

MUAG 1011 KEYBOARD SKILLS 1  
(SKILLS 1-12 & Three EXAMS)

REQUIRED TEXTS:

1. KEYBOARD STRATEGIES MASTER TEXT I: Stecher, et al, (G. Schirmer, 1980).  
(All pages are KS unless otherwise marked.)
2. ESSENTIAL ELEMENTS 2000 COMPREHENSIVE BAND METHOD,  
Piano Accompaniment Book 1 (EEB), Lautzenheiser, et al, (Hal Leonard 2000).
3. SCALES, PATTERNS and IMPROVS, Book 1, Kreader, et al, (Hal Leonard 2009). (SPI)
4. SYLLABUS: [www.music.unt.edu/piano](http://www.music.unt.edu/piano) (click on “Proficiency”).
5. KEYBOARD SKILLS teachers will only use [student's name @unt.edu](mailto:student's name @unt.edu) email.

**BRING ALL MATERIALS TO EVERY CLASS.**

WEEK 1 Chapter 1 & begin 2 - MAJOR FIVE FINGER PATTERNS & CHORDS  
Syllabus: [www.music.unt.edu/piano](http://www.music.unt.edu/piano) (click on “Proficiency”)

**THEORY & TECHNIQUE**

1. Order of Fifths:
  - a. Order of Fifths: Say & play order of sharp (#) keys (C-C#), then flat (b) keys (Cb-C).
  - b. Play the order of # keys in single notes (LH 5-1; RH 1-5, hand-over-hand),  
in half notes, then in quarter notes, MM = 100
2. Major Five Finger Patterns & Chords
  - a. SPI, 12, 4, 8 (F, C, G) with CD.
  - b. Discuss 2nds, 3rds & 5ths. Play all patterns on these pages.

**READING & REPERTOIRE**

3. Reading
  - a. 37, #2.
  - b. 31-32, verbalize then play #2 & 4 using letters, finger #'s & direction/distance.

**CHORD PATTERNS & HARMONIZATION**

4. Patterns: SPI, 13,5,9. Play as written.

**FURTHER APPLICATION**

5. Transpose: 31-32, #2 & #4 by intervals to F, C, & G positions.

**QUIZ: SKILL 1:** Transpose SPI 5, 9 & 13 to C, G, F.

WEEK 2 Complete Chapter 2 - MAJOR FIVE FINGER PATTERNS & CHORDS

**THEORY & TECHNIQUE**

1. Order of Fifths:
  - a. Verbalize # keys (C-C#), then b keys (Cb-C); ascending 5ths.
  - b. Play the order of b keys in single notes (LH 5-1; RH 1-5, hand-over-hand), half-notes, then quarters, MM = 100.
2. Major Five Finger Patterns & Chords: SPI 12, 4, 8 (F, C, G). Discuss Fifths. Play all patterns on the pages 16, 20, 24, (D, A, E), 36, 40, 12 (Eb, Bb, F).

**READING & REPERTOIRE**

3. Reading & Transposing:
  - a. 31-34; #2, 4, & 8, verbalize direction & distance before playing.
  - b. EEB #'s 13 & 14 - Play solo with RH, transpose to F, C, G. LH play bass clef of accompaniment separately. (Use disk.)
4. Sight Reading: 40-41, selected. Play as written.

**CHORD PATTERNS & HARMONIZATION**

5. Primary triads, 134: 5/3 position in key groups (F, C, G).
  - a. 134, select 3 chords, I, IV, V, I in root position only. Then, lower the 3<sup>rd</sup> of each chord & play i, iv, v, i, root position in natural minor.
  - b. Comping pattern using the above chords: LH root notes, fingering 5, 2, 1, 5; RH all root position chords, (alternating, L, R, L, R, etc.)
  - c. 135, hands separately in each position (inversion) in F, C, G, tonic through dominant only, ascending & descending.

**FURTHER APPLICATION**

6. Repertoire:
  - a. 50-51, *Texture 5*. Number measures. For a grade of A, play deleting mm. 15-22.
  - b. 48, *Walking*. For a grade of B.
7. Comping two-hand accompaniment, 59 #3: play *8va basso* (LH, root only; RH, root-position chords; melody on disk).

**QUIZ: SKILL 2:** Comping, 58, #3 in tempo w/ disk melody – Transpose to D, A, E. (Bass note-LH; root-position chords RH: correct fingering & keyboard range played below the melody).

WEEK 3      Begin Chapter 3 - MINOR FIVE FINGER PATTERNS & CHORDS

**THEORY & TECHNIQUE**

1. Minor Five Finger Patterns & Chords: SPI 14, 6,10 (Fm, Cm, Gm,)  
Play all patterns on these pages.
2. Play diatonic triads (as on p. 135)
  - a. Play in each position in Fm, Cm, Gm, tonic through dominant, ascending & descending, natural minor.
  - b. Isolate I IV V I & i iv V (major) i, in F/Fm, C/Cm, G/Gm.
3. Playing MAMmd chords: 71; fingering LH 5-3-1; RH 1-3-5; play pattern, lower root & re-spell.

**READING & REPERTOIRE**

4. Reading & Transposing:
  - a. SPI 15, 7 & 11 with CD. Transpose to Cm.
  - b. Sight Reading: 78-80, #10, 11 & 14.
  - c. EEB, #'s 17, 18, 19, 21; Play solo with RH & transpose to D, A, E; LH, play bass clef of accomp. separately. (Use disk.)
5. EEB, #18, Simplify accomp.
  - a. RH, Play the solo one octave higher than written (as found within the written accomp.)
  - b. RH, block the chord of the first quarter-note (two eighth notes) of each measure.
  - c. Combine a & b from above with the LH playing only the first bass note of each measure.

**CHORD PATTERNS & HARMONIZATION**

6. Comping:
  - a. 88, # 4, *8va basso* (LH bass & RH chord accompaniment), MM 70 in eighth notes;
  - b. 89, #6, *8va basso* (play below the melody), (LH bass /RH chord).

**FURTHER APPLICATION**

7. Repertoire: Make final choice & polish.
  - a. 50-51, *Texture 5*. For a grade of A, play deleting mm. 15-22.
  - b. 48, *Walking*. For a grade of B.

**QUIZ: SKILL 3** – Repertoire: Choose between p. 50-51 for an “A” or p. 48 for a “B”

WEEK 4 Complete Chapter 3 - MINOR FIVE FINGER PATTERNS & CHORDS

**THEORY & TECHNIQUE**

1. Play diatonic triads as on p. 135.
  - a. Play in second inversion (6/4) in Dm, Am, Gm, tonic through dominant, ascending & descending, natural minor.
  - b. Isolate I IV V I & i iv V (major) i, in D/Dm, A/Am, E/Em.
2. Minor Five Finger Patterns & Chords: SPI 18, 22, 26, dm, am, em  
Play all patterns on these pages.

**READING & REPERTOIRE**

3. Reading & Transposing:
  - a. Major & Minor Five Finger Patterns: SPI, 16, 18, 20, 22, 24 & 26 (D/Dm, A/Am, E/Em).
  - b. 77, # 5; 79, #13; verbalize direction & distance.
  - c. EEB, #'s 23, 25, 28 (Use disk.)
    - (1) Play solo with RH, play bass clef of accompaniment with LH separately.
    - (2) Transpose each to C.

**CHORD PATTERNS & HARMONIZATION**

4. Harmonization: 88, #2 (RH, melody; LH, roots only).

**FURTHER APPLICATION**

5. Comping: review 88, # 4, *8va basso* (LH bass & RH chord accompaniment in arpeggiated style), following the harmonic rhythm. MM 70-80 in eighth notes.

**QUIZ: SKILL 4** – Play SPI 11 transposed to Cm & play SPI 15 w/track 21.

WEEK 5

**EXAM I - 30% of course grade. Grades 1-7**

**THEORY & TECHNIQUE**

1. 135 in F/Fm, D/Dm, all inversions. (In minor keys, play a major chord on V.)

**READING & REPERTOIRE**

2 & 3. Read & play EEB solo & bass parts (bass line may be simplified), hands separately. Examiner will select from 13, 14, 17, 18, 19, 25 (M1-8) & 28. (Counts twice in averaging grades.)

**CHORD PATTERNS & HARMONIZATION**

4. Comping with Disk: 88 #4, *8va basso*, two-hand waltz pattern (LH bass & RH chords following the harmonic rhythm), MM 70 or 80.

**READING**

5 & 6. Sight Reading will be provided. (Counts twice in averaging grades.)

7. Average of SKILL QUIZZES 1-4.

WEEK 6      Begin Chapter 4 - MAJOR SCALES (Tetrachords)

**THEORY & TECHNIQUE**

1. Major Scale Tetrachord Drill:
  - a. 96-97; C through C#; then play with duet disk, 105-107, ending with C#(Db).
  - b. 98-99; Cb thru C; then play with duet disk, 106-107, ending with C.
2. Triads of the Key: 135 (related to pg. 112). Play root position diatonic chords in Ab.  
Play first inversion in Eb & second inversion in Bb.
3. 114, Finger Coordination, #'s 1 & 5 in F, C, G, D, A, E.

**READING & REPERTOIRE**

4. Reading & Transposition:
  - a. SPI 17 (#1 & 2); 19 (#1 & 2).
  - b. 115-116, #16 & 18
  - c. EEB #31, Play S (solo) & B (bass) together; transpose to C.
  - d. EEB #33-36, Play S & B separately. (Use disk.)

**CHORD PATTERNS & HARMONIZATION**

5. Lead Line: SPI 21(see instructions & example at bottom of page).  
Also, harmonize in chorale style with one chord per meas. in the RH.

**FURTHER APPLICATION**

6. Repertoire: 121, play & transpose to F & G, MM = 80.
7. Comping: 128, #1 (LH, roots, RH chords), melody on disk.

**QUIZ: SKILL 5** – Repertoire 121: Transpose to F.

WEEK 7 Complete Chapter 4 - MAJOR SCALES (Tetrachords)

**THEORY & TECHNIQUE**

1. Major Scale Tetrachord Drill: 98-99; play with duet disk, 106-107, Cb thru C.
2. Review tetrachord scales as above, C through C#; then play continuously around the complete circle of fifths with disk, 105-107.
3. Parallel Triads of the Key & Inversions: 135 (related to pg. 112). Play root position diatonic chords in D. Play first inversion in A & second inversion in E.
4. Major & Minor Five Finger Patterns: SPI, 28, 30, 32, 34, 36 & 38 - (Db/C#m, Ab/Abm, Eb/Ebm)

**READING & REPERTOIRE**

5. Sight Reading & Transposition: Simplification Techniques
  - a. Read 117 #19: Position – Gb major pattern; recognize parallel motion (not unison); play RH as written & first note only of each measure in the LH (note the motion of LH first beats).
  - b. Play 117 #19 in G major.
  - c. Play 118 #21: Position – E major; see melody in RH; broken 5ths in LH. Play HT (with LH either as written or blocked 5ths on count 1 only of meas. 1, 3, 5, 7 & 8.)
  - d. Play 118 #21 in D & F.
  - e. EEB #40 - Play accompaniments. Use disk.
    - (1) 41, 42, 44, play S & B (simplified) together.
    - (2) 43, S & B (as written) together.

**CHORD PATTERNS & HARMONIZATION**

6. Patterns:
  - a. SPI 25 with CD in E. Transpose to D & F.
  - b. SPI 27 with CD in Em. Transpose to Dm, Fm & F#m.

**FURTHER APPLICATION**

7. Repertoire: 126; discuss memorization techniques. Examine for positions (see 131, #1), motion, note & rhythm patterns, direction & articulation.  
See 131-132 for technical alterations.
8. Creative Ensemble: *Melody*, 130; learn parts 1 & 3 at least & play with disk.  
When playing parts 1, 3 or 4, identify the sample pattern & play while looking at the chord chart, not the staff notation.
9. Harmonization: SPI 29, (melody RH, chords LH)

**QUIZ: SKILL 6** – Technique & Finger Coordination: 114, #'s 1 & 5 in A, E, Ab, Eb

WEEK 8      Begin Chapter V - CHORD INVERSIONS

**THEORY & TECHNIQUE**

1. Playing Inversions from Letter Symbols & Expansion of Intervals: 136.
  2. Playing Dominant Seventh Chords & Their Inversions: 138.
  3. Major & Minor Five Finger Patterns: Review SPI 28, 30, 32, 34, 36 & 38  
(Db/C#m, Ab/Abm, Eb/Ebm).
  4. Major Scale Fingerings: 255, ONE OCTAVE ONLY, ascending & descending with quarter notes at MM = 120, memorize fingering.
    - a. RH only (start with B) & LH only (start with Bb)
    - b. Then add RH, E, A, & D, in order & add Eb & Ab in LH.
- Rules:** (1) All scales are fingered in sets of 3's & 4's.  
(2) Ascending, LH crosses white to black; RH crosses black to white.

**READING & REPERTOIRE**

5. Sight Reading & Transposing:
  - a. 141-142, #24 & 25. Transpose both up & down one whole step.
  - b. EEB #45 & 48 - Play a simplified two-hand accomp. from the grand staff.  
LH play count 1 only of each meas. & RH play count 3 of each meas. (Use disk.)
  - c. EEB #48-49, S & B together. (Use disk.)
  - d. EEB #53-54, Play a simplified two-hand accomp. from the grand staff. Both hands, lowest notes only. (Use disk.)

**CHORD PATTERNS & HARMONIZATION**

6. Building Chords from the Top Note: 139, RH alone, C, G, D, A, E.
7. Chord Progression: 155, #1 in C, G, & F; #2, verbalize letter names & qualities.  
Play in broken chord style. Must use correct fingering.

**FURTHER APPLICATION**

8. Repertoire: 147, A = as written, quarter min. 120; B = LH blocked, quarter min. 110

**QUIZ: SKILL 7** - Harmonization: Play SPI 31 #3, w/chordal accompaniment where indicated.



WEEK 9 Complete Chapter V - CHORD INVERSIONS

**THEORY & TECHNIQUE**

1. Triads & Dominant Seventh Chords (Broken): 138, bottom.  
(Included on Piano Proficiency Exam-semester IV)
2. Major Scale Fingerings: 255; RH only on G, C, F in order;  
LH only on Db/C# & Gb/F# in order. Memorize fingering.
3. Major & Minor Five Finger Patterns: SPI 40-45, (Bb/Bbm, B/Bm, F#/F#m)

**READING & REPERTOIRE**

4. Sight Reading & Transposing:
  - a. 142, #26 (Chorale style)
  - b. 143, #28 (Melody in LH, first inversion chords in RH)
  - c. EEB #57, Play both hand parts together (not accomp.) (Use disk.)
  - d. EEB #62, Play accomp. HT w/simplified RH (lower voice only, no graces).  
(Use disk.)

**CHORD PATTERNS & HARMONIZATION**

5. Building Chords from the Top Note: 139, RH alone, F, Bb, Eb, Ab.
6. Chord Progression (review & continue): 155, #2, Bb, Eb, Ab,  
verbalize letter names & qualities. Play in broken & blocked style.  
Must use correct fingering.
7. Patterns: SPI 33.

**FURTHER APPLICATION**

8. Repertoire: 147, A = as written, quarter min. 120; B = LH blocked, quarter min. 110.

**QUIZ: SKILL 8** - EEB, #62, S & B together. Play RH solo-top voice with LH bass of accomp. at M.M. = 80.

WEEK 10    **EXAM 2 - 30% of course grade. Grades 1-7**

**THEORY & TECHNIQUE**

1. Major Scale Fingerings: 255, ONE OCTAVE ONLY, ascending & descending, **with MM = 120**, quarter notes. Memorize fingering. Play w/ MM. LH (Bb, Eb, Ab, Db, Gb) & RH (F, C, G, D, A, E, B).

**REPERTOIRE**

2 & 3. *Texture 21*, 147. For a grade of A = as written, quarter min. 120; for a grade of B = LH blocked, quarter min. 110.

**HARMONIZATION**

4. Chordal Accompaniment: SPI 35 #3, add chords in close position where indicated.

**READING**

5 & 6. Sight Reading; will be provided.

7. Average of SKILL QUIZZES 5-8.

WEEK 11    Begin Chapter VI TONIC & DOMINANT CHORDS

**THEORY & TECHNIQUE**

1. Major Scale Fingerings: 255, ONE OCTAVE ONLY, ascending & descending with MM = 120, quarter notes. Memorize fingering.
  - a. RH only, F (4<sup>th</sup> finger always plays Bb in flat scales). Add Bb.
  - b. LH only, E
2. The Major-Minor Seventh Chord: 137, as needed.

**READING & REPERTOIRE**

3. Sight Reading:
  - a. 160-162; teach & practice simplification techniques (count 1 only; blocking LH).
  - b. Read & Transpose: 160-162, #29-33, (with M.M.) play only count 1 per meas.
  - c. EEB (Use disk.)
    - (1) #64 & 67; play solo & bottom;
    - (2) #68 & 71; play solo RH & block chords (use V6/5) in LH according to letters
      - (a) Write in Roman numerals.
      - (b) Transpose to A & C.
4. Simplified Repertoire (choose one):
  - a. 166, play soprano voice only in RH while LH plays blocked chords, one per measure.
  - b. 167, play melody as written in RH while LH plays only the lower of two bass notes per beat.

**CHORD PATTERNS & HARMONIZATION**

5. Chord Progression:
  - a. Middle of 158, I-V6/5-I (hands separately; accompaniment styles with LH);
  - b. Top of 159, I-V7-I, (four-part, hands together).
6. Major Five Finger Patterns Accompanied by I-V6/5-I, middle of 159 (Vocal Warm-up), moving up chromatically without pause, all keys from any starting point. Memorize.
7. Chord Progression: 155, #1 in A & D; #2 in D; verbalize letters/qualities & play. Memorize.

**FURTHER APPLICATION**

8. Harmonization:
  - a. 158, Waltz-style accompaniment (or adapted for 4/4 & 2/4).
  - b. 169, #1-3; Sing numbers or syllables for the melody while playing the LH accompaniment on the piano. Do not play the melody.

**QUIZ: SKILL 9 – Technique & Chord Patterns** - Vocal Warm-up, middle of 159 Major Five Finger Patterns Accompanied by I-V6/5-I moving up chromatically without pause, all keys from any starting point. Play from memory.

### THEORY & TECHNIQUE

1. Major Scale Fingerings: 255, ONE OCTAVE ONLY (from memory), ascending & descending with MM = 120, quarter notes.
  - a. **All scales are fingered in sets of 3's & 4's.**
  - b. RH only, add Eb, Ab, Db (**all flat keys** have an F group, 1-4 & a C group, 1-3).
  - c. LH only, add A, D, G, C. (**all LH white-key tonics** except B, start with the major five-finger pattern, then crossing to 3-2-1).
2. Expansion of Intervals: 136.
3. The Subdominant Chord: 175, as needed.
4. Circle of Fifths: 109, Verbalize I-IV-I-V-I in each set of keys; *C-F-C-G-C*, *G-C-G-D-G*, *D-G-D-A-D*, etc. & play roots in LH at the same time.

### READING & REPERTOIRE

5. Sight Reading:
  - a. 177, #34 & 35
  - b. 179, #38; block, simplify & transpose.
  - c. EEB #76 Play solo & bottom; play accompaniment - (simplify RH to alto notes only. Play melody on Disk, track 1).
6. Simplified Repertoire, EEB #44  
Block accompaniment into half-notes (counts 1 & 3) in both hands. Play with melody on disk (track 1 only), quarter note tempo MM=100.

### CHORD PATTERNS & HARMONIZATION

7. Chord Progressions:
  - a. I-IV<sup>6/4</sup>-I-V<sup>6/5</sup>-I, top of 176 in G, F, D & Bb (hands separately. LH alone in accompaniment styles; see bottom of 158). Memorize.
  - b. Four-part: bottom half of 176; verbalize letter names in rhythm, then play in keys of C, G, & F.
  - c. 155, #1 in Eb & Bb; #2 in Bb; verbalize letter names & qualities & play.

### FURTHER APPLICATION

8. Harmonization: 170, # 4, 5, & 6 (melody RH, bass notes only in LH)
9. Play all of 181, *Texture 25*, as written.

### QUIZ: SKILL 10 - Reading & Repertoire 181, *Texture 25*.

Simplified: M 1-8 only, melody in RH; LH assign & play these blocked chords: G/D, D & A/C# as found in the bass clef.

WEEK 13     Continue Chapter VII   THE SUBDOMINANT CHORD

**THEORY & TECHNIQUE**

1. Major Scale Fingerings: 255, review; RH only, F, Bb, Eb, Ab, Db & add Gb, in order); LH only, F, C, G, D, A, E, & add B, in order).

**READING & REPERTOIRE**

2. Sight Reading:
  - a. 178, #37; simplify & transpose; verbalize chords.
  - b. EEB #81
    - (1) Play top & bottom notes of the accomp.
    - (2) Play bass clef of accomp. divided between hands. (Use disk.)
  - c. EEB #83
    - (1) Play solo & bottom notes of accompaniment
    - (2) Solo in RH with block chord accompaniment in LH.

**CHORD PATTERNS & HARMONIZATION**

3. Chord Progressions:
  - a. I-IV6/4-I-V6/5-I, top of 176 in A, E, Ab, Eb (hands separately. LH alone in accompaniment styles; see bottom of 158). Memorize.
  - b. Four-part: bottom half of 176; verbalize letter names in rhythm, then play; keys of D, A, E; Db, Ab, & Eb.
  - c. 155; #1 in Ab & E; review #2 in Bb & D; verbalize letter names/qualities & play.

**FURTHER APPLICATION**

4. Comping: 188-189, #1 & 3;
  - a. Use appropriate two-hand accompaniment styles played with melodies provided on disk (bass note, LH/ RH starting 6/3 - 176 middle).
  - b. Use correct fingering & keyboard range, *8va basso*.
5. Harmonization (melody RH; bass notes LH): 189 #6 & 190 #8.

**QUIZ: SKILL 11 - Reading & Repertoire** – Play & transpose 177 #35 to all keys. Play RH as written, LH blocked, quarter MM = 100-120.

**THEORY & TECHNIQUE**

1. Major Scale Fingerings: Review all major scales, hands separately, with quarter note MM = 120.

**READING & REPERTOIRE**

2. Sight Reading:
  - a. 178, #36; block, simplify & transpose; verbalize LH chords in new key while playing melody with RH.
  - b. EEB – Simplified Accompaniments (Use disk.)
    - (1) #89 Play top & bottom of accomp.
    - (2) #48 & 90, Block chords in RH/Bass in LH, write in Roman numerals & figured bass.
    - (3) Do the same on #64.

**CHORD PATTERNS & HARMONIZATION**

3. Chord Progression, Four-part: bottom half of 176; verbalize letter names in rhythm, then play; keys of B, Bb, F# & C#.
4. Chord Progression review: 155, Memorize.
  - a. #1 (LH) A, Eb, E & Ab
  - b. #2 in D & Bb

**FURTHER APPLICATION**

5. Comping: 188-189, #2 & 4; Use appropriate two-hand accompaniment style.
  - a. Play the blocked progression (176 middle, RH 6/3) before comping.
  - b. Play with melodies provided on disk using correct fingering & keyboard range, *8va basso*.
6. Harmonization (melody RH; bass notes only, LH): 191-192, #1 & 2.

**QUIZ: SKILL 12 – Theory** 155, #1 in Bb & D (LH only, 5-2, 5-2, etc.); #2 in C, F & G (4 voices: 3 RH, 1 LH), correct fingering, from memory.

**WEEK 15 EXAM 3 - 30 % of final grade. Grades 1-8**

**THEORY & TECHNIQUE**

1. Major Scales: 255, **one octave**, ascending & descending, HS, from memory, all keys.
  - a. Play three scales in each hand (3 R, 3 L) continuously from any given starting place on the Circle of Fifths.
  - b. Play with metronome, quarter note MM = 120.

**REPERTOIRE**

2. Accompaniment: EEB # 90, measures 1-4 repeated (melody will be provided on disk, quarter note = 60). Block each hand of the accompaniment in half notes, playing in the range & position where written on the grand staff.

**HARMONIZATION**

- 3, 4, 5. 188 #2 in three styles (a, b & c below) all at MM = 80.
  - a. Melody in RH played *8va*; accompaniment in LH, close positions (see top of 176).
  - b. Comping
    - (1) Use appropriate two-hand accompaniment style.
    - (2) Play with melodies provided on disk using correct fingering & keyboard range, *8va basso*.
  - c. Chorale Style, melody & chords in RH; bass in LH.

**READING**

- 6 & 7. Sight Reading: comparable in difficulty to 177-179 will be provided.
8. Average of SKILL QUIZZES 9-12.

GRADES: SKILLS 1-12 (quizzed weekly) &  
Three EXAMS - Weeks 5, 10 & 15 (30% each) = 90%.  
Participation, practice, improvement, & attendance (5+ abs.) = 10%.

ATTENDANCE is required. Grades are lowered 10% upon the 5th absence and an additional 2% for each additional absence, unlimited. Upon the accumulation of 8 hours of absence, a student may be dropped (WF) by the instructor, for non-attendance. Basically, all absences beyond the first four are unexcused. **Communication via voice mail and/or email is a necessity.** Do not wait until your return if there are circumstances.

GRADING IN KEYBOARD SKILLS: In order to progress to the next Keyboard Skills course, sequentially, students must receive a grade of C or higher. A grade of D or F requires repetition of the course. These number grades, prior to averaging, will be given throughout the course. No other numbers are possible, no exceptions:

A's	0-3 errors	100	98	95	92	
B's	4-6 errors		88	85	82	
C's	7-9 errors		78	75	72	
D's	10-12 errors		68	65	62	
F's	13-15 errors		58	55	52	25 (minimal) 0 (nothing)

MAKE-UPS: 1. No SKILL QUIZZES may be made up for any reason other than an officially documented University excuse.

2. EXAMS may be made up only at the teacher's discretion and if allowed, will carry a 10-point deduction.

### **Information for Course Syllabi (Fall, 2012)**

#### **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 (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.

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.

### **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](http://www.unt.edu/csrr)