



College of the Arts

School of Music

MUS 351

ANCIENT, RENAISSANCE AND WORLD MUSIC HISTORY

3 Units

Upper Division, FALL 2025

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Credit Hours: Following the APU Credit Hour policy, to meet the identified student learning outcomes of this course, the expectations are that this 3 unit course, delivered over a 15 week term will approximate: 3 hours/week classroom or direct faculty instruction. In addition, out-of-class student work will approximate a minimum of 2-5 hours (undergraduate) each week.

* Faculty note that this calculation of time in out-of-class work is based on the policy below which states that per credit hour there is a minimum of two hours (for undergraduate) or three hours (for graduate) of out-of-class student work each week for a fifteen-week term, or the equivalent amount of work over a term of a different length.

Faculty Information: Dr. Claire Fedoruk, D.M.A., Professor of Musicology

Office Hours: In person, or by appointment via Zoom, Facetime or Skype. Send me your free time during the week to set something up!

Email: cfedoruk@apu.edu NOTE: I check email between the hours of 9 am and 5 pm; after this I am usually teaching or in rehearsal. Please don't email me at 12 am to get an extension on something that is due the next day; it will be too late at that point.

Course Description: The course traces the development of music in Western and non-Western traditions through various ideas and procedures within specific geographical and cultural time-frames. Students will examine the implications, in a Christian framework, of the various developments and procedures used in music of classical and folk traditions of Western and non-Western cultures to facilitate the development of a mature and educated philosophy of music.

Course Objectives: To gain knowledge of literature and stylistic developments of Western music from the ancient through the early Baroque period and to compare this evolution and style of Western music to that of other world cultures. The student will also develop a philosophy of music based on a world view of its development and function in a cultural-specific context. By the end of the class, students should be able to describe the major historical themes, events, and personalities in European music history from ca. 410 to ca. 1600 as well as express themselves orally and verbally within the confines of class discussion, term papers, essay exams and quizzes.

University Policies:

All university and department policies affecting student work, appeals, and grievances, as outlined in the Undergraduate Catalog and/or Department Handbook will apply, unless otherwise indicated in this syllabus.

Diversity:

Affirming that diversity is an expression of God's image, love, and boundless creativity, it is the University's aim to collectively nurture an environment that respects each individual's uniqueness while celebrating our collective commonalities. It is in this spirit that we collectively strive to create an inclusive environment in which all students, staff, faculty, and administrators thrive.

Azusa Pacific University encourages community members to resolve conflicts directly, when possible. If an APU community member perceives that hostile words or behaviors were directed toward an individual or a group based upon that individual's or group's identity they can submit a Bias Incident Report. Information on the reporting process is available on the website at www.apu.edu/diversity/bias/.

Faith Integration Statement:

Academic Faith Integration is recognized as an important feature of courses at Azusa Pacific University. Students can expect to discover how relevant themes from their coursework and themes from the Christian faith meaningfully inform each other. Although faith integration is central to the mission of APU, instructors respectfully recognize that students come from a diversity of faith backgrounds and that they have a variety of perspectives.

Student Learning Outcomes: IDEA objectives, and assignments/assessments used to assess them:

Student Learning Outcome "By the end of this course, students should be able to....."	IDEA Objective	Assignments Used to Assess
<p>Academic Skill. Graduates of APU will possess academic skill related to their specific discipline. The graduate will master the generally accepted theories, concepts, principles, and/or practices associated with their discipline enabling them to live and work productively in a global, diverse, and technological society.</p> <p>Describe the major historical themes, events, and personalities in European history from 1600-1800</p>	<p>Gaining factual knowledge</p>	<p>Exams 1 and 2</p>
<p>Critical Thinking. Graduates of APU will be able to analytically identify issues with the ability to evaluate problems, formulate solutions, and evaluate the consequences. Graduates will be able to express a variety of other viewpoints and methods of inquiry.</p> <p>Articulate how their faith interacts with their understanding of musical development.</p>	<p>Learning to analyze and critically evaluate ideas, arguments and points of view</p>	<p>Annotated Bibliography & Class discussion</p>

<p>Lifelong Learning. Graduates of APU will have the ability to identify, pursue and acquire specific and new knowledge after the end of formal schooling. They will be able to apply this knowledge in real world settings.</p> <p>Compare and contrast different styles of composition, and objectives of composers.</p>	<p>Developing specific skills, competencies and points of view needed by professionals in the field</p>	<p>Listening Quizzes</p>
<p>Communication. Graduates of APU will be able to clearly communicate ideas in written form.</p> <p>Write clearly and concisely, using the writing style of the Chicago Manual of Style (Turabian)</p>	<p>Developing skills in expressing oneself orally or in writing</p>	<p>Abstract</p>
<p>Information Literacy. Graduates of APU will be technologically proficient in accessing and using information. The graduate will be able to gather information from a variety of sources, use information in an appropriate manner to address issues, and take action.</p> <p>Write and achieve a completion of a research paper using the skills mentioned above.</p>	<p>Developing specific skills, competencies and points of view needed by professionals in the field</p>	<p>Research Paper/Play</p>

Required Textbook(s) and Study Resources:

1. Grout, Donald Jay, Claude V. Palisca: A History of Western Music, New York: W.W. Norton & Company, 2019 10th edition

ISBN-13: 978-0393668179

2. Norton Anthology of Western Music, Vol. 1; Claude V. Palisca, edit., New York: W.W. Norton & Company, 2019, - 8th edition (Vol. 1)

ISBN-13: 978-0393656428

3. Music in the Western World: A History in Documents, ed by Pietro Weiss and Richard Taruskin

COURSE SCHEDULE¹

<u>WEEK 1:</u>	Aug. 26, 28
Featured Topics:	Introduction to MUS 351: Score Analysis & Research Ancient Musical Cultures: Greece and Rome Introduction to the Middle Ages Elements of World Music Influence upon Greece
Listening:	<u>NAWM (Vol 1):</u> <i>Epitaph of Seikilos</i> <i>Orestes: Stasimon Chorus</i>
* Terms and Concepts Quiz Week 1 DUE:	Thursday, 8/28, 10:25 a.m.

<u>WEEK 2:</u>	Sept. 2, 4
Featured Topics:	The Middle Ages: Church Fathers, Chant Types Byzantine/Turkish Music and Chant Performance

¹ All course due dates, schedules and timelines are subject to change at the instructor's discretion.

Listening:	<p><u>NAWM (Vol. 1):</u></p> <p>Mass for Christmas Day:</p> <p><i>Credo in unum Deum</i></p> <p><i>Tui sunt Caeli</i></p>
* Terms and Concepts Quiz Week 2 DUE:	Tuesday, 9/2, 10:25 a.m.
* Last Page of Syllabus DUE:	Thursday, 9/4, 5:00 p.m.
* PLEASE NOTE:	Monday, 9/1 is Labor Day: no classes. Last day to add a class is 9/3. Last day to drop a class is 9/5.

<u>WEEK 3:</u>	Sept. 9, 11
Featured Topics:	<p>The Middle Ages:</p> <p>Gregorian Chant & The Catholic Mass</p> <p>Performance Practice of Gregorian Chant as based upon Ethnomusicologist Marcel Peres</p>
Scores/Listening:	<p><u>NAWM Vol. 1:</u></p> <p>Mass for Christmas Day:</p> <p><i>Puer Natus Est, Kyrie, Gloria</i></p>
* Terms and Concepts Quiz Week 3 DUE:	Tuesday, 9/9, 10:25 a.m.
* Listening Quiz #1 DUE:	Thursday, 9/11, 9:50 a.m.

<u>WEEK 4:</u>	Sept. 16, 18
Featured Topics:	The Middle Ages: Tropes & Sequences
Scores/Listening:	<u>NAWM Vol. 1:</u> <i>Trope: Quem quaeritis in praesepae?</i> <i>Sequence: Victimae paschali laudes</i> <i>Hildegard von Bingen: (from Ordo Virtutum Morality Play) In principio omnes, final chorus</i>
* Terms and Concepts Quiz Week 4 DUE:	Tuesday, 9/16, 10:25 a.m.
* Annotated Bibliography DUE:	Thursday, 9/18, 9:40 a.m.

<u>WEEK 5:</u>	Sept. 23, 25
Featured Topics:	The Middle Ages: The Origins of Western Polyphony Early Organum Notre Dame Organum

Scores:	<p><u>NAWM Vol. 1:</u></p> <p><i>Musica Enchiriadis: Selected organum examples</i></p> <p><i>Early Organum: Alleluia, justus ut palma</i></p> <p><i>Aquitanian polyphony: Jubilemus, exultemus</i></p> <p><i>Leonin: Viderunt omnes</i></p> <p><i>Perotin: Viderunt omnes</i></p>
* Terms and Concepts Quiz Week 5 DUE:	Tuesday, 9/23, 10:25 a.m.
* Listening Quiz 2 DUE:	Thursday, 9/25, 9:50 a.m.

<u>WEEK 6:</u>	Sept. 30, Oct. 2
Featured Topics:	<p>The Middle Ages:</p> <p>Secular Monophony - The Goliards, Troubadours & Trouvères</p> <p>Arabic Influence upon the Culture of Southern France; Performance Practice influence upon Troubadour Song</p>
Scores	<p><u>NAWM Vol. 1:</u></p> <p><i>Bernhardt da Ventadorn: Can vei la lauzeta mover</i></p> <p><i>Beatriz de Dia: A chantar</i></p> <p><i>Adam de la Halle: Robins m'aime</i></p>

* Terms and Concepts Quiz Week 6 DUE:	Tuesday, 9/30, 10:25 a.m.
* Abstract DUE:	Thursday, 10/2, 9:40 a.m.

<u>WEEK 7:</u>	Oct. 7, 9
Featured Topics:	The Middle Ages: The Early Motet Ars Nova The Isorhythmic Motet & Formes Fixes
Scores:	<u>NAWM Vol. 1:</u> <i>Conductus: Ave virgo virginum</i> <i>Clausula: No. 29 & 26</i> <i>Motets on Dominus Tenor: Factum est salutare, Fole acostumance, Super te à 3, Super te à 4</i> <i>Phillipe de Vitry: Cum statua/Hugo, Hugo/Magister invidie</i>
* Terms and Concepts Quiz Week 7 DUE:	Tuesday, 10/7, 10:25 a.m.
* Listening Quiz 3 DUE:	Thursday, 10/9, 9:50 a.m.

<u>WEEK 8:</u>	Oct. 14, 16
Featured Topics	Transition from the Medieval to the Renaissance Period The Contenance Angloise (English Sound) The Burgundian Chanson
Scores:	<u>NAWM Vol. 1:</u> <i>John Dunstable: Quam pulchra es</i> <i>Guillame Dufay: Se la face ay pale</i> <i>Gilles Binchois: De plus en plus</i>
* Terms and Concepts Quiz Week 8 DUE: * MIDTERM EXAM:	Tuesday, 10/14, 10:25 a.m. Thursday, 10/16 (entire class period) All material covered before today is fair game. The exam will consist of several scores that we have examined in class (or similar scores), about which you will write essays discussing the six basics, as well as intelligent comments about text/lack thereof, form, instrumentation, and context.

<u>WEEK 9:</u>	Oct. 21 (meet) , 23
Featured Topics	The Franco-Flemish School: The Cantus Firmus, Paraphrase, and Canon Masses

Scores:	<u>NAWM Vol. 1:</u> Guillame Dufay: <i>Missa se la face ay pale:</i> <i>Gloria</i> Johannes Ockeghem: <i>Missa Prolationum:</i> <i>Kyrie</i> Josquin des Prez: <i>Missa Pange Lingua: Kyrie</i> <i>& Credo (excerpt)</i>
* Terms and Concepts Quiz Week 9 DUE:	Tuesday, 10/21, 10:25 a.m.

<u>WEEK 10:</u>	Oct. 28, 30
Featured Topics:	Secular National Styles in the Renaissance: The Lied, Villancico, Chanson, Lute Song & Frottola
Scores:	<u>NAWM Vol. 1:</u> Heinrich Isaac: <i>Innsbruck, ich muss dich lassen</i> Juan del Encina: <i>Oy comamos y bebamos</i> Claudin de Sermisy: <i>Tant que vivray</i> John Dowland: <i>Flow my teares</i>
* Terms and Concepts Quiz Week 10 DUE:	Tuesday, 10/28, 10:25. a.m.
* Listening Quiz 4 DUE:	Thursday, 10/30, 9:50 a.m.

<u>WEEK 11:</u>	Nov. 4, 6
Featured Topics:	The Reformation: Lutheran Chorales, Chorale Motets, English Motets, Full and Verse Anthems
Scores:	<u>NAWM Vol. 1:</u> <i>Luther:</i> <i>Nun kommt der Heiden Heiland, Ein Feste Burg</i> <i>Walther:</i> <i>Ein Feste Burg</i> <u>SCORE PACKET:</u> <i>Byrd:</i> <i>Ave verum corpus</i> <i>Tallis:</i> <i>If ye love me</i> <i>Gibbons:</i> <i>This is the record of John</i>
* Terms and Concepts Quiz Week 11 DUE:	Tuesday, 11/4, 10:25 a.m.
* First Five Pages of Term Paper DUE:	Thursday, 11/6, 9:40 a.m.

<u>WEEK 12:</u>	Nov. 13, 15
Featured Topics:	The Counter-Reformation: Roman-Style Masses and Motets

Scores:	<u>NAWM Vol. 1:</u> <i>Giovanni Pierluigi da Palestrina: Pope Marcellus Mass – Credo and Agnus Dei 1</i> <i>Tomas Luis da Victoria: O Magnum Mysterium</i> <i>Orlando di Lasso: Cum essem parvulus</i>
* Terms and Concepts Quiz Week 12 DUE:	Tuesday, 11/11, 10:25 a.m.
* Listening Quiz 5 DUE:	Thursday, 11/13, 9:50 a.m.

<u>WEEK 13:</u>	Nov. 18, 20 (class schedules subject to Christmas Concerts schedule)
Featured Topics:	The Counter-Reformation: Venetian Sacred Concerti & Vespers
Scores:	<u>NAWM Vol 1:</u> <i>G. Gabrieli: In ecclesiis</i> SCORE PACKET: <i>G. Gabrieli: Hodie completi sunt</i> <i>Monteverdi: Vespers of 1610, excerpt from Laudate pueri</i>
* Terms and Concepts Quiz Week 14 DUE:	Tuesday, 11/18, 10:25 a.m.
* Extra Credit Listening Quiz DUE:	Thursday, 11/20, 9:50 a.m.

WEEK 14: THANKSGIVING BREAK! NOV. 24-30

<u>WEEK 15:</u>	Dec. 2, 4
Featured Topics:	The Madrigalists of Italy: First, Second and Third Periods
Scores:	<u>NAWM:</u> <i>Jacques Arcadelt: Il bianco e dolce cigno</i> <i>Cipriano da Rore: Da le belle contrade d'oriente</i> <i>Carlo Gesualdo: lo parto e non piu dissi</i> <i>Claudio Monteverdi: Cruda Amarilli</i>
* Terms and Concepts Quiz Week 15 DUE:	Tuesday, 12/2, 10:25 a.m.
*Research Paper	Thursday, 12/4, 9:40 a.m.
*Class Participation II Grade Assigned:	

<u>PROJECTED FINAL EXAM DATE</u> (TO BE CONFIRMED):	Tuesday, Dec. 9, 9:35 am-11:25 am, Warren 127. Check your home.apu.edu website for the official day and time.
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Assignments

PLEASE NOTE - Style Standard for all writing in the class: Please use the Turabian citation style for all writing assignments in the course – look at examples [here](#). A copy of this style guidebook is available in Marshburn in the reference section. All written work will be submitted to *Canvas* for assessment. *Please submit all assignments in Adobe PDF format or as a Microsoft Word document.*

Terms and Concept Quizzes (10 required, 14 available). This is an assignment to gage your understanding of each lecture’s material. It must be completed and submitted within the first hour of class time on Tuesdays. It will consist of multiple choice, multiple answer, essay, true false, matching and fill in the blank and is worth 30 points per quiz. You may take the quiz up to two times, in which case your score will be averaged out of the two scores.

Research Paper/Creative Play(1). Specific instructions for each project and its components are online in our class website under the Assignments tab. You will choose your topic as outlined in the instructions, and provide me with an annotated bibliography, an abstract, and the first five pages as outlined in the syllabus. Please check the instructions for what is expected of you on these assignments. Grading rubrics are included on each assignment in the instructions. Sub-assignments related to the Research paper include the following:

(Please note: If each assignment is not completed to the satisfaction of the professor, or the student fails to turn it in, the student will not be allowed to move to the next assignment and stage of the paper. Ultimately, this results in a 0 for each assignment and the student not being able to complete the term paper, so please be aware of this.)

Annotated Bibliography (1) Please see Canvas for instructions.

Abstract (1) Please see Canvas for instructions.

First Five Pages (1) Please see Canvas for instructions.

In-Class Listening Quizzes [3 required, 5 + EC available]: Every few weeks (usually the final meeting for that week) the first 15-20 minutes will be used for a listening quiz covering music we studied in class, or music in a similar style or genre. It will be short answer in nature and you will be given 2 listening examples to identify. Templates will be available in Canvas, and you will submit your answers there. (The first section is worth six points, the next four, and the last five). You may or may not have these quizzes handed back to you, depending upon my workload, but they will all be graded during the semester and added into your final grade. This is a closed note quiz, so please take responsibility for reviewing material each day so that if you have questions, we can straighten them out before the exams. NOTE: If you choose to be late to class, you will miss the quiz and receive a 0. See me if the circumstance is truly extraordinary.

Class Participation Grades I & II: As musicians, is it important for us to have communication skills that go beyond the practice room and private lessons. This is a portion of your grade that is devoted to being an active member of class, answering questions, participating in score analysis and responding to critical thinking questions posed by the instructor. If it is below a D (60%) it

means you have not spoken or participated for most of the semester, and will need to remedy this to pass this portion of the class.

Grading Procedure & Criteria:

Your grade in this class is based upon evaluation of written assignments and various forms of examination. Please see Canvas for assignment, exams, and exact point values in the Gradebook tab, and regularly check your grades. Be aware that class absences will be tallied at the end of term, which may result in a different grade than the one on Canvas if you have 3 unexcused absences or more. Please see Canvas for your grades on all class assignments. Grading turnaround is usually a week unless my workload is especially heavy.

Information Literacy and Use of the Library:

Information literacy is defined as “a set of abilities requiring individuals to recognize when information is needed and have the ability to locate, evaluate, and use effectively the needed information” (American Library Association, 1989). In this course, teaching and learning processes will employ the following information literacy standards, as endorsed by the American Association for Higher Education (1999), the Association of College and Research Libraries (2000), and the Council of Independent Colleges (2004). The students in this course will:

- determine the nature and extent of the information needed.
- access needed information effectively and efficiently.
- evaluate information and its sources critically and incorporates selected information into his or her knowledge base and value system.
- individually use information effectively to accomplish a specific purpose.
- understand many of the economic, legal, and social issues surrounding the use of information, and accesses and uses information ethically and legally.

This course requires students to complete course assignments using resources available from the University Libraries. Research assistance and subject guides for this course are available at <http://apu.libguides.com/>

Course Policies:

1. Class Attendance. Three tardies = one unexcused absence. Three unexcused absences = a lowered grade (i.e. 3 absences, from “A” to “B”, 6 absences, from “A” to “C”, etc) Please be in class, unless you have an extraordinary circumstance, and communicate with me about any emergencies.

Please be on time! Tardiness is disruptive and rude. Students may not attend class remotely or via Zoom. Please be in your seat five minutes before class starts and remain in class for the duration of the class period (i.e. no leaving and coming back).

2. Computer Use. Due to our learning environment, computers and a strong Wifi signal or wired internet is essential for our class learning. You will find it very useful to be able to look at documents on our class website together, scores or articles in PDF format and our lectures as well. I encourage the use of computers, but not the abuse of the privilege of using them. Please be in class, unless you have an extraordinary circumstance, and communicate with me about any emergencies.

Keep your phones turned off and in your bags during class. If you are using a mobile device such as an iPad rather than a laptop, be aware that some features on Canvas do not work on these types of devices, especially Lockdown Browser in the Quizzes tab. Make alternate arrangements if needed.

3. Assignment policies/completion deadlines. All written work will be submitted to Canvas for assessment. Please be aware that I do not accept late work. Either it is turned in on time or it is a zero. If you have an emergency, please speak to me privately and I will decide on a solution to the problem. Students may resubmit a graded assignment/exam to me if they feel that they would like me to re-evaluate their work, but all students doing so run the risk that their given grade may go up...or be re-evaluated and go down. Please consider this before making any requests of this nature.

4. Allowance of make-up work/extra credit. This is assigned on a case-by-case basis; no one is "owed" the opportunity for extra credit in my courses. I allow makeup work on rare occasions when a student has a legitimate excuse for not completing a project on time. Leaving town early for vacation, missing a due date/exam because of observation, a gig, or work for another class is not acceptable, nor is requesting extra credit work to make up for a poor grade or a missed assignment. If you have to miss a listening quiz because of a school event, the quiz must be made up within one week and no more. Please turn in your work early in such cases, and notify me in advance of any dates on which you expect to be gone from class. Any and all extra credit work you are allowed to make up must be turned in to me by Thursday, Nov. 14. Absolutely no exceptions.

5. Incompletes. Incompletes are only given by the instructor in case of medical health issues, accompanied by a doctor's note. If you are dealing with an ongoing medical problem, I must be notified before the midterm exam with supporting evidence of ongoing treatment by a doctor. Please speak to me privately about this after class.

6. Communication. I pride myself on being someone that students can speak to if they need help, and I am happy to help you. I don't want anyone in my classes to feel "left behind" as the material becomes more challenging. Please email me, make an appointment to see me, etc. If you have issues to speak with me about, please do it after class. Before class, I am usually very

busy trying to set up presentations and get organized. In most cases, if you ask me to do something outside of class, I will ask you to email me as a reminder, as I am usually very preoccupied when at school and may forget otherwise.

7. Use of Class Website: Our class website is on Canvas. There you can find numerous helpful resources for navigating the course, such as pages for Assignments, Tutorials, Documents and Listening. If you find something interesting that you would like to share with the class by posting on the website, please clear it with me first. There is a lot of garbage on the internet and I need to make sure that whatever you are posting is of good quality. Anything you post on the website that is copyrighted could potentially cost myself as well as the school tens of thousands of dollars in copyright fines. Please clear it with me before you post anything.

8. Late Adds/Late Attendance: If you have a financial hold or some other situation which will delay your adding or being present in the course for several weeks, I will not permit you to attend the class (remotely or otherwise), or accept assignments, until you are fully registered and physically present in the course. It is the student's responsibility to be registered by add/drop and to attend the course as any other student would - no exceptions. Please plan accordingly.

Academic Integrity Policy:

The mission of Azusa Pacific University includes cultivating in each student not only the academic skills that are required for a university degree, but also the characteristics of academic integrity that are integral to a sound Christian education. It is therefore part of the mission of the university to nurture in each student a sense of moral responsibility consistent with the biblical teachings of honesty and accountability. Furthermore, a breach of academic integrity is viewed not merely as a private matter between the student and an instructor but rather as an act which is fundamentally inconsistent with the purpose and mission of the entire university. A complete copy of the Academic Integrity Policy is available in the Office of Student Life, the Office of the Vice Provost for Undergraduate Programs, and online.

Expectations for this course regarding academic integrity in this class

- o Expectations are consistent with those outlined in the academic integrity policy.
- o Please see <http://apu.libguides.com/plagiarism> if you are unsure of what plagiarism is. You agree to view this webpage by signing the syllabus.

Consequences for violations of academic integrity in this class

- o Consequences are consistent with those outlined in the academic integrity policy
- o **Any type of plagiarism will result in an "F" in the course.**

All university and departmental policies affecting student work, appeals, and grievances, as outlined in the Undergraduate Catalog and/or Department Handbook will apply, unless otherwise indicated in this syllabus. Any type of plagiarism will result in an F for the course.

Use of AI:

This is a great topic. How do I use it? How do I not use it? In general, I think ChatGPT, Quillbot, etc. are great tools for having conversations about paper topics, brainstorming, figuring out how to organize your paper, etc. However, you should not use it to write your paper, abstract or any other academic work, because it then hinders the critical thinking and creative process of academic writing by disengaging the student from any academic participation. Please be aware that if you submit AI generated academic work to Canvas, the grading software will flag it as AI and as plagiarism. Don't make this mistake, as it will result in an F in the course.

Official guidelines for citing or referencing the outputs generated by artificial intelligence (AI) tools have not been codified by the various style authorities (e.g., APA, Chicago, MLA). However, a number of resources are available for how to cite AI-generated writings, such as [ChatGPT Citations](#) (APA, MLA, Chicago), [University of Waterloo](#) (for reference citations), and [RMIT University](#) (for in-text citations).

Acknowledgment of the Usage of AI

OpenAI, the organization that created ChatGPT, recommends that human authors acknowledge in a foreword AI's collaborative role using the following:

The author generated this text in part with GPT-3, OpenAI's large-scale language-generation model. Upon generating draft language, the author reviewed, edited, and revised the language to their own liking and takes ultimate responsibility for the content of this publication.

Health and Safety Concerns:

The School of Music at Azusa Pacific University is committed to providing a safe environment for the study and enjoyment of music. For students and employees alike, it is important to be aware of physical hazards that are inherent in such an environment and to make appropriate and well-informed decisions to protect your body for a lifetime of music performance and enjoyment.

If you believe any environment on campus is aurally unhealthy, please discuss this with your ensemble director, private teacher, or music administrator for a possible remedy. If you are aware of any pain you experience as you practice or perform, your private teacher can help guide you to appropriate solutions. It is important not to delay seeking help before permanent damage takes place. Health and Safety information and resources for musicians are available online on the University Homepage. Enter KEYWORDS Health and Safety.

Bibliography:

Should you wish additional sources to assist in your learning, please feel free to consult me after class, or email me with this request. I am perfectly willing to assist you in this manner.

Copyright Responsibilities:

Materials used in connection with this course may be subject to copyright protection. Students and faculty are both authors and users of copyrighted materials. As a student you must know the rights of both authors and users with respect to copyrighted works to ensure compliance. It is equally important to be knowledgeable about legally permitted uses of copyrighted materials. Information about copyright compliance, fair use and websites for downloading information legally can be found at http://apu.libguides.com/content.php?pid=241554&search_terms=copyright

Equal Opportunity:

Students in this course who have a disability that might prevent them from fully demonstrating their abilities should contact an advisor in the Learning Enrichment Center (ext. 3849) as soon as possible to initiate disability verification and discuss accommodations that may be necessary to ensure full participation in the successful completion of course requirements. Written documentation of the disability, along with a request for accommodation, should be presented to the course instructor *at the beginning of the course, or as soon as the disability has been diagnosed. If the student provides the instructor with accommodations more than two weeks after the start of the term, the instructor cannot guarantee that the student's accommodations, due date changes and grading the student's work will be processed in a timely manner. Please plan ahead accordingly.*

Emergency Policy:

"It is highly recommended that you leave the class title, room and building location, and the APU campus phone number (626) 969-3434 with family and/or other contacts if you wish to be notified in case of an emergency.

Acknowledgement of Receipt by Student:

I have received a copy of the syllabus for Dr. Claire Fedoruk's section of MUS 351, Fall 2025. I have read the syllabus and have been offered an opportunity to ask questions about it. I understand and agree to the requirements of this syllabus.

Signature: _____

Date: _____

[1] Course schedule and all assignments, due dates and exams are subject to change at the instructor's discretion.