

## European Music History and Appreciation

**Course code: HSS 200**

**Term and year:** Fall 2021

**Day and time:** Tuesday, 18:30 – 21:15

**Instructor:** Mgr. Kateřina Vanová

**Instructor contact:** katerina.vanova@aauni.edu

**Consultation hours:** by appointment; I will be glad to meet you via MS Teams upon agreement

<b>Credits US/ECTS</b>	3/6	<b>Level</b>	Introductory/Intermediate
<b>Length</b>	15 weeks	<b>Pre-requisite</b>	None
<b>Contact hours</b>	42 hours	<b>Course type</b>	Bachelor Required/Elective

### 1. Course Description

This course will introduce students to the world of music through listening and analysis, discussions, history context and watching of live performances. After a brief introduction of basic music elements, forms and instruments, it will provide an overview of major historical periods in Europe (Medieval, Renaissance, Baroque, Classical, Romantic and the 20<sup>th</sup> Century), and their main composers and compositions. In-class listening and performances visits (virtual performances unless real performances can be visited) will improve students' critical thinking as well as understanding and appreciation of music.

### 2. Student Learning Outcomes

Upon completion of this course, students should be able to:

- Become familiar with music and society of main historical periods.
- Understand the role and purpose of music in each period and recognize its major composers and compositions.
- Learn concert etiquette (will be explained based on watching the live performances) and basic music terminology.
- Frequent in-class listening will increase their music comprehension and appreciation.

### 3. Reading Material

#### **Required Materials**

Kamien, Roger. *Music. An Appreciation*, 5<sup>th</sup> Brief Edition. New York: McGraw-Hill, 2006.

Reading is scanned on the class web page.

Handouts (will be scanned and added to NEO by sessions)

Music recordings (available on NEO)

#### **Recommended Materials**

Kittnarova, Olga. *A History of Music in Outlines*. Prague: Karolinum, 2007

Bernstein, Leonard. *The Infinite Variety of Music*. Cleckheaton (UK): Amadeus Press, 2007

Walsh, T. J. *Second Empire Opera: The Théâtre Lyrique Paris 1851 – 1870*. London: John Calder Ltd., 1981

#### 4. Teaching methodology

Each session is based on materials available for students on NEO LMS course page. These include instructional messages from the instructor and reading supported by videos and various handouts. Students will use these materials to prepare for live session and for other assignments.

During live sessions we will divide our meeting time into two parts: 1) instructor-led summary of the topic and emphasis of key concepts/points, and 2) open discussion in which students are encouraged to ask questions, present relevant examples and practice concepts. We may use some additional in-class listening.

Students are, of course, expected to actively participate each week. In addition, the assessment consists of online midterm and final exams (to ensure students understand course concepts and relevant music terminology), forum discussions (to practice new concepts after the lecture regularly and to enhance open-minded communication between students), individual/group presentations (to shape presentation skills and bring in deeper insight into a chosen topic) and performances reports (to reflect on the particular performances). All assignments are specified in sections 7 and 8 of this syllabus.

#### 5. Course Schedule

Date	Class Agenda Assignments prior class, topic of live sessions	Discussion/ Assignments after class
Session 1 <b>August 31</b>	<p><b>Topic:</b>            1) Introduction of the course            2) Music Elements: tone, melody, rhythm, tone color, dynamics, harmony, key, music notation, performing media – voices, instruments, orchestra, conductor; musical texture, form and style  <b>Video:</b> <i>Bolero</i>  <b>Listening:</b> <i>P. I. Tchaikovsky – The Dance of Reed Pipes (an example of ABA form)</i>  <b>Description:</b> An introduction to the class, syllabus and course plan; after the break a brief introduction of basic music elements, instruments, orchestra and conductor, discussion based on a video</p> <p><b>Assignments prior the session:</b>            1) <b><u>Read the course syllabus</u></b>            2) <b><u>Complete the questionnaire from NEO</u></b></p>	<p><b>Assignments after the session:</b></p> <p>1) <b><u>Reading</u></b>  <i>Reading: pages 7 – 35 (excluding listening outlines)</i></p> <p>2) <b><u>Forum discussion #1</u></b>  <i>open: 31. 8. - 6. 9.</i>  <i>(questions will be posted)</i></p>
Session 2 <b>September 7</b>	<p><b>Topic:</b>            1) Music in the Middle Ages: sacred music – Gregorian Chant; secular music – troubadours, trouvères, minnesingers            2) Music in the Renaissance: sacred music – the motet and the mass, Josquin Desprez, Giovanni Pierluigi da Palestrina, Orlando di Lasso; secular music – the madrigal</p>	<p><b>Assignments after the session:</b></p> <p>1) <b><u>Forum discussion #2</u></b>  <i>open: 7. 9. – 13. 9..</i>  <i>(questions will be posted)</i></p>

	<p><b>Listening:</b>  1) <i>Guillaume de Machaut – Notre Dame Mass; songs of troubadours; Gregorian Chant</i>  2) <i>Josquin Desprez – Ave Maria Virgo Serena, Giovanni Pierluigi da Palestrina – Pope Marcellus Mass; Orlando di Lasso – Matona mia cara; renaissance ballads and dances</i></p> <p><b><u>Assignments prior the session:</u></b>  1) <b><u>Reading</u></b>  A) <i>pages 38 (time-line for Middle Ages), 39, 42 – 50 (up to Music in the Renaissance) Recommended listening for the Middle Ages Period (Gothic period): page 58</i>  B) <i>page 38 (time-line for Renaissance), 40 – 41, 50 – 57 Recommended listening for the Renaissance Period: page 58</i>  2) <b><u>Forum discussion #1</u></b></p>	
<p>Session 3  <b>September 14</b></p>	<p><b>Topic:</b>  1) Introduction of the Baroque Period: characteristics of baroque society and music; some of the new music forms – the concerto grosso, the fugue, the baroque opera; the baroque orchestra; Claudio Monteverdi, Henry Purcell  2) The Baroque Period: new music forms – continuing: the baroque sonata, the baroque suite, the chorale and church cantata, the oratorio; Antonio Vivaldi, Johann Sebastian Bach, George Frideric Handel</p> <p><b>Listening:</b>  1) <i>J. S. Bach – Brandenburg Concerto No. 5, Little Fugue in G-minor, etc.</i>  2) <i>J. S. Bach – Toccata and Fugue in D-Minor (Bach vs. modern arrangement); Antonio Vivaldi – The Four Seasons; J. S. Bach – Suite No. 3 in D-Major, Air (second movement) etc., Jesus bleibet meine Freude; G. F. Handel – Messiah (Hallelujah chorus, arias Every Valley and Unto us a Child, etc.), aria Lascia ch’io pianga</i></p> <p><b><u>Assignments prior the session:</u></b>  1) <b><u>Reading</u></b>  A) <i>pages 60 – 77 (61: time-line)</i>  B) <i>pages 78 – 87; Recommended listening for the Baroque Period: page 88</i>  2) <b><u>Forum discussion #2</u></b></p>	<p><b><u>Assignments after the session:</u></b></p> <p>1) <b><u>Forum discussion #3</u></b>  <i>open: 14. 9. – 20. 9. (questions will be posted)</i></p> <p>2) <b><u>Research Project:</u></b>  <i>Preparation to a visit of a ballet</i></p>

<p>Session 4 <b>September 21</b></p>	<p><b>Topic: Performance #1 – ballet</b> <b>P. I. Tchaikovsky – Sleeping Beauty</b> State Opera Prague, 7:00 pm</p> <p><b>Assignments prior the session:</b> 1) <b><u>Research project</u></b> <i>Preparation to a visit of a ballet</i> 2) <b><u>Forum discussion #3</u></b></p>	<p><b>Assignments after the session:</b></p> <p>1) <b><u>Performance report #1</u></b> <i>open: 21. 9. – 27. 9.</i> <i>(guidelines will be posted)</i></p>
<p><b>September 28</b></p>	<p style="text-align: center;"><u>NATIONAL HOLIDAY –</u> <u>NO CLASS</u></p>	
<p>Session 5 <b>October 5</b></p>	<p><b>Topic:</b> Introduction of the Classical Period: characteristics of classical period society and music; new music forms – sonata form, theme and variations, minuet and trio, rondo, the classical symphony, the classical concerto, classical chamber music, opera; Joseph Haydn, Wolfgang Amadeus Mozart <b>Listening:</b> <i>J. Haydn – Trumpet concerto in E-flat major, Symphony No. 94 in G-Major (Surprise) – second movement (variations); L. Boccherini – Minuet; W. A. Mozart – excerpts from operas Don Giovanni and The Marriage of Figaro; Requiem</i></p> <p><b>Assignments prior the session:</b> 1) <b><u>Reading</u></b> <i>pages 90 – 113 (91: time-line)</i> 2) <b><u>Performance report #1</u></b></p>	<p><b>Assignments after the session:</b></p> <p>1) <b><u>Midterm exam preparation</u></b></p>
<p>Session 6 <b>October 12</b></p>	<p><b>Topic:</b> <b>MIDTERM EXAM</b> --- The Classical Period: Ludwig van Beethoven <b>Listening:</b> L. van Beethoven – Symphony No. 5 (Fate), Symphony No. 9 &amp; part Ode de Joy, Piano Sonata Op. 13 in C-Minor (Pathétique); Piano Sonata Op. 27, No.2 (Moonlight)</p> <p><b>Assignments prior the session:</b> 1) <b><u>Reading</u></b> <i>pages 114 – 121</i> <i>Recommended listening for the Classical Period: page 122</i> 2) <b><u>Midterm exam preparation</u></b></p>	<p><b>Assignments after the session:</b></p> <p>1) <b><u>Forum discussion #4</u></b> <i>open: 12. 10. – 18. 10.</i> <i>(questions will be posted)</i></p>
<p>Session 7 <b>October 19</b></p>	<p><b>Topic:</b></p>	<p><b>Assignments after the session:</b></p> <p>1) <b><u>Forum discussion #5</u></b> <i>open: 19. 10. – 25. 10.</i> <i>(questions will be posted)</i></p>

	<p>1) Introduction of the Romantic Period: characteristics of romantic period society and music; individuality and subjectivity, nationalism, exoticism, program music, virtuoso concerts</p> <p>2) The Romantic Period: The Art Song, Franz Schubert, Robert and Clara Schumann, Frédéric Chopin, Franz Liszt, Nicolo Paganini, Felix Mendelssohn-Bartholdy; Program Music, Hector Berlioz</p> <p><b>Listening:</b> <i>F. Schubert – Erlking, Unfinished Symphony; R. Schumann – Piano Concerto Op. 54 in A-Minor; F. Chopin – Étude Op. 10, No. 12 in C-Minor (Revolutionary), and other small compositions; F. Liszt – Transcendental Étude No. 10; Dream of Love; Dante Symphony; N. Paganini – Caprice No. 24 and others; F. Mendelssohn-Bartholdy – The Midsummer Night’s Dream (parts); H. Berlioz – Symphonie Fantastique</i></p> <p><b>Assignments prior the session:</b></p> <p>1) <b>Reading</b> pages 123 – 146, (124: time-line)</p> <p>2) <b>Forum discussion #4</b></p>	<p>2) <b>Research Project:</b> <u>Preparation to a visit of a ballet</u></p>
<p><b>October 26</b></p>	<p><u>M I D T E R M B R E A K</u></p>	
<p>Session 8 <b>November 2</b></p>	<p><b>Topic: Performance # 2 – modern ballet Phoenix</b> National Theatre, 7:00 pm</p> <p><b>Assignments prior the session:</b></p> <p>1) <b>Research project</b> <i>Preparation to a visit of a ballet</i></p> <p>2) <b>Forum discussion #5</b></p>	<p><b>Assignments after the session:</b></p> <p>1) <b>Performance report #2</b> <i>open: 2. 11. – 8. 11.</i> <i>(guidelines will be posted)</i></p>
<p>Session 9 <b>November 9</b></p>	<p><b>Topic:</b> The Romantic Period: Nationalism in music, Czech national music – Bedřich Smetana, Antonín Dvořák; Russian music – Peter Ilyich Tchaikovsky, The Five, Modest Petrovich Mussorgsky; Johannes Brahms</p> <p><b>Listening:</b> <i>B. Smetana – Moldau, etc.; A. Dvořák – Symphony No. 9 in E-Minor (From the New World), Slavonic Dances; P. I. Tchaikovsky – various; Modest Petrovich Mussorgsky – Pictures from the Exhibition; J. Brahms – Hungarian Dance No. 5</i></p> <p><b>Assignments prior the session:</b></p> <p>1) <b>Reading</b> pages 146–153, 163 (from "The Five")–166</p>	<p><b>Assignments after the session:</b></p> <p>1) <b>Forum discussion #6</b> <i>open: 9. 11. – 15. 11.</i> <i>(questions will be posted)</i></p> <p>2) <b>Research Project:</b> <i>Preparation to a visit of an opera</i></p>

	<p><i>Recommended listening for the Romantic Period: pages 168 – 169</i></p> <p>2) <b><u>Performance Report #2</u></b></p>	
<p>Session 10 <b>November 16</b></p>	<p><b>Topic: Performance # 3 – opera</b> <b>W. A Mozart – The Marriage of Figaro</b> The Estates Theatre, 7:00 pm</p> <p><b><u>Assignments prior the session:</u></b></p> <p>1) <b><u>Research project</u></b> <i>Preparation to a visit of an opera</i></p> <p>2) <b><u>Forum discussion #6</u></b></p>	<p><b><u>Assignments after the session:</u></b></p> <p>1) <b><u>Performance report #3</u></b> <i>open: 16. 11. – 22. 11.</i> <i>(guidelines will be posted)</i></p>
<p>Session 11 <b>November 23</b></p>	<p><b>Topic:</b></p> <p>1) The Romantic Period: Italian opera – Giuseppe Verdi, Giacomo Puccini, Gioacchino Rossini; German opera – Richard Wagner; French opera – Georges Bizet</p> <p>2) Introduction of the edge of 19th and 20th centuries: society developments and their influence on music, Vienna’s society and Johann Strauss’ family influence, musical diversity; late romanticism – Gustav Mahler, Richard Strauss; Impressionism and Symbolism, Claude Debussy, Maurice Ravel; Neoclassicism, Igor Stravinsky</p> <p><b>Listening:</b> <i>excerpts from Verdi, Puccini, Rossini, Bizet and Wagner operas; Johann Strauss I. – Radetzky March; Johann Strauss II. – The Blue Danube, etc.; C. Debussy – Prelude to the Afternoon of a Faun; I. Stravinsky – The Rite of Spring; Ragtime; etc.</i></p> <p><b><u>Assignments prior the session:</u></b></p> <p>1) <b><u>Reading</u></b> <i>pages 154 – 162; 166 – 167 (Janáček); 171 – 190 (except Expressionism); 191 – 196; (172: time-line)</i></p> <p><b><u>Performance report #3</u></b></p>	<p><b><u>Assignments after the session:</u></b></p> <p>1) <b><u>Forum discussion #7</u></b> <i>open: 23. 11. – 29. 11.</i> <i>(questions will be posted)</i></p> <p>2) <b><u>Research Project:</u></b> <i>Preparation to a virtual visit of an operetta</i></p>
<p>Session 12 <b>November 30</b></p>	<p><b>Topic: Performance # 4 – operetta</b> <b>J. Strauss – Die Fledermaus (The Bat)</b> ONLINE: We will be watching the performance within the class session (at least a part), then you will watch the rest.</p> <p><b><u>Assignments prior the session:</u></b></p> <p>1) <b><u>Forum discussion #7</u></b></p> <p>2) <b><u>Research Project</u></b> <i>Preparation to a virtual visit of an operetta</i></p>	<p><b><u>Assignments after the session:</u></b></p> <p>1) <b><u>Performance report #4</u></b> <i>open: 30. 11. – 6. 12.</i> <i>(guidelines will be posted)</i></p>
<p>Session 13 <b>December 7</b></p>	<p><b>Topic:</b></p>	<p><b><u>Assignments after the session:</u></b></p>

	<p>Music in the 1st half of 20th century: new developments in society; Expressionism, Arnold Schoenberg, Atonality, The Twelve-Tone System, Alban Berg, Anton Webern, Béla Bartók; Sergei Prokofiev, Dmitri Shostakovich; Les Six; Carl Orff; George Gershwin, etc.</p> <p><b>Listening:</b> A. Schoenberg – Pierrot Lunaire; C. Orff – Carmina Burana; G. Gershwin – Rhapsody in Blue, S. Prokofiev – various from Romeo and Juliet, Cinderella, etc.; D. Shostakovich – Symphony No. 7 in C-Major (Leningrad)</p> <p><b>Video:</b> Shostakovich against Stalin: The War Symphonies</p> <p><b>Assignments prior the session:</b></p> <p>1) <b><u>Reading</u></b> pages 197 – 214 Recommended listening for the end of 19th century and the 1st half of 20th century: pg. 215</p> <p><b><u>Performance report #4</u></b></p>	<p>1) <b><u>Forum discussion #8</u></b> <u>open: 7. 12. – 13. 12.</u> <u>(questions will be posted)</u></p> <p>2) <b><u>Final exam preparation</u></b></p>
<p>Session 14 <b>December 14</b></p>	<p><b>Topic:</b> <b><u>FINAL EXAM</u></b></p> <p><b>Assignments prior the session:</b></p> <p>1) <b><u>Forum discussion #8</u></b> 2) <b><u>Final exam preparation</u></b></p>	

## 6. Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (average)	Weight in Final Grade	Evaluated Course Specific Learning Outcomes	Evaluated Institutional Learning Outcomes*
Active class participation (all semester)	42		Be present and active during live sessions as well as during online interactions. Submit class assignments on time.	3
Forum discussions (8x) (time frames are listed under each Forum)	18	24%	There will be 8 discussion forums following key lecture topics open during the semester. Students will contribute to each Forum according to instructions and given dates. This will demonstrate their understanding of course material, critical thinking through thoughtful discussion contribution and ability to relate the concepts to real life.	1, 2, 3
Midterm exam (online)	25	15%	Consists of multiple-choice questions, true/false questions, matching and short answers part. Covers the first half of the course.	1,3

			Maximum is 100 points from the exam.	
Presentation	5	10%	Each student will prepare a presentation on chosen topic (according to instructions) and present it during the designated time slot. Besides the presentation, students will initiate a class discussion and include some interesting real-life observations related to their topic.	1, 2, 3
Concert reports	35	36%	The class will visit (watch) four live performances during the semester. These should include one concert, and then possibly one ballet, opera, and operetta. Before each performance, students will be given guidelines upon which they write a report about their experience. The reports are evaluated based on showing critical and observational skills, formulating one's opinion supported by facts, showing original approach in a free form and applying theoretical knowledge of the subject. The reports will be written from all four performances.	1, 2, 3
Final exam (online)	25	15%	Consists of multiple-choice questions, true/false questions, matching and short answers part. This is a cumulative exam with questions from all material covered during the semester. Maximum is 100 points from the exam.	1, 3
<b>TOTAL</b>	<b>150</b>	<b>100%</b>		

\*1 = Critical Thinking; 2 = Effective Communication; 3 = Effective and Responsible Action

## 7. Detailed description of the assignments

- **Forum discussions (24%):**

These regular discussions will enable students to practice course concepts and relate them to real-life situations. Critical thinking and respectful communication is enforced. Each discussion will be based on answering questions posted by the instructor and following up other classmates' responses. In order to earn a maximum amount of points (3 per discussion), students will have to answer specified number of questions and react to specified number of other responses. Details will be provided before each new forum discussion. Students will have an open block of 6 days to contribute.

Assessed area	Percentage
Relevance of the comment/answer	25
Ability to understand course concepts and apply them to real-life situations	25
Ability to formulate one's opinion and support it with suitable facts	25



Opinion is thoughtful, includes critical thinking and is well formulated	25
--	----

- **Midterm Exam (15%)**

Midterm exam will be online, time limited and based on material we cover the first half of the semester. It will consist of questions from material until Classical Period I (included) and focus on major music/history concepts and terminology. It will be available on NEO.

Assessed area	Percentage
Ability to answer all questions correctly	100

- **Presentation (10%)**

Every class will start with a presentation on the topic from the last session. In the beginning of a semester, you will sign up for the day and topic you are the most interested in and prepare a short presentation. It can be done individually/in a pair upon the lecturer's approval. Each student will present to class and then lead a short discussion with other classmates. You can choose something interesting about a composer we covered in the previous session, or about the music concept related to a particular historical period. At the beginning, you will pose a question or an argument. You will also prepare examples and an answer to your question. You must read the materials from the previous class in order to present the topic well and to be able to lead the discussion professionally.

! The day you sign up for becomes obligatory for you. Rescheduling can be done only due to serious reasons (e. g. excused illness). You must be on time on the day of your discussion start.

Assessed area	Percentage
Choosing relevant topic and demonstrating deeper insight into it	25
Leading discussion and posing interesting questions/perspectives	25
Ability to explain the topic well	25
Presenting and video content	25

- **Concert Reports (36%)**

These reports will serve as a reflection of your experience from watching performances. Detailed writing guidelines will be provided before each performance.

Assessed area	Percentage
Originality of approach	20
Critical and observational skills	20
Application of theoretical knowledge from the course to the particular performance	20
Correct use of references, form, stylistics, grammar, etc.	20
Ability to formulate one's opinion and support it by facts	20

- **Final Exam (15%)**

Final exam will be online, time limited and cumulative with stronger emphasis on material we cover the second half of the semester. It will focus on major music/history concepts and terminology. It will be available on NEO.

Assessed area	Percentage
Ability to answer all questions correctly	100

## **8. General Requirements and School Policies**

### ***General requirements***

All coursework is governed by AAU's academic rules. Students are expected to be familiar with the academic rules in the Academic Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity in their work.

### ***Electronic communication and submission***

The university and instructors shall only use students' university email address for communication, with additional communication via NEO LMS or Microsoft Teams. Students sending e-mail to an instructor shall clearly state the course code and the topic in the subject heading, for example, "COM101-1 Mid-term Exam. Question". All electronic submissions are through NEO LMS. No substantial pieces of writing (especially take-home exams and essays) can be submitted outside of NEO LMS.

### ***Attendance***

Attendance, i.e., presence in class in real-time, is expected and encouraged. However, the requirement that students miss not more than 35% of real-time classes is temporarily suspended due to the COVID-19 pandemic.

### ***Absence excuse and make-up options***

Should a student be absent from classes for relevant reasons (illness, serious family matters), s/he can submit to the Dean of Students an Absence Excuse Request Form supplemented with documents providing reasons for the absence. These must be submitted within one week of the absence. If possible, it is recommended the instructor be informed of the absence in advance. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if s/he submits an Absence Excuse Request Form along with the finalized add/drop form.

Students whose absence has been excused by the Dean of Students are entitled to make up assignments and exams provided their nature allows. Assignments missed due to unexcused absences which cannot be made up, may result in a decreased or failing grade as specified in the syllabus.

Students are responsible for contacting their instructor within one week of the date the absence was excused to arrange for make-up options.

***Late work:*** No late submissions will be accepted – please follow the deadlines.

### ***Electronic devices***

Electronic devices (e.g. phones, tablets, laptops) may be used only for class-related activities (taking notes, looking up related information, etc.). Any other use will result in the student being marked absent and/or being expelled from the class. No electronic devices may be used during tests or exams unless required by the exam format and the instructor.

***Eating*** is not allowed during classes.

### ***Cheating and disruptive behavior***

If a student engages in disruptive conduct unsuitable for a classroom environment, the instructor may require the student to withdraw from the room for the duration of the class and shall report the behavior to the Dean.

Students engaging in behavior which is suggestive of cheating will, at a minimum, be warned. In the case of continued misconduct, the exam or assignment will be failed and the student will be expelled from the exam or class.

## ***Plagiarism and Academic Tutoring Center***

Plagiarism is “the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one’s own original work.” (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)

Turnitin’s White Paper ‘The Plagiarism Spectrum’ (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another’s work, word-for-word, as one’s own.
2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations.
3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.
5. RECYCLE: The act of borrowing generously from one’s own previous work without citation; To self-plagiarize.
6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about sources
9. AGGREGATOR: The “Aggregator” includes proper citation, but the paper contains almost no original work.
10. RE-TWEET: This paper includes proper citation, but relies too closely on the text’s original wording and/or structure.

At minimum, plagiarism from types 1 through 8 will result in a failing grade for the assignment and shall be reported to the Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU.

If unsure about technical aspects of writing, students are encouraged to consult with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at: <http://atc.simplybook.me/sheduler/manage/event/1/>.

## ***Course accessibility and inclusion***

Students with disabilities are asked to contact the Dean of Students as soon as possible to discuss reasonable accommodations. Academic accommodations are not retroactive. Students who will be absent from course activities due to religious holidays may seek reasonable accommodations by contacting the Dean of Students in writing within the first two weeks of the term. All requests must include specific dates for which the student requests accommodations.

## 9. Grading Scale

Letter Grade	Percentage*	Description
A	95–100	<b>Excellent performance.</b> The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A–	90–94	
B+	87–89	<b>Good performance.</b> The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83–86	
B–	80–82	
C+	77–79	<b>Fair performance.</b> The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73–76	
C–	70–72	
D+	65–69	<b>Poor.</b> The student has shown some understanding of the material and subject matter covered during the course. The student’s work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60–64	
F	0–59	<b>Fail.</b> The student has not succeeded in mastering the subject matter covered in the course.

\* Decimals should be rounded to the nearest whole number.

Prepared by: Kateřina Vanová

Date: August 2021

Approved by: School of Humanities and Social Sciences, August 2021