

UC 12159 12F

CBM003 ADD/CHANGE FORM

APPROVED DEC 05 2012

Undergraduate Council
 New Course Course Change
 Core Category: Creat. Arts Effective Fall 2014

or

Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall 2013

1. Department: MUSIC College: CLASS
 2. Faculty Contact Person: LYNN LAMKIN Telephone: 713-743-3171 Email: llamkin@uh.edu

3. Course Information on New/Revised course:
 • Instructional Area / Course Number / Long Course Title:
MUSI / 3301 / Listening to World Music
 • Instructional Area / Course Number / Short Course Title (30 characters max.)
MUSI / 3301 / LISTENING TO WORLD MUSIC
 • SCH: 3.00 Level: JR CIP Code: 5009010003 Lect Hrs: 3 Lab Hrs: 0

RECEIVED OCT 12 2012

4. Justification for adding/changing course: To meet core curriculum requirements
 5. Was the proposed/revised course previously offered as a special topics course? Yes No

If Yes, please complete:

- Instructional Area / Course Number / Long Course Title:
 ____ / ____ / ____
 • Course ID: ____ Effective Date (currently active row): ____

6. Authorized Degree Program(s): ____
 • Does this course affect major/minor requirements in the College/Department? Yes No
 • Does this course affect major/minor requirements in other Colleges/Departments? Yes No
 • Can the course be repeated for credit? Yes No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title
MUSI / 3301 / Listening to World Music
 • Course ID: 34800 Effective Date (currently active row): 82503

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
 Cr: 3, (3-0). Prerequisites: ENGL 1304 Description (30 words max.): An introduction to the folk and traditional musics of selected world cultures.

10. Dean's Signature: _____
 Print/Type Name: _____

_____ Date: 10/8/12

REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: Music, CLASS

Person Making Request: Paul Bertagnolli

Telephone: 33144

Email: Paul.Bertagnolli@mail.uh.edu

Dean's Signature: _____

Date: Click here to enter text.

Course Number and Title: MUSI 3301. Listening to World Music

Please attach in separate documents:

Completed CBM003 Add/Change Form with Catalog Description

Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

-Critical Thinking: Students will analyze, evaluate, and synthesize information about musical genres drawn from a variety of sources, both historical and ethnographic.

-Communication Skills: Students will develop and interpret ideas about music and its cultural context. --

Teamwork: Students will work effectively with others for the shared purpose of understanding music and its cultural context. --Social Responsibility: Students will gain intercultural competence and the

ability to engage in the national and global community. - These outcomes will be measured through three exams, one jointly created journal entry, several journal essays, and a paper applying the research methodology and analytical framework taught in the course.

Component Area for which the course is being proposed (check one):

Communication

American History

Mathematics

Government/Political

Science

Language, Philosophy, & Culture

Social & Behavioral Science

Creative Arts

Component Area Option

Life & Physical Sciences

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

Critical Thinking

Teamwork

Communication Skills

Social Responsibility

Empirical & Quantitative Skills

Personal Responsibility

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

Critical Thinking:

The critical thinking component will be achieved in many ways in this course. The paper assignment is designed to help the students analyze, evaluate, and synthesize. In this assignment, students attend a live concert and apply the analytical and critical apparatus they have developed throughout the semester to it. See detailed instructions in ethnography paper assignment in the syllabus.

Communication Skills:

The paper and group journal entry will be used to demonstrate students' ability to develop, interpret, and express ideas through written communication.

Empirical & Quantitative Skills:

N/A

Teamwork:

Students will collaborate to write a journal entry. After signing up and choosing a topic from options listed on the syllabus, they will be able to discuss the project and jointly create it. The journal prompts ask the students to extend some of the themes on music in society introduced in the course material to topics with which they themselves have experience, and then to compare their insights. See syllabus.

Social Responsibility:

In the Listening to World Music course the case studies covered in the text (and therefore the exams) and all writing assignments develop intercultural competence and the ability to engage effectively in regional, national, and global communities. See course schedule, sample exam questions, and paper guidelines in this syllabus.

Personal Responsibility:

N/A

Will the syllabus vary across multiple section of the course? Yes No

If yes, list the assignments that will be constant across sections:

All sections of the course use the same textbook. The sections are coordinated by the tenured faculty in musicology/ethnomusicology. They supervise the syllabi to ensure that each syllabus includes at least one writing assignment with critical thinking components and a teamwork assignment. Note that the course material itself supplies the Social Responsibility component, and that outcomes of that component are therefore measured in both the exams and the writing assignments.

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature: _____

A handwritten signature in black ink, appearing to be 'J. W.', written over a horizontal line.

MUSI 3301

LISTENING TO WORLD MUSIC

A Creative Arts Core Course

3 credits

Professor: Dr. Barbara Rose Lange

Office: MSM 219, 743-3315

E-mail: rlange@mail.uh.edu

Office hours (may change or be preempted by faculty meetings): M 5:30-6:00, T 1:00-1:30, or by appointment

This course introduces music from many different parts of the world. Its premise is that music is basic to life; music reflects and shapes the settings in which it is performed. This course synthesizes several approaches to understanding music as a creative artifact. It analyzes the sounds of music, and it interprets the cultural contexts of artistic expression: activities like migration, worship, or tourism can shape music in a certain way. At the same time, music can affect the way people experience the world.

This semester's course is organized around the themes of music and society, rather than dividing the world into geographic areas. It approaches "world music" transnationally; your textbook covers over twenty-five different locales and kinds of music. Many musicians discussed in this course have a dual musical outlook; they have a connection to music, places, and communities outside the U.S., yet they perform the music here. This course satisfies the Creative Arts Core requirement.

This course fulfills the following Core Objectives:

-Critical Thinking: Students will analyze, evaluate, and synthesize information about musical genres drawn from a variety of sources, both historical and ethnographic.

-Communication Skills: Students will develop and interpret ideas about music and its cultural context.

--Teamwork: Students will work effectively with others for the shared purpose of understanding music and its cultural context.

--Social Responsibility: Students will gain intercultural competence and the ability to engage in the national and global community.

- These outcomes will be measured through three exams and writing assignments as noted below.

Course Prerequisites: ENGL 1304. No previous background in music is required for this course. However, it does involve the use of basic musical concepts (which will be taught in the first few lectures) as well as foreign terms important to understanding the music of each chapter covered in class (see the end of each chapter for lists of important terms).

Required Course Materials:

Soundscapes, Kay Shelemay, 2nd ed., 2006, W.W. Norton. Book and CD set. Book ISBN: 0-393-92567-6. CD set ISBN: 0-393-10684-5. The book and CD set are available at the university bookstore; they are also on reserve in the music library. Other listening examples may be assigned during the semester; they are on reserve in the music library. Some listening examples may be streamed via WebCT.

Evaluation: Your grade is made up of the following:

Exam I	20%
Exam II	20 %
Exam III	20 %
Ethnography paper	23 %
Journal essays written just by you, 4 at 3points	12 %
One group journal entry	15%

Exams consist of short-answer, matching, and essay questions. They can only be made up in the case of medical emergency, verified by a doctor's signed letter, or if there is an institutional religious holiday that conflicts with the exam. In the case of a qualifying religious holiday, please notify Dr. Lange about your situation in advance of the exam.

There are two types of writing assignments this semester—journal entries and an ethnography paper.

The journal entries created by yourself should be 1 1/2 pages long (minimum 350 words—Turnitin provides a word count), typed double-spaced with a heading of ONLY two lines: ONLY your name and the number of the journal entry. The purpose of the journal entry is to extend your reflections and critical thinking about the themes of this course. You will accomplish this by responding to the prompts given for each week. What you need to do is apply the ideas to a kind of music that you *already know about* and that is *already in your own life*.

Group project: In groups of three, you will collaborate to write a journal entry. That entry will have a minimum of 600 words. After signing up and choosing a topic from the three options listed below, you will be able to discuss the project and jointly create it via the Discussion area on Blackboard.

Policies for journal entry credit: Journal entries that summarize the book or other outside sources like websites and Wikipedia, journal entries that are too short, entries that do not address the assigned topic, and entries that contain extraneous statements to fill the word quota will get a grade of 0. NO late journal entries accepted for ANY reason. Since you have four assignments and seven opportunities to submit, this will provide you with three weeks of makeup opportunities. Submit journal entries via Blackboard to Turnitin.com, an online paper archive and plagiarism detection service. You can submit entries anytime until the due date. The following types of journal entries will NOT be accepted: (1) journal entries submitted to me via e-mail are NOT accepted; (2) journal entries submitted to me in hard copy are NOT accepted; (3) journal entries posted to Turnitin after the due date are NOT accepted. THIS POLICY IS STRICTLY ENFORCED. (A hint: try to post your entry at least one hour before the due time; students have reported that the Turnitin site gets busy just before midnight.) Due dates for the journal entries stand as listed, even if a test date is changed. Journal entries will not be returned to the students, or accessible after the assignment's due/expiration date – be sure to keep your own copy! The TA for this course will update course records once weekly. Be sure to keep your own posting confirmations from Turnitin/Blackboard.

In the ethnography paper, you will apply the powers of observation you are developing by attending a live performance and writing a report on this performance. For this essay, choose an approved event from the running list posted on Dr. Lange's office door and check with her if you have any questions. 750+ words, typed double-spaced with 1-inch margins, no larger than a 12-pitch font and a heading that includes your name, semester, and course. Guidelines are provided at the end of this paper. *Submit the paper to Turnitin.com through Blackboard for this course.* You can submit any assignment to Turnitin before its due date to see if the service detects any problems.

Essay exams and the ethnography paper are graded using a template (a list of aspects of the paper that are awarded a certain number of points). For the ethnography paper, the template will be given out in advance. Good essays have accurate grammar and punctuation; these components will make up part of the paper grade. A prototype template for an essay question will be available before the first exam.

A late ethnography paper is only accepted without penalty when there is a medical emergency, verified by a doctor's signed letter. 1/2 grade is deducted for each weekday a paper is late (including a submittal after the start of class on the due date - so be sure to have your paper ready before class begins on the paper's due date). Papers will not be accepted after the class that follows the due date (i.e. Tuesday is the ethnography paper's due date. You could turn yours in late -- with a penalty -- but only until the next class period, Thursday.)

Class etiquette: Arrive on time, don't leave early, don't talk, and don't eat during class; because of crowded conditions and noisy doors in this room, it is easy to disturb the other students. Please turn cellular phones and pagers off while class is in session. If any student answers a phone in class, leaves class to answer her phone, reads or writes text messages, or uses her computer for a non-class related purpose (such as Internet surfing or solitaire) during class, points will be deducted from her course grade.

Extra credit option: You can raise the grade of Exam I up to 15 percentage points (and only up to 100%) by completing an additional ethnography paper according to the guidelines stated above. This extra credit paper can be turned in any time during the semester until May 4. Only papers with a percentage grade of 72 or higher will count for extra credit (each increment of 2 percentage points at this score and above will give you an extra percentage point on Exam I). **EXTRA CREDIT PAPERS MAY NOT BE SUBMITTED LATE FOR ANY REASON, INCLUDING A MEDICAL ONE. EXTRA JOURNAL ENTRIES WILL NOT COUNT AS EXTRA CREDIT.**

This spring, test review sheets, paper guidelines, links to a few audio examples, a portal to Turnitin.com and other information will be posted in Blackboard. It is your responsibility to have the necessary information and registrations for logging on to Blackboard and using the assigned resources there, and to do that so that your papers and other assignments are completed by the due date. Call 3-1411 (a 24-hour hotline) for help; Dr. Lange and the course graders will not provide technical help with Blackboard. All journal entries, papers, and extra credit papers need to be submitted to Turnitin.com; access Turnitin.com through Blackboard. If you do not submit your papers to

Turnitin.com, you will receive a grade of 0 for the paper.

PLAGIARISM POLICY: All papers that refer to a source of any kind must cite the sources of that information. If you directly use language from that source -- even one word -- you must put quotation marks around it AND cite the source. If you paraphrase information, you must cite the source of your information **IN THE BODY OF THE PAPER**. You may use any standard method of citation. If you do not follow this practice, then because you are representing someone else's writing and research work as your own, this constitutes academic dishonesty. **PLAGIARIZED PASSAGES IN YOUR PAPERS CAN RESULT IN FAILING GRADES FOR THE PAPER OR FOR THE CLASS.** This policy is **STRICTLY** enforced. **NOTE: IT IS THE STUDENT'S RESPONSIBILITY TO CHECK THE ORIGINALITY REPORTS GENERATED BY TURNITIN. IF THE REPORT INDICATES THAT MATERIAL WAS COPIED WITHOUT PROPER CITATION, YOUR PAPER OR JOURNAL ENTRY WILL RECEIVE A GRADE OF 0, YOU MAY RECEIVE A FAILING GRADE FOR THE COURSE, AND/OR THE PROFESSOR WILL START AN ACADEMIC HONESTY PROCEEDING.** Also, if the TA or Dr. Lange documents other uncited material that Turnitin did not catch, your paper or journal entry will receive a grade of 0, you may receive a failing grade for the course, and/or Dr. Lange will start an academic honesty proceeding.

NOTE ON WIKIPEDIA: Wikipedia entries will NOT be accepted as background sources for writing assignments in MUSI 3301. The world music entries in Wikipedia are notoriously inaccurate. Most of them rely on promotional information or commercial world music guides. IF YOU USE WIKIPEDIA – CITED OR UNCITED – AS A SOURCE, YOUR PAPER OR JOURNAL ENTRY WILL RECEIVE A GRADE OF 0.

Grade Appeals: All grade appeals must be submitted either typed or handwritten, attached to the original document. State the test item or aspect of the paper you would like to have re-evaluated, and state the reason why. Submit grade appeals the class session after exams have been returned; no late appeals accepted. DO NOT E-MAIL GRADE APPEALS.

E-mail communications: If we need to communicate with you via e-mail for this class, we will use the e-mail address that is listed for you in PeopleSoft. You are responsible for keeping that address up to date. So your FIRST STEP is to UPDATE your e-mail address in PeopleSoft, so that we know how to reach you! Do this by January 24. If you register late for the class, you need to update your e-mail address in PeopleSoft within three days of registering. Please communicate only the most necessary subjects by e-mail. Allow at least three days for replies to e-mail communications. Dr. Lange will make every effort to reply promptly to e-mail communications. Do NOT use the WebCT mail feature! Dr. Lange does not check it, and you won't get a reply.

The Americans with Disabilities Act of 1990 requires that the university make reasonable accommodation to persons with disabilities as defined in the act. Students who feel they need assistance under the ADA guidelines should approach the instructor to discuss such consideration.

Schedule:

Part 1: January 21-February 18. Chapters 1, 3-4, pp. xxvii-xxxiv, 49-52, 77-115, 140-67. Listening examples selected from CD 1, #1, 24-31, 38-39, CD 2 #1-3 (Listening guides 1, 24-30, 36-40). Other listening examples from the music library may be assigned.

Topics: Introduction, Local Musics (Boston), Music of Everyday Life.

January 26: Journal entry 1 due; see prompt below.

February 2: Journal entry 2 due.

February 9: Journal entry 3 due.

February 16: Journal entry 4 due.

February 23: Exam 1. Covers Part 1.

Part 2: February 25-March 30. Chapters 4 and 7, pp. 169-74, 182-213, 300-43, CD 2 # 5-13, 25, CD 3#1-5 (Listening guides 42-47, 59-64). Other listening examples from the music library may be assigned.

Topics: Music and Migration, Music and Dance.

March 2: Journal entry 5 due.

March 9: Group journal entry due.

March 23: Journal entry 6 due.

April 1: Exam 2. Covers Part 2.

Part 3: April 6-29. Chapters 5, 10, 9, pp. 214-55, 381-98, 421-44, CD 2 #14-19, 11-13, 15, 17-21, 27 (Listening guides 48-53, 70-72, 84). Other listening examples from the music library may be assigned.

Topics: Music and Memory, Music and Identity, Music and Politics.

April 6: Journal entry 7 due.

April 27: Ethnography paper due.

May 4: Exam 3. Covers Part 3. Extra credit paper due.

Journal Prompts-- MUSI 3301

GROUP JOURNAL PROMPTS (CHOOSE ONE):

Group journal prompt option 1. Shelemay states, “dance almost always makes a statement about the time, the place, and the people who are performing it” (302). Compare and contrast two or three styles of dance and the statements they make about the era, place, social aspirations, or gender roles of the people performing it.

Group journal prompt option 2. Shelemay writes that music can reinforce “displays of political power, conveying...official ideologies” (381); national anthems are designed specifically to do this. Discuss one or more national anthems with which you’re familiar and describe some ways that they reinforce official power, whether through musical sound, text, or the settings in which they are performed.

INDIVIDUAL JOURNAL PROMPTS

Journal prompt 1. Pages xliv-xlv of *Soundscales* describe how meaning can be conveyed through music. Take one kind of music you know well and discuss how it seems to transmit meaning. Does it mean different things to performers or listeners from different age groups? Do musicians convey the meaning directly in lyrics, or is significance more indirect and conveyed through gesture, setting, or dress? How?

Journal prompt 2. Describe a setting in Houston where music is performed. For aspects of any performance setting and for ideas about types of settings, see pp. xxix-xli of *Soundscales*. You can address such topics as the behavior of the audience members; the question of whether the space (like a concert hall) is specifically designed to present sound, and if so, what kind; and what adaptations the music makers need to make to have an effective performance.

Journal prompt 3. Pages 140 and 155 of *Soundscales* discuss ways in which people use music to mark segments of the life cycle. Discuss a life cycle event familiar to you, and the music, chant, or recitation that accompanies it. Does the music/chant/recitation signify religious or ethnic affiliation? How?

Journal prompt 4. Shelemay describes “transplanted musical traditions” that people take with them when they migrate, and she explains how these migrants take care to continue such traditions in their new homes (171). Discuss a kind of music you know of that has been upheld for a period of time (any period, from a few years to decades or centuries). How did the performers or listeners manage to keep the musical tradition going?

Journal prompt 5. Shelemay describes how, when people migrate, they can transform their previous musical traditions. Discuss a kind of music that has been transformed by a new setting or a new technology. Who made the transformation, what did the performers do, and why? (*Soundscape*s cites many cases of classical musicians who have made these transformations, but the ideas also apply to popular music.)

Journal prompt 6. Shelemay states, “dance plays an important role in communicating a wide range of emotions and ideas”; she mentions history, myth, and abstract movement (302). Describe a style of dance and explain the emotions or ideas it conveys.

Journal prompt 7. Shelemay states that each recurrence of a similar musical moment or performance contributes to “enriching and altering the memory” the listener or performer associates with that moment (217). Describe such an experience of your own.

Journal prompt 8. Shelemay asks, “is there an identity you have been reluctant to accept? Is there a music tradition associated with this identity in which you do not participate” (467)? Answer and explain.

MUSI 3301

Sample Exam Questions

(page numbers provided for the sample only-- they would not be on the exam)

Listening example

1. Identify:

- a. composition for Balinese gamelan (p. 106-7)
- b. Arab song (p. 186-7)
- c. African American spiritual (p. 192-3)
- d. March -- “Scotland the Brave” (p. 152)

(Only on rare occasions do you need to know the name of a piece of music -- it’s usually important to know the kind of music, as listed on these answers)

2. An important aspect of the musical sound:

- a. sudden changes of tempo and texture (p. 106-7)
- b. heterophony (p. 186-7)
- c. maqam (p. 186-7)
- d. Western-style harmony (p. G-5)

(We’ll be studying all these specialized terms one by one)

Short answer:

Define the term “ballad” and name one important characteristic (4 points; pp. 89-91, G-1). You do not need to write this answer in essay form.

(song that tells a story; old ballads from the British Isles are found in the New World, especially Appalachia, but also in cities like Boston that had many British Isles immigrants; ballads are often sung without accompaniment; strophic)

Short essay

Describe the setting and significance of music that is related to forced migration. Discuss one case study of music and forced migration (10 points; pp. 188-212).

Ethnography Paper

For this essay, attend a live concert, an event like a festival, or a locale like a pub where live music is being performed.

1. SEE DR. LANGE IF YOU WANT TO REPORT ON ANY EVENT THAT SHE HASN'T POSTED ON HER OFFICE DOOR, MSM ROOM 219. These events are live performances and for the most part they do NOT include Western classical music, jazz, or Western popular music. *Soundscape*s does cover some of these kinds of music, but not every kind of music mentioned in *Soundscape*s will necessarily generate enough information to write a thorough report.

2. Length and submission criteria: Approximately 750 words (a longer essay is fine), typed double-spaced with a twelve-pitch font. Paragraphs should be indented, not quadruple-spaced. Submit to Turnitin by the due date noted on the syllabus.

3. Format. Describe the event, addressing the points below. The questions listed here give you some ideas of how to address the points. Not all will be significant for the event you are analyzing; they are designed to stimulate your critical-thinking process.

a. Introduction. Explain the importance of the kind of music you chose. (You can consult your book for some ideas on this subject.)

b. Sound. What are some important aspects of the sound of the music? Using the analytical thinking and language that we have developed with the course material, now extend it to the music at this event to describe the sound as thoroughly as you can (instrumentation, rhythm, melody, tone quality, song texts, singing style, etc.).

c. Setting. Extend the ways to analyze setting that we have developed for every case study in this course. Where is this performance taking place? (Does this setting contrast with other customary settings for this music, perhaps in other parts of the world or other parts of the city?) Who is in the audience? What ethnicity and age are they? Does the live performance context seem to be affecting the music? How?

d. Significance. Extend the ways to analyze significance that we have developed for every case study in this course. Is the room or the stage setting in any way significant to the experience? If the members of the audience are dressed in a certain way, is this significant and how? (If you discuss the way the audience members or performers are dressed, you MUST explain the significance of it!) How do the audience members behave during the concert? Are they excited? Bored? Restless? How do they demonstrate approval -- verbally or with body language? How do the performers interact with each other and with the audience? You might want to address the ways in which the event is marked as formal or informal. (Comments on significance may be speculative -- if so, you should

indicate this. If, on the other hand, you have some cultural knowledge relating to this event, you may be able to make more informed comments about significance and details of behavior/presentation.)

e. CONNECTION TO MAJOR THEMES COVERED IN THE COURSE. WHICH MAJOR COURSE THEME DO YOU THINK THIS PERFORMANCE ILLUSTRATES THE BEST? DESCRIBE HOW AND WHY.

f. Your reactions. (As discussed throughout the course, when a researcher uses the participant-observation method, she has to analyze her own reactions.) What are some of your values relating to artistic expression? How did this performance measure according to these values? Would you recommend these groups or programs to your friends?

MUSI 3301
Ethnography Paper Grading Template

1. Was the whole event attended? 5 points.
2. Were at least two of the following three points addressed: sound, setting, and significance? (See Ethnography Paper Guidelines 3b, 3c, and 3d.) 3 points.
3. Does the paper discuss 3b, 3c and/or 3d in some depth? 7 points.
4. DOES THE PAPER CONNECT THIS EXPERIENCE AND/OR THE MUSIC TO MAJOR THEMES COVERED IN THE COURSE? 10 POINTS.
5. Does the paper discuss your reactions? (See Ethnography Paper Guidelines 3f.) 5 points.
6. Is the writing style clear, resulting in a paper that the reader can follow easily? (Some aspects of clear writing style include correct spelling and punctuation, names of music instruments and musical genres in lower case, and paragraphs that are about a single topic.) 5 points.
7. Was the subject addressed fully, resulting in adequate length? (Three or more pages plus cover sheet, typed double-spaced with a 12-pitch font, no quadruple-spacing between paragraphs, 1-inch margins.) 5 points.
8. Was the event relevant to the topic? If event is *not* relevant to the topic and you did *not* check with Dr. Lange in advance, 15 points are *deducted*.

(Total: 40 potential points)
