

## Applied Voice

Dr. Phillip D. Hill

MUSA 1185 002: Individual Instruction, xxxxx

MUSA 1195 043: Individual Instruction, 21252

MUSA 1285 002: Individual Instruction, xxxxx

MUSA 1290 008: Individual Instruction, xxxxx

MUSA 3295 043: Individual Instruction, 21254

MUSA 3391 018: Individual Instruction, xxxxx

MUSA 5381 0: Individual Instruction, 29424

MUSA 5391 002: Applied Lessons, xxxxx

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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, Guillermo’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-". All songs learned and memorized at a minimum.

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% Lesson grade - 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. 20% Midterm. Half of your songs learned and memorized. This must be video taped and a link sent to my email so that if you have a problem with your final grade because of the midterm, you can have the voice area coordinator assess your performance.
3. 20% Notebook grade. IPA, poetic and word by word translations, and 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.

4. 20% Final exam. All songs learned and memorized as well as interpretation. This too will be recorded for submission with the same guidelines as the midterm.
5. 10% Attendance of all lessons, studio class, concerts, and studio hour.
6. 10% 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:

\_\_\_\_\_

## **Expectations of the Class**

### **What should you expect from me as the Lead Faculty?**

- I will provide you clear instructions on class expectations
- I will check my **Blackboard course email** at least once a day and will get back to you within 24 hours.
- I will provide graded feedback on your performance within 7 days of the due date.
- I will keep you informed about your graded progress in the class at all times and will make time to discuss your needs.
- I will leave myself open to suggestions about improvement of the class and class related activities.
- I will do all I can to ensure your learning and success in this class.
- The course calendar is a living document and may be adjusted due to events occurring during the class timeframe. If any changes in the course are to be implemented, I will ensure that the class is notified via announcements in a timely manner.

### **What Faculty expect of their Students:**

- At the beginning of each course, students should review the syllabus, calendar, and other items located in Blackboard. Students will be expected to sign a syllabus form that acknowledges their understanding of the course expectations.
- This course is over a 15-week period and consist of different credit levels (1 credit, 2 credits, 3 credits). For academic success, we recommend that students plan to study a minimum of 6 hours per credit hour each week of the course (including lectures, readings, research, student lessons, and assignments).
- This course is designed to ensure that students have access to all the information needed to complete their course work. If you have a question, before contacting the faculty, please take a few moments and try the “Ask a Question” discussion board, to find the answer to your question within the course. Then, if you still have a question about the course, please post it to the “Ask a Question” Discussion board. Please indicate in the subject line what topic your question relates to. Then, other students who may have a similar question will be able to find it.
- All written assignments are to be written in **APA 6th edition style**. Refer to the APA manual and/or Purdue OWL website for guidance. To get started, go to: <http://owl.english.purdue.edu/owl/resource/560/01/>. Posts made to the discussion board should contain citations from the course content or your research, within the body of the discussion post (unless clearly stated otherwise). Include a reference list, if the reference is not a part of the course.
- All students are to review the rules of netiquette and follow in their interaction with fellow students and faculty.

## **COURSE POLICIES:**

**Academic Regulations:** Review in UT El Paso Undergraduate Student Catalog and the **School of Music Student Handbook** for the following policies: *Religious Observance, Ethical and Responsible Use of Social Media, Policy on Academic Integrity, Progression Policy, and Effective Teaching Practice Policy, Statement on Disability.*

**Attendance:** Required (see attendance requirements above)

### **Blackboard:**

- Students are required to subscribe to and access the course Blackboard site. Blackboard is the main source of communication between faculty and students. Students are encouraged to access this site daily. Course syllabus, calendar, topical outline of scheduled lectures, and assigned readings are posted on this site. Grades will be made available ONLY through this site. **Email messages will be sent through the Blackboard course site—link labeled “Course Messages”. Please check this email (at minimum) every day for any communication.**

### **Communication:**

- Communication is the responsibility of both students and faculty. The faculty will keep students informed of progress in theory. Students with questions or concerns should:  
*-First go to the appropriate faculty member.*  
*-If not resolved, then follow the appropriate chain of command in the sequence as identified below:*
  - Course faculty*
  - Chair of the Music Department*
  - Dean of Liberal Arts*

### **Grievances:**

- Challenges to grades may be pursued only on the basis of malice, bias, arbitrary or capricious grade determination or impermissible discrimination. In no event shall a challenge be pursued only on the basis of the standards employed in setting grades, so long as those standards are employed impartially. Grievances MUST be in WRITING and filed through the course faculty member, the Chair of the Music Department, and the Dean of Liberal Arts. If the student is not satisfied with the outcome after using the chain of command, the student may consult with and/or file a challenge with the Chairperson of the University Student Welfare and Grievance Committee.

### **Policy on Scholastic Dishonesty:**

- Students are expected to be above reproach in all scholastic activities. Students who engage in scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and dismissal from the School of Nursing and/or



university. Scholastic dishonesty includes but is not limited to reproducing test or quiz materials from memory, copy/paste or Xerox, cheating, plagiarism, collusion, the submission for credit or any work or materials that are attributable in whole or in part to another person, taking an examination for another person, and any act designed to give unfair advantage to a student or the attempt to commit such acts. Regents' Rules and Regulations, Part One, Chapter VI, Section 3, Subsection 3.2, Subdivision 3.22.

- Since scholastic dishonesty harms the individual, all students, and the integrity of the School of Nursing and the university, policies on scholastic dishonesty will be strictly enforced. See detailed procedure in the Handbook of Operating Procedures (HOP) available in the Office of the Dean of Students.
- Use a consistent citation method for your written work. The APA Style of citation is preferred for your final paper (see Guidelines on citing according to the APA citation style on Blackboard).

#### **Policy relating to Disability / Pregnancy/ CASS:**

- **Disability:** In Section 504 of the Vocational Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) of 1990, if a student needs an accommodation then the Office of Disabled Student Services located at UTEP need to be contacted. If you have a condition, which may affect your ability to perform successfully in this course, you are encouraged to discuss this in confidence with the instructor and/or the director of the Disabled Student Services. Written guidelines r/t accommodations from CASS must be submitted to the course manager PRIOR to the start of the course. If you have a disability and need classroom accommodations, please contact CASS at 747-5148, or by email to [cass@utep.edu](mailto:cass@utep.edu), or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at [www.sa.utep.edu/cass](http://www.sa.utep.edu/cass). *CASS' Staff are the only individuals who can validate and if need be, authorize accommodations for students with disabilities.*
- **Pregnancy:** It is the responsibility of the student to inform the instructor of pregnancy limitations. Written guidelines r/t accommodations from The Center for Accommodations and Support Services (CASS) must be submitted to the course manager PRIOR to the start of the course.

#### **Professional Behavior:**

- Students are expected to behave professionally *at all times* with faculty, peers, preceptors, and clients **and** in any setting in which the student is a representative of UTEP. Bullying, verbal abuse, insubordination, or personal attacks will not be tolerated in any form. Any behavior deemed inappropriate by faculty and/or preceptors will result in faculty conference(s), and completion of a Student Opting for Success (SOS) plan that addresses the student's areas of needed improvement. Possible activities available to assist the student in attaining the SOS objectives include stress and/or anger management

counseling sessions. Inappropriate behaviors may result in an administrative withdrawal from the course and/or dismissal from the program.

### **Retention: Students Opting for Success (SOS):**

- When a student is not progressing in the course as expected, or is not successful on an examination, they will be required to meet with the instructor to discuss strategies for success as outlined on the SOS form. The SOS plan will identify recommendations for improving the student's success potential and will specify time lines for completion of these recommendations. The SOS form (with all recommendations completed and all signatures in place) must be submitted to the course manager by due date. *Students who are not successful in the course should be aware that non-compliance with SOS recommendations jeopardizes eligibility for the opportunity to repeat the course in the subsequent semester.* See respective Blackboard home page for SOS form.

**ONLINE POLICIES** - *This class is a hybrid class and may be taught online only.*

### **Being Successful in an Online Class**

Online learning is not a spectator sport. It is everyone's responsibility to participate as fully as they can, so everyone can get the most from the experience. Here are some simple rules to follow to ensure your participation and engagement in the learning process:

- Ask questions: If you don't know the answer, someone else will. The discussion board is the area for asking questions related to content OR any problems (related to the class) you are having. Make sure that you have clearly indicated the subject of your message.
- Reach out to others: Offer a fact, article, link, or other item that can help others learn something you can share.
- Be appropriate: The online classroom is not the place for insulting or insensitive comments, attacks, or venting. Inappropriate behavior can be subject to disciplinary action, as well.
- Be diplomatic: When sending messages on emotionally charged topics, I recommend that you write the message and then walk away for at least an hour before re-reading the message and then sending it. Re-reading emotionally charged messages ensures that they are constructive instead of destructive. Think of the person at the other end.
- Stay focused: Stay on topic to increase the efficiency of your learning.

### **Effective Electronic Communication Guidelines**

Keep your messages concise and clearly written. Most ideas can be stated in a couple of paragraphs, although sometimes a longer message may be needed to develop your thoughts adequately. Keep in mind that people are more apt to read and digest shorter messages than long ones.

1. Be respectful of other's ideas, opinions, and beliefs. It's fine to disagree with someone, but please respect his or her right to think differently.

2. Avoid posting simple two or three-word statements such as “I agree” or “Good point”. If you think someone has made an especially strong point and you want to say so, and then explain why by adding a few sentences describing your response or adding to the original point.
3. A message that demonstrates substance contributes to the understanding and application of ideas by doing one or more of the following:
  - a. **Reflection about meaning:** Describe thoughtfully what something means or new insights it provides, or raise a question as a seed for clarification or further discussion.
  - b. **Analysis:** Discusses relevant themes, concepts, main ideas, components, or relationships among ideas. Or, identifies hidden assumptions or fallacies in reasoning.
  - c. **Elaboration:** Builds on ideas of others or ideas found in the readings by adding details, examples, a different viewpoint, or other relevant information.
  - d. **Application:** Provides examples of how principles or concepts can be applied to actual classroom situations, or discuss the implications of theory for practice.
  - e. **Synthesis:** Integrate multiple views to provide a summary, a new perspective, or a creative refashioning of ideas.
  - f. **Evaluation:** Assesses the accuracy, reasonableness, or quality of ideas.

### Netiquette

- When communicating electronically, many of the feelings or impressions that are transmitted via body language in face-to-face communications are lost. Consequently, interpreting emotions and innuendoes is far more difficult. Only what is written, or drawn, carries the message. Often excitement can easily be misinterpreted as anger or an insult. It is important that everyone keep this in mind when communicating electronically. Words in print may appear harmless; however, they can emotionally injure the person reading them. More information can be found at <http://www.albion.com/netiquette>.

### Social Media:

- Student enrolled in the UTEP SoM must practice and behave in a manner that protects voice students by exercising reasonable judgment when using social media technologies whether in their personal life or in their professional life. Inappropriate use of Electronic/Social Media can lead to disciplinary action including but not limited to formal reprimand, suspension or dismissal from the program which is contingent upon the nature of the infraction. Student enrolled in the UTEP SoM can also be held personally liable. Such violations may result in civil and criminal penalties including fines or possible jail time in accordance with state and federal laws. <http://admin.utep.edu/Portals/1805/PDF/UTEP%20Social%20Media%20Standards.pdf>

### Computer Requirements

Use the browser checker to ensure you have all of the necessary plugins installed on your computer that you will need in order to access all the content in this course. This browser checker will test browser compatibility, cookies, JavaScript, pop-up and other Java features.

### **Browser Performance Hints**

- Clear browser cache
- Allow pop-ups
- Make sure your Java is up-to-date
- Follow the steps at [Blackboard Learn browser checker](#)

### **Software Requirements**

When creating documents, slide presentations, spreadsheets, etc., you must use Microsoft Office or a compatible program (see [10 Free MS Word Alternatives](#)). If you are using Windows Vista or Office 2007, you may have compatibility problems and others in the course may not be able to view your work. Go to the UTEP-IT website's "[Patches & Updates](#)" area to download a "compatibility toolkit" (it is listed under the "Patches and Updates" column). Also check your course syllabus for specific software instructions from your instructor.

#### **Recommended software**

[Adobe Acrobat](#)

[Adobe Flash Player](#)

[Java](#)

[QuickTime](#)

[Windows Media Player](#)

[Supported Browsers](#)

### **Learning Resources:**

UTEP provides a variety of student services and support. Familiarize yourself with the bookmarks on the right-hand side of the Blackboard student portal (visible before entering into a course) as well as the resources below.

- [UTEP Library](#) - access to 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.
- [RefWorks](#) - bibliographic citation tool; check out the RefWorks [tutorial](#) and [Fact Sheet and Quick-Start Guide](#)
- [University Writing Center \(UWC\)](#) - submit papers here for assistance with writing style and formatting, ask a tutor for help and explore other writing resources available here
- [Math Tutoring Center \(MaRCS\)](#) - ask a tutor for help and explore other math resources available here
- [History Tutoring Center \(HTC\)](#) - submit papers here for assistance with writing history papers, ask a tutor for help and explore other history resources available here
- [Elluminate](#) - online virtual classroom/conference room with multiple features including audio, video, instant messaging, interactive whiteboard, application sharing, file transfer, and session recording/playback with synchronized audio/chat/notes.
- [Safe Assign](#) - online submission of paper compares your work to published papers and checks for plagiarism

- [Netiquette](#) - “Netiquette” stands for “Internet Etiquette”, and refers to the set of practices developed over the years to make the Internet experience pleasant for everyone. Please review some of the **Netiquette** rules and take the Netiquette Quiz (Non-Graded) to see how your personal knowledge of Netiquette is.

### **UTEP Virtual Private Network:**

UTEP’s electronic resources (i.e. Library resources) are available to registered students when working from outside the campus network. In order to access these resources, you will need to set up a Virtual Private Network (VPN) that basically recognizes you are a UTEP student and can look for journals and use subscriptions UTEP/You have paid for. Setting up a VPN is simple, click on the following link to see a visual tutorial: [UTEP VPN](#).

### **[Other BB Learn Student Resources](#)**

#### **Technical Assistance**

This online class is hosted by UT El Paso. If you have computer, Blackboard problems, or any other kind of technical questions, please contact the UTEP Help Desk via email at [helpdesk@utep.edu](mailto:helpdesk@utep.edu) or by phone at (915) 747-5257. The HELP desk hours are: Mon-Fri 7:00am - 8:00pm (Mountain Time), Sat 9:00am - 1:00pm (Mountain Time), Sun CLOSED.

#### **Copyright Notice**

Copyright law protects many of the materials that are posted within this course. These materials are only for the use of students enrolled in this course and only for the purpose of this course. They may not be further retained or disseminated.

#### **Covid-19 Accommodations**

Students are not permitted on campus when they have a positive COVID-19 test, exposure or symptoms. If you are not permitted on campus, you should contact me as soon as possible so we can arrange necessary and appropriate accommodations. (**classes with on-campus meetings**) Students who are considered high risk according to CDC guidelines and/or those who live with individuals who are considered high risk may contact the Center for Accommodations and Support Services (CASS) to discuss temporary accommodations for on-campus courses and activities.