
Instructor: Dr. Luke Dahn * DGH 438 * Email: luke.dahn@utah.edu (preferred contact) * Office phone: 801.585.3720 * **Office Hours:** TBD

Required Materials

1. MUSC 4565 Course Pack Anthology: *J.S. Bach Chorales*, ed. Luke Dahn
2. Staff paper (a notebook, or download some here: <http://www.musicshoef.com/>)
3. A notebook or binder for note-taking.

[Note: Required readings will consist of articles and book chapters/excerpts that will be placed in Canvas.]

Additional Resources (Assigned readings will come from these books, which will either be on reserve or made available.)

Sortable Index of the Bach Four-Part Chorales: <http://www.bach-chorales.com/BachChoraleTable.htm>

Translations of Chorale Texts: <http://www.bach-cantatas.com/Texts/IndexTexts-Chorales-Title.htm>

Comprehensive info on the Bach Cantatas: <http://www.bach-cantatas.com/IndexBWV.htm>

History of the Breitkopf Collection of Bach Chorales: <http://www.bach-cantatas.com/Articles/Breitkopf-History.htm>

Catalog Course Description:

This course develops many of the concepts, principles, and skills acquired in earlier Music Theory/Musicianship courses through close examinations of a wide range of compositions, styles, genres, and composers.

Prerequisites: “C” or better in (MUSC 3550 AND (MUSC 3540 OR MUSC 3560)).

Description of Course Topic:

The central theme of this course is the Lutheran chorale. Analytical study will begin with chorales in their original contexts, then move to concert works from a variety of composers and historical contexts that utilize chorale tunes. Attention will be devoted to works by Bach, Felix Mendelssohn, Fanny Hensel, Franz Liszt, Johannes Brahms, Max Reger, Alban Berg, Magnus Lindberg, David Maslanka, and others.

Teaching and Learning Methods

Success in this course and the quality of this course will be largely dependent upon student engagement, especially since the reading of scholarly articles will take a much larger role compared to previous music theory courses. While some content will be disseminated by the instructor, formal lecturing will not be typical. Rather, the course will take on the format of a seminar where discussion and group work is central. In addition to reading assignments, students will complete analysis assignments, assignments that may be compositional in nature, as well as a final analysis project.

Course Objectives

In this course, students will...

- review analytical concepts and techniques studied in past semesters of music theory through their utilization
- gain experience in reading music theory scholarly research
- further develop analytical skills
- further develop part-writing and compositional skills
- develop a deeper familiarity with the Bach chorale style
- learn about new composers and styles

COURSE WORK

Note about the MUSC 4565 Course Pack:

The course pack is my own edition of the Bach chorales. It is necessary that you bring your hard copy (available for purchase in the University bookstore) to each class as we will frequently be looking at different chorales throughout the semester. In addition, I welcome any feedback you have regarding the edition's format. Bookmark this URL of chorale text translation for easy reference: <http://www.bach-cantatas.com/Texts/IndexTexts-Chorales-Title.htm>

Analysis assignments (25% of overall grade)

You will be required to complete several (~6-8) different analysis assignments throughout the semester. It is important that you complete your analyses *on time* as we will likely be discussing portions of these assignments in class on the dates on which they are due. Late assignments: If late assignments are submitted before I grade the assignment for the class (within 24 hours is pretty safe), I will accept it with a 10 point deduction. If assignments are submitted after that but within one week, they will be accepted and given **half credit** and will most likely not be returned.

Readings (20% of overall grade)

There will be 8-10 different reading assignments, which will generally be due on Tuesdays. For these assignments, each student must submit at least three separate comments about the reading. Comments may include questions that came to mind, passages that you found insightful, passages you found confusing, or any other relevant thoughts. Each comment **must** include a reference to the passage to which your comment relates. Include the page number, if not a quotation of the exact passage. Finally, you **must** bring your article to class for discussion (either a hard copy or an electronic copy on computer/phone). Comments **must be posted to the assigned Discussion pages in Canvas by 7:00am on the day on which they are due.** (I teach a 9:10-10:30 class on TuTh and need the time in the morning to read the comments. Better to consider the deadline the night before.)

Biographical/Historical Sketch (5% of overall grade)

Each student will be required to do one brief sketch of either a composer discussed in class or a piece discussed in class. The sketch should consist of a one-page handout and a 3-5 minute mini-presentation over the handout. If you are assigned a biographical sketch, your handout should include general biographical information on that composer. If you are assigned a historical sketch, your handout should include historical and contextual information related to the piece being studied in class. A model of each type of sketch will be provided as a guide.

Chorale Composition (15% of overall grade)

Each student will be required to compose one chorale setting in the Bach chorale style. The setting must be of a Lutheran chorale tune that appears among the Bach chorale settings. (Instructor approval of chorale tune is required.) Specific guidelines of requirements and expectations will be provided.

Final Analysis Project (15% of overall grade)

A final analysis project will be due **Tuesday, April 28th at 11:59pm**. Each student may choose any chorale-based composition from any era for this project (pending instructor approval). A list of possible pieces is provided at the end of this document, though students are welcome to find their own. The kinds of analytical techniques used will be dictated by the kind of piece being analyzed whether tonal or post-tonal, and students will be expected to draw upon techniques learned in past theory classes. Further guidelines for this project will be provided.

Presentation of Final Projects (5% of overall grade)

The final weeks of the semester will be devoted to student presentations of final projects. Since these presentations will be given prior to the due date for these projects, students are encouraged (even expected) to incorporate any feedback from classmates. Further details about these presentations will be provided.

Attendance & Class work (10% of overall grade)

The quality of this class is dependent upon your attendance and engagement. Attendance is expected and will be recorded. Absences will not be excused unless prior notification is sent to me stating the reasons for your absence.

Letter grades given on assignments can be translated as follows:

A+ = 100 A = 96 A- = 92 B+ = 88 B = 85 B- = 82 C+ = 78 C = 75 C- = 72 D+ = 68 D = 65 D- = 62 F = discretion of instructor

GRADE BREAKDOWN SUMMARY

25% Assignments
 20% Reading Responses
 5% Biographical Sketch
 15% Chorale Composition
 15% Final Analysis Project
 5% Presentation of Final Project
 10% Attendance & Participation
 5% TBD – Given to whichever of the following above categories helps grade most: Assignments, Chorale Composition, Final Project
100%

Grade Scale: A 100-93; A- 92-90; B+ 89-87; B 86-83; B- 82-80; C+ 79-77; C 76-73; C- 72-70; D+ 69-67; D 66-63; D- 62-60; E 59-0

GENERAL COURSE OUTLINE—MUSC 4565

(Subject to change with advanced notice)

WEEK 1 (Jan 7,9) – INTRODUCTION TO THE CHORALE

Topics: history and context of the Lutheran chorale, bar form structure

TUESDAY – Course Introduction

THURSDAY – **Reading**: Oxford Music Online article on the “chorale” (Sections 1, 3-5, 8, 10-14 only) **(no written response required)**

WEEK 2 (Jan 14,16) – GETTING TO KNOW THE BACH CHORALES AND THE BACH CHORALE STYLE

Topics: Bach’s four-part chorale oeuvre, questions surrounding the Bach chorales, the Bach chorale style, Analytical methodology

TUESDAY – **Reading #1**: Dirst 2012

THURSDAY – **Assignment #1**: Chorale Analysis

WEEK 3 (Jan 21,23) – THE BACH CHORALES & BACH’S CHORALE-BASED PEDAGOGY

Topics: Bach’s approach to chorale composition

TUESDAY – **Reading #2**: Chafe 2000 (pp.82-87), Temperley 2006

THURSDAY – **Assignment #2**: Chorale Analysis #2, Chorale Composition Assignment #1 (figured-bass realization/homophonic-to-polyphonic conversion)

WEEK 4 (Jan 28,30) – BACH’S CHORALE-BASED PEDAGOGY (cont.)

Topics: The World of the Bach chorales

TUESDAY – **Reading #3**: Remes 2017

THURSDAY – **Assignment #3**: Chorale Composition Assignment #2

WEEK 5 (Feb 4,6) – FELIX MENDELSSOHN, *PAULUS*

Topics: Felix Mendelssohn’s *Paulus*

TUESDAY – **Reading #4**: Mercer-Taylor 1997, Stanley 1987

THURSDAY – **Assignment #4**: Mendelssohn Analysis Assignment

Related Bach chorales:

“Allein Gott in der Höh sei Ehr,” BWVs 104.6, 112.5, 260

“Wer nur den lieben Gott lässt walten,” BWVs 84.5, 88.7, 93.7, 166.6, 179.6, 197.10, 434

“Wachet auf ruft uns die Stimme,” BWV 140.7

“Herr Jesu Christ, meins Lebens Licht (melody #2),” BWVs 3.6, 153.9

WEEK 6 (Feb 11,13) – FANNY HENSEL, *DAS JAHR*

Topics: Fanny Hensel’s *Das Jahr*

TUESDAY – **Reading #5**: Toews 1993, Kielan-Gilbert 2006

THURSDAY – **Assignment #5**: Hensel Analysis Assignment

Related Bach chorales:

“Christ ist erstanden,” BWVs 66.6, 276

“Das alte Jahr vergangen ist,” BWVs 288, 289

“Vom Himmel hoch, da komm ich her,” BWVs 248.09, 248.17, 248.23

WEEK 7 (Feb 18,20) – FRANZ LISZT, *VARIATIONS ON WEINEN, KLAGEN, SORGEN, ZAGEN*

Topics: Franz Liszt’s *Variations über das Motiv von Bach*, S.180; *Zwölf alte deutsche geistliche Weisen*, S.50

TUESDAY – **Reading #6**: Crisp 1998

THURSDAY – **Assignment #6**: Liszt Analysis Assignment

Related Bach chorales:

“Was Gott tut, das ist wohlgetan,” BWVs 12.7, 69a.6, 75.7=17.14, 99.6, 100.6, 144.3, 250

“Meine Seele erhebt den Herren [The German Magnificat],” BWVs 10.7, 323, 324

“Nun danket alle Gott,” BWVs 79.3, 252, 386

“O Welt, ich muss dich lassen,” BWVs 13.6,44.7, 97.9, 244.10, 244.37, 245.11, 392, 393, 394, 395

“Befiehl du deine Wege (mel. #1),” BWVs 135.6, 153.5, 161.6, 244.15, 244.17, 244.44, 244.54, 244.62, 248.5, 248.64, 270, 271

“O Lamm Gottes, unschuldig,” BWV 401

“O Traurigkeit, o Herzeleid!,” BWVs 404, deest

“Wer nur den lieben Gott lässt walten,” BWVs 84.5, 88.7, 93.7, 166.6, 179.6, 197.10, 434

WEEK 8 (Feb 25,27) – JOHANNES BRAHMS, MOTETS

Topics: Johannes Brahms's motets "Es ist das Heil uns kommen her," Op.29; "Mit Fried und Freud," Op.74; "Es ist genug," Op.110

TUESDAY – **Reading #7:** Beller-McKenna 1996 or Beller-McKenna 1998 (TBD)

THURSDAY – **Assignment #7:** Brahms Analysis Assignment

Related Bach chorales:

"Es ist das Heil uns kommen her," BWVs 9.7, 86.6, 117.4=117.9, 155.5, 251

"Mit Fried und Freud," BWVs 83.5, 125.6, 382

"Es ist genug," BWV 60.5

WEEK 9 (Mar 3,5) – MAX REGER, OP.81 VARIATIONS AND OP.138

Topics: Max Reger's *Variations and Fugue on a Theme by Bach*, Op.81; *Geistliche Gesänge*, Op.138

TUESDAY – **Reading #8:** Frisch 2001/2002

THURSDAY – **Assignment #8:** Reger Analysis Assignment

[SPRING BREAK]

WEEK 10 (Mar 17,19) – ALBAN BERG, VIOLIN CONCERTO

Topics: Alban Berg's *Violin Concerto*

TUESDAY – **Reading #9:** Chafe 2000 (pp.228-240), Watkins 1988 (excerpts TBD)

THURSDAY – **Assignment #9:** Berg Analysis Assignment

Related Bach chorales: "Es ist genug" BWV 60.5

WEEK 11 (Mar 24,26) – HUGO DISTLER, CHORAL COMPOSITIONS

Topics: Hugo Distler's choral compositions "In der Welt habt ihr Angst," "Wachet auf," and *Eine deutsche Choralmesse*

TUESDAY – **Reading #10:** Pack 2008, Robert Keith Place 1998 diss. (excerpts TBA)

THURSDAY – **Assignment #10:** Distler Analysis Assignment

Related Bach chorales:

"Wenn mein Stündlein vorhanden ist," BWVs 31.9, 95.7, 428, 429, 430; BWVs 402

"Es sind doch selig alle, die im rechten Glauben wandeln," BWV 402

"Wachet auf, ruft uns die Stimme," BWV 140.7

WEEK 12 (Mar 13, Apr 2) – IGOR STRAVINSKY, ARNOLD SCHOENBERG, ANTON WEBERN, CHARLES IVES (TBD)

Topics: Possible topics – Stravinsky's *Canonic Variations on 'Vom Himmel hoch'* and/or the "Great Chorale" from *l'histoire du Soldat*;

Arnold Schoenberg's orchestrations of two Bach chorale preludes for orchestra; Anton Webern's orchestration of the 6-voice Ricercar from *The Musical Offering*; Charles Ives's *Second Sonata for Violin and Piano*, movement 3

TUESDAY – **Reading #11:** Straus 1986, or TBD

THURSDAY – **Assignment #10:** TBD

WEEK 13 (Apr 7,9) – MAGNUS LINDBERG, DAVID MASLANKA (TBD)

Topics: Possible topics – Magnus Lindberg's *Chorale* (2002) for large orchestra; David Maslanka's numerous chorale-based works

TUESDAY – **Reading #12:** TBD

THURSDAY – **Assignment #12:** TBD

WEEKS 14 & 15 (Apr 14,16,21,23) – STUDENT PRESENTATIONS

READINGS & SELECTED BIBLIOGRAPHY

- Beller-McKenna. "The Great 'Warum?': Job, Christ, and Bach in a Brahms Motet. *19th-Century Music*, Vol. 19, No.3 (Spring 1996)
- Bolstad, Stephen Bolstad. "David Maslanka's *Symphony No.4*: A Conductor's Analysis with Performance Considerations," diss. University of Texas at Austin, 2002.
- Burns, Lori. "Modal Identity and Irregular Endings in Two Chorale Harmonizations by J.S. Bach," *Journal of Music Theory*, Vol. 38, No.1 (Spring 1994), pp.43-77.
- Chafe, Eric. *Analyzing Bach Cantatas*. (Oxford 2003)
- Crisp, Deborah. "Liszt's monument to Bach: the Variations on Weinen, Klagen, Sorgen, Zagen", *Musicology Australia*, Vol.21 (1998), pp.37-49.
- Dirst, Matthew. Chapter 2: "Inventing the Bach Chorale" in *Engaging Bach: The Keyboard Legacy from Marburg to Mendelssohn* (Cambridge, 2012)
- Fiedler, Achim. "Is This Enough?: Achim Fiedler Introduces Another Twist in the Berg Violin Concerto Story." *The Musical Times*, Vol. 134, No.1806 (August 1993), pp.444-445.
- Frisch, Walter. "Reger's Bach and Historicist Movement". *19th Century Music*, Vol.25, No.2-3 (Fall/Winter, 2001-02), pp. 296-312.
- Hill, David. "'O Haupt voll Blut und Wunden' in Bach's St. Matthew Passion". *The Journal of Musicology*, Vol. 14, No.4 (Autumn 1996), pp. 514-543.
- Jerold, Beverly. "Johann Philipp Kirnberger and the Bach Chorale Settings," *Bach*, Vol.45, No.1 (2014), pp. 34-43.
- Kielian-Gilbert, Marianne. "Inventing a Melody with Harmony: Tonal Potential and Bach's 'Das alte Jahr vergangen ist'". *Journal of Music Theory*, Vol. 50, No.1 (Spring 2006), 77-101.
- Leaver, Robin. "Suggestions for Further Research into Bach and the Chorale: Aspects of Repertoire, Pedagogy, Theory, and Practice". *Bach*, Vol. 42, No.2 (2011), pp.40-63.
- Leaver, Robin, and Derek Remes. "J.S. Bach's chorale-based pedagogy: Origins and continuity," *BACH*, 48-49(2-1) (2018), pp.116-150.
- Marshall, Robert L. "How J.S. Bach Composed Four-Part Chorales". *The Musical Quarterly*, Vol. 56, No.2 (April 1970), pp.198-220.
- Mercer-Taylor, Peter. "Rethinking Mendelssohn's Historicism: A Lesson from St. Paul". *The Journal of Musicology*, Vol. 15, No.2 (Spring 1997), pp. 208-229.
- Meredith, Sarah. "'Wie schön leuchtet der Morgenstern' in the Chorale Cantatas of J.S. Bach". *The Choral Journal*, Vol. 38, No.5 (December 1997), pp. 9-14.
- Pack, Tim. "Form and Harmonic Language in Hugo Distler's 'In der Welt habt ihr Angst'" *The Choral Journal*, Vol.49, No.3 (September 2008), pp.22-33.
- Place, Robert Keith. "Hugo Distler's *Eine Deutsche Choralmesse*: A Conductor's Analysis for Performance," diss. University of Arizona, 1998.
- Platen, Emil. "Zur Echtheit einiger Choralsätze Bachs," *Bach-Jahrbuch*, Vol.61 (1975), pp.50-61.
- Rathey, Markus. "Two Unlikely Sisters: The 'Cross' and the 'Crosses' in BWV 12 and 69a". *Bach*, Vol. 38, No.1 (2007), pp.1-44.
- Renwick, William. "Of Time and Eternity: Reflections on 'Das alte Jahr vergangen ist'". *Journal of Music Theory*, Vol. 50, No.1 (Spring 2006), pp.64-76.
- Remes, Derek. "J.S. Bach's chorales: Reconstructing eighteenth-century German figured-bass pedagogy in light of a new source," *Theory and Practice*, 42 (2017), pp.29-53.
- Rose, Stephen. "Daniel Vetter and the Domestic Keyboard Chorale in Bach's Leipzig," *Early Music*, Vol. 33, No. 1 (February 2005), pp.39-53.

Schulze, Hans-Joachim. "'150 Stück von den Backfischen Erben': zur Überlieferung der vierstimmigen Choräle Johann Sebastian Bachs," *Bach-Jahrbuch*, Vol. 69 (1983), pp. 81–100.

Schulze, Hans-Joachim. "'Vierstimmige Choräle, aus den Kirchen Stäken des Herrn J.S. Bachs zusammen getragen': Eine Handschrift Carl Friedrich Faschs in der Bibliothek der Sing-Akademie zu Berlin," *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz*. Vol. 2003 (2003), pp. 9–31.

Smyth, David H. and Don Traut. "Stravinsky's Sketches for the Great Chorale". *Intégral*, Vol. 25 (2011), pp.89-120.

Stanley, Glenn. "Bach's 'Erbe': The Chorale in the German Oratorio of the Early Nineteenth Century". *19th Century Music*, Vol. 11, no.2 (Autumn, 1987)

Temperley, David. "Das alte Jahr vergangen ist". *Journal of Music Theory*, Vol. 50, No.1 (Spring 2006), pp. 103-110.

Toews, John. "Memory and Gender in the Remaking of Fanny Mendelssohn's Musical Identity: The Chorale in 'Das Jahr'." *Musical Quarterly*, Vol. 77, No.4 (Winter, 1993)

Wachowski, Gerd. "Die vierstimmigen Choräle Johann Sebastian Bachs. Untersuchungen zu den Druckausgaben von 1765 bis 1932 und zur Frage der Authentizität," *Bach-Jahrbuch*, Vol. 69 (1983), pp. 51–79.

Werner, Christopher. "Maslanka Symphony Number Five: Conducting Via Lucid Analysis Technique," diss. University of Nebraska, 2005.

Wilson Kimber, Marian. "The 'Suppression' of Fanny Mendelssohn: Rethinking Feminist Biography". *19th-Century Music*, Vol. 26, No.2 (Fall 2002), pp.113-129.

Wolff, Christoph. "Images of Bach in the Perspective of Basic Research and Interpretive Scholarship," *The Journal of Musicology*, Vol. 22, No. 4 (Fall 2005), pp.503–520.

Wolff, Christoph. "On the Recognition of Bach and 'the Bach Chorale': Eighteenth-Century Perspectives", in *Bach: Essays on His Life and Music*, Harvard University Press (1994), pp.383–390.

CHORALE-BASED COMPOSITIONS SINCE 1800

(this list is obviously far from being comprehensive)

Felix Mendelssohn: *Three chorale motets*, Op.23; *Paulus*, Op.36 (1836); *Piano Trio, No.2*, Op.66 (1845); *Symphony No.5*, Op.107 (1830)

Fanny Hensel: *Das Jahr* (1841)

Bedrich Smetana: *Jesu meine Freude* (1846)

Franz Liszt: *Variations on Weinen, Klagen, Sorgen, Zagen* (1859)

Johannes Brahms: *Two Motets*, Op.29 (1860); *Two Motets*, Op.74 (1863/77); *Three Motets*, Op.110 (1889); *11 Chorale Preludes*, Op.122 (1896)

Joachim Raff: *Overture on Ein feste Burg*, Op.127; *Symphony No.5*, Op.177 (1870-1872)

Max Reger: (numerous)

Charles Griffes, *Allein Gott in der Höh so Her* (1910)

Debussy: *Cello Sonata* (1915)

Hugo Distler: *Nun ruhen alle Wälder* (1930/31); Partita (organ) "Nun komm, der Heiden Heiland" Op.8/1; Partita (organ) "Wachet auf, ruft uns die Stimme" Op.8/2; *Choralpassion*, Op.7; *Eine Deutsche Choralmesse*

Alban Berg: *Violin Concerto* (1935)

Hindemith: *Trauermusik* for viola and orchestra (1936)

Karl Höller: *Chorale Variations*, Op.22 (1936)

Arnold Schoenberg: *Allein Gott in der Höh so Ehr*; *Two Chorale Preludes* (arrangements for orchestra)

Igor Stravinsky: *Canonic Variations on "Vom Himmel hoch da komm' ich her"* (1956)

Lukas Foss: *Symphony of Chorales* (1955-58)

Warren Benson: *The Leaves are Falling* [for large wind ens.] (1964)

Kenneth Leighton: *Fantasy on a chorale "Es ist genug"*, Op.80 (1979)

Edison Denisov: *Es ist genug* [for va/pf; va/orch] (1984/86)

Sven-David Sandström: *Es ist genug* (1986); *St. Matthew Passion* (2014)

Harrison Birtwistle: *Bach Measures* (1996)

Magnus Lindberg: *Chorale* [for orchestra] (2002)

Richard Danielpour: *Piano Fantasy on "Wenn ich einmahl soll scheiden"* (2008)

David Maslanka: Symphonies 4 (1993), 5 (2000), 6 (2004), 7 (2005), 9 (2011); *Recitation Book* [for sax quartet] (2006); "In Memoriam" (1989); *Give Us This Day* (2006); *Montana Music: Chorale Variations* [wind ens.] (1993); *Montana Music: Fantasy on a Chorale Tune* [for vn, va] (1993); *Time Stream* [for steel drum ens.] (2012)

Lansing McLoskey: *Agitprop* [for bass cl, mar, electronics and cellphones] (2018)

OTHER POLICIES AND STATEMENTS

Americans with Disabilities Act (ADA) Statement

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

Addressing Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

Campus Safety

The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit safeu.utah.edu.

Center for Wellness & University Counseling Center

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student's ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness - www.wellness.utah.edu; 801-581-7776; and the University Counseling Center: <http://counselingcenter.utah.edu>, 801-581-6826.

Learners of English as an Additional/Second Language

If you are an English language learner, please be aware of several resources on campus that will support you with your language development and writing. These resources include: the Department of Linguistics ESL Program (<http://linguistics.utah.edu/esl-program/>); the Writing Center (<http://writingcenter.utah.edu/>); the Writing Program (<http://writing-program.utah.edu/>); the English Language Institute (<http://continue.utah.edu/eli/>). Please let me know if there is any additional support you would like to discuss for this class.

LGBT Resource Center

If you are a member of the LGBTQ community, I want you to know that my classroom is a safe zone.* Additionally, please know that the U of Utah has an LGBT Resource Center on campus. They are located in Room 409 in the Oplin Union Building. Hours: M-F 8-5pm. You can visit their website to find more information about the support they can offer, a list of events through the center and links to additional resources: <http://lgbt.utah.edu/>. Please also let me know if there is any additional support you need in this class.

**What is a Safe Zone? The LBGT Resource Center offers Safe Zone trainings for faculty, staff and instructors at the U. The aim of the training is to promote inclusive teaching and foster a respectful, safe environment for lesbian, gay, bisexual, transgender, queer and questioning individuals in our classrooms. In order to define your classroom as a Safe Zone, you need to participate in this training.*

Office of Equity and Diversity

The University of Utah is deeply committed to enhancing the success of diverse faculty, students, and staff, as part of our broader goal to enrich the educational experiences and success of all members of our University community. We recognize that a diverse and inclusive University enriches the educational experiences of all students, and enhances our excellence as a world-class institution for 21st Century learners. The Office for Equity and Diversity is proud to lead the University's efforts to support the success and achievement of faculty, students, and staff who self-identify as African American, Latina/o or Chicana/o, Asian American, Pacific Islander, American Indian, members of the Lesbian, Gay, Bisexual, Transgender and Questioning community, and women in underrepresented fields. <http://diversity.utah.edu>, 801-581-7569.

Non-Contract Statement

This syllabus is meant to serve as an outline and guide for the course. Please note that the instructor may modify it at any time with reasonable notice to students. The instructor may also modify the Schedule at any time to accommodate the needs of the class. Should you have any questions or concerns about the syllabus, it is your responsibility to contact the instructor for clarification.