

Addendum to Syllabus

Addressing Power Dynamic

As your teacher, I acknowledge that there is an imbalance of power that may affect your ability to give full consent to participate in the activities of the course. I will make every effort to provide context for lessons, exercises, activities, etc. as needed and if requested.

As we build rapport we will gradually establish agreed upon language, protocols, and practices to soften the imbalance of power and at all times seek your full consent.

We will build a culture of consent together.

Hands-on Work / You Can Say “No!”

Singing is a full body experience. In order to provide proper instruction in developing vocal technique, there may be times when ‘Hands-On’ work or tactile feedback between the instructor and student is beneficial. Instruction is often streamlined with this teaching tool, and students often find it helpful in comprehending singing concepts. ‘Hands-On Work’ typically addresses elements of alignment, breathing, and phonation, and the instructor is to receive consent before engaging. This includes but is not limited to:

- Alignment Adjustment • Physical Support • Assisted Release of Tension • Kinesthetic Awareness

The student should respond at the discretion of their comfort level. Students may change/reverse their response on any given day, including mid-lesson. If ‘Hands-On Work’ is undesired or becomes uncomfortable during the course of a lesson, inform the instructor immediately. It is important to remember that ‘Hands-On Work’ is one tool among many, to be used judiciously as needed, and intended solely to hasten the singer’s technical progress. It is not, however, a required part of voice instruction.

If there are any concerns, please address them with the instructor directly. If you are uncomfortable speaking with your instructor directly, you should speak with the program coordinator (**include name/contact**) to set up a meeting between the three parties.

Boundary Checks and Bailouts

We will work together to discover your boundaries for Hands-On work and how to communicate them effectively in the studio. We will also discover your innate ‘Bailout’ response to establish a visible/verbal ‘Bailout’.

Attire

Appropriate attire must be worn to voice lessons. Wardrobe should allow comfort and freedom of movement throughout the body. No half-shirts, short-shorts, or low v-neck shirts - in other words, keep skin exposure in your torso and pelvic area to a minimum. Sports bras are not recommended.

Repertoire

Music, theatre, and musical theatre often addresses challenging subject matters. Because theatre reflects life, our work might occasionally include material that is controversial, uncomfortable, intense,

and/or contain strong language (ie - profanity, sexual references, references to race, sexual preference, gender identity, etc.) These character's journeys can provide opportunities for discussion and self-reflection on important cultural topics, and the resulting discussions are important for your preparation as a professional in the industry. If you would prefer, are unable, or unwilling to perform any assigned materials, or are uncomfortable discussing relevant subject matters, please let your instructor know as soon as possible. You will not be penalized for making this request. We will find another song.

****Note:** an actor's work does not include the moral evaluation or judgment of the material played. While in class, the actor should remain open and willing to play in a realm that is often different from their own experience.

Scrunchie Bowl

I have a bowl of scrunchies/hair bands in my office. On any given day, if you feel that internal deep dives would not be good for your mental well-being, feel free to put a band on your wrist in a visible way. This will be my cue that we should not address areas of mental or physical distress that day.

Brave Space Perspective

As vocal performers, we put ourselves on the line every time we perform – in class, in an audition, or onstage. When working on your assigned repertoire, you must bring that same heightened sense of focus, energy and high stakes into the vocal studio or you are not actually practicing your performance. This requires building trust and rapport with your teacher so you can feel brave enough to explore and play with all kinds of sounds. Training as a vocal performer requires you to wake up your impulses and explore the text and character in its full emotional range. Your attitude towards growth and exploring the uncomfortable is imperative. How you approach this in the vocal studio will affect how you perform in front of others and also your growth through the semester.