Course Description and Goals
In this class we will study the practice and philosophy of teaching music theory and explore questions such as:

—Why teach music theory?
—What are the purpose and goals of a music theory class?
—What are the essential aural, theoretical, and analytical skills for a musician?
—How can we engage and guide students in music theory and aural skills?
—How can we plan class time in order to maximize student learning?
—How do we choose a textbook for our course and use it effectively?
—How do we design a syllabus?
—What benefit do different types of assignments have, such as harmonization, analysis, harmonic reduction, and writing?
—How can we grade in order to fairly assess progress and foster improvement?
—How do we balance our teaching with the other aspects of our professional life?
—How can we effectively advocate for our teaching ability in a job application process?

We will explore these questions through discussion, assigned readings, and practice assignments, podcasts, and lectures. I hope that this class will help you both to think about the broader purpose of music theory pedagogy and give you practical experience in teaching, assigning, and grading.

Course Expectations
Because this course will involve discussion and mock lessons given to your classmates, I expect you to attend every class, provided you are healthy, and participate actively during discussion and lessons. If you must be absent due to an illness, religious observation, circumstance beyond your control, or professional obligation, please let me know as soon as possible.

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 to see if it is possible to arrange for another way for you to participate.
You will have an assignment due before most classes, and you are expected to complete it before the beginning of our class meeting.

You can expect me to communicate the goals and rubric for each class, create an environment that fosters learning and collaboration, and meet with you if you need help with an assignment.

**Course Materials**
There is one required textbook for this course, available at the campus bookstore:


This book provides several practical suggestions to graduate students for running lectures and discussions, communicating with students, scheduling your time, and grading.

Other course readings will be posted to Canvas and are drawn from multiple sources, including

*Journal of Music Theory Pedagogy*
*Engaging Students: Essays in Music Pedagogy*
*Aural Skills Acquisition* by Gary Karpinski
*Teaching Approaches to Music Theory* by Michael Rogers
*The Norton Guide to Teaching Music Theory*, edited by Rachel Lumsden and Jeffrey Swinkin
*Teaching Music Theory: New Voices and Approaches* by Jennifer Snodgrass

You will receive homework due at the beginning of nearly every class. The assignments due on Thursday will consist of short readings and responses. The assignments due on Tuesday will consist of longer writing, part writing, or lesson preparation. In some cases, your weekend assignment will be due on Monday, rather than Tuesday, in order to give me time to prepare for the next class. Please be sure to double-check the due dates.

There will be a Canvas site for this course, where you will find links to readings, audio clips, and assignment pages.

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

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>4.0 = A</td>
<td>40%</td>
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<tr>
<td>3.7 = A-</td>
<td>45%</td>
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<tr>
<td>3.3 = B+</td>
<td>15%</td>
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<tr>
<td>3.0 = B</td>
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<tr>
<td>2.7 = B-</td>
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<tr>
<td>2.3 = C+</td>
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<tr>
<td>2.0 = C</td>
<td></td>
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<tr>
<td>1.7 = C-</td>
<td></td>
</tr>
<tr>
<td>1.0 = D</td>
<td></td>
</tr>
<tr>
<td>0 = F/no work submitted</td>
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</tbody>
</table>

Your grade will be calculated according to the following proportions:

- Short Assignments: 40%
- Long Assignments: 45%
- Class participation: 15%
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>Minimum Score</th>
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<tbody>
<tr>
<td>A</td>
<td>3.5–4.0</td>
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<tr>
<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>
</tr>
<tr>
<td>F</td>
<td>less than 1.0</td>
</tr>
</tbody>
</table>

**Prerequisites**

Successful completion of the undergraduate theory curriculum, as well as competence in all components of the first two years of the undergraduate music theory sequence, will be necessary to complete this course. If you need to review any aspect of music theory, I suggest that you meet with me before an assignment to ensure that you are up to speed.

Further guidelines for the class, including those related to Covid-19, are given at the end of this syllabus.

**Course Schedule (subject to change)**

**Week 1 (Aug 25 & 27)**

Why teach music theory?

What are the main goals of a music theory class?

Introduction to Aural Skills:

- Why teach aural skills?
- Teaching scale-degree awareness: scale-degree identification and one-note wonder
- Trouble-shooting with students who cannot find a tonic or scale
- Helping students recognize collections and scales
- Teaching metric recognition

In-class discussion for August 25:

*When you were an undergraduate, who was your favorite music theory teacher, and why?*

*What is the purpose of a music theory class? What knowledge and skills should students acquire in it?*

*Ten years in the future, how much do you expect students to remember from their music theory classes? What do you hope that they will remember?*

*Why are you interested in taking this course?*

**Assignment due Thursday, 27 September:** Purchase *First Day to Final Grade*. Read Gary Karpinski, *Aural Skills Acquisition*, pp. 145–165. Write a brief 2-paragraph summary on Canvas that consists of:

1. A 1–2 sentence summary of the chapter's primary purpose. What problem or issue does it address, and what solution does it propose?
2. 1 paragraph explaining the chapter's argument in greater detail, either through unpacking its ideas or discussing specific examples.
3. A few sentences of questions or discussion. They can deal with ideas that you found unclear or unconvincing, further applications, or related ideas that you think are relevant.

Assignment due Tuesday, September 3: 1. Without looking at a score, listen to and memorize the melodic line in mm. 1–13 of “Am Sonntag Morgen” by Brahms. An .mp3 is available on Canvas. Sing it back on “da” or on the text while (1) conducting and (2) showing the contour with your hand. The text is shown below for your reference:

| Am Sonntag Morgen, zierlich angetan, wohl weiß ich, wo du da bist hingegangen, und manche Leute waren, die dich sah’n, und kamen dann zu mir, dich zu verklagen. |
| On Sunday morning, dressed so gracefully, Well do I know where you went, And there were many people who saw you And came then to me to complain about you. |

Week 2 (Sep 1 & 3)
Teaching dictation, sight singing, and advanced aural skills
The music-by-ear format for dictation
Protonotation technique for dictation
Extractive listening technique for dictation
Helping students practice memory and audiation
Teaching students rhythmic accuracy and metric awareness
Teaching students to sing and audiate diatonic melodies
Trouble-shooting with students who struggle with singing
Scale-degree identification technique for dictation
Topics in aural skills 3: modulation, complex rhythms
Hearing chord progressions: Bass lines and guide tones

Assignment due Thursday, September 3: (1) Write down the melody of “Am Sonntag Morgen.” Give a formal analysis (showing phrase boundaries and cadences) above your transcription. (2) While conducting, sing on solfège a set of excerpts assigned to you.

Assignment due Tuesday, September 5:
Mock teaching. Read First Day to Final Grade, chapters 1–2. Prepare and teach a 12-minute lesson that teaches one of the following skills. The intended audience should be an undergraduate music major who wishes to have a career in music after graduation:
• How to sing melodies, bass lines, and duets that use stepwise and arpeggiate among members of the tonic triad.
• How to sing different versions the minor scale, and how to sing melodies that use different minor scales.
• How to sing melodies, bass lines, and duets that arpeggiate V7 chords and their inversions.
• How to sing melodies, bass lines, and duets that use ^6, harmonized by IV or iv, as a neighbor to ^5 in major or minor keys.
• How to sing duets that involve suspensions, and how to hear suspensions.
• How to sing melodies and rhythms that use compound meters.
• How to sing melodies that alternate between duple and triple subdivision of the beat.
• How to sing melodies that use quadruple and/or sextuple subdivision of the beat.
• How to sing melodies that have chromatic lower neighbor notes.
• How to hear fully-diminished seventh chords and sing melodies that arpeggiate through viio7 chords.
• How to hear half-diminished seventh chords and sing melodies that arpeggiate through iiø7 chords.
• How to sing hemiolas and cadential hemiolas
• How to sing melodies that have chromatic passing notes.
• How to sing melodies and rhythms that have changing time signatures.
• [more topics pending]

Your lesson should briefly introduce the topic and then consist of activities that will help the class internalize the concept and skill.

**Week 3 (Sep 8 & 10)**
Aural skills teaching practice and discussion
Assignment of aural skills textbook review

Assignment due Tuesday, September 15: Read Alegant, "Teaching Post-Tonal Aural Skills" from *The Norton Guide to Teaching Music Theory*. Write a 1–2 paragraph response that contains the following:
1. A 1–2 sentence summary of the chapter's primary purpose. What problem or issue does it address, and what solution does it propose?
2. 1 paragraph explaining the argument in greater detail, either through unpacking its ideas or discussing examples.
3. A few sentences of questions or discussion. They can deal with ideas that you found unclear or unconvincing, further applications, or related ideas that you think are relevant.

**Week 4 (Sep 15 & 17)**
Conclusion of aural skills teaching practice
Discussion of advanced aural skills
Discussion of syllabus and class design

Assignment due Thursday, September 17: Read Rogers, *Teaching Approaches in Music Theory*, pages 33–49. Write a 1–2 paragraph summary that contains the following:
1. A 1–2 sentence summary of the chapter's primary purpose. What problem or issue does it address, and what solution does it propose?
2. 1 paragraph explaining the argument in greater detail, either through unpacking its ideas or discussing examples.
3. Do Rogers's views about teaching music theory match how you learned it? Are there aspects of his teaching approach that you would change?

**Assignment due Tuesday, September 22:** Aural Skills textbook review. Using a rubric that will be passed out in class, each of you will review these aural skills textbooks:


**Week 5 (Sep 22 & 24)**
Discussion of aural skills textbooks
Voice-leading rules
Should we teach part writing?
Connecting part writing with hearing and analysis.

**Assignment due Thursday 24 September:** Each of you will become an "expert" on one voice-leading rule. You will send me a 3-page .pdf that does the following:
*Page 1* will show two multiple choice questions that require the student to select the correct progression, based on your voice-leading topic. One question should use chorale style, the other keyboard style.
*Page 2* will explain the correct voice-leading guidelines
*Page 3* will show the same two multiple-choice question as from page 1.

Here are the voice-leading topics:
- Acceptable melodic intervals
- Acceptable spacing
- Acceptable types of parallel, oblique, similar, and contrary motion. Be sure to address direct 5ths and octaves
- Voice crossing and overlap
- Treatment of the leading tone
- Accepted doublings
- Treatment of accidentals and the cross relation
- Preparation and resolution of suspensions
- Treatment of the chordal 7th in V\(^7\) and its inversions.

If you need to refresh your memory, I suggest that you consult Aldwell and Schachter *Harmony and Voice Leading.* A .pdf of the book is available on Canvas.
Assignment due Tuesday, September 29: Complete the figured bass exercise assigned to you in keyboard style and play through your reduction. Leave a blank staff between every system to allow room for comments.

Week 6 (Sep 29 & Oct 1)
Theory I curriculum: outcomes, strategies, assessment (guest lecture by Ben Graf)
Voice-leading guidelines: PRSV for seventh chords
Advanced voice-leading guidelines
The phrase model handout

Assignment due Thursday, October 1: Read Stevens, "So You Want to Write a Chord Progression" from The Journal of Music Theory Pedagogy. Write a one-page response that addresses this question:

What problem or pedagogical issue does Stevens's Phrase Model Handout solve? How might the approach be superior to an approach that teaches one type of chord at a time? How might it have drawbacks?

Assignment due Tuesday, October 6: Complete a harmonization assignment. Harmonize a bass line in keyboard style.

Week 7 (Oct 6 & 8)
The phrase model handout in practice
Phrase models in other styles
The flipped class model
Any lecture topic can be interesting

Assignment due Thursday, October 8: Read Kris Shaffer and Bryn Hughes, "Flipping the Classroom: Three Methods" from Engaging Students: Essays in Music Pedagogy (http://flipcamp.org/engagingstudents/shafferintro.html). Write a brief response that contains the following:
1. A 1–2 sentence summary of the article's primary purpose. What problem or issue does it address, and what solution does it propose?
2. 1 paragraph explaining the authors' argument in greater detail.
3. A few sentences discussing how the model of learning presented in the article compares with your experience in music theory. How would using a "flipped" model have changed your experience of a class?

Assignment due Monday, October 12: Submit a 5–12 minute podcast or video lecture on your assigned topic.
Assignment due Tuesday, October 13: Watch two of your colleagues' videos and give a brief response.

Week 8 (Oct 13 & 15)
Discussion of video lectures
Grading techniques
Teaching Th-EAR-y, not Theory: hearing and feeling the tonic, hearing modulation

Assignment due Thursday, October 15:
Grade your colleagues' harmonization assignments.

Assignment due Tuesday, October 20: Read Curzan and Damour, Chapters 3–4.
Give a 20-minute lecture on one of these topics:
- Predominant seventh chords
- The cadential 6/4
- viio7 of V and its inversions
- Mixture
- Augmented-6th chords
- bII
- Applied dominant chords
- III (the mediant / relative major) in minor keys
- The sentence
- The period
- Simple binary forms
- Rounded binary forms
- The blues progression
  [more topics pending]

You will present your lecture to your classmates and professor, who will act as your students. Your lecture should include a handout including a score example and key points for review. Submit your lecture outline along with your handout. The outline should include the goal for your lecture, a script outline of what you plan to say, how long you plan on spending on each section, and how you will transition between sections, if necessary, and a conclusion.

Week 9 (Oct 20 & 22)
Music theory lectures.

Week 10 (Oct 27 & 29)
Music theory lectures.

Assignment due Tuesday, November 3: Read Alegant, “Listen Up!: Thoughts on iPods, Sonata Form, and Analysis without Score” in The Journal of Music Theory Pedagogy: https://drive.google.com/file/d/0B0Zi8di-pEDvT2RBrm9PdmFwaDQ/view. Optional, read Agawu, “How We Got out of Analysis, and How to Get Back in.” Write a brief response
1. A 1–2 sentence summary of the article's primary purpose. What problem or issue does it address, and what solution does it propose?
2. 1 paragraph explaining the authors' argument in greater detail.
3. A few sentences discussing how the model of learning presented in the article compares with your experience in music theory. How would Alegant's techniques have changed your experience of a class?
Week 11 (Nov 3 & 5)
Teaching analysis:
Formal roadmaps
Guided questions
Teaching chromatic harmony:
Keeping the ear involved
Model composition

Assignment due Thursday, November 5: Read Curzan and Damour, Chapter 6. Read Bakker and Chenette, "Writing across the Music Theory Curriculum." http://flipcamp.org/engagingstudents2/essays/bakkerchenette.html. Write a brief response that addresses this question: What types of (prose) writing were you assigned in your undergraduate music theory courses? What types of writing would have improved your learning or helped you further grasp the significance of a concept?

Assignment due Tuesday, October 29: Make a formal roadmap of one of these passages:
- Haydn, Minuet from the String Quartet Op. 55, No. i, mm. 4–26
- Bellini, “Casta Diva” from Norma, mm. 13–27
- Haydn’s Sunrise Quartet, i, development (measures 69–96)
- Mozart, Serenade in C minor for winds, i, mm. 9–39
- Mozart, “Dalla sua Pace” from Don Giovanni
- Bach, Toccata in F major for organ, mm. 175–218
- Chopin, Nocturne Op. 27, No. 1, mm. 29–65
- Amy Beach, "Ah Love, But a Day"
- Samuel Coleridge-Taylor, "When I Am Dead, My Dearest"

Your roadmap should include a simplified bass line, bass figures, Roman numerals, a formal outline above the staff, and indication of other noteworthy events such as hypermetrical changes or interesting melodic motives. At least in one passage, it should include a four-voice chord reduction of an interesting progression.
Write a question that you would ask students about the piece. The question should prompt the student to analyze the piece or section and write a 1–2 page paper organizing their observations and arguments.
Leave a blank space in between each staff to leave room for comments.

Week 12 (Nov 10 & 12)
Discussion of analytical assignment
Grading writing
Model composition in advanced theory classes
Lecture preparation for post-tonal music

Assignment due Tuesday, November 10. Create a 12-minute lecture on an excerpt of a 20th-century piece assigned to you.

**Week 13 (Nov 10 & 12)**
Post-tonal lectures

Assignment due Tuesday, November 24: Read Curzan and Damour, chapters 7–9

**Week 14 (November 24; no class on Nov 26 for Thanksgiving Break)**
Post-tonal lectures

**Week 15 (Dec 1 & 3)—CLASS CONDUCTED ONLINE**
The job market:
- Searching and understanding job postings
- Crafting a cover letter and C.V.
Work/life balance and preparing for increased teaching loads

Assignment due Thursday, December 5. Outline 1- and 4-minute responses to these phone-interview questions:

—How would you approach teaching Music Theory 1?
—We are revamping our Aural Skills 1 curriculum. What textbook would you recommend for Aural Skills 1 and why?
—What other music theory courses would you be interested in teaching?
—What are your professional goals for the next five years?
—What experience do you have teaching a diverse student population?

Your outline should start with a 1–2 sentence answer to the question that shows, word-for-word, what you will say. Next, list bullet points in decreasing order of importance, that support your answer.
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](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](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](http://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/](https://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](http://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](https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub8_.18_0.pdf)

2019-2020 Semester Academic Schedule (with Add/Drop Dates)
Academic Calendar at a Glance, 2019-2020
https://www.unt.edu/catalogs/2019-20/calendar

Final Exam Schedule
https://registrar.unt.edu/exams/final-exam-schedule/fall

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/symptomstesting/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.