

## Applied Voice

Dr. Phillip D. Hill

**MUSA 1185 031: Individual Instruction, 22640**

**MUSA 1195 043: Individual Instruction, 21496**

**MUSA 1285 010: Individual Instruction, 29339**

**MUSA 1290 008: Individual Instruction, 29322**

**MUSA 3295 043: Individual Instruction, 21498**

**MUSA 3391 047: Individual Instruction, 21513**

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### COURSE DESCRIPTION

#### **First semester of private voice lessons**

The student will exhibit the beginning knowledge of “diaphragmatic support”. The demonstration of this knowledge will include proper directional movement of the rectus abdominis for inhalation and exhalation, successful continued movement in the proper direction for the completion of a musical phrase. The student must successfully exhibit a pleasant vocal quality that is appropriate for the classical singing style. The student must demonstrate breathing techniques that will include appropriate breathing at phrase ends, different breaths for lengths of phrases and punctuation. The student will exhibit correct intonation. The student will also explore the extreme parts of the vocal range. The student will demonstrate the proper pronunciation of vowels and consonants as well as beginning musicianship. Level appropriate scales and exercises as well as level appropriate songs from the English, American, Italian and Spanish repertoire will be assigned. Representative repertoire might include; *Simple Gifts, Caro Mio Ben, The Water is Wide, The Sky Above the Roof, China del Alma*. A memorized jury must be presented at the end of the semester.

#### **Second semester of private voice lessons**

This semester voice students will demonstrate successfully a continuation and refinement of the goals of the first semester. The student will also successfully add and refine vibrato into the vocal tone quality. The student will successfully make the shifts between primo passaggio and secundo passaggio (registers) less noticeable. The student will exhibit strengthening of “diaphragmatic support” in exercises that through the semester will increase in difficulty, scales that increase in challenge and contain higher notes and longer phrases than the previous semester. The student must successfully interpret song literature at a more difficult level. Appropriate levels of song will be presented from within the English, American, Spanish or Italian song literature. Representative repertoire might include; *Linden Lea, Silent Noon, Se Tu M’ami, Tu Lo Sai, The Fuscia Tree, El Tra La La E El Puteado, Long Time Ago*. A memorized jury must be presented at the end of the semester.

### **Third semester of private voice lessons**

This semester voice students will need to successfully demonstrate a continuation and refinement of skills learned in the previous semester. Skills such as consistent vibrato through out the range, an ever more finessed control of the muscles used in “diaphragmatic support” and the concepts of focus and overtones will be successfully demonstrated by the student. The student will successfully demonstrate an increase in tessitura and flexibility in the vocal technique. Students are expected to demonstrate continued refinement of Spanish, Italian and English diction and the beginnings of German diction. Appropriate levels of song literature will be successfully presented from the formerly mentioned languages by composers such as Granados, Galindo, Obradors, Schubert, Brahms, and Mozart. Representative repertoire might include; *She’s Like The Swallow, O Mio Babbino Caro, Wie Melodien, Voi Che Sapete, Una Paloma Blanca, Heiden Roslein*. In addition to classical repertoire. Commercial Music students will also be performing theatre/popular songs. Theatre songs may be represented from literature pre- 1960. These songs will be chosen under the discretion of the teacher if the teacher feels the student is prepared to learn other vocal genres. A memorized jury must be presented at the end of the semester.

### **Fourth semester of private voice lessons**

This semester voice students will need to successfully demonstrate a continuation and refinement of skills learned in the previous semester. The student will successfully demonstrate the ability to crescendo and decrescendo, and create an arched musical phrase within the parameters of the assigned vocal literature. The student must demonstrate a successful understanding of syllabic hierarchy in assigned songs. The student will successfully demonstrate stylistic differentiations in song literature from the Baroque, Classical and German Romantic literature. The student will also successfully exhibit muscle control in “diaphragmatic breathing”, continued strengthening of vocal technique in songs with higher tessituras and notes at the extremes of their vocal range. The student will be assigned song literature to support these objectives. Song literature from the Baroque, Classical, German Romantic and American 20<sup>th</sup> century periods could contain literature by Handel, Mozart, Brahms, Schubert, Faure, Debussy and 20<sup>th</sup> century American composers. Representative repertoire might include; *Lydia, Claire de Lune, Loveliest of Trees, I’ll Sail upon a Dog Star, Una Donna Quindici Anni, Bel Piacere*. A memorized jury must be presented at the end of the semester. In addition to classical repertoire, Commercial Music students will also be performing theatre/popular songs. Theatre songs may be represented from literature pre- 1960 and post 1960. These songs will be chosen under the discretion of the teacher if he/she feels the student is prepared to learn other vocal genres. **In order to continue to upper level voice lessons, all students must perform a barrier jury at the end of the semester.** The requirements for this jury are in you voice area handbook.

### **Fifth semester of private voice lessons**

This semester voice students will need to successfully demonstrate a continuation and refinement of skills learned in previous semesters. In order to continue to the fifth semester of voice study, all students must pass a barrier jury at the end of the fourth semester. The student will also successfully exhibit muscle control in “diaphragmatic breathing” and continued strengthening of vocal technique in songs with higher tessituras and notes at the extremes of their vocal range. The student will be given song/opera literature that demands a more advanced vocal technique. The student must demonstrate interpretation skills necessary for opera arias and opera recitative. The student must increase the refinement of skills of support, technique, diction and interpretation to successfully present the assigned songs for jury presentation. Students must successfully exhibit these skills in arias from opera, French Romantic chanson, Oratorio and 20<sup>th</sup> century French, German or American literature. Representative repertoire might include; *Nacht, Morgen, Le Papillon et Le Fleur, O Del Mio Amato Ben, The Creation, Copland Emily Dickinson Songs, De Falla Seven Popular songs, Mezzo Aria from Werther, Guilliamo’s arias from Cosi Fan Tutte*. This semester may be in preparation for a recital in the following semester. Commercial Music students will be performing popular/commercial styled songs as well as classical literature that demonstrate an understanding of select stylized vocal technique. A memorized jury must be presented at the end of the semester.

### **Sixth semester of private voice lessons**

This semester voice students will need to successfully demonstrate a continuation and refinement of skills learned in all the previous semesters. This is a capstone course for Music Therapy and Music Industry majors. A Thirty minute junior recital is required for Music performance majors. A recital is not required Music education or Commercial Music students, but must present a memorized jury, which successfully exhibits the above listed requirements within the context of less literature. Representative repertoire might include; *Messiah, Mozart Arias, Issac Greentree, The Astronomers (Hundley), My Heart Ever Faithful (Bach), Gretchen am Spinnrade, Zuignung, Richard Cory, I Carry Your Heart, Schumann Frauen Liebe und Leben*. Music Therapy and Industry students will be performing popular/commercial styled songs as well as classical literature that demonstrate an understanding of select stylized vocal technique. A memorized jury must be presented at the end of the semester.

### **Seventh semester of private voice lessons**

This semester voice students will need to successfully demonstrate a continuation and refinement of skills learned in all the previous semesters at a much higher level of comprehension. This is the last semester for Music Education majors and a thirty minute senior recital is required. The student will successfully demonstrate to the teacher that the student can learn, refine, interpret and perform songs from the Baroque, Classical, German Romantic, and 20<sup>th</sup> century periods as well as operatic and oratorio styles with minimal help of the teacher. In the student jury the performance majors must successfully present, half of the literature that will be

presented the next semester at their senior recital. The music presented at the jury must successfully demonstrate the student's ability to perform vocal music from all the major periods of music and all the major performance languages of vocal music. The student must successfully demonstrate vocal technique, interpretation, endurance, and stamina at a level appropriate for a performance and education major. Students that are Teacher Certification (music education) majors must give a half recital this semester. The memorized recital must successfully demonstrate the student's ability to perform vocal music from all the major periods of music and all the major performance languages of vocal music. The student must also successfully demonstrate in the recital a working comprehension of vocal/technical stamina and all the other aspects of the "vocal technique". The recital must be memorized and must not be longer than 30 minutes (approximately 8-10 songs). If a recital is given the student must be registered concurrently for Senior Recital. Representative repertoire might include; *Just Spring*, *Softly the Summer*, *Strida La Vampa*, *Bella si Come un Angelo*, *Con que la Lavere*, *Warm as the Autumn Night*, *The Hermit Songs*, *El Vito*, *Art is Calling for Me*. A memorized jury must be presented at the end of the semester.

### **Eighth semester of private voice lessons**

Senior Recital for Performance majors. A required memorized one hour senior recital (full recital) will be given at the end of the semester of approximately 20 songs for performance majors. The memorized songs presented at the recital will successfully demonstrate the student's ability to perform various literatures from the standard vocal repertoire with the technical, musical, and interpretive skill level for a vocal performance major who has successfully completed eight semesters of private lessons. The student will successfully demonstrate all of the following skills: proper directional movement of the rectus abdominis for inhalation and exhalation, successful continued movement in the proper direction for the completion of a musical phrase, a pleasant vocal quality that is appropriate for the classical singing style, breathing techniques that will include appropriate breathing at phrase ends, different breaths for lengths of phrases and punctuation, proper pronunciation of vowels and consonants, refined vibrato, controlled shifts between primo passaggio and secundo passaggio (registers), control of the range extremes, finessed control of the muscles used in "diaphragmatic support" and the concepts of focus and overtones, increased tessitura and flexibility, crescendos and decrescendos, arched musical phrases within the parameters of the assigned vocal literature, understanding of syllabic hierarchy, stylistic differentiations in song literature from the Baroque, Classical and German Romantic, French, Spanish and 20<sup>th</sup> century periods of literature, and opera and oratorio. Representative repertoire would include works listed in the seventh semester. The student must successfully exhibit a working comprehension of vocal/technical stamina and all the other aspects of the "vocal technique". The student must also successfully demonstrate the integration of all these skills during the recital. If a recital is given a jury is not necessary. If a recital is not given then a memorized jury must be presented. If a recital is given the student must be registered concurrently in Senior Recital.

## CONTEXT

This class is designed for the music majors, music theater majors, voice majors or those students that have accomplished the necessary prerequisites. It is intended for the development of the individual singing voice in the classical style as well as other styles that correspond with the major. Prerequisite, Voice Class or permission of instructor.

## COURSE OVERVIEW

This class teaches the following skills: Breath support for classical singing, musicianship interpretation appropriate for the period in which the song was written, vocal technique needed for appropriate interpretation of each classical style and other genres, and ensemble skills between accompanist and singer.

## OUTCOMES/ASSESSMENTS

### OUTCOMES:

1. The student will show knowledge and proficiency of specific techniques (level appropriate) covered during the semester. Examples: breathing, support, focus, line, interpretation, languages, etc. Proficiencies must be achieved within time lines that are designated for each individual student and appropriate for

2. The student will show knowledge of memorization of assigned music within the designated time line as stated in the

3. The student will show knowledge of vocal technique taught during the semester.

4. The student will show knowledge of an ability to discriminate between good, bad, or appropriate performance

5. The student will show knowledge of an ability to write about the literature/background of the music

### ASSESSMENT:

Instructor's assessment of lessons, jury, coaching sessions, and seminar and studio performances.

Instructor's assessment of lessons, jury, coaching sessions, and seminar and studio hour performances.

Instructor's assessment of jury, lessons, coaching sessions, studio hour and seminar performances.

The instructor's assessment of concert attendance, lessons, jury, seminar and studio hour, and coaching sessions.

The instructor's assessment of the student's vocal journals which include text, translations, background report as

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## DRESS CODE

Students attending lessons, studio and other assigned performances will dress appropriately. Dress will be conservative, tasteful and appropriate to the occasion. Students arriving with inappropriate attire will be requested to leave and change the offending clothing. Continued inappropriate dressing will be reported to the Dean of Students.

Dress code for lessons and performances will be enforced. When you come in for a lesson, you must wear clothing that is respectful for you and your teacher. Your teacher will inform you of what kind of wardrobe is expected on certain days (movement, exercise, etc.). At performances that you are performing (including studio hour and seminar), you must attire yourself with clothing that reflects your respect for the music, as well as your audience. For performance, there should be no blue jeans, no cropped shirts or low cut pants. All shirts should have a collar (no tee-shirts) and no distracting piercings in the lip, mouth and tongue (that the audience can see) and appropriate shoes.

Appropriate attire would include a nice blouse, pants, a skirt of an appropriate length. Jackets are not necessary at studio hour and seminar.

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## GRADING

A, A-, 90-100, indicates a superior grasp of the course, subject matter, initiative, and originality in attacking problems, and an ability to relate knowledge to apply to new situations.

B-, B, B+, 80-89, indicates a better than average grasp of the subject matter and ability to apply principles with intelligence.

C+, C, 70-79, indicates an acceptable grasp of the essentials of the course.

Please note there is no grade of "C-".

D+, D, D-, 60-69, indicates less than acceptable performance in the course.

F, 0-59, indicates failure to master the minimum essentials of the course.

## GRADE PERCENTAGES

1. 20% Preparedness for lessons. Music, as well as technical assignments, will be assessed by oral testing during each lesson and specific assignments will be given a grade at the time of the lesson.
2. 10% Coaching/Accompanist Session. This will be assessed according to attendance, remuneration, and preparedness. Remuneration is forthcoming two weeks in advance. Notice must be given within 24 hours in order to be excused. A grade of "F" will be assigned to an unexcused absence.
3. 10% Studio/Seminar Hour. All presentations will be graded on correct notes and rhythms, musicality, stage deportment, and memorization. This grade includes the attendance grade for Studio Hour given by the department.
4. 10% Concert attendance. They will be assessed by proof of attendance.

5. 10% Journal Entries. They will be assessed by content, writing style, footnotes and analysis. All sources must be notated including inter net sources. They will be assessed by content, and writing style. Journals not ready at the time of review will receive a failing grade.
6. 40% Jury presentation

## GENERAL REQUIREMENTS

Music reading skills and basic piano skills are essential for success in this class. **The student will be required to use the department coach/accompanist, and the responsibility for payment to the accompanist will be the student's. The accompanist will charge the student for each weekly meeting. The student MUST meet with the accompanist weekly and attendance will be kept. The accompanist will give the student a grade for each session. Attendance at these rehearsals is crucial and lack of attendance will be included in the computation of the final grade.** The student will be required to purchase her/his own music and provide music for the accompanist. Students will be required to do research about various aspects of vocal training and repertoire.

## VOCAL RECITAL ATTENDANCE REQUIREMENT

Students **must attend 3 or more** classical solo vocal recitals, operas, or oratorios, or music theatre shows. Student must present proof of attendance by ticket stub and program, if available, to their studio teacher. Pictures of event will also be accepted in lieu of ticket stub only if tickets are unavailable. Students will be required to talk about their experience at each event with their studio teacher. Proof of attendance **MUST** be presented within a week of attending concert. **Every applied voice student is required to attend any vocal guest artist, faculty and student degree recitals at UTEP.** Excuses will be granted by applied teacher **ONLY** if the reason is a major conflict (ex: class conflict, performance, wedding, funeral).

## VOCAL JOURNAL REQUIREMENTS

**JOURNAL ENTRY FORMS ARE ON THE LAST PAGES OF THIS OUTLINE. PLEASE USE THESE FORMS TO FILL OUT ENTRIES.** A journal entry will be required for each song presented at the jury. Each entry is due on the lesson day your song is first performed. Each entry will include the song and aria/theatre/commercial study sheet (see form at end of syllabus), original text, translation (literal and colloquial), IPA (if applicable) and personal thoughts and interpretation of each song. Character analysis will be required for arias and music theatre songs in addition to study sheet and translation. Please talk to your applied teacher on character analysis requirements. Your journals will be checked each time you begin a new song with your applied teacher. Please make sure to have them ready with your music the first day you practice your song with your applied teacher.

## ATTENDANCE

Lessons should be scheduled with the teacher before the first day of classes if possible. Once lessons are scheduled, the student should follow the same time slot each week. There is one, one-hour lesson per week or 2 half hour lessons per week. Please arrive warmed up and on time. Repeated tardiness will affect the grade.

**Attendance at Studio Hour/Seminar each week is mandatory.**

Missed lessons may be made up:

1. If the teacher agrees that missing the lesson is necessary.
2. If the teacher is notified in time to schedule other students during the missed time. Minimum notification time is 24 hours in advance. The teacher at his/her discretion **may or may not** make up a lesson cancelled in less time. If the student cancels at the time of the lesson, the lesson will not be rescheduled.
3. If the teacher misses a lesson, every attempt will be made to reschedule the lesson or include makeup time in form of a private studio class or group lessons.
4. Lessons that fall on a class day cancelled by the school or on a scheduled holiday **will not** be rescheduled.

If the student is ill at lesson time, the student should call the professor as soon as possible to decide if the student should attend the lesson. Often there are non-singing assignments that can be done during the lesson if hoarseness is the illness. On the other hand, if the student has a fever or is contagious, the student should not come to class. Nothing the student has to do is so important that the teacher should be exposed to possible illness. Use your better judgment and call ASAP.

There may be times when the student has an emergency and will be unable to be at a scheduled lesson. Such times seldom occur outside the availability of a phone. An unexcused absence is an "F" for the lesson. **THREE unexcused lessons will result in a final grade of "F".**

## LESSON REQUIREMENTS

Each student will be required to play on the piano the voice line of each of their songs at the following week's lesson after the song is assigned. As an example, if a song is assigned on Sept 1, then at the next lesson on Sept 8, the student will be required (for a grade) to play the voice part on the piano.

If the student is registered for First or Second semester voice lessons, **four songs** from memory will be prepared for the Jury. If the student is registered for Third or Fourth semester voice lessons, **five songs** from memory will be prepared for a Jury presentation. **For the Fourth semester of voice lessons, all five songs will be performed for the barrier jury.** If the student is registered for Junior or Senior level voice lessons, there will be **seven songs** prepared for Jury. Juries will take place during finals week. The Jury schedule will be posted one week before finals.



The student will be **required to have an accompanist for half of your lesson and will be expected to pay for the accompanist from her/his own funds.** All accompanists will notify the voice teacher weekly of attendance record and fee schedules. The rehearsals should take place at a regularly scheduled time each week. Students should expect to pay on a per rehearsal basis. The accompanist must be paid in full before the jury may take place. If a recital is given, the accompanist must be paid one week before the performance. Nonpayment of the accompanist will result in denial of a jury time, or refusal to play the recital, a severe lowering of the jury grade, or a severe lowering of the recital grade. If the student has not paid by the time of grade posting a hold will be placed at the business office. This policy is to insure timely payment to the accompanist. Bringing a small tape recorder to the rehearsal is a good idea.

Students may check out and borrow the instructor's materials, if music is unavailable for purchase or download, **for a period of one hour only.** Returns are expected to be prompt. If at the end of the semester the materials are not returned, a hold from the business office will be put on the student's record. All students are expected to own original copies of their assigned songs especially if competing in outside competitions such as NATS.

## **JURY**

The jury is the final presentation, presented during finals week, and it will occur in front of the music faculty. No other students or family members will be allowed to observe the jury except the individual student who is presenting the jury. Juries will be presented during finals week and sign up sheets will be available a week prior to sign up for a jury time with your accompanist. 40% of the final grade will be calculated from the jury grade. The other 60% will consist of lesson preparation, attendance, coaching/accompanist sessions, Studio Hour/Seminar performances, concert critiques and other assignments made by the teacher. Please refer to the syllabus for a complete breakdown. If the student fails to appear for the jury or pay his accompanist in full prior to the jury, an "F" will be the earned grade for the semester. A barrier jury will occur on completion of the fourth semester of voice study. The student will be required to perform all five songs of their repertoire that semester. Students who pass will be able to register for upper level voice lessons. Students who do not pass, will have to repeat the lower level and will need to repeat a barrier jury at the end of the repeat semester.

**Before accepting ANY performance of a public nature there must be two weeks prior notice given to the teacher. There is no exception to this rule.** This includes church solos, Chorale solos, civic performances, weddings, Madrigals, National Anthems, etc. Significant lowering of the grade will occur if the music is not brought to the lesson before the performance. This is for the protection of the student as well as the teacher. It also brings a higher level of quality control to the performances. The teacher also reserves the right to deny permission to the student to perform any solo.

A weekly outline for the semester with memorization dates accompanies this outline.

Always bring all assigned music, a pencil, notebook and paper and, if possible, a recording device to the voice lesson. Helpful reminders come in handy when practice time comes and the student needs to keep track of weekly assignments. In the notebook with the music the student needs to keep a daily practice journal.

The student must motivate him/herself to prepare for the lesson. No one else can do it for her/him. Some students allow other classes and assignments to interfere with lesson preparation time. It is easy for this to happen because “paper” homework seems to have a higher priority. Don’t let this happen. The wise student budgets his/her time and plans scheduled practice times each day. Sometimes it is easier to practice early in the morning before other things begin to interfere. Don’t let anything interfere with practice time. In general the student should plan for a minimum of three hours of study (practice) for every credit hour of class. That would be 6 hours of practice per week. A well -prepared lesson is a successful one. There is an expectation that the student will practice a minimum of 6 hours each week for this class.

### **Voice Jury Technical Checklist:**

**These are the things on which the jury members will judge you. A grading rubric follows these guidelines within the jury grading form :**

- >Intonation: clear, precise and exact pitches on all notes
- >Breaths: in the right phrasing spots
- >Breaths: appropriate for the emotional aspects of the song
- >Breaths: in general the breaths were slow and low
- >Vibrato: every note should have vibrato, except in stylized singing
- >Dynamics: cresc., decres., appropriate phrasing, etc.
- >Word stress/syllabification hierarchy
- >Diction: correct pronunciation and enunciation of foreign language songs.
- >Presentation/Stage Deportment
- >Support for high notes was from the diaphragm not the throat
- >Tone Quality
- >Musicianship/arched phrases/interpretation

## Memorization Dates

Level	1st Sem.	3rd Sem.	5th Sem.	7th Sem.
	2nd Sem.	4th Sem.	6th Sem.	8th Sem.
Week 1				
Week 2				
Week 3		song #1	song #1	song #1
Week 4	song #1		song #2	song #2
Week 5		song #2		
Week 6			song #3	song #3
Week 7	song #2			
Week 8		song #3	song #4	song #4
Week 9	song #3			
Week 10		song #4	song #5	song #5
Week 11				
Week 12	song #4	song #5	song #6	song #6
Week 13			song #7	song #7
Week 14				
Jury (TBA)	Jury	Jury	Jury	Jury

# ART SONG STUDY SHEET (Journal Entry)

## BACKGROUND INFORMATION ON ART SONG

Title of song: \_\_\_\_\_

Name of larger work: \_\_\_\_\_

Date poem written: \_\_\_\_\_

Date song composed: \_\_\_\_\_

## POET

Full name: \_\_\_\_\_

Birth and death dates: \_\_\_\_\_

Nationality: \_\_\_\_\_

Genre of this work: \_\_\_\_\_

Name two other works: \_\_\_\_\_

Something you were surprised to learn about him/her: \_\_\_\_\_

At least 5 words that describe the works of this poet: \_\_\_\_\_

\_\_\_\_\_

## COMPOSER

Name: \_\_\_\_\_ Dates: \_\_\_\_\_

Nationality: \_\_\_\_\_

Two other works written:

\_\_\_\_\_

Something you were surprised to learn about him/her: \_\_\_\_\_

At least 5 words that describe the work of this composer:

\_\_\_\_\_

Text and Translations:

# MUSICAL THEATRE SONG/ARIA STUDY SHEET (Journal Entry)

Title of song: \_\_\_\_\_

Name of show: \_\_\_\_\_

Year of show's premiere \_\_\_\_\_

Where the song comes in the show: \_\_\_\_\_

Time and setting of show \_\_\_\_\_

Character's name: \_\_\_\_\_

At least 5 words that describe him/her: \_\_\_\_\_

\_\_\_\_\_

Other songs sung by this character: \_\_\_\_\_

\_\_\_\_\_

## LYRICIST/LIBRETTIST

Name: \_\_\_\_\_ Dates: \_\_\_\_\_

Other works written:

\_\_\_\_\_

Major historic event that occurred during lifetime: \_\_\_\_\_

At least 5 words that describe the work of this lyricist:

\_\_\_\_\_

## COMPOSER

Name: \_\_\_\_\_ Dates: \_\_\_\_\_

Other works written:

\_\_\_\_\_

Major historic event that occurred during lifetime: \_\_\_\_\_

At least 5 words that describe the work of this composer:

\_\_\_\_\_

Text and Translations :

# Commercial Song Study Sheet (Journal Entry)

Title of song: \_\_\_\_\_

Genre (Jazz, country , folk, etc..)\_\_\_\_\_

Songwriter:

Name:\_\_\_\_\_ Dates: \_\_\_\_\_

Other songs written:

\_\_\_\_\_

Major historic event that occurred during lifetime: \_\_\_\_\_

At least 5 words that describe the work of this songwriter/s:

\_\_\_\_\_

## Accommodations Policy

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. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship on the University. Students requesting an accommodation based on a disability must work with the [UTEP Center for Accommodations and Support Services](#).

## Scholastic Integrity

Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures. It includes, but is not limited to, cheating, plagiarism, and collusion. Cheating may involve copying from or providing information to another student, possessing unauthorized materials during a test, or falsifying research data on laboratory reports. Plagiarism occurs when someone intentionally or knowingly represents the words or ideas of another as ones' own. Collusion involves collaborating with another person to commit any academically dishonest act. 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. To learn more: [HOOP: Student Conduct and Discipline](#).

## Student Resources

UTEP provides a variety of student services and support:

- [UTEP Library](#): Access a wide range of resources including online, full-text access to thousands of journals and eBooks plus reference service and librarian assistance for enrolled students.
- [Help Desk](#): Students experiencing technological challenges (email, Blackboard, software, etc.) can submit a ticket to the UTEP Helpdesk for assistance. Contact the Helpdesk via phone, email, chat, website, or in person if on campus.
- [University Writing Center \(UWC\)](#): Submit papers here for assistance with writing style and formatting, ask a tutor for help and explore other writing resources.
- [Math Tutoring Center \(MaRCS\)](#): Ask a tutor for help and explore other available math resources.
- [History Tutoring Center \(HTC\)](#): Receive assistance with writing history papers, get help from a tutor and explore other history resources.
- [Military Student Success Center](#): UTEP welcomes military-affiliated students to its degree programs, and the Military Student Success Center and its dedicated staff (many of whom are veterans and students themselves) are here to help personnel in any branch of service to reach their educational goals.
- [RefWorks](#): A bibliographic citation tool; check out the RefWorks tutorial and Fact Sheet and Quick-Start Guide.