

MMED727/PMED727 Teaching Creativity through Music Technology, Summer 2017

Instructor

Dr. Scott Watson

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Required Texts/Materials

- TEXT: [*Using Technology to Unlock Musical Creativity*](#) (we'll focus on 1st part of book, and Appendixes).
Please note students are required to purchase this text prior to the start of the course.
- WIKI: watsonmusic.wikispaces.com (UT2UMC area).
- **Tues.** bring audio for "Favorite Things" podcast. **Thurs./Fri.** bring things you may need for Final Project Lesson Plan (i.e. lead sheet, manuscript, video, etc.).

Pre-Assignment

[approximately 8 hours; 100 points]

The pre-course assignment for this class involves two components: 1) Reading and 2) Reflecting. ***You should acquire the text for the class, [*Using Technology to Unlock Musical Creativity by Scott Watson \(2011, Oxford University Press\)*](#) in the weeks preceding the class.***

PART 1: READING

[Read chapters 1 – 10 \(pp. 1-105, linked here\)](#). These are not very long chapters (and most include supporting graphics), but they do present important philosophical underpinning for the class as well as eight principles/concepts that can strengthen creative musical activities and projects when implemented with students.

I encourage you to look over the questions below and take notes or actually answer the questions as you do the reading.

PART 2: REFLECTING

Type responses to the following five questions regarding the text. I am looking for thoughtful, journal-type responses. Feel free to write informally. In addition to addressing the specific topics/questions below, I encourage you to make observations or record questions you'd like to discuss in the class.

The following questions refer to chapter 2:

- 1) Watson approaches the idea that creative, project-based learning is not only interesting/effective for music teachers and students, but increasingly more relevant in the world in which we live and work. Share items from this discussion that resonated with you. Share examples of the value of creative or "divergent" thinking that you have observed in society, academia, the workplace, or the global economy.
- 2) Do you already use creative musical activities/projects as part of the music curriculum in your school/district? If yes, share your approach and some examples of the most rewarding/effective activities and/or projects you use. If no, what are the reasons/obstacles/apprehensions that prevent you from creative music learning as described in the book?
- 3) What is a way, or are ways, that you express your creativity (musical or otherwise) in your life? In your teaching? *Eight Principles for Unlocking Musical Creativity are presented and described, with illustrations, in chapters 3 – 10. The following questions refer to those chapters:*
- 4) Name and discuss one of the Eight Principles you found interesting and/or helpful for eliciting creative musical efforts from students. Was this principle obvious or did it perhaps surprise you? Which examples given best illustrates the

potency of this principle? Have you observed the validity of this principle in your own experience? If so, share. How might you use this principle in a lesson or activity you already do? Did the book's discussion of this principle trigger in you any ideas for creative musical lessons, activities, or projects? If so, what?

5) Name and discuss another of the Eight Principles you found interesting and/or helpful for eliciting creative musical efforts from students. Was this principle obvious or did it perhaps surprise you? Which examples given best illustrates the potency of this principle? Have you observed the validity of this principle in your own experience? If so, share. How might you use this principle in a lesson or activity you already do? Did the book's discussion of this principle trigger in you any ideas for creative musical lessons, activities, or projects? If so, what?

SUBMISSION

Type up your responses in Google docs and share with your instructor, Dr. Scott Watson, at: drscottwatson@gmail.com. Alternatively, if you are uncomfortable with Google Docs you may type up your responses in MS Word and email that file to me (same email address).

If you register late and/or are unable to complete and turn in this assignment by the start of class, you may still submit it for full credit up until 8:30 a.m. on Thursday (the last day) the week of the class. **After that, no credit will be awarded for this "Pre-Course" assignment.**

Program Objectives

Students completing graduate music education coursework through The University of the Arts...

- Utilize technology in diverse ways as a teacher and in support of student learning
- Communicate and collaborate with peers in diverse musical environments and school communities
- Are creative and innovative musicians who share these musical strengths with their learners through teaching
- Understand the diverse cultural, communal, and learning needs of 21st century students

Course Description

It has never been easier or more fun for your students to compose, improvise, arrange, and produce music related projects than with today's technology. In this class you will experience technology tools (web and mobile apps, software, keyboards, recording gear, etc.), project ideas, pedagogical models, and assessment tools for unlocking your student's creativity. Built around eight teacher-tested principles, this course will give you some great ideas for fostering creativity with your students including podcasts, loop-based compositions, sound effect stories, radio commercials, video scoring, notated compositions that can't miss, and much more. The primary focus will be on classroom music (general music, music theory, music production) at all levels, but with some applications for instrumental and vocal music. This course is perfect for teachers looking for fresh ways to use the technology tools they already have, and for those looking for solid reasons to move towards developing the use of technology in their programs. Other than familiarity with using a personal computer, no specialized software/ hardware knowledge is needed.

Student Learning Outcomes

Students will...

- Define genuine/authentic creativity and articulate eight principles for fostering creativity with students.
- Design technology-centered, creative projects in support of curricular goals that incorporate these principles.
- Learn to use features of several software applications and produce exemplary models of creative projects that could be used with students.
- Design helpful, effective assessment tools for evaluating student creative project.

Course Outline

DAILY SCHEDULE:

8:30	Opening Activities
8:45	Instruction/Course Activities
10:30	BREAK [10 mins.]
10:40	Resume Instruction/Course Activities
12:15	BREAK FOR LUNCH [1 hour]
1:15	Instruction/Course Activities
2:30	BREAK [10 mins.]
2:40	Instruction/Course Activities
4:15-4:30	Wrap Up (Reflection/Discussion, Nightly Assignments, What to Bring Tomorrow)

DAY ONE (8:30 a.m. - 4:30 p.m.)

Welcome; Course/Instructor; Take roll; Explain Sign-in (UARTS); Schedule, Facilities, Logging Into Workstations, WiFi, Course Wiki

- Create a Google Drive Folder for the class; share with drscottwatson@gmail.com.

Take roll; explain sign-in (UARTS).

Course Description. Take a moment to discuss what this course is about. Have Ss share their name, teaching assignment, why they took the course, what they're hoping to learn this week.

Materials Overview:

- TEXT: [Using Technology to Unlock Musical Creativity](#) (we'll focus on 1st part of book, and Appendixes).
- WIKI: watsonmusic.wikispaces.com (UT2UMC area).
- **Tues.** bring audio for "Favorite Things" podcast. **Thurs./Fri.** bring things you may need for Final Project Lesson Plan (i.e. lead sheet, manuscript, video, etc.).

COURSE OPENING KEYNOTE

Tour Course WIKI. Show how to JOIN and to POST comments.

- WIKI Overview: Demonstrate by giving a tour of the parts of the WIKI, how to download files from the WIKI (control-click), how to add content to the WIKI once you're a member, and how to join the WIKI.
- [Beginner's Guide to WIKIspaces](#)
- Establish YOUR OWN WIKISPACES ACCOUNT ([instructions here](#)), then request to join this WIKI so you can contribute to and leave DISCUSSION messages on the WIKI.
- We'll be using Google Drive for sharing this week: Do you have yours?

Grading - Four Elements [970 points]:

- [100] [Pre-Course Assignment](#)
- [500] Attendance/Participation (attendance, each day's in-class activities).
- [120, no "make ups"] Daily Take Home Quizzes (**chapters are SHORT!**)
- [250] Final Project Lesson Plan (you design, but I approve). More to come, and posted on WIKI already FYI.

UT2UMC (CONFERENCE) KEYNOTE, slides 1 – 13 (Keynote to "Loops and Layering")

THE SOUND OF MY NAME [p268-269], with description on p266. Following the lesson plan in the book and using Tonematrix online app, learn what a matrix pattern sequencer is, and (optionally) experiment with other components of Audio Tool. This is a preview of Web 2.0!

- This lesson represents a lot of what this course is about: creative, technology-facilitated, free/easy/intuitive tech, experiential music learning, fun!

RECORDING WITH AUDACITY: Review steps for recording a live signal with Audacity, and how this is helpful in creativity-based projects (i.e. Folk Song Settings, etc. - recording student work, but also for creative work).

- Share a recording of one of the 2010-11 AP class's Folk Song Settings
- Share recording of Music Theory 2 end-of-year "class song"
- Also mention and show handheld Yamaha PocketTrack (or Zoom H2) digital recorder

SOUND CHECK WITH A USB MIC

- Introduce the Snowball Mic and do the sound check with Audacity
- Then switch to GarageBand and explain the same process
- Record a good signal sound check speaking, singing, playing, etc.

BODY PERCUSSION BEAT

- Demo and try VidRhythm with class. Allow time for students to download and try themselves (or with partner).
- Transfer project to GarageBand. Follow project instructions on parklandmusic.wikispaces.com.
- GB: Show Share → Export Song to Disk (MP3)
- Upload MP3 to Google Drive, share with drscottwatson@gmail.com

"UNLOCKING CREATIVITY" DEMOS, if time:

- UT2UMC Conference Keynote
- Cetronia 4th Percussion Composition
- Perhaps play a "Favorite Things" podcast as example?

LOOPS & LAYERING [p198-201]: Following the lesson plan in the book, create a short, loop-based musical production using GarageBand.

- Play Albert's "Space Jam" example
- Stop to hear works-in-progress, and finished versions
- GB: Review Share → Export Song to Disk (MP3)
- Upload MP3 to Google Drive, share with drscottwatson@gmail.com

DAY ONE NIGHTLY ASSIGNMENTS

- Register for a Noteflight.com account if you don't already have one. Register for a Soundtrap.com account if you don't already have one. **YOU WILL NEED THESE EITHER TUESDAY or WEDNESDAY!**
- READ UT2UMC, chaps. 3 (Allow Students to Share Themselves) and 4 (Offer Compelling Examples to Imitate and Inspire).
- COMPLETE a 10 question, "take-home" quiz #1 on these two chapters; due tomorrow.
- REFLECT on the "Reflection Activity" questions at the end of each of these chapters as you read. We will discuss some of these in class tomorrow.
- BRING audio you'll need tomorrow for your "Favorite Things" podcast. This could be CDs (or .MP3 files) of a favorite artist, band, composer, genre of music, or any other theme you devise.

EXTRA TIME DAY ONE?

- SFX STORY WITH GARAGEBAND [on WIKI]. Examine all the SFX in GarageBand. Also, demo how to FIND AND DOWNLOAD SFX FROM ONLINE. Pair up w/partner and write a brief story that incorporates 10 SFX sounds.

Record the story as voice narration into two tracks (each partner recording a take). Slice-and-dice narration so story goes back-and-forth between partners. Then add appropriate SFX. If time, add jingle music.

- BAND-IN-A-BOX DRUM WINDOW IMPROVISATION [p272-273]: Briefly following the lesson plan in the book, and referencing the worksheet, create an drum pattern improvisation.
 - Use the GarageBand iOS (iPad) Drum Kit for this.

DAY TWO (8:30 a.m. - 4:30 p.m.)

ICE BREAKER: Piano Guys “Happy Together” Me & My Cello Vid

Collect and go over “take home” Quiz #1 as a class.

Select 1 or 2 “Reflections” questions from chapters 3/4 to discuss.

UT2UMC CONFERENCE KEYNOTE, slides 14 – 27.

INCREDIBOX! Have some fun exploring this cool virtual beat boxing app.

- Show Keynote slides demonstrating ways others use the app...
 - a) [Incredibox](#) – *There are now several versions of this cool, fun graphic character, loop-based remix tool - try 'em all!*
- [Download my Incredibox 4 Planner](#) to map out character entrances.

CREATING A SAMPLE SOUND CLIP (p163): Import a track from one of the *Parkland: A Season for Giving* CDs into Audacity, listen to the entire track, then select a 45-second excerpt that best shows off the song. Make cuts and two fades (in and out), then save, and share with class. Do the same thing in GarageBand with one of the potential remix “raw audio” tracks, but this time create an excerpt of a *complete formal section* (i.e. verse, refrain, parallel period, etc.).

OPTIONAL: Export the GB sound clip as an MP3 and post to the WIKI.

- GB: Show Lock Automation to Region
- GB: Review Share → Export Song to Disk (MP3)
- Upload MP3 to Google Drive, share with drscottwatson@gmail.com
- Rubric, p123

MY FAVORITE THINGS PODCAST (p183): Following the lesson plan in the book, create a podcast which shares a favorite artist, band, genre, or any other unifying musical theme **using GarageBand**.

- Follow plan from PHS WIKI
- Listen to Julian’s (Newmans) and Megan’s (Christmas Is) podcasts.
- Review Blue Snowball USB mic
- Upload MP3 to Google Drive, share with drscottwatson@gmail.com

FAVORITE SOUNDS [p140-142]: Exploration of keyboard synths and/or GarageBand softsynth sounds available for use throughout the course. Finally, demo and explore the GB SFX’s. Allow each to share a favorite SFX with class.

- This activity good with any app that allows user to choose between instrument sounds (i.e. Soundtrap, GarageBand iOS)
- Can use MIDI controller (Korg nanoKeys, M-Audio Sono 61, even GB Musical Typing)

PERCUSSION PERFORMANCE AND IMPROVISATION [p143-145]: Perform basic and advanced rock beat (macro and micro beat patterns) ostinato, then add improvisation element at phrase endings.

- Go over how to set up a Drum Track, what a Drum Kit is [see p65], and how to real-time record to a metronome click.
- After doing improv activity....

- Record a Drum Loop in GB (see parklandmusic.wikispaces.com)
- Compare Web 2.0 Drum App (www.ronwinter.tv/drums.html) and iPad Drum Triggers

VIEW PHS 2011 AP THEORY FINAL PROJECT DVD: Share this in three stages during course:
1) Opening & Overview, 2) Coaching, 3) Rehearsing, and 4) Performance.

DAY TWO NIGHTLY ASSIGNMENTS:

- READ UT2UMC, chaps. 5 (Employ Parameters and Limitations That Remove Distractions and Help Students Focus), 6 (Remove Parameters and Limitations That Stifle Creativity and Lead to Contrived Expression), and 7 (Facilitate Improvisation).
- COMPLETE a 10 question, "take-home" quiz #2 on these three chapters; due tomorrow.
- REFLECT on the "Reflection Activity" questions at the end of each of these chapters as you read. We will discuss some of these in class tomorrow.

EXTRA TIME DAY TWO?

- REMIX ACTIVITY: Import percussion-less song into GarageBand, then add percussion tracks. If time, optionally cut and re-order sections of song, and/or add other tonal elements (bass, synth pad, etc.). Challenge: find/set tempo!

DAY THREE (8:30 a.m. - 4:30 p.m.)

ICE BREAKER: Mr. D (grading papers) Video - tie in to assessment topic :)

Collect and go over "take home" Quiz #2 as a class.

Select 1 or 2 "Reflections" questions from chapters 5/6/7 to discuss.

UT2UMC CONFERENCE KEYNOTE, slides 28 – 47.

SOUNDTRAP COMPARISON: Web 2.0 DAW

Log into Soundtrap and use the following features already explored in GarageBand:

- Favorite Sounds
- Loops & Layering
- Sound Check and USB Mic Recording
- 45-sec Sound Clip

*[Soundtrap](#) - Cool online DAW with simple interface but good functionality.

[Here's my basics of Soundtrap video.](#)

Here's are video tutorials on [How to Record audio in Soundtrap](#) , [Working with Tracks in Soundtrap](#).and [Working with Regions/Tracks in Soundtrap](#). [Soundtrap FAQ](#).

Discuss pros and cons of this online DAW...

BLACK KEY BLUES IMPROVISATION [p146]: Do as class with synth keyboards or in GarageBand.

PBL & JEFF ROBIN VIDEO: "Do the project yourself!"

NOTEFLIGHT DEMO AND QUICKSTART: Share what Noteflight can do, then *typeset a simple tune* to learn the basics.

- "Asali Ya Nyuki"
- OR...typeset "Frere Jacques" (every other measure is copy/paste, then set up two more staves for 3-part canon!
- OR...typeset "Ba Ba Black Sheep," then do (Sound Innovations-style) variations.

PEDAL POINT DUET (p242): Following the lesson plan in the book and using Noteflight, create an instrumental duet, then post link on the WIKI.

- Show Pedal Point Keynote
- Work on creating duets, with coaching (both side-by-side and “public”)
- Recital of duets

Discuss Benefits of Notation Software [p227-230]. Go over listing of benefits of CMN apps (playback) in book; discuss. Play *Psalm 12*, Ryan McCarty, example.

NOTFLIGHT EXPORT: Review steps to export Noteflight files as MID and XML. Demo XML → Finale. Have class practice MID → GarageBand (adding loops if time).

If time, view more PHS 2011 AP THEORY FINAL PROJECT DVD: Share this in three stages during course:

1) Opening & Overview, 2) Coaching, 3) Rehearsing, and 4) Performance.

SFX STORY or RADIO COMMERCIAL PROJECT

- Choose either activity
- SFX Story uses LOOP scoring and SFX’s (could use stock music to shorten)
- Radio Commercial uses USB voice recording and LOOP scoring (could use SFX too to snaz it up!)

INTRO COURSE FINAL PROJECT

- [COURSE FINAL PROJECT \(UT2UMC\)](#) – sketch lesson plan and assessment tool to show me tomorrow. **SHOW THEM the WIKI info posted on this.**

DAY THREE NIGHTLY ASSIGNMENTS:

- READ UT2UMC, chap. 8 (Engage in Coaching Interaction).
- COMPLETE a 10 question, “take-home” quiz #3 on this chapter; due tomorrow.
- REFLECT on the “Reflection Activity” questions at the end of this chapter as you read. We will discuss some of these in class tomorrow.
- If we didn’t get to it today, please look over the [COURSE FINAL PROJECT \(UT2UMC\)](#) area of the WIKI – think about a lesson plan idea (we can discuss this tomorrow) and type up a preliminary thumbnail description/outline that we can look over in short conferences tomorrow.
- If you have one, BRING YOUR IPAD TOMORROW!

DAY FOUR (8:30 a.m. - 4:30 p.m.)

Collect and go over “take home” Quiz #3 as a class.

Select 1 or 2 “Reflections” questions from chapter 8 to discuss.

UT2UMC CONFERENCE KEYNOTE, slides 48 – 57.

NEW CLOTHES FOR AN OLD TUNE [p204-208]: Following the lesson plan in the book, create a contemporary arrangement of a Baroque or Classical keyboard work (or self-contained excerpt).

- Show PHS WIKI for this project
- Play Ali Hofmann’s “Solfeggiato” example
- Rubric p 125.

WEB 2.0 MUSIC APPS EXPLORATION AND REVIEW. Explore and experiment with as many Web 2.0 apps from my LINKS page as possible during the time allotted, then select one to review for the class. Each participant will complete the web review form on the WIKI for a special/chosen app, then demo the app they’ve chosen in a for the class.

- We've already looked at Tonematrix, Soundtrap, Noteflight, Incredibox
- What are some other favs? (aQWERTYon, Chrome Music Lab, Groove Pizza, Pattern Sketch, Plink, UJAM, YouTube Video Editor)

iPAD INSTRUMENTS

- Emulations (similar to existing instruments): Demo/explore various.
- Non-Traditional Interface: Demo/explore various.
- GarageBand iOS

DISCUSS PUBLISHED CURRICULAR MATERIALS [p109-118]: Discuss the various "lesson plan" books out there...the problem: so many are dated quickly. Could pair up students to review a book, then report out to class:

- Alfred Music Tech Series: Notation, Sequencing
- Making Music with GarageBand & Mixcraft (Hodson, Frankel, Fein, McCready)
- Teaching Music Through Composition (Freedman)
- Make Your Own Music: A Creative Curriculum Using Music Technology (McCready)

ASSESSING CREATIVE PROJECTS [p121-129]: Discuss and visit links on WIKI and examples in the book for various modes of assessment/feedback.

- Could students be CREATIVE in making an assessment (i.e. Kahoot)?

VIDEO SCORING

CONFERENCE WITH STUDENTS ABOUT THEIR FINAL PROJECT LESSON PLAN/ASSESSMENT TOOL. Approve or refine for them.

- [COURSE FINAL PROJECT \(UT2UMC\)](http://watsonmusic.wikispaces.com/COURSE+FINAL+PROJECT)<http://watsonmusic.wikispaces.com/COURSE+FINAL+PROJECT>
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<http://watsonmusic.wikispaces.com/COURSE+FINAL+PROJECT>

DAY FOUR NIGHTLY ASSIGNMENT:

- READ UT2UMC, chaps. 9 (Foster Opportunities for Feedback and Critique), 10 (Employ Performance and Recital) and the "Assessment" part of Chapter 11 (pp. 121-129).
- COMPLETE a 10 question, "take-home" quiz #4 on this reading; due tomorrow.
- REFLECT on the "Reflection Activity" questions at the end of each of these chapters as you read. We will discuss some of these in class tomorrow.
- Work on your FINAL PROJECT Lesson Plan and Assessment

DAY FIVE (8:30 a.m. - 4:30 p.m.)

Collect and go over "take home" Quiz #4 as a class.

Select 1 or 2 "Reflections" questions from chapters 9/10/11 to discuss.

UT2UMC CONFERENCE KEYNOTE, slides 57 – 80 (or 81).

VIDEO SCORING (if time)...

- Demo working with video in GarageBand
- Give time to experiment with short video from Google Folder
- Describe/Show the Video Mash Up Project (write and record new words for existing scene)
- [PHS WIKI](#): Create a score (music and SFX) for a short video clip.

FINAL PROJECT LESSON PLAN WORK TIME

COMPUTER MUSIC WORKSTATION. Go over the elements of a basic computer music workstation listed in the book (Appendix 1). Allow time for each student to research gear on the Internet and put together a budget for a basic computer music workstation, listing specific brands and costs.

COPYRIGHT CONCERNS (p298)

PRESENT FINAL PROJECT LESSON PLANS

SHARE PHS 2009 AP Theory Class Final Project: Share the DVD performance of their operetta in four acts, *The Digestive System*.

ALSO, if time: Technology unlocking *TEACHER'S* creativity [p301-303]

- Slam Jam!
- Skyping w/Composers in Concert

Grading Criteria and Assessment Methods

Course assessment, evaluation and grading is based upon three factors: (1) the completion of the pre-assignment, (2) active engagement in daily course studies and (3) in the completion of the final assignment/post-assignment.

Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

	Basic	Average	Superior
Pre-assignment	Provides basic/unsatisfactory content and concepts in preparation for this course.	Accurately identifies content and concepts relevant to this course.	Demonstrates a deep understanding and preparation of content and concepts relevant to this course.
During class formative assessments	Fails to actively engage in course content, application, and engagement of daily coursework.	Engages actively in course content and application of concepts in daily coursework.	Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.
Final/Post-assignment	Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.	Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.	Final assignment/post-assignment is fluid and engaging. It is organized, well structured and clear, and evidences a deep understanding and application of course goals. It is submitted on time.

The [Grading Policy](#) can be found in the Course Catalogue.

Academic Integrity Policy

A primary tenet of this course is to prepare students for professional responsibilities as teachers. The timely arrival to class as well as the daily preparation and engagement in course studies is essential.

University policy on [Academic Integrity](#) may be found in the UArts catalog.

If students are not clear about what constitutes plagiarism, you might recommend ***Introduction to Research and Documentation*** available on the University Libraries website.

Absences

Due to the compressed nature of the five-day intensive course structure, absences from class will not be accepted. Students who arrive late to class or leave early will be held accountable for missed time through additional assignments to be completed outside of course hours.

Technology

Policies on Technology may be found in the Course Catalogue.

Class Format

All summer music studies courses that meet in-person are five-day intensive courses typically running for 8 hours per day. Students are responsible for preparation of materials, for engaging in course content as per the course description, and in being responsive to completion of pre and post coursework as detailed in the course outline.

Courses offered online may be in a different format and may run for a longer amount of time, specific to the needs and intents of the course content.

Educational Accessibility

Students who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at [215-717-6616](tel:215-717-6616) or access@uarts.edu to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable. Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from the Office of Educational Accessibility. Accommodation letters can be provided to qualified students at any time during the semester, but grades earned before the letter is received by the faculty cannot be changed.

Notice of Nondiscrimination

The University of the Arts is a supportive community committed to individual and artistic integrity and inclusion. We promote and respect self-expression, a wide range of ideas, and diversity in all of its forms. We are committed to creating an inclusive environment in which University community members are able to access academic, social, recreational programs and services, as well as opportunities for admissions and employment on an equitable and nondiscriminatory basis.

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Sexual violence, sexual harassment, intimate partner/dating violence, and other forms of sexual misconduct are considered forms of sex-based discrimination and are prohibited by University policy and by law.

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Note: All faculty and professional staff at the University must report any incidents of sexual misconduct to the University's Title IX Coordinator. To make a report, e-mail titleix@uarts.edu or file a report through the Title IX Resource Page: www.uarts.edu/titleix.