

MUCP 5080 - Composition Seminar

Course Overview

This course will engage students with current practices and techniques of music composition. It will combine weekly individual composition lessons and a group seminar. The seminar will include exploration of current compositional practices, including analysis of contemporary repertoire, discussions of student projects, survey of resources available to composers, and exploration of key issues through critical analysis of significant readings and repertoire. Accordingly, reading and listening assignments will be made on a bi-weekly basis.

Basic Information

Time and place: Tuesday and Thursday 3:00 - 4:20 pm, MU 2009.

Final project juries: Finals week, date and time to be confirmed, MU 1001.

Instructors:	Andrew May	Panayiotis Kokoras
	andrew.may@unt.edu	panayiotis.kokoras@unt.edu
	(940) 891-6816	(940) 565-4651
	(individual lessons) MU1003	(individual lessons) MU2004
	office hours by appointment	office hours by appointment

Grading

40% composition project and final jury
30% analytical essay
30% seminar attendance and participation

Course Materials

Readings, scores and recordings will be on reserve in Willis Music Library, or available online. There will be no textbook for this seminar.

Course Activities

Composition Project and Final Jury - Each student will compose a new work in consultation with the instructors. This composition should be significant in scope yet practical to complete by the end of the term. During Finals Week the entire composition faculty will hold a jury in which students will present their completed projects and respond to faculty inquiries regarding the aesthetic and technical direction of the work.

Research Paper - Each student will write an analytical essay (3,000-5,000 words) about the final composition and its context within the repertoire. The due time for the outline is at midterm along with detailed proposal for the final composition.

Seminar Attendance and Participation - Regular attendance is necessary and expected. Please inform the instructors well in advance of any possible absences. The value of this course is greatly enhanced with a high level of participation and discussion among its participants. You will be expected to give regular updates on your own compositional work as well as to engage with your colleagues' music and other topics of discussion.

Readings and Listening Assignments - For each seminar session students will complete assigned readings and listening/score analysis prior to the date listed on the schedule below. Since the schedule only allows for limited composition lessons per student in the semester, students are strongly encouraged to be in regular dialogue with each other regarding compositional projects throughout the semester.

Composition Lessons - On every week (see schedule below) each student will meet with one of the instructors to discuss progress on composition projects.

Course Schedule

DATES	CLASSES	TOPICS	INSTRUCTOR	NOTES
01a Aug 26	<i>Seminar</i>	Introductions	PK	Bring and share your music
01b Aug 28	<i>Seminar</i>		PK	
02a Sep 02	<i>Seminar</i>	Modernist Foundations & Pitch	AM	
02b Sep 04	<i>Lessons</i>		AM/ PK	
03a Sep 09	<i>Seminar</i>	Music, Arts and computers	PK	
03b Sep 11	<i>Lessons</i>		AM/ PK	
04a Sep 16	<i>Seminar</i>	Notation and communication	AM	Discuss project proposals
04b Sep 18	<i>Lessons</i>		AM/ PK	
05a Sep 23	<i>Seminar</i>	New instruments and interfaces	PK	Bring a musical instrument or found object
05b Sep 25	<i>Lessons</i>		AM/ PK	
06a Sep 30	<i>Seminar</i>	Temporal Structure and Form	AM	
06b Oct 02	<i>Lessons</i>		AM/ PK	
07a Oct 07	<i>Seminar</i>	Timbre/Extended Techniques	PK	Sketches due
07b Oct 09	<i>Lessons</i>		AM/ PK	
08a Oct 14	<i>Seminar</i>	Complexity and/or Subtlety	AM	<i>Midterm Paper outline</i>
08b Oct 16	<i>Lessons</i>		AM/ PK	
09a Oct 21	<i>Seminar</i>	Spectralism	PK	
09b Oct 23	<i>Lessons</i>		AM/ PK	
10a Oct 28	<i>Seminar</i>	New music performance practice	AM	
10b Oct 30	<i>Lessons</i>		AM/ PK	
11a Nov 04	<i>Seminar</i>	Acousmatic	PK	
11b Nov 06	<i>Lessons</i>		AM/ PK	
12a Nov 11	<i>Seminar</i>	Interactive computer music	AM	Parts Due
12b Nov 13	<i>Lessons</i>		AM/ PK	
13a Nov 18	<i>Seminar</i>	Review of projects in progress	PK	
13b Nov 20	<i>Lessons</i>		AM/ PK	
14a Nov 25	<i>Seminar</i>	Review of projects in progress	AM	
14b Nov 27		<i>Thanks Giving Break</i>		<i>(no class)</i>
15a Dec 02	<i>Seminar</i>	Reading and recording session	AM+PK	Day & time subject to change
15b Dec 04	<i>Lessons</i>	final review and wrap-up	AM/ PK	Essay submission
16 Dec 12	<i>Finals W</i>	Final Jury	All comp faculty	1:30 - 3:30 pm, MU 1001

Development and rehearsal sessions with Nova Ensemble members will be scheduled during the term. To the extent possible, leave room in your schedule for the Nova Ensemble rehearsal times, WF 9:00 - 10:50 am.

Readings and Listening

Week 2 | Modernist Foundations & Pitch

Reading

Rahn, John. *Basic Atonal Theory*. New York: Longman, Inc., 1980. (MT40 R2)

Forte, Allen. *The Structure of Atonal Music*. New Haven, Connecticut: Yale University Press, 1973. (ML3811 F.66)

Straus, Joseph. *Introduction to Post-Tonal Theory*. Englewood Cliffs, New Jersey: Prentice Hall, 1990. (MT40 S96 2005)

Listening and Score Analysis

Babbitt, Milton. *Semi-Simple Variations*. Bryn Mawr, PA: Presser, Co., 1957. (M27.B116 S4 1957)

Babbitt, Milton. *Post-Partitions*. New York: C.F. Peters Corp., 1975. (M25.B104 P6 and LPCD 65584)

Boulez, Pierre. *Structures Ia*. London: Universal Edition, 1955. (M214.B69 S9 V. 1)

Ligeti, György. *Melodien*. New York: Schott, 1973. (M1045 L535 M4 2001 and [LPCD 96541 v.1](#))

Carter, Elliott. *Night Fantasies*. New York: Associated Music Publishers, 1982. (M25.C28 N5 1982 and [LPCD 76324](#))

Week 3 | Music, Arts and computers

Reading

Clarke, Henry Leland (1956) Toward a Musical Periodization of Music. *Journal of the American Musicological Society*, Vol. 9, No. 1 (Spring), pp. 25-30. Published by: University of California Press on behalf of the American Musicological Society.

Debussy, Claude (transl. B. N. Langdon Davies). "Richard Strauss," "Richard Wagner." Monsieur Croche, Anti-Dilettante, in *Three Classics in the Aesthetic of Music*. New York: Dover, 1962, p. 44 - 49. (ML90 .T57 1962)

John Cage, Silence. Middletown, CT: Wesleyan University Press, 1961, p. 1 - 17. (ML60.C12 S5)

Hanslick, Eduard (transl. Gustav Cohen) *The Beautiful in Music*. New York: Liberal Arts Press, 1957, p. 20 - 70. (ML3847 .H3 1957)

Brown, Earle. (1986) *The Notation and Performance of New Music*, *The Musical Quarterly*, Vol.72, No.2, pp.180-201 (published by: Oxford University Press)

Xenakis, Iannis (1992). *Formalized music: thought and mathematics in composition*. Rev edn. Stuyvesant, NY: Pendragon Press. (ML3800 .X4 1991)

Listening and Score Analysis

Xenakis, Iannis. *Pithoprakta* (1956), Scoring: 2trbn-perc:xyl/wdbl-strings(12.12.8.8.6) Published by Boosey and Hawkes. (Carrel 409--MUCP 4320/5320, LPZ 12823)

Webern, Anton (1936) *Variations for Piano, Op.27*. Published by Universal Edition. (LPZ 28012)

Ablinger, Peter (2005) *for Voices and piano. Piano Nicolas Hodges*. Published by Kairos.

Brown, Earle. *Centering*. London: Universal Edition, 1986. (M922.B76C4 1986 and [LPCD 98449](#))

Week 4: Notation and communication

Reading

Boretz, Benjamin and CONE, Edward T., eds. (1976) *Perspectives on Notation and Performance*. New York: Norton. (ML431 .P47)

Boulez, Pierre (transl. Martin Cooper). (1986) "Time, Notation and Coding." *Orientations*. Cambridge, MA: Harvard University Press, p. 53 - 445 - 463. (ML60.B796 P613 1986)

Cardew, Cornelius (1961) *Notation: Interpretation, etc.*, *Tempo*, New Series, No. 58 (Summer 1961). Cambridge University Press, p.30.

Risatti, Howard. *New Music Vocabulary*. Urbana, IL: University of Illinois Press, 1975. (ML431 .R6)

Eco, Umberto (transl. Anna Cancogni). "The Poetics of the Open Work," in Christopher Cox and Daniel Warner (ed's), *Audio Culture*. New York: Continuum Books, 2004. p. 167-175. (ML197 .A82 2004)

Welsh, John P. "Open Form and Earle Brown's Modules I and II (1967)," *Perspectives of New Music*, Vol. 32, No. 1 (Winter, 1994), p. 254-290

François, Jean-Charles. "Writing without Representation, and Unreadable Notation," *Perspectives of New Music*, Vol. 30, No. 1 (Winter, 1992), p. 6-20.

Morris Robert (2002) *How does using music notation software affect your music?*, published August 1, 2002
<http://www.newmusicbox.org/article.nmbx?id=1826>, accessed May 10, 2014

Howard, Risatti (1975) *New Music Vocabulary*. Urbana, IL: University of Illinois Press. (ML431 .R6 on reserve)

Sauer, Theresa (2009) *Notations 21*. New York, Mark Batty Publisher. (MT35 .S24 2009 on reserve)

Stone, Kurt. (1980) *Music Notation in the Twentieth Century*. New York: WW Norton. Introduction, xv- xix. (MT35 .S87 on reserve)

Listening and Score Analysis

CAGE, John. Concert, for piano and orchestra. New York: Edition Peters, 1960. (M1010 .C15, LPCD 61297 and LPCD 81515 on reserve)

Powell, Mel. *Modules*. New York: G. Schirmer, 1985. (LPCD 49789 on reserve)

Stockhausen, Karlheinz. *Zyklus*. London: Universal Edition, 1961. (LPCD 98899 on reserve)

May, Andrew. *Sketches of Ghosts*. (self-published; score and recording on-line at <http://cemi.music.unt.edu/may>)

Week 5: New Instruments and interfaces

Reading

Maconie, Robin .ed (1989, repr. 2000) *Stockhausen on Music*. London and New York: Marion Boyars.

Jorda, Sergi et al (2007) *The reactTable: exploring the synergy between live music performance and tabletop tangible interfaces*. In *Proceedings of the 1st international conference on Tangible and embedded interaction* (TEI '07). ACM, New York, NY, USA, 139-146.

D. Trueman, P. Cook, S. Smallwood, and G. Wang. (2006) *Plork: The princeton laptop orchestra, year 1*. In *Proceedings of the International Computer Music Conference*, pages 443–450, New Orleans, Louisiana,

Russolo, Luigi. *The Art of Noises*, trans. Barclay Brown, New York: Pendragon Press, 1986.

Paradiso A. Joseph (1997), "Electronic music: new ways to play," *Spectrum, IEEE* , vol.34, no.12, pp.18-30, Dec.

Partch, H. (1974). *Genesis of a music: an account of a creative work, its roots and its fulfillments*. New York, Da Capo Press. (ML1400 .P3 1974 c.2)

Varese Edgard 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

Listening and Score Analysis

Stockhausen, Karlheinz (1964-5) *Mikrophonie I* London: Universal Edition, ©1974 (LPZ 12591, M685.S84 M55 1974)

Ge Wang (2006) *Clix* for Princeton Laptop Orchestra. <http://plork.cs.princeton.edu/video/clix.mov> accessed July .2014

Edgard Varese (1931) *Ionisation* for thirteen percussionists. Published by Milano: Ricordi: Distributed by Hal Leonard, ©2000 (LPCD 136,424, M985.V3 I6 2000)

Week 6: Temporal Structure and Form

Reading

Epstein Paul (1986) *Pattern Structure and Process in Steve Reich's "Piano Phase"*. *The Musical Quarterly* , Vol. 72, No. 4 (1986), pp. 494-502. Published by: Oxford University Press

Lachenman, Helmuth. "On Structuralism," in *Contemporary Music Review*, 1995, vol. 12, part 1, p. 93-102.

Alvarez, Javier. "Rhythm as Motion Discovered," in *Contemporary Music Review*, 1989, vol. 3, p. 203-231.

Kramer, Jonathan. *The Time of Music*, chapters 1-3, 6.6-6.9, and 8. (ML3850 K72 1988)

Grosvenor Cooper and Leonard B. Meyer's *The Rhythmic Structure of Music* (MT42 C642) and William A. Sethares' *Rhythm and Transforms*.)

Listening and Score Analysis

Carter, Elliott. *Pentode*. New York: Boosey & Hawkes, 1989. (M985 C37 P4 1989 and LPCD 94245- 94249)

Donatoni, Franco. *Filli*. Rome: Ricordi, 1983. (M242 D64 F5 1983 and LPCD 81612)

Feldman, Morton. *Rothko Chapel*. New York: Universal Edition, 1973. (M1531.F37 R7 and LPCD 66691)

Ives, Charles. *Central Park in the Dark*. Hillsdale, NY: Mobart Music Publications, Inc., 1973. (M1045.I95 O93 1973 and LPCD 107,135)

Zorn, John. *Cat O'Nine Tails*. New York: Hips Road, 2000. (M452 Z77 C3 2000 and LPCD 50591)

Week 7 | Timbre/Extended Techniques

Reading

Alberman, David. "Abnormal Playing Techniques in the String Quartets of Helmut Lachemann" in *Contemporary Music Review* Vol. 24, No. 1, February 2005, pp. 39 – 51.

Tom de Cock (2011) Notes on Mani-Mono by Pierluigi Billone.
http://www.pierluigibillone.com/en/texts/mani_mono_tom_de_cock.html accessed on July 2014

Hodges, Nicolas. "A Volcano Viewed from Afar': The Music of Salvatore Sciarrino" in *Tempo*, New Series, No. 194, Italian Issue (Oct., 1995), pp. 22-24.

Murail, Tristan. "Scelsi and L'itinéraire: The Exploration of Sound" in *Contemporary Music Review* Vol. 24, Issue 2-3, pp. 181-185.

Paddison, Max and Irène Deliège. *Contemporary Music: Theoretical and Philosophical Perspectives*, chapter 18, Burlington, VT: Ashgate, 2009 (electronic book).

Thomas, Gavin. "The Poetics of Extremity," in *The Musical Times*, ISSN 0027-4666, 04/1993, Vol. 134, Issue 1802, pp. 193-196.

Listening and Score Analysis

Pierluigi Billone (2007) Mani.Mono for Springdrum <https://www.youtube.com/watch?v=mfjgn6gtQrM> accessed on July 2014

Furrer, Beat. *Spur*. Kassel; New York: Bärenreiter, 2004. (MUSIC OVERSIZE M512.F97 S6 2004)

Lachenmann, Helmut. *Gran torso*. Wiesbaden: Breitkopf & Härtel, 1988. (MUSIC OVERSIZE M452.L25G7 1998 and LPCD 136,642)

Neuwirth, Olga. *Torsion*. Berlin: Boosey & Hawkes: Bote & Bock, 2003. (M77.N48 T6 2003)

Scelsi, Giacinto. *Khoom*. Paris: Salabert, 1986. (M1613.3.S35 K4 1986)

Sciarrino, Salvatore. *Lo spazio inverso* in "Sei quintetti." Milano: Ricordi, 1996. (M585.S494 S4 1996)

Week 8 | Complexity and/or Subtlety

Reading

Beirens, Maarten. "Archaeology of the Self: Michael Finnissy's 'Folklore,'" in *Tempo*, Vol. 57, No. 223 (Jan., 2003), pp. 46-56.

Boros, James and Richard Toop. "Brian Ferneyhough: Collected Writings." Amsterdam: Harwood Academic Publishers, 1998, pp. 131-139.

Redgate, Roger. "Ferneyhough's *Etudes Transcendantales*," in *Contemporary Music Review*, 2009 Vol. 20, Issue 1, 2001, pp. 79-100.

Whittall, Arnold. "Resistance and reflection: Richard Barrett in the 21st century," in *The Musical Times*, 2005, ISSN 0027-4666, 10/2005, Volume 146, Issue 1892, pp. 57-70.

Listening and Score Analysis

Barrett, Richard. *Inward*. London: United Music, 1995. (MUSIC OVERSIZE M298.B378 I5 1995)

Dillon, James. *Windows and Canopies*. London; New York: Edition Peters, 1988. (M985.D55 W5 1988)

Ferneyhough, Brian. *Etudes Transcendantales*. London; New York: Edition Peters, 1987. (M1613.3.F395 C33 1987 and LPCD 69003)

Ferneyhough, Brian. *Superscriptio*. London; New York: Edition Peters, 1982. (M110.P5 F46 1982 and LPCD 69003)

Finnissy, Michael. *Folklore II*. Oxford; New York: Music Dept., Oxford University Press, 1996. (M25.F564 F6 1996)

Week 9 | Spectralism

Reading

Anderson, Julian. "A Provisional History of Spectral Music," in *Contemporary Music Review*. 2000, vol. 19, Issue 2, pp. 7-23

Fineberg, Joshua. "Musical Examples," in *Contemporary Music Review*, 2000, vol. 19 issue 2, pp. 115-135.

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.

Grisey, Gérard. "Did you say spectral?" (trans. Fineberg) in *Contemporary Music Review*, 2000, Vol. 19 Issue 3, pp.

1-3.

Grisey, Gérard. "Tempus ex Machina: a composer's reflection on musical time" in *Contemporary Music Review*, 1987, vol. 2, Issue 1, pp. 239 – 275.

Murail, Tristan. "The Revolution of Complex Sounds," in *Contemporary Music Review*, 2005, vol. 24, No. 2/3, pp. 125-133.

Murail, Tristan. "After-Thoughts," in *Contemporary Music Review*, 2005, vol. 24, No. 2/3, pp. 269-272.

Listening and Score Analysis

Grisey, Gérard. *Partiels*. Milano: Ricordi, 2002, 1976. (MUSIC OVERSIZE M985.G74 P3 2002)

Murail, Tristan. *Desintegrations*. Paris: Editions Salabert, 1990. (MUSIC OVERSIZE M985.M87 D47 1990 and LPCD 95040)

Saariaho, Kaija. *Cendres*. London: Chester Music, 2002. (M322.S227 C4 2002)

Nørgård, Per. *Helle Nacht*. Copenhagen: W. Hansen, 1992. (MUSIC OVERSIZE M1012.N79 H4 1992 and LPCD 83723)

Vivier, Claude. *Lonely child*. Saint-Nicolas, Québec: Doberman-Yppan, 1994. (MUSIC OVERSIZE M1613.V595 L6 1994)

Week 10 | New music performance practice

Reading

Boulez, Pierre (transl. Martin Cooper) (1986). "Form," *Orientations*. Cambridge, MA: Harvard University Press, p. 90 -96. (ML60.B796 P613 1986 on reserve)

Cowel, 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.

Duncan, Stuart (2010). "Re-complexifying the Function(s) of Notation in the Music of Brian Ferneyhough and the "New Complexity". *Perspectives of New Music* 48, no. 1 (Winter): 136–72.

Harvey, J. (1975). *The music of Stockhausen: an introduction*. Berkeley, University of California Press. (ML410.S858 H37 on reserve)

Schoenberg, Arnold. (1975) "Theory of Form," "Tonality and Form," *Style and Idea*. New York: St. Martins Press. p.253 - 257. (ML60 .S374 1975 on reserve)

Stockhausen, Karlheinz, "Composing Statistically," "Lyric and Dramatic Form," "Moment - forming and Momente,"

Listening and Score Analysis

Part, Arvo. *Cantus in Memory of Benjamin Britten*. (LPCD 86127 on reserve)

Ligeti, György. *Continuum*. Mainz: B. Schott's Söhne, 1970 (M25.L53 C6 and LPCD 84296 on reserve)

Boulez, Pierre. *Messagesquise*. London: Universal Edition, 1977. (M752.B68 M47 1977 and LPCD 86472- 86473 on reserve)

Ives, Charles. *Symphony #4, 2nd movement*. New York: Associated Music Publishers, 1965. (M1001 .I66 no.4 and LPCD 100,017 on reserve)

Varese, Edgard. *Integrales*. New York: Colfranc, 1966. (M1045.V32 I5 1966 and LPCD 71529, on reserve)

Week 11 | Acousmatic materials and techniques

Reading

Barrett, Natasha (2002) "Spatio- musical composition strategies," in *Organised Sound*, vol. 7(3), p.313 - 323.

Chion, M. (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 2014

Giomi, Francesco and MARCO Ligabue (1088) "Understanding electroacoustic music: analysis of narrative strategies in six early compositions," in *Organised Sound*, vol. 3(1), p. 45 - 49.

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

Wishart, T. (1996). *On sonic art*. Amsterdam, Harwood Academic Publishers. (LPCD 78023 on reserve)

Listening and Analysis

Barrett, Natasha. *The Utility of Space* on *Isostasie*, empreintes DIGITales, IMED 0262, 2001.

Parmerud, A., *Vie mécanique*, 2004. IMEB, 2004. *Compendium International Bourges 2004*. Bourges, France: Mnemosyne. (LPCD 133,702- 133,703 on reserve)

Gobeil, G., *Le vertigine inconuu*, 1993. *La macanique des ruptures*. Montreal, 1994. Quebec, Canada: empreintes DIGITales. (LPCD 71975 on reserve)

Moore, A (1998-99). *SuperStrings*, 1999. *Music from SEAMUS. Volume 10* (2001). Los Angeles, CA, Society for Electro-Acoustic Music in the United States. (LPCD 84561 on reserve)
Normandeau, Robert. *Ellipse on Figures*, emprintes DIGITALEs, IMED 9944, 1999.
Smalley, Denis. *Base Metals on Sources/scenes*, emprintes DIGITALEs, IMED 0054, 2000.

Week 12 | Interactive computer music

Reading

Miller Puckette, "Max at Seventeen" from *Computer Music Journal* 26(4)
Simon Emmerson, "Losing Touch? the human performer and electronics" from Simon Emmerson (ed) *Music, Electronic Media and Culture*
Mari Kimura, "Creative process and performance practice of interactive computer music: a performer's tale"
Elizabeth McNutt, "Performing Electroacoustic Music: A Wider View of Interactivity"

Listening and Analysis

Cort Lippe, *Music for cajon and computer*
Russell Pinkston, *Lizamander for flute and computer*
Richard Dudas, *Prelude and Fantasy for alto flute and computer score*
Philippe Manoury, *Jupiter score*
Mario Davidovsky, *Synchronisms #1*

Course Policies

Office of Disability Accommodation

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 website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

Financial Aid Satisfactory Academic Progress (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. 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. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for 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.

Academic Integrity

Academic Integrity is defined in the UNT Policy on Student Standards for Academic Integrity. Any suspected case of Academic Dishonesty will be handled in accordance with the University Policy and procedures. Possible academic penalties range from a verbal or written admonition to a grade of "F" in the course. Further sanctions may apply to incidents involving major violations. You will find the policy and procedures at: <http://vpaa.unt.edu/academic-integrity.htm>.

Student Behavior in the Classroom

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 Center for Student Rights and Responsibilities 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. The Code of Student Conduct can be found at: www.unt.edu/csrr.

Student Evaluation of Teaching Effectiveness

The Student Evaluation of Teaching Effectiveness (SETE) is a requirement for all organized classes at UNT. This short survey will be made available to students at the end of the semester, providing a chance to evaluate this course; further instructions will be provided at that time. You are strongly encouraged to complete this online survey prior to the end of the semester. For the Spring 2013 semester, the SETE will be open between November 19-December 8. To learn more about SETE, please visit the website at <http://sete.unt.edu>