

# Course Syllabus

MUCP 4910/5910-701 – Hiss, Reason and Resonance: Studies in Timbre

## Course Overview

This course investigates timbre's history, practice, and methods and examines timbre's organizational and expressive potential as a primary form-bearing element in music composition. Students will be introduced to methods of formalization of complex sounds and will be equipped with the appropriate language, skills and knowledge to understand how to organize, analyze, classify, characterize, listen and represent timbre. The aim of Studies in Timbre is tri-fold. Hiss refers to the development of analytical and theoretical formulations such as Typomorphology, Spectromorphology, Transcontextuality, and Music Information Retrieval composition strategies. Reason refers to a number of scholars researching on functional and descriptive elements in timbre from Gray, Bregman, Wessel to Erikson, McAdams and Cogan. Resonance refers to compositional methods and approaches from composers such as Debussy Schoenberg, Lachenmann and genres such as Acousmatic, Spectral and Soundbased composition. Finally, new MIR tools for sound analysis, classification, matching, search and performance will be explained throughout the course.

## Basic Information

*Instructor:* Panayiotis Kokoras (Office: MU 2004)

*Time and place:* Monday, Wednesday and Friday 2:00 - 2:50 pm, MU 2009

*Email:* Panayiotis.Kokoras@unt.edu

*Phone:* (940) 565-4651

*Office hours:* Tuesday 1-3 p.m. or by appointment.

## Grading

Final grades will be based upon composition or research projects, supplementary assignments, presentation and attendance/class participation distributed as follows:

- Final Composition/Research project: 20%
- Class participation: 20%
- Weekly Assignments: 20%
- Midterm Presentation: 20%
- Attendance: 20%

## Final Project

The final project will consist of one of the following: 1) a sound based composition study of 3-7 minutes duration or 2) an analysis of acoustic or electroacoustic work (5-10 pages) or 3) a research paper (5-10 pages), that make extensive use of the tools, methods and techniques taught during the course.

## Attendance / Participation

Class attendance is expected of all students. Participation and interaction with others is a critical component of an overall quality learning experience. For each seminar session students are expected to complete reading, listening, and score analysis assignments prior to the dates listed on the schedule below.

## Course Materials

Scores, recordings and books will be on reserve in the Willis Music Library.

Journal articles can be found in the Periodicals section of the music library; some are also available electronically via JStor and similar services.

Further material will be uploaded on-line:

<https://drive.google.com/drive/folders/...>

# COURSE SCHEDULE

DATES	TOPICS	Reading/Score/Listening	Assignments
1a  Aug 28 1b  Aug 30 1c  Sep 01	<b>Intro:</b> Syllabus overview Intro: What is Timbre/ Modes of Listening <b>Sound Object:</b> Intro	Puterbaugh // Cage Chion AV / Dunn / Oliveros Chion 1-34, Kane // Henry	#classification
2a  Sep 04	Labor Day (no class)		
2b  Sep 06 2c  Sep 08	Sound Object: Energy Models <b>Transcontextuality:</b> Meaning vs Morphology	Gorne // Kokoras Field / Field, Calon	#story review
3a  Sep 11 3b  Sep 13 3c  Sep 15	Transcontextuality: Soundscape morphologies Transcontextuality: Sonic Rhetoric Transcontextuality: Timbre beyond West (Asia, Africa)	Smalley / Wishart Wishart // Ferrary Fales // Tuva, Burundi, Didg	#note  review
4a  Sep 18 4b  Sep 20 4c  Sep 22	<b>MIR Tools I</b> Overview MIR: Sound Classification (Cage - Stockhausen) MIR: Matching and Retrieval	FindSnd, Sndminer, Torch Vergilio / Integrals / Wil.Mix Schafer / Mikrophonie I	#audio browsing -mubu earGram review
5a  Sep 25 5b  Sep 27 5c  Sep 29	MIR: Performing Timbre <b>Study</b> in Musical Timbre <b>Study</b> in Musical Timbre	Cowell Russolo Varese Schwarz // Ruviaro Banshee Vergilio Ionisation	#meap, classification  review
6a  Oct 02 6b  Oct 04 6c  Oct 06	AuditorySceneAnalysis: McAdams, Bregman, Gray Klangfarben Melody <b>Spectromorphology:</b> Structuring Process	Ole Moe String Quartet Schoenberg/ Webern Op. 11 Smalley // Gobeil	#Orchids  review
7a  Oct 09 7b  Oct 11 7c  Oct 13	Spectromorphology: Motion and Growth Spectromorphology: Ake Parmerud Spectromorphology: Texture	Blackburn // Bluckburn Thoresen // Parmerude Normandeu,	#spectrum
8a  Oct 16 8b  Oct 18 8c  Oct 20	<b>Onomatopoeia/ Echo-mimetic</b> Student <b>Short Presentations</b> Student Sort Presentations		#tag 15" sound 15' talk review
9a  Oct 23 9b  Oct 25 9c  Oct 27	<b>Study</b> in Functional Timbre Spectral Orchestration/Sound Editing <b>Spectral Music</b> History	Erickson, Wessel, Cogan  Fineberg / Levinas	#spear-max-java Final Project Proposal review
10a  Oct 30 10b  Nov 01 10c  Nov 03	Spectral Music: Composition Techniques Spectral Music: Grisey Spectral Music: Murail	Anderson / Condwana Partiels Desintegrations	Spectral Toolbox  review
11a  Nov 06 11b  Nov 08 11c  Nov 10	Spectral Music: Post: Dumitrescu Hass - Bedrosian <b>Notation:</b> Sound Representation - Writing timbre Notation: Software Applications	Sacres / Verbunde / Charle Wishart, Pasoulas / Ligeti Acousmography / EAnalysis	#EAnalysis-Acousmograph  review
12a  Nov 13 12b  Nov 15 12c  Nov 17	Notation: Composers Soundpainting, Feedback Group, Milan Group <b>Typomorphology:</b> Procedures of Structuring Form	Berezan / Braxton / Cage /... spotter, TimID, Eargrm, meap Dack, Landy //Schaeffer	
13a  Nov 20 13b  Nov 22 13c  Nov 24	Typomorphology: Sound Criteria Typomorphology: Denis Smalley Thanksgiving (no class)	Chion / Smalley Bayle (Debussy – Gorne)	
14a  Nov 27 14b  Nov 29 14c  Dec 01	Extended Techniques: Extended Extended Techniques vs Timbral Techniques Texture	Burtner // Scodanibbio Ceolin // Parker Estrada Ablinger Xenakis Pithoprakta Ligeti Scelsi	
15a  Dec 04 15b  Dec 06 15c  Dec 15	<b>Final Project Presentations</b> <b>Final Project Presentations</b> Final Project Submission	MU 2009 Final Project Submission	Noon

# Recommended Readings and Listening by Topic

## Reading

### Intro

Cox, C., & Warner, D. (2004) *Audio Culture: Readings in modern music*. New York: Continuum.10-14

Cox, C., & Warner, D. (2004) *Audio Culture: Readings in modern music*. New York: Continuum.17-21

Cox, C., & Warner, D. (2004) *Audio Culture: Readings in modern music*. New York: Continuum. 25-28

Edgard Varèse and Wen-Chung Chou (1966) The Liberation of Sound. *Perspectives of New Music*, Vol. 5, No. 1 (Autumn - Winter, 1966), pp. 11-19. Published by: Perspectives of New Music.

William W. Gaver (1993) What in the World Do We Hear?. *Ecological Psychology*, 5 (1).

Michel Chion (1994) *Audio-Vision: Sound on Screen*. Columbia University Press. Page 25-35.

Michel Chion (1983) *Guide des objets sonores*. English translation by John Dack & Christine North, (2009).pp 1-34. <http://www.ears.dmu.ac.uk/IMG/pdf/Chion-guide/> accessed July15, 2017

John Puterbaugh (1999) *Timbre Timeline*. accessed October 11, 2017  
<http://silvertone.princeton.edu/~john/timbretimeline.htm>

C. L. Krumhansl (1989) Why is Musical Timbre So Hard to Understand?. In *Structure and Perception of Electroacoustic Sound and Music*. Editors: S. Nielzenand and O. Olsson, Elsevier.

Brian Kane (2007) *Objet Sonore Maintenant: Pierre Schaeffer, sound objects and the phenomenological reduction. Organised. Sound 12, 1 (April), 15-24.*

Vande Gorne, A. (2006) Séquences Jeux et Énergie – *Electroacoustic Composition Class notes: 'Techniques d'Écriture', (unpublished)* pp. 10 – 12.

### Transcontextuality

Denis Smalley (1996) The listening imagination: Listening in the electroacoustic era *Contemporary Music Review*, Volume 13, Number 2, pp. 77-107(31)

Trevor Wishart (1996). *On sonic art*. Amsterdam, Harwood Academic Publishers.

Simon Emmerson (1986) The relation of language to materials. In S. Emmerson (ed.) *The Language of Electroacoustic Music*. London: Macmillan.

Ambrose Field (1996). An introduction to Discovery Strategy. *Organised Sound*, 1, pp 119-123.

Cornelia Fales (2002) The Paradox of Timbre. *Ethnomusicology*, Vol. 46, No. 1 (Winter, 2002), pp. 56-95

### MIR

Diemo Schwarz (2008) Principles and Applications of Interactive Corpus-Based Concatenative Synthesis JIM 2008.

Casey, M. and Grierson, M. "Soundspotter and Remix-TV: Fast Approximate Matching for Audio-Visual Performance", in *Proceedings of the International Computer Music Conference*, Copenhagen, Denmark, 2007.

P. Herrera, G. Peeters and S. Dubnov. Automatic Classification of Musical Instrument Sounds. *Journal of New Music Research*, 32, 2003.

J. Ricard and P. Herrera. Using Morphological Sound Description for Generic Sound Retrieval. *Proceedings of the 4th International conference on Music Information Retrieval*, 2003.

E. Wold, T. Blum, D. Keislar and J. Wheaton. Content-Based Classification, Search and Retrieval of Audio. *IEEE Transactions on Multimedia*, 3 (2), 1996.

S. McAdams and N. Misdariis. Perceptual-Based Retrieval in Large Musical Sound Databases. *Proceedings of the Human Centered Processes Conference*, 1999.

Arne Eigenfeldt and Philippe Pasquier (2010). Real-Time Timbral Organisation: Selecting samples based upon similarity. *Organised Sound*, 15, pp 159-166.

Christain Spevak, Emmanuel Favreau, SoundSpotter - A Prototype System for Content-Based Audio Retrieval, *Proceedings of the 5th International Conference on Digital Audio Effects, Hamburg*, 2002, p. 27.

Murray Schafer (1977) *The Soundscape: Our Sonic Environment and the tuning of the world*. s.l. : Destiny Books , 1993.

François Pachet & Jean-Julien Aucouturier & Amaury La Burthe & Aymeric Zils & Anthony Beurive (2006) *The Cuidado music browser: an end-to-end electronic music distribution system*, *Journal Name Multimedia Tools and Applications*, © Springer Science + Business Media, LLC

## Spectromorphology

SMALLEY, Denis (1997) "Spectromorphology: explaining sound - shapes," in *Organised Sound*, vol. 2(2), p. 107 - 126.

Smalley, D. (1986) 'Spectro-morphology and structuring processes', in S. Emmerson (ed.) *The Language of Electroacoustic Music*, London: Macmillan, pp. 61-93.

SMALLEY, Denis. "Defining Timbre – Refining Timbre," in *Contemporary Music Review*, 1994, vol. 10, part 2, p. 35-48.

NORMANDEAU, R. (2010) Spectromorphology of Denis Smalley. In GAYOU, E. et al. *Polychrome Portraits Paris*, INA-GRM, pp. 79-88.

Lasse Thoresen - Spectromorphological analysis of sound objects: an adaptation of Pierre Schaeffer's typomorphology (2007) *Organised Sound* 12(2): 129–141 β 2007 Cambridge University Press. Printed in the United Kingdom.

## Representation/ Notation

Yann Geslin, Adrien Lefevre (2004) Sound and musical representation: the Acousmographe software. In *Proceedings ICMC 2004*.

Roads, C. (1995). "Notation from sound" In *The Computer Music Tutorial*, pp. 730–734. MIT Press. Cambridge. ISBN 0-252- 18158-4 - ISBN 0-262-68082-3

INA-GRAM, Acousmographie

<http://www.inagrm.com/accueil/outils/acousmographe> accessed December 15, 2017

Pierre Couprie, Eanalysis

[http://logiciels.pierrecouprie.fr/?page\\_id=402](http://logiciels.pierrecouprie.fr/?page_id=402) accessed December 15, 2017

## Typomorphology

P. Schaeffer. *Traité des Objets Musicaux*. Seuil, 1966.

Michel Chion (1983) *Guide des objets sonores*. English translation by John Dack and Christine North, 2009)  
<http://www.ears.dmu.ac.uk/IMG/pdf/Chion-guide/> accessed July 15, 2017

PALOMBINI, Carlos (1993) Pierre Schaeffer's Typo-Morphology of Sonic Objects. PhD thesis. University of Durham, UK. <http://etheses.dur.ac.uk/1191/> accessed December 15, 2017

Leigh Landy (2007) Understanding the Art of Sound Organization: 77-86

## Studies on Timbre

Erickson, Robert (1975). *Sound Structure in Music*. University of California Press.

S. Dubnov. Polyspectral Analysis of Musical Timbre. PhD thesis, Hebrew University, 1996.  
<http://recherche.ircam.fr/anasyn/listePublications/articlesDubnov/Publications/thesis.ps.Z> accessed December 15, 2017

MCADAMS, Stephen (1999) Perspectives on the Contribution of Timbre to Musical Structure. *Comput. Music J.* 23, 3 (September 1999), 85-102

S. McAdams, S. Winsberg, G. de Soete and J. Krimphoff. Perceptual Scaling of Synthesized Musical Timbres: Common Dimensions, Specificities and Latent Subject Classes. *Psychological Research*, 58, 1995.

Grey, John M. "Multidimensional perceptual scaling of musical timbres." *Journal of the Acoustical Society of America* 61, 5: (1977) 1270–1277.

Christopher Cox / Daniel Warner. *Acousmatics: Pierre Schaeffer*. Audio Culture. Bloomsbury Publisher. 2004. Chapter 14

Bregman, A. S. (1999) *Auditory scene analysis : the perceptual organization of sound*, Second MIT Press Paperback edition, Cambridge, Mass., MIT Press.

Hirst, D. (2008). *A Cognitive Framework for the Analysis of Acousmatic Music: Analysing Wind Chimes by Denis Smalley* VDM Verlag Dr. Muller Aktiengesellschaft & Co. KG. Saarbrücken.

H. von Helmholtz. *On the Sensations of Tone*. Dover Publications, 1954

S. Donnadieu, S. McAdams and S. Winsberg. Context Effects in Timbre Space. *Proceedings of the 3rd International Conference on Music Perception and Cognition*, 1994.

D. Wessel. Timbre Space as a Musical Control Structure. *Computer Music Journal*, 3(2), 1979.

J. Krimphoff, S. McAdams and S. Winsberg. Caractérisation du Timbre des Sons Complexes. II: Analyses Acoustiques et Quantification Psychophysique. *Journal de Physique*, 4, 1994.

*Carl Emil Seashore (1938) Psychology of Music* (New York, London, McGraw-Hill Book Company, Inc., 1938)  
<http://archive.org/details/psychologyofmusi030417mbp> accessed December 15, 2017

Fred Lerdaahl (1987): Timbral hierarchies. *Contemporary Music Review*, 2:135-160, 1987. Harwood Academic Publishers.

Robert Cogan (1975) The Analysis of Tone Color. *College Music Symposium*, Vol. 15 (Spring), pp. 52-69

Robert Erickson (1975) *Sound Structure in Music*, University of California Press ISBN: 0520023765

Cogan, Robert, and Pozzi Escot. *Sonic Design* Englewood Cliffs: 1976. Collingwood, R.G. *The Principles of Art*. Oxford, 1938.

Slawson Wayne (1985) *Sound Color*. Berkeley: University of California Press.

Jean-Claude Risset (1979) *MDS of Re-Synthesized Instrument Tones*

## Spectral Music

François Rose. Introduction to the Pitch Organization of French Spectral Music. *Perspectives of New Music*, Vol. 34, No. 2 (Summer, 1996), pp. 6-39. Published by: Perspectives of New Music

FINEBERG, Joshua (ed.) (2000a). *Spectral Music: History and Techniques*. Amsterdam: Overseas Publishers Association, published by license under the Harwood Academic Publishers imprint. Constituting *Contemporary Music Review* 19, no. 3.

FINEBERG, Joshua (ed.). (2000b). *Spectral Music: Aesthetics and Music*. Amsterdam, Netherlands: Overseas Publishers Association. Constituting *Contemporary Music Review* 19, no. 3.

Joshua Fineberg (2000): Guide to the basic concepts and techniques of spectral music, *Contemporary Music Review*, 19:2, 81-113

MURAIL, Tristan. Spectra and Pixies," in *Contemporary Music Review*, 1984, vol. 1 , p. 157 - 170.

P.A. Castanet & Joshua Fineberg (2000): Gérard Grisey and the foliation of time, *Contemporary Music Review*, 19:3, 29-40

Julian Anderson and Tristan Murail (1993) In Harmony. Julian Anderson Introduces the Music and Ideas of Tristan Murail. *The Musical Times*, Vol. 134, No. 1804, pp.321-323

## Composers

HARVEY, J. (1975). *The music of Stockhausen: an introduction*. Berkeley, University of California Press.

Schoenberg, Arnold. *Theory of Harmony (Harmonielehre)*. Translated by Roy E. Carter. Berkeley, CA: University of California Press, 1983. First published 1922.

COWELL, Henry (1930). *New Musical Resources*. New York & London: A. A. Knopf. Reprinted, with notes and an accompanying essay by David Nicholls. Cambridge [England] & New York: Cambridge University Press, 1996.

Trevor Wishart (1985) *On Sonic Art*

continues below...

## Listening

John Cage (1952) 4' 33. accessed December 15, 2017  
[http://www.ubu.com/film/cage\\_433.html](http://www.ubu.com/film/cage_433.html)

Pauline Oliveros (1994) *Suiren*  
Garden hose, whistling & voices in a 2 million gallon cistern

Pierre Schaeffer (1948) *Etude Aux Chemins De Fer*

Pierre Schaeffer (1959) *Etude aux Objets - Objets exposés*

Panayiotis Kokoras (2004) *Anechoic Pulse*

Ambrose Field (2001) *One Hell Of A Place To Lose A Cow*

Luigi Russolo (1913) *Risveglio di una citta*

John Cage (1951-3) *Williams Mix*

Tristan Murail (1980) *Gondwana*

Jonathan Harvey (1980) *Mortuos Plango Vivos Voco*

Pierre Henry (1963) *Variations pour une Porte et un Soupir*

Bernard Parmegiani (1974-75) *Incidences/Résonances from De Natura Sonorum*

Kaija Saariaho (1984-5) *Jardin Secret I*

Denis Smalley (1987) *Wind Chimes*

Henry Cowell (1925) *the Banshee*

Giacinto Scelsi (1959) *quattro pezzi su una nota sola i*

Rebecca Saunders (1996) *Into the blue*

Franck Bedrossian (2005) *Charleston*

Pierluigi Billone (2006) *1+1=1*

Julio Estrada (1984-90) *ishini 'ioni*

Salvatore Sciarrino (1989) *fra i testi dedicati alle nubi*

## **Scores**

Arnold Schoenberg (1952) *Five Pieces for Orchestra* Op. 16

Anton Webern (1934) *Concerto For Nine Instruments* Op. 24

Claude Debussy (1894) *Prelude a L'apres-midi d'un faune*

Edgard Varèse (1929-31) *Ionisation*

Edgard Varèse (1924-25) *Integrales*

Karlheinz Stockhausen (1964-5) *Mikrophonie I*

Gerard Grisey (1975) *Partiels*

Helmut Lachenmann (1980) *Gran Torso: Musi for string quartet*

Tristan Murail (1982) *Desintegrations*

Iannis Xenakis (1956) *Pithoprakta*

Giacinto Scelsi (1959) *quattro pezzi su una nota sola i*

Iancu Dumitrescu (1967) *Alternances 1 & 2*

James Tenney (1972) *Clang*

George Crumb (1970) *Black angels*

Georg Friedrich Haas (2006) *...für Viola and 7 Stimmen*

Dmitri Kourliandski (2006) *Contra-relief*

Mathias Spahlinger (1991-92) *Furioso*

Luciano Berio (1965) *Sequenza III*

## Course Policies

### **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, 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.

LINK: <http://faculty.success.unt.edu/academic-integrity>

### **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. (*Also see below, UNT Care Team*)

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](http://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.

LINK: [eagleconnect.unt.edu/](http://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 Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You 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 Office of Disability Accommodation.

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



### **2017-2018 Semester Academic Schedule (with Add/Drop Dates)**

Link: <http://catalog.unt.edu/content.php?catoid=17&navoid=1737>

### **Academic Calendar at a Glance, 2017-2018**

Link: <https://www.unt.edu/catalogs/2017-18/calendar>

### **Final Exam Schedule**

Link: <http://registrar.unt.edu/exams/final-exam-schedule/fall>

## **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 registered hours per term. 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 being doing so.

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.

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 Blackboard 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.

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

## **RESPONDING TO STUDENTS IN DISTRESS: UNT CARE TEAM**

Please visit the CARE Team website to tips to recognize students in distress and what you need to do in cases of extreme behavior or references to suicide.

Link: <http://studentaffairs.unt.edu/care>