

## Term Information

Effective Term Spring 2022  
*Previous Value* Summer 2013

## Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Please attached comments

What is the rationale for the proposed change(s)?

Please see attached comments

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

none

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

## General Information

Course Bulletin Listing/Subject Area Music  
Fiscal Unit/Academic Org School Of Music - D0262  
College/Academic Group Arts and Sciences  
Level/Career Graduate  
Course Number/Catalog 7815  
Course Title Seminar for Singing Health Specialists  
Transcript Abbreviation Sem Singing Hea  
Course Description Required seminar for candidates in the Singing Health Specialization to enable coordination of skills, concepts, and practices necessary for successful SHS certification.  
Semester Credit Hours/Units Fixed: 3  
*Previous Value* Fixed: 2

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Clinical, Laboratory, Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

**Prerequisites/Corequisites**

Prereq: Admission to Singing Health Specialization.

**Exclusions**

Not open to students with credit for SphHrng 7815.

[Previous Value](#)

Not open to students with credit for 815 or SphHrng 7815 (815).

**Electronically Enforced**

No

## Cross-Listings

**Cross-Listings**

[Previous Value](#)

[Cross-listed in SphHrng.](#)

## Subject/CIP Code

**Subject/CIP Code**

50.0908

**Subsidy Level**

Doctoral Course

**Intended Rank**

Masters, Doctoral

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

## Course Details

**Course goals or learning objectives/outcomes**

- To allow students to find cohesion between the scientific aspects of singing health issues and the artistic application and vocal pedagogy

[Previous Value](#)

**Content Topic List**

- Vocal health/hygiene
- Rehabilitation of the injured voice
- Assessment of the injured voice
- Interdisciplinary issues in caring for the voice and professional voice user

**Sought Concurrence**

No

## Attachments

- Seminar syllabus 7815 031521 8 30 21.docx

*(Syllabus. Owner: Banks,Eva-Marie)*

## Comments

- The original course syllabus is missing due to faculty retirement. Speech and Hearing intends to withdraw the course cross-listed with Music 7815. Course changed from 2 to 3 credits. *(by Leasure,Timothy Lee on 09/14/2021 02:47 PM)*
- No change has been made to this course? Why is a course change submitted? The GIS proposal indicates that the course will increase from 2 to 3 credits but that change is not apparent here.  
I have removed the cross-listing information for this course. *(by Vankeerbergen,Bernadette Chantal on 09/14/2021 11:21 AM)*

**COURSE CHANGE REQUEST**  
7815 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
09/23/2021

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	08/30/2021 06:19 PM	Submitted for Approval
Approved	Leasure, Timothy Lee	08/31/2021 10:03 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	09/14/2021 11:22 AM	College Approval
Submitted	Banks, Eva-Marie	09/14/2021 02:39 PM	Submitted for Approval
Approved	Leasure, Timothy Lee	09/14/2021 02:47 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/23/2021 02:56 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	09/23/2021 02:56 PM	ASCCAO Approval

**Seminar for Singing Health Specialist  
The Ohio State University  
MUS/SPH 7815  
Spring 2021, T/TH 4:10-5:05**

**Instructors of record: Dr. Katherine Rohrer**  
**Phone: 614-255-0063**  
**Office: Hughes 206**  
**Email: [rohrer.66@osu.edu](mailto:rohrer.66@osu.edu)**

**Office Hours<sup>1</sup>**  
**Wed 11:30-12:30**  
**& by appointment**

**Course Description:**

This semester will offer students an opportunity to engage with additional health professionals including Psychologists, performing arts medical professionals, applied instructors and choral faculty as they present a variety of topics and subjects specific to singers and performance. Focused on the intersection between science, pedagogy, anatomy and performance, this course will seek to nurture and add to the current Singing health Specialization curriculum. In addition to topic-based modules and the inclusion of diverse singing styles and performing arts medical professionals, the seminar seeks to provide applied and directed discussion for singer centered research and concerns.

**Course Rationale:**

This interdisciplinary course offers students an opportunity to find cohesion between the scientific aspects of singing health issues and the artistic application and vocal pedagogy. A final project demonstrating SHS course work and content will be included and presented as a fundamental project in this course.

**Class Format:**

This class will consist of two 80-minute lectures each week. Faculty lectures will lead discussion each day with additional guest experts offering specific and directed information regarding performers and singers. The final weeks of class will focus on the creation of a research proposal with completion of CITI certification and a research project proposal.

**Goals and objectives:**

The goal of this course is to combine the student's ability to apply knowledge from textbooks/readings and classroom lecture into a cohesive understanding of singing health issues specific to performers, singers and pedagogues. Students will be encouraged to participate in listening examples and external discipline literature/readings to assist in their understanding of the subject matter. While a great deal of information will be in the syllabus as to content, additional material and information will be presented and discussed in class. Lastly, students will have the opportunity to create a research project, with instruction for IRB certification (utilized in later research, methodology and data analysis). The project will be created throughout the semester with mentorship and guidance from both course instructors as well as additional music school faculty.

**Text and Technology:**<sup>2</sup> Discussions, interviews and lectures will be online and primarily held through Zoom. Additional information, presentations and documents will be added to Carmen.

**Technology:** Programs and instruments needed in this course will be primarily incorporated in emails and resources online. Links and readings will be sent out to students prior to due dates and hopefully at the start of the semester. Additional equipment and resources will be introduced in the classroom.

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<sup>1</sup> Students may arrange an appointment with one of the professors outside normal office hours by email or text.

<sup>2</sup> While a great deal of information is contained in your syllabus as to content, additional material and information will be presented and discussed in class. Power point presentations will be of particular value in this course.

**Recommended Texts:** These will be identified in your schedule and posted online in Carmen. All texts are also available in the music library.

- Benninger, M., Jacobson, B., & Johnson, A. (1994). *Vocal arts medicine: The care and prevention of professional voice disorders*. New York: Thieme Medical Publishers.
- McCoy, S., (2012). *Your voice: An inside view* (2nd ed. ed.). Delaware: Inside View.
- McCoy, S. J. (2012). *Your voice, an inside view: Multimedia voice science and pedagogy*. Inside View Pr.
- Sataloff RT, Brandfonbrener AG, Lederman RJ, editors. (1991). *Textbook of performing arts medicine*. New York: Raven Press.
- Benninger, M. S., & Murry, T. (2008). *The singer's voice*. Plural Publishing.
- Biel, A., & Dorn, R. (2001). *Trail guide to the body: How to locate muscles, bones and more*. Books of Discovery.
- Doscher, B. (1993). *The functional unity of the singing voice*. Scarecrow Press.
- Miller, R. (1996). *On the art of singing*. Oxford University Press, USA.

### **Knowledge Competency and Learning/Course Objectives:**

1. **Describe how interdisciplinary cooperation can assist the Singing health Specialist.** Over the semester students will be able to identify topics and resources which promote singing health in the studio and the stage. They will be able to communicate what interdisciplinary cooperation has in increasing the success of singers, performers, and pedagogues. Content knowledge will be assessed in participation, activities and writings.
2. **Employ understanding of anatomy, physiology of the vocal mechanism in performance and within the voice studio.** Application of the means by which the voice operates will be applied to the external elements that may or may not impact a singer. Topics on vocal recovery, psychology and performance practice applications will assist in increasing the students broader understanding of the voice beyond physicality.
3. **To communicate the current issues and research in voice use.** Students will be able to discuss current issues, trends, and research relative to the singing voice.
4. **Create and construct a research based presentation/project which applies course content and vocal singing health knowledge.** Students will be able to create and construct a project focused on specific research issues and or themes related to singing health. Presentation will apply both SHS course content as well as external expert resources available to students via the Sing health Specialization program.

### **Course Responsibilities:**

#### **Readings:**

Prior to each class if there are required readings necessary to class participation and topic understanding, they will be provided via Carmen a min of two days prior to class meeting. Any changes to required materials will be made on online and a notice will be sent to your email. Lectures may not necessarily review all information outlined in the readings. However, the core of all examination material will rely on both lecture information and the readings.

#### **Classwork:**

During class you will be expected to actively participate. Participation may be in the form of group work, discussion, and individual communication of concepts. Assignments for class are designed to offer additional information and insight into the singing health related topics.

Each student will be expected to post two blog statements related to course content for each class. Responses may be turned in by the end of each week (4 total per week). Statements and inquiries will be peer reviewed within the class as well as addressed by the instructor/speaker of each module. Grades will be reflective of completion of the task and quality of discussion content.

### **Required Assignments**

#### **Weekly Participation (40% of course grade)**

Each student will be responsible for individually participating and engaging in discussions and discourse. Students will be required to post two blog statements per class with a total of 4 per week. Statements should be reflective of material discussed

in class and or to be discussed in class. Comments and Blogs will be both peer reviewed and reviewed by the instructors of each module. All blog submissions will be due the end of day Fridays (5pm).

### **Additional/Final project (60% of total course grade)**

The final project will be the creation of a research proposal. Students will complete CITI research training module for instruction and information on ideal and ethical research practice. Students will then construct a research proposal utilizing a modified research form. The proposal should include a small literature review (with citation), clear methodology and projected analysis. All elements of project will be covered and supported in class. A final presentation of your project will be presented voice faculty, SHS colleagues and vocal science and health professionals. Ideally this will coordinate with the annual World Voice day (April 16th). Student will give a 5-10 min presentation on their individual projects.

The final project is a demonstration of each's students' ability to homogenize their SHS instructional course material and their own interests for research and investigation in singing health. Topics and project themes may vary and will be constructed with the assistance in mentorship of SHS faculty. The final submission must meet the basic structure and requirements of an IRB submission template (as created for this class). This structure includes the following:

1. Proof of CITI certification for Human Subjects -**10%** of project grade
2. Completed research proposal form including additional materials like -**50% of project grade**
  - a. Consent form
  - b. Project description
  - c. Recruitment materials and information
  - d. Advertising prototype
  - e. Citations of all sources
  - f. Copies of all other documents used in your research.
    - A. Survey
    - B. Instructions and dialogues for directions to subjects
    - C. Basic information on data analysis
  - g. Data results and Analysis
3. Final presentation -**40% of project grade**

*Your final oral presentation complete with visual aides (power point, poster or other) of 5-10 min will be held in class and then also will be presented at the World Voice Day on April 16 at OSU for SHS faculty and voice care specialist*

- A. Clarity of presentation and understanding of components in the research project
  1. Rational for research
  2. Clarity of methodology and collection of data
  3. Understanding and presentation of limitations and benefits of the research project.
- B. Organization and preparation of accompanying materials
  1. Power point
  2. Poster
  3. Data analysis

### **COURSE GRADING SCALE:**

<b>A</b>	<b>100-94</b>	Outstanding work that reflects mastery of the material and the ability to apply it
<b>A-</b>	<b>93-90</b>	Excellent work that reflects mastery of the material
<b>B+</b>	<b>89-87</b>	Good work that reflects mastery of most of the material
<b>B</b>	<b>86-83</b>	Good work that reflects mastery of some of the material
<b>B-</b>	<b>82-80</b>	Good work that reflects mastery of a few aspects of the material
<b>C+</b>	<b>79-77</b>	Mediocre work that reflects familiarity with, but not mastery of the material
<b>C</b>	<b>76-73</b>	Mediocre work that reflects familiarity with most of the material
<b>C-</b>	<b>72-70</b>	Mediocre work that reflects little familiarity with the material
<b>D+</b>	<b>69-67</b>	
<b>D</b>	<b>66-60</b>	
<b>E</b>	<b>Below 60</b>	

### **EVIDENCE SOURCES**

It is recommended that students achieve early mastery of the subject and complete assignments in the required time. If a minimum of 75% is not achieved on assignments and tests, it is the student's responsibility to contact the professor to

discuss remediation. This should occur as early as necessary if a problem develops.

### Class Policies

1. **Laptop computer Policy:** To further the climate of mutual respect and to promote meaningful discussion, personal technology is limited to note taking and other specific times that the instructors designate. All notes and resources will be provided online so that you are free to focus on the dialogue.
2. **No cell phones may be used in class for texting, calls, email, etc.**
3. **Email.** It is assumed that all students check e-mail daily. If you use an e-mail address other than your OSU address unless otherwise requested.
4. **Attendance is required.** If you are unable to attend a lecture, email me if possible. If an emergency comes up, you may email us after class. Emails regarding anticipated absence must be sent 24 hrs prior to course meeting time.
5. **Absence of more than 5 class meetings will result in a failing grade.** Issues or concerns with absence impact on grade can be addressed with instructors.
6. **Late assignments** will be reduced by 1 point/day; major projects will be reduced by 2 points/day.
7. This course will follow Ohio State University Campus Inclement Weather Closing Policy and Status.

### Carmen

There will be a Carmen site for this course that will contain the syllabus, the reading assignments (if any for a given week), and handouts for class discussion. All grading will be conducted on Carmen. We will also use Carmen to communicate with the class via email and announcements.

### Student Support

A recent American College Health Survey found stress, sleep problems, anxiety, depression, interpersonal concerns, death of a significant other and alcohol use among the top ten health impediments to academic performance. Students experiencing personal problems or situational crises during the semester are encouraged to contact OSU Counseling and Consultation Services (292-5766; <http://www.ccs.ohio-state.edu>) for assistance, support and advocacy. This service is free to students and is confidential.

### Office for Disability Services

Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Please contact the Office for Disability Services at 614-292-3307 in room 098 Pomerene Hall to coordinate reasonable accommodations for students with documented disabilities (<http://www.ods.ohio-state.edu/>).

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely

fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

### **Title IX**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu).

### **Academic Integrity**

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University, the College of Public Health, and the Committee on Academic Misconduct (COAM) expect that all students have read and understood the University's Code of Student Conduct and the School's Student Handbook, and that all students will complete all academic and scholarly assignments with fairness and honesty. The Code of Student Conduct and other information on academic integrity and academic misconduct can be found at the COAM web pages (<http://oaa.osu.edu/coam.html>). Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct, the Student Handbook, and in the syllabi for their courses may constitute "Academic Misconduct."

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Please note that the use of material from the Internet without appropriate acknowledgement and complete citation is plagiarism just as it would be if the source were printed material. Further examples are found in the Student Handbook. Ignorance of the Code of Student Conduct and the Student Handbook is never considered an "excuse" for academic misconduct.

If I suspect a student of academic misconduct in a course, I am obligated by University Rules to report these suspicions to the University's Committee on Academic Misconduct. If COAM determines that the student has violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in the course and suspension or dismissal from the University. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

### **Diversity**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.



**Mental Health**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](https://ccs.osu.edu) or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](https://suicidepreventionlifeline.org).

**Special Needs of Special Circumstances**

Any student who has documented medical or handicap conditions that may require adaptive instruction or which may interfere with performance in this course should see the instructor privately during the first week of class. Please let the professor know if there is an accommodation request that should be important for your optimal success in this course.

**Hearing Health:**

Hearing Wellness: Protection and preservation of your hearing is an important responsibility as a mature musician. All students are encouraged to schedule annual hearing examinations to monitor subtle changes in hearing over time. Additionally, the acquisition and regular use of custom-fitted "musician's ear plugs" will help ensure preservation of hearing. Audiology examinations and custom-fitted hearing protection can be attained through the Ohio State Department of Speech and Hearing Science on west campus. More information is available at <https://sphs.osu.edu/clinic/audiology-services>.

**Course Schedule**

Week	Class Date	Topic of Study and Speakers	Project timeline	Readings
1	1/12 (T)	Introduction		Duffy, D. M., & Hazlett, D. E. (January 01, 2004). The impact of preventive voice care programs for training teachers: A longitudinal study. <i>Journal of Voice</i> , 18, 1, 63-70.  Benson, Elizabeth Ann. "Modern voice pedagogy: Functional training for all styles", <i>American music teacher: The official journal of Music Teachers National Association</i> 67/6 (Cincinnati, OH: June-July 2018), 10-13.
	1/14 (TH)	Syllabus review and additional information  <i>Blog submissions due Friday 5pm</i>		Braun-Janzen, C., & Zeine, L. (January 01, 2009). Singers' interest and knowledge levels of vocal function and dysfunction: survey findings. <i>Journal of Voice : Official Journal of the Voice Foundation</i> , 23, 4, 470-83.
2	1/19 (T)	Dr Ward		Kratus, J. (2007). Music education at the tipping point. <i>Music Educators Journal</i> , 94(2), 42-48.  Pitts, S. (2009). Roots and routes in adult musical participation: investigating the impact of home and school on lifelong musical

				interest and involvement. <i>British Journal of Music Education</i> , 28(3), 241-256
	1/22 (TH)	<i>Music Literacy for professional singers</i>  <i>Blog submissions due Friday</i>		<i>Barnes-Burroughs, K., Lan, W. Y., Edwards, E., &amp; Archambeault, N. (2008). Current attitudes toward voice studio teaching technology: A bicoastal survey of classical singing pedagogues. Journal of Voice, 22(5), 590-602.</i>  <i>Brand, M. (1986). Relationship between home musical environment and selected musical attributes of second-grade children. Journal of Research in Music Education, 34(2), 111-120.</i>
3	1/26 (T)	Dr. Ward	CITI training due	Barrett, M.S., & Westerlund, H. (2017) Practices of music education and learning across the lifespan: An exploration of values and purposes. In G. Barton & M. Baguley (eds.). <i>The Palgrave handbook of global arts education</i> (pp. -75-89 ). London: Palgrave Macmillan.
	1/28 (TH)	<i>Cambiata Male voice</i>  <i>Blog Submissions due Friday</i>		<i>Shewell, C. (2013). Voice work: art and science in changing voices. John Wiley &amp; Sons.</i>  <i>Barrett, M. S. (2011). Musical narratives: A study of a young child's identity work in and through music-making. Psychology of Music, 39(4), 403-423</i>  <i>Elorriaga, A. (2011). The construction of male gender identity through choir singing at a Spanish secondary school. International Journal of Music Education, 29(4), 318-332.</i>
4	2/2 (T)	Ed Bak	Individual meetings on research proposal ideas	Phyland, D. J., Thibeault, S. L., Benninger, M. S., Vallance, N., Greenwood, K. M., & Smith, J. A. (January 01, 2013). Perspectives on the impact on vocal function of heavy vocal load among working professional music theater performers. <i>Journal of Voice : Official Journal of the Voice Foundation, 27</i> , 3, 31-9.
	2/4 (TH)	<i>The singers guide to Language</i>  <i>Blog submissions due Friday</i>		<i>Bloothoof, G., &amp; Plomp, R. (1986a). Spectral analysis of sung vowels. III. Characteristics of singers and modes of singing. Journal of the Acoustic Society of America, 79(3), 852-864</i>
5	2/9 (T)	Dr. Portune		Björkner, E. (2008, September 01). Musical theater and opera singing—Why so different? A study of subglottal pressure, voice source, and formant frequency characteristics. <i>Journal of Voice, 22(5)</i> , 533-540.  Cotton, S. (2012). Fach vs. voice type: A call for critical discussion. <i>Journal of Singing, 69(2)</i> , 153-166.
	2/11 (TH)	<i>How to choose appropriate rep for voices/ Healthily preparing a role or recital</i>  <i>Blog submissions due Friday</i>		<i>Bennett, D. (2008). Understanding the classical music profession. The past, the present and strategies for the future. Aldergate: Ashforth.</i>
6	2/16 (T)	Dr. Rohrer: - <i>the vocal identity</i>	First draft of Research proposal	Bennett, D. (2009) Academy and the real world: Developing realistic notions of career in the performing arts. <i>Arts and Humanities in Higher Education, 8(3)</i> , 309-327.
	2/18 (TH)	Dr. Todd Kays _Psychology in performance		Arnold, E., & Pulich, M. (2003). Personality conflicts and objectivity in appraising performance. <i>The Health Care Manager, 22(3)</i> , 227-232.  Asmus, E. P. (1998). Student beliefs about the causes of success and failure in music: A study of achievement motivation. <i>Journal of Research in Music Education, 34(4)</i> , 262-278.

		<i>Blog submissions due Friday</i>		
7	2/23 (T)	Dr. Portune	Edits of research proposal	Bartlett, I., & Wilson, P. H. (2017, March 01). Working 9-5: Causal relationships between singers' "day jobs" and their performance work, with implications for vocal health. <i>Journal of Voice</i> , 31(2), p 243.e27-243.e34.  Dawson, W. J. Hoffman-Ruddy, B., Lehman, J., Crandell, C., Ingram, D., & Sapienza, C. (2002). Laryngostroboscopic, acoustic, and environmental characteristics of high-risk vocal performers. <i>Medical Problems of Performing Artists</i> , 17(3), 141-142.
	2/25 (TH)	Identifying and singing through vocal problems/ Teaching and rehabbing a voice post-surgery  <i>Blog submissions Due Friday</i>		Boyce-Tillman, J., & Boyce-Tillman, J. (2014, November 01). Music and well-being. <i>TD: The Journal for Transdisciplinary Research in Southern Africa</i> , 10(2), 12-33.  Braun-Janzen, C., & Zeine, L. (2009). Singers' interest and knowledge levels of vocal function and dysfunction: Survey findings. <i>Journal of Voice: Official Journal of the Voice Foundation</i> , 23(4), 470-483.
8	3/2 (T)	Ed Bak	Start data collection	Garnier, M. (2007). Communication in noisy environments: From adaptation to vocal straining. (Unpublished Ph.D. thesis). Paris, France: University of Paris..
	3/ 4 (TH)	<i>Linguistic cues as vocal gesture</i>  <i>Blog submissions due Friday</i>		Henrich, N., Bezard, P., Expert, R., Garnier, M., Guerin, C., Pillot, C., Quattracchi, S., ... Terk, B. (2008, May 01). Towards a common terminology to describe voice quality in western lyrical singing: Contribution of a multidisciplinary research group. <i>Journal of Interdisciplinary Music Studies</i> , 2(1&2), 71-93.
9	3/9 (T)	Dr. Blosser		Barnes-Burroughs, K., Lan, W. Y., Edwards, E., & Archambeault, N. (2008). Current attitudes toward voice studio teaching technology: A bicoastal survey of classical singing pedagogues. <i>Journal of Voice</i> , 22(5), 590-602.
	3/11 (TH)	Topic : Technology in the voice studio  <i>Blog submissions due Friday</i>		Bozeman, K. (2007). A case for voice science in the voice studio. <i>Journal of Singing-The Official Journal of the National Association of Teachers of Singing</i> , 63(3), 265-270.
10	3/16 (T)	<b>Project preparation</b> IRB introduction and research tools/CITI		<b>PROJECT</b>
	3/18 (TH)	CITI training due.  <i>Blog submissions due Friday</i>		<b>PROJECT</b>
11	3/23 (T)	<b>Dr. Rohrer- Draft proposal of project</b>		<b>FIRST Draft due</b>
	3/25 (TH)	<i>Lessons from the disfluent population</i>  <i>Blog submissions due Friday</i>		Blumgart, E., Tran, Y., & Craig, A. (2014). Social support and its association with negative affect in adults who stutter. <i>Journal of Fluency Disorders</i> , 40,(2014 06 01), 83-92.
12	3/30 (T)	Dr. Russell	Complete Data collection and analysis begins	Andrews, E. (2005). <i>Muscle management for musicians</i> . Lanham, MD: Scarecrow Press.  Dawson, W. J. (2006, January 01). Friedlander, C.: Sports-specific training for the vocal athlete: Parts 1 and 2. <i>Medical Problems of Performing Artists</i> , 21(1), 43-.

				Hettler, B. (1976). The six dimensions of wellness. <i>National Wellness Institute</i> . Retrieved from <a href="http://www.nwi.org">http://www.nwi.org</a> .
	4/1 (TH)	Dr Coen- Davis  <i>Blog submissions due Friday</i>		Brown, K. W., & Ryan, R. M. (2003). The benefits of being present: Mindfulness and its role in psychological well-being. <i>Journal of Personality and Social Psychology</i> , 84(4), 822-848.  Dick, R. W., Berning, J. R., Dawson, W., Ginsburg, R. D., Miller, C., & Shybut, G. T. (2013). Athletes and the arts? The role of sports medicine in the performing arts. <i>Current Sports Medicine Reports</i> , 12(6), 397-403.
13	4/6 (T)	<b>Edited second draft of proposal</b>	Review of final research proposal in class (Peer Reviews)	<b>Second draft due</b>
	4/8 (TH)	Dr Rohrer- Wellness in Singers	Review of final research proposal in class (Peer Reviews)	Broaddus-Lawrence, P. L., Treole, K., McCabe, R. B., Allen, R. L., & Toppin, L. (2000, January 01). The effects of preventive vocal hygiene education on the vocal hygiene habits and perceptual vocal characteristics of training singers. <i>Journal of Voice</i> , 14(1), 58-71.  Cameron, J. (1995). <i>The artist's way: A course in discovering and recovering your creative self</i> . London: Pan Macmillan.  Chapman, J. L. (2006). <i>Singing and teaching singing: A holistic approach to classical voice</i> . San Diego: Plural Publishing.  Grape, C., Sandgren, M., Hansson, L.-O., Ericson, M., & Theorell, T. (2003). Does singing promote well-being? An empirical study of professional and amateur singers during a singing lesson. <i>Integrative Physiological &amp; Behavioral Science</i> , 38(1), 65-74.
14	4/13 (T)	In class discussion and research prep. For World Voice day	Mock timed presentation	In Class presentation and discussion
	4/15 (TH)	In class final presentations <b>4/16 WORLD VOICE DAY PRESENTATIONS</b>	Mock times presentation	In class presentation continued
15	4/20 (T)	Review of responses from voice day and other speakers from the consortium		Review of World voice day presentations
	4/22 (TH)	Guest Speaker - extension learning for pedagogues and singers. Beyond the classroom and stage		Green, L. (2016). <i>How popular musicians learn: a way ahead for music education</i> . New York. Ashgate Publishing.  Bonshor, M. (2016). Advanced Musical Performance: Investigations in Higher Education Learning. <i>PSYCHOLOGY OF MUSIC</i> , 44(1), 148-151. <a href="https://doi-org.proxy.lib.ohio-state.edu/10.1177/0305735615614232">https://doi-org.proxy.lib.ohio-state.edu/10.1177/0305735615614232</a>
Final date	TBD	Final meeting (individual meetings - exit SHS interview ) Available SHS faculty		Exit interview : review SHS course progress and experiences.

Note: Current topics and presentation dates may change in response to guest speaker availability.