Knowledge</b> <i>Knowledge of cultural worldview frameworks</i>	Demonstrates sophisticated understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, communication styles, economy, or beliefs and practices.	Demonstrates adequate understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, communication styles, economy, or beliefs and practices.	Demonstrates partial understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, communication styles, economy, or beliefs and practices.	Demonstrates surface understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, communication styles, economy, or beliefs and practices.
<b>Skills</b> <i>Empathy</i>	Interprets intercultural experience from the perspectives of own and more than one worldview and demonstrates ability to act in a supportive manner that recognizes the feelings of another cultural group.	Recognizes intellectual and emotional dimensions of more than one worldview and sometimes uses more than one worldview in interactions.	Identifies components of other cultural perspectives but responds in all situations with own worldview.	Views the experience of others but does so through own cultural worldview.
<b>Skills</b> <i>Verbal and nonverbal communication</i>	Articulates a complex understanding of cultural differences in verbal and nonverbal communication (e.g., demonstrates understanding of the degree to which people use physical contact while communicating in different cultures or use direct/indirect and explicit/implicit meanings) and is able to skillfully negotiate a shared understanding based on those differences.	Recognizes and participates in cultural differences in verbal and nonverbal communication and begins to negotiate a shared understanding based on those differences.	Identifies some cultural differences in verbal and nonverbal communication and is aware that misunderstandings can occur based on those differences but is still unable to negotiate a shared understanding.	Has a minimal level of understanding of cultural differences in verbal and nonverbal communication; is unable to negotiate a shared understanding.
<b>Attitudes</b> <i>Curiosity</i>	Asks complex questions about other cultures, seeks out and articulates answers to these questions that reflect multiple cultural perspectives.	Asks deeper questions about other cultures and seeks out answers to these questions.	Asks simple or surface questions about other cultures.	States minimal interest in learning more about other cultures.
<b>Attitudes</b> <i>Openness</i>	Initiates and develops interactions with culturally different others. Suspends judgment in valuing her/his interactions with culturally different others.	Begins to initiate and develop interactions with culturally different others. Begins to suspend judgment in valuing her/his interactions with culturally different others.	Expresses openness to most, if not all, interactions with culturally different others. Has difficulty suspending any judgment in her/his interactions with culturally different others, and is aware of own judgment and expresses a willingness to change.	Receptive to interacting with culturally different others. Has difficulty suspending any judgment in her/his interactions with culturally different others, but is unaware of own judgment.

**LINDSEY WILSON COLLEGE**  
**STATEMENTS FOR INCLUSION IN THE SYLLABUS**  
**2015-2016**

**Academic Integrity**

Academic integrity is essential to the existence of an academic community. Every student is responsible for fostering a culture of academic honesty, and for maintaining the integrity and academic reputation of Lindsey Wilson College. Maintaining a culture that supports learning and growth requires that each student make a commitment to the fundamental academic values: honesty, integrity, responsibility, trust, respect for self and others, fairness and justice.

To foster commitment to academic integrity, faculty are asked to require each student to place and sign the following Honor Code on tests, exams and other assignments as appropriate: **On my honor as a student, I have neither given nor received any unauthorized aid on this assignment/exam.**

Violations of the academic integrity policy include cheating, plagiarism or lying about academic matters. Plagiarism is defined as any use of another writer's words, concepts, or sequence of ideas without acknowledging that writer by the use of proper documentation. Not only the direct quotation of another writer's words, but also any paraphrase or summary of another writer's concepts or ideas without documentation is plagiarizing that writer's materials. Academic dishonesty is a profoundly serious offense because it involved an act of fraud that jeopardizes genuine efforts by faculty and students to teach and learn together. It is not tolerated at Lindsey Wilson College.

Students who are determined to have plagiarized an assignment or otherwise cheated in their academic work or examinations may expect an "F" for the activity in question or an "F" for the course, at the discretion of the instructor. All incidents of cheating or plagiarism are reported by the instructor to the Academic Affairs Office along with copies of all relevant materials. Each instance of cheating or plagiarism is counted separately. A student who cheats or plagiarizes in two assignments or tests during the same semester will be deemed guilty of two offenses. If the evidence is unclear, or if a second offense occurs, the VP for Academic Affairs or Associate Dean will work in cooperation with the Dean of Students to move the student before the campus Judicial Board for review. Violations will ordinarily result in disciplinary suspension or expulsion from the College, depending on the severity of the violation involved. **Note:** The College encourages the use of Safe Assign to detect plagiarized documents.

**Questioning a Grade -- The Student Academic Complaint Policy**

A student, who wishes to question **an assignment grade, or other academic issue**, should follow the procedure below:

1. Whenever possible, the student will first go to the faculty member who has assigned the disputed grade. Complaints regarding grades should be made within seven (7) days of receipt of the disputed grade and, if possible, will be decided by the faculty member within seven (7) days of receipt. If the disputed grade is the final grade for the course, "receipt" is defined by when the final grade is posted online by the registrar. (Please refer to the next section for appealing a final grade.)
2. Unless there are extenuating circumstances, the student may, within seven (7) days request in writing a review of such decision by the Chair of the division in which the grade was assigned. Upon receipt of such request, that Chair will direct the faculty member and the student to each submit, within seven (7) days, if possible, a written account of the incident, providing specific information as to the nature of the dispute.
3. Upon receipt of these written accounts, the Chair will meet, if possible, within seven (7) days with the faculty member and the student in an effort to resolve the dispute and will render his or her decision in writing.
4. If either the student or the faculty member desires to appeal the decision of the Division Chair, the student or faculty member may, within seven (7) days by written request to the chair, ask that the matter be reviewed by a Grade Appeals Panel convened by the Academic Affairs Office.
5. If the disputed grade is assigned at the end of a fall or spring semester and the student and faculty member cannot meet to resolve the issue, the student should contact the faculty member by e-mail within seven (7) days of receipt of the disputed grade. If the issue cannot be resolved by e-mail within the time limit, steps 2, 3 and 4 of the appeal may extend into the beginning of the semester immediately following receipt of the disputed grade by following the timeline above.

A student who wishes to question a **final grade** should follow the procedure below:

1. Confer with the faculty member who assigned the disputed grade.
2. If the disputed grade cannot be resolved, a written request for a grade appeal must be submitted to the Academic Affairs Office before the first day of the semester following the one in which the grade was issued. The written request must include the specific basis for the appeal.
3. The Academic Affairs Office will convene a Grade Appeals Panel, comprised of the Vice President for Academic Affairs, the Associate Academic Dean, and the chair of the academic unit which houses the course for which the grade is appealed. If one of the members is the faculty member who issued the grade, an alternate will be appointed. The student and the faculty member may appear separately before the panel to explain their positions. The hearing is non-adversarial. Neither the faculty member nor the student may be accompanied by other individuals to the meeting of the Grade Appeals Panel. The Grade Appeals Panel will notify the student of its decision, if possible, within seven (7) days of the meeting.

#### **Policy for Verification of Student Identity and Protection of Privacy**

In compliance with United States Federal Higher Education Opportunity Act (HEOA), Public Law 110-315, all credit-bearing courses and programs offered through distance learning methods must verify that the student who registers for a distance education course or program is the same student who participates in and completes the course or program and receives academic credit. One or more of the following methods must be used:

- a) A secure login and pass code;
- b) Proctored examinations; and/or
- c) Remote proctoring of one of more examinations using Tegrity or other technologies

Verification of student identity in distance learning must protect the privacy of student information. Personally identifiable information collected by the College may be used, at the discretion of the institution, as the basis for identity verification. For instance, a student requesting that their learning system password be reset may be asked to provide two or more pieces of information for comparison with data on file. It is a violation of College policy for a student to give his or her password to another student.

Detailed information on privacy may be located at:

<http://www.lindsey.edu/media/319883/Online%20Services%20Privacy%20Policy%204.20.12.pdf>

#### **Institutional Review Board (IRB) Policies**

The Lindsey Wilson College Institutional Review Board (IRB) safeguards the rights and welfare of human participants in research and other research activities. Lindsey Wilson College faculty, staff, and students, which comprise its academic units, and facilities, are subject to the IRB policies. This includes any research for which a research agreement (e.g. MOU) identifies Lindsey Wilson College Institutional Review Board (IRB) as the IRB of record. All student-led human subject research must have a LWC faculty sponsor. All faculty members and students conducting human subject research are required to submit documentation of training on research involving human subjects that has been completed within two years of the onset of the proposed research. Online training is available at <http://php.nihtraining.com/users/login.php>.

#### **Statement on Learning/Physical Disabilities**

Lindsey Wilson College accepts students with learning disabilities and provides reasonable accommodation to help them be successful. Depending on the nature of the disability, some students may need to take a lighter course load and may need more than four years to graduate. Students needing accommodation should apply as early as possible, usually before May 15. Immediately after acceptance, students need to identify and document the nature of their disabilities. It is the responsibility of the student to provide to the College appropriate materials documenting the learning disability, usually a recent high school Individualized Education Program (IEP) and results from testing done by a psychologist, psychiatrist, or qualified, licensed person. The College does not provide assessment services for students who may be learning disabled. Although LWC provides limited personal counseling for all students, the College does not have structured programs available for students with emotional or behavioral disabilities. For more information, call Ben Martin at 270-384-7479.

#### **Academic Success Center**

The Academic Success Center, located in the Everett Building, offers peer tutoring to aid students in completing class assignments, preparing for exams and improving their understanding of content covered in a particular course. In addition, computers are available for student use.

Students are encouraged to utilize this Center as a resource for improving study strategies and reading techniques. The Center also offers assistance with other academic problems resulting from documented learning disabilities. All services are free of charge to all Lindsey Wilson College students (students with learning disabilities are responsible for providing documentation from an appropriate outside professional source such as a professional evaluation or school IEP). Please contact Mareta Garner, Tutor Coordinator at 384-8037 for further information and assistance.

### Writing Center and Mathematics Center

The Writing Center (located in the Slider Humanities & Fine Arts Building), and the Mathematics Center (located in the Fugitte Science Building) are available for specialized tutoring at no charge to students. Please contact Jared Odd, Writing Center Coordinator, at 384-8209 or Linda Kessler, Math Tutor Coordinator, at 384-8115 for further information and assistance.

### Final Exams

Final Exams for day classes are scheduled for the Fall 2015 semester on **December 7-11 and May 4-8** for the Spring 2016 semester. The academic calendar, which contains the schedule for finals, is in the College Catalog and course schedule listing. Please make any necessary flight arrangements **after** the final exam week. **Students will not be permitted to take early finals** unless extenuating circumstances exist. "Extenuating circumstance" means illness, a verified family emergency or participation in officially sponsored travel in support of an event arranged by the College. **Travel arrangements must be made in sufficient time** that tickets may be obtained after final exams and the semester is officially over. All requests for early finals must be made in person to the Academic Affairs Office.

### Email Policy

All Lindsey Wilson College students are required to communicate with LWC faculty and staff via LWC (Lindsey.edu) email addresses only. Alternative email addresses should not be used when communicating with LWC faculty and staff.

### Cell Phone Policy

Student cell phones will be off during class time unless prior arrangement is made with the instructor.

### Adding/Dropping a Course

Students enrolled in the following courses cannot drop these classes during the semester: READ 0713, 0723, 0733, 0903, 1013 and 1023; STSK 1003; ENGL 0903 and 0904; and ESL 0803, 0804 and 0854.

For undergraduate classes at the Columbia campus, adding a course, dropping a course, or changing from one section of a course to another section of the same course requires the approval of the advisor and the instructor for each course involved as indicated on the Add/Drop Form. The change must be reported to the Business Office and the Registrar's Office on an Add/Drop Form, which may be obtained from the Registrar's Office. For AIM courses, adding a course, dropping a course, or changing from one section of a course to another section of the same course requires the approval of the Director of the Evening Program. For courses taught at Community sites, adding a course, dropping a course, or changing from one section of a course to another section of the same course requires the approval of the Site Coordinator for the campus. Permission to add courses will not be given after the last date for late registration. Authorization for dropping a course will not be approved after more than 75% of the instructional days for a course are completed, as outlined below:

Course	Deadline	Submitted by the Student to
Columbia undergraduate and graduate full semester courses	Not later than 30 days before the end of the semester	Registrar
AIM courses	By the sixth week of class	Registrar
Courses at Community Campuses	By the third weekend of class	Site Coordinator or the Registrar

If changes are not properly approved and officially reported as stated above, students will receive a grade of F in the courses for which they are officially registered, and they will be charged for all such courses. Students will not receive credit for changed or added courses unless they officially register for those courses.