

MUAG 1013 KEYBOARD SKILLS 3
SKILLS 25—36

REQUIRED TEXTS: BRING ALL MATERIALS TO EVERY CLASS

1. KEYBOARD STRATEGIES, Master Text II, (KS II) by Stecher, Horowitz, Gordon, Kern & Lancaster (G. Schirmer, Inc., 1984)
2. ESSENTIAL ELEMENTS 2000 FOR STRINGS, Piano Accompaniment Book 1 (EES), by Allen, Gillespie & Hayes (Hal Leonard, 2002)
3. Syllabus: www.music.unt.edu/piano (then click on “Proficiency.”)

Keyboard Skills teachers will only use student’s _____@unt.edu email.

WEEK 1

THEORY & TECHNIQUE

1. Scales: 14, 80, Major & Parallel Minor (same fingering/different key signature) from memory, hands separately (HS), three octaves in triplets, M.M.= 60
 - a. RH C/Cm, G/Gm, D/Dm, F/Fm
 - b. LH F/Fm, C/Cm, G/Gm, D/Dm

READING & REPERTOIRE

2. EES: Score Reading
 - a. #5, *At Pierrot’s Door*, Solo line & Bass (solo–top staff & bass of accompaniment)
 - b. #12, *Lift Off*. Block changes in accompaniment at each chord symbol.
3. Repertoire: 41, Kabalevsky, *Galop*, measures 17-24 only, block LH chords. Name the chords and RH patterns.
4. Reading: 28, #2, *Carefree Hans*, (transpose to C & F).

CHORD PATTERNS & HARMONIZATION

5. Parallel Triads of the Key & Inversions: 5-7 in G
6. Chord Progression 22e
 - a. Review C, G, & F, blocked.
 - b. 58-59 blocked. Repeat using broken two-hand accompaniment patterns #28 & #30.

FURTHER APPLICATION

7. Comping: 61, #3 (two-hand Alberti accompaniment pattern 59,#34); 62, #7 two-hand waltz bass pattern 59, #33)

QUIZ: SKILL 25: *Carefree Hans*, 28, #2, perform in C & F

Week 2

THEORY & TECHNIQUE

1. Scales: 14, 80, Major & Parallel Minor (same fingering/different key signature) from memory, hands separately (HS), three octaves in triplets, M.M.= 60
 - a. RH A/Am, E/Em, B/Bm
 - b. LH A/Am, E/Em, B/Bm

READING & REPERTOIRE

2. EES: Score Reading
 - a. #16, *Essential Elements Quiz*, S & B
 - b. #18, *Morning Dance*. Play accompaniment (block 16ths, if necessary).
3. Repertoire: 41, Kabalevsky, *Galop*, measures 1-8 only. Play LH blocked; simplify RH by playing one note only on beats 1 & 2.

CHORD PATTERNS & HARMONIZATION

4. Parallel Triads of the Key & Inversions: 5-7 in D
5. Chord Progression 22e
 - a. Review D & Bb, blocked.
 - b. 58-59 blocked. Repeat using broken accompaniment patterns, #28 & #30.
6. Harmonization: 63, #9, RH melody, LH waltz pattern, close position

FURTHER APPLICATION

7. Comping with disk: 62, #6 (two-hand Alberti Bass accompaniment pattern 59, #34)

QUIZ: SKILL 26: Play Hanon Exercise, 24. Play continuously, measures 1-4, ascending & measures 25-30, descending (first four & last five measures).

Week 3

THEORY & TECHNIQUE

1. Scales: 14, 80, Major & **Relative** Minor (same key signature/different beginning fingering) from memory, hands separately (HS), three octaves in triplets, M.M.= 60
 - a. RH A/F#m
 - b. LH Db/Bbm

READING & REPERTOIRE

3. EES: Score Reading
 - a. #25, *Take Off*, S & B
 - b. #26, *Caribbean Island*. Block changes in accompaniment at each chord symbol.
4. Read single voices of hymn, *Pax Tecum*, other 3 voices on disk.
5. Perform repertoire: 41, Kabalevsky, *Galop*.
 - a. Play LH blocked, RH as written.
 - b. Play entire piece as written.(See quiz #28, Week 4)

CHORD PATTERNS & HARMONIZATION

6. Parallel Triads of the Key & Inversions: 5-7 in A
7. Chord Progression 22e
 - a. Review A & Eb, blocked.
 - b. Repeat using two-hand accomp. patterns 58-59, #28 & #30, Broken Chord.
8. Harmonization: 64#15 (pattern 56#3)

FURTHER APPLICATION

9. Comping: 64#15 using two-hand accompaniment pattern 58#28, Broken Chord.

QUIZ: SKILL 27: Scale Images:

- a. RH, block first three notes of each major scale from C through B in the circle of fifths. Play the images ascending/descending three octaves. (CDE/123, GAB/123, etc)
- b. LH, block first five notes of each major scale from C through B in the circle of fifths. Play the images ascending/descending three octaves. (CDEFG/54321, GABCD/54321), (note that BC#D#E will be 4321)

Week 4

THEORY & TECHNIQUE

1. Scales: 14, 80, Major & **Relative** Minor, from memory, hands separately (HS), three octaves in triplets, M.M.= 60
 - a. RH E/C#m
 - b. LH Gb/Ebm

READING & REPERTOIRE

2. Sightreading: 125-127. Practice blocking & simplifying in preparation for Week 5 Exam.
3. Score Reading:
 - a. 372 M1-10, *Hedge-Roses*. Play solo in RH/bass of acc. in LH.
 - b. EES #31, *Down the D Scale*. Simplify accompaniment by playing only on count *one* of each measure & also play as written.
4. Perform Repertoire: 41, Kabalevsky, *Galop*.
For an A, Play as written.
For a B, Play LH blocked, RH as written.

CHORD PATTERNS & HARMONIZATION

5. Parallel Triads of the Key and Inversions: play 5-7 in E.

FURTHER APPLICATION

6. Comping: 63#11
 - a. Play two-hand accompaniment pattern 59#31, Jump Bass. Must use **ii6** for **F#m** (A in LH). See progression 22a for voicings.
 - b. Play with disk at M. M. = 76.

QUIZ: SKILL 28: Perform repertoire: 41, Kabalevsky, *Galop*.

For an A, Play as written

For a B, Play LH blocked, RH as written

WEEK 5

EXAM I - 30% of final course grade

THEORY & TECHNIQUE

1. Relative Major/Minor scales KS 80: from memory, hands separately (HS), three octaves, M.M.= 60, three octaves in triplets.
 - a. RH Relative Sharp Keys (A/F#m, E/C#m)
 - b. LH Relative Flat Keys (Db/Bbm, Gb/Ebm)

READING & REPERTOIRE

- 2 & 3. EES, #31, *Down the D Scale*. Read & perform the accompaniment with disk. Minimum tempo, M.M. = quarter 70.
 - a. For an "A"= Play accompaniment as written.
 - b. For a "B"= Play simplified accompaniment, count *one only* of each measure.(Counts twice in averaging grades.)

CHORD PATTERNS & HARMONIZATION

4. Comping: 63, #11
 - a. Play two-hand accompaniment pattern 59#31, Jump Bass. Must use **ii6** for **F#m** (A in LH). See progression 22a for voicings.
 - b. Play with disk at M. M. = 76.

SIGHT READING

- 5 & 6. Sightreading (Counts twice in averaging grades.)

Week 6

THEORY & TECHNIQUE

1. Scales: 14, 80, Scales from memory, hands separately (HS), three octaves in triplets, M.M.= 60
 - a. RH F# (major only, enharmonic to Gb), C# (major only, enharmonic to Db)
 - b. LH Bb (major only), Eb (major only)
 - c. LH Ab/Abm Major & Parallel Minor

READING & REPERTOIRE

2. Sightreading:
 - a. 122 (Block LH.)
 - b. 128 #26 (Discuss ideas for simplification.)
3. Score Reading:
 - a. 359, Play RH & LH separately
 - b. EES #42, *Old MacDonald Had a Farm*, & #43, *A Mozart Melody*.
Play Solo & Bass together (RH as written with single notes in LH following harmonic rhythm indicated by chord symbols).
 - c. Read single voices of hymn, *Stuttgart*, with disk.
4. Repertoire: 137: *Concone, Prelude*. Practice LH only (M1-4) then, chromatic scales in each hand & last 3 measures.

CHORD PATTERNS & HARMONIZATION

5. Chord Progression: 92c in Am, Em, & Dm. Play blocked, then broken, using two-hand accompaniment pattern 58#28.

FURTHER APPLICATION

6. Comping: 150-152 #2 with melody on disk. Use two-hand accompaniment pattern, 59#31, Jump Bass.

QUIZ: SKILL 29: Chord Progression: 92c in Am, Em, & Dm. Play the progression blocked, then broken, using two-hand accompaniment pattern, 58#28.

Week 7

THEORY & TECHNIQUE

1. Scales: 14, 80, Major & Parallel Minor, from memory, hands separately (HS), three octaves in triplets, M.M.= 60
 - a. RH F/Fm, Bb/Bbm, Eb/Ebm, Ab/Abm, (Cb is enharmonic to B in week 2)
 - b. LH C#(Db)/C#m, F#(Gb)/F#m

READING & REPERTOIRE

2. Sightreading: 129 #27 & 28. Transpose #28 to Gm and Cm.
3. Repertoire: 137: Concone, *Prelude*; M.M. = 60-80. Memorize in **one** of two ways:
 - a. Play LH only (M1-4) then, chromatic scales in each hand (M5-7) & last 3 measures, as written.
 - b. Play both hands as written.
4. Score Reading: 362: *America, the Beautiful*.
 - a. Play RH & LH separately.
 - b. Transpose melody alone to A or G.
5. Read single voices of hymn, *Praetorius*, with other 3 voices on disk.

CHORD PATTERNS & HARMONIZATION

6. Chord Progression: 92c in Gm, Bm. Play blocked, then broken, using two-hand accompaniment pattern 59#34, Alberti Bass.
7. Harmonization: 150 #1
 - a. Play melody in RH alone.
 - b. Accompany in LH with style pattern 58#22. Use **same** voicing in Bm).

FURTHER APPLICATION

8. Harmonization: 150 #1. Play melody & accompaniment together as prepared in No. 6.

QUIZ: SKILL 30: Repertoire: 137: Concone, *Prelude*; M.M. = 60-80

For an A, play as written.

For a B, play LH only (M1-4) then, chromatic scales in each hand (M5-7) & last 3 measures as written.

Week 8

THEORY & TECHNIQUE

1. Scales: 14, 80, Major & Parallel Minor, from memory, hands separately (HS), three octaves in triplets, M.M.= 60
 - a. RH Parallel Flat Keys F/Fm, Bb/Bbm, Eb/Ebm, Ab/Abm
 - b. LH Parallel Flat Keys Bb, Eb, Ab/Abm

READING & REPERTOIRE

2. Sightreading: 128, # 25 (*Note*: This example has melody *and* chord in the RH.) Read each hand separately.
3. EES #71, *Au Claire de la Luna*
 - a. Solo & Bass
 - b. Play accompaniment: alto RH (lowest note *only* in RH), LH bass as written.
4. Read any single voice of hymn tune, *Holy Cross*, with other 3 voices on disk.

CHORD PATTERNS & HARMONIZATION

5. Building Chords from the Top Note: 94 bottom. Start on Am, Em, Bm, F#m & C#m.
6. Chord Progression: play 92c in Cm, C#m. Play blocked, then broken, using two-hand accompaniment pattern 59#30.

FURTHER APPLICATION

7. Comping: 151#6. Play two-hand accompaniment pattern 59#31 (Jump Bass) w/disk.

QUIZ: SKILL 31: QUIZ: SKILL 31 - EES #62, *Down the D Major Scale*. Block accompaniment (use written positions of chords) & play the changes following harmonic rhythm indicated by chord symbols with disk at MM = 70 or 80.

Week 9

THEORY & TECHNIQUE

1. Scales: 14, 80, Major & Parallel Minor, from memory, hands separately (HS), three octaves in triplets, M.M.= 60
 - a. RH Parallel Flat Keys F/Fm, Bb/Bbm, Eb/Ebm, Ab/Abm
 - b. LH Parallel Flat Keys Bb, Eb, Ab/Abm

READING & REPERTOIRE

2. Sightreading: 124, then transpose melody only to Dm.
3. Reading/Simplification: EES #86, *Ode to Joy*, M1-8 only.
 - a. Play simplified accompaniment with disk track 4, MM = 70-80.
 - b. Reduce bass notes & RH accompaniment by following harmonic rhythm indicated by chord symbols.
4. Read any single voice of hymn, *St. Agnes*

CHORD PATTERNS & HARMONIZATION

5. Chord Progression: 92c in Fm & F#m. Play blocked, then broken, using two-hand accompaniment pattern 60#37.
6. Building Chords from Top Note: 94 bottom, be able to start on Fm, Cm, Gm, Dm from memory.
7. Harmonization: 151#5
 - a. Melody alone.
 - b. LH alone using accompaniment 57#20, (Mentally change this pattern to 2/4 time). *Omit* the last chord in the pattern of each measure.

FURTHER APPLICATION

8. Harmonization: 151#5. Play hands separately with a partner to check accuracy.

QUIZ: SKILL 32: Building Chords from Top Note, 94 bottom. From memory, be able to start on Em, Bm, F#m, C#m & Fm, Cm, Gm, Dm.

WEEK 10

EXAM II - 30% of final course grade

THEORY & TECHNIQUE

1. Parallel Major/Minor scales KS 80: from memory, hands separately (HS), three octaves, M.M.= 60, three octaves in triplets.
 - a. RH Parallel Flat Keys F/Fm, Bb/Bbm, Eb/Ebm, Ab/Abm
 - b. LH Parallel Flat Keys Bb, Eb, Ab/Abm

READING & REPERTOIRE

- 2 & 3. Reading/Simplification: EES #86, *Ode to Joy*, M1-8 only.
 - c. Play simplified accompaniment with disk track 4, MM = 70-80.
 - d. Reduce bass notes & RH accompaniment by following harmonic rhythm indicated by chord symbols.
- (Counts twice in averaging grades.)

CHORD PATTERNS & HARMONIZATION

4. Harmonization: 151#5 (Jump Bass, pattern 57#21, in LH; melody in RH).
 - a. For a grade of "A," play LH accompaniment in quarter notes.
 - b. For a grade of "B," play LH accompaniment in half notes.

SIGHT READING

- 5 & 6. Sightreading
(Counts twice in averaging grades.)
7. Average of SKILL QUIZZES 29-32.

Week 11

THEORY & TECHNIQUE

1. Scales: 14, 80, Major & Minor, from memory, hands separately (HS), three octaves in triplets, M.M.= 60
 - a. RH All major flat keys followed by parallel minor excluding Db & Gb. (See Week 6)
 - b. LH All major flat keys followed by parallel minor, excluding Bb & Eb which are followed by their relative minors.

READING & REPERTOIRE

2. Sightreading & Transposing: 182, Köhler, *Andantino*; transpose M1-15 to G & D.
3. Choral Score Reading: Read pairs of voices using two hands (SA & TB) from *Remember, O Thou Man*.
4. EES #88, *Frère Jacques*. Play solo line & bass of accompaniment.

CHORD PATTERNS & HARMONIZATION

5. Chord Progressions Using Secondary Dominants: 176 b & c in C, F, & G.

FURTHER APPLICATION

6. Harmonization: 225 #1 & 2, Improvisation in the Style of a Composer.

QUIZ: SKILL 33: Harmonization: 225#1 & 2, Improvisation in the Style of a Composer. Do not duplicate the original, even if you know it.

Week 12

THEORY & TECHNIQUE

1. Scales: 14, 80, Major & Minor, from memory, hands separately (HS), three octaves in triplets, M.M.= 60
 - a. RH All major sharp keys followed by parallel minor excluding C# and F#. (See Week 6)
 - b. LH All major sharp keys followed by parallel minor.

READING & REPERTOIRE

2. Sightreading: 181, Gerstein, *Bagatelle*
3. Fauré, *Fantasia*. Block accompaniment with two chords per measure. (M1-10-first chord)
4. Choral Score Reading (may be practiced independently or read at sight): read pairs of voices (SA & TB) from *The Heavens Are Telling*.
5. J. S. Bach, *Prelude*, 201.
 - a. Block the texture into half notes, M1-6 only. Play hands together using the eighth-note beams as a guide to the harmonic rhythm.
 - b. In addition, play M1-6 as written.

CHORD PATTERNS & HARMONIZATION

6. Chord Progressions Using Secondary Dominants: 176 b & c in D, A, & E.
7. Harmonization: 212 #3, RH plays melody plus chord, LH plays octave bass (3/1 voicing).

FURTHER APPLICATION

8. Fauré, *Fantasia*. Play accompaniment as written with disk, M1-10. (In M10, play first chord only.)

QUIZ: SKILL 34: Sight Reading: tenor & bass from a four-part hymn.

Week 13

THEORY & TECHNIQUE

1. Scales: 14, 80, Major & Minor, from memory, hands separately (HS), three octaves in triplets, M.M.= 60
 - a. RH/LH C, G, A, B, F, Eb
 - b. RH E/C#m, A/F#m

READING & REPERTOIRE

2. Score Reading:
 - a. Read pairs of voices (SA & TB) from *Every Heart Waiteth On Thee*.
 - b. *America*, 359, play soprano & bass. Transpose to F.
3. Sightreading: 185#38. Transpose *hands separately* to D & F.
4. EES #98, *G Major Scale*
 - a. Play soprano & bass of accompaniment.
 - b. Play **solo** line & bass of accompaniment.
5. J. S. Bach, *Prelude*, 201
 - a. Block the texture into half notes (M6-12 only), hands together. Follow the eighth-note beams as a guide to harmonic rhythm.
 - b. Play this section as written.

CHORD PATTERNS & HARMONIZATION

6. Chord Progressions Using Secondary Dominants: 176 b & c in Bb, Ab, & Eb.

FURTHER APPLICATION

7. Comping: 215#13, Two-hand accompaniment pattern 59#30, Broken Chord. RH starts with D on top & continues with close position voicing. Accompany melody on disk, M.M. = 70.

QUIZ: SKILL 35: Comping: 215#13, Two-hand accompaniment pattern 59#30, Broken Chord. RH starts with D on top & continues with close position voicing. Accompany melody on disk, M.M. = 70.

Week 14

THEORY & TECHNIQUE

1. Scales: 14, 80, Major & Minor, from memory, hands separately (HS), three octaves in triplets, M.M.= 60
 - a. RH/LH D, E, F#, Bb, Ab
 - b. LH Db/Bbm, Gb/Ebm

READING & REPERTOIRE

2. Choral Score Reading (may be practiced independently or read at sight): read pairs of voices (SA & TB) from *How Lovely Is Thy Dwelling Place*
3. J. S. Bach, *Prelude*, 201, Block the texture into half notes, hands together, follow the eighth note beams as a guide to harmonic rhythm. M12-16 only. In addition, play this section as written.
4. Sightreading: 180-187
5. EES, 101, *Baa Baa Black Sheep*. Play **solo** line & bass of accompaniment together.

CHORD PATTERNS & HARMONIZATION

6. Chord Progressions Using Secondary Dominants: 176 b & c in keys with 4# & 4b.

FURTHER APPLICATION

7. PRACTICE FOR EXAM!

QUIZ: SKILL 36: J. S. Bach, *Prelude*, 201. Block the texture into half notes, hands together, following the eighth note beams as a guide to harmonic rhythm. Block complete piece.

WEEK 15**EXAM III - 30% of final course grade****THEORY & TECHNIQUE**

1 & 2. Scale Summary; prepare ALL Major/Minor scales KS 14, 80 as presented throughout the semester: from memory, hands separately (HS), three octaves, M.M.= 60, three octaves in triplets.

(counts twice in averaging.)

READING & REPERTOIRE

3. Instrumental Score Reading: EES, #98 - play solo line in RH and bass of acc. in LH, MM=70.

4. Choral Score Reading (may be practiced independently or read at sight): read pairs of voices (SA & TB) from #5 "Remember, O Thou Man," #6 "The Heavens Are Telling," #7 "Every Heart Waiteth On Thee," or #8 "How Lovely Is Thy Dwelling Place" (selected by examiner).

CHORD PATTERNS & REPERTOIRE

5 & 6. Chord Progressions Using Secondary Dominants: 176 c & b in C followed by:

Repertoire: 201, Perform Prelude by J.S. Bach.

(counts twice in averaging.)

7. Average of SKILL QUIZZES 33-36.

SEMESTER TEST INFORMATION & POLICIES:

GRADES: SKILLS 13-24 (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. Excuses are unnecessary. 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 (Updated 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.