

# SUCCESS GUIDE (Syllabus)

## Individual Instruction: Voice (MUSA 1195)

### INSTRUCTOR: Cherry Duke, Professor of Practice

(she/her)

**Office hours:** Make an appointment with me, and we can meet in person, by phone, or via Zoom.

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**Email:** [ccduke@utep.edu](mailto:ccduke@utep.edu)

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## Course Description

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Individual Instruction is designed to expose you to various aspects of solo voice performance. The foundation of the course is classical vocal technique. You will learn how to apply that technique in the performance of vocal repertoire from a variety of periods and styles, and in a variety of languages. The way you use your voice as a soloist may be different from the way you sing in a choir.

**What is a Voice Lesson?** Our weekly voice lessons generally consist of approximately 15–30 minutes of vocal exercises to build your skill and technique, followed by 20–25 minutes of work with me on your assigned songs. While you will have to learn and memorize several songs, our focus in lessons is primarily on improving the quality and efficiency of your singing. To that end, you should learn your notes and rhythms for assigned songs *before you come to your lessons*, but I'll help you when you're having trouble.



**MOST OF YOUR IMPROVEMENT WILL HAPPEN OUTSIDE OF CLASS.** While I will guide you in our lessons, the real progress comes from your applying what you learn during regular daily mindful practice, with thoughtful preparation. A practice log is required. More on this below.

## Objectives & Outcomes

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You will develop and maintain performance and pedagogical skills including:

- Demonstration of the basics of musical performance with special attention to rhythm, tone quality, range, musical phrasing, intonation, diction (in a variety of languages), and style.
- Demonstration of the ability to perform music from different stylistic periods.
- Demonstration of singing in a healthy and efficient manner.
- Demonstration of communication and performance skills.
- An expanded knowledge of vocal literature/repertoire.

## Student Responsibilities

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1. **Secure and pay for a qualified pianist** for the semester. Think of this as like the requirement to buy the course textbook. See "[Pianist](#)" section for details.
2. **Attend all scheduled lessons; be on time and prepared.** If you are more than 15 minutes late for your scheduled lesson, you forfeit the lesson and will receive a 0 (F) for that lesson. See the "[Attendance](#)" and "[Grading](#)" sections for details.
3. **Record** (audio or video) all lessons.
  - a. Review the recording of each lesson at least once each week.
  - b. Take note of assigned exercises, corrections made in music, etc.
  - c. Use your recording to help you warm up and practice your exercises.
4. **Prepare and Practice** 1–2 hours daily to improve your ability to demonstrate improvement the vocal exercises assigned in lessons and to master your assigned repertoire.
  - a. Total practice per week: 7–9 hours. Log your time (see Blackboard for templates).
  - b. Preparation is more than just singing.
    - i. Learn your notes, rhythm, diction, and translations outside of lesson time so that we can focus on voice technique, style, etc. in our lesson time.
    - ii. Written preparation and research is required. See "[Preparation](#)" for details.

5. **Perform** often and learn from others' performances.
  - a. Attend all [Studio Classes](#). Sing when you are assigned, participate in discussions and take notes when your peers perform.
  - b. Attend weekly Voice Area Recital and perform at least once on the area recital.
  - c. See the "[Performing](#)" section below for details.
6. Appropriate **Attire & Hygiene** is always expected.
  - a. When in doubt, bathe and brush your teeth daily, wear deodorant.
  - b. No heavy colognes, please.

## Preparation

Students are expected to prepare for every scheduled lesson. Preparation includes:

- Warming up and stretching just before each lesson, if your class schedule will allow.
- Completing assignments given in the previous lesson.
- Regular practice to master technical skills. Keep track of your practice with a log.
- Weekly rehearsals with your pianist.
- Complete "[Full Prep](#)" (written work and learning your song) for every song (see below).
- Accurate learning and memorization of assigned repertoire/songs.
- Combination of the above elements into artistic performances commensurate with your academic level.

### "Full Prep"

Before you work on a song in your lesson with me, do the following tasks *in this order*, and show me your work in your lesson. The documents and templates referenced below are available on Blackboard.

1. **The Basics (Background)**
  - a. MUSA 1195: Complete the [Song Preparation Foundations \(SPF\) worksheet](#) (see instructions and fillable PDF on Blackboard).
  - b. MUSA 3295, 3391 and grad lessons: Create "Program Notes" for each song, using the Microsoft Word template found on Blackboard.
2. **Word-for-word Translation & Pronunciation**
  - a. Prepare a Translation and Pronunciation document (as instructed on page 2 of the [SPF](#)).
  - b. Write your translation and pronunciation (IPA if possible) into your sheet music.
  - c. Study and practice your pronunciation, reading the text like a poem, slowly.
3. **Song Research.** This is a separate freeform assignment, in which you explore the dramatic ideas for each assigned song. See "Song Research" on Blackboard for complete instructions.
4. **Learn the notes and rhythms.** Work slowly, for accuracy.
  - a. Practice rhythm first.
  - b. Learn pitches/notes separately
  - c. Put them together in small chunks.
5. **Make sure your pianist has a clean copy/PDF** of your sheet music, and rehearse the song with your pianist at least once before we work it in your lesson.

## Course Materials



I'll create a digital folder we can share on OneDrive. Keep PDFs of all your songs and all your homework in this folder. That way we can both access it all the time.

You can access OneDrive at [my.utep.edu](http://my.utep.edu). But I recommend you install and use the OneDrive app on all your devices. Contact the Help Desk for support.



You are enrolled in "Duke Studio" on Blackboard. There are lots of helpful resources for you there, including my weekly schedule, the studio class schedule, required templates, and videos to help you warm up, stretch, etc. Access Blackboard via [my.utep.edu](http://my.utep.edu).



Microsoft Word software, desktop version (this is different from the browser-based version). Install it on your personal computer or use one of UTEP's computers. Contact the Help Desk for assistance as needed.



I suggest you record your lesson (most people use their smartphone for that), and be prepared to take notes in your music and maybe in another format (Pencil and notebook? Tablet & stylus? You choose.).



Singing is thirsty work; bring your water.



Bring all your assigned songs, as well as any research, translations, diction notes, etc. for all songs. If you need help on solo work for other classes (i.e., Opera, Choir, Mariachi, etc.), bring those songs too. Be sure your pianist has copies/PDFs of all your music.



By the 3<sup>rd</sup> lesson, we need your pianist to come to the second half of your lesson. They are expected to attend each lesson from that point until the end of the semester. See "[Pianist](#)" section for details.

## Attendance Policies

This class is primarily about preparation, practice, and SHOWING UP. Failure to attend and participate in a scheduled lesson will result in a 0 (zero, F) for that lesson. Each semester, you may have one (1) "Freebie" where you can cancel with no reason required and it will be excused.

1. Attend all scheduled weekly lessons.
  - a. **Arrive physically and mentally ready and able to sing at the designated start time**, with all materials and assignments. Since much of the learning and course work is accomplished during lesson time, attendance and engagement are critical to your success. If you know this will be difficult for you, please discuss this with me ahead of time.
  - b. Lessons will be scheduled at the beginning of the semester and are a class that meets weekly at the same time.
  - c. Occasionally, I may need to reschedule your weekly lesson. Be sure to mark your personal calendar and notify your pianist.
2. Attend all scheduled [studio classes](#) and perform as assigned.
3. Attend area and/or departmental recitals as required by department. See "[Departmental Recital Attendance Policy](#)," for details.

### Missed Lessons:

- You are permitted one lesson absence per semester without grade penalty ("Freebie").
- You must attend at least 12 lessons to get the full 60% credit. See "[Grading](#)" for details.

### Lateness:

- Punctuality is part of your weekly lesson grade.
- If you are running late, let me know. I will offer you the same courtesy.
- If you are more than 15 minutes late for your scheduled lesson, your lesson will be forfeited, and you will receive a zero (0/F) as your grade for that lesson.

### Illness & Emergencies:

- If you are sick and/or contagious, notify me as soon as possible and do not come to your lesson. I will try to find a makeup time for you, but I make no guarantees about providing [make-up lessons](#).
- Documented emergencies will be considered. Email your documentation to me within 48 hours.

### Cancellations

- **You should only cancel your lesson if there is an actual emergency**, such as illness, an accident, etc. Failure to plan or running late are not emergencies.
- If you must cancel your lesson, contact me **by 9:00 a.m. on the day of your lesson**, if possible. Be sure to notify your pianist.
- 24 hours of notice is customary and courteous for cancelling of any appointment. With notice, I can be more flexible and efficient with my time, which makes it easier for me to offer makeup times.
- Documented emergencies will be considered. Email your documentation to me within 48 hours.

### Make-Up Lessons

- If I miss a lesson, it will be made up.
- If you miss a lesson, there is no guarantee that I will be able to offer you a make-up time.
- Make-up lessons may be offered in a different format, such as Zoom or an asynchronous assignment.

### Concert Attendance

Observation of your peers and professionals in your field is one of the surest ways to improve your perspective and musicianship. In addition to attending area and departmental recitals, you are expected attend programs that are specifically relevant to your vocal study. These concerts can also serve as makeups for the [departmental requirement](#). Every effort should be made to attend performances IN PERSON.

- At least one performance of each of the Opera Workshop presentations.
- At least 2 outside professional-level concerts, recitals, operas, or musicals. At least one concert should be classical.
- All recitals by members of Duke Studio.
- All recitals by UTEP voice faculty.
- All recitals by guest vocalists.

### Your Pianist, Your Partner

An experienced collaborative pianist (also known as an “accompanist”) is an essential partner in your voice lessons. At UTEP, you can select your own pianist partner, and thus the expense of hiring them is your responsibility. A list of pianists may be found on Blackboard in the “Duke Studio” course.



- **During lessons.** Your pianist should attend the *last* half of each voice lesson, beginning at the latest during the third full lesson of each semester. This is to ensure you can work on required

repertoire with appropriate accompaniment, enabling me to focus on your vocal technique and style.

- **Work with your pianist outside of lessons.** You are expected to work with your pianist a minimum of one additional half hour each week on their assigned repertoire.
- **Payment.** You alone are responsible for paying your pianist on time, according to the schedule you agree to with them. Pianists who are owed money will not play juries. It is unacceptable to hire a different pianist to avoid paying one you owe.

## Performing

You will publicly perform material from your solo (lesson) repertoire **at least once on Area Recital, and at least once in Studio Class.** *You must work on the piece you will perform at least twice in your voice lessons for it to count towards a required performance.*

### Studio Class: Fridays, after Recital

Studio class is an essential complement to your one-on-one lessons. This class functions like an informal masterclass. Mr. Downen and Ms. Duke combine studios for this class, so that Ms. Duke's students have the benefit of working with Mr. Downen, and *vice versa*. Weekly studio class provides necessary performance opportunities and additional time to explore performance-related technical and acting issues.

- **ATTENDANCE:** You are expected to attend every studio class, unless discussed with teacher in advance.
- **SCHEDULE:** You will be assigned dates to sing, and the song you present should be memorized, and approved in advance by Ms. Duke. The schedule for Studio Class may be found here: <https://tinyurl.com/duke-downen-studio-class>.
- **TIME:** Studio Class will start about 10 minutes after Friday Recital ends. It will last about 1.5 hours.
- **LOCATION:** M402
- **PIANIST:** Dr. Meza will play for our studio class. You don't have to pay him! You may want to send him your music (he prefers PDFs) in advance of class.

### Studio Recital: End of Semester

Each semester, we will have a public recital during the final week of classes, on which each Duke Studio student will sing at least one song from your current repertoire, to be determined later. The purpose of this is to offer you additional preparation for your jury and allow your family and friends to watch you perform.

For each song you will perform on Studio Recital, turn in Program Notes (see template on Blackboard) at least 1 week before the Recital.

Mark your calendar and notify your lesson pianist:

- **DUKE & DOWNEN STUDIO RECITAL: Friday, May 9, 2025, 5:00 PM @ Recital Hall**



## Turning in Your Homework

- Upload your assignments to Blackboard. You will upload either a PDF, a Word document, or a scan of hand-written work. All hand-written work must be legible!
- I recommend you keep a copy of all assignments in your lesson folder as well, so you can access it easily.



- Submit your work with plenty of time to spare and save all your work to a cloud storage service, external drive, or on your computer as a backup.

## Exams

### Midterm Exam

This will occur during your lesson in the 7<sup>th</sup> week of classes.

For approximately half of your assigned songs/repertoire (to be determined by the instructor prior to the exam):

1. Speak the text from memory as an actor would a monologue, with expression, and excellent pronunciation.
2. Sing the midterm songs from memory with your pianist accompanying you. You will be evaluated on accuracy of notes, rhythms, and diction; memorization; and expression.
3. If you haven't yet, turn in written work ("Full Prep" documents) before your midterm lesson.

### Final Exam (Jury)

The final exam (referred to as a "jury") is presented to the voice faculty during finals week, unless the student has presented a degree recital during the current semester, or at the discretion of the professor. The jury will be graded based on criteria found in the Voice Area Handbook.

1. Final exam (jury) grade = average of jury grades assigned by the voice area faculty.
2. See "Repertoire Guidelines" for more information, including Barrier Juries and Degree Recitals.
3. Performance majors are held to a higher vocal standard than Education majors.

## Grading

Scale: 90-100% = A; 80-89% = B; 70-79% = C; 60-69% = D; 0-59% = F

### 60%: Weekly lesson grades

Your process throughout the semester is the most important part of your learning. You'll receive a grade for each lesson.

- The average of your weekly lesson grades is worth 60% of your final grade.
- You must complete 12 lessons for the full 60% credit.

### 40%: Exam grade average

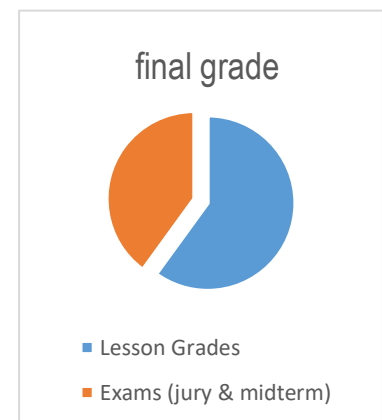
- The average of the 2 exams will be worth 40% of your final grade.

#### **IMPORTANT:**

- The UTEP Department of Music's [Recital Attendance Policy](#) will be applied to your final grade, after the above is calculated.
- See the "[Grading Flow Chart](#)" and "[Grading Rubric](#)" to better understand the expectations for your performance in this course.

### Incompletes/Withdrawals

No automatic drops, withdrawals or incompletes will be given. If you have a problem completing this semester with a passing grade, make an appointment with me to talk about options.



## Departmental Recital Attendance Policy

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1. All students enrolled in Individual Instruction must attend **a minimum of twelve (12) Area/Departmental recitals scheduled every Friday at 1:30 p.m.**, in the Department of Music.
  - a. **Failing to attend twelve (12) required recitals will lower the student's final Applied Lesson grade by one letter.**
  - b. Students are responsible for signing in at each recital electronically. Students arriving late or leaving early may have their attendance voided.
2. When a single area recital is canceled, students must either attend a different area recital held at the same time or attend a makeup event (see makeup procedures, below).

### Recital Make-up Procedures

1. Students may make up Area and Departmental recital absences by attending UTEP Music Department concerts and recitals. Non-university concerts such as El Paso Opera, El Paso Symphony, El Paso Wind Symphony, and El Paso Pro-Musica, as well as any other performances given by our faculty and guests, will be accepted.
  - a. To receive credit for UTEP Music events with electronic programs, the student must complete the online recital makeup form, available by hyperlink within the electronic program.
  - b. To receive credit for events with physical paper programs, the student's program must be signed at the conclusion of the event by a music faculty member in attendance.
2. The student must submit the signed program with their name and ID number clearly written on the front page to the Music Office (M301). The student must also sign the makeup log. Without this information, the student will not receive credit. There will be no exceptions.
  - a. Students are responsible for knowing how many recitals they have or have not received credit for attending. Students may check their recital attendance by visiting the Music Office.
  - b. The **deadline** to turn in signed programs to the Music Office is **Friday of finals week at 5:00 p.m.** There will be no exceptions.

## Studio Policies & Guidelines

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### Communication

Please communicate with me in a timely manner during reasonable hours.

- Use phone, text or email. When time is of the essence, call me, or send a text message.
- For email, we'll use our UTEP email accounts; check your UTEP email twice daily.
- A prompt reply is expected for all communications.

### Vocal Health

Effective practice is very important to progress toward your vocal and performance potential. However, excessive practice or singing more than two hours per day can be counterproductive and dangerous to your vocal health.

### Listen To Your Body

Give yourself appropriate rest periods. Hydrate, do not smoke, avoid overuse of caffeine and alcohol, get adequate sleep, stay healthy, and do not abuse your voice (i.e., talking over loud environments, yelling at sporting events or concerts, etc.).



## Hydration

Many singers find it necessary to use a humidifier, especially in this dry climate, to keep their voice working at their best. Be sure to keep your humidifier clean!

## Sinus Problems

For chronic sinus trouble, a saline rinse (“[neti pot](#)”) can be very useful and economical.

## When To See a Doctor

If your voice is compromised by infection or overuse, see an otolaryngologist (also known as an Ear, Nose and Throat doctor (ENT), who is experienced with professional voice use. Dr. Kevin Bright (915) 544-1350 is a recommended ENT for singers in El Paso.

NOTE: If you must be intubated for any reason (such as anesthesia for a surgery), be sure to tell your doctor that you are a singer, and that they should use the smallest tube possible to avoid damage to your vocal folds.

## Extracurricular Opportunities

According to the Vocal Area Handbook, **your applied voice teacher must approve all performance, audition, and/or coaching opportunities outside this studio** and its assignments.

This includes, but is not limited to: El Paso Opera, UTEP Dinner Theater, Theatre Department productions, EPCC shows, volunteer or professional choruses (such as church choirs, El Paso Choral Society, Bruce Nehring Consort, Living Christmas Tree), Viva! El Paso, El Paso Gilbert & Sullivan Society, musicals and plays at The Forum, Sun City Musicals, master classes with guest artists, or local teachers. AUDITION FOR EVERYTHING, and check with your teacher before accepting anything.

## Respect for Diversity

It is my intent that students from all diverse backgrounds and perspectives be well served by this course, that students’ learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious events, please let me know so that we can plan appropriately.

## Repertoire Guidelines

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### Lower-Level

Prerequisite: successful audition for voice faculty

#### MUSA 1195: Music Education or Performance Majors

<i>Semester</i>	<i>Number of Selections</i>	<i>Languages Explored</i>
Semester 1	3-5 selections in contrasting styles from classical repertoire	English, Italian, Spanish
Semester 2	3-5 selections in contrasting styles from classical repertoire	add German and French
Semester 3	5 selections in contrasting styles from classical repertoire	English, Italian, Spanish, German, French

Semester 4 BARRIER JURY	5 selections in contrasting styles from classical repertoire. <b>All 5 songs will be performed in the jury.</b>	English, Italian, Spanish, German, French
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### MUSA 1195: Commercial Music Majors

<i>Semester</i>	<i>Number of Selections</i>	<i>Languages Explored</i>
Semester 1	3-5 selections in contrasting styles from classical repertoire	English, Italian, Spanish
Semester 2	3 selections in contrasting styles from classical repertoire, and 1–2 selections from the commercial repertoire	English, Italian, Spanish (add other languages as desired)
Semester 3	3 selections in contrasting styles from classical repertoire and 2 selections from the commercial repertoire	English, Italian, Spanish (add other languages as desired)
Semester 4 BARRIER JURY	3 selections in contrasting styles from classical repertoire, and 2 selections from commercial repertoire. <b>All 5 songs will be performed in the jury.</b>	English, Italian, Spanish (add other languages as desired)

## Upper-Level

Prerequisite: successful completion of Barrier Jury

### MUSA 3295 - Music Education Majors

<i>Semester</i>	<i>Number of Selections</i>	<i>Languages Explored</i>
Semester 1	5-7 selections in contrasting styles (majority classical)	English, Italian, Spanish, German, French
Semester 2	5-7 selections in contrasting styles (majority classical) (4 of these may be included on your senior recital)	English, Italian, Spanish, German, French
Semester 3 SENIOR RECITAL	At least 4 new selections (majority classical), plus any songs designated for the recital that you learned in Semester 2. <b>(all 8 songs will be performed on the recital)</b>	English, Italian, Spanish, German, French
SEMESTER 4	Your Individual Instruction requirement for your degree is complete! It is expected that you will do your student teaching this semester. You may elect to continue with Individual Instruction (as an elective) if your teacher has room in their course load.	

### MUSA 3295 - Commercial Music Majors

<i>Semester</i>	<i>Number of Selections</i>	<i>Languages Explored</i>
Semester 1	5-7 selections in contrasting styles (majority commercial)	English, Italian, Spanish
Semester 2	5-7 selections in contrasting styles (majority commercial)	English, Italian, Spanish (add other languages as desired)

Semester 3	8 selections in contrasting styles (majority commercial) (these shall be included on your senior recital)	English, Italian, Spanish (add other languages as desired)
Semester 4 SENIOR RECITAL	8 selections (majority commercial), plus 8 songs designated for the recital that you learned in Semester 3. <b>All 16 songs will be performed on the recital.</b>	English, Italian, Spanish (add other languages as desired)

### MUSA 3391 - Voice Performance Majors

<i>Semester</i>	<i>Number of Selections</i>	<i>Languages Explored</i>
Semester 1	5-7 selections in contrasting styles (majority classical) (4 of these may be included on your senior recital)	English, Italian, Spanish, German, French
Semester 2 JUNIOR RECITAL	At least 4 new selections (majority classical), plus any songs designated for the recital that you learned in Semester 2. <b>All 8 songs will be performed on the recital.</b>	English, Italian, Spanish, German, French
Semester 3	8 selections in contrasting styles (majority classical) (these shall be included on your senior recital)	English, Italian, Spanish, French, German
Semester 4 SENIOR RECITAL	8 selections (majority classical), plus 8 songs designated for the recital that you learned in Semester 3. <b>All 16 songs will be performed on the recital.</b>	English, Italian, Spanish, French, German

## Campus Resources & Policies

- [Emergency Aid for Students](#)
- [Student Outreach and Support \(utep.edu\)](#)
- [UTEP Food Pantry](#)
- [Resources | Borderland Rainbow Center](#)
- [LGBTQ+ Awareness | El Paso Behavioral Health \(elpasobh.com\)](#)
- [Centro de Salud La Fe](#)
- [Counseling and Psychological Services \(CAPS\)](#)
- [Center for Accommodations and Support Services \(CASS\)](#)

## Technical Support

If you are having trouble with any computer issues, including email, Blackboard, or OneDrive, contact the UTEP Help Desk (915-747-HELP).

## Accessibility & Accommodations

The University is committed to providing reasonable accommodations and auxiliary services to students, staff, faculty, job applicants, applicants for admissions, and other beneficiaries of University programs, services and activities with documented disabilities in order to provide them with equal opportunities to participate in programs, services, and activities in compliance with sections 503 and 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act (ADA) of 1990 and the Americans with Disabilities Act Amendments Act (ADAAA) of 2008.

Students who become pregnant or have parenting responsibilities may also request reasonable accommodations. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship on the University. The UTEP Center for Accommodations and Support

Services (CASS) will process requests for accommodations based on a disability, pregnancy, or parenting. For more information, please visit: <https://www.utep.edu/titleix/pregnancy-and-parenting.html>

- **Contact the [Center for Accommodations and Support Services](#)** (CASS) at 915-747-5148, email them at [cass@utep.edu](mailto:cass@utep.edu), or apply for accommodations online via the [CASS portal](#).

## **Scholastic Integrity**

Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures. Any act of academic dishonesty attempted by a UTEP student is unacceptable and will not be tolerated. All suspected violations of academic integrity at The University of Texas at El Paso must be reported to the [Office of Student Conduct and Conflict Resolution](#) (OSCCR) for possible disciplinary action.

## **Sexual Discrimination & Harassment**

If you have a concern related to sexual harassment or violence, visit <https://www.utep.edu/titleix/>.

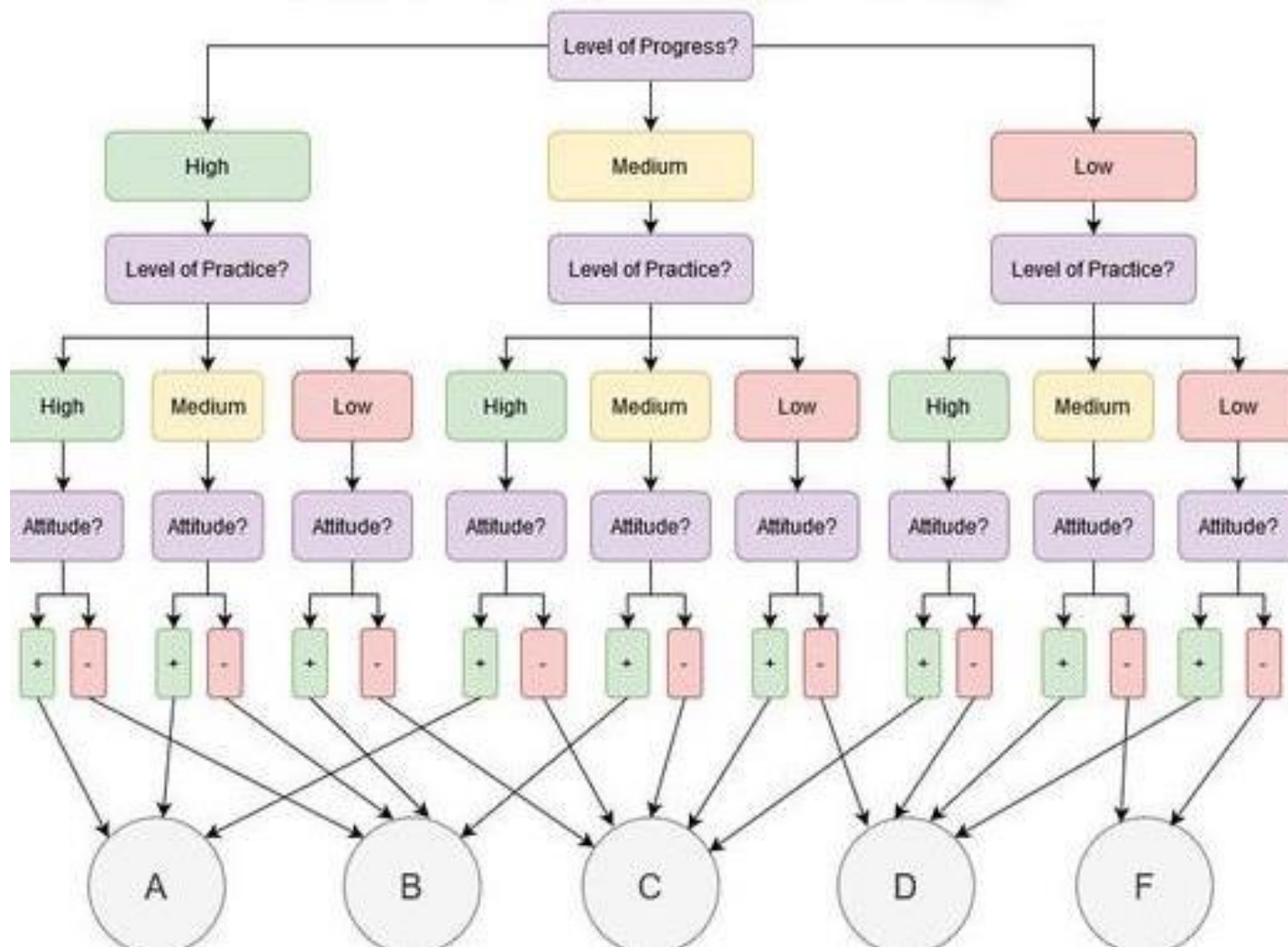
## **Campus Carry**

Fox Fine Arts Building is an “Exclusion Zone.” Refer to <https://www.utep.edu/campuscarry/>.

## Grading Self-Determination

### Flow Chart

You may determine how well you do in this course by exploring this flow chart and the rubric on the following page.



## Rubric

	A: Excellent	B: At Level	C: Marginal	D: Below Level	F: Oh Dear...
<b>Attendance: Lessons</b>	Attends 12-14 lessons	Attends 12 lessons	Attends 11 lessons	Attends 9 lessons	Attends fewer than 9 lessons
<b>Attendance: Studio Class</b>	Attends all studio classes	Misses 1-2 studio classes	Misses 3-4 studio classes	Misses 5 or more studio classes	Never attends studio classes
<b>Assignment Preparation</b>	Consistently sings material to the best of their technical ability with attention to dynamics, musicality, diction, and style.	Usually sings material to the best of their technical ability but misses some notes and mispronounces a few syllables.	Usually sings material but misses many notes and rhythms, with inconsistent diction – clearly not enough practice time.	Usually plays material and misses many notes and rhythms, diction is underprepared, no dynamic contrast.	No evidence of lesson preparation.
<b>Learning Mindset</b>	Demonstrates genuine, enthusiastic interest in lessons. Practice outside of lesson time is evident during each lesson. Student is willing to try new/difficult techniques/exercises, and makes a sincere, dedicated effort at mastery.	Demonstrates above average interest in lessons. Independent practice is evident during most lessons. Generally willing to attempt new/difficult techniques/exercises with better than average commitment to mastery.	Demonstrates moderate interest in lessons. Independent practice is occasionally evident during lessons. Hesitant or difficult about attempting new/difficult techniques/exercises and demonstrates little to average effort at mastery.	Student is apathetic about lessons. Independent practice is rarely evident during lessons. Student is excessively difficult about attempting prescribed techniques/exercises and makes little to no effort at mastery.	Student is apathetic and/or disrespectful. Evidence of independent practice is never present during lessons. Student is unwilling to attempt prescribed techniques/exercises. Displays no effort or desire for mastery.
<b>Studio Participation</b>	Enthusiastically participates in all studio activities, projects, events, and discussions	Participates in most studio activities, projects, events, and discussions.	Participates in studio activities with moderate interest.	Only sometimes participates in studio activities	Never participates in studio activities.