

UNIVERSITY OF TEXAS AT TYLER
School of Performing Arts
course syllabus for
MUSI – 3242 - Electronic Music

Instructor: Dr. Kory Reeder
TR 2:30 – 3:25 (hybrid instruction)
Tuesday – Held over Zoom
Thursday – In person in FAC 1018

Instructor Contact: kreeder@uttyler.edu

Instructor Office: Zoom Meetings available upon request

- Room TBD - This will change as I get my UT Tyler Credentials

Designated Office Hour: 3:30-4:30

Kory's Zoom ID: 732 947 1000

Course Objectives

This course is an introduction to a broad range of creative and technical applications under the umbrella of “electronic music.” This course combines individual research and technical training with creative exploration; its purpose is to expand and increase students’ foundational technical knowledge about electronic music through class discussions, lectures, readings, critical listening, and creative projects. Study will include a variety of approaches to create music using electronic devices, and the course will cover the basics of sound and sound design; audio signal processing; historical development and context of electronic music; aesthetics of electronic works; and the creative application of these ideas into original work. Lessons may include study in electronics performance, production, engineering, and creativity in addition to the technical and theoretical foundations of electronic music.

Expectations

Due to the nature of any survey course, but especially in a subject as broad as one that combines electronics and music, you must be an active participant and advocate for your own learning. Active participation means asking questions, finding answers to your own questions, and adding relevant information to your rolodex of knowledge. As stated above, this course combines individual research and technical training with creative exploration. Its purpose is to expand and increase students’ technical knowledge about electronic music through class discussions, lectures, readings, critical listening, and creative projects. Because of this, there will be many opportunities for you to develop and demonstrate a strong foundational knowledge of this material that you may then apply in your own creative ways.

Weekly quizzes are designed to keep you up to speed with the course material, as well as provide an opportunity for you to apply newly acquired knowledge.

Weekly Discussion posts are designed to give you an opportunity to engage with the material yourself, as well as with your peers.

Creative Projects are designed to give you the opportunity to apply concepts discussed in the course in your own way.

Required Materials

There is no required text for this course. All course materials will be provided via Canvas. Access to internet will be required, as well as a computer or tablet with a DAW and/or an interactive music environment. **DAW options:** Logic, Reaper, Ableton, FL Studios.

Chosen software must be able to manipulate live audio, recorded audio, synthesis, etc. Please contact me for assistance if needed. The Computer Lab has access to some of these materials, but it is very important that the student strive to have their own to build proficiency without the restrictions of building closings, etc.

NOTE: This class is not a DAW-class nor is it an audio engineering course. As we are only meeting twice a week, it is not practical for this course to teach the basics of every specific DAW or audio workstation or have a lab component that comprehensively teaches a single device. While the course will include labs and work sessions, each student is expected to be proactive and learn their tools on their own.

Introductory resources will be provided by the instructor and Office Hours may be scheduled for impromptu tutorials and help sessions.

Grading

Students will be evaluated on their progress and improvement of technical knowledge, their participation in discussions, and their creative application of topics discussed.

Breakdown of Grade:

- Weekly Discussion 25%
- Quizzes 25%
- Creative Projects 25%
- Final Projects/Presentations 15%
- Final Exam 10%

Grading Scale 90-100% = A, 80-89% = B, 70-79% = C, 60-69% = D, below 60% = F

Weekly Discussion Posts (25% of total Grade)

Discussion posts are in 3 parts:

- An original observation
- 1 response to your peers (may be in the same comment thread)

Original Post due Sundays at 11:59 PM (23:59)

1 Response due by the following Wednesday at 11:59 PM (23:59)

Discussion posts must address both the reading and the listening in an articulate way focusing on technical aspects rather than personalized opinions (ie, do not make statements such as “I don’t like this piece” or “I really like this piece” without substantial technical observations). These discussions need not be tomes or long-winded, but ought to engage with the material in a compelling way. This may include analysis, theoretical questioning, technical insight, etc. Regardless, the content is more important; it is better to write a life-changing sentence than a full page of hollow words.

The above outline applies to responses as well; expand on ideas, share insight, and engage. Responses like “you’re wrong” or “nioce” are unacceptable. Responses must be articulate, academic, respectful, and courteous, with others learning in mind.

Expect each original observation to contain at least 200 words and responses to contain at least 100. You are welcome to write much more if you have something to say, or if something catches you.

Discussion posts are graded holistically on a 5-point scale whereas 5=A, 1=F. However, only an incomplete discussion (less than 2 components) will result in a 0.

Discussions may be completed at any point during the week.

Quizzes (25% of total grade)

Due Sundays at 11:59 PM (23:59)

Quizzes are created to keep you up to speed with the course material, as well as provide an opportunity for you to apply newly acquired knowledge. These will take the form of multiple choice, short answer, fill-in the blank, etc., and will be in relation to the weekly readings and discussions (not listening). These quizzes will generally focus on the technical aspects of the course material supplemented with pertinent historical information.

You will have 1 hour to complete all quizzes; however, they are rather short with the “longest” being the first.

Creative Projects (3 total, 25% of total grade)

Students will compose 3 two-minute etudes using techniques covered in class.

Projects will be assessed using the following *general* criteria:

- **TECHNICAL (25 points)** - Quality and clarity of electronic techniques pertinent to the given project, including lack of unwanted noise, lack of clipping, digital distortion, analog distortion, volume clicking, Adhering to time requirement, etc.
- **PROCESSING/CREATIVE SOUND CREATION (25 points)** - Using unique and original sounds you created and sonic material from any of the electronic music techniques pertinent to the given project, ie. clearly using applications discussed in class to manipulate sounds.
- **FORM/STRUCTURE (20 points)** - Combining materials in a logical way within the context of the composition. Creating flow between sonic environments, formal decisions such as a beginning, middle, and an end, an understanding of sonic relationships between sounds.
- **CONTENT/CREATIVITY (20 points)** - General creative approach to the material; rhythmic elements used in a creative or non-standard way; exploring a sonic environment away from the twelve-pitch paradigm; attempting to explore never-before-heard sonic materials; unique applications of the course materials.
- **ANALYSIS/COMMENTARY (10 points)** – All projects music be accompanied with an analysis or commentary on the technical application of the composition as well as the creative/compositional process (ie, how you made the piece). This may be typed document or may be prepared and thoughtful video run-down taking the viewer “under the hood” of the project.

All projects will have their own rubrics with emphasis toward the following criteria:

Project 1: Students are required to use only synthesized sounds on this project—recorded audio is not permitted.

Project 2: Students will use processed, recorded audio only on this project—synthesized audio is not permitted.

Project 3: Students will create a *recording* of a piece of electronic music created in real-time with an external controller.

Final Composition project and presentation (15% of total grade)

Students will create an original composition between 4-6 minutes in length to be presented to the class in a finals week “concert,” as well as an oral presentation on the work of no less than 5 minutes (no more than 7).

The composition will use a combination of no less than 3 techniques discussed throughout the entirety of the course.

The oral presentation as well as a performance of the work will be given during the finals-week meeting for this course.

Final Project proposal:

Students will submit a written proposal regarding their intended final project to the instructor (1 page max, typed). The proposal must outline techniques that will be used for the composition and express how these ideas relate to the course material. Students may also provide any pre-compositional materials *in addition* to this written document. You get 2 bonus points for completing the proposal.

Final Projects will be assessed using the following *general* criteria:

- **TECHNICAL (25 points)** - Quality and clarity of electronic techniques pertinent to the given project, including lack of unwanted noise, lack of clipping, digital distortion, analog distortion, volume clicking, Adhering to time requirement, etc.
- **PROCESSING/CREATIVE SOUND CREATION (25 points)** - Using unique and original sounds you created and sonic material from any of the electronic music techniques pertinent to the given project, ie. clearly using applications discussed in class to manipulate sounds.
- **FORM/STRUCTURE (20 points)** - Combining materials in a logical way within the context of the composition. Creating flow between sonic environments, formal decisions such as a beginning, middle, and an end, an understanding of sonic relationships between sounds.
- **CONTENT/CREATIVITY (20 points)** - General creative approach to the material; rhythmic elements used in a creative or non-standard way; exploring a sonic environment away from the twelve-pitch paradigm; attempting to explore never-before-heard sonic materials; unique applications of the course materials.
- **Presentation (10 points)** – All projects music be accompanied with an analysis or commentary on the technical application of the composition as well as the creative/compositional process (ie, how you made the piece). This will be presented to the rest of the class during the final class period.

Final Exam (10% of total grade)

The final exam for this course will be done through canvas with and will be due by 5pm on November 21st. Requires Respondus LockDown Browser.

Late Work Policy

With extremely limited exceptions, late work will not be accepted. I am willing to be flexible in extenuating circumstances, but communication is key; please reach out early if accommodations need to be made.

Attendance Policy

Students are expected to be present for all class meetings of any course for which they are enrolled. Sporadic attendance is a waste of your intellectual and financial resources. Unless they are the result of a medical or family emergency, excused absences (as defined by the Catalog) need to be arranged beforehand with the instructor. Each student is allowed up to 3 unexcused absences over the course of the semester. Additional unexcused absences will result in the lowering of the final grade by no less than 1 letter grade; 5 unexcused absences will result in a reduction of two letter grades. 7 or more unexcused absences will result in an automatic failure of the course.

Again, communication is essential – please reach out.

Suggested Supplemental Reading

Cipriani, Alessandro and Giri, Maurizio: *Electronic Music and Sound Design*
Hass, Jeffrey: *Introduction to Computer Music: An Electronic Textbook*
Holmes, Thom: *Electronic and Experimental Music: Technology, Music, and Culture*
Rodes, Curtis: *The Computer Music Tutorial*

Note that the syllabus and course schedule are subject to change depending on course and student needs.

The instructor will dually announce all changes in person and in writing via Canvas.

Reminder: Original Discussion post AND Quizzes is Due on Sundays by 23:59

1 Week of August 21

- What is Sound? What is Electronics?
- Tape Music – Musique Concret, Elektronmusik
- Listening
 - Halim El-Dabh – The Expression of Zaar
 - Pierre Schaeffer - etude aux chemins de fer
 - Karlheinz Stockhausen – *Studie II*
- Reading
 - Aikin 67-75
 - Aikin 17-25
 - Cipriani 7-21
- Discussion
 - Discuss the content of this week and how it applies to your work. Discuss at least one way that the content relates to your portfolio or current interests in electronic music.
- Supplemental Material
 - [Is Dubstep Avant Garde Musical Genius? PBS Digital Studios](#)
 - https://cmtext.indiana.edu/acoustics/chapter1_intro.php
 - https://cmtext.indiana.edu/history/chapter6_timeline.php
- Quiz #1 Due

2 Week of August 28

- Synthesis – Basics of Sound Design
- Analog vs Digital
 - Three significant differences between analog and digital audio
 - Sampling Rate
 - Bit Depth
- Building sounds in a DAW
- Listening
 - Elliane Radigue - Islas resonantes
 - Barry Truax – Riverrun
 - Pauline Oliveros: Bye Bye Butterfly
- Reading
 - Aikin Ch 5
 - Aikin 27-37
- Discussion
 - Discuss possible approaches, aesthetics, and/or philosophical questions, answers, and topics, associated with and in application to the materials used and techniques deployed by these artists. You may choose a specific example/production method, or discuss several in general.
- Supplemental Material

- <https://vcvrack.com/>
- https://cmtext.indiana.edu/synthesis/chapter4_synthesis_history.php
- https://cmtext.indiana.edu/digital_audio/chapter5_overview.php
- [Logic Pro X - ES2 Synthesizer](#)
- [Reaper ReaSynth](#)
- [Intro to Synthesizers | A Beginner's Guide](#)
- [Introduction to FM Synthesis](#)
- Quiz #2 Due

3 Week of September 4

- MIDI
- Listening
 - John Chowning – Phone
 - [Daria Semegen - Arc](#)
 - [Jonathan Harvey – Mortuos Plang Vivos](#)
- Reading
 - Hosken 6
 - Aikin 217-222
- Discussion
 - Discuss the approaches to the techniques discussed in class as they are presented in these pieces.
- Supplemental Material
 - Hosken ch 8-10
 - https://cmtext.indiana.edu/MIDI/chapter3_MIDI.php
 - [Wendy Carlos Interview 1989 BBC Two](#)
 - <https://nmbx.newmusicusa.org/daria-semegen-so-many-awareness-pixels-going-on-at-the-same-time/>
 - [FrankJavCee – What is MIDI](#)
 - [What is MIDI? How it Works and Why It's Useful](#)
 -
- Quiz #3 Due

4 Week of September 11

- Game and Film Music
- Listening
 - Skyrim
 - Chance Thomas
 - Mario
- Reading – Select From
 - In the loop: Creativity and constraint in 8bit video game audio
 - Epic Texturing in the first-person shooter: the aesthetics of video game music
 - BitBox! A case study interface for teaching real-time adaptive music composition for video games

- An Introduction to Procedural Music in Video Games
- Interview with James Hannigan
- Discussion
 - Free-bee: Find a game and provide information on how the music is made. Relay your information here with the technical information you know.
- Tape Pieces Due Sunday, September 18th @ 11:59PM
- No Quiz Due, finish pieces

5 Week of September 18

- Recording
 - Microphones
 - Cables
- The Studio
- Listening
 - Ana Dall'Ara-Majek - Xylocopa Ransbecka
 - Stockhausen – Gesang
 - Jon Nelson – When Left to His Own Devices
- Reading
 - Eno – Studio as a compositional tool.
 - Hosken Ch 4 -5
- Discussion
 - Discuss possible approaches, aesthetics, and/or philosophical questions, answers, and topics, associated with and in application to the materials used and techniques deployed by these artists. You may choose a specific example/production method, or discuss several in general.
- Supplemental Material
 - [Karlheinz Stockhausen's Gesang der Jünglinge: Analysis](#)
 - https://cmtext.indiana.edu/studio/chapter2_intro.php
 - [iZotope Mixing Guide \(PDF\)](#)
- Quiz #4 Due

6 Week of September 25

- Processing
 - Location
 - Compression
- Listening
 - Adrian Moore – Study in Ink
 - Natasha Barrett – Little Animals
 - Takasugi – Letters from Prison
- Reading
 - Compression Guide (PDF)
 - Rhodes 457-484
 - iZotope What is reverb

- Discussion
 - Discuss the music for this week insofar as how the music is processed. How is it effective or not, etc.
- Supplemental Material
 - [A History of Reverb in Music Production](#)
 - Natasha Barrett – Little Animals: Structural and Compositional Process
- Quiz #5 Due

7 Week of October 2

- Filters
- Listening
 - Laurie Anderson – O Superman
 - Milton Babbitt – Philomel
 - Maryanne Amacher – Living Sound
- Reading
 - Aikin 107-118
 - Rhodes 184-197
- Discussion
 - What filtering techniques you hear, support your argument with examples from the pieces.
- Supplemental Material
 - [Reviving the Ghostly Sounds of Maryanne Amacher](#)
 - https://cmtext.indiana.edu/synthesis/chapter4_synthesis_history.php
- Quiz #6 Due

8 Week of October 9

- Reverb and location
- Listening
 - Panayiotis Kokoras - Rhino
 - Mario Davidovski – Synchronisms 6
 - Rebecca Fiebrink – Blinky
- Discussion
 - Discuss the relationship between performer and electronics.
- Reading
 - Cipriani 3 -7
 - MAX MSP Basics Videos
 - [MTF London: Rebecca Fiebrink](#)
- Tape Pieces Due Sunday, October 16th @ 11:59PM
- Quiz #7 Due

9 Week of October 16

- Effects
- Listening

- Elaine Lillios – Undertow
- Kaija Saariaho – Noanoa
- Per Bloland – Solis EA
- Discussion
 - What do you hear that appears to be interactive between the performer and electronics.
- Supplemental Material
- Quiz #8 Due

10 Week of October 23

- Live Processing Interfaces and Live Production MIXERS POWERPOINT ETC
- Electronic Instrument Background
- Listening
 - Douglas McCausland – Isolate
 - Eli Fieldsteel – Depth of Field
 - Kristina Warren - Intimidators
- Reading
- Discussion
 - Discuss the relationship between performer and electronics.
- Quiz #9 Due

11 Week of October 30

- Reading
 - McNutt
 - Explore MAX website
 - MAX for Live website
 - What is MAX for Live?
 - Gen Documentation
 - Delicious Max Tutorials
 - [SuperCollider Tutorial](#)
- Supplemental Material
 - Delicious Max Tutorials
 - [SuperCollider Tutorial](#)
- Listening
 - Joo Won Park – PS Quartet
 - David Stout – Alchimia
 - Tacit Group - System 2
- Reading
- Discussion
 - Discuss the relationship between performer and electronics.
- Quiz #10 Due

12 Week of November 6

- Exploration of Unconventional Methods
- Listening/Watching
 - Author and Punisher – Nihil Strength
 - Steve Reich – Pendulum Music
 - [Nicolas Collins Handmade Electronic Music](#)
 - Joo Won Park [100 Strange Sounds](#)
- Supplemental Material
 - Author & Punisher @ Elektron Studios
 - Martin tetrault turntables
 - Victoria Shen Website
 - Rie Nakajima: Worldwide FM Session
 - Amulets Tape Loop Orchestra
- No Reading this week
- Discussion:
 - Discuss possible approaches, aesthetics, and philosophical questions, answers, and topics, associated with and in application to the materials used and techniques deployed by these artists. You may choose a specific example/production method or discuss several in general.
- Release Study Guide
- Live-Performance Pieces Due Sunday November 13th @ 11:59PM
- Final Project Proposals Due Sunday November 13th @ 11:59PM

13 Week of November 13

- Field Recordings, Soundscape, Lowercase
- Listening
 - Luc Ferrari – Presque Rien No. 1
 - Hildegard Westerkamp – Kits Beach Soundwalk
 - Francesco Kröpfl – Metropolis Buenos Aires
 - Bernhard Günter – Un Peu de Neige Salie
- Reading
 - Westercamp
 - [Vice Lowercase](#)
 - Gottschalk 64-71
- Supplemental Materials
 - Surrounded: A Series of Sound Installations That Combine (PDF)
 - Christopher Poovey – Kröpfl’s Treatment of Political, Cosmopolitan, and National Topics in Metropolis Buenos Aires
- Discussion:
 - Discuss possible approaches, aesthetics, and/or philosophical questions, answers, and topics, associated with and in application to the materials used and techniques deployed by these artists. You may choose a specific example/production method, or discuss several in general.

14 Week of November 20 – Thanksgiving Week LAUNCH WITH WEEK 13

- FINAL EXAM DUE Tuesday at 5PM

15 Week of November 27

- Popular Music
- Listening
 - Death Grips – Hacker
 - Billie Eilish – all the good girls go hell
 - Flying Lotus – Zodiac Shit
- Reading
- Supplement
- Discussion
 - Discuss the music this week and the relevant technical aspects of the music that relate to the course material from the semester.
- No Quiz this week (prepare final works and presentations)
- Sound Art and noise
- Listening
 - The Singing Ringing Tree
 - Brian Eno – Reflection
 - Merzbow – “Woodpecker No. 1”
 - Clipping – Intro
- Reading
 - [Why Noise?](#)
 - Sound Installation Blurring Boundries (PDF)
 - [Introduction to Generative Music](#)
- Discussion:
 - Discuss possible approaches, aesthetics, and/or philosophical questions, answers, and topics, associated with and in application to the materials used and techniques deployed by these artists. You may choose a specific example/production method, or discuss several in general.
- Supplemental Material
 - Music Beyond Airports (PDF)
 - [Brian Eno: Behind The Reflection](#)
 - [How Generative Music Works](#)

16 Week of December 4 – Finals Week

December 4th through 9th – final exams

- Tuesday, December 5 2:00 p.m.-4:00 p.m. *SUBJECT TO CHANGE. I WILL COMMUNICATE THIS WELL IN ADVANCE.*

UNIVERSITY POLICIES AND ADDITIONAL INFORMATION THAT MUST APPEAR IN EACH COURSE SYLLABUS

UT Tyler Honor Code

Every member of the UT Tyler community joins together to embrace: Honor and integrity that will not allow me to lie, cheat, or steal, nor to accept the actions of those who do.

Students Rights and Responsibilities

To know and understand the policies that affect your rights and responsibilities as a student at UT Tyler, please follow this link: <http://www.uttyler.edu/wellness/rightsresponsibilities.php>

Campus Carry

We respect the right and privacy of students 21 and over who are duly licensed to carry concealed weapons in this class. License holders are expected to behave responsibly and keep a handgun secure and concealed. More information is available at <http://www.uttyler.edu/about/campus-carry/index.php>

UT Tyler a Tobacco-Free University

All forms of tobacco will not be permitted on the UT Tyler main campus, branch campuses, and any property owned by UT Tyler. This applies to all members of the University community, including students, faculty, staff, University affiliates, contractors, and visitors.

Forms of tobacco not permitted include cigarettes, cigars, pipes, water pipes (hookah), bidis, kreteks, electronic cigarettes, smokeless tobacco, snuff, chewing tobacco, and all other tobacco products.

There are several cessation programs available to students looking to quit smoking, including counseling, quitlines, and group support. For more information on cessation programs please visit www.uttyler.edu/tobacco-free.

Grade Replacement/Forgiveness and Census Date Policies

Students repeating a course for grade forgiveness (grade replacement) must file a Grade Replacement Contract with the Enrollment Services Center (ADM 230) on or before the Census Date of the semester in which the course will be repeated. Grade Replacement Contracts are available in the Enrollment Services Center or at <http://www.uttyler.edu/registrar>. Each semester's Census Date can be found on the Contract itself, on the Academic Calendar, or in the information pamphlets published each semester by the Office of the Registrar.

Failure to file a Grade Replacement Contract will result in both the original and repeated grade being used to calculate your overall grade point average. Undergraduates are eligible to exercise grade replacement for only three course repeats during their career at UT Tyler; graduates are eligible for two grade replacements. Full policy details are printed on each Grade Replacement Contract.

The Census Date is the deadline for many forms and enrollment actions of which students need to be aware. These include:

- Submitting Grade Replacement Contracts, Transient Forms, requests to withhold directory information, approvals for taking courses as Audit, Pass/Fail or Credit/No Credit.
- Receiving 100% refunds for partial withdrawals. (There is no refund for these after the Census Date)
- Schedule adjustments (section changes, adding a new class, dropping without a "W" grade)
- Being reinstated or re-enrolled in classes after being dropped for non-payment
- Completing the process for tuition exemptions or waivers through Financial Aid

State-Mandated Course Drop Policy

Texas law prohibits a student who began college for the first time in Fall 2007 or thereafter from dropping more than six courses during their entire undergraduate career. This includes courses dropped at another 2-year or 4-year Texas public college or university. For purposes of this rule, a dropped course is any course that is dropped after the census date (See Academic Calendar for the specific date).

Exceptions to the 6-drop rule may be found in the catalog. Petitions for exemptions must be submitted to the Enrollment Services Center and must be accompanied by documentation of the extenuating circumstance. Please contact the Enrollment Services Center if you have any questions.

Disability/Accessibility Services

In accordance with Section 504 of the Rehabilitation Act, Americans with Disabilities Act (ADA) and the ADA Amendments Act (ADAAA) the University of Texas at Tyler offers accommodations to students with learning, physical and/or psychological disabilities. If you have a disability, including a non-visible diagnosis such as a learning disorder, chronic illness, TBI, PTSD, ADHD, or you have a history of modifications or accommodations in a previous educational environment, you are encouraged to visit <https://hood.accessiblelearning.com/UTTyler> and fill out the New Student application. The Student Accessibility and Resources (SAR) office will contact you when your application has been submitted and an appointment with Cynthia Lowery, Assistant Director of Student Services/ADA Coordinator. For more information, including filling out an application for services, please visit the SAR webpage at <http://www.uttyler.edu/disabilityservices>, the SAR office located in the University Center, # 3150 or call 903.566.7079.

Student Absence due to Religious Observance

Students who anticipate being absent from class due to a religious observance are requested to inform the instructor of such absences by the second class meeting of the semester.

Student Absence for University-Sponsored Events and Activities

If you intend to be absent for a university-sponsored event or activity, you (or the event sponsor) must notify the instructor at least two weeks prior to the date of the planned absence. At that time the instructor will set a date and time when make-up assignments will be completed.

Social Security and FERPA Statement

It is the policy of The University of Texas at Tyler to protect the confidential nature of social security numbers. The University has changed its computer programming so that all students have an identification number. The electronic transmission of grades (e.g., via e-mail) risks violation of the Family Educational Rights and Privacy Act; grades will not be transmitted electronically.

Emergency Exits and Evacuation

Everyone is required to exit the building when a fire alarm goes off. Follow your instructor's directions regarding the appropriate exit. If you require assistance during an evacuation, inform your instructor in the first week of class. Do not re-enter the building unless given permission by University Police, Fire department, or Fire Prevention Services.

Student Standards of Academic Conduct

Disciplinary proceedings may be initiated against any student who engages in scholastic dishonesty, including, but not limited to, cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.

- i. "Cheating" includes, but is not limited to:
 - copying from another student's test paper;
 - using, during a test, materials not authorized by the person giving the test;
 - failure to comply with instructions given by the person administering the test;
 - possession during a test of materials which are not authorized by the person giving the test, such as class notes or specifically designed "crib notes". The presence of textbooks constitutes a violation if they have been specifically prohibited by the person administering the test;
 - using, buying, stealing, transporting, or soliciting in whole or part the contents of an unadministered test, test key, homework solution, or computer program;
 - collaborating with or seeking aid from another student during a test or other assignment without authority;
 - discussing the contents of an examination with another student who will take the examination;
 - divulging the contents of an examination, for the purpose of preserving questions for use by another, when the instructors has designated that the examination is not to be removed from the examination room or not to be returned or to be kept by the student;
 - substituting for another person, or permitting another person to substitute for oneself to take a course, a test, or any course-related assignment;
 - paying or offering money or other valuable thing to, or coercing another person to obtain an unadministered test, test key, homework solution, or computer program or information about an unadministered test, test key, home solution or computer program;
 - falsifying research data, laboratory reports, and/or other academic work offered for credit;
 - taking, keeping, misplacing, or damaging the property of The University of Texas at Tyler, or of another, if the student knows or reasonably should know that an unfair academic advantage would be gained by such conduct; and
 - misrepresenting facts, including providing false grades or resumes, for the purpose of obtaining an academic or financial benefit or injuring another student academically or financially.
- ii. "Plagiarism" includes, but is not limited to, the appropriation, buying, receiving as a gift, or obtaining by any means another's work and the submission of it as one's own academic work offered for credit.
- iii. "Collusion" includes, but is not limited to, the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any section of the rules on scholastic dishonesty.
- iv. All written work that is submitted will be subject to review by plagiarism software.

UT Tyler Resources for Students

- [UT Tyler Writing Center](mailto:writingcenter@uttyler.edu) (903.565.5995), writingcenter@uttyler.edu
- [UT Tyler Tutoring Center](mailto:tutoring@uttyler.edu) (903.565.5964), tutoring@uttyler.edu
- The Mathematics Learning Center, RBN 4021, this is the open access computer lab for math students, with tutors on duty to assist students who are enrolled in early-career courses.
- [UT Tyler Counseling Center](mailto:uttyler@uttyler.edu) (903.566.7254)