Introduction to Orff Schulwerk

**ED 501**

**1 Credit Hour (37.5 Hours minimum)**

**Course Format: Online (Asynchronous)**

**Date: Summer 2023**

**Course Instructor: Michelle Brinkman**

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**Course Description:**

Introduction to Orff Schulwerk is designed to immerse music educators in learning the process of Orff Schulwerk methodology and to develop an understanding of this method. The course will cover an introductory level Orff Schulwerk philosophy, music theory, pedagogy, composing and arranging. Lessons will cover all the Orff Schulwerk media of speech, body percussion, unpitched percussion, barred instruments, recorder, movement, and singing. Students are expected to read the assigned texts and complete all assignments.

**Required Textbook and/or Materials:**

* Frazee, J. (2006). *Orff Schulwerk Today: Nurturing musical expression and understanding*. Schott.
* Goodkin, D. (2004). *Play, Sing, and Dance: An Introduction to Orff Schulwerk*. Schott.
* Keetman, G., Frick, O., Keetman, P., & Murray, M. (1974). *Elementaria: First acquaintance with Orff-Schulwerk*. London: Schott and Co. Ltd.
* Murray, M., Keetman, G., & Orff, C. (1976). *Music for Children: Volume 1: Pentatonic*. Schott Musik Intl Mainz.
* Keetman, G. (1984). *Rhythmische Übung (Rhythmic Exercises): for Orff Instruments*. Schott Musick Intl Mainz.
* Any Folk Song Collection
* Collection of nursery rhymes of children’s poetry
* Yamaha Baroque Soprano Recorder
* Manuscript paper and/or computer notation software (Finale or Sibelius)
* Access to various unpitched percussion and barred instruments

**Course Objectives:**

At the conclusion of this course students will be able to:

* Acquire and develop a basic knowledge and understanding of the Orff Schulwerk approach.
* Build a foundation for the participant’s continued development of the Orff Schulwerk approach by continuing in AOSA approved levels courses.
* Prepare the student for successful implementation of the Orff Schulwerk pedagogy in the elementary/middle school music classroom.
* Create and develop an Orff arrangement with instrumental accompaniments that is suitable for children at the elementary/middle school level
* Develop and write a basic Orff lesson plan that will include singing, speech, body percussion, instrument playing, improvisation, and movement.

**Required Course Technology:**

Technology will support your learning and engagement in this course:

* Teachers will need their own device with a stable internet connection to access the digital Learning Management System (LMS) which is provided by Music ConstructED.
* Access to Microsoft Word and PowerPoint or Google Docs and Google Slides (you can register for a free Google account if you do not already have one).

Online Activities will include:

1. **Videos** demonstrating skills, techniques, and suggestions for student engagement. Please actively watch the videos, take notes, and practice the designated skill.
2. **Readings** will include articles, book chapters, and blog posts.
3. **Online Assignments and Projects** will be assigned weekly. Each assignment will assist you in solidifying an understanding of Orff-Schulwerk methodology and how to begin to apply this method in your own general music classroom. Your final project will be built using weekly assignments focused on your individual teaching situation.

**Course Format and Requirements:**

This course will be delivered in a remote format including activities you will complete independently. This course is asynchronous, you will be provided a suggested timeline to complete each reading and assignment. Final projects must be uploaded no later than 11:59 on the final date of the course. 

**Student Learning Outcomes (SLOs):**

This course addresses the following student learning outcomes to the degree shown in the table. Degree Addressed is rated according to the following scale:

1=Basic, 2=Developing, 3=Proficient, 4=Advanced

| **Student Learning Outcome** | **Degree Addressed** |
| --- | --- |
| 1. Demonstrate growth in content knowledge related to teaching assignment and the application of content knowledge to classroom instruction and assessment. | 3 |
| 2. Understand scientifically-based practices in teaching and learning, including strategies in literacy education, instructional technology, differentiation of instruction, and apply them to raise student achievement. | 2 |
| 3. Demonstrate multiple means of assessing and evaluating student learning and use them to change teaching and learning. | 2 |
| 4. Locate, interpret, synthesize, and apply educational research in best practices in teaching. | 2 |
| 5. Understand models for professional change, including teacher collaboration, professional learning communities, strategies for mentoring and coaching to facilitate change, and effective professional development. | 1 |
| 6. Demonstrate understanding of reflective practice that results in improved classroom teaching and learning, including teacher reflection, use of technology in self-assessment, collaboration for change, and self-management of change. | 2 |
| 7. Demonstrate understanding of system and organizational change in education, including models for school change and current research and trends in school change. | 1 |
| 8. Demonstrate responsibility for student learning at high levels. | 3 |
| 9. Demonstrate responsibility for school reform and leadership in school change. | 1 |

**Course Assignments and Hour Requirements:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Assignment** | **Module Description** | **Approximate Hours** | **Points Out of** |
| 0 | Introduction to MCED LMS | 0.5 | 0 |
| 1 | Lesson Module 1 | 4.5 | 20 |
| 2 | Lesson Module 2 | 7.9 | 40 |
| 3 | Lesson Module 3 | 4.0 | 30 |
| 4 | Lesson Module 4 | 5.7 | 30 |
| 5 | Lesson Module 5 | 4.5 | 20 |
| 6 | Lesson Module 6 | 8.3 | 20 |
| 7 | Lesson Module 7 | 3.9 | 50 |
| 8 | Lesson Module 8 | 5.1 | 30 |
| 9 | Lesson Module 9 | 7.7 | 30 |
| 10 | Lesson Module 10 | 3.0 | 30 |
| 11 | Lesson Module 11 | 4.5 | 30 |
|  |  | **59.6 hours** | **330 pts** |

**Course Summary**

1. **Introduction to the Music Constructed LMS – How to get the most out of this course.** (.5 hour video/screen readings)
2. **Lesson Module 1: What is Orff Schulwerk? (4.5 hours)**

* Readings (24 pages-2.5 hours)
* Assigned Video (1 hour)
* Assignment (1 hour)

1. **Lesson Module 2: Rhythmic Speech and Body Percussion (7.9 hours)**

* Readings (59 pages – 5.9 hours)
* Assigned Video (1 hour)
* Assignments (2 hours)

1. **Lesson Module 3: Singing in the Orff Classroom (4.0 hours)**

* Readings (30 pages = 3 hours)
* Assignments (1 hour)

1. **Lesson Module 4: Movement in the Orff Classroom (5.7 hours)**

* Readings (32 pages = 3.2 hours)
* Assigned Video (1 hour)
* Assignments (1.5 hours)

1. **Lesson Module 5: Ostinati and Borduns (4.5 hours)**

* Readings (20 pages = 2 hours)
* Assigned Video (1.5 hours)
* Assignments (1 hour)

1. **Lesson Module 6: Instruments in the Orff Classroom (8.3 hours)**

* Readings (48 pages = 4.8 hours)
* Assigned Video (1.5 hours)
* Assignments (2 hours)

1. **Lesson Module 7: Recorders in the Orff Classroom (3.9 hours)**

* Readings (9 pages = .9 hours)
* Assigned Video (1 hour)
* Assignment (2 hours)

1. **Lesson Module 8: Folk Music in the Orff Classroom (5.1 hours)**

* Readings (2.6 hours)
* Assigned Video (1 hour)
* Assignment (1.5 hours)

1. **Lesson Module 9: Elemental Music (7.7 hours)**

* Readings (4.7 hours)
* Assigned Video (1 hours)
* Assignment (1 hours)

1. **Lesson Module 10: Composing and Improvising in the Orff Classroom (3 hours)**

* Readings (10 pages = 1 hour)
* Assigned Video (1 hour)
* Assignments (1 hours)

1. **Lesson Module 11: Creating an Orff Lesson Plan (4.5 hours)**

* Readings (5 pages = .5 hours)
* Assigned Video (1 hours)
* Assignment (3 hours)

**Introduction to Orff-Schulwerk Syllabus**

**Lesson Module 1: What is Orff Schulwerk?**

1. Video (1 hour)
   1. Course overview
   2. Overview of Off-Schulwerk
   3. Orff-Schulwerk media
2. Read “Section I: Your Heritage” (pages 14-16) and “Section II: Your Approach” (pages 18-28) in *Orff Schulwerk Today* by Jane Frazee
3. Read “Introduction: The Challenge of Orff Schulwerk,” “What is Orff Schulwerk,” and “The Story of the Schulwerk” (pages vii-9) in *Play, Sing, and Dance: An Introduction to Orff Schulwerk* by Doug Goodkin

Module 1 Assignment: (1 hour) – See [*Written Assignment Rubric*](#_Written_Assignment_Rubric) *(20 pts)*

1. Write one to two pages (double spaced) answering the following questions:

* Does the Orff Schulwerk methodology fit with your current general music classroom? Why or why not?
* How does the Orff Schulwerk approach support a child-centered or learner driven classroom?
* What are some steps you could take to incorporate the Orff Schulwerk methodology into your general music classroom?

**Lesson Module 2: Rhythmic Speech and Body Percussion**

1. Video (1 hour)
2. Read Chapter 4: Speaking (pages 32-39) in *Orff Schulwerk Today* by Jane Frazee (1 hour)
3. Read Musica Poetica: The Word in Orff Schulwerk (pages 17-27) in *Play, Sing, and Dance: An Introduction to Orff Schulwerk* by Doug Goodkin (1 hour)
4. Read Body Percussion in Music Education (pages 67-75) in *Play, Sing, and Dance: An Introduction to Orff Schulwerk* by Doug Goodkin (1 hour)
5. Read “Rhythmic Exercises” (pages 17-53) in *Elementaria* by Gunild Keetman (3.5 hours)

## Module 2 Assignments: (2 hours) – See [*Composition/Arranging Rubric*](#_Composition/Arranging_Rubric) *(40 pts)*

Assignment #1 (1 hour)

* Find a nursery rhyme or children’s poem
* Notate the rhythm of the speech
* Compose a body percussion to go along with the rhythmic speech

Assignment #2 (1 hour)

* Choose a body percussion exercise in the *Rhythmische Übung*
* Compose a speech piece to accompany with the exercise

**Lesson Module 3: Singing in the Orff Classroom**

1. Video (1 hour)
2. Read Chapter 5: Singing (pgs. 41-57) in *Orff Schulwerk Today* by Jane Frazee (1.5 hour)
3. Read Chapter 3: What Me Sing? (pages 27-31) in *Play, Sing, and Dance: An Introduction to Orff Schulwerk* by Doug Goodkin (.5 hour)
4. Read Chapter 4: Sing, Sing, Sing (pages 31-35) in *Play, Sing, and Dance: An Introduction to Orff Schulwerk* by Doug Goodkin (.5 hour)
5. Read Chapter 18: Solfege in The Orff Schulwerk (pages 135-141) in *Play, Sing, and Dance: An Introduction to Orff Schulwerk* by Doug Goodkin (.5 hour)

## Module 3 Assignments: (1 hour) - See [*Lesson Design Rubric*](#_Lesson_Design_Rubric) *(30 pts)*

1. Choose a folk song or a song from *Music for Children*, Volume 1 and write a short lesson for how you would teach this song using Orff process.

**Lesson Module 4: Movement in the Orff Classroom**

1. Video (1 hour)
2. Read Chapter 6: Moving (pgs. 60-75) in *Orff Schulwerk Today* by Jane Frazee (1.5 hour)
3. Read Chapter 6: To Move and Be Moved (pages 51-55) in *Play, Sing, and Dance: An Introduction to Orff Schulwerk* by Doug Goodkin (.5 hour)
4. Read Chapter 7: Dance in The Orff Schulwerk (pages 55-61) in *Play, Sing, and Dance: An Introduction to Orff Schulwerk* by Doug Goodkin (.5 hour)
5. Read Chapter 8: Movement In the Music Classroom (pages 61-67) in *Play, Sing, and Dance: An Introduction to Orff Schulwerk* by Doug Goodkin (.5 hour)

## Module 4 Assignment: (1 hour) - See [*Lesson Design Rubric*](#_Lesson_Design_Rubric) *(30 pts)*

Write a lesson for your music classroom that utilizes movement. It is your choice whether you will incorporate creative movement

**Lesson Module 5: Ostinati and Borduns**

1. Video (1 hour)
2. Read Chapter 20: The Drone—A Basic Foundation (pages 147-153) in *Play, Sing, and Dance: An Introduction to Orff Schulwerk* by Doug Goodkin (.6 hour)
3. Read Chapter 21: The Ostinato (pages 153-157) in *Play, Sing, and Dance: An Introduction to Orff Schulwerk* by Doug Goodkin (.4 hour)
4. Read “The Ostinato in the Classroom: Classic Examples” by Isabel McNeill Carley. *The Orff Echo*, Fall 1994 (5 pages = .5 hour)
5. Read “Ostinato: Words” by Tossi Aaron. *The Orff Echo*, Fall 1994 (5 pages = .5 hour)

Module 5 Assignments: (1 hour) - See [*Composition/Arranging Rubric*](#_Composition/Arranging_Rubric) *(20 pts)*

1. Using one of your assignments from Module #2, create 1-2 ostinati patterns to accompany your poem or rhythm

**Lesson Module 6: Instruments in the Orff Classroom**

1. Video (1 hour)
2. Read Chapter 7: Playing Instruments (pg. 77-95) in *Orff Schulwerk Today* by Jane Frazee (1.8 hours)
3. ***Optional*** Read Chapter 11: Bells On Her Toes—Percussion in the Music Class (pages 79-85) in *Play, Sing, and Dance: An Introduction to Orff Schulwerk* by Doug Goodkin (1.6 hours)
4. ***Optional*** Read Chapter 12: The Orff Instruments: A Child Sized Orchestra (pages 85-101) in *Play, Sing, and Dance: An Introduction to Orff Schulwerk* by Doug Goodkin 1.6 hour)

Module 6 Assignments: (1.5 hours) - See [*Composition/Arranging Rubric*](#_Composition/Arranging_Rubric) *(20 pts)*

1. Using your composition from Module #5, create instrumental parts for the main rhythm and each ostinato pattern. One of your ostinato patterns, must be for a barred instrument

**Lesson Module 7: Recorders in the Orff Classroom**

1. Video (1 hour)
2. Read Chapter 8: Playing Recorder (pgs. 97-100) in *Orff Schulwerk Today* by Jane Frazee (.4 hour)
3. Read Chapter 13: The Role of the Recorder in Orff Schulwerk (pages 101-105) in *Play, Sing, and Dance: An Introduction to Orff Schulwerk* by Doug Goodkin (.5 hour)

Module 7 Assignments: (2 hours) – (50 pts total)

## Assignment #1 (1 hour) – See [*Written Assignment Rubric*](#_Written_Assignment_Rubric) *(20 pts)*

Write one to two pages answering the following questions:

* How do you currently incorporate recorder playing into your general music classroom?
* How will you incorporate recorder playing in your classroom in the future, using the Orff Schulwerk approach?

## Assignment #2 (1 hour) - See [*Lesson Design Rubric*](#_Lesson_Design_Rubric) *(30 pts)*

Choose a folk song, piece from *Music for Children* (Volume 1) or the *Rhythmische Ubung* and write a lesson incorporating the use of recorder to teach the piece you have chosen.

**Lesson Module 8: Folk Music in the Orff Classroom**

1. Video (1 hour)
2. Read Chapter 5: Folk Dance in the Music Classroom (pages 35-51) in *Play, Sing, and Dance: An Introduction to Orff Schulwerk* by Doug Goodkin (1.6 hours)
3. ***Optional*** Read “Making the Most of Folk Songs: Analysis within the Schulwerk” by Crystal Schlieker. *The Orff Echo*, Winter 2012 (5 pages = .5 hour)
4. ***Optional*** “Benefits of Folk Songs in the Elementary Music Classroom” by Casey Gerber. *The Orff Echo*, Spring 2008 (5 pages = .5 hour)

## Module 8 Assignment (1.5 hours) - See [*Lesson Design Rubric*](#_Lesson_Design_Rubric) *(30 pts)*

Choose a folk dance and write a lesson outlining the process that you would use to teach the dance to your general music class.

**Lesson Module 9: Elemental Music**

1. Video (1 hour)
2. Read Chapter 22: Music for Children: The Volumes (pages 157-163) in *Play, Sing, and Dance: An Introduction to Orff Schulwerk* by Doug Goodkin (7 pages = .7 hours)
3. Read Chapter 23: The Volumes: A Logical Progression (pages 163-193) in *Play, Sing, and Dance: An Introduction to Orff Schulwerk* by Doug Goodkin (30 pages = 3 hours)
4. ***Optional*** Read “The Importance of Studying the Volumes” by Josh Southard The Orff Echo, Fall 2010 (5 pages = .5 hour)
5. ***Optional*** Read “Volumes of Possibilities” by Judith Thomas-Solomon and Danai Apostolidou-Gagne. *The Orff Echo*, Fall 2010 (5 pages = .5 hour)

## Module 9 Assignments: (1 hour) - See [*Lesson Design Rubric*](#_Lesson_Design_Rubric) *(30 pts)*

1. Choose one song or piece from *Music for Children*, Volume I (Murray edition) and create a lesson design showing the process of how you might teach the piece.

**Lesson Module 10: Composing and Improvising in the Orff Classroom**

1. Video (1 hour)
2. Read “Paths to Improvisation: Using Keetman’s Elementaria” by Mary Helen Solomon. *The Orff Echo*, Summer 2000 (5 pages = .5 hour)
3. Read “Composing and Improvising: From Theory to Practice” by Hilree J. Hamilton. *The Orff Echo* (5 pages = .5 hour)

Module 10 Assignments: (1 hours) – See[*Lesson Design Rubric*](#_Final_Lesson_Design) *(30 pts)*

Choose a folk song, speech piece, or piece from *Music for Children*, Volume 1 and plan an improvisation lesson. It can be rhythmic or melodic. Write the process of how you would teach this improvisation lesson with scaffolds.

**Lesson Module 11: Creating an Orff Lesson**

1. Video (1 hour)
2. ***Optional*** Read “Process Teaching: Finding the Elements” by Steven Calantropio. *The Orff Echo*, Summer 2004 (5 pages = .5 hour)

## Module 11 Assignment: (3 hours) – See[*Lesson Design Rubric*](#_Final_Lesson_Design) *(30 pts)*

1. Using all that you have learned in the course, write an Orff based lesson for your classroom. You may use folk music or a piece from the Music for Children Volumes. Your lesson should include at least 3 of the following components:

* Imitation
* Exploration
* Improvisation
* Composition
* Literacy

It should contain at least 4 of the Orff Schulwerk media:

* Rhythmic Speech
* Body Percussion
* Singing
* Movement
* Playing Instruments
* Recorder

**Grading Information & Other Policies**

## Written Assignment Rubric

Used for all written assignments (not lesson designs)

|  |  |  |  |
| --- | --- | --- | --- |
| Written Assignment Rubric (20 pts total) | | | |
| 4 (100%) | 3 (85%) | 2 (70%) | 1 (55%) |
| Organization of Content | | | |
| Exceptionally well-presented and argued; ideas are  detailed, well-developed,  supported with  specific evidence &  facts, as well as  examples and  specific details. | Well-presented and  argued; ideas are  detailed, developed  and supported with  evidence and details,  mostly specific. | Content is sound and  solid; ideas are  present but not  particularly  developed or  supported; some  evidence, but  usually of a  generalized nature. | Content is not sound |
| Writing Style, Grammar, and Punctuation | | | |
| Writer displays a mastery of effective written work. Writer has an effective fluent style and syntax. | Writer displays effective written work. Writer has good fluent style and syntax. | Writer displays adequate written work. Writer has some style and shows attention to syntax. | Writer is ineffective in its presentation. Grammatical and or spelling errors are common. |

## Composition/Arranging Rubric

Used for all composition and arranging assignments

|  |  |  |  |
| --- | --- | --- | --- |
| Composition/Arranging Rubric (20 pts total) | | | |
| 4 (100%) | 3 (85%) | 2 (70%) | 1 (55%) |
| Musical Mechanics | | | |
| Demonstrates understanding of the musical mechanics (form, theory, and pitch or rhythmic elements) of the assignment throughout the assignment (no errors). | Demonstrates understanding of the musical mechanics (form, theory, and pitch or rhythmic elements) of the assignment throughout most of the assignment. (4 errors or less). | Demonstrates understanding of the musical mechanics (form, theory, and pitch or rhythmic elements) of the assignment some of the time. (5-10 errors) | Demonstrates understanding of the musical mechanics (form, theory, and pitch or rhythmic elements) but has frequent errors (more than 10). |
| Creativity | | | |
| Employs the use of creativity throughout the piece, by demonstrating at least 3 of the following creative elements: fluency, sensitivity, originality, flexibility, and/or elaboration. | Employs the use of creativity throughout the piece, by demonstrating at least 2 of the following creative elements: fluency, sensitivity, originality, flexibility, and/or elaboration. | Employs the use of creativity throughout the piece, by demonstrating at least 1 of the following creative elements: fluency, sensitivity, originality, flexibility, and/or elaboration. | Does not employ the use of creativity within the piece. |

## Lesson Design Rubric

Used for all lesson designs

|  |  |  |  |
| --- | --- | --- | --- |
| Lesson Design Rubric – 30 pts | | | |
| 4 (100%) | 3 (85%) | 2 (70%) | 1 (55%) |
| Knowledge and Understanding of Content | | | |
| Planning is thorough, consistent, and builds on prior knowledge and experience. Teacher shows expertise in content and how students learn; anticipates student misconceptions. | Planning builds on prior knowledge and experience. Teacher shows understanding of content and how students learn. | Planning relates to the subject being presented. The teacher shows some understanding of the content and how students learn. | There is a disconnect between the subject and the activity. The teacher shows limited understanding of the content and how students learn. |
| Lesson Strategies and Assessment | | | |
| Strategies/activities are clearly organized, support learning objectives, and a clear assessment of learning is included. | Strategies/activities are organized, support learning objectives, and include an assessment of learning. | Strategies/activities are present, support learning objectives, and assessment of learning is illuded to. | Strategies/activities do not reflect the learning objective and no assessment of learning is present. |
| Written Communication: Language, Style and Conventions | | | |
| Writer displays a mastery of effective written work. Writer has an effective fluent style and syntax. | Writer displays effective written work. Writer has good fluent style and syntax. | Writer displays adequate written work. Writer has some style and shows attention to syntax. | Writer is ineffective in its presentation. Grammatical and or spelling errors are common. |



**Grading Scale**: This course is graded on a A-F scale.

|  |  |  |  |
| --- | --- | --- | --- |
| Your grade in this class is determined by the scores earned on the course assignments. Please see the rubrics and assignments for specific details. | Grade | Percentage | Points |
| A | 94-100 % |  |
| A- | 90-93 % |  |
| B+ | 87-89 % |  |
| B | 84-86 % |  |
| B - | 80-83 % |  |
| C+ | 77-79 % |  |
| C | 70-76 % |  |
| D+ | 67-69 % |  |
| D | 64-66 % |  |
| D- | 60-63 % |  |
| F | 59 % |  |

**Late Work:** It is expected that all assignments, discussions, and projects will be completed on time. The professor understands that at times there are extraordinary circumstances that occur and should be taken into consideration. These circumstances must be shared with the professor before the due date (and not the night before) for any extension to be given.

**Incomplete Grades:** Incomplete Grades will be handled according to the University Catalog. If an incomplete grade is issued, the student, instructor, and Associate Dean will develop an agreement for the terms of the incomplete and sign it.

**Student Conduct:** Students are required to follow the policies set within the Student Code of Conduct at CSU Pueblo. This Code can be found on the Student Affairs website: https://www.csupueblo.edu/student-affairs/student-conduct/index.html. Students with questions regarding any guidelines within the Code should contact the Director of Student Conduct and Case Management at 719-549-2092.

**Accommodations:** If you have a documented disability that may impact your work in this class and for which you may require accommodations, please see the Disability Resource & Support Center (DRSC) as soon as possible to arrange services. The DRSC is located in LARC 169 and can be reached by phone (719-549-2648) and email (dro@csupueblo.edu).

**Academic Dishonesty:** Academic dishonesty is any form of cheating that results in students giving or receiving unauthorized assistance in an academic exercise or receiving credit for work which is not their own. In cases of academic dishonesty, the instructor will follow protocol as identified by their department. Academic dishonesty is grounds for disciplinary action by both the instructor and the Director of Student Conduct and Community Standards. Any student found to have engaged in academic dishonesty may receive a failing grade for the work in question, a failing grade for the course, or any other lesser penalty which the instructor finds appropriate. To dispute an accusation of academic dishonesty, the student should first consult with the instructor. If the dispute remains unresolved, the student may then state their case to the department chair (or the dean if the department chair is the instructor of the course). A student may appeal a grade through the Academic Appeals Board, if eligible.

Academic dishonesty is a behavioral issue as well as an issue of academic performance. As such, it is considered an act of misconduct and is also subject to the University conduct process as defined in the CSU Pueblo Student Code of Conduct. Whether or not disciplinary action has been implemented by the faculty, a report of the infraction should be submitted to the Office of Student Conduct & Community Standards who may initiate additional disciplinary action. The decision by the Office of Student Conduct & Community Standards may be appealed through the process outlined in the Student Code of Conduct.

**Mandatory Reporting:** Colorado State University Pueblo is committed to maintaining respectful, safe, and nonthreatening educational, working, and living environments. As part of this commitment, and to comply with federal law, the University has adopted a Policy on Discrimination, Protected Class Harassment, Sexual Misconduct, Intimate Partner Violence, Stalking, & Retaliation. You can find information regarding this policy, how to report violations of this policy, and resources available to you, on the Office of Institutional Equity’s website (www.csupueblo.edu/institutional equity).

Please familiarize yourself with the reporting requirements of this policy. Because faculty and staff at CSU Pueblo are "Responsible Employees,” we have to report to the Director of the Office of Institutional Equity if you tell us that you were subjected to, or engaged in, any of the following acts: *discrimination, protected class harassment, sexual misconduct, intimate partner violence, stalking, and retaliation.*