

Percussion Methods Syllabus

Youngstown State University

Spring 2021

Glenn Schaft, DMA

This is a document of understanding between you and Dr. Schaft. Please discuss any concerns you have with him during the first week of classes. Your enrollment signifies your understanding of its policies. Published 1/11/21

Course Info: MUAC 3763, CRN 40289, 1 credit, Prereq.: FOUN 1501, T/R 9:00-9:50am, Bliss Hall 2326 or Virtual Zoom Meetings

Instructor: Glenn Schaft, DMA – Professor of Music, Percussion Coordinator

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phone: 330.518.4812

studio: Bliss Hall 2234

glennschaft.com

percussion.ysu.edu

Email communication with your instructor: should be treated as professional correspondence. Use a proper salutation, full words, complete sentences, correct spelling and grammar, and electronic signature including your mobile phone number. Texting or voicemail is not acceptable except in an emergency.

Office hours: Dr. Schaft provides five office hours per week posted on his personal schedule available on the YSU percussion website percussion.ysu.edu "Media" tab. Face-to-face walk-ins are welcome on a first-come first-served basis, but an appointment is recommended to guarantee a meeting time.

Course Description and Goals—Student Learning Outcomes: Percussion Methods is designed for music education majors pursuing teaching careers in K-12 music instruction. Course objectives include study of percussion instruments and rhythm pedagogy; including relevant mind/body techniques, sound production/technique, repertoire, and pedagogy on the primary percussion instrument categories including snare drum, hand percussion, marching percussion, drumset, keyboards, timpani, and orchestral accessories, observations of percussion private lesson, percussion ensemble rehearsal, percussion ensemble concert critique, and textbook reading assignments. The course is taught from the perspective of a K-12 music director who must help their percussion students improve their playing/sounds and in order to do must understand certain fundamental playing skills. This course seeks to focus on those specific applied skills and how they may be developed in the context of a wider school music ensemble program.

Pedagogy credit: Percussion majors may enroll for credit toward the music education degree pedagogy requirement. A written lesson plan and class teaching assignment is required. Discuss these requirements with Dr. Schaft.

Course fee: A \$65 fee is assessed to offset materials costs including: one pair snare drum sticks, use of snare drum kit including stand, snare drum, drum pad, and soft case, and access to YSU percussion practice rooms (3112, 3113, 3114, 3115, 3116, and 3001) with instruments including xylophone/marimba, glockenspiel, snare drum, drum set, timpani, conga drum, and orchestral accessories such as triangle, tambourine, and crash cymbals. Certain non-specified percentages of this course fee are encumbered by the University for other purposes and I have formally objected to my Chair about such non-disclosures but seemingly cannot change this situation. For that I apologize.

Course Requirements:

Textbooks: Both print version books should serve as valuable resources throughout your teaching career.

1. **Cook, Gary. *Teaching Percussion, Enhanced Third Edition*** (includes 2 DVDs) Cengage, US. 2019. ISBN: 978-1-337-56071-9. Available at the YSU bookstore and online resources. YSU Bookstore prices range from \$150 print new, \$112 print used, rental new \$102, rental used \$71, E-book entire term \$42, Amazon new print spiral bound \$80. YSU Bookstore promises to match Amazon prices. *Whether classes are virtual or face-to-face, you will likely need the print spiral bound edition so it can be placed on a music stand three feet in front of you and you can play the snare drum while reading the book from a distance. The non-spiral bound edition pages may not stay open for reading music. For virtual classes, you will need your laptop screen on full screen Zoom meeting window, so an electronic version of the textbook will not work unless you have a full-size (minimum 9x12") auxiliary monitor.*

2. **Whaley, Garwood. *Basics In Rhythm***, Meredith Music Pub., 2003. ISBN 1-57463-026-1. Buy the paperback version, ca. \$20 on Amazon

Storing Class Materials:

1. **face-to-face class modality—Pencil and three-ring notebook** (1-inch) to house syllabus, course handouts, portfolio, class notes, loose-leaf college ruled notebook paper, loose-leaf manuscript paper, etc.

2. **virtual class modality — Computer electronic "Methods" folder** for syllabus, electronic handouts.

Snare drum kit will be loaned/signed-out to you at the beginning of the semester via the Dana Instrument Room staff. It must be returned at the end of the final exam period in the same condition it was issued and you are financially responsible for any damage or loss. Late returns will result in a "PR" grade until the kit is returned. If the kit is not returned, an "F" will be issued, and you will be charged for its replacement cost, approximately \$350.

One pair concert snare drum sticks will be given to you as part of your course fee. Loss or damage requires immediate replacement of the same model (Innovative Percussion IP-1) at your time and expense (ca. \$10 per pair).

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Ear Plugs Hearos High Fidelity, Vic Firth High Fidelity ca. \$15-20, or Eargazm ear plugs @\$39. The first two brands are very similar products, purchase no more than 15 dB sound attenuation (reduction). Cheap foam plugs are not acceptable for a musician, but good for jack hammers or chain saws.

Metronome use either a stand-alone electronic metronome (high quality models include Tama Rhythm Watch or Dr. Beat) or a mobile phone met app – I recommend "Tempo" with sound attenuating headphones or form-fitting ear buds that provide hearing protection. Labeled with your name.

Bring to every class: snare drum kit, drum sticks, textbooks, 3-ring notebook, pencil

Course Etiquette Policies : in order to provide an optimal environment to meet the course objectives, you must comply with:

1. Attentiveness If you fall asleep you will be dismissed and an unexcused absence will be recorded. There is a nearby student lounge or a Double Tree hotel just down the hill if you need to sleep.
2. Electronic Devices distractions (to you or your classmates) such as cell phones and smart watches are to be turned off or silenced and put away during class. Please, however, bring your cell phone to each class meeting as there will be times where I ask you to video record playing examples.
3. Headphones/earbuds - remove and put away before class begins.
4. Be courteous and respectful of your classmates and instructor at all times.
5. Notebook and tablet computers are allowed for note-taking, but not for distractions such as surfing the web, email, texts, etc.
6. Each interruption counts as 1/2 absence. Notify me before class if you are expecting an emergency call and we can arrange to have you leave to minimize distractions. I reserve the right to confiscate your phone/tablet during class if you do not put it away as requested.
7. Clothing questionable, lewd, or other inappropriate or impractical attire is not acceptable. Violations will result in dismissal and an unexcused absence. Because of the physical/athletic nature of playing percussion, I recommend comfortable slacks and a loose-fitting shirt in which you feel comfortable doing exercises and stretches, etc. Skirts, dresses, high-heel shoes, or tight/restrictive clothing are inappropriate. Brimmed hats are not permitted as this will allow me to see your face to identify you, determine how you are absorbing class material, and will facilitate open communication with your classmates. Hats are generally not permitted in professional musical ensembles or teaching situations.
8. Jewelry Remove any jewelry on your arms and wrists including watches, bracelets, wristbands, and rings; common problems are jewelry noise, scratching/damaging instruments, impeding motion, and creating asymmetry between the hands.
9. Food and beverages (other than bottled or closed-container water) are not permitted.

Course Topics: order TBA, * Course content may deviate from the syllabus at the instructor's discretion.

1. Developing A Percussion Program In Your School—Logistics, Pedagogy, & Philosophy
2. Rhythm – Rhythm Pedagogy for all Music Students, Mastering the Fundamentals
3. Snare Drum—Rudimental and Orchestral styles, the basis for all stick and mallet technique
4. Marching Percussion—Marching Band/Drumline and Indoor Drumline Programs in 9-12th grade percussion programs
5. Keyboard Percussion-melody and harmony
6. Timpani—ear training
7. Accessory Instruments—most oft played and least oft understood
8. Drumset, hand drums—groove and improvisation

Course Calendar Due Dates:

Week 6 – Last week to observe a percussion major level private lesson

Week 8 – Lesson Observation Report Due

Week 8 – Mid-Term Playing Exam-rhythm and snare drum

Week 14 – Last Week to observe Percussion Ensemble (PE) rehearsal

Week 15 – Attend Percussion Ensemble Concert, April 21, 7:30pm

Week 16 – Percussion Ensemble Rehearsal Report and Percussion Ensemble Concert Report Due

Week 17 – Final Playing Exam: Tues, May 4, 10:30am-12:30pm.

Fundamental Learning Goals: an effective course should involve six types of learning:

1. Foundational knowledge: you should understand and remember the basic content of the course including fundamental concepts of percussion equipment, related sound production techniques, and pedagogical concepts, techniques, and methods applicable in K-12 music education and private percussion instruction. The course is primarily built around acquisition of relevant playing skills/sound production concepts and effective mind/body/pedagogical tools. These goals are achieved through imitation of the instructor's demonstrations, instructor-guided group practice in-class, individual and

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group practice outside the classroom, note-taking during lecture/discussions segments, in-class group or individual playing exams, private individual playing exams, reading assignments, YSU percussion lesson observation and analysis paper, observation and analysis paper of a YSU Percussion Ensemble rehearsal, and written concert analysis of the YSU Percussion Ensemble.

2. Application: you should use the content and engage in effective and appropriate kinds of thinking.
3. Integration: you should integrate different disciplines, major ideas, and realms of life.
4. Human dimension: you should identify the personal and social implications of this knowledge.
5. Caring: you should develop new feelings, interests, and values in relation to the subject.
6. Learning how to learn: you should continue learning about the subject after the course concludes.

Performance Exams: These are individual or small group playing tests on Rhythm, Snare Drum, Keyboard Percussion, Timpani, Orchestral Accessories, Hand drums, and Drumset. You will play music from your textbook, handouts, and class activities. Exams may occur during or outside of class, individually, or in group settings. Mid Term Playing Exam-Week 8, **Final Playing Exam: Tuesday of Exam Week 10:30am-12:30pm. Spring 2021 = Tues, 5/4/21, 10:30am-12:30pm.**, a comprehensive individual/group playing exam, each student performs excerpts studied throughout the semester on the various instruments in the presence of their colleagues, students also assess their colleagues verbally and/or in written format. Video recording may be required.

Practice Logistics:

1. Individual and/or group practice (outside of class) is necessary to develop sufficient competency to pass the individual/group performance exams. DSM practice space is available for you but the reality is that most percussionists are sharing their instrumental resources every day. This logistical challenge will help you understand how to better organize facilities at your school of employment to facilitate effective percussion practice. What we have provided for you here is a relative luxury compared to what most of you will face in your career, so please appreciate and care for our precious facilities and instrument collection.
2. Practice Room Access:
 - A. Music Office Staff can unlock the practice room for you
 - B. Key: for the six locked percussion practice rooms (3112, 3113, 3114, 3115, 3116, 3001) is available for sign-out. I will announce the combination in class, day one. Lock the practice room door deadbolt whenever you leave as you are responsible for any loss or damage and return the key to the locker when you are finished. Since there are six rooms there will be times when you need to share the key with colleagues.
3. Mallets & Instruments: A storage case (marked "Percussion Methods") containing appropriate mallets is housed in your primary MUAC 3763 practice room 3112. Return the mallets to this case before leaving. Room 3112 should always contain: snare drum, xylophone and/or marimba, triangle, tambourine, pair crash cymbals, four Slingerland timpani, and a case of mallets. Notify the instructor of any concerns you have with this equipment.
4. Schedules. During Covid-19 the Percussion Studio manages their own practice room sign-up schedule which is available on our website - see Media tab and contact Michael Daniels to sign out times. Sign-ups are good for the entire semester. The lists help you calculate when certain rooms and instruments are available. Such logistics are daily life for percussionists who do not own all their own gear or are attending institutions where bringing their own gear is logistically prohibitive. Our studio policy is if you are more than ten minutes late you forfeit your reservation.

Written Assignments:

1. **Percussion Major Lesson Observation Report** - See Dr. Schaft to schedule an observation appointment. You will observe a 50-minute percussion major applied lesson in which you should take notes. Write a report discussing the pedagogical methods you observed. The observation must be completed by **the last class period of week 6** and is due by **the last class period of week 8**. Ear plugs should always be brought to any percussion lesson.
2. **Percussion Ensemble Rehearsal Observation Report** - Attend a YSU Percussion Ensemble rehearsal and write a brief observation. Note and include: 1. Differences between a percussion ensemble rehearsal and your own chamber or large ensemble experiences. 2. Instrument set-up procedures. 3. Any logistical concerns that may affect you as a future music educator. The Percussion Ensemble meets in Rm. 2326, T/R 3:30-5:00pm. Arrive at 3:15pm (or slightly before the other scheduled start times), as the set-up occurs before the rehearsal. Check our website <http://percussion.yzu.edu/calendar/weekly-studio-schedule.html> for specific rehearsal scheduling.
3. **Percussion Ensemble Concert Analysis Report**-You shall attend a full percussion concert and write an analysis report which is due at the last class period of the semester.

Analysis should include:

 - i. Instrument layout/stage setup
 - ii. Performer etiquette
 - iii. Observations of playing techniques
 - iv. Analysis of the repertoire
 - v. Your thoughts on how the above might have affected the programming

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- vi. Staple a copy of the concert program to your analysis *You may find it beneficial to interview the performers afterwards in order to enhance your understanding of what, how, and why they did what they did. (They can also answer questions about instrument names, playing techniques, instrument set-ups, special percussion notations, etc.).

Written Assignment Guidelines:

1. **Format:** pages numbered, pages stapled together, double-spaced, 1” margins, 12-point Times New Roman or Garamond font. Handwritten assignments will not be accepted. Use Turabian/Chicago Style for humanities citation (refer to maag.guides.ysu.edu/citations/Chicago) or MLA Style for research papers (refer to maag.guides.ysu.edu/citations/mla).
2. **Proofread all work.** Do not rely on your software’s spell check and grammar check. Three or more spelling, documentation, and/or grammatical errors will result in a reduced grade.
3. **Late assignments:** 1/2 letter grade will be deducted for each class day that the assignment is late. If you plan to submit a late assignment, see me ASAP.
4. **For an electronic submission** of this report email Dr. Schaft a Microsoft Word doc.x or pdf file

Assessment and Grading: First and foremost, assessment and grading are two very different things to me as a musician and teacher. Imagine visiting the Butler Institute of American Art with your Art History class and having to assign a numerical score (i.e. grade/point total) to each of the paintings in one of the galleries. Such scoring is a method used when someone wishes to sort or rank things or people. Alternatively, wouldn’t it be more constructive to describe analytically exactly what you perceive and what each work means to you? And then discuss these ideas with your class colleagues and teacher. We are not judges scoring a DCI finals competition to the hundredth decimal point to declare a winner and ranked slate; rather we are learning how to make music on percussion instruments, i.e. the art of manipulating and organizing sound in an aesthetic manner. This is the philosophy of how we will approach “assessment” in this class. In this sense, assessment is teaching whereas grading is sorting and ranking. It is often said that assessment should compare you to a set of expectations and not to the performance of other students. This might be advantageous if everyone really learned completely independently, but this (in-my-own-silo) is typically not the reality you will encounter in your classroom or ensemble career. The achievements and lack thereof of each classmate will have profound effects on the other classmates. If one sets “exact standards”, these will likely fall below the achievements of some, be just right for others, and prove too lofty for others. In any event, it will only be helpful for a minority of the class. This creates a winner/loser culture rather than an environment where each person strives for their personal best in order to create our collective best culture. I highly recommend reading John Wooden – Wooden – a short, easy read, written by the famous UCLA basketball coach who stressed individual and team excellence in the midst of the highly competitive winner/loser culture of the NCAA. His results are to date, unparalleled in college sports.

Grading: In the case of group-based playing environments—whether ensembles or applied classes—students learn cooperatively and yet individual grading must be performed to satisfy University policies. As I often tell my students, first I must teach myself how to play before I can teach others how to play.

Assessment considers performance assignments and adherence to syllabus policies. Teaching professionally since 1975 has led me to realize that your unwavering presence in class (attendance and punctuality), sustained interest in the subject matter, and learning in general as the most important determinants of your achievement. The majority of your motivation should be intrinsic, (not extrinsically motivated by letter grades) as intrinsic motivation is the best assurance of long-term progress. To that end, I focus on what you must do to reach your potential in this course. I will articulate and demonstrate what, how, and why I think you should learn specific musical techniques and skills, i.e. attention to details.

Conversion of course content to letter grades. I typically do not convert assessment (i.e. analysis and feedback of your work) to a verbal letter grade in each class, rather I focus on the musical functions, so if you wish to know how a particular class or assignment might be graded, please ask. I believe letter grades are an unnecessary abstraction and distraction in the generally grade conscious society and institutions we inhabit. Since YSU’s policy it is to issue letter grades, I hope to honor this requirement in the least intrusive manner possible without penalizing my students. We have at our disposal, articulate, direct, and highly beneficial ways we can assess your progress, primarily via immediate analytical verbal and auditory faculty and colleague feedback, video recordings, etc. so we will focus on those direct and positive techniques. If we all work toward this collaborative goal, I see no reason why we can’t go the entire semester without discussing your grade; in other words, you begin with an “A” in my mind and ultimately receive an “A” class grade at the end. Obviously, failure to attend, do the work, practice, etc. should reduce your grade accordingly.

Musical expression. Since effective musical expression has so much to do with one’s personality and ability to effectively communicate emotion, I have included descriptions of some attitudes and behaviors that typically correlate with each abstract letter grade. Clearly, trying to assign letter grades to emotions and behaviors is subjective business, so either the teacher and student avoid such subject matter and merely address technical mechanics—course content that is more easily “objectively letter graded” (unfortunately such objective content is often the least important material)—or they embrace this inherent subjectivity as a central and indispensable element of music making. Interestingly, it is not the content of musical expression that is difficult or subjective to assess, rather it is made more subjective and difficult to assess when letter grades are introduced. In summary, when one minimizes letter grading as the central focus of learning, musical expression can be effectively addressed and assessed and these are choice we might all make.

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Grading Scale – The Dana School of Music grading policy states you must receive a “C” or higher in each course for it to count toward your degree program.

- o Grade A, 90-100% – includes: superior attendance, superior achievement of weekly and semester goals, consistent positive attitude, and a complete commitment to attaining your potential. You love what you do and it shows through your passion, dedication, and achievement.
- o Grade B, 80-89% – Slightly less than letter grade “A” above.
- o Grade C, 70-79% – May include flawed attendance, partial achievement of weekly or semester goals, inconsistent attitude or progress, and/or a partial commitment to attaining your potential. Your passion, dedication, and achievement are questionable or inconsistent, and it shows.
- o Grade D, 60-69% – May include flawed attendance, partial achievement of weekly or semester goals, inconsistent attitude, or a partial commitment to attaining your potential. Your passion, dedication, and achievement are often questionable and it shows.
- o Grade F, 0-59% – May include significant disregard for any of the above; in short, a minimal achievement of your potential.
- o Grades of “incomplete” or “PR”: See the YSU Bulletin “Grading System”. The only valid reason for an incomplete, or PR grade, is for a medical or other reason so extreme as to cause you to be unable to complete the course. You must be passing the course at the time of your request and demonstrate that the circumstances requiring the “PR” are beyond your control.

Percentages/Points, total = 100 points distributes as

Class participation, preparedness of playing assignments	25
Lesson Observation Report	5
Percussion Ensemble Rehearsal Observation	5
Percussion Ensemble Concert Critique	5
Mid-Term Playing Exam	30
Final Playing Exam	30

Attendance Your presence is necessary to fully realize the community of learners and collaborative real time nature of this applied MUAC course. Therefore, attendance is expected at all class periods for the entirety of the period (punctuality) due to the predominant playing and group learning environment. It will be treated like a professional ensemble rehearsal. No credit is given for attending but deductions are assessed for unexcused absences or tardies. For example, if my waste disposal company visits my curbside but does not remove the trash bags and merely departs, they get no credit for attending! But I will call and complain and prorate their monthly fee.

1. Class will involve group playing, pedagogy, and ensemble type activities. Such learning necessarily diminishes for those present if others are absent. Thereafter, all students may suffer diminished learning due to the missed information and lesser skills of the few who were previously absent—a negative chain reaction.
2. Any class (or portion thereof) you have a potential conflict with or miss, must be documented by an email memo to Dr. Schaft as soon as you realize the issue. Use standard memo format: to, from, date, description of the event, and explain why you were or anticipate being absent. Dr. Schaft will reply asap to indicate if your request is excused or unexcused. Any undocumented absence is deemed unexcused.
3. In the event of a true emergency (i.e., death of an immediate family member, accident, or serious illness) email me before class if at all possible. If that is not possible, send me a text or voicemail.
4. Absence and Tardy Percentage Reductions. There are approximately 28 class periods per semester so each period = 3.57%. Each tardy shall equal 1/2 absence or 1.78%.
5. Excused absences will be granted for:
 - a. Death in the immediate family.
 - b. Special event (tour, field trip, conference, etc.) related to academic work required as part of a YSU academic department course in which you are enrolled. Submit a memo from the sponsoring professor.
 - c. Documented court summons.
 - d. Absences due to serious illness and documented by a letter from a certified medical practitioner will be considered in light of your attendance history. In many cases, an excused absence is granted. A minor cold or accepting a gig is not justification for an excused absence.

Miscellaneous Info:

Percussion Web Site: percussion.yosu.edu Contains YSU percussion events schedule, syllabi, practice room schedule, faculty schedule, alumni news, testimonials, guest artist archive, percussion ensemble and student recital program archives, curricular downloads, info about our recordings, links to percussion organizations, referrals for teachers, and other valuable information.

Percussive Arts Society PAS: A three-month complimentary ePAS membership is available at www.pas.org. A wealth of knowledge can be obtained from the journals and blogs available.

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General University Policies:

Academic Dishonesty - see YSU Bulletin, regarding plagiarism and dishonesty. *As outlined in The Student Code of Conduct, all forms of academic dishonesty are prohibited at Youngstown State. This includes plagiarism, the unauthorized use of tools or notes in taking tests or completing assignments, fabrication of data or information used for an assignment, working with others without permission from the instructor, and more. A student who is believed to have violated the academic integrity policy will meet with the instructor to discuss the allegations. The student may accept responsibility for the violation and any sanctions selected by the instructor, or they have the right to ask for a hearing before a hearing panel. The full Academic Integrity policy can be found in Article III. 1. of The Student Code of Conduct, while further information on University procedures for alleged academic integrity violations can be found in Article V.*

Center for Student Progress: YSU is committed to your academic success. As a student, you have access to this learning support program at no charge:

What: Academic Coaching, Supplemental Instruction, and Tutoring in a variety of courses

When: By appointment. Monday thru Thursday 8:00 am – 6:00 pm, and Friday 8:00 am – 4:00 pm

Where: Kilcawley Center West (near Dunkin Donut entrance)

Email: blvarian@ysu.edu

Statement for Student with Disabilities: *In accordance with University procedures, if you have a documented disability and require accommodations to obtain equal access in this course; please contact me privately to discuss your specific needs. To coordinate reasonable accommodations, you must be registered with the Center for Student Progress Disability Services, located in Kilcawley Center Room 2082. You can reach CSP Disability Services at 330-941-1372.*

The Student One Stop is an enrollment resource on campus established to help students manage their academic record and accounts. Please visit the Student One Stop (2nd floor Meshel Hall), (330) 941-6000, onestop@ysu.edu for assistance with financial aid, records, registration, tuition charges/billing.

Class Cancellation: If this class is being cancelled for any single day due to instructor illness, or other reasons, an e-mail will be sent to your YSU e-mail account as soon as possible, and a cancelled class notice will be put on the classroom door. University-wide class cancellation is a decision made by the President's Office, and officially announced via the YSU homepage and on WYSU (88.5 FM) radio. Students should register at the YSU Portal to receive a text message about University-Wide closures via the Emergency Alert Notification System.

Mandatory Statement of Non-Discrimination from the University: *Youngstown State University does not discriminate on the basis of race, color, national origin, sex, sexual orientation, gender identity and/or expression, disability, age, religion or veteran/ military status in its programs or activities. Please visit www.ysu.edu/ada-accessibility for contact information for persons designated to handle questions about this policy.* If an examination or assignment is scheduled on a religious holiday you observe, please inform me during the first two weeks of class so that a reasonable accommodation can be made.

CORONAVIRUS SYLLABUS STATEMENT

(approved by the Executive Committee of the Academic Senate, July 28, 2020) The following policy applies and shall be enforced during the current coronavirus pandemic as recognized by the State of Ohio.

As a consequence of the current coronavirus pandemic, students are expected to abide by all safety and health policies implemented by the University's Office of Environmental Occupational Health and Safety as well as all applicable local, state, and federal mandates. Currently, the City of Youngstown and the State of Ohio mandates a face covering/mask in public spaces. Consistent with federal, state and local guidelines, University Health Guidelines require that all individuals within campus buildings, including students, properly wear face coverings except when working alone within an enclosed area. Face coverings are in addition to maintaining appropriate social distancing when possible. Exceptions to wearing a face covering in a classroom or laboratory must be for justifiable reasons as approved by the Office of Disability Services (<https://ysu.edu/center-for-student-progress/disability-services>). Repeated violations of any coronavirus safety and health policy shall be handled in accord with *The Student Code of Conduct* (<https://ysu.edu/student-conduct/code-conduct>).

Adjustments to this syllabus based on current covid-19 circumstances: I have used ~~text strikethrough~~ to indicate typical syllabus policies that may have to be abandoned or altered throughout the semester. Things will change as the disease situation changes and your flexibility and understanding is appreciated.