Content and Objectives
In this class we will introduce ourselves to common forms used in English-language popular song. Beginning with early country and blues and ending with recent Top 40, hip hop, and experimental rock songs, we will identify formal schemas involving text, rhythm, harmony, and texture. We will discuss how these schemas help give songs their dramatic arc and aid their memorability, and we will see how the schemas evolve as later songwriters adapt and transform their predecessors’ models. You will leave this class better able to appreciate how a song’s formal organization allows artists to express themselves, as well as better recognize historical connections among disparate popular styles.

Expectations and prerequisites
You can expect me to set the agenda for each class, guide the discussions when needed, meet with you if you need help with a topic, and create a classroom environment that fosters learning and collaboration.

You are expected to complete the assignments before each deadline and, if you are healthy come to class on time and prepared to discuss them.

Excused absences include religious observances, natural disasters, transportation problems beyond your control, medical emergencies (concerning you or members of your immediate family), official UNT musical activities, and professional auditions. If you know that you will be absent from class beforehand, please contact me (David.Heetderks@unt.edu) at your earliest convenience and, if necessary, arrange to turn in your assignment.

Because of Covid-19 restrictions, you will be given an assigned seat, and you must use the seat throughout the semester. You are expected to wear a proper face mask covering the nose and mouth during the entirety of class time, unless you have a documented medical reason that prevents you from doing so, and to behave in a way that protects both your health and the health of the people around you.

For the safety of yourself and everyone in class, if you are experiencing cough, shortness of breath or difficulty breathing, fever, or any of the other possible symptoms of COVID-19 (https://www.cdc.gov/coronavirus/2019-ncov/symptomtesting/symptoms.html), do not come to class. Instead, please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider and e-mail at your earliest convenience. Since all classrooms can use Zoom, we may be able to arrange to allow you to participate online.
Required Materials
All required materials will be posted online.

I strongly encourage you to listen to the pieces we are analyzing multiple times. You can find recordings on Youtube, Spotify, or other audio streaming sites. When possible, I will post links for listening.

Assignments
On Thursdays, you will have a "short" assignment due. It will consist of brief song analyses, readings, brief "blog entries," and listening quizzes.

On Tuesdays, you will have a "long" assignment due. It will consist of a longer song analysis, a written response to a song, a comparison of multiple songs, or a longer reading and listening quiz.

Some of your assignments will consist of reading brief excerpts from What's That Sound? by John Covach and Andrew Flory in order learn about the broader historical context for the genres we are studying. The excerpts will be posted on Canvas in .pdf format.

Your analysis assignments will be completed on paper or by using the Audio Timeliner software, which you can download for free here:

http://www.singanewsong.org/audiotimeliner/

Assignments are due at the beginning of class time. Because we will often review assignments on the day that they are due, you will not always be able to turn in a late assignment. If you wish for me to accept a late assignment, please e-mail me and request permission to turn it in.

For your final project, each of you will diagram 5–8 songs by a single artist or from a specific year, and write a paper discussing your findings and discoveries. Collaborative final projects are acceptable, provided that each member of the team completes the same amount of work as for an individual project.

Your Grade
Your grade will be entered on Canvas as a number between 0 and 4.0:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
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<td>D</td>
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<tr>
<td>0</td>
<td>F/no work submitted</td>
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</tbody>
</table>

Your grade will be calculated according to the following proportions:

- Short Assignments: 42%
- Long Assignments: 42%
- Final Project: 10%
- Class participation: 6%
The grades for your assignments will be given a weighted average, and your final grade will be determined as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
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<tbody>
<tr>
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<td>B</td>
<td>2.5–3.5</td>
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<tr>
<td>C</td>
<td>1.5–2.5</td>
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<tr>
<td>D</td>
<td>1.0–1.5</td>
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<tr>
<td>F</td>
<td>less than 1.0</td>
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Accommodations
I want to ensure that this class offers a rewarding learning experience for everyone who wishes to participate. If you need accommodation, please first register with the Office of Disability Accommodation (ODA) to verify your eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time; however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation (940-565-4323).

Gadgetry
Gadgets that have screens—these include cell phones, laptops, and tablet computers—divide a student's attention, negatively affect their declarative memory, and can negatively affect nearby classmates' ability to participate and succeed. During class time, these gadgets must be put away and silenced. If you are holding one during class time, I will ask you to put it away. For a well-informed and engaging discussion of cellphones in class, see [http://www.pbs.org/mediashift/2014/09/why-clay-shirky-banned-laptops-tablets-and-phones-from-his-classroom/](http://www.pbs.org/mediashift/2014/09/why-clay-shirky-banned-laptops-tablets-and-phones-from-his-classroom/). A research summary can be found at [http://www.facultyfocus.com/articles/teaching-professor-blog/multitasking-confronting-students-with-the-facts/](http://www.facultyfocus.com/articles/teaching-professor-blog/multitasking-confronting-students-with-the-facts/).

Course topics outline (subject to change)

<table>
<thead>
<tr>
<th>Wk</th>
<th>Topic in class</th>
<th>Pieces Studied</th>
<th>Homework due</th>
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<tbody>
<tr>
<td></td>
<td>Introduction</td>
<td>Marvin Gaye, &quot;Ain't That Peculiar&quot; Bob Dylan, &quot;Subterranean Homesick Blues&quot; Michael Jackson, &quot;Black or White&quot;</td>
<td>Listen to the podcast on AABA forms</td>
</tr>
<tr>
<td>1</td>
<td>Aug 25-27</td>
<td>Kay Swift, &quot;Fine and Dandy&quot; Harold Arlen, &quot;I've Got the World on a String&quot; Duke Ellington, &quot;Don't Get Around Much Anymore&quot; Irving Berlin, &quot;Top Hat, White Tie and Tails&quot; George and Ira Gershwin, &quot;They Can't Take That Away From Me&quot;</td>
<td>Watch Fred Astaire perform &quot;Top Hat, White Tie and Tails.&quot; Do you find an AABA form somewhere in the song?</td>
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<td></td>
<td>1930s–1940s, The Great American Songbook: introductory verses, AABA and ABAC refrains, cadences, special chords</td>
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<tr>
<td>Date</td>
<td>Time Period</td>
<td>Genre and Blues</td>
<td>Chord Progressions/Examples</td>
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<tr>
<td>3 Sep</td>
<td>1930s–1940s</td>
<td>Common harmonic, phrase, and rhyme schemes:</td>
<td>16-bar blues: Bill Broonzy, “C.C. Rider”; Woody Guthrie, “Blowin’ Down the Road”</td>
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</table>
Large AABA and blues forms. Rhetorical emphasis of V at the end of the B module.

James Brown, "I Got You (I Feel Good)"
Howlin' Wolf, "Evil"
Earl-Jean and the Cookies, "I'm Into Something Good"
Beach Boys, "Little Deuce Coupe"

Analyze Hank Williams's "Hey Good Looking"

Hybrid blues:
Elvis Presley, "Jailhouse Rock"
The Drifters, "Money Honey"
Muddy Waters, "I'm Ready"

V/C and blues:
Chuck Berry, "Maybelline"
Howlin' Wolf, "Evil"
Big Joe Turner and Bill Haley, "Shake, Rattle, and Roll"
Buddy Holly, "Ready Teddy"

Write an essay explaining how the unusual formal elements in each song help to support its narrative.

Analyze The Coasters, "Smoky Joe's Cafe" and the Shangri-Las, "Leader of the Pack." Both of these songs are in large AABA form, but both have unusual features that help to depict a narrative that spans the entire song. Make a formal diagram, and note unusual features, such as

— changes in texture
— unexpected moments where parts drop out or unusual instruments or sounds are added
— unusual length for a module
— added sections

Listen to the podcast on classic, rounded, and groove bridges. What type of bridges appear in these songs? Where do the bridges appear? Compare Big Joe Turner and Bill Haley's "Shake, Rattle, and Roll." What is the basic formal layout? How are the formal layouts different? Which more closely suggests a verse/chorus division? What other differences are there—consider tempo, texture, and lyrics.

The 1950s–1960s, blues and blues-based rock: regular and hybrid blues, V/C and blues. Textural markers between verses and choruses.

Verse/bridge:
The Chiffons, "One Fine Day"
The Beatles, "I Want to Hold Your Hand"
The Righteous Brothers, "Just Once in My Life"
Martha and the Vandellas, "Ready for Love"
Beckies, "You're Gonna Lose that Girl"
Beatles, "Things We Said Today"
Aretha Franklin, "Natural Woman"

The Beatles, "I Want to Hold Your Hand"
The Righteous Brothers, "Just Once in My Life"
Bobby Fuller Four, "I Fought the Law"

The 1950–1960s, rock and R&B, expansion of AABA forms into verse/bridge, bridge types (classic vs. groove)

Muddy Waters, "Rollin' Stone"
Jefferson Airplane, "3/5 of a Mile in 15 seconds"
Marvin Gaye, "Ain't That Peculiar"
Bobbie Gentry, "Ode to Billie Joe"
The Beatles, "Day Tripper"
The Beatles, "Taxman"

Compare Big Joe Turner and Bill Haley's "Shake, Rattle, and Roll." What is the basic formal layout? How are the formal layouts different? Which more closely suggests a verse/chorus division? What other differences are there—consider tempo, texture, and lyrics.
Verse/Chorus forms:
- Rolling Stones, “Gimme Shelter”
- Johnny Cash, “Ring of Fire”
- Merle Haggard, “Mama Tried”
- The Temptations, “Get Ready”
- The Beatles, “Drive My Car”
- Steve & Eydie, “Can’t Stop Talking about You”
- The Miracles, ”Tracks of My Tears”

Ionian Chorus Tendency:
- The Beatles, “Girl”
- The Beatles, “Wait”
- The Who, “Can’t Explain”
- Neil Young, “Down By the River”
- The Vogues, ”Five O’Clock World”
- Dolly Parton, ”Traveling Man”

Listen to the podcast on verse/chorus forms and progression types. Listen to these two songs and determine what type of progression is used in each. Note the time where the chorus begins:
- Johnny Cash, ”Ring of Fire”
- Merle Haggard, ”Mama Tried”
- Peter, Paul, and Mary, ”500 Miles”

srdc verses:
- The Beatles, “I Don’t Want to Spoil the Party”
- The Beatles, “Please Please Me”
- The Beach Boys, “When I Grow Up to Be a Man”

Periodic verses:
- Loretta Lynn, “You Ain’t Woman Enough”
- Merle Haggard, ”Mama Tried”

Diagram these songs by marking the sections on the text. Indicate chorus-type for each:
- Rolling Stones, “Gimme Shelter”
- Beatles, ”Girl”
- Neil Young, ”Down by the River”

Does it sound like there is a change of key or mode in the chorus sections of any of these songs? Does the change in key last for the entire section? Show your answer in your diagram or in a separate paragraph.

Expanded srdc and initiation–liftoff–arrival schemas:
- Supremes, “Come See About Me”
- Gloria Jones, “Tainted Love”
- Merilee Rush, “Angel of the Morning”
- The Buckinghams, “Kind of a Drag”
- The Ronettes, ”Walking in the Rain”
- The Beach Boys, ”Wouldn’t It Be Nice”
- The Drifters, ”Up on the Roof”

Listen to the podcast on incomplete/complete srdc pairs. Where do the sections appear in these songs?
- The Drifters, ”Up On the Roof”
- The Beach Boys, ”Wouldn’t It Be Nice”
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Examples</th>
<th>Analysis/Activities</th>
</tr>
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</table>
| 8 Oct | The 1970s–1990s, rock and soul: the modern bridge and modern prechorus | Modern bridges:  
Smashing Pumpkins, “1979”  
Johnny Nash, “I Can See Clearly Now”  
U2, “Elevation”  
Sonic Youth, “Silver Rocket”  
The Who, “Bargain”  
Modern prechoruses:  
Michael Jackson, “Man in the Mirror”  
and “Smooth Criminal”  
Romantics, “Talking in Your Sleep”  
Nirvana, “Smells Like Teen Spirit”  
Bee Gees, “You Should Be Dancing”  
Talking Heads, “And She Was”  
U2, “Wire”  
| Analyze Bob Dylan, "One of Us Must Know (Sooner or Later)."
Create a diagram of the first strophe that shows barlines, harmonies, and hypermeter. Above the diagram, show the formal regions, and note the features that help create each section. Where is the hypermeter regular in the song, and where does it become irregular? |
| 15 Oct | The 1970s–1980s, the intro/link module, chorus/link blends | Intro/link modules:  
Deep Purple, “Smoke on the Water”  
Donna Summer, “Hot Stuff”  
Heart, “Barracuda”  
Chorus/link blends  
Bryan Adams, “Summer of 69”  
Huey Lewis and the News, “Hip to Be Square”  
| Listen to the podcast on the intro/link module. Identify where the intro/link modules appear in Heart's "Barracuda." |
| 20 Oct | The 1970s–1990s: prechorus/verse (or bridge/verse?) blends, bridge/verse and bridge/link blends, the breakdown | Prechorus/verse (or bridge/verse?) blends  
Hall and Oates, "Rich Girl"  
The Supremes, "Going Down for the Third Time"  
The Rascals, "Groovin"  
Bridge/verse blends and bridge/link blends  
Pat Benatar, “We Belong”  
The Police, “Wrapped around Your Finger”  
| Using Audio Timeliner, create a diagram of The Who, "Won't Get Fooled Again." What sections expand the song beyond a normal verse/chorus form? |
| 22 Oct | End-accented forms and retrospective prechoruses | End-accented forms and retrospective prechoruses:  
Talking Heads, “Memories Can’t Wait”  
Journey, “Don’t Stop Believing”  
John Lennon, “(Just Like) Starting Over”  
Guns ‘n’ Roses, “November Rain”  
U2, “Beautiful Day”  
Coldplay, “Head Full of Dreams”  
Pavement, "Summer Babe"  
| Be ready to recognize these songs in a listening quiz:  
1. R.E.M., "Radio Free Europe"  
2. Talking Heads, “Memories Can’t Wait”  
3. Journey, “Don’t Stop Believing”  
4. Guns ‘n’ Roses, “November Rain" |
<table>
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<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading/Listening/Assignment</th>
</tr>
</thead>
</table>
| 27-Oct | Compound and expanded forms | The Beach Boys, "Good Vibrations"
Stevie Wonder, "Livin' for the City"
The Who, "Behind Blue Eyes"
Boston, “More than a Feeling”

Analyze The Police, "Every Little Thing She Does Is Magic." Create a formal diagram of the song. Answer this question: where does the form reach a cadence on the tonic? Where does it reach what sounds like a "deceptive" cadence, and how does the deceptive cadence illustrate the text? How does the material after the deceptive cadence influence the bridge and coda sections? |
| 29-Oct | Guest Lecture: David Forrest, Texas Tech University | To be determined To be determined |
| 3-Nov | Chorus-verse cycles in rap | Grandmaster Flash and the Furious Five, "The Message"
Pete Rock and C.L. Smooth, “They Reminisce over You”
Kendrick Lamar, “Swimming Pools (Drunk)”
Outkast, “Da Art of Storytelling”
Jay Z, “Empire State of Mind”
Kanye West, “All of the Lights”
Deltron 3030, “Virus”
Kendrick Lamar, "King Kunta"
M.C. Hammer, "Can't Touch This"

Read Covach, What's That Sound?, pp. 447–453. Listen to these tracks and be prepared to recognize them in a listening quiz: Grandmaster Flash and the Furious Five, "The Message"
Pete Rock and C.L. Smooth, "They Reminisce over You"
Kendrick Lamar, "Swimming Pool"
Eminem, "Lose Yourself" |
| 5-Nov | 1990s–2000s rap and hip hop: Beat-patterns and phrases in hip hop | Eminem, "Lose Yourself"
Mos Def, "Auditorium"
Kurtis Blow, "Basketball"

Write blog post #2 |
| 10-Nov | The 2000s, Top 40: chord loops and textural functions in recent pop | DJ Snake & Lil John, "Turn Down for What"
Nicki Minaj, "The Night Is Still Young"
Rihanna, “We Found Love”
Chainsmokers, "Roses"
David Guetta, "Hey Mama"

Analyze Kendrick Lamar, "King Kunta." What sections follow a verse/chorus paradigm. What sections do not? |
| 12-Nov | The 2000s: modern pop bridges, rap breaks, and dubstep breakdowns | Demi Lovato, "Cool for the Summer"
TRXD, "Jealous"

Listen to the podcast on the content of a modern pop bridge. Where do the bridges appear in these songs? |
| 17-Nov | Proposal for Final Project Due | Katy Perry, “Firework”
Zedd, “Stay the Night”
FKA Twigs, "A Sad Day" 

Using Audio Timeliner, Analyze BTS, "Run" and Allie X, "Life of the Party." Identify builds, verse, prechorus, chorus, and the types of bridge used. |
| 13-Nov | The “double chorus” or “post-chorus” (sung and danced) recent pop | Passion Pit, “I’ll Be Alright”
Charlie XCX, "Backseat"
Dua Lipa, "Break My Heart" |
19-Nov
Unusual and through-composed song-forms:
Multi-sectional forms
Opeth, “Blackwater Park"
Queen, “Bohemian Rhapsody”
Beatles, "Happiness Is a Warm Gun"

24-Nov
Large-scale album unity
Frank Sinatra, *In the Still Small Hours*;
Pink Floyd, *Dark Side of the Moon*; The Decemberists, *Hazards of Love*
Listen to two of the albums listed to the left. What gives the unity? Write a paragraph on each.

26-Nov
Thanksgiving

15-Dec
CLASS CONDUCTED ONLINE:
Review and preparation for final project

Final project due Monday, Dec. 10, at 3:30 P.M.
Other course policies:

Academic Integrity
Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term “cheating” includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term “plagiarism” includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.
LINK: https://policy.unt.edu/sites/default/files/06.003.pdf

Student Behavior
Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc.
LINK: Student Code of Conduct - https://deanofstudents.unt.edu/conduct

Access to Information – Eagle Connect
Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.
LINK: eagleconnect.unt.edu/

ODA Statement
The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Access.
LINK: disability.unt.edu, (Phone: (940) 565-4323)

UNT Policy Statement on Diversity
UNT values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success. UNT does not discriminate on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies and use of university facilities.
https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub8_18_0.pdf

201920 Semester Academic Schedule (with Add/Drop Dates)
https://registrar.unt.edu/registration/fall-registration-guide

Academic Calendar at a Glance, 201920
https://www.unt.edu/catalogs/2019/calendar

Final Exam Schedule
Financial Aid and Satisfactory Academic Progress
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

LINK: http://financialaid.unt.edu/sap

Retention of Student Records
Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard/Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university’s policy in accordance with those mandates.

Link: http://ferpa.unt.edu/

Counseling and Testing
UNT’s Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center’s website for further information: http://studentaffairs.unt.edu/counseling-and-testing-services. For more information on mental health issues, please visit: https://speakout.unt.edu.

The counselor for music students is:
Myriam Reynolds
Chestnut Hall, Suite 311
(940) 565-2741
Myriam.reynolds@unt.edu

Add/Drop Policy
Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. After the 12th class day, students must first submit a completed “Request to Drop” form to the Registrar’s Office. The last day for a student to drop a class in Fall, 2019 is November 4th. Information about add/drop may be found at: https://registrar.unt.edu/registration/fall-registration-guide

The University of North Texas has many resources available to students. For a complete list, go to: https://www.unt.edu/sites/default/files/resource_sheet.pdf

COVID-19 Impact on Attendance
While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact me if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with me prior to being absent as to what may be preventing you from coming to class so I may make a decision about accommodating your request to be excused from class.

If you are experiencing cough, shortness of breath or difficulty breathing, fever, or any of the other possible symptoms of COVID-19 (https://www.cdc.gov/coronavirus/2019-ncov/symptomtesting/symptoms.html) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider. While
attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important.