

College of Performance, Visualization and Fine Arts



MSTC 245 Syllabus

Section 500 (58131)

Survey of Artificial Intelligence in Music

Spring 2026 - College Station

Credit Hours: 3

Instructor Details



Hongshuo Fan

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Office Location: Arts & Humanities Building (LAAH), Room 224

Phone: N/A

Office Hours

By appointment (arranged via email)

Preferred Contact Method

Email

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Catalog Description

Survey of Artificial Intelligence in Music. (3-0). Credit 3. Survey of Artificial Intelligence (AI) techniques and applications in music and sound, history of technological developments, and related music literature; examination of the creative process, authorship, and aesthetics in the context of creative computing for music.

Course Prerequisites

Prerequisite/Corequisite(s): None

Restrictions: None

Course Learning Outcomes

Upon completion of this course, the learner will be able to:

- Explain core concepts, techniques, and historical developments of artificial intelligence in music and sound, including rule-based, data-driven, generative, and interactive approaches.
- Analyze and compare AI-based music systems and practices, examining how technical design choices influence musical structure, creative processes, and artistic outcomes.
- Evaluate AI technologies in music through concrete case studies, identifying strengths, limitations, and trade-offs at both technical and creative levels.
- Communicate ideas about AI and music effectively, using oral, written, and visual forms appropriate to an interdisciplinary audience.
- Critically assess ethical, authorship, and human–AI creativity issues in AI-assisted musical practices, grounded in specific examples and informed argumentation.

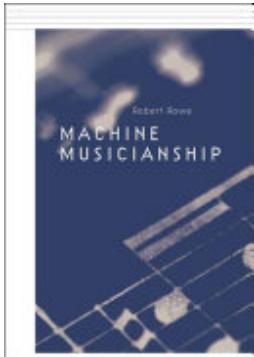
Special Course Designation

None

Textbook and/or Resource Materials

This material Is: Required

Course LMS: Canvas (<https://canvas.tamu.edu>) hosts readings/resources, assignments, submission portals, and grades.



This material Is: Recommended

Machine Musicianship

ISBN: 9780262681490

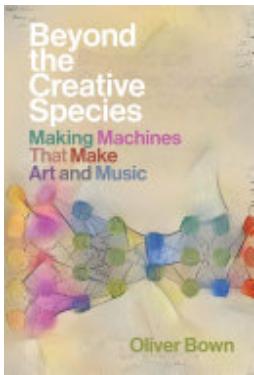
Authors: Robert Rowe

Publisher: MIT Press

Publication Date: 2004-01-30

URL for Resource:

<https://catalog.library.tamu.edu/Record/in00004601055>



This material Is: Recommended

Beyond the Creative Species

ISBN: 9780262045018

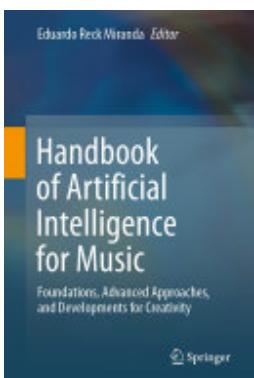
Authors: Oliver Bowe

Publisher: MIT Press

Publication Date: 2021-02-23

URL for Resource:

<https://catalog.library.tamu.edu/Record/in00004446258>



This material Is: Optional

Handbook of Artificial Intelligence for Music

ISBN: 9783030721169

Authors: Eduardo Reck Miranda

Publisher: Springer Nature

Publication Date: 2021-07-02

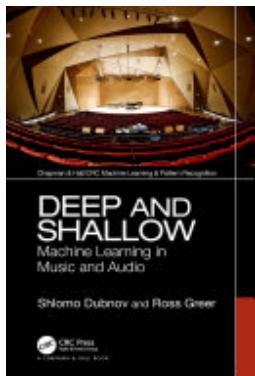
Additional Instructional Materials

This Material is: Optional

Supplementary and Reference Texts

Notes:

- Peer-reviewed journal articles and conference proceedings from venues such as the *International Computer Music Conference (ICMC)*, *New Interfaces for Musical Expression (NIME)*, *International Society for Music Information Retrieval (ISMIR)*, and related journals.
- Documentation, demonstrations, and critical analyses of contemporary AI-based music systems and creative tools.



This Material is: Optional

Deep and Shallow

ISBN: 9781000984477

Authors: Shlomo Dubnov, Ross Greer

Publisher: CRC Press

Publication Date: 2023-12-08

Notes:

There is no single required textbook for this course. Readings will be drawn from a combination of textbooks, edited volumes, scholarly articles, and selected case studies to reflect the interdisciplinary and rapidly evolving nature of artificial intelligence in music.

Grading Policy

Grading Scale

Grade	Percentage
A	90-100%

Grade Percentage	
B	80-89%
C	70-79%
D	60-69%
F	0-59%

Grade Weighting

Percentage	Assignment Category
40%	Presentations and Moderating Class Discussions
20%	Case Study Assignment (Presentation or Analysis)
15%	Innovation Assignment (Short Essay)
25%	Critical Writing Assignment (Ethics, Authorship, and Human–AI Creativity)

Assignment Schedule

Assignment	Assigned	Due
Presentations & Moderating Discussions	Week 1–2	Ongoing (Weeks 3–13)
Case Study Assignment	Week 4	Week 9
Innovation Assignment	Week 7	Week 11
Critical Writing Assignment	Week 10	Week 14

Graded Items

Presentations and Moderating Class Discussions (40%)

Students will be assigned specific topics early in the semester and will be responsible for preparing short presentations and moderating related class discussions throughout the course.

For each assigned topic, students must prepare a **3–5 minute presentation clip** (recorded video or narrated slides) that includes both:

- A spoken explanation of the topic, and
- A visual element, such as a diagram, graphic score, timeline, annotated media example, or other appropriate visual representation.

The presentation should clearly introduce the assigned topic, situate it within the broader context of artificial intelligence and music, and highlight its relevance to the course themes.

In addition, students must prepare **two discussion questions** designed to support critical engagement and class discussion.

Beyond presenting, students are expected to **moderate or actively facilitate discussion** related to their topic during class. This may include:

- Posing critical or comparative questions,
- Connecting the topic to course readings, lectures, or case studies, and
- Responding thoughtfully to peer questions and comments.

Topics will be introduced in **Week 1**. Students will indicate their preferences through Canvas. Final topic assignments will be confirmed by the instructor in **Week 2** to ensure balanced coverage. Short presentation clips and discussion moderation will begin in **Week 3** and continue throughout the semester, aligned with weekly course topics. Each student will complete short presentations and discussion moderation tasks over the course of the semester.

Assessment Criteria (Concise Rubric)

Criteria	Description
Clarity and Accuracy of Topic	Topic is clearly explained; key concepts are accurate and appropriate for the class.
Content	Presentation effectively situates the topic within the broader landscape of AI and music.

Criteria	Description
Visual Component	Visual materials are clear, relevant, and meaningfully support the spoken explanation.
Discussion Questions	Questions are well-formulated, relevant, and capable of generating critical discussion.
Discussion Moderation and Engagement	Student actively facilitates discussion, responds to peers, and demonstrates engagement with course materials.
Organization and Communication	Presentation is well-structured, concise (within time limit), and clearly communicated.

Case Study Assignment (20%)

In this assignment, students will conduct an in-depth case study of a specific artificial intelligence system, project, tool, or musical work that applies AI techniques in music or sound.

Each student is required to submit both:

1. A **presentation video** clip (5–7 minutes), and
2. A **written analysis** (approximately 1200–1500 words).

The presentation video should provide a clear and concise overview of the selected case, including its goals, context, and core ideas, supported by appropriate visual materials (e.g., diagrams, annotated media, timelines).

The written analysis should address the following components:

A clear description of the selected system, project, or work, including its goals and context.

- A clear description of the selected system, project, or work and its intended purpose.
- An explanation of the AI techniques or computational approaches involved (conceptual level; no implementation required).

- An analysis of how the system shapes, enables, or constrains musical or creative outcomes.
- A critical assessment of the system's strengths, limitations, and design trade-offs.

The presentation and written components should be based on the same case study and may share research and preparatory work. Case studies may focus on historical examples, contemporary research projects, commercial tools, or experimental artistic works. Topics must be approved in advance.

Assessment Criteria (Concise Rubric)

Criteria	Description
Case Selection and Scope	Case study is clearly defined, appropriate in scope, and relevant to AI and music.
Understanding of AI Approach	Demonstrates accurate and appropriate understanding of the AI techniques or computational methods used.
Creative and Musical Analysis	Effectively analyzes the relationship between the system and musical or creative outcomes.
Critical Evaluation	Thoughtfully assesses strengths, limitations, and design choices.
Organization and Communication	Work is well-structured, clearly presented or written, and appropriate for the selected format.
Use of Course Concepts	Makes meaningful connections to concepts, terminology, or frameworks introduced in the course.

Innovation Assignment (15%)

In this assignment, students will write a short essay examining a current artificial intelligence technique, system, or approach used in music or sound, and critically explore its potential future developments and creative implications.

Answer all of the prompts. Use complete sentences. Cite reputable sources for factual claims.

Prompt 1: A New AI Invention (at the time it was introduced)

Discuss an AI-related technology in music or sound that was **a new invention** when first introduced (not merely a new use of an existing technology). Include:

- Name of the invention
- Who created it (person, team, lab, or organization)
- When it was introduced (year)
- Where it was introduced (institution/company/location, if known)
- One positive impact of this invention on music or sound (creative capability, workflow, accessibility, industry, education, etc.)
- One negative impact or plausible downside (labor displacement, homogenization, bias, new barriers, loss of expressiveness, quality trade-offs, legal/ethical concerns, etc.)
- Reputable sources supporting the factual claims you include

Prompt 2: A New Technique Using an Existing AI Tool

Discuss a technique in AI and music that represents **a new, unintended, or innovative use of an existing invention**. This may involve the invention from Prompt 1 or a different one. Include:

- Name of the technique / practice
- Who developed or popularized it
- When it emerged (year or approximate period)
- Where it emerged (community, research group, platform, scene, etc., if relevant)
- One positive impact (new musical results, new workflows, new communities, improved access, etc.)
- One negative impact or plausible downside (misuse, artistic flattening, new dependencies, access barriers, ethical risks, etc.)
- Reputable sources supporting the factual claims you include

Prompt 3: A Plausible Future Innovation (Grounded Speculation)

Imagine and discuss **one new AI tool or one innovative use of an existing AI tool** that does not yet exist, as far as you know. Your proposal must be **plausible** given current AI capabilities and constraints. Include:

- Name of your imagined tool or technique
- Brief description: How would it work, and what would it achieve in music or sound?
- One positive impact (new abilities, new creative roles, accessibility, etc.)
- One negative impact or plausible downside (labor/industry effects, power concentration, bias, misuse, reduced diversity, copyright/ownership friction, etc.)

Length: approximately **900–1200 words total** (for all prompts combined)

Citations: include at least **2 reputable sources** for Prompt 1 and **2 reputable sources** for Prompt 2 (Prompt 3 may be uncited, but must be technically plausible and clearly argued)

Assessment Criteria (Concise Rubric)

Criteria	Description
Completeness and Prompt Compliance	Addresses all prompts and required fields (who/when/where/impact/sources).
Factual Accuracy and Source Quality	Factual claims are accurate and supported by reputable sources.
Understanding of AI-in-Music Concepts	Demonstrates appropriate conceptual understanding of the technologies/techniques discussed.
Quality of Impact Analysis	Positive and negative impacts are meaningful, specific, and well-argued.
Plausibility of Future Innovation	Proposed innovation is grounded in current AI capabilities and constraints; reasoning is coherent.

Criteria	Description
Clarity and Organization	Writing is clear, structured, and concise.

Critical Writing Assignment (25%)

In this assignment, students will write a critical essay examining a **specific AI-based music system, project, tool, or artistic work** through the lenses of **ethics, authorship, aesthetics, and human-machine creative relationships**.

The essay must be grounded in **one concrete case study** rather than a purely abstract or philosophical discussion. Students are expected to draw on concepts, terminology, and frameworks introduced throughout the course.

Prompt 1: Case Description and Context

Describe the AI-based music system, project, tool, or work you have selected.

Include:

- The **name** of the system or project
- **Who developed it** (individuals, research group, company, or community)
- **When** it was introduced or became prominent
- The **intended purpose and context** of use (research, commercial, artistic, educational, etc.)

Prompt 2: Authorship and Creative Agency

Analyze how authorship and creative agency are distributed in this case.

Discuss:

- Who is positioned as the **author, collaborator, designer, or user**
- How creative decisions are made and by whom
- Whether authorship is explicit, shared, obscured, or contested
- How this challenges or reinforces traditional notions of musical authorship

Prompt 3: Ethical Considerations

Identify and critically examine the ethical issues raised by this case.

You may consider, but are not limited to:

- Data sourcing and consent
- Bias and representation
- Labor, automation, and professional impact
- Transparency and accountability
- Ownership, copyright, and intellectual property

Prompt 4: Aesthetic and Creative Implications

Discuss how the use of AI shapes musical outcomes and aesthetic values.

Address questions such as:

- How does the system influence musical form, style, or expression?
- What creative possibilities does it enable or restrict?
- Does it privilege certain aesthetics, practices, or cultural norms?

Prompt 5: Critical Reflection and Broader Implications

Offer a reasoned critical reflection on what this case suggests about the future of AI-assisted musical practice.

Consider:

- What this case reveals about human–machine creativity
- Whether the system represents a productive direction, a cautionary example, or both
- What questions or challenges remain unresolved

Length: Approximately **1800–2200 words total** (for all prompts combined).

Assessment Criteria (Concise Rubric)

Criteria	Description
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Criteria	Description
Completeness and Prompt Compliance	All prompts are fully addressed with appropriate depth and specificity.
Depth of Authorship and Agency Analysis	Demonstrates nuanced understanding of creative roles and human–AI relationships.
Ethical Reasoning	Ethical issues are clearly identified, contextualized, and critically examined.
Aesthetic Insight	Offers thoughtful analysis of musical and creative implications.
Critical Reflection	Demonstrates synthesis, judgment, and independent critical thinking.
Use of Course Concepts	Effectively integrates concepts, terminology, and frameworks from the course.
Clarity and Organization	Writing is clear, well-structured, and coherent across sections.

Late Work Policy

Work submitted by a student as makeup work for an excused absence is not considered late work and is exempt from the late work policy ([Student Rule 7](#)).

Course Specific Late Work Policy

Because assignments in this course are cumulative and closely tied to ongoing discussions, students are expected to submit work on time.

Each assignment includes a **24-hour grace period** after the stated deadline. Work submitted within this window will be accepted with a **10% deduction**.

Submissions more than **24 hours late** will not be accepted, unless prior arrangements have been made due to **documented, university-approved circumstances**. Extensions must be requested **before the deadline**, except in cases of documented emergencies.

Technical issues, poor time management, or last-minute conflicts do not constitute valid excuses for late submissions.

Course Schedule

Course Schedule

Weeks	Topic
1	Introduction: AI, Music, and Creative Computing 1A: Course overview; what do we mean by "AI" in music 1B: Algorithms, automation, tools, and intelligence 1C: Case studies overview; framing key questions (authorship, agency, creativity)
2	Early Computer Music and Rule-Based AI 2A: Early computer music history 2B: Rule-based systems and symbolic reasoning 2C: Strengths and limits of rule-based musical intelligence
3	Algorithmic and Generative Composition 3A: Stochastic methods, probability, Markov models 3B: Constraint-based and procedural generation 3C: Control, predictability, and musical form in generative systems
4	Interactive Music Systems and Machine Musicianship 4A: Listening systems and real-time analysis 4B: Machine musicianship and human-machine interaction (Rowe) 4C: Agency, responsiveness, and improvisation
5	Musical Data and Representation 5A: Symbolic representations (scores, MIDI, events) 5B: Audio representations and feature extraction 5C: How representation shapes musical outcomes
6	Foundations of Machine Learning for Music 6A: Supervised, unsupervised, and reinforcement learning 6B: Training, inference, evaluation, and generalization 6C: Failure modes: overfitting, bias, and dataset issues

Weeks	Topic
7	<p>Music Information Retrieval (MIR)</p> <p>7A: Classification, similarity, and segmentation</p> <p>7B: Rhythm, melody, harmony, and structure analysis</p> <p>7C: MIR in creative systems and recommendation platforms</p>
8	<p>Deep Learning Concepts for Music</p> <p>8A: Neural networks and representation learning</p> <p>8B: RNNs, CNNs, and Transformers (conceptual level)</p> <p>8C: Interpretability and black-box concerns</p>
9	<p>Generative Models and Style Learning</p> <p>9A: Symbolic music generation with neural models</p> <p>9B: Audio generation and synthesis models</p> <p>9C: Style, imitation, and originality</p>
10	<p>AI in Performance and Live Systems</p> <p>10A: AI as performer, instrument, or collaborator</p> <p>10B: Gesture, sensors, and embodied interaction</p> <p>10C: Real-time constraints and system design choices</p>
11	<p>Creative Process and Human-AI Collaboration</p> <p>11A: Models of co-creativity and shared control</p> <p>11B: Workflow design for AI-assisted creation</p> <p>11C: Evaluation of creativity in hybrid systems</p>
12	<p>Authorship, Aesthetics, and Ethics</p> <p>12A: Authorship, ownership, and originality</p> <p>12B: Bias, datasets, and cultural power structures</p> <p>12C: Ethical frameworks for AI music systems</p>
13	<p>Contemporary Tools and Applications</p> <p>13A: AI music tools in composition and production</p> <p>13B: AI in education, games, film, and industry</p> <p>13C: Critical comparison of current systems</p>
14	<p>Synthesis and Student Work</p> <p>14A: Mapping the AI-in-music landscape</p> <p>14B: Comparative discussion of AI systems and approaches</p> <p>14C: Future trajectories, open problems, and course reflection</p>

Weeks 1–4 of this course will be conducted **fully online**. Weeks 5–14 will be conducted **in person**, unless otherwise noted.

Technology Support

Technology Services (IT) - Main Campus

Hours: 24/7

Phone: (979) 845-8300

Email: helpdesk@tamu.edu

Call/Chat/Email/visit: <https://it.tamu.edu/help>

Canvas LMS Technical Support

Hours: 24/7/365

Phone: (877) 354-4821

Email: support@instructure.com

Support is available by clicking the Help button at the far left in the Canvas global navigation menu.

Canvas Resources are also linked on the home page of every Canvas course.

University Policies

This section outlines the university-level policies that must be included in each course syllabus. The TAMU Faculty Advisory Council established the wording of these policies.

Academic Integrity Statement and Policy

"An Aggie does not lie, cheat or steal, or tolerate those who do."

"Texas A&M University students are responsible for authenticating all work submitted to an instructor. If asked, students must be able to produce proof that

the item submitted is indeed the work of that student. Students must keep appropriate records at all times. The inability to authenticate one's work, should the instructor request it, may be sufficient grounds to initiate an academic misconduct case" (Section 20.1.2.3, [Student Rule 20](#)).

You can learn more about the Aggie Honor System Office Rules and Procedures, academic integrity, and your rights and responsibilities at aggiehonor.tamu.edu.

University Attendance Policy

The university views class attendance and participation as an individual student responsibility. Students are expected to attend class and to complete all assignments.

Please refer to [Student Rule 7](#) in its entirety for information about excused absences, including definitions, and related documentation and timelines.

Makeup Work Policy

Students will be excused from attending class on the day of a graded activity or when attendance contributes to a student's grade, for the reasons stated in Student Rule 7, or other reason deemed appropriate by the instructor.

Please refer to [Student Rule 7](#) in its entirety for information about makeup work, including definitions, and related documentation and timelines.

Absences related to Title IX of the Education Amendments of 1972 may necessitate a period of more than 30 days for make-up work, and the timeframe for make-up work should be agreed upon by the student and instructor" ([Student Rule 7, Section 7.4.1](#)).

"The instructor is under no obligation to provide an opportunity for the student to make up work missed because of an unexcused absence" ([Student Rule 7, Section 7.4.2](#)).

Students who request an excused absence are expected to uphold the Aggie Honor Code and Student Conduct Code. ([See Student Rule 24.](#))

Notice of Nondiscrimination

Texas A&M University is committed to providing safe and non-discriminatory learning, living, and work environments for all members of the University community. The University provides equal opportunity to all employees, students, applicants for employment or admission, and the public, regardless of race, color, sex (including pregnancy and related conditions), religion, national origin, age, disability, genetic information, or veteran status.

Texas A&M University will promptly, thoroughly, and fairly investigate and resolve all complaints of discrimination, harassment (including sexual harassment), complicity, and related retaliation based on a protected class in accordance with [System Regulation 08.01.01](#), [University Rule 08.01.01.M1](#), [Standard Administrative Procedure \(SAP\) 08.01.01.M1.01](#), and applicable federal and state laws. In accordance with Title IX and its implementing regulations, Texas A&M does not discriminate on the basis of sex in any educational program or activity, including admissions and employment.

The following person has been designated to handle inquiries and complaints regarding the non-discrimination policies: Jennifer M. Smith, TAMU Associate VP & Title IX Coordinator at YMCA Ste 108, College Station, TX 77843, 979-458-8407, or email civilrights@tamu.edu. For other reporting options, visit the [U.S. Department of Education Office for Civil Rights Complaint Assessment System](#) to locate the address and phone number of the office that serves your area, or call 1-800-421-3481.

Civil Rights, Free Speech, and Title IX Policies

Texas A&M University is committed to fostering a learning environment that is safe and productive for all. University policies and federal and state laws prohibit discrimination and harassment based on an individual's race, color, sex, (including pregnancy and related conditions), religion, national origin, age, disability, genetic

information, veteran status, or any other legally protected characteristic. This includes forms of sex-based violence, such as sexual assault, sexual harassment, sexual exploitation, dating/domestic violence, and stalking.

Students can report discrimination/harassment, access supportive resources, or learn more about their options for resolving complaints on the [University's Civil Rights & Title IX webpage](#).

Students should be aware that all university employees (except medical or mental health providers) are mandatory reporters, which means that if they observe, experience or become aware of an incident that they reasonably believe to be discrimination/harassment alleged to have been committed by or against a person who was a student or employee at the time of the incident, the employee must report the incident to the university.

Americans with Disabilities Act (ADA) Policy

Texas A&M University is committed to providing equitable access to learning opportunities for all students. If you experience barriers to your education due to a disability or think you may have a disability, please contact the Disability Resources office on your campus (resources listed below). Disabilities may include, but are not limited to, attentional, learning, mental health, sensory, physical, or chronic health conditions. All students are encouraged to discuss their disability-related needs with Disability Resources and their instructors as soon as possible.

To request academic accommodations, contact the designated ADA office based on your location:

- Texas A&M University, College of Nursing, College of Dentistry, Irma Lerma Rangel College of Pharmacy College Station, College of Medicine, School of Public Health, Institute of Biosciences and Technology, EnMed Program, Bush School in Washington DC, Mays Business School – CityCentre, TAMU Engineering Academies, Texas A&M University Higher Education Center at McAllen and Texas A&M University at Galveston should contact Disability Resources at (979) 845-1637 or disability@tamu.edu.

- Texas A&M University School of Law should contact the Office of Student Affairs at (817) 212-4111 or law-disability@law.tamu.edu to request accommodations.
- Irma Lerma Rangel College of Pharmacy in Kingsville should contact the Disability Resource Center at Texas A&M University-Kingsville at (361) 593-3024 or drc.center@tamuk.edu to request accommodations.
- Texas A&M University College of Veterinary Medicine & Biomedical Sciences in Canyon should contact the Office of Student Accessibility at West Texas A&M University – Canyon at (806) 651-2335 or osa@wtamu.edu.

If you are experiencing difficulties with your approved accommodations, contact the office responsible for approving your accommodations or the Texas A&M ADA Coordinator Julie Kuder at ADA.Coordinator@tamu.edu or (979) 458-8407.

Pregnancy Accommodations

Texas A&M provides reasonable accommodations to students due to pregnancy and/or related conditions, such as childbirth, recovery, and lactation. Students should contact the University's [Pregnancy Coordinator](#) as soon as they become aware of the need for accommodation. Depending on the circumstances, accommodations could include extended time to complete assignments or exams, changes in course sequence, or modifications to the physical classroom environment.

Texas A&M will also allow a voluntary leave of absence, ensure the availability of lactation space, and maintain grievance procedures to provide for the prompt and equitable resolution of complaints of sex discrimination. For information regarding pregnancy accommodations, email TIX.Pregnancy@tamu.edu.

Statement on Mental Health and Wellness

Texas A&M University recognizes that mental health and wellness are critical factors influencing a student's academic success and overall wellbeing. Students are encouraged to engage in healthy self-care practices by utilizing the resources

and services available through [University Health Services](#). The [TELUS Health Student Support app](#) provides access to professional counseling in multiple languages anytime, anywhere by phone or chat, and the 988 Suicide & Crisis Lifeline offers 24-hour emergency support at 988 or [988lifeline.org](#).

Texas A&M College Station

Students needing a listening ear can contact University Health Services at 979.458.4584. Call 911 or visit your nearest emergency room if you are currently experiencing a life-threatening situation or if your safety is at risk. 24-hour emergency help is also available through the 988 Suicide & Crisis Lifeline (988) or at [988lifeline.org](#).

Statement on the Family Educational Rights and Privacy Act (FERPA)

FERPA is a federal law designed to protect the privacy of educational records by limiting access to these records, to establish the right of students to inspect and review their educational records, and to provide guidelines for the correction of inaccurate and misleading data through informal and formal hearings.

Currently enrolled students wishing to withhold any or all directory information items can do so within [howdy.tamu.edu](#) using the Directory Information Withholding Form. The complete [FERPA Notice to Students](#) and the student records policy is available on the Office of the Registrar webpage.

Items that can never be identified as public information are a student's social security number, citizenship, gender, grades, GPR, or class schedule. All efforts will be made in this class to protect your privacy and to ensure confidential treatment of information associated with or generated by your participation in the class.

Directory items include name, UIN, local address, permanent address, email address, local telephone number, permanent telephone number, dates of attendance, program of study (college, major, campus), classification, previous institutions attended, degrees, honors and awards received, participation in

officially recognized activities and sports, medical residence location, and medical residence specialization.

Free Speech and Civil Discourse

Texas A&M recognizes that the pursuit of truth through open and robust discourse is critical to academic inquiry. However, as a community of scholars, the university has an aspirational expectation that such discourse will be conducted in accordance with Aggie Core Values. In this “marketplace of ideas,” we encourage civil dialogue creating an environment that allows individuals to express their ideas and to have their ideas challenged in respectful and responsible ways. Students can learn more about Freedom of Expression and Free Speech on the [University's website](#) about the [First Amendment](#).