

Submit original with signatures + 1 copy + electronic copy to Faculty Senate (Box 7500).
See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures/> for a complete description of the rules governing curriculum & course changes.

TRIAL COURSE OR NEW COURSE PROPOSAL
(Attach copy of syllabus)

SUBMITTED BY:

Department	Music	College/School	Liberal Arts
Prepared by	Dr. Bryan Hall	Phone	336-972-3189
Email Contact	behall2@alaska.edu	Faculty Contact	Bryan Hall

1. ACTION DESIRED <i>(CHECK ONE):</i>	Trial Course	<input checked="" type="checkbox"/>	New Course	<input type="checkbox"/>
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2. COURSE IDENTIFICATION:	Dept	Mus	Course #	F394	No. of Credits	3
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Justify upper/lower division status & number of credits:	Upper/ 3 credits- Class meets three hours a week for the full semester. Upper- these courses are continuations of lower division courses.
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3. PROPOSED COURSE TITLE:	Suzuki Violin Pedagogy 3
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4. To be CROSS LISTED? <i>YES/NO</i>	No	If yes, Dept:		Course #	
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NOTE: Cross-listing requires approval of both departments and deans involved. Add lines at end of form for additional required signatures.

5. To be STACKED?* <i>YES/NO</i>	No	If yes, Dept.		Course #	
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How will the two course levels differ from each other? How will each be taught at the appropriate level?:	
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* Use only one Format 1 form for the stacked course (not one for each level of the course!) and attach syllabi. Stacked course applications are reviewed by the (Undergraduate) Curricular Review Committee and by the Graduate Academic and Advising Committee. Creating two different syllabi (undergraduate and graduate versions) will help emphasize the different qualities of what are supposed to be two different courses. The committees will determine: 1) whether the two versions are sufficiently different (i.e. is there undergraduate and graduate level content being offered); 2) are undergraduates being overtaxed?; 3) are graduate students being undertaxed? In this context, the committees are looking out for the interests of the students taking the course. Typically, if either committee has qualms, they both do. More info online – see URL at top of this page.

6. FREQUENCY OF OFFERING:	Fall, 2018 and every Fall semester to follow
	Fall, Spring, Summer (Every, or Even-numbered Years, or Odd-numbered Years) — or As Demand Warrants

7. SEMESTER & YEAR OF FIRST OFFERING (Effective AY2015-16 if approved by 3/31/2015; otherwise AY2016-17)	Fall 2018
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8. COURSE FORMAT:

NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council. Furthermore, **any core course compressed to less than six weeks must be approved by the Core Review Committee.**

COURSE FORMAT: (check all that apply)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	6 weeks to full semester
OTHER FORMAT (specify)							
Mode of delivery (specify lecture, field trips, labs, etc)	Lecture and Lab						

9. CONTACT HOURS PER WEEK:	3	LECTURE hours/weeks	0	LAB hours /week	<input type="checkbox"/>	PRACTICUM hours /week
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Note: # of credits are based on contact hours. 800 minutes of lecture=1 credit. 2400 minutes of lab in a science course=1 credit. 1600 minutes in non-science lab=1 credit. 2400-4800 minutes of practicum=1 credit. 2400-8000 minutes of internship=1 credit. This must match with the syllabus. See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures-/guidelines-for-computing-/> for more information on number of credits.

OTHER HOURS (specify type)	
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10. **COMPLETE CATALOG DESCRIPTION** including dept., number, title, credits, credit distribution, cross-listings and/or stacking (50 words or less if possible):

Example of a **complete** description:

FISH F487 W, O Fisheries Management

3 Credits Offered Spring

Theory and practice of fisheries management, with an emphasis on strategies utilized for the management of freshwater and marine fisheries. *Prerequisites: COMM F131X or COMM F141X; ENGL F111X; ENGL F211X or ENGL F213X; ENGL F414; FISH F425; or permission of instructor.* Cross-listed with NRM F487. (3+0)

Suzuki Violin Pedagogy 3- Mus F394- 3 credits

Offered fall semester

Suzuki Method violin teacher training for volumes 5, 6, and 7 of the Suzuki Violin School. Students will follow the growth and development of intermediate Suzuki violin students, gain experience through guided teaching assignments and student teach at weekly group lessons. Emphasis will be on the performance and demonstration of teaching points. Prerequisite: instructor approval. (3 + 0)

11. **COURSE CLASSIFICATIONS:** Undergraduate courses only. Consult with CLA Curriculum Council to apply S or H classification appropriately; otherwise leave fields blank.

H = Humanities

S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core? **If YES, attach form.**

YES:

NO:

X

IF YES, check which core requirements it could be used to fulfill:

O = Oral Intensive, **Format 6**

W = Writing Intensive, **Format 7**

X = Baccalaureate Core

11.A *Is course content related to northern, arctic or circumpolar studies? If yes, a* **“snowflake” symbol will be added in the printed Catalog, and flagged in Banner.**

“snowflake” symbol will be

YES

NO

12. **COURSE REPEATABILITY:**

Is this course repeatable for credit?

YES

NO

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

Further understanding/ reinforcement of materials necessary.

How many times may the course be repeated for credit?

0

TIMES

If the course can be repeated for credit, what is the maximum number of credit hours that may be earned for this course?

0

CREDITS

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course?

0

CREDITS

13. **GRADING SYSTEM:** *Specify only one. Note: Changing the grading system for a course later on constitutes a Major Course Change – Format 2 form.*

LETTER:

PASS/FAIL:

RESTRICTIONS ON ENROLLMENT (if any)

14. **PREREQUISITES**

Instructor Approval

These will be *required* before the student is allowed to enroll in the course.

15. **SPECIAL RESTRICTIONS, CONDITIONS**

Instructors Approval

16. **PROPOSED COURSE FEES**

\$0.00

Has a memo been submitted through your dean to the Provost for fee approval?
Yes/No

17. PREVIOUS HISTORY

Has the course been offered as special topics or trial course previously?
Yes/No

If yes, give semester, year, course #, etc.:

18. ESTIMATED IMPACT

WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

Need for Adjunct Instructor to teach course and space to teach the course in the Music Department. This position has already been approved by Department and Dean. We have a teacher in mind already- Dr. Gail Johansen that is ready to start teaching these courses, once the courses have been approved.

19. LIBRARY COLLECTIONS

Have you contacted the library collection development officer (kljensen@alaska.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No X Yes

All course materials are available through the music department

20. IMPACTS ON PROGRAMS/DEPTS

What programs/departments will be affected by this proposed action?
Include information on the Programs/Departments contacted (e.g., email, memo)

Department of Music, College of Liberal of Arts, University of Alaska of Fairbanks, and the local community.

21. POSITIVE AND NEGATIVE IMPACTS

Please specify **positive and negative** impacts on other courses, programs and departments resulting from the proposed action.

There are no negative impacts of offering this course in our university.

Positive impacts include dramatic increases in student recruitment that will be attending UAF to take part in this course and the four-semester sequence. This offers an opportunity to local musicians to take Suzuki Pedagogy for further enrichment in their teaching. This connects UAF with one of the strongest Educational communities present in our community for the last 36 years.

This will draw much more students in to our University because this course has an international reputation for being one of the most effective music education tools.

Our University will be one of only 13 programs in the nation that offers this special training.

JUSTIFICATION FOR ACTION REQUESTED

The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. Use as much space as needed to fully justify the proposed course.

This course is the third course/semester of a larger 4 semester program that will give students a comprehensive knowledge of this teaching tradition.

This course would grow recruitment for the Music Department and all UAF departments because it allows students that successfully complete the program to apply for jobs in the field. There are 13 schools that have this program currently and all of the programs claim that numbers of students dramatically rose when this program was offered. This program coincides with new efforts across the community for programs that benefit all students from all majors and disciplines.

For instance an Engineering Major at UAF, who demonstrates the required musical training, could complete the four-semester sequence of Suzuki Pedagogy and be qualified to teach and run a private upper string studio in any community. Offering this course further strengthens music educator's efficacy in the field of education and performance. This helps music majors, and all string teachers and players in our department, community, and University. Just at UAF, we have over two full string orchestras of qualified teachers and students that would love an opportunity to take this course.

Offering this course connects UAF with a local community of teachers, students, and families that has been thriving for over 36 years in Fairbanks and the North Star Borough. Offering this course, also connects UAF with a internationally renowned music education association: The Suzuki Association of the Americas.

This program has a 100% placement in the employment field at the other 13 schools, in the nation, that offer a similar pedagogy course. I myself am a student of this tradition and began studying violin in the Suzuki Method as early as two years old. I now have this same teacher training and just this past summer have traveled the world from Bali, Indonesia; to Ottawa, Kansas; to Honolulu, Hawaii; and back to Fairbanks, Alaska teaching thousands of students in this method.

Further Justification/description is included by our teacher for this course 40 year veteran, Dr. Gail Johansen:

The University of Alaska Fairbanks offers undergraduate students specific study and training in the Suzuki Method of music teaching and learning. The seminar is a 12 credit hour program that offers comprehensive teacher training to violinists and violists pursuing a degree in music performance or education. Students in other disciplines who are able to pass the entrance audition requirements may also register for these courses to fulfill elective requirements in the arts and humanities, with instructor approval. Viola teacher training through Unit 4 is included in this seminar.

The Suzuki Violin Pedagogy Seminar includes 4 semesters of classroom study and observation of experienced Suzuki teachers in the Fairbanks School of Talent Education Suzuki Music Program. Upon completion, participants will be able to register their teacher training courses with the Suzuki Association of the Americas, a nationally recognized registry of Suzuki trained teachers.

In Suzuki Violin Pedagogy seminar classes, students study the philosophy of Dr. Shinichi Suzuki's Talent Education Method and his impact on current learning theories about early childhood education. They learn skills for teaching fundamental techniques of string playing, from the beginning steps to the advanced levels. They study the music and teaching points of eight volumes of the Suzuki Violin Method.

Classroom instruction is complimented by guided observation of trained Suzuki Method violin and viola instructors, with an emphasis on live lesson observations. Group lesson observations are available through the Fairbanks School of Talent Education Suzuki Music Program, held weekly at nearby University Park Elementary School. Guided teaching includes serving as a practice partner to students and parents. Self-evaluation techniques are taught while feedback and assessment is given from mentor teacher, Dr. Gail Johansen.

Students who graduate with Suzuki pedagogy training go on to establish successful private studios, join established university and community music school programs or combined positions as symphony performers with educational outreach programs. Suzuki Method teaching is now the standard of music education for children. Graduates from the UAF Suzuki Violin Pedagogy Seminar will have the knowledge and skill to impact any community they choose, from the villages of Alaska to major cities across the United States.

[Empty signature box]

APPROVALS: Add additional signature lines as needed.

William Proff Date **9/27/16**
Signature, Chair, Program/Department of: []
DocuSigned by:

Rob Duke Date **November 11, 2016**
Signature, Chair, College/School Curriculum Council for: **CLA**
DocuSigned by:

[Signature] Date **November 11, 2016**
Signature, Dean, College/School of: **College of Liberal Arts**
DocuSigned by:

Offerings above the level of approved programs must be approved in advance by the Provost.

[] Date []
Signature of Provost (if above level of approved programs)

ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE

[] Date []
Signature, Chair
Faculty Senate Review Committee: ___ Curriculum Review ___ GAAC
___ Core Review ___ SADAC

ADDITIONAL SIGNATURES: (As needed for cross-listing and/or stacking)

[] Date []
Signature, Chair, Program/Department of: []

[] Date []
Signature, Chair, College/School Curriculum Council for: []

[] Date []
Signature, Dean, College/School of: []

ATTACH COMPLETE SYLLABUS (as part of this application). This list is online at: <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures/uaf-syllabus-requirements/>
The Faculty Senate curriculum committees will review the syllabus to ensure that each of the items listed below are included. If items are missing or unclear, the proposed course (or changes to it) may be denied.

SYLLABUS CHECKLIST FOR ALL UAF COURSES

During the first week of class, instructors will distribute a course syllabus. Although modifications may be made throughout the semester, this document will contain the following information (as applicable to the discipline):

1. Course information:

Title, number, credits, prerequisites, location, meeting time
(make sure that contact hours are in line with credits).

2. Instructor (and if applicable, Teaching Assistant) information:

Name, office location, office hours, telephone, email address.

3. Course readings/materials:

Course textbook title, author, edition/publisher.
 Supplementary readings (indicate whether required or recommended) and
 any supplies required.

4. Course description:

Content of the course and how it fits into the broader curriculum;
 Expected proficiencies required to undertake the course, if applicable.
 Inclusion of catalog description is *strongly* recommended, and
 Description in syllabus must be consistent with catalog course description.

5. Course Goals (general), and (see #6)

6. Student Learning Outcomes (more specific)

7. Instructional methods:

Describe the teaching techniques (eg: lecture, case study, small group discussion, private instruction, studio instruction, values clarification, games, journal writing, use of Blackboard, audio/video conferencing, etc.).

8. Course calendar:

A schedule of class topics and assignments must be included. Be specific so that it is clear that the instructor has thought this through and will not be making it up on the fly (e.g. it is not adequate to say "lab". Instead, give each lab a title that describes its content). You may call the outline Tentative or Work in Progress to allow for modifications during the semester.

9. Course policies:

Specify course rules, including your policies on attendance, tardiness, class participation, make-up exams, and plagiarism/academic integrity.

10. Evaluation:

Specify how students will be evaluated, what factors will be included, their relative value, and how they will be tabulated into grades (on a curve, absolute scores, etc.) Publicize UAF regulations with regard to the grades of "C" and below as applicable to this course. (Not required in the syllabus, but is a convenient way to publicize this.) Link to PDF summary of grading policy for "C":

http://www.uaf.edu/files/uafgov/Info-to-Publicize-C_Grading-Policy-UPDATED-May-2013.pdf

11. Support Services:

Describe the student support services such as tutoring (local and/or regional) appropriate for the course.

12. Disabilities Services: Note that the phone# and location have been **updated**. <http://www.uaf.edu/disability/> The Office of Disability Services implements the Americans with Disabilities Act (ADA), and ensures that UAF students have equal access to the campus and course materials.

State that you will work with the Office of Disabilities Services (208 WHITAKER BLDG, 474-5655) to provide reasonable accommodation to students with disabilities.

University of Alaska Fairbanks
Suzuki Pedagogy Program

Course Information

Title: Suzuki Violin Pedagogy 3

Number: Mus F394

Credits: 3

Prerequisites: Successful audition and permission of the instructor

Location: UAF Fine Arts

Meeting time: 2 times per week for 1.5 hours each

Instructor

Name: Gail Johansen

Office location: N/A

Office hours: N/A

Telephone: 907-479-4327

Email address: akgailjohansen@gmail.com

Course readings/materials:

Course textbook title: Revised Suzuki Violin School, Volume 5 and 6

Author: Shinichi Suzuki

Edition/publisher: Alfred Publishing

Supplementary readings, all required:

Intelligent Music Teaching, Robert A. Duke

Ornamentation, Valerie Lloyd Watts & Carole Bigler

Various articles as assigned from the International Suzuki Journal, Shinichi Suzuki

Supplies needed:

Revised Suzuki Violin School Recording, Volumes 5 and 6 (may be downloaded from iTunes)

Barbara Barber's *Solos for Young Violinists*, volumes 3-6

Course Description:

Suzuki Pedagogy 3 will analyze pedagogical materials and fundamental techniques introduced in volumes five and six of the Suzuki Violin School while reviewing material from volumes one through four. Trainees will follow the growth and development of intermediate Suzuki level students, gain experience through guided teaching assignments and student teach at weekly group lessons. Emphasis will be on the performance and demonstration of teaching points. The course will cover two and three octave major and minor scales, arpeggio series, along with exploring advanced music reading methods. The use of supplemental materials will also be covered. Suzuki Pedagogy 1 and 2 are required for registration of course with the Suzuki Association of the Americas.

Course Goals and Student Learning Outcomes

- To understand the technical and musical development of the intermediate/advanced student
- To present several approaches to the continuation of reading skills and advanced techniques
- To provide the trainee with the opportunity to teach in a guided apprentice role, with both private and group lesson formats
- Demonstrate teaching points and perform all of the pieces studied

Instructional methods:

Classroom lecture, small group discussion, observation of live Suzuki Method teaching, hands-on practice in a teaching apprentice role, experience with a student/parent team each week, group lesson observations, online lesson observations, demonstration of teaching points by instructor and assessment of each trainee's proficiency with volumes 5 and 6 materials.

Course calendar:

Suzuki Violin Pedagogy 3
Course Calendar

Week 1

Trace major technique areas through the Suzuki repertoire covered to date
Topics to include: shifting, string crossings, tone development, bow strokes, left hand finger patterns, and dexterity and vibrato.

Week 2

Suzuki Violin School Book 5: Bach Gavotte to Vivaldi Largo
Slow movements – how to teach students to shape phrases and lead the melody

Week 3

Listening program adaptations for the advancing student
Suzuki Violin School Book 5: Vivaldi Concerto in G minor, first two movements
Scales: continued work with three octave scales and arpeggios, including G Major and minor
Shifting to upper positions, to include fourth and fifth position

Week 4

Review for the advancing student; discuss specific review assignments that prepare the student for future repertoire study
Suzuki Violin School Book 5: Country Dance to German Dance
Bow strokes: up bow staccato and the lifted stroke in the lower half of the bow

Week 5

Bow arm balance and varying the weight for sudden dynamic changes

Suzuki Violin School Book 5: Veracini Gigue to Bach Concerto in D minor for 2 violins, 1st movement
Fluency in music reading and development of sight-reading capabilities

Week 6

Continued study of 3 octave scales and arpeggios; D Major and minor, C Major and minor
Shifting exercises to extend into fifth and sixth positions
Tonalization in the upper positions; use of ring tones to focus the intonation
Suzuki Violin School Book 6 overview

Week 7-8

Discuss the changing role of the parent in the practice planning and routine
Advanced students expectations for practice, fully responsible for their progress, their daily effort and attention to details covered in the lessons
Suzuki Violin School Book 6: Corelli La Folia Theme and Variations
Chords and double stops, varied articulations and bow strokes, Baroque style trills, bariolage string crossing patterns, phrasing and character in each variation

Week 9

Refining the vibrato to enhance musical expression
Introduction of the Baroque sonata structure
Suzuki Violin School Book 6: Handel Sonata in F Major, movements 1-4
Teaching the student to work with a collaborative pianist

Week 10

Group Lesson teaching for the advanced student
Suzuki Violin School Book 6: Fiocco Allegro to Rameau Gavotte

Week 11

Expressive performance skills and the development of sensitivity for style and musical conventions
Continued study of complex rhythms, subdivisions and changing meters
Suzuki Violin School Book 6
Handel Sonata in D Major, movements 1-4; compare to our study of the Handel F Major Sonata in week 9

Week 12

Use of supplementary repertory in the Book 6 level student
Developing rhythmic understanding and the use of various meters and tempos
Historical performance standards and further studies of the Baroque period conventions of bowing, fingering and stylistic ornamentation

Week 13

Shifting extended to include seventh position

Scale and arpeggio, three octaves in more remote keys: all major and melodic minor scales covered

Introduction of Suzuki Violin School Book 7 concepts and skill development

Week 14

Suzuki Violin School Book 7: Mozart Minuet to Corelli Courante

Comparison of Baroque and Classical music styles and the implications for performance practice decisions

Week 15

Suzuki Violin School Book 7: Bach Concerto in A minor, first movement

Comparison of 3-4 recordings of this movement, to include Baroque instrumentation for the soloist and the orchestra; discuss stylistic variations

Week 16

Final Exams

Major Topics

- Continued development of earlier concepts
- Listening and Review for the advancing student
- Parent-Teacher-Student Relationships
- Student independence
- Tonalization
- Teaching Points in Volume 5 and 6
- 3 Octave Scales
- Developing Shifting, 4th and 5th positions
- Refine vibrato
- Develop Tone
- Advanced Bowing Techniques: spiccato, up-bow staccato, active use of hand
- Develop rhythmic understanding of complex sub-divisions and rubato
- Elements of Musicianship
- Group Lesson Teaching

Discussion Points

- How to develop advanced practice techniques in students
- Music reading skill development continued
- Harmonic awareness
- Refine musicianship and musical awareness
- Supplementary repertory
- Statement of Ethics, with reference to professional standards
- Individual and group lessons

Course policies:

- Listen daily to Suzuki Violin School Volume 5 and 6
- Bring your instrument to every class
- Weekly apprentice teaching with a student/parent team

- Class participation will include discussions, playing demonstrations and memorization of the materials in Suzuki Violin School Volumes 5 and 6
- Attendance at all classes is required; tardiness affects attendance requirements and will need to be made-up
- Make-up exams will be done if they are missed due to reasons beyond the trainee's control (e.g. severe illness or family emergency). They will be handled on an individual basis and will require appropriate documentation and prior notification before either will be considered.

Attendance Policy:

Excused absences will be given at the discretion of the instructor on the basis of advanced communication from the student prior to missed class. Examples of such absences are due to reasons beyond the trainee's control (e.g. severe illness or family emergency). They will be handled on an individual basis and will require appropriate documentation and significant prior notification (at least 24 hours) before the start of class for either to be considered.

Unexcused Absences:

One unexcused absence is allowed, provided that the work is made up with the instructor of record. Each additional absence results in a 5% course grade reduction and all unexcused absences will affect the ability of the trainee to register their Suzuki Training with the SAA.

Tardiness:

Tardiness is when a student is 5 or more minutes late to a class. Two tardy equals one unexcused absence. 15 minutes or more tardy counts as an unexcused absence.

Evaluation

Grading will be based on the following:

- Participation -successful completing in class exercises and assignments related to violin performance, observations, and pedagogical assignments. Participation includes contributing to in class discussions as well.
- Completion of required readings
- Completion of written assignments
- Completion of observation requirements
- Notebook evaluation
- In-class demonstration of teaching points and concepts
- Completion of playing exams

Grading

Class attendance and participation (participation- defined above in evaluation)	20%
Observation write-ups	20%
Written assignments	20%
Memorization of Suzuki repertoire	20%

100 Point System

90-100=A

80-89=B

70-79=C

65-69=D

Below 65=F

Grade below C, the course will not be registered with the SAA

Completion of this course will entitle trainees to register Unit 5 and 6 with the Suzuki Association of the Americas. 100% attendance is required for this registration. Instructor must be notified 24 hours in advance if absence is unavoidable; trainee must make arrangements to video record the class. In order to register course, trainees must be member of the SAA. The SAA Teacher Registry is a service offered to teachers to centralize record keeping of training for verification for employment or other uses. It is like a transcript. Units 1-3 must be taken in order to register.

Plagiarism and Cheating: Plagiarism and cheating are matters of serious concern for students and academic institutions. I take it seriously as well. The UAF Honor Code (Student Code of Conduct) defines the academic standards expected at UAF and is adhered to in this class as well.

Disabilities Services

The Office of Disability Services implements the Americans with Disabilities Act (ADA), and ensures that UAF students have equal access to the campus and course materials. I will work with the Office of Disabilities Services (474-5655) to provide reasonable accommodation to students with disabilities.

The staff of Disability Services works with faculty in arranging appropriate services in the classroom. Questions should be directed to the Director of Disability Services at [\(907\)-474-5655](tel:907-474-5655).

<http://www.uaf.edu/disability/>

UAF Office of Disability Services
612 N. Chandalar, PO Box 755590
University of Alaska Fairbanks
Fairbanks, Alaska 99775-5590

Phone: [\(907\) 474-5655](tel:907-474-5655) | TTY: [\(907\) 474-1827](tel:907-474-1827) | Fax: [\(907\) 474-5688](tel:907-474-5688) | E-mail: fydso@uaf.edu

There is handicap access to the UAF Music Department, the Davis Concert Hall, and the studios and practice rooms. Any student needing special assistance of any kind should contact the instructor.

TITLE IX PROTECTION

University of Alaska Board of Regents have clearly stated in BOR Policy that discrimination, harassment and violence will not be tolerated on any campus of the University of Alaska. If you believe you are experiencing discrimination or any form of harassment including sexual harassment/misconduct/assault, you are encouraged to report that behavior. If you report to a faculty member or any university employee, they must notify the UAF Title IX Coordinator about the basic facts of the incident.

Your choices for reporting include:

- 1 You may access confidential counseling by contacting the UAF Health & Counseling Center at 474-7043;
- 2 You may access support and file a Title IX report by contacting the UAF Title IX Coordinator at 474-6600;

You may file a criminal complaint by contacting the University Police Department at 474-7721.

Student Support Services

Student Support Services are available at UAF: <http://www.uaf.edu/sssp> These services include: free tutorial services; academic advising, mentoring, and personal support; direct financial assistance to qualified low-income participants; use of laptop computers, labs, and other technology resources; and cultural and social engagement. The office is located at Gruening 512.