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History of Music Literature: Music 2533 — Syllabus: Fall 2013
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Course Description: A three credit course that will help satisfy requirements for the music education degree. Music 2533 is an introductory study of music literature from the various historical periods to prepare the student for Music History 3102 and 3112. The course will integrate the musical parameters of form, analysis, and listening and combine significant biographical information on selected composers with detailed listening analyses of representative works. Course content is presented from the stylistic eras of the Middle Ages to the Modern Period. **Prerequisite:** permission of the instructor. This course may be used to satisfy the General Education Requirement in the Humanities.

EDUCATION PROGRAM PREPARATION:

This course is required for content preparation in Secondary, Middle Grades and Elementary Education Program(s) and prepares teacher candidates with the knowledge base for MUSIC required in the Kentucky Core Academic Standards and the College Career Readiness Standards. The Conceptual Framework for the Education Program, "Teacher as Leader for the 21st Century", is incorporated. The Division of Humanities and Fine Arts works with the Education Program in preparing the teacher candidates with the knowledge base required to meet Kentucky Teacher Standard I and the Education Program Student Learning Outcome for Content Knowledge. Teacher candidates will be equipped to teach K-12 students and meet requirements for Unbridled Learning.

DIVISION OF EDUCATION STUDENT LEARNING OUTCOMES:

1. Knowledge: Candidates demonstrate in-depth understanding of processes, concepts, knowledge, and 21st century skills in their content area(s).

ESSENTIAL STUDENT LEARNING OUTCOMES:

This course addresses the following Lindsey Wilson College essential student learning outcomes:

1. Develop effective skills of inquiry and analysis (creative inquiry).
5. Learn to apply and integrate knowledge (application and integration).

Specific assessments connected with these outcomes are in the Music 2533 signature assignment.

Required Course Materials:

- *Listening to Western Music*, 7th ed., Craig Wright (Boston: Schirmer: Cengage Learning, 2014).
- Music Access Card to Coursemate and Music Downloads
- CourseMate—Music 2533 History of Music Literature. In order to enroll in this course, you must use the following Course Key: CM-9781285096582-0000036
- To access CourseMate and enroll in your course, point to <http://poweron.cengage.com/magellan/TechSupport/ProductHelp.aspx?prodrowid=1-SXF0LJ>. Once there, students should click the "Downloads" tab, should then click the "Student Registration and Enrollment Clickpath" tab, and, finally, should click the "Download File" link.

Learning Outcomes:

1. Demonstrate an understanding of unfamiliar historical and musical styles.
2. Acquire an understanding of musical structure through listening interaction with the parameters of melody, rhythm, harmony, texture, instrumentation, tone color and performance practice.
3. Demonstrate an awareness of important trends and movements in social and cultural life and their impact on patronage, types, and styles of music.
4. Demonstrate a biographical knowledge of composers of major importance including knowledge of specific musical works.
5. Discover how sounds are manipulated in a personal way to create a style.
6. Identify composers, musical works, and stylistic differences and characteristics in an online practice listening environment.

Exercises, activities, and assignments for the History of Music Literature all focus on developing skills that contribute to student learning in musical knowledge and culminate in demonstrating students' ability to apply knowledge through the signature assignment. In so doing, students will acquire competencies in reflecting intelligently on the creative process of musical compositions and their composers. Music itself incorporates innovation, risk-taking, problem solving, and transforming the printed page into a living work of art. The course centers around helping students develop the skills to recognize and incorporate these elements in analysis and reflection. The culminating activity (signature assignment) is a summative assessment of the high-impact learning of the students enrolled in the class.

Signature Assignment: Research thoroughly (including relevant and appropriate musical analysis) a musical composition with a) the musical environment from which it arose; b) historical musical antecedents; c) musical paradoxes; and d) philosophic-social implications of the audience reception. A detailed bibliography is required.

This signature assignment meets the **Inquiry and Analysis Essential Student Learning Outcome** by requiring students to analyze and discuss a musical composition. The musical elements analysis includes analysis of musical elements (e.g.: melody, rhythm, texture, polyphony, sonority, tension and release, etc.) as well as the implied and expected audience reception of the composition. The arguments presented must be supported through research identified in the bibliography. Books from university and trade presses, journal articles (printed or online), dissertations, and other scholarly materials will be helpful to include, especially recent ones. Materials that are *not* acceptable include textbooks, since with few exceptions they are not based on original research, and most websites, which have not been evaluated by reputable scholars before publication. At least 2 items must be journal articles, articles in edited collections, or dissertations. Students are to follow the guidelines for bibliographic citation in Turabian.

The assignment will be assessed through the **Creative Thinking VALUE Rubric**—creative thinking is both the capacity to combine existing ideas, images, or expertise in original ways and the experience of thinking, reacting, and working in an imaginative way characterized by a high degree of innovation, divergent thinking, and risk taking. **The Signature Assignment for Music 2533** is appropriate because it requires the student to combine or synthesize existing ideas (**musical compositions**) and expertise in original ways (**philosophic-social implications of audience reception**) and the experience of thinking, reacting, and working in an imaginative way characterized by a high degree of innovation, divergent thinking, and risk taking (**identifying and explaining musical paradoxes**.)

The rubric's criteria are easily assessable in the following ways:

Students will demonstrate **Acquiring Competencies** by evaluating and reflecting on the creative process exercised by the composer of the musical composition. They will demonstrate **Taking Risks, Solving Problems, Embracing Contradictions, Innovative Thinking** by supporting their ideas and arguments of why the composer used certain musical elements and supporting the use of musical antecedents and paradoxes indicative of the musical era. They will state significant points of discussion and follow through with a plan for analysis. They will develop an opinion on audience reception of the musical composition and explain why and how they formed this opinion, thus extending a unique idea of their own opinion of the composition. Students will also demonstrate **Connecting, Synthesizing, Transforming** by synthesizing ideas or solutions into a coherent whole.

The use of this signature assignment as the culminating activity in the class demonstrates how the entire content of the course leads to strong evidence of learning in music knowledge and literature recognition.

Music 2533 – Weekly Reading and Listening Assignment Schedule

August 22	Topics:	Introduction: Class–Syllabus Requirements. Start Part I: Introduction to Listening Chapter 1: The Power of Music Listening Guides: Beethoven, <i>Symphony No. 5 in C minor</i> Strauss, <i>Also sprach Zarathustra</i>
Week 1	Topics:	Part I: Introduction to Listening Chapter 2: Rhythm, Melody, and Harmony Listening Guides: The Basics of Rhythm Harmony (Chord Changes): Chandler, "Duke of Earl" Chapter 3: Color, Texture, and Form Listening Guides: Instruments of the Orchestra: Strings, Woodwinds, Brasses, Percussion Handel, <i>Messiah</i> , "Hallelujah" chorus Brahms, <i>Wiegenlied</i> Mozart, Variations on "Twinkle, Twinkle, Little Star" Haydn, Symphony No. 94, the "Surprise," 2nd movement <i>The Nutcracker</i> , "Dance of the Reed Pipes" Mouret, Rondeau from <i>Suite de symphonies</i> Chapter 4: Musical Style
Week 2	Topics:	Part II: The Middle Ages and Renaissance, 476–1600 Chapter 5: Medieval Music, 476–1450 Listening Guides: Anonymous, <i>Viderunt omnes</i> Hildegard of Bingen, <i>O rubor sanguinis</i> Perotinus, <i>Viderunt omnes</i> Machaut, Kyrie of <i>Messe de Nostre Dame</i> Countess of Dia, <i>A chantar m'er</i> Anonymous, Agincourt Carol Chapter 6: Renaissance Music Listening Guides: Josquin Desprez, <i>Ave Maria</i> Palestrina, <i>Missa Papae Marcelli</i> , <i>Gloria</i> and <i>Agnus Dei</i> Anonymous, Pavane and Galliard Weelkes, <i>As Vesta Was from Latmos Hill Descending</i>
Week 3	Topics:	Part III: The Baroque Period 1600–1750 Chapter 7: Introduction to Baroque Art and Music Chapter 8: Early Baroque Vocal Music Listening Guides: Monteverdi, <i>Orfeo</i> , Toccata Monteverdi, <i>Orfeo</i> , "A l'amara novella" and "Tu se' morta" Monteverdi, <i>Orfeo</i> , "Possente spirto" Strozzi, <i>L'amante segreto</i> , "Voglio morire" Purcell, <i>Dido and Aeneas</i> , "Thy hand, Belinda" and "When I am laid in earth"
Week 4	Topics:	Part III: The Baroque Period 1600–1750 Chapter 9: Toward Late Baroque Instrumental Music Listening Guides: Pachelbel, Canon in D major Corelli, Trio Sonata in C major Vivaldi, Violin Concerto in E major (the "Spring"), 1st movement Chapter 10: The Late Baroque: Bach Listening Guides: Bach, Organ Fugue in G minor Bach, Brandenburg Concerto No. 5 in D major, 1st movement Bach, <i>Wachet auf, ruft uns die Stimme</i> , 4th movement Bach, <i>Wachet auf, ruft uns die Stimme</i> , 7th movement

Week 5	<p>Topics: Part III: The Baroque Period 1600–1750</p> <p>Chapter 10: The Late Baroque: Bach</p> <p>Supplemental Listening: Brandenburg Concertos No. 2 <i>Das Wohltemperierte Klavier</i></p> <p>Chapter 11: The Late Baroque: Handel</p> <p>Listening Guides: Handel, <i>Water Music</i>, Minuet and Trio Handel, <i>Messiah</i>, "He shall feed His flock" Handel, <i>Messiah</i>, "Hallelujah" chorus</p>
Week 6	<p>Topics: Part IV: The Classical Period, 1750–1820</p> <p>Chapter 12: Classical Style</p> <p>Listening Guide: Mozart, <i>Le nozze di Figaro</i>, "Se vuol ballare"</p> <p>Chapter 13: Classical Composers Haydn and Mozart</p>
Week 7	<p>Topics: Part IV: The Classical Period, 1750–1820</p> <p>Chapter 13: Classical Composers Haydn and Mozart</p> <p>Chapter 14: Classical Forms: Ternary and Sonata-Allegro</p> <p>Listening Guides: Mozart, <i>Eine kleine Nachtmusik</i>, 3rd movement Haydn, Symphony No. 94, the "Surprise," 3rd movement Mozart, <i>Eine kleine Nachtmusik</i>, 1st movement Mozart, <i>Don Giovanni</i>, Overture</p> <p>Chapter 15: Classical Forms: Theme and Variations, Rondo</p> <p>Listening Guides: Haydn, Symphony No. 94, the "Surprise," 2nd movement Haydn, Trumpet Concerto in E-flat major, 3rd movement</p>
Week 8	FALL BREAK
Week 9	<p>Topics: Part IV: The Classical Period, 1750–1820</p> <p>Chapter 16: Classical Genres: Instrumental Music</p> <p>Listening Guides: Mozart, Symphony No. 40 in G minor, 1st movement Haydn, The "Emperor" Quartet, 2nd movement Mozart, Piano Concerto in A major, 1st movement</p> <p>Chapter 17: Classical Genres: Vocal music</p> <p>Listening Guides: Mozart, <i>Don Giovanni</i>, Act I, Scene 1 Mozart, <i>Don Giovanni</i>, Act I, Scene 7</p> <p>Chapter 18: Beethoven: Bridge to Romanticism</p> <p>Listening Guides: Beethoven, Piano Sonata, Opus 13, the "Pathétique," 1st movement Beethoven, Symphony No. 5 in C minor, 1st movement Beethoven, Symphony No. 5 in C minor, 2nd movement Beethoven, Symphony No. 5 in C minor, 3rd movement Beethoven, Symphony No. 5 in C minor, 4th movement Beethoven, <i>An die Freude (Ode to Joy)</i> from Symphony No. 9</p>
Week 10	<p>Topics: Part V: Romanticism, 1820–1900</p> <p>Chapter 19: Introduction to Romanticism</p> <p>Chapter 20: Romantic Music: The Art Song</p> <p>Listening Guides: Schubert, <i>Erkönig</i> R. Schumann, "Du Ring an meinem Finger" C. Schumann, "Liebst du um Schönheit"</p> <p>Chapter 21: Romantic Music: Program Music, Ballet, and Musical Nationalism</p> <p>Listening Guides: Berlioz, <i>Symphonie fantastique</i>, 4th movement, "March to the Scaffold" Tchaikovsky, <i>Romeo and Juliet</i> Tchaikovsky, "Dance of the Reed Pipes" from <i>The Nutcracker</i> Tchaikovsky, "Dance of the Sugar Plum Fairy" from <i>The Nutcracker</i> Musorgsky, <i>Pictures at an Exhibition</i></p>
Week 11	<p>Topics: Part V: Romanticism, 1820–1900</p> <p>Chapter 22: Romantic Music: Piano Music</p> <p>Listening Guides: Schumann, "Eusebius," "Florestan," and "Chopin" from <i>Carnaval</i> Chopin, Nocturne in E-flat major Liszt, <i>Transcendental Etude</i> No. 8, "Wilde Jagd"</p>

Chapter 23: Romantic Opera: Italy

Listening Guides: Verdi, *La traviata*, "Un di felice"
Verdi, *La traviata*, Act I, Scene 6

Chapter 24: Romantic Opera: Germany

Listening Guides: Wagner, "Ride of the Valkyries," from *Die Walküre*
Wagner, "Wotan's Farewell," from *Die Walküre*

Week 12

Topics: Part V: **Romanticism, 1820–1900**

Chapter 25: Nineteenth-Century Realistic Opera

Listening Guides: Bizet, *Habanera*, from *Carmen*
Puccini, "Che gelida manina," from *La bohème*

Chapter 26: Late Romantic Orchestral Music

Listening Guides: Brahms, Violin Concerto in D major, 3rd movement
Brahms, *Ein Deutsches Requiem*, 4th movement, "Wie lieblich sind deine Wohnungen"
Dvořák, Symphony No. 9 in E minor, "From the New World," 2nd mvt.
Mahler, *Ich bin der Welt abhanden gekommen*

Week 13

Topics: Part VI: **Modern and Postmodern Art Music, 1880–Present**

Chapter 27: Impressionism and Exoticism

Listening Guides: Debussy, *Prelude to The Afternoon of a Faun*
Debussy, *Voiles*, from *Préludes*, Book I
Ravel, *Bolero*

Chapter 28: Modernism in Music and the Arts

Week 14

Topics: Part VI: **Modern and Postmodern Art Music, 1880–Present**

Chapter 29: Early-Twentieth-Century Modernism

Listening Guides: Stravinsky, *The Rite of Spring*, Introduction and Scene 1
Schoenberg, *Pierrot lunaire*, Number 6, *Madonna*
Schoenberg, Trio from *Suite for Piano*

Chapter 30: Russian and Eastern European Modernism

Listening Guides: Prokofiev, "Dance of the Knights," from *Romeo and Juliet*
Shostakovich, Symphony No. 5, 4th movement
Bartok, *Concerto for Orchestra*, 4th movement

Week 15

Topics: Part VI: **Modern and Postmodern Art Music, 1880–Present**

Chapter 31: American Modernism

Listening Guides: Ives, *Variations on America*
Copland, *Appalachian Spring*, Sections 1, 2, and 7
Thomas, *The Rub of Love*

Chapter 32: Postmodernism

Listening Guides: Varèse, *Poème électronique* (beginning)
Cage, "4'33"
Adams, *Short Ride in a Fast Machine*
Tan Dun, "Waiting to Depart," from *Marco Polo*

Grading: Your grade will be calculated from your grades on each aspect of the class, weighted as follows:

Examinations	60%
Assignment 1 and Signature Assignment Paper	25%
Discussion, preparation, and participation	15%

GRADING SCALE:	A = 96 – 100	A– = 92 – 95	B+ = 88 – 91	B = 84 – 87	B– = 80 – 83	
	C+ = 76 – 79	C = 68 – 75	D+ = 64 – 67	D = 60 – 63	D– = 56 – 59	F = 0 – 55

Meeting Deadlines

In order to make the class function well, I cannot be flexible about deadlines, except for an excused absence for a medical or other emergency. Turning an assignment in up to 24 hours late will result in a reduction of one letter grade on the relevant assignment, and turning it in between 24 and 48 hours late will result in a reduction of two letter grades. After 48 hours, the assignment will receive an automatic F, but still must be turned in. Failure to turn in an assignment at all will result in an F on the entire research project and thus in the course.

Note: Last-minute computer failure or printing delays are not acceptable excuses for late assignments. Make certain that you have two or more current back-up files and allow more than adequate time for the computer to print your assignment. This may mean printing the assignment the day **before** it is due. Plan ahead!



Assignment 1: Topic/Prospectus/Bibliography (5% of course grade)—Due Thursday, October 10!

The purpose of this assignment is to demonstrate that you have thoroughly researched your topic and have begun to plan what you will say in your paper. Write a brief statement of about 250-500 words (a page or two, double-spaced) in which you indicate the *idea or subject* you wish to explore, explain *how you plan to proceed*, **state your tentative points and analysis plans**. If you know the question(s) you would like to answer in your paper, describe them. If you are thinking about more than one topic, write a statement for each (up to three topics).

Include with your prospectus a **bibliography** of at least 6 items related to the topic or useful for your paper (including items on relevant related subjects). Books from university and trade presses, journal articles (printed or online), dissertations, and other scholarly materials will be helpful to include, especially recent ones. Materials that are **not** acceptable include textbooks, since with few exceptions they are not based on original research, and most websites, which have not been evaluated by reputable scholars before publication. At least 2 items must be journal articles, articles in edited collections, or dissertations. Follow the guidelines for bibliographic citation in Turabian.

I will review your prospectus and bibliography and will again offer feedback and guidance to help you refine your topic, improve your points and analysis, and further your research. You are also urged to discuss your project with me in person or by e-mail. You may be asked to write a second prospectus. Your topic must be approved by me; if your topic changes, you must submit a new prospectus and bibliography.



Assignment 2: Final Paper Due on November 26! (20%).



LINDSEY WILSON COLLEGE
STATEMENTS FOR INCLUSION IN THE SYLLABUS
2013-2014

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 has purchased Turnitin.com, a web product used 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 Maretta 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 2013 semester on **December 9-13 and May 5-9** for the Spring 2014 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.