

**COLLEGE OF MUSIC**  
**UNIVERSITY OF NORTH TEXAS**  
**MUMH 3500 001: MUSIC HISTORY AND**  
**LITERATURE TO 1750 (3 UNITS)**

**Class Schedule and Info**

Spring

MWF 11–11:50 am

Room: Musi 258

Prerequisites: MUMH 1610, MUMH 2050, MUMH 2060, MUMH 3100, or MUMH 3200

Please note: Students must also be enrolled in MUMH 3500 laboratory.

**Instructor**

Dr. Barbara Dietlinger

Office: Bain Hall 112

Hours: M/W 2:30-3:30 pm and by appt.

(please sign up at <https://calendly.com/barbara-dietlinger-unt> or email if you are not available during scheduled office hours)

[barbara.dietlinger@unt.edu](mailto:barbara.dietlinger@unt.edu)

**Teaching Assistants**

Billy Traylor, [billytraylor@my.unt.edu](mailto:billytraylor@my.unt.edu) (Friday labs)

Matt Darnold, [brentdarnold@my.unt.edu](mailto:brentdarnold@my.unt.edu) (Wednesday and Thursday labs)

**Lab Sections**

Section 301 (Friday 9:00AM to 9:50AM)—Musi321

Section 302 (Friday 1:00PM to 1:50PM)—Musi289

Section 303 (Thursday 8:00AM to 8:50AM)—Musi288

Section 304 (Wednesday 10:00AM to 10:50AM)—Musi289

Unfortunately, we cannot accommodate any lab section changes unless done through the registrar.

**COURSE DESCRIPTION:**

- Comprehensive coverage of stylistic developments, genres, and creative figures in Western art music from Antiquity to the mid-18th century.
- MUMH 3500 is part of a two-semester survey of Western classical music with select topics from non-Western traditions, e.g., sacred chanting and instruments. We will explore both written and oral traditions of music-making through the study of significant works spanning from antiquity to the mid-18<sup>th</sup> century.

- The lectures, readings, and labs communicate the importance of context (social, political, etc.) while tracing the development of musical styles and exploring the relevance of music from the past. Examples from contemporaneous art, architecture, and literature are also considered part of a broad, interdisciplinary approach.

## LEARNING OBJECTIVES & OUTCOMES:

- Upon successful completion of this course, you will have knowledge of styles, genres, and representative composers of the Medieval, Renaissance, and Baroque eras. You will be familiar with the broader cultural contexts in which music was created and consumed across these historical periods. Competencies are assessed as follows:
  - *Through in-class discussion, (in-class) activities, and group projects* – you will develop critical listening and interpretive skills for assessing a diverse range of styles and traditions.
  - *Through reading and writing assignments* – you will be able to describe various analytical methods, theories, performance practices, and conventions for music as it was written, performed, and heard in various times and places.
  - *Through exams* – you will demonstrate familiarity with a specific canon of composers and works as preparation for teacher certification and graduate program entrance assessments.

**Electronic devices:** To support focus and retention, I ask that phones and laptops stay put away during class. Tablets with a stylus are welcome for note-taking only; please keep them on a single note app with notifications off. When a slide prompts an iClicker activity, take out your phone or tablet. If you have an Office of Disability Access (ODA) accommodation, you may use devices as specified. Thank you for helping create a focused space for everyone. For more info on retention and handwriting, read <https://www.scientificamerican.com/article/why-writing-by-hand-is-better-for-memory-and-learning/>. On the topic of distraction, read <https://weinberg.northwestern.edu/after-graduation/weinberg-magazine/spring-summer-2015/digital-devices-in-the-classroom-help-or-hindrance.html>.

Developing a note-taking system for both listening and reading assignments will be essential—a valuable skill well beyond this class. Come prepared to take hand-written notes during class—bring pen and paper (or a tablet and a stylus)!

## REQUIRED COURSE MATERIALS:

- *Norton Anthology of Western Music*, 8th Edition, Volume 1 (Ancient to Baroque). ISBN-10: 0393656411 (spiral bound)
  - o If you decide to get the 7<sup>th</sup> editions, please note that some pieces are missing and that the page numbers do not align.
- Most of the music we discuss in class can be easily found on Spotify. YouTube links are provided on Canvas.

Analysis is central to success in this course, so make sure you have access to scores in and outside of class. The required course material can be purchased in the UNT bookstore, as well as from online retailers.

All other course materials will be made available through Canvas, including PowerPoint slides, links to videos and supplemental scores, and handouts distributed in class. Note that the PowerPoint slides include only a portion of the information presented in lecture. Reviewing them after the fact is good but not a substitute for attendance.

Recommended course material:

- Peter J. Burkholder et al., *History of Western Music*, 10th Edition (New York: Norton, 2019) ISBN: 978-0393668179 (hardcover), ISBN: 978-0-393-41964-1 (ebook)

## **RHYTHM OF THE COURSE:**

I expect you to be on time and present for most lectures and lab meetings. The lectures will consist of listening, lecturing (duh!), RATs (for an explanation, see below), group work and discussions in small groups, interaction via iClicker, and moments for reflection.

In the middle of most classes, we'll take a 5-minute break to stretch, go to the restroom, talk, eat. Whatever.

**Team-Based Learning (TBL):** This course incorporates Team-Based Learning (TBL) to enhance your learning experience and collaboration skills. In TBL, you will prepare assigned readings and/or listenings independently, then be assessed on the material in class before discussing it further.

**Readiness Assurance Tests (RATs):** RATs are closed-book, multiple-choice tests based on the assigned prep materials. They consist of an individual portion (iRAT) and a team portion (tRAT), typically worth 10 and 20 points, respectively. The readiness assurance process ensures team preparation and accountability, encouraging teamwork and rewarding individual effort.

**RAT Process:**

1. Complete the assigned readings and/or listenings before class.
2. Take the iRAT individually via Canvas quizzes (1/3 of RAT points).
3. Retake the same test with your team as the tRAT (2/3 of RAT points).
4. Engage in class discussion and application of the material.

**Drops and Absences:** Throughout the semester, there are 7 graded RATs. The two lowest iRAT and tRAT scores will be dropped. If absent, it will count as one of the drops for each. For the prep materials for each RAT, refer to Canvas (see Canvas Module for the specific week).

## COURSE REQUIREMENTS:

### A. ATTENDANCE AND (50 POINTS, LECTURE)

Active engagement is necessary to succeed in this course, and thus, regular attendance is required for your benefit.

- You are allowed **five** unexcused absences from lecture without penalty in the attendance score. Being late counts as 80% attendance of the day. Any further unexcused absence will result in a grade reduction of the attendance grade by 10 points per absence.
- Excused absences will not count against your allowable absences and include College of Music-sanctioned events, absences due to documented illness and emergency, and religious observance. However, having many excused absences will likely impact your grade. You are responsible for providing documentation (even for College of Music-sanctioned absences) and reviewing materials covered during missed class sessions.
- Make-up exams will not be given without official documentation that excuses the absence. The lowest score of the 4 exams will be dropped—hence you can miss one exam without affecting your grade.
- Attendance is usually taken via iclicker by answering a question at the beginning of class—if you were not present to answer the question but participated in later iclicker activities, you're counted as "late." If you cannot sign in into iclicker, let your TA know at the beginning of class! It is your responsibility to ensure that you have signed in.
- The attendance policy may be amended under pressing circumstances; if you are struggling with attendance, please be in touch with both me and your TA.
- For your current attendance score, look at Canvas, not iClicker as excused and absences and tardiness are not taken into account on iClicker but only on Canvas. Students are reminded to not schedule their end-of-semester jury against a regularly scheduled class.
- Please do not schedule end-of-semester jury against the regularly scheduled class.

### B. iClicker PARTICIPATION (100 POINTS, LECTURE)

- Even though this course is a large lecture class, I aim to provide some space for in-person discussion. Although encouraged, no one is obligated to speak up during the lecture.
- For student engagement, we will often use iclicker in class—iclicker offers room for participation and you will **not be penalized for incorrect answers**. While working on iclicker polls, you may use your phone or tablet.
- You will receive full points (1 point per class) for answering at least 75% of the questions.
- The **six** lowest scores will be dropped, this means that you can miss five classes without negatively affecting the iClicker grade.
- For iClicker grade throughout the semester, please see iClicker (not Canvas). I will calculate the grade at the end of the semester. iClicker is worth 10% of the grade.

### C. ATTENDANCE AND PARTICIPATION (70 POINTS, LAB)

- You are allowed **three** unexcused absences from lab without penalty. Any further unexcused absence will result in a grade reduction of the attendance grade by 10 points per absence. Being late counts as 80% attendance of the day. Being late is whenever you get there after class has started.
- Excused absences will not count against your allowable absences and include College of Music-sanctioned events, absence due to documented illness and emergency, and religious observance. You are responsible for providing documentation and reviewing materials covered during missed class sessions.
- The main focus of the labs is on discussion, review, your questions, and working on your essay. Hence, your TAs and I encourage your active involvement and participation.

### D. EXAMS 1, 2, early final, final final

- The 80-minute exams consist of the following: ~10 listening questions, ~10 score questions (from ID to application questions), ~25 multiple choice and other short-format questions, and one short essay questions.
- All exams will be held in Sage Hall Testing Center. **Bring headphones.**
- Questions will be drawn from the lectures, the readings, and the anthology.
- There will be an in-class group practice exam one week before exam 1 (compare to RAT).
- Unless you have an excused absence, there will be no make-up exams. The lowest exam grade will be dropped. This means, you can get away with only taking 3 of the 4 exams. Or you can take all 4 and treat the early final as a practice test.
- NOTE – Most students find that studying for listening is quite challenging. Cramming does not work unless you have an exceptional memory or are already very familiar with the pieces. The key to success: review the works outside of class on a regular schedule—you can find almost all the music on YouTube or Spotify. There will be no scores on the exam that we haven't covered in class.
- You may bring a "cheat sheet"—a single sheet of paper (letter size) with **handwritten** notes on front and back—for each exam. No other materials are allowed. Please note, this does not work too well for listening questions.

### E. ESSAY (DRAFTS: 40 POINTS; FINAL SUBMISSION: 110 POINTS)

- You will write an essay in which you describe an early music score from the UNT Music Library's Special Collections. Before your final submission, you will prepare drafts of both essay components for peer review during labs (worth a total of 20), a mandatory full draft to receive comments (worth 20 points), and a final version with feedback incorporated (worth 110 points).
- Labs will discuss assignment details. Final submissions will be due during Finals Week.

### F. IN-CLASS GROUP ACTIVITIES (100 POINTS)

There will be six in-class group activities during the semester. The submissions are due during class. The lowest 2 scores will be dropped.

#### G. AI MICROCREDENTIAL (50 POINTS)

On your own time, you will work on the Learning with AI microcredential. This is a self-paced online course that will also bring points for MUMH 3510. All necessary information is on Canvas under Assignments or under the Module Week 15/16.

#### H. EXTRA CREDIT (50 POINTS)

- Over the course of the semester, we will come across many musical terms. Note them down during our classes and transfer them to a **handwritten “vocabulary list”** with terms from used in this course. You can submit up to 100 glossary entries and will receive up to .5 point per entry. To complete an entry, you need the terms’ definitions in your own words (don't just copy from Wikipedia or a dictionary!!!), a musical example, and a “special note” with some information that can help you memorize the term better.

- Hence, your glossary should have five columns: Here's an example:

No.	Term	Definition	Musical example	Special note
1	<i>Sequence</i>	<i>a Medieval monophonic plainchant sung after the Alleluia in the Latin Christian Church</i>	<i>Dies irae, dies illa</i>	<i>Notker Balbulus (Notker, the Stammerer) gave the sequence its name by adding text to the Jubilus (the untexted ending of the Alleluia). The text served him as a mnemonic device.</i>

- **I advise you to make this an ongoing project, not a last-minute assignment.** To be submitted on Canvas. Submissions are possible until 12/6/25 at 11:59 pm.

## GRADING POLICIES AND CALCULATION:

Assignment	Points	Percentage of Final Grade	Due Date
Syllabus Quiz and Introduction	50	5%	1/18
Attendance (lecture)	50	5%	In-class
iClicker (lecture)	80	8%	In-class
Attendance and participation (lab)	70	7%	In-class
Exams 1, 2, early final, final final	300 (100 each, lowest grade is dropped)	30%	2/9, 3/23, 4/29, 5/4
<b>Essay:</b> (peer-review) drafts A and B in labs (10 points each); <u>a decent full draft submission is mandatory for receiving points on the final submission</u> (20 points); final submission (110 points)	150	15%	Week 8: draft component A, Week 10: draft component B, 4/5: full draft, 5/4: final version
<b>8 RATs</b> (lowest three dropped for both iRATs and tRATs) iRAT (10 points) tRAT (20 points)	150	15%	In-class
<b>In-class group activity</b> (25 points each, two lowest scores dropped)	100	10%	In-class
AI Microcredential	50	5%	5/4
Extra credit option: vocab list	50	5%	12/8

### Points vs. Percentages

Your final grade is calculated from points. Due to the dropped assignments and quizzes, you will see your final grade (in points) only after all grades have been put into the system. Hence, you will need to manually calculate until then.

### Assessment:

A	=	900-1,050 points
B	=	800-899
C	=	700-799
D	=	600-699
F	=	000-599

## COURSE COMMUNICATION AND INSTRUCTOR RESPONSIBILITY:

I will try to respond to all emails within 24 hours. I tend not to be available after 5 p.m. on weekdays and on weekends. If I've not responded to you within 24 hours, please do not hesitate to send me a reminder! We (the teaching assistants and I) aim to complete grading of exams and assignments within ten days of the due date.

Most announcements will be made in class, labs, and/or through Canvas, but occasional communication may be sent via email. You are responsible for checking your accounts regularly and for ensuring assignments are submitted correctly and on time.

### **CLASS RECORDING POLICY:**

Recordings of the lecture are not allowed unless you have an ODA accommodation.

### **LATE WORK POLICY:**

Please try to complete all assignments on time. Late work will be accepted for full credit up until the beginning of the next class period following the due date (this excludes essay drafts for peer review in labs and any submission during due during final's week). Late work will be accepted for 75% credit up until four days after due date/time. After that time, late work may be handed in for 60% credit up until the last day of classes. Rare exceptions to this policy may be made in response to emergency circumstances. If you are having difficulty with a deadline, please come see me (Dr. Dietlinger).

### **AI POLICY:**

#### GenAI use encouraged to accompany readings

You are encouraged to "talk to" a chatbot if questions come up during a reading assigned in this class. During the RATs and in-class activities you will be tested on your acquired knowledge. I do not mind if your knowledge partially comes from a large language model (LLM), such as ChatGPT or Claude.

#### GenAI use prohibited for any in-class activities:

The use of generative AI and large language models for in-class activities is strictly prohibited and will be treated as academic misconduct if detected. I prefer to read your words, even if not as polished, not the generated content by an LLM.

#### GenAI use allowed for certain tasks for the essay:

For the **essay**, you are allowed to use Grammarly solely for editing work, such as checking the structure, logic, and grammar and spelling, provided you disclose this usage in a footnote (e.g., "Grammarly, version as of August 1, 2024, <https://app.grammarly.com/>. Used to check spelling and grammar."). You can also be "in conversation" with GenAI, e.g., for asking questions about manuscripts (e.g., "how is a page in a medieval manuscript called?" Or "What does fol. 1r mean in a medieval manuscript?"). Please note that it is on you to check whether GenAI gives you correct information or hallucinates. You also have to declare your conversations in a footnote attached to the title that clearly explains how you used GenAI for your essay (and the essay drafts).

Here's a sample declaration (which I adapted from a declaration generated by Claude, Jan 2025):

"I consulted ChatGPT-5 (version as of January 2025) to learn about technical terminology related to medieval manuscripts. Specifically, I asked about standard



conventions for referring to manuscript folios and about terminology for describing page layout elements. I verified all information provided against authoritative sources including Michelle Brown's *Understanding Illuminated Manuscripts: A Guide to Technical Terms* (2018).

I engaged in several conversations with Claude (version as of January 2025) to explore questions about medieval scribal practices and manuscript production. These discussions helped me formulate my research questions but did not provide direct content for the essay.

I used Grammarly Premium (version as of January 2024) for final proofreading, focusing on grammar, clarity, and academic tone. The suggested edits were reviewed individually and accepted only when they enhanced the precision of my argument without altering its substance.

All analysis, arguments, and conclusions in this essay are my own original work. Direct quotes from AI interactions are cited in the footnotes where relevant."

If Turnitin flags likely AI use beyond these purposes, or if I get the impression parts of the essay text was generated by genAI, you will be required to discuss your work with me, and failure to adequately explain your research and conclusions will result in a score of 0 for the assignment. Fabricated citations will automatically lead to a score of 0.

#### **HOW TO SUCCEED IN THIS CLASS:**

- Attend class regularly and be on time.
- Bring your anthology with you to every class.
- Read your textbook and supplemental reading assignments before each class.
- Listen a little every day, instead of a lot the night before the exam.
- Listen while reading your scores, even if you don't understand them at first.
- Pay close attention during class; think of class time as scheduled study time.
- Ask questions and help me get to know you.
- Plan ahead for your assignments, readings, tests, etc.

\*\*\*The syllabus is subject to change\*\*\*

## ✧ COURSE SCHEDULE ✧

Date		Topic	Anthology - tentative list
Week 1 (January 12-16)	Lecture	<b>Course introduction</b> and format (TBL and RATs); historical periods (and their problems), terminology; sources: oral culture vs. notation; the ancient past  <b>Part 1: The Middle Ages:</b> sacred music in the Middle Ages, the development of notation, Mass vs. Divine Office	#1, 3, 4
	Labs	Team formation & team charter; sample RAT; review of Mass vs. Divine Office	
Week 2 (January 21-23)	Lecture <b>NO CLASS on Mon., 1/19, MLK Day</b>	Hildegard von Bingen, secular music in the Middle Ages: Troubadour song; Medieval instruments; instrumental music; historically informed performance (HIP)  <b>Wednesday: ungraded practice RAT on the readings</b>	#7, 8, 9, 11
	Labs	Discussion of HIP by way of #12 and #13; Medieval instruments	#12, 13

Week 3 (January 26-30)	Lecture	Early organum and the Notre Dame School of Polyphony; modal notation; early motets; Ars nova, isorhythmic motet; ars nova/mensural notation  Wednesday: RAT 1 Friday: Group Activity 1: Ars nova notation	#14, 15, 17, 18, 20, 23,
	Labs	Launch of Essay Component A (physical description of an early music source from UNT Music Library's Special Collections); Review music publications: formats; genres; parchment vs. paper; manuscript vs. print incl. the different printing types;	
Week 4 (February 2-6)	Lecture	Monday or Wednesday: Short mock exam; bring a device to take the ungraded Canvas quiz  Formes fixes, Ars subtilior, England and Burgundy, The Trecento	#24, 26, 27, 28, 33, 34
	Labs	Review session for Exam 1; Decide in the teams who is watching which video for next week (see Assignment column Week 6)	
Week 5 (February 9-13)	Lecture	<b>Monday 2/9: Exam 1</b> (Held at Sage Hall Testing Center, Room 331. Bring your handwritten cheat sheet and <b>HEADPHONES!</b> )	
	Labs	TBA	
Week 6	Lecture		

		<p><b>Part 2: Renaissance:</b> music and otherwise; the printing press; Contenance angloise</p> <p>Monday: RAT 2</p> <p>Monday/Wednesday: Group Activity 2: Printing Press</p> <p>Burgundian lands; The polyphonic Mass; Franco-Flemish composers and ars perfecta; Secular music of the Renaissance: Spain, Italy, England</p> <p>Friday: Group Activity 3: Josquin</p>	#37, 39, 41, 44, 46, 47
	Labs	Library visit part I (you meet in Willis Library): early music facsimiles, manuscripts, and original prints;	#66
	Lecture	<p>Secular music of the Renaissance (cont'd): France, Germany, England; The Protestant Reformation and its music; English anthems; Calvinist metrical psalms; the Counter-Reformation and its music;</p> <p>Wednesday: RAT 3</p>	#51, 56, 57, 58, 59, 60, 61, 63
Week 7 (February 23-27)	Labs	<p>Methodologies of research and writing: different kinds of sources (primary, secondary, tertiary) and their reliability; citation and Turabian Notes and Bibliography; how to create footnotes in MS Word;</p> <p>Launch of Essay Component B</p>	
	Lecture	Reformation and Counter-Reformation cont'd;	

		<p><b>Part 3: The Seventeenth Century:</b> The Baroque period; the Artusi-Monteverdi controversy; monody; seventeenth-century opera in Italy: The beginnings; court opera</p> <p>Monday: RAT 4</p> <p>Wednesday: Group Activity 4: Historical X/Twitter War</p>	#71, 72, 73, 74
	Labs	Peer Review of Essay Component A	
March 9-15			
Week 9 (March 16-20)	Lecture	<p>Monday: TBA</p> <p>Wednesday: Library Instruction by Music Special Collections Librarian Maristella Feustle</p> <p>Seventeenth-century opera in Italy: mid of the century; Venetian public opera; castrati; instruments of the Baroque;</p>	#75, 77,
	Labs	Review session for Exam 2	
Week 10 (March 23-27)	Lecture	<p><b>Monday, March 23: Exam 2</b> (Held at Sage Hall Testing Center, Room 331. Bring your handwritten cheat sheet and <b>HEADPHONES!</b>)</p> <p>secular and sacred vocal music in Italy and Germany; instrumental music in Italy</p> <p>Wednesday: RAT 5</p>	#80, 81, 82

		Friday: Group Activity 5: Girolamo Frescobaldi, Toccata 3: Team Score Annotation	
	Labs	Peer Review of Essay Component B: Cultural Background	
Week 11 (March 30-April 3)	Lecture	French and English opera, The late seventeenth century: Italy, opera, da capo aria, and chamber music; German lands and Austria  Wednesday: RAT 6 Wednesday or Friday: Group Activity 6: Rules vs. Reality Exhibition Poster	85, 89, 90, 94, 96, 97
	Labs	Music in the Spanish peninsula, the New World, and Russia	91, 92
Week 12 (April 6-10)	Lecture	<b>Part 4: The Eighteenth Century:</b> Italy and France: Vivaldi, Couperin, Rameau  RAT 7	#98, 99, 100
	Labs	Library visit part II (you meet in Willis Library): early music facsimiles, manuscripts, and original prints	
Week 13 (April 13-17)	Lecture	Germany: Telemann and J.S. Bach  RAT 8	#101, 102, 103, 104, 105

		Friday: Guest lecture by Dr. Andrew M. White	
	Labs	TA's choice	
Week 14 (April 20-24)	Lecture	Tuesday: Bach cont'd Germany/England: Handel  Friday: Review session for final exam with TAs	#107, 108
	Labs	St. Matthew's Passion	#106
Week 15 (April 27-29)	Lecture	Monday: Time to work on your final essay and to ask questions about it in class; Dr. Dietlinger and the TAs are here to look at things, answer any questions, and give advice. Bring your laptop. Attendance required.  Wednesday, April 29: Early Final (voluntary, can replace any of the other exams or take it as a practice test for the Final Final; this and the Final Final are cumulative; you will receive results by Saturday night) (Held at Sage Hall Testing Center, Room 331. Bring your handwritten cheat sheet and <b>HEADPHONES!</b> )	
	NO LABS	NO LABS	
Finals week	M, 5/4: Final Final @ 10am	Monday, May 4: Final Final (voluntary; you can stay home if you are happy with your exam grades; it's cumulative) (Held at Sage Hall Testing Center, Room 331. Bring your handwritten cheat sheet and <b>HEADPHONES!</b> )	

	Sage Testing Center		
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# UNT Policies

## DEFIBRILLATORS IN THE COLLEGE OF MUSIC

- Music Building: Across from the west side of the Music Commons, directly across from the elevator
- Music Building: Third floor hallway, across from the staircase that comes up from the Copy Room. Next to Room 322
- Music Building: Across from the Copy Room next to Room 293
- Music Building: Voertman Lobby by the big double set of doors that lead out to the courtyard
- Music Building: Main Office (247) under the student worker's desk
- Music Annex: Next to room MA117, near the triple set of doors on the east side of the building
- Music Practice Building North: First floor on the Avenue C side
- Music Practice Building South: First floor on the Avenue C side
- Bain Hall: First floor by the restrooms
- Murchison Performing Arts Center: Located off the main lobby, beyond the grand staircase, across from the single occupancy restroom (next to the public water fountains)

## ACADEMIC INTEGRITY

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term "plagiarism" includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

See: [Academic Integrity](#)

LINK: <https://policy.unt.edu/policy/06-003>

## 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 classrooms, labs, discussion groups, field trips, etc.

See: [Student Code of Conduct](#)

Link: <https://deanofstudents.unt.edu/conduct>

### **ACCESS TO INFORMATION – EAGLE CONNECT**

Your access point for business and academic services at UNT occurs at [my.unt.edu](https://my.unt.edu). All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

See: [Eagle Connect](#)

LINK: [eagleconnect.unt.edu/](https://eagleconnect.unt.edu/)

### **ODA STATEMENT**

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter. You can now request your Letters of Accommodation ONLINE and ODA will mail your Letters of Accommodation to your instructors. You may wish to begin a private discussion with your professors regarding your specific needs in a course. Note that students must obtain a new letter of accommodation for every semester. For additional information see the Office of Disability Access.

See: [ODA](#)

LINK: [disability.unt.edu](https://disability.unt.edu). (Phone: (940) 565-4323)

### **Health and Safety Information**

Students can access information about health and safety at:

<https://music.unt.edu/student-health-and-wellness>

### **Registration Information for Students**

See: [Spring Academic Calendar Information](#)

Link: <https://registrar.unt.edu/registration/spring-academic-calendar.html>

### **Semester Calendar, Spring 2026**

See: [Spring Semester Calendar](#)

Link: <https://registrar.unt.edu/sites/default/files/spring-2026-academic-calendar.pdf>

### **Final Exam Schedule, Spring 2026**

See above

### **Financial Aid and Satisfactory Academic Progress**

#### Undergraduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to

successfully completing a required number of credit hours based on total hours registered. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

See: [Financial Aid](#)

LINK: <http://financialaid.unt.edu/sap>

### Graduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

See: [Financial Aid](#)

LINK: <http://financialaid.unt.edu/sap>

### **RETENTION OF STUDENT RECORDS**

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.

See: [FERPA](#)

Link: <http://ferpa.unt.edu/>

### **COUNSELING AND TESTING**

UNT's Center for Counseling and Testing has an available counselor for students in need. 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 resources, please visit:

See: [Mental Health Resources](#)

Link: <https://disparities.unt.edu/mental-health-resources>

### **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. See Academic Calendar (listed above) for additional add/drop Information.

Drop Information: <https://registrar.unt.edu/registration/spring-academic-calendar.html>

### **STUDENT RESOURCES**

The University of North Texas has many resources available to students. For a complete list, go to:

See: [Student Resources](#)

Link: <https://success.unt.edu/aa-sa-resources>

### **CARE TEAM**

The Care Team is a collaborative interdisciplinary committee of university officials that meets regularly to provide a response to student, staff, and faculty whose behavior could be harmful to themselves or others.

See: [Care Team](#)

Link: <https://studentaffairs.unt.edu/care-team>