# MUSC 110 COURSE SYLLABUS

Introduction to Music - Online Course  
Winter Session 2020  
University of South Carolina | School of Music

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INSTRUCTOR INFORMATION

Instructor: Ms. Elizabeth Churchya
Email: churchya@email.sc.edu
Office: School of Music 209

ACADEMIC BULLETIN DESCRIPTION

MUSC 110 – Introduction to Music. 3 credit hours.
Perceptive listening and appreciation of musical elements, forms and style periods, including composers' lives, individual styles and representative works. Emphasis on classical music; jazz and American popular music included.
Note: Carolina Core: AIU (Aesthetic and Interpretive Understanding)

PREREQUISITES

Prerequisites: None. Ability to read or perform music is not required. For requisite technical skills, see “Technology and Technical Skills Required” below.

COURSE DESCRIPTION

This course offers a survey of Western music from the medieval period to the present day, with focus on the elements of music, terminology, composers, compositional form and style, and historical context. Critical understanding of representative works will be cultivated by a study of musical elements, forms, and style periods, as well as composers' lives, individual styles, and creative inspirations. Upon completion, students should be able to demonstrate skills in critical listening and differentiate between stylistic eras of Western music.

LEARNING OUTCOMES

The following learning outcomes are from the Carolina Core Objectives. Upon the successful completion of this course, students will be able to:

1. Analyze musical works with regard to compositional elements, style, and historical periods.
2. Discuss specific artistic periods or styles of music with regard to historical development and major practitioners.
3. Demonstrate understanding of ways music functions in society and culture.
4. Demonstrate ability to listen critically to music and develop a basic understanding of aesthetics and music as an art.
5. Demonstrate enhanced general competencies in the areas of reading, writing, critical thinking, and the basic listening skills required to engage in an informed discussion of music.
6. Continue to develop life-long knowledge and enjoyment of music.

Note: All learning outcomes in this Distributed Learning course are equivalent to a face-to-face (F2F) version of this course.
REQUIRED TEXTBOOK

Purchasing the textbook with total media access is required. This textbook may be purchased either as a hard-copy with total media access, or as an e-book with total media access. Online materials, such as InQuizitive, will be utilized extensively through the textbook’s supplementary media for both learning and assessment purposes.

*Note:* All readings/materials comply with copyright/fair use policies.

COURSE OVERVIEW
This course is delivered on Blackboard learning management system with 100% asynchronous course delivery. Students will work at different times from different locations and will not be required to attend any face-to-face or synchronous meetings. This is an accelerated course taking place during the 3-week Winter Session.

All emails and discussion board posts will be responded to within 24 hours. Feedback will be provided on all assignments within 48 hours.

For optimum success in this accelerated online course, students are expected to:
- Engage with course material **daily**. This is an intensive 3-week course requiring an average of 5 hours of student engagement per day to complete the readings, activities, and assessments for each daily segment.
- Submit all assignments by the posted due date and time. Please note all deadlines are firm.

REQUISITE TECHNOLOGY & TECHNICAL SKILLS
For this course, students will need regular and consistent access to the following:
- A computer (available in computer labs at various locations on the USC campus)
- Computer speakers or headphones/ear buds for listening to sound examples
- Reliable, high speed Internet
- Total access to digital resources of Norton’s *Enjoyment of Music* textbook ([https://digital.wwnorton.com/enjmusic13](https://digital.wwnorton.com/enjmusic13))
- MUSC 110 Blackboard course site ([https://blackboard.sc.edu/](https://blackboard.sc.edu/))
- Microsoft Word
- USC email account (checked daily)
- Other technology tools as announced throughout the course

Minimal technical skills are needed in this online course. All work must be completed and submitted online. Therefore, students **must** have consistent and reliable access to a computer and the Internet. Before starting this course, students should have the ability to complete the following tasks successfully:
- Check USC email account and Blackboard daily
Use email and file attachments
Navigate the MUSC 110 Blackboard site
Create and save Microsoft Word documents
Organize and save electronic files (.doc, .docx, or .pdf filetypes)
Download and upload documents
Retrieve electronic articles from the USC Library website
(http://library.sc.edu/p/TCL)
Opera in Video [accessible here]

As a student in this course, you have access to support from the Division of Information Technology (DoIT) for Blackboard and computer issues. The service desk can be reached at 803-777-1800 Monday-Friday, 8am-6pm. You may also submit a service request or chat online with a Service Desk technician through DoIT’s website. https://sc.edu/about/offices_and_divisions/division_of_information_technology/end_user_services/available_technology_resources/

DESCRIPTION OF COURSE ACTIVITIES & GRADED COMPONENTS

Module videos
Each module will begin with a series of short video presentations by the instructor. These videos will be divided into multiple parts totaling approximately 30 minutes in length, beginning with a 15-20 minute lecture video followed by an approximately 10 minute guided listening activity. While students are not required to submit their completed guided listening sheet, the skills developed in this guided activity will be assessed in module quizzes and exams. Students should watch the module videos and complete the guided listening worksheets before beginning other work on that module. The reason for this suggestion is that the videos will orient students to the content for that module, so the reading material will be much more meaningful after observing the instructor’s brief videos and participating in the guided listening activity. Students should take notes while watching the videos (or participate as they would normally do in a face-to-face lecture). These notes will be helpful in completing forthcoming module activities.

Reading
Each module will include required reading material from the course textbook or from readings linked via Blackboard to articles or critical essays from contemporary classical music resources such as Classic FM and New York Classical Review. Students are expected to read all required material. As noted above, students should view the module videos before reading the assigned material for that module to help guide their reading. All readings comply with copyright and fair use policies.

Students should use their own personal strategies to make the reading experiences meaningful to them. For example, some students find that keeping a reading journal or collection of outlines helps them retain material throughout the duration of the course and beyond the course. Students should use strategies that are most beneficial to them personally.
InQuizitive and Materials of Music Tutorial Assignments

Each module will include multiple Materials of Music Tutorial or InQuizitive assignments that help students learn important musical terminology or representative musical works. “Materials of Music Tutorials” are supplementary assignments through the online resources of Norton’s *Enjoyment of Music* textbook for the first eleven chapters of Part One. These activities help students hear the materials of music including melody, rhythm and meter, harmony, and texture through audio examples and questions that compare these concepts. “InQuizitive” is an adaptive learning and assessment platform that facilitates mastery of critical listening skills and familiarity with representative musical works in a game-based setting. Animations, videos, and comparative musical examples link directly to the e-book and allow students to learn as they progress and offer instant feedback. Students wager points based on how confident they are with a question and earn points for correct responses. A minimum number of questions must be answered to receive a score for the assignment; however, are permitted to continue working on the assignment until the desired score is achieved. For demonstration and more information, see “How InQuizitive Works” in Blackboard FAQ section. There are a total of fifty-five (55) InQuizitive and Materials of Music assignments. The lowest five (5) scores will be dropped from final grade calculations.

Module Quizzes

Each module will include a quiz to assess students’ mastery of the content for that module. The quiz questions will be drawn from required reading and from the instructor videos. Students are expected to watch the video and read the assigned material completely before taking the module quiz because some of the quiz questions will require students to demonstrate a greater depth of knowledge than simple recall. Module quizzes will include restricted-response questions (e.g., true/false, multiple choice, and matching), and these questions will be drawn randomly from a larger bank of questions. All online quizzes are secured in Blackboard with a password. Three (3) attempts will be allowed for all quizzes to give students several opportunities for success. The highest earned grade out of the 3 attempts will be recorded (the one that will “count”), so there will be no penalty for trying a second or third attempt. Please note that no attempts will be allowed after the third attempt for any reason (including technological malfunctions). Although students are allowed to use their notes and reading materials while taking quizzes, all students must complete module quizzes alone.

Discussion Boards

Discussion board posts and response comments are an important component of the course. Students will respond to an instructor-provided question prompt based on the content of that particular module. Sometimes, discussion prompts will require students to review sound/video examples from the e-book or view supplementary YouTube videos of musical performances. Students will provide a thoughtful response to the prompt for each module, and they will also generate a discussion with their colleagues by responding to at least two other students’ posts. The purpose of these discussion boards is for students to synthesize their understanding of the content into a reflection post and then engage in dialogue with their colleagues and instructor.
Discussion board steps:

- **Step 1**: Create an original thread responding to the instructor’s discussion question of at least **200 words** by the due date and time.
- **Step 2**: Respond to at least **two original threads** made by your classmates. Each response must be at least **100 words** by the due date and time.

Students are expected to post and comment in a courteous tone with proper spelling and grammar. Please review the “netiquette guidelines” below for additional guidelines.

**Music in Context Reports**

Throughout the term, students will stream two complete live musical performances and one film that features music. They will be given question prompts to consider and compose a report on the music and their experience as a viewer. Students will employ materials of music vocabulary to describe the music and place the composition in its proper historical context. Reports will total two to three pages double spaced. Complete rubrics will be provided in Blackboard.

**Terminology Exam**

All students will complete a terminology exam to assess their mastery of course content for the Part 1: Materials of Music. The exam will consist of a prepared essay question analyzing Beethoven’s famous Bagatelle in A minor, WoO 59 ("Fur Elise") employing the terms from chapters 1-12, as well as restricted-response questions (e.g., true/false and multiple choice) randomly drawn from a larger bank of questions. The online exam is secured in Blackboard with a password. Students should view the Terminology Exam Preparation Document for more details on the format of the exam and specific content for study. Students will be given two (2) attempts to complete the terminology exam, and it must be completed within one (1) hour in a single sitting.

**Final Exam**

The course will conclude with a cumulative online Final Exam that includes content from all previous modules. The final exam will consist of restricted-response questions (e.g., true/false and multiple choice), and they will be randomly drawn from a larger bank of questions. The online exam is secured in Blackboard with a password. Students should view the Final Exam Preparation Document for more details on the format of the exam and specific content for study. Students will be given two (2) attempts to complete the final exam, and it must be completed within two (2) hours in a single sitting.

**GRADING**

**General Grading Information**
• All graded components (Materials of Music/InQuizitive Assignments, Module Quizzes, Discussion Boards, and Exams) are due by 11:59PM EST (Eastern Daylight Time) on the day indicated on the course schedule.
• All submitted material in this course will be graded and scored by the instructor within 48 hours of the posted due date and time.
• Complete rubrics will be provided in Blackboard.

Late Work Grading Policy

Late assignments submitted within 24 hours of the stated deadline on the course schedule will be given half credit (50% points); materials submitted more than 24 hours after stated deadline will be given no credit (0% points). Incomplete grades will not be given in MUSC 110.

Evaluation and Grading Scale

The final grade in the class will be calculated based on weighted percentage from the following categories.

InQuizitive and Materials of Music Assignments (50 @ 4 points each) – 200 points
Quizzes (10 @ 10 points each) - 100 points
Discussion Boards (10 @ 10 points each) - 100 points
Music in Context Reports (3 @ 100 points) - 300 points
Terminology Exam (1 @ 100 points) - 100 points
Final Exam (1 @ 200 points) - 200 points
Total Points - 1000 points

90-100% = 900 – 1000 points = A
80-89% = 800 – 899 points = B
70-79% = 700 – 799 points = C
60-69% = 600 – 699 points = D
Below 60% = 0 – 599 points = F

InQuizitive Assignments 20%
Module Quizzes 10%
Discussion Boards 10%
Music in Context Reports 30%
Terminology Exam 10%
Final Exam 20%

TOTAL: 100%
GRADING POLICY

Grades will be assigned based on where each student’s point total falls within the ranges below, and quality points will be assigned according to the general marking system as laid out by the University of South Carolina Registrar. Complete rubrics for specific assignments will be provided in Blackboard.

Below is the immutable grading scheme for this course.

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<th>Letter</th>
<th>Range</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>90-100</td>
<td>Grades in the A range indicate excellent work, demonstrating a high degree of mastery of the subject matter. An exceptionally high grade.</td>
</tr>
<tr>
<td>B+</td>
<td>85–89</td>
<td>Grades in the B range denote a satisfactory understanding of the material. A high grade.</td>
</tr>
<tr>
<td>B</td>
<td>80-84</td>
<td></td>
</tr>
<tr>
<td>C+</td>
<td>75-79</td>
<td>Grades in the C range represent errors that reveal incomplete understanding or weak mastery of the material. A weak grade.</td>
</tr>
<tr>
<td>C</td>
<td>70-74</td>
<td></td>
</tr>
<tr>
<td>D+</td>
<td>65-69</td>
<td>Grades in the D range represent work that is very weak, showing poor understanding and very little mastery of the material. A low grade.</td>
</tr>
<tr>
<td>D</td>
<td>60-64</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>0-59</td>
<td>Grades in the F range represent unacceptable work. A very low grade.</td>
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Students will be able to view their grades on Blackboard under “Check Grades” throughout the term to keep track of their progress.

COURSE POLICIES

Several course policies are in place to ensure that all students have a positive experience in the course.

Submission of Assignments

All graded material must be submitted through the MUSC 110 Blackboard page by the dates and times listed on the course schedule. Please do not email assignments to the instructor; only assignments submitted on Blackboard will be graded. All assignments are submitted within the module folder.

Late work

Because this is a 3-week online course, it is imperative that you keep up with the course and submit all module work by the designated due dates. Note that these deadlines are firm. Late work that is submitted within 24 hours of the stated due date will be given half credit. Note that assignment submission portals will be open for 24 hours beyond the published due date. Once an assignment submission portal closes, it will not be reopened.
Online Class Behavior

Participation in discussion boards is a component of student work for this course. Much communication with your instructor will occur via email. All discussion, either student-to-instructor or student-to-student, must demonstrate respect and civility. Please observe the following “Netiquette” guidelines (etiquette for communicating online) when interacting with students on the discussion board:

- Be respectful of and open to others' opinions.
- Avoid use of all CAPITAL LETTERS. This will be read as “shouting” and can appear aggressive to recipients.
- Begin emails with a proper salutation, e.g., “Dear Instructor Churchya”
- When sending an email, please include a detailed subject line. Include the course number in your message and sign the email with your name.
- Maintain a professional tone. Use proper grammar, spelling, punctuation, and capitalization and avoid profanity.
- Re-read, think, and edit your message before you click Send/Submit.

Students who violate any guidelines above for netiquette on the discussion board will be contacted by the instructor and may receive grade penalties for repeated neglect of these policies.

“Working Ahead” Policy

Because this is a 3-week online course with an intense workload, ALL course modules will be open in advance of the term start date. Please note the designated course schedule and proceed in the designed order of tasks.

Academic Accommodations for Students with Disabilities

Students with disabilities should contact the Office of Student Disability Services. This office provides assistance with accessibility and other issues to help those with disabilities be more successful. Additionally, students with disabilities should review the information on the Disabilities Services website and communicate with the professor during the first week of class. Below is the contact information for the Office of Disability Services:

1523 Greene Street, LeConte Room 112A
Columbia, SC 29208
Phone: (803) 777-6142
Fax: (803) 777-6741
Email: sasds@mailbox.sc.edu
Web: http://www.sa.sc.edu/sds/

Other academic support resources may help students be more successful in the course as well, such as the following resources:

- Library Services website (http://www.sc.edu/study/libraries_and_collections)
- Writing Center website (http://www.cas.sc.edu/write)
- Student Technology Resources website (http://www.sc.edu/technology/techstudents.html)
Academic Integrity, Cheating, & Plagiarism

Students are expected to follow all academic honesty policies governed by the University of South Carolina. To better understand academic integrity, all students must review the Office of Academic Integrity sanctions, which can be found at the USC Office of Academic Integrity website (https://www.sa.sc.edu/academicintegrity/). While students are encouraged to discuss class content with one another, all submitted work should reflect your own thoughts and understanding. Plagiarism in any form will not be accepted. This includes inappropriate resource use, utilizing the ideas, graphs, pictures or words provided by another author or resource. Plagiarism will be viewed as a critical offense and may result in dismissal from the program.

One or more of the following sanctions may be imposed for academic integrity violations: (1) expulsion from the university, (2) suspension from the university for a period of no less than one semester, and/or (3) probation. A combination of the above sanctions may also be implemented. It should be noted that submitting someone else’s work is considered cheating. Cheating or any other academic integrity violations will result in failure of the course for all involved parties. All parties will also be referred to the Office of Academic Integrity for additional retribution. Remember that the first tenet of the Carolinian Creed is “I will practice personal and academic integrity.”

COURSE SCHEDULE

The textbook for the course, The Enjoyment of Music (EoM), is divided into seven (7) parts. The Course Schedule is designed to align with the seven-part organization of the textbook with further divisions into daily modules by topic.

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<th>Date</th>
<th>Content</th>
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<td>Introduction</td>
<td>Monday 12/30</td>
<td>Getting started</td>
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<td>• Syllabus</td>
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<td>• EoM Prelude 1</td>
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<td>Module 1: Materials of Music</td>
<td>Tuesday 12/31</td>
<td>Music Fundamentals</td>
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<td>• EoM Chapters 1-6</td>
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<td>Wednesday 1/1</td>
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<td>Musical Expression, Instrument Families, and Writing about Music</td>
<td>Britten: The Young Person’s Guide to the Orchestra</td>
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<td>• EoM Chapters 7-13</td>
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<tr>
<td>Thursday 1/2</td>
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<td>Terminology Exam</td>
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| Module 2: Middle Ages and Renaissance | Friday 1/3 | Early Sacred and Secular Music  
- *EoM* Prelude 2, Chapters 14-20 | Gregorian chant: *Kyrie*  
Hildegard: *Alleluia*  
Notre Dame School: *Gaude Maria*  
virgo Machaut: *Ma fin est mon commencement*  
Monteverdi: *Si ch’io vorrei morire*  
Farmer: *Fair Phyllis*  
Josquin: *Ave Maria*  
Palestrina: *Pope Marcellus Mass*  
Susato: *Three Dances* |
| --- | --- | --- | --- |
| Module 3: The Baroque Era | Saturday 1/4 | Vocal Music in the Baroque  
- *EoM* Prelude 3, Chapters 21-25 | Cozzolani: *Magnificat*  
Purcell: *Dido and Aeneas*  
Bach: *Wachet auf Cantata*  
Handel: *Messiah*  
Billings: *David’s Lamentation* |
| | Sunday 1/5 | Instrumental Music in the Baroque  
- *EoM* Chapters 26-28 | Handel: *Water Music*  
Vivaldi: *The Four Seasons*  
Bach: *The Art of Fugue* |
| Module 4: Eighteenth-Century Classicism | Monday 1/6 | Classicism in Small Ensembles  
- *EoM* Prelude 4, Chapters 29, 31, 33 | Haydn: *Joke Quartet*  
Beethoven: *Moonlight Sonata*  
Mozart: *Eine kleine Nachtmusik* |
| | Tuesday 1/7 | The Symphony  
- *EoM* Chapters 30, 34  
- Music in Context Report #1 | Haydn: Symphony No. 94  
(Surprise)  
Haydn: Symphony No. 45  
(Farewell)  
Beethoven: Symphony No. 5 |
| | Wednesday 1/8 | Classicism in Vocal Music  
- *EoM* Chapters 35-36 | Mozart: *Don Giovanni*  
Mozart: *Requiem* |
| Module 5: Nineteenth-Century Romanticism | Thursday 1/9 | Romanticism and Solo Music  
- *EoM* Prelude 5, Chapters 37-39 | Schubert: *Erlkönig*  
Schumann: *In the Lovely Month of May*  
Foster: *Jeanie with the Light Brown Hair*  
Chopin: *Polonaise in A Major*  
Hensel: *The Year* |
| | Friday 1/10 | Romanticism and Opera  
- *EoM* Chapters 44-45, 47 | Verdi: *Rigoletto*  
Wagner: *Die Walküre*  
Puccini: *Madame Butterfly* |
| | Saturday 1/11 | Writing About Opera  
- Music in Context Report #2 | Puccini: *La Bohème* |
<table>
<thead>
<tr>
<th>Day</th>
<th>Module</th>
<th>Topic</th>
<th>Readings/Assignments</th>
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| Sunday 1/12 | Romantic Symphonic Works | *EoM Chapters 41-43, 49*                | Berlioz: *Symphonie fantastique*  
Mendelssohn: *A Midsummer Night’s Dream*  
Grieg: *Peer Gynt*  
Brahms: Symphony No. 3  
Debussy: *Prelude to “The Afternoon of a Faun”* |
| Monday 1/13 | Atonality and Serialism | *EoM Prelude 6, Chapters 52-55*          | Schoenberg: *Pierrot lunaire*  
Stravinsky: *The Rite of Spring*  
Berg: *Wozzeck* |
| Tuesday 1/14 | American Music and Jazz | *EoM Chapters 57-59*                    | Holiday: *Billie’s Blues*  
Gershwin: *Rhapsody in Blue*  
Ravel: *Piano Concerto in G*  
Copland: *Appalachian Spring* |
| Wednesday 1/15 | Postmodern Considerations | *EoM Prelude 7, Chapters 62, 66, 68*      | Cage: *Sonatas and Interludes*  
Cage: *4’33”*  
Glass: Symphony No. 4  
Williams: *Imperial March* |
| Thursday 1/16 | Minimalism and Film Music | *EoM Chapters 64*                        | Reich: *Electric Counterpoint, III*  
Glass: *Koyaanisqatsi* |
| Friday 1/17 | Recent Trends         | *EoM Chapters 67, 69, 70*                | Higdon: *blue cathedral*  
Tavener: *A Hymn to the Mother of God*  
Adams: *Doctor Atomic*  
Whitacre: *Virtual Choir 5*  
Adams: *On the Transmigration of Souls* |
| Review and Final Exam |                     |                                           | Review and Final Exam |
| Saturday 1/18 |                       |                                           |                                     |
| Sunday 1/19  |                       |                                           |                                     |