

**MUS 162 – 462, sections 3 &4, Applied Voice:
Fall, 2017**

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NFAC 312
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Learning Outcomes

The primary goal of this course is to help you better understand how to properly use your voice in and out of the voice studio through exercises and repertoire that develop functional freedom. Repertoire from different time periods and languages will be explored. You will learn the skills needed to choose repertoire, exploit performance and vocal strengths, develop professional stage deportment, and successfully market your total performance package. Vocal health, ruthless self-evaluation, and absolute technical mastery: the three necessary elements for the life-changing liberation of total artistic freedom.

Required Texts

YOU ARE REQUIRED TO PROVIDE YOUR OWN MUSIC. Please do not bring one copy and look over the pianists (or my) shoulder. Be prepared with music for those lessons when your pianist does not attend. **In general, you will need three copies of your music at all times – one for me, one for you, and one for your pianist.** I will more than likely own your music, so in that case, you do *not* need to provide a copy for me. If you are unsure whether or not I own your music, please feel free to ask me.

You will be expected to purchase specific anthologies and vocal scores. We will discuss the scores that you should purchase as the semester progresses.

Photocopies are illegal and it is recommended that you purchase scores for all of the music that you perform or study in depth. NATS requires original scores - no exceptions.

Budget accordingly to start your own library, and learn to use the university library system to obtain your music. All students registered at UWSP have access to the entire UW library system for scores, recordings and other scholarly documents. <http://www.uwsp.edu/library/Pages/default.aspx>

These local independent music stores offer discounts to UWSP music students. Just mention UWSP or my name, and they will compute the discount for you.

- Mitchell Piano Works (owners are alumni) <http://pianocom.com/contact/>
- Heid Music- Wisconsin Rapids (Josh Ulrich-UWSP alum) josh.ulrich@heidmusic.com

For music that no longer carries a copyright, you may use the following link to obtain music: http://imslp.org/wiki/Main_Page. Be aware that some of these editions contain errors, so download with discretion. The Petrucci Library is a valuable resource, and downloads of music in the public domain (where copyrights have expired) are available for your use.

If you purchase music in a PDF download form, make certain you retain the receipt as proof of purchase. Competitions such as NATS require proof of purchase of downloaded music.

Scores from the library are acceptable. Copies may be used until your ordered score arrives. Copies may be used in lessons and/or in studio class but they must be in a 3-ring binder and NOT be kept in clear plastic sheets.

Expectations

Each semester you will receive a weekly voice lesson (30 or 60 minutes lessons, depending upon your major).

Be prepared for each of your lessons!

1. Assigned music should have notes and rhythms securely learned.
2. I will be happy to correct notes and rhythms once. If corrections are not solidified in subsequent lessons, your grade will reflect this. Diction corrections will be made two-three times. If, after that, the mistakes are not corrected, the grade will reflect this lack of follow-through in your practicing and preparation.
3. When you have your collaborative pianist present, please be already warmed up. The ensemble time together is precious and should not be wasted.
4. If you do not attend the collaborative pianist ensemble/coaching rehearsals, this too will be reflected in your applied grade. You owe your collaborator the same commitment and respect that you show me in your applied lessons. Also have the courtesy to call and/or e-mail your pianist if you are ill and are missing either a voice lesson or a coaching session BEFORE the session, not as an afterthought.
5. Practice vocal corrections consistently. Do not think these changes will happen simply because you hope they do. **To hear CONSISTENT progress you must practice with care, intensity, dedication and a willing, positive attitude.** (We will discuss practice techniques in Studio Class, online, and in your lessons on a regular basis. These are the methods you should incorporate into your practice time to solidify corrections.) If you are confused or don't understand how to practice a piece or portion of a piece, then please ask me. I am eager to discuss these types of issues with each of you. I always will welcome any question and you are encouraged to ask if something is unclear.
6. **EACH lesson is graded.** I am happy to discuss your progress at any time. Please do not hesitate to ask how you are doing. If there is a serious problem developing re: your lack of progress, I will discuss it immediately with you.
7. Each lesson should build on the previous one. Solidifying technique may take time but progress should be discernible with each lesson.

PRACTICE REQUIREMENTS: Daily practice is required!

1. A minimum of one-two hours each day is required. I would break this down and add that a minimum of one hour of singing each day is required. The greater the effort on your part, the faster the progress and solidification of a strong technique. While there is a one-hour minimum requirement, you are strongly encouraged to practice more. Two hours is a reasonable expectation, taking into account the time needed to practice speaking texts, translating, etc. especially if you are facing a recital this semester.
2. Space your practice times throughout the day. Do not wait until late night to “cram” it all in. My suggested practice, in general, is **three times a day for 20 minutes** to be fit into your regular class schedule. **This time is devoted to vocalizing and following the pattern of exercises from the previous voice lesson. IN ADDITION, at least one hour OF PRACTICE FOR REPERTOIRE SHOULD BE ADDED DAILY. This means that you must practice for a total of at least 2 hours per day.** We will discuss a daily practice method that best fits *your* needs and schedule, if necessary. This is the work you do apart from your pianist and choir rehearsals.
3. **ALWAYS warm-up** the body first - stretch, energize, release tension, etc.
4. **Do not sing “cold.”** Vocal folds are muscles and need to be “warmed up” appropriately. Vocalize before singing/practicing repertoire.
5. Isolate mistakes and practice those parts of the piece to solidify corrections. Practicing is not mindless singing and re-singing pieces from start to finish.
6. Utilize practice techniques given and demonstrated in lessons and studio classes.
7. If you don't understand a concept or know how to practice in general, or a specific piece, or even section of a piece, then ask.

8. I realize that there are days when many of you simply do not have breaks. On such days, try to get in at least some practicing, even if it cannot be the full amount. DO take at least one day off for R&R. Practicing entails all of the components in addition to singing so it is quite easy to get in the time, if you are doing all of those necessary items.

Recording Lessons

New Students: YOU ARE REQUIRED TO RECORD EVERY LESSON. You will prepare a one-page typed critique (minimum one page) of each lesson based on the audio and/or visual recording made on a personal device during the lesson by Friday at 5pm for credit. These critiques are to include your observations of exercises and repertoire presented in each lesson. The critique will also include your reflections and observations regarding vocal progress, efficacy of habits, changes to techniques, etc. in order to increase your understanding of your vocal instrument. You may even pose questions in your critique. The critique is not merely a synopsis of what occurred in the lessons, but truly your reflection on your technical and artistic growth through the exercises and repertoire in that particular lesson. Even though the critiques are due at the end of the week, you will glean more from your lesson if you view and/or listen to the recording within 24 hours of your lesson.

Second, Third, and Fourth Year Students: YOU ARE ENCOURAGED TO RECORD YOUR LESSONS. Please record on a personal device. You may submit critiques if you think it would prove beneficial. (It would!)

Notebook

YOU ARE REQUIRED TO KEEP A NOTEBOOK (3-ring binder or folder for syllabus, music, any lesson notes, practice notes, song/aria sheets, and hand-outs). This notebook should not include homework from other classes or choral music. It is strictly to be used for your voice lessons.

Translations

You are required to translate your foreign song texts. You are required to write the translation in the score and should be directly above the word to which it corresponds. MAKE SURE THAT ALL OF YOUR TRANSLATIONS ARE **WORD-FOR-WORD**; DO NOT USE TRANSLATIONS THAT APPEAR IN THE MUSIC BECAUSE THEY WILL GIVE YOU ONLY A GENERAL IDEA OF THE ORIGINAL TEXT. ARTISTS MUST BE SPECIFIC, NOT GENERAL!

Use dictionaries or special translation books, aria database <http://aria-database.com/> , and/or <http://www.lieder.net/lieder/index.html>(formerly recmusic).

If you have learned IPA, you should utilize it in all of your repertoire.

*I will run spot-checks. If you bring a song or aria in for a lesson, then have every word translated and have thought of your personal connection to the text.

Mid-Term Exam

Sung Demonstration:

This exam will consist of two parts and take place halfway through the semester on two consecutive weeks: The week of Oct. 23-27 (vocalizing portion) and the week of Oct. 30-Nov. 3 (performance portion).

- 1) You will vocalize in front of me in the manner of your individual practice. You must “demonstrate” the vocal exercises that we do week-to-week in your lessons (and as you do daily in your practice). You must cover your entire range. I will not be seated at the piano. It is your show. You must be able to explain the technical purpose(s) behind each of the exercises. You may be asked specific questions about the techniques or terminology employed.
- 2) You will perform from memory two of your assigned songs/arias that you have been working on up until this point in the semester.

If you are singing a recital this semester, we will discuss this component of the mid-term individually.

Reading and/or Listening Assignments

On occasion, I might ask you to read a certain article from a journal or book. We will discuss the contents of that article or book at the following lesson or agreed upon date. Also, I might ask you to listen to specific recordings. We will discuss the listening at the following lesson or agreed upon date.

Song/Aria Sheets

If you are in your first or second year of study, you are required to submit song/aria sheets, which will provide you with the method of basic background research that is essential in the study of any piece of music. I will provide you with song/aria sheets via e-mail. You will be required to complete a song/aria sheet for each of your assigned/studied pieces this semester. **These should be kept in your notebook and submitted to me at the time of your Mid-Term Exam. Song/aria sheets for additional repertoire studied after the Mid-Term Exam will be due at the last lesson of the semester.**

If you are in your 3rd year of study or beyond, song/aria sheets are not required. You may certainly use them as a guide for your own research.

Attendance Policies

Attendance is expected at your assigned lesson time, assigned studio class time, VARs, and student, guest singer, & faculty voice recitals.

Punctuality- Please let me know if you will be running late for a lesson or studio class. Repeated tardiness will result in a lower grade. We will be respectful of each other and we will all strive to be on time, start and finish. **When it is your lesson time, knock on the door!**

Excused Absences- (i.e. illness, family emergency, prearranged audition, or personal crises). You must communicate with me at least 24 hours in advance for it to be considered an excused absence. We will work to hopefully find a mutually convenient time for a make-up lesson. Normally, a lesson missed is gone. *In general, you might receive one (1) make up lesson per semester for an excused absence.*

Note: any lesson missed due to my absence will be made up during the semester.

Unexcused Absences- (i.e. missing your lesson without informing your teacher no matter the excuse) will lower the course grade one level (A- will become B+).

Illness- If you are ill, please stay in bed and get better. **Do NOT come to your lesson if you are sick or if you THINK you are sick.** If you are sick, please notify me *and your collaborative pianist* via e-mail as far in advance of your lesson as possible. Sudden illness or advanced warning that you will be unable to have a lesson due to illness will likely constitute as an excused absence.

If an emergency arises, please e-mail me or call me on the office phone if it is during workday hours and you know that I am on campus.

If you are unable to sing but KNOW that you are not contagious, we will work on diction, go over translations, style, music history, and/or technically related topics - enabling you to keep your lesson.

Collaborative Pianists

Your collaborative pianist has been designated to attend lessons throughout the semester. If you have a voice lesson on Monday your collaborative pianist will be Mrs. Susan Schaefer; if you have a lesson on Tuesday your collaborative pianist will be Mrs. Priscilla Kite; if you have a lesson on Wednesday your collaborative pianist will be Mr. Michael Doerr; and if you have a lesson on Thursday your pianist will be Professor Mara Prausa. Some exceptions will be announced on a 1:1 basis. Detailed information regarding collaborative pianist expectations is below. (If having a collaborative pianist presents a financial issue, we will discuss various options.)

You must rehearse with your collaborative pianist outside of the lesson time. It is your responsibility to contact your designated collaborative pianist in order to set up a rehearsal schedule with him/her. In

general, it is wise to rehearse at least TWO TIMES per month outside of the lesson.

The pianist rotation schedule is as follows.

Sept. 11-15 - Pianists in Betz studio

Sept. 18-22 - Pianists in Markham studio

Sept. 25-29 - Betz

Oct. 2-6 - Markham

Oct. 9-13 - Betz

Oct. 16-20 - Markham

Oct. 23-27 - Betz

Oct. 30-Nov. 3 - Markham

Nov. 6-10 - Betz

Nov. 13-17 - Markham

Nov. 20-24 - Betz

Nov. 27-Dec. 1 - Markham

Dec. 4-Dec. 8 - Betz

Dec. 11-Dec. 15 - Markham

Pianist Contact Information

Collaborative pianists will attend lessons on alternate weeks during the semester. Students should contact Mrs. Susan Schaefer at sjssing51@gmail.com or cell: 715.432.8257 for Monday lessons, Mrs. Kite at 3PKat@solarus.net or cell: 715.421.9642 for Tuesday lessons or Tuesday studio class, Mr. Michael Doerr at doerrmichaelj@gmail.com or his cell: 715.346.0004 for Wednesday lessons, and Professor Mara Prausa at maraannie@hotmail.com or her cell: 414.839.0994. You are assigned a collaborative pianist based on their availability. It is the student's responsibility to keep current with payments for collaborative pianists' services.

Collaborative Pianist Guidelines

Payment:

1. Collaborative Pianists charge \$30/hr for lessons and rehearsals. (\$15 for 30 minutes.) The students must pay at the time of service or at the request of the specific pianist (please try to have the correct change). For Mr. Doerr, you are required to pay in cash with exact change at the time of service. If a rehearsal/lesson is planned and the student does not show up, he/she will be charged. Please give your pianist at least two hours notice (by email or phone in the case of Mr. Doerr) if you are too ill to rehearse.
2. Studio fee is \$7.50. This should be paid on the day you sing. This does not include a rehearsal.
3. The fee for a VAR/Colloquium is \$10 for one piece and \$5 for each additional piece.
4. The fee for PA's or performance auditions is \$15 for 3 songs or less. There will be an additional charge of \$5/song for over 3 songs.
5. Recitals (dress rehearsal/performance): TBA based on length of recital/repertoire and paid on or before the dress rehearsal.
6. NATS: \$50.00 for the first day of competition (includes one rehearsal and the performance and paid prior to the convention) \$25.00 for Finals. *This is subject to change depending upon the pianist.

Schedules:

1. Collaborative Pianists will attend designated lessons throughout the semester. If you will not be having a lesson due to illness or other reasons, please email your pianist when you email Dr. Markham.

2. Rehearsals should be scheduled twice per month, minimum.
3. Please send a copy of your class/work schedule to your accompanist in order to schedule a regular rehearsal time.

Music Copies:

1. Please check that the copies you give us contain all of your notes and our notes. Breath marks are always helpful.
2. For pieces that are 4 pages or less, please give us single paged copies. For pieces that are 5 pages or more, please give us back-to-back, hole-punched copies.
3. Please put your name on the pieces you put in your pianists mailboxes. It also helps when you number the pages in case they get mixed up.
4. If a piece has a moderate/difficult piano part, please get the music to your pianist at least one week in advance of your performance, if not more.
5. Please provide us with the music you will be singing in each lesson 3-5 days prior to that day taking into account the difficulty level of the pieces. In the case of Mr. Doerr, you must provide the music to him at least TWO WEEKS in advance of the lesson and/or rehearsal.

Studio Class

Studio class is held twice weekly (Tuesday at 12 p.m. and Thursday at 2 p.m.– students will be assigned to either Tuesday or Thursday.) Students are expected to attend class for the entire class period. Once committed to a studio class, students are expected to attend all the classes scheduled for that time and to perform in that class period. Assignments for your singing will be posted outside NFAC 312. All studio classes will be held in the Jazz Room 340, unless otherwise posted.

Repertoire for studio class MUST be memorized, unless you are singing an aria from an oratorio.

Important Note: You MUST provide a copy of your music to the appropriate studio class pianist one week in advance of performing. Put your name on the music and place it in the appropriate bin.

Mrs. Priscilla Kite will be accompanying all Tuesday studio classes. Professor Prausa will be accompanying all Thursday studio classes.

Performance Attire for Studio Class, PA's and/or VARS:

You are expected to dress professionally as presentation is essential to professional life. Attention to your appearance (both clothing and grooming) is important no matter the audience. All performance clothing should permit free movement and breathing. Please wear contacts rather than glasses, or no glasses at all, if possible.

Men:

- Dress shirt with collar, shirts tucked in (please iron your shirt)
- Dress pants or slacks with belt
- Ties and/or jackets are strongly encouraged
- Dress shoes and dark socks

Women:

- Dress separates: blouse, pants, or skirt; one-piece dress
- Hemlines should go no higher than just above the knee
- Necklines should be of appropriate depth that permits bowing
- Entire torso needs to be covered

- Dressy shoes or boots with heels no higher than 2 inches
- Pantyhose required if wearing a dress or skirt

Unacceptable Attire:

Hats, flip-flops, sneakers, sweatpants, sweatshirts, hoodies, t-shirts, or other clothing with logos, graphics, or words.

Attendance, Colloquiae, & Competitions

Music students are required by the department to attend 15 performances during the semester: recitals in which you perform do *not* count toward the number of recitals for attendance requirements. You will need to turn in a program from each recital to your private major applied teacher at the end of the term. Even though this departmental requirement is given no credit, your grade can be held if you do not turn in these programs. You must attend the entire recital in order to receive credit.

Five of the 15 required recitals must be Colloquium recitals. Colloquium is held every Wednesday afternoon at 4 p.m. in Michelsen Hall and is attended by the full faculty. Students must obtain their studio teacher's permission to perform on these recitals, and the proper forms need to be turned into the office in order to reserve your time slot.

As music majors with a vocal emphasis, **you are required to attend all voice recitals.** This recital schedule is made available to you at the beginning of each semester to assist you in your planning, and your attendance is required whether the presenters are guests, current voice faculty or fellow students. Watch the bulletin boards in NFAC for announcements and Check the online calendar for the most current information. <http://www.uwsp.edu/music/pages/events.aspx>

The Calendar of Voice Performances will be posted to my bulletin board.

Check your course syllabi MUS 341 for additional important choral performance dates and rehearsals.

Performance Assessment

Each semester culminates in a comprehensive assessment of proficiency and preparedness. Repertoire requirements will be discussed during your lessons. The repertoire is drawn from assignments given throughout the term and will also include a new assignment that has been prepared by the student without the assistance of the applied faculty ("challenge piece"). You will be given a letter grade for the prepared literature, and a grade of pass/fail will be applied to the new selection. The new piece will be required to perform, and a student must pass both parts of the assessment exam to meet the proficiencies of that level of study. Performance assessments will be presented at the end of the semester. Sign-up sheets will be posted on one of the voice studio bulletin boards. 25% of the semester grade for the applied study is determined by the performance assessment for all music majors. If a student is placed on probation, the highest grade they may receive that semester for applied study is a "C". Exceptions can only be granted through consultation with the area coordinator and the department chair. Please refer to the Student Handbook on the UWSP Music website for more information regarding performance assessments: <http://www.uwsp.edu/music/academics/handbook/index.htm>

Performance Assessments (PA's):

Monday, Dec. 18: 10am-4pm in Lecture Hall
 Tuesday, Dec. 19: 10am-4pm in Michelsen Hall

Voice Area Recitals:

Tuesday, October 24 at 4pm in Michelsen Hall
 Wednesday, October 25 at 4pm in Michelsen Hall

Students are responsible for completing VAR rep forms in a timely fashion and sent to the organizers of that event. Any late responses may jeopardize your participation and therefore, your grade.

Capstone & Communication in Music Degree Programs

MUED Choral

Comm in the Major	MUED 325; MUS 394; MUS 379
Capstone	MUED 400

MUED General

Comm in the Major	MUED 201; MUED 323; MUED 382; MUS 379
Capstone	MUED 400

Music Performance: Voice

Comm in the Major	MUS 379; MUS 462 (4 credits)
Capstone	MUS 462

Music BA

Comm in the Major	MUS 379; 200-level applied (4 credits)
Capstone	Oral Presentation during final year

Requirements for level completion and degree requirements will be discussed and evaluated on a 1:1 basis. Each degree has specific requirements including capstone, communication in the major, recitals, public performances, presentations, hearings, etc. Your advisor(s) and studio teacher will guide you in this pursuit.

Grading

The grade of “A” is not automatic; it represents consistent dedication and hard work. If one is prepared: clearly practicing (remembers the exercises and why we do them); learns the assigned repertoire; does not make the same musical mistakes week-to-week; brings their notebook/folder; memorizes repertoire as instructed; attends lessons; attends VAR performances; attends voice area recitals/concerts; translates all foreign song texts; participates and attends studio class; shows professionalism; completes song/aria sheets; improves in technical refinement, diction, and artistic expression; completes any written, listening and/or reading assignments; performs a successful end-of-the-year assessment and/or recital; and adheres to the policies of this syllabus - one will earn an “A”.

Do **YOUR** best – *not someone else's!* I am always available and willing to assist you as you pursue your dreams. If you ever need to know your grade or evaluate your progress, please ask.

An “A” Student: Superior work

- Work for lessons not only prepared with all elements in the music well learned (notes, rhythms, diction) but also smoothly executed
- In every lesson, goes far beyond the basic assignment requirements
- Takes initiative to go beyond and exceed normal expectations
- Is on time for every lesson
- If needs to be late or absent, notifies professor before the lesson (see attendance policy)
- Brings eagerness, openness and energy to every lesson
- Follows through on assignments and corrections
- Is willing to try new concepts and practices regularly to insure their success and implementation
- Actively participates in Studio Class
- Performs with security in areas of memorization, communication, musicality and interpretation
- Regularly attends coaching sessions on time, is warmed up properly and ready with materials to work with coach
- Serves as a model of excellence for peers

A “B” Student: Good work

- On the way to becoming an “A” student once minor adjustments are made
- Lacks comprehensive follow-through on assignments
- May lack organizational clarity and/or skills
- May have much talent but lacks discipline
- Exceeds normal expectations on some levels
- Performances are mostly effective but not particularly memorable or standouts
- Competent but whose work falls just short of total commitment filled with polish, energy, and results
- Attends Studio Class but only occasionally actively contributes
- Performances may lack security and commitment
- May be late for lessons or fail to call or e-mail if needing to be absent
- Practices sporadically and/or practices right before lessons rather than daily and in a systematic manner
- May not always be on time or prepared for coaching sessions
- Corrections need to be repeated over and over again

A “C” Student:

Competent, average work

- Average job of presenting work
- Not as polished or as prepared as the “B” student
- Meets basic requirements but uses minimal effort and is inconsistent in lesson preparation, lesson results, studio class performances, etc.
- May have a good end result but needs more time to prepare and work consistently, tending to rely too heavily on the professor for the same corrections to be made time and time again
- Work is far from poor or terrible but isn’t as engaging as should or could be
- Repeatedly late for lessons and ill-prepared on more than one occasion
- Repeatedly late or ill-prepared for coaching sessions
- Does not actively contribute in Studio Class
- Exceeds absences for Studio Class and is not well-prepared for personal performances
- Tends not to correct mistakes in a timely manner

A “D” Student:

Delinquent and deficient work

- Should not be a voice major
- If this is the case, we will have a talk well before this would occur!!

Percentage Breakdown & Grading Scale

Voice lessons/Preparation/Assignments	55%
Performance Assessment	25%
Voice Area Recital/Concert Attendance	10%
Studio class and VAR performances	10%

A	94%-100%	C-	70%-73%
A-	90%-93%	D+	67%-69%
B+	87%-89%	D	64%-66%
B	84%-86%	F	63% and below
B-	80%-83%		
C+	77%-79%		
C	74%-76%		

UWSP COMMUNITY BILL OF RIGHTS AND RESPONSIBILITIES

UWSP values a safe, honest, respectful, and inviting learning environment. In order to ensure that each student has the opportunity to succeed, a set of expectations have been developed for all students and instructors. This set of expectations is known as the *Community Rights and Responsibilities* document, and it is intended to help establish a positive living and learning environment at UWSP. For more information go to: <http://www.uwsp.edu/dos/Pages/Academic-Misconduct.aspx>

Academic integrity is central to the mission of higher education in general and UWSP in particular. Academic dishonesty (cheating, plagiarism, etc.) is taken very seriously. Don't do it! The minimum penalty for a violation of academic integrity is a failure (zero) for the assignment. For more information, see the "Student Academic Standards and Disciplinary Procedures" section of the *Community Rights and Responsibilities* document, UWSP Chapter 14. This can be accessed by viewing page 11 of the document at: <http://www.uwsp.edu/dos/Documents/CommunityRights.pdf-page=11>

AMERICANS WITH DISABILITIES ACT (ADA) STATEMENT

The Americans with Disabilities Act (ADA) is a federal law requiring educational institutions to provide reasonable accommodations for students with disabilities. For more information about UWSP's policies, check here: <http://www.uwsp.edu/disability/Pages/faculty/lawAndPolicy.aspx>.

If you have a disability and require classroom and/or exam accommodations, please register with the Disability and Assistive Technology Center and then contact me at the beginning of the course. I am happy to help in any way I can. For more information, please visit the Disability and Assistive Technology Center, located on the 6th floor of the Learning Resource Center (the Library). You can also find more information here: <http://www.uwsp.edu/disability/Pages/faculty/lawAndPolicy.aspx>.

Final Note

Above all – **be yourself** and strive for greatness. To whom much has been given, much is expected. BE HAPPY! We are going to have a great semester!