MUMH 1610.005: Music as Communication (Remote Instruction, 10:00–10:50 AM Central Time, Monday Wednesday Friday) Fall 2020

Instructor Contact

Name: Dr. Andrew Chung
Office Location: Music Building Room 1002
Office Hours: virtually, by appointment
Email: Andrew.Chung@unt.edu

Course Description

In this class, we will consider the question of what it is to consider music as a form of communication. Whenever we describe communication, we are at some level making an analogy to language and language meaning, so in the first handful of weeks, we will think through what it is for music to resemble verbal or written language, what ways it is different from spoken or written language, and what it means to say that music is meaningful. My stance on what makes music, or language for that matter, meaningful is that music (and language) performs actions and creates effects within communities of listeners, performers, and so on. Each week, we will explore different facets of how music communicates and how it generates meaning, given the contexts in which it was produced and the contexts in which it is performed and used. So, in addition to considering parallels between music and language, we will explore the spiritual and ritual contexts of music, the different communication strategies of all kinds of musical notations, how its communicativity comes from the fact that it is performed and heard by people with bodies, how it communicates meaningfully about the environment, about race, about gender, how its communicativity and meaning are shaped by the technologies and media that are involved in its production and circulation, how musical meaning takes political shape, how music can even enact forms of violence, and some ways to think about how music heals. In this class, our goal is to explore the idea of music’s meanings in very broad and imaginative
ways, though we will not necessarily become experts in the topics we study. We will jump around across musical history and visit a number of the world’s musical cultures ultimately so that you will be better equipped to critically consider how your music-making creates meaningful effects in the worlds you inhabit.

Course Structure

We will be meeting together, but remotely via Zoom videoconferencing software (https://zoom.us/), which has probably become a standard fixture in many of our lives already in this unusual year. Each morning before our class (10–10:50 AM Central Time), I will simply send everyone a link to a Zoom meeting. We will have a total of 15 weeks of class, with a total of about 42 meetings. In addition to our textbook, *Music as Social life: The Politics of Participation*, by Thomas Turino, additional readings or videos to watch or recordings to listen to will simply be uploaded to the MODULES section of our Canvas page (https://unt.instructure.com/courses/38846). We will have a total of four projects, and we will have nearly-weekly writing prompts which you can find on the MODULES section of our Canvas site, which I will remind you of each week. I am aiming for a relatively low-tech and low-fuss course delivery method. If any aspects of the course are not working well for you, please do not hesitate to send me an email with your questions and concerns.

Transmission and Recording of Student Images in Electronically-Delivered Courses

I would like to employ lecture capture technology to record class sessions if needed. Students may occasionally appear on video. The recordings of my remarks and your remarks that we generate together will be available to you for study purposes.

Course Prerequisites or Other Restrictions

Students should have some ability to read musical notation and a willingness to challenge themselves with the many ideas we will explore. Students should be ready to question their ideas of what music is, what it can do, and what meaning (broadly considered) is.

Course Objectives

By the end of this course, students will be able to:

1. To state and grasp some basic similarities and differences between music and language
2. To tackle more challenging writing about music and sound that is written at a scholarly professional register
3. To better evaluate musical performances and recordings and articulate the reasoning for their evaluations
4. To better write and communicate succinctly about musical sound and its meaningful effects via the medium of written language
5. To collaborate to create a thoughtful podcast episode
Required Materials

- All other readings and media (recordings, YouTube videos, etc.) will be posted to the “Modules” section of our Canvas page.

My Teaching Philosophy

I like for classes to involve lots of dialogue and discussion, and really digging into the ideas and thought that take place in and around musical sound, its production, and its circulation. Since so much of our work together will involve our meetings and discussions there, please do your best to attend each class session via Zoom, and complete assignments by their deadlines, which I will remind you of. I like to maintain active communication about the course and where we are headed at each juncture, so please be attentive to your email inboxes, because I will communicate with you a lot via email. Please always feel free to write to me via email (Andrew.chung@unt.edu) if you ever have questions or concerns throughout the semester.

Technical Requirements & Skills

Minimum Technology Requirements
Provide a list of the minimum technology requirements for students, such as:

- Computer
- Reliable internet access
- Speakers
- Microphone
- Zoom videoconferencing software
- Word processing software
- Audio editing software for the final project, a group podcast episode using software like Audacity (https://www.audacityteam.org/)
- Canvas Technical Requirements (https://clear.unt.edu/supported-technologies/canvas/requirements)

Computer Skills & Digital Literacy

- Using Canvas
- Using email with attachments
- Downloading and installing software like Zoom and Audacity
- Using Zoom videoconferencing software to attend class
- Using audio editing software like Audacity to compile and edit their recorded speech.
Rules of Engagement

Rules of engagement refer to the way students are expected to interact with each other and with their instructors online. Here are some general guidelines:

- Treat your instructor and classmates with respect in email or any other communication.
- Always use your professors’ proper title: Dr. or Prof., or if in doubt use Mr. or Ms.
- Unless specifically invited, don’t refer to your instructor by first name.
- Use clear and concise language.
- Remember that all college level communication should have correct spelling and grammar (this includes discussion boards).
- Avoid slang terms such as “wassup?” and texting abbreviations such as “u” instead of “you.”
- Use standard fonts such as Arial, Calibri or Times new Roman and use a size 10 or 12 point font.
- Avoid using the caps lock feature AS IT CAN BE INTERPRETTED AS YELLING.
- Limit and possibly avoid the use of emoticons like :) or 😊.
- Be cautious when using humor or sarcasm as tone is sometimes lost in an email or discussion post and your message might be taken seriously or sound offensive.
- Be careful with personal information (both yours and other’s).
- Do not send confidential information via e-mail.

See these Engagement Guidelines (https://clear.unt.edu/online-communication-tips) for more information.

Success in an Online Course

While the online classroom shares many similarities with the face-to-face classroom, success in online education requires certain skills and expectations that students may not be aware of. You might find it helpful to consult this webpage for students, “How to Succeed as an Online Student” (https://clear.unt.edu/teaching-resources/online-teaching/succeed-online).

Course Evaluation

Student Perceptions of Teaching (SPOT) is the student evaluation system for UNT and allows students the ability to confidentially provide constructive feedback to their instructor and department to improve the quality of student experiences in the course.

Course Policies

Assignment Policy

All assignments will be listed on our course syllabus on our Canvas page, and I will send email reminders to you before their due dates. These assignments should be emailed directly to me.

The University is committed to providing a reliable online course system to all users. However, in the event of any unexpected server outage or any unusual technical difficulty which prevents students from completing a time sensitive assessment activity, I will provide an appropriate accommodation based on
the situation. Students should immediately report any problems to me and contact the UNT Student Help Desk: helpdesk@unt.edu or 940.565.2324 and obtain a ticket number. We (and the UNT Student Help Desk if needed) will work together to resolve any issues at the earliest possible time.

Instructor Responsibilities and Feedback

- Please let me know at any time how I can better help you to grow and learn from our material, if you have any questions about projects and assessments, if you would like additional resources like reading recommendations or music recommendations, and so on.
- I will try to respond to any emails from you within a day’s time. If I haven’t responded within 24 hours, please do not hesitate to send me a reminder email. This is in no way bothersome, but simply helps me to stay on top of my correspondences and communications with you (professors get a TON of email every day...)

Late Work
Please try to complete all assignments on time. Late work will be accepted for full credit up until the next class period following their due date. After that, late work may be handed in for 60% credit. As the semester picks up steam, I understand that sometimes some assignments get lost in the fray, and if I sense that this is happening, I will send reminders to the class with a grace period if necessary.

Attendance Policy
I expect students to attend our remote sessions together if possible. If you are unable to attend class, please simply let me know ahead of time.

Class Participation
I expect students to keep up with our readings and short discussion assignments. Please familiarize yourselves with the chat function on Zoom and the “Raise your hand” function on Zoom, which we will use for the purposes of having discussions while we are meeting together.

Syllabus Change Policy
As we move through the semester, we will adapt the syllabus according to our needs and interests. All changes (like updated readings) will be communicated to you via email and the syllabus on our Canvas page will be updated accordingly.

Course Requirements

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points Possible</th>
<th>Percentage of Final Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project 1 – Music-Text Relations in an Art Song</td>
<td>100 points</td>
<td>10%</td>
</tr>
<tr>
<td>Project 2 – Concert or Recording Review</td>
<td>100 points</td>
<td>10%</td>
</tr>
<tr>
<td>Project 3 – To be announced!</td>
<td>100 points</td>
<td>10%</td>
</tr>
<tr>
<td>Assignment</td>
<td>Points Possible</td>
<td>Percentage of Final Grade</td>
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<tr>
<td>------------------------------------------------</td>
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<tr>
<td><strong>Project 4 – Group Podcast</strong></td>
<td>300 points</td>
<td>30%</td>
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<tr>
<td><strong>Online writing prompts</strong></td>
<td></td>
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<tr>
<td>• 10 Canvas discussion forum posts @ 25 points each</td>
<td>250 points</td>
<td>25%</td>
</tr>
<tr>
<td><strong>Attendance and participation</strong></td>
<td>150 points</td>
<td>15%</td>
</tr>
<tr>
<td><strong>Total Points Possible</strong></td>
<td>1000 points</td>
<td>100%</td>
</tr>
</tbody>
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**Grading**

A = 900-1000
B = 800-899
C = 700-799
D = 600-699
F = 500-599

**Course Schedule**

**Week 1: Introductions, the Syllabus, and Music in Culture**

Mon., Aug 24:
Introductions to our course and syllabus

Weds., Aug 26:
Music’s evolutionary history

**Reading DUE:** Gary Tomlinson, *A Million Years of Music*, Ch. 1

Fri., Aug 28
One musical artist and her thoughts on one of the next major factors in our bio-cultural-musical evolution; AI jazz solos

**Viewing DUE:** Jennifer Walshe, “Gene Coleman in Conversation with Jennifer Walshe”
(Watch the first 23 minutes from 00:00/56:19 – 23:00/56:19)
[https://www.youtube.com/watch?v=0hbzMJe18No](https://www.youtube.com/watch?v=0hbzMJe18No)

**Week 2: Music and Language**

Mon., Aug 31
Sign-Object-Interpretant and Icon-Index-Symbol

**Reading DUE:** Turino Ch. 1

**CANVAS DISCUSSION QUESTION #1 DUE**

Weds., Sept 2
Intramusical meaning, extramusical meaning
Week 3: What actually IS communication? What is meaning?
Mon., Sept 7
LABOR DAY (no class)
Weds., Sept 9:
Speech acts and performative utterances
Reading DUE: J. L. Austin How to Do Things with Words (excerpts)
CANVAS DISCUSSION QUESTION #2 DUE
Fri., Sept 11
Music as the universal language? Music as non-linguistic?

Week 4: Music, Ritual, and Spirituality
Mon., Sept 14
Requiem from Chant to Ockeghem to Verdi to Ligeti
CANVAS DISCUSSION QUESTION #3 DUE
Weds., Sept 16
Indonesian Gamelan Music
Reading DUE: Susan Pratt Walton, “Aesthetic and Spiritual Correlations in Javanese Gamelan Music”
Fri., Sept 18
Listening DUE: Messiaen Quartet for the End of Time
Listening DUE: Arvo Pärt Tabula Rasa: Ludus
Project 1 DUE: Music-Text relations in Art Song

Week 5: Musical Notations
Mon., Sept 21
Medieval and Pre-Medieval Notations
Weds., Sept 23
Graphic Notations, Text scores, and other 20th-Century Approaches
Fri., Sept 25
Reading DUE: Jane Alden, “From Neume to Folio”
Week 6: Music, Performance, and the Body

Mon., Sept 28
  **Reading DUE:** Turino, Ch. 2
  **CANVAS DISCUSSION QUESTION #4 DUE**

Weds., Sept 30
  Normative/Non-normative Bodies
  **Viewing DUE:** Christine Sun Kim, “The Enchanting Music of Sign Language”
  [https://www.youtube.com/watch?v=2Euof4PnjDk](https://www.youtube.com/watch?v=2Euof4PnjDk)
  **Short Reading DUE:** Jessica Holmes, “Singing beyond Hearing”

Fri., Oct 2
  Musical instruments as extensions of our bodies
  **Reading DUE:** Andrew Mead, “Bodily Hearing”

Week 7: Music and the Environment

Mon., Oct 5
  Music and the landscape
  **Listening DUE:** John Luther Adams, *Become Ocean*
  [https://www.youtube.com/watch?v=dGva1NVWRXk](https://www.youtube.com/watch?v=dGva1NVWRXk)
  **CANVAS DISCUSSION QUESTION #5 DUE**

Weds., Oct 7
  Ecomusicology
  **Reading DUE:** Jeff Todd Titon, “Ecojustice, Religious Folklife and a Sound Ecology”

Fri., Oct 9
  Music and the Anthropocene
  **Viewing DUE:** Ashley Fure explaining *The Force of Things* [https://vimeo.com/139813761](https://vimeo.com/139813761)
  **Viewing DUE:** Ashley Fure *The Force of Things: An Opera for Objects*, performance Excerpts, [https://vimeo.com/239318115](https://vimeo.com/239318115)

Week 8: Music and Racial Identities

Mon., Oct 12
  Henry Purcell, *The Indian Queen*
  Anne Home Hunter, “The Death Song of the Cherokee Indian”
  **Reading DUE:** Turino, Ch. 4 (excerpts)

Weds., Oct 14
  **Listening DUE:** [https://www.youtube.com/watch?v=qaz4Ziw_CfQ](https://www.youtube.com/watch?v=qaz4Ziw_CfQ)
  **Reading DUE:** Daphne Brooks, “100 Years Ago, ‘Crazy Blues’ Sparke A Revolution for Black Women Fans”
Fri., Oct 16

**Listening DUE:** Sound Expertise Podcast, “Music Schools and White Supremacy with Loren Kajikawa” [https://www.stitcher.com/podcast/sound-expertise/e/76497543](https://www.stitcher.com/podcast/sound-expertise/e/76497543)

**Project II DUE:** Critical Review of an Online Performance or Recording

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Week 9: Music and Gender Identities

Mon., Oct 19

**Reading DUE:** Suzanne Cusick, “Gender and the Cultural Work of a Classical Music Performance”

Weds., Oct 21

**Reading DUE:** Rita Steblin, “The Gender Stereotyping of Musical Instruments in the Western Tradition”

Fri., Oct 23

**Listening DUE:** Janelle Monáe, from *Dirty Computer* (“Make Me Feel”) (“Django Jane”)


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Week 10: Music and/as Media

Mon., Oct 26

Met Opera Live in HD

**Reading DUE:** John Durham Peters, *The Marvelous Clouds*, Chapter 1 (excerpt)

**CANVAS DISCUSSION QUESTION #6 DUE**

Weds., Oct 28

Musical Meaning in Film and Television, Diegetic and Non-Diegetic Music

**Reading DUE:** Wingstedt et al. “Narrative Music, Visuals and Meaning in Film”

Fri., Oct 30

Technology as Extension of the Human, Humans as Extensions of Technology

**Viewing DUE:** Alexander Schubert, “Weapon of Choice” [https://www.youtube.com/watch?v=vWSj8E7o0zE](https://www.youtube.com/watch?v=vWSj8E7o0zE)

**Viewing DUE:** Alexander Schubert, “Sensate Focus” [https://www.youtube.com/watch?v=wMH54JeYNF4](https://www.youtube.com/watch?v=wMH54JeYNF4)
Week 11: Music and/as Technology

Mon., Nov 2
Phonographs and tape music
Reading DUE: Turino Ch. 3
CANVAS DISCUSSION QUESTION #7 DUE

Weds., Nov 4
Electronic music and electroacoustic from the theremin to EDM
Reading DUE: David A. Taylor, “A Century Ago, This Eerie-Sounding Instrument Ushered in Electronic Music” (short reading)

Fri., Nov 6
Malfunctioning Media
Project III DUE: TBA

Week 12: Music, Politics, and Protest

Mon., Nov 9
Protests in Music and Song
Reading DUE: Benjamin Tausig, “Sound and Movement: Vernaculars of Sonic Dissent” (excerpt)

Weds., Nov 11
Music and Memorialization
Listening DUE: John Adams, “On the Transmigration of Souls”

Fri., Nov 13
Contemporary Nationalism
Reading DUE: Jamie Katz, “The Brilliant, Troubled Legacy of Richard Wagner” (short reading)
Listening DUE: Helmut Lachenmann, “Marche Fatale”
Listening DUE: Richard Wagner, Prelude to Tristan und Isolde

Week 13: Music as violence? Music and harm

Mon., Nov 16
Reading DUE: Suzanne Cusick, “Music as Torture/Music as Weapon”

Reading DUE: Lawrence Abu-Hamdan, “The Worst Place on Earth: Inside Assad’s Brutal Saydnaya Prison” (short reading)
https://www.theguardian.com/artanddesign/2016/aug/18/saydnaya-prison-syria-assad-amnesty-reconstruction

CANVAS DISCUSSION QUESTION #8 DUE
Weds., Nov 18
Kooky 19th-century ideas about music as a direct cause of disease
Reading DUE: James Kennaway, “From Sensibility to Pathology: The Origins of the Idea Of Nervous Music Around 1900”

Fri., Nov 20
Reading DUE: Anne Midgette, “Blasting Mozart to Drive Criminals Away” (short reading)

Week 14: Music as healing
Mon., Nov 23
Some Ancient Greek conceptions of music, music in ritual healing, music therapy
CANVAS DISCUSSION QUESTION #9 DUE
Weds., Nov 25
Discussion/Listening/Performance: Pauline Oliveros, Sonic Meditations
Reading DUE: Kerry O’Brien, “Listening as Activism: The ‘Sonic Meditations’ of Pauline Oliveros”

Score Familiarization DUE: “A Legacy of Sound: Sonic Meditations of Pauline Oliveros”
https://rubinmuseum.org/blog/pauline-oliveros-deep-listening-sound-meditations

Viewing DUE: Alvin Lucier, “The Only Talking Machine of its Kind in the World”
https://www.youtube.com/watch?v=q2PxgkiLeUU

Fri., Nov 27
Thanksgiving Holiday—No Classes

Week 15: Final Project Ideas and Consultations
Mon., Nov 30
Developing ideas in groups for our final podcast project, in group meetings with instructor over zoom
CANVAS DISCUSSION QUESTION #10 DUE

Wed., Dec 2
Developing ideas in groups for our final podcast project, in group meetings with instructor over zoom

Getting Help

Technical Assistance
Part of working in the online environment involves dealing with the inconveniences and frustration that can arise when technology breaks down or does not perform as expected. Here at UNT we have a Student Help Desk that you can contact for help with Canvas or other technology issues.

UIT Help Desk: UIT Student Help Desk site (http://www.unt.edu/helpdesk/index.htm)
Email: helpdesk@unt.edu
Phone: 940-565-2324
In Person: Sage Hall, Room 130
Walk-In Availability: 8am-9pm
Telephone Availability:
- Sunday: noon-midnight
- Monday-Thursday: 8am-midnight
- Friday: 8am-8pm
- Saturday: 9am-5pm
Laptop Checkout: 8am-7pm

For additional support, visit Canvas Technical Help (https://community.canvaslms.com/docs/DOC-10554-4212710328)

Student Support Services
UNT provides mental health resources to students to help ensure there are numerous outlets to turn to that wholeheartedly care for and are there for students in need, regardless of the nature of an issue or its severity. Listed below are several resources on campus that can support your academic success and mental well-being:

- Student Health and Wellness Center (https://studentaffairs.unt.edu/student-health-and-wellness-center)
- Counseling and Testing Services (https://studentaffairs.unt.edu/counseling-and-testing-services)
- UNT Care Team (https://studentaffairs.unt.edu/care)
- Individual Counseling (https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling)

Other student support services offered by UNT include
• Registrar (https://registrar.unt.edu/registration)
• Financial Aid (https://financialaid.unt.edu/)
• Student Legal Services (https://studentaffairs.unt.edu/student-legal-services)
• Career Center (https://studentaffairs.unt.edu/career-center)
• Multicultural Center (https://edo.unt.edu/multicultural-center)
• Counseling and Testing Services (https://studentaffairs.unt.edu/counseling-and-testing-services)
• Pride Alliance (https://edo.unt.edu/pridealliance)
• UNT Food Pantry (https://deanofstudents.unt.edu/resources/food-pantry)

Academic Support Services
• Academic Resource Center (https://clear.unt.edu/canvas/student-resources)
• Academic Success Center (https://success.unt.edu/asc)
• UNT Libraries (https://library.unt.edu/)
• Writing Lab (http://writingcenter.unt.edu/)
• MathLab (https://math.unt.edu/mathlab)

UNT Policies

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

UNT Diversity Statement:
See: Diversity Statement

2020-2021 Semester Academic Schedule (with Add/Drop Dates):
See: Fall Registration Guide
Link: https://registrar.unt.edu/registration/fall-registration-guide

Academic Calendar at a Glance, 2020-2021:
See: Academic Calendar
Link: https://www.unt.edu/catalogs/2020-21/calendar

Financial Aid and Satisfactory Academic Progress:
See: Financial Aid
LINK: http://financialaid.unt.edu/sap

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:
See: Counseling and Testing  
Link: http://studentaffairs.unt.edu/counseling-and-testing-services

For more information on mental health issues, please visit:  
See: Mental Health Issues  
Link: 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 add a class for Fall 2020 is August 28th. The last day for a student to drop a class in Fall 2020 is September 6th. Information about add/drop may be found at:  
See: Add Drop  
Link: https://registrar.unt.edu/registration/fall-add-drop

Academic Integrity Policy  
Academic Integrity Standards and Consequences. According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.  
LINK: https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final_.pdf

ADA Policy  
UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students 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 ODA website https://disability.unt.edu/  
(Phone: (940) 565-4323)
Emergency Notification & Procedures
UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Blackboard for contingency plans for covering course materials.

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 online system, including grading information and comments, is also stored in a safe electronic environment for one year. Students have the right to view their individual record; however, information about student’s records will not be divulged to other individuals without proper written consent. Students are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the University’s policy. See UNT Policy 10.10, Records Management and Retention for additional information.

Acceptable 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. Visit UNT’s Code of Student Conduct (https://deanofstudents.unt.edu/conduct) to learn more.

Access to Information - Eagle Connect
Students’ access point for business and academic services at UNT is located at: my.unt.edu. All official communication from the University will be delivered to a student’s Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward e-mail Eagle Connect (https://it.unt.edu/eagleconnect).

Student Evaluation Administration Dates
Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13, 14 and 15 (November 16–December 3, 2020) to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey.
Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the SPOT website (http://spot.unt.edu/) or email spot@unt.edu.

Sexual Assault Prevention
UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment sexual assault, domestic violence, dating violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT’s Survivor Advocates can assist a student who has been impacted by violence by filing protective orders, completing crime victim’s compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-565-2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at oeo@unt.edu or at (940) 565 2759.

Important Notice for F-1 Students taking Distance Education Courses
Federal Regulation
To read detailed Immigration and Customs Enforcement regulations for F-1 students taking online courses, please go to the Electronic Code of Federal Regulations website (http://www.ecfr.gov/). The specific portion concerning distance education courses is located at Title 8 CFR 214.2 Paragraph (f)(6)(i)(G).

The paragraph reads:

(G) For F-1 students enrolled in classes for credit or classroom hours, no more than the equivalent of one class or three credits per session, term, semester, trimester, or quarter may be counted toward the full course of study requirement if the class is taken on-line or through distance education and does not require the student's physical attendance for classes, examination or other purposes integral to completion of the class. An on-line or distance education course is a course that is offered principally through the use of television, audio, or computer transmission including open broadcast, closed circuit, cable, microwave, or satellite, audio conferencing, or computer conferencing. If the F-1 student's course of study is in a language study program, no on-line or distance education classes may be considered to count toward a student's full course of study requirement.

University of North Texas Compliance
To comply with immigration regulations, an F-1 visa holder within the United States may need to engage in an on-campus experiential component for this course. This component (which must be approved in advance by the instructor) can include activities such as taking an on-campus exam, participating in an
on-campus lecture or lab activity, or other on-campus experience integral to the completion of this course.

If such an on-campus activity is required, it is the student’s responsibility to do the following:

(1) Submit a written request to the instructor for an on-campus experiential component within one week of the start of the course.

(2) Ensure that the activity on campus takes place and the instructor documents it in writing with a notice sent to the International Student and Scholar Services Office. ISSS has a form available that you may use for this purpose.

Because the decision may have serious immigration consequences, if an F-1 student is unsure about his or her need to participate in an on-campus experiential component for this course, s/he should contact the UNT International Student and Scholar Services Office (telephone 940-565-2195 or email internationaladvising@unt.edu) to get clarification before the one-week deadline.

Student Verification
UNT takes measures to protect the integrity of educational credentials awarded to students enrolled in distance education courses by verifying student identity, protecting student privacy, and notifying students of any special meeting times/locations or additional charges associated with student identity verification in distance education courses.

See UNT Policy 07-002 Student Identity Verification, Privacy, and Notification and Distance Education Courses (https://policy.unt.edu/policy/07-002).

Use of Student Work
A student owns the copyright for all work (e.g. software, photographs, reports, presentations, and email postings) he or she creates within a class and the University is not entitled to use any student work without the student’s permission unless all of the following criteria are met:

- The work is used only once.
- The work is not used in its entirety.
- Use of the work does not affect any potential profits from the work.
- The student is not identified.
- The work is identified as student work.

If the use of the work does not meet all of the above criteria, then the University office or department using the work must obtain the student’s written permission.

Retention of Student Records:

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