THE ACTOR’S VOICE AND MOVEMENT Course Syllabus Theatre 151:

Only those who risk going too far can possibly know how far they can go. T.S. Eliot

Iowa State University, Spring 2021
Instructor: Leslie Bennett
Class Location: WWW; solitary space; Carver 308
Credits: 3 Office
Time: T/TH 11:00-12:20
Office Hours: by appointment via webex: iastate.webex.com/meet/labenn

I make every effort to respond to email within 24 hours, Mon-Fri.

Make sure you email with assignment questions well before the assignment is due. I need to create boundaries at home to navigate my work/home life, and will be avoiding email in the evenings. If you have a concern about something due the next day, it is imperative that you contact me during working hours.

This syllabus is entirely subject to change at the instructor’s discretion.

COMMUNICATION

You can contact me via the following channels:

Send an email message to Professor Leslie Bennett (She/Her/Hers) labenn@iastate.edu. Please begin each message with the section time of your class, for example, AF 1:10 pm. When emailing me, please address me by name. (Let’s try Professor B?) I make every effort to respond to email within 24 hours, Mon-Fri.

CRUCIAL ONLINE COURSE INFORMATION

This course will meet synchronously online every T/TH from 11-12:15.
1. Your on-camera presence will be required, on time, at all class meetings. Visible, active participation is crucial to success in this course and negotiating privacy may also be extremely important.
2. You MUST, must have a good internet connection and an appropriate space where you can move several feet in any direction and be able to project your voice and move your body without fear of being judged/seen/heard. An essential aspect of theatre training is re-uniting primal vocal expression with the inner life. That means that you need to be able to HEAR and MAKE NOISE; moving, shouting, laughing and otherwise engaging with vocal and physical work.
3. In addition, having a chair or place to sit, as well as having objects to work with, will be necessary. Lying down or lounging on a bed (unless being used improvisationally during an exploration!) are not acceptable during class.
4. Bring your sense of adventure! Although we will be working in a virtual space, classes will be primarily experiential. That means a lot of getting up and doing, rather than sitting and listening. As with any adventure, there will be lots of excitement and discoveries, but there may also be roadblocks and failures. You may have not done this before, and I have only the barest experience in teaching this way, so we may be in for some bumps. If we can work together with grace, patience, flexibility and a commitment of ‘yes!’ to all of it, we will learn together along the way a great deal about acting, theatre and living.
5. If you do not have an appropriate space, Carver 308 will be available for a limited number of masked students to use during class time, and there are other spaces in Carver that may also be available. The space issue is ESSENTIAL to your ability to participate and learn in this course; please get in touch with me right away if you foresee an issue and I will do my utmost to help. Otherwise, I may advise waiting to take the course in the Fall, in-person.

6. The Zoom room will be available to all of you to arrive early and even get to socialize a little. Anything that generates connection and community will help the learning environment, which needs to be a safe place to experiment without fear of judgment.

7. Students who need assistive technologies might have different computer and technology requirements. Please check with Student Accessibility Services to determine the requirements for the specific technologies needed to support you in your online classes.

Please contact me asap (labenn@iastate.edu) if any of the above may be of concern to you.

COURSE DESCRIPTION
An experiential and theoretical approach to developing the expressive and communicative power of the human body and voice. All exercises and explorations focus on the psychophysical nature of the acting instrument, to instill a sense of what it means to be an embodied human being and how to transform that knowledge into viable theatrical and human practice. Particular emphasis will be made on the body’s ability to reflect and reveal the student’s increasing power of imagination, as well as on and vocal and physical range, dynamics, breath capacity, projection, articulation, confidence and freedom.

LEARNING OUTCOMES
- Develop and release the expressive potential of the body and voice
- Develop strength, flexibility, coordination and dynamic range.
- Connect the psychology (mind, emotions, soul) with the voice and body.
- Create and implement a technique for preparing, protecting, improving, challenging and refining greater artistic and personal freedom.
- Communicate purpose, emotion, intention, truth, intensity and desire by verbal and non-verbal means.

ASSESSMENT
The above Learning Outcomes will be met through the following:
- Class activities, discussion, quizzes, exercises and etudes that draw on knowledge gained through readings, tutorials and lectures.
- Written assignments, including reading responses, scene analyses, weekly reflections, and a comprehensive reflective paper.
- The performance of a few projects, TBA.

METHODOLOGY
Classes will consist of a warmup with additional exercises, explorations and lessons in technique. Much of this work is based in experiences that lead to knowledge that is both general and individualized. Over the course of the semester we will explore dynamic range, how bodies and voices create meaning and expression in space and time, and how movement can invoke emotion and action. Material will be drawn from a multiplicity of sources in the voice and movement canon such as Kristin Linklater, Patsy Rodenburg, Michael Chekhov, Delsarte, Ruth Zaporah, Jacques LeCoq and others. Storytelling, poetry, heightened text, melodrama and other will be utilized. Should physical contact with others ever become an option this semester, we will practice a system based on Theatrical Intimacy Education for establishing appropriate physical boundaries and respectful communication regarding contact.
MATERIALS
Written Assignments: “There is no learning without reflection. There is no reflection without dedicated time.” In keeping with the course’s commitment to engage critical thinking and wed theory to practice, you will be responsible for regular reading and writing assignments. These are designed to help you reflect upon, synthesize, and determine your own aesthetic and training preferences. Some will be reflective in nature; others will be critical essays. (Further instructional materials will be handed out in class or posted on Canvas.) All assignments will be due in Canvas by the assigned day and time. Plan accordingly. I will not accept “Canvas/Internet issues” as an excuse for late work. Students are expected to write at college level with assignments that are correctly typed, appropriately formatted, grammatically correct and stapled if necessary. You will be graded both on content and form and significant points will be deducted for incorrect spelling and grammatical errors (including comma splices, run on sentences, sentence fragments, etc.).

Reading/Viewing/Listening/Etudes
You will often be asked to read, watch or listen to selections designed to help you develop sensitivity and engage critically with the performances of others. In addition, you may be asked to reflect verbally or in written form.

Play Attendance
Central to a Liberal Arts Education is the understanding that curiosity and expansion of knowledge make us better, deeper and wiser; engaging with the Arts as an audience member, reader, museum and concert goer, informs our artistic practice and broadens our horizons. It is expected that you will “attend” all ISU productions this semester in order to develop your critical faculties in the voice and movement work so essential to actor success. Please save your tickets as proof of attendance. There will be a one or two question quiz in the class to verify your attendance as well.

- **ON THE HORIZON: FESTIVAL OF STUDENT-PRODUCED WORK** - February 25-28, 2021
- **FACING OUR TRUTH: Ten Minute Plays on Trayvon, Race, and Privilege**
  Performances March 25-28, 2021 will likely occur on stage in Fisher Theater with masks and streamed virtually.
- **SONGS FOR A NEW WORLD**
  Performances April 22-25, 2021 will likely occur on stage in Fisher Theater with masks and streamed virtually.

Performance Projects & Prep Work
You will perform in a variety of projects several times throughout the semester to practice and develop the techniques and skills you are learning in class; specific guidelines will be provided. Projects will also include ‘etudes’ i.e. ‘studies’ - smaller performances that still require outside preparation that synthesize or further cultivate your training. Some projects will include submission of accompanying paperwork.

You are expected to perform on the day you are assigned. If you are absent during a performance, you will receive a 0 for the assignment. Just as a missed performance can’t be made up for an audience, you cannot make up a missed performance assignment. If you foresee an absence, speak with me immediately, as I may allow you to perform before your allotted time. In addition to the actual performances, there may also be various analyses required. example, you might have a poem-scoring analysis which would be included in the overall grade for that project.

COURSE POLICIES
Participation and Preparation
You are expected to fully participate in all projects and exercises, with alert and whole-hearted engagement. This includes completing all course readings and writing assignments by their due dates and participating in class discussion. You must also come to class prepared to present
whatever exercise or project that has been assigned for that day. Course participation and preparation is evaluated during each course meeting day throughout the semester. This grade is based on attendance, full and engaged participation in each class activity, and thorough preparation for each class session. Thorough preparation includes completion of all readings, analysis and effective rehearsals outside of class for assigned work. It also includes effective mental and physical preparation for each class session, including appropriate attire.

Attendance
This course is a laboratory performance course. Course work is experiential and learning requires your full and engaged attendance and participation, meaning that you are not only physically present in the classroom, but that you are mentally and emotionally present, as well. Engaging in theatre requires that you commit your entire being to the enterprise – your mind, your body, and your heart. This includes signing into zoom at least 2 minutes prior to class and having your video ON. Because of the intimate, ensemble nature of the course, attendance at all classes is essential. If you are absent or arrive late, you compromise not only your own experience, but that of your classmates as well. Punctuality and attendance are a matter of respect for everyone in the class and for the work we engage in; our class sessions are so very brief that any loss of time due to late starts will negatively impact everyone’s learning experience. In addition, valuable information is often shared at the beginning of the class. Your participation grade will be adversely affected by missed classes and lateness.

That being said, I understand that sometimes, life simply happens, and obviously, we are doing this in the middle of a worsening pandemic. First, if you must miss a class for any reason, please do email me prior to class so I won’t worry about you! If you do miss a class, you are responsible for the material covered that day, including watching the recording. Second, if you can attend but not participate, you have the option of taking an ‘observation’ day with your video ‘off,’ up to twice a semester, but again I will need to know in advance. In that case, you will submit to me via email, notes and observations you have made while watching your classmates at play/work.

SPECIAL COVID POLICY - Under normal circumstances, class attendance and participation are a non-negotiable large proportion of your grade, with only one excused absence allowed. In addition, there would be no credit given for missing class on a performance day. However, these are extraordinary times. Should the coronavirus impact your ability to be present synchronously during class time, you will need to contact me RIGHT AWAY in order to be absent without penalty. You will also need to make alternative arrangements with me for completing your work. For other, less dire circumstances, you can use your ‘observation’ days. Please note that I receive information from the Dean of Students office if you are ill or quarantining, so I will be expecting your email.

Homework assignments are always due regardless of illness, UNLESS accommodation is requested by a student well prior to the due date. (This means that in almost all cases, extreme emergencies notwithstanding, it is manifestly obvious when we are not able to meet a deadline at least 24 hours in advance; any less is subject to instructor discretion and accommodation may not be granted.) Any emergencies will be handled on a case-by-case basis and at my discretion.

DECORUM AND COLLEGIALITY

Essential to the work of this class is a laboratory environment in which each student can feel free to explore and take risks, without fear or shame. Creating a Safe Space/Brave Space is a responsibility that we ALL share; we must support, respect, and encourage one another. True ensemble requires that judgment of others and personal likes and dislikes must be set aside in favor of fostering the creative efforts of the whole group. Absence, tardiness, lack of focus, caustic comments and other disrespectful behavior such as yawning, fidgeting, chatting, lethargy are harmful to the ensemble. An open countenance, alert mind and energized body is needed in order for you to succeed. Kindness, forbearance, acceptance, generosity, openness, and confidentiality
are VITAL to mutual growth and success. Students who do not give their full attention to and respect their peers’ work will lose participation points.

Students are responsible for living the tenets established in ISU’s Principles of Community: Respect, Purpose, Cooperation, Richness of Diversity, Freedom from Discrimination and the Honest yet Respectful expression of ideas. Visit ISU’s Principles of Community website: https://www.diversity.iastate.edu/connect/principles.

FEEDBACK
• Creativity does not flourish in harsh or negative soil. In this class we will practice outstanding audience skills and hone the art of giving and receiving constructive feedback. Learning to do this is a skill not only essential to learning an art form, but fundamental to our evolution as human beings. We will employ a set of guidelines for feedback that avoid judgment, likes and dislikes, and aims for responsive clarity. Don’t be afraid to ask questions if you need to; the feedback process is designed to help you progress more deeply through the material. And it may be important to remember along the way that while we can and should incorporate feedback that challenges us appropriately, there will be times when it is not useful to our process. In those cases, we have the freedom to choose.
• N.B. It is my express intention to create a welcoming classroom hospitable to everyone. Our department explicitly states: “In our classes, productions, meetings, etc., we will lead with justice and empathy. The health, safety, humanity, and well-being of faculty, staff, and students will always be our number one priority.” If you find that you have suggestions for improvement in this area, or in any other aspect of the class, I will be open to hearing them. If you want to share something but are reluctant to talk to me, I encourage you to talk to our T.A, or any other faculty member or advisor who could share the concern or suggestion.

Other General Information
• CELL PHONES AND TEXTING ARE STRICTLY PROHIBITED. Please turn OFF your phone during class. While I realize that it will be much more difficult in a Zoom classroom for me to enforce this rule, I rely on your sense of honor and commitment to your classmates to adhere to it. However, breaking this rule will affect your grade adversely. In addition, if you fall asleep during class, yawn excessively, or are in any other way disruptive or disrespectful to the professor or your classmates, you will be asked to leave and counted absent. In other words, you must be totally present – in mind, body, and heart for the short time in which we are together. It may help to think of our 50-minute class periods as ‘mindfulness’ sessions, where all other distractions are put aside, and we focus exclusively on the present moment. That kind of attention is not only beneficial to learning in general, as well as our relationships, but it is ground zero for the work of the actor.
• Physical activity will play a critical role in every class session. Be prepared to move extensively and wear clothing and shoes that you can move in comfortably, unselfconsciously and without restriction at all class sessions. P.J bottoms, sweatpants, exercise pants, leggings, etc. will work just fine. It should only take a couple of minutes to dress you will not be able to participate in the activities, and this will affect your Participation grade. Shoes need to stay securely in place, or if you are able, bare feet are best.
• In addition to strong emotions generated by provocative subject matter, classes will be filled with fun and laughter. But don’t mistake a pleasurable atmosphere for a lack of serious purpose. Acting is a rigorous discipline and an exacting art. As in all endeavors, you will make the most progress and the greatest achievements in a positive atmosphere of good spirits.
• Take care of each other. You are responsible for each other's welfare in class and when rehearsing, performing, and working on group projects. Theatre activities are never an excuse for abuse of any kind – physical, emotional, or psychological.
• Please remove dangling jewelry, bracelets, baseball caps, etc., and if you have long hair, please pull it back off your face.
• No eating or drinking during class except water.
• In improvisations, monologues, scenes, and exercises exclusive of the strictly physical, you and your partners are always characters. Every exercise or improvisation, no matter how brief, is a piece of theatre, a tiny work of art you agree to play with your partners.
• Plays written for theatre often contain strong language and mature content: profanities, violence, sexual terms, religious reference and other mature themes may be utilized in class. Theatre provides us an opportunity to explore the human condition, which is often ugly. Material may be chosen for class that is intended to be provocative and/or disturbing in order for us to wrestle with our responses. If this may present a problem for you, please see me immediately to address your concerns and assess your ability to succeed in the course.
• Dress: When you perform or workshop your scenes and/or monologues, you should always dress in a way (including shoes!) that suits your character, and utilize the props that are needed for your performance.

When attending theatre performances, both live and online, arrive on time and be attentive and respectful audience members.

Physical Environment
• Under normal circumstances, due to the nature and content of this course, the student would be required to work in close physical proximity, often requiring contact, with their instructor and their fellow students. In the unlikely event we are able to do that, classwork will include a session on defining personal boundaries. Excellent personal hygiene will be required and all the Cyclone rules for disease prevention strictly adhered to.
• Please let me know if you have any access challenges to learning, such as prior injuries, etc, which may prevent you from fully participating in class work. Student Access documentation is there to help you and me to help facilitate your learning and success, should there be other access needs. PLEASE do not hesitate to use these services; THEY EXIST TO HELP EVERYONE! www.sas.dso.iastate.edu

Needing Help
I guarantee that at some point in the semester, you will find yourself in a position where you will be encountering challenges in your coursework. Needing help is something EVERYONE faces, but learning to acknowledge that to a person who admittedly has power, like a faculty member, can be incredibly daunting. We may tell ourselves they won’t care, or even if they do, they won’t be able to help. I am here to tell you that learning to ask for help when you need it is part of what you are supposed to learn in college. Doing that before you get yourself in a downward spiral makes it much more likely that your professors can help you stay on track, rather than having to recover from a large interruption in your coursework or attendance. AND, I know from personal experience that we are just programmed to avoid what we think may be a painful conversation. PLEASE help me help you. If you leave things too long, it becomes increasingly difficult to adjust.

If you need support, I want to know! But I must know in time for me to be responsive; five minutes before class is too late or even the night before, other than for me to squeeze your hand compassionately. But if that does happen, then let’s figure out strategies so it doesn’t happen again. I want all of you to excel. If you are having difficulty with any aspect of the course it is essential that you take responsibility and contact me BEFORE your performance or assignment is due.

When you have any concerns or questions, I can meet you by appointment via webex or you can email me or call my office. Please understand that it may be 24 hours before I can get back to you and plan accordingly, although if I have not responded within 48 hours the chances are excellent that even with the best intentions that I may have lost track of your message. Please NUDGE me if
that is the case! Email must be written appropriately, taking care with your composition and typing. I can always face time with you using your email as well.

Groups/Partners
Over the course of the semester you will work in many groups and with multiple partners. Being a team player in these groups is essential to the success of your work. It will be very important for members to come to me immediately if something isn’t going well so we can address it in a positive and useful way.

Email
You must check your email on a regular basis for this class. Make sure you have email notifications turned on in Canvas and please check your email at least two times per day. Otherwise you may miss pertinent class information or schedule changes. *You are responsible for any information sent by email.* As assignments are added and new due dates accrue, the instructor will make every effort to give plenty of advance warning and to follow up with announcements posted on Canvas.

Canvas
This online platform is NOT meant to be a substitute for coming to class. Announcements and changes made in class may supersede those previously posted on Canvas and you are responsible for them and for all class material and assignments whether or not you were in class. Do not compound an absence by lack of preparedness for the following class. *If you must miss a class you must contact a fellow student about the material and any assignment.* Once you have done that, you may contact me if you still have questions. Please notify me immediately if there is a glitch to obtaining course materials on Canvas.

NO LATE Assignments
To reiterate; late assignments may only be accepted within 48 hours of the due date and time, and will result in a loss of two letter grades. Assignments are due on the day assigned and at the beginning of class time unless a legitimate emergency occurs and PRIOR ARRANGEMENTS are made with the professor. Written assignments may be delivered electronically if you are ill but performance assignments CANNOT be made up. HOWEVER, at the end of this syllabus are three ‘get out of jail-free’ vouchers for each person in the class. Two are for lateness, and one is for a ‘do-over’ or re-submission. Essentially, you have two opportunities for lateness without penalty, and one to do a better job on a given project or assignment. Both will need to be done in a timely fashion, and in consultation with the professor.

Grading
"All grading systems are "unfair" because all grading systems privilege something at the expense of something else."  John Warner

I have tried to design my grading system to ‘privilege’ those who are actively learning, who do the most work in the class, who not only have excellent, timely attendance and complete all assignments on time, but who go beyond what is required in terms of participation, risk-taking, application, effort, preparation and quality, whose work sparkles with engagement and curiosity. Some of these criteria are admittedly subjective, but in general, I can always point to specifics that allow me to make these judgments. My goal is to be as transparent as possible about these criteria, and to help you to EARN the grade you wish to receive. Of course, everyone wants an ‘A’ in the class, but a ‘C’ is a perfectly respectable grade which says nothing about you or your abilities. If you earn a ‘C,’ that does not make you a ‘C’ student; it might mean that in spite of enormous challenges in your personal life, you still managed to do more than pass the course.

During the course of the semester you will have many different kinds of assignments; performance, memorization, scene and monologue preparation, etudes, etc as well as those requiring writing - journal-style reflections, responses to reading, viewing and/or listening, essays, etc. Not all of these
assignments will be graded, per-se, but they will all ‘count’ toward your grades. Your attendance and active, enthusiastic participation in class activities and discussion play a large part in your success.

Voice and Movement (up for discussion; I am open to feedback!)

- Participation – 25%
- Reflective and Responsive Writing 20%
- Assigned Classwork such as memorization, demonstration of acquired skills, presentations, etc. 15%
- Projects (includes documentation, analysis, research and reflection.) 30%
- Studentship (courteous, professional demeanor, consistent extra effort, bravery, collaboration) 10%

Grading Scale:
A- to A= 90-100% Exceptional work: Always prepared; extensive outside-of-class preparation; self motivated. Active, positive contributor to class. Punctual; always present. Demonstrates significant improvements in skill and knowledge during semester.
B- to B+ = 80-89% Good work: Always prepared; significant outside-of-class preparation, self-motivated. Punctual; always present. Positive contributor to class. Demonstrates notable improvement in skills and knowledge during semester.
C- to C+ = 70-79% Average work: Generally prepared; adequate outside-of-class preparation; often self-motivated. Often contributes to class. Punctual; almost always present. Demonstrates some improvement in skills and knowledge during semester.
D- to D+ = 60-69% Below average work: Often not prepared; shows little outside preparation; rarely self-motivated. Seldom contributes to class, and/or may have negative attitude. Sometimes late; some absences. Little skill and knowledge improvement demonstrated during semester.
F = 59% and below. Unacceptable work: Rarely prepared and lacks adequate outside-of-class preparation; not motivated. Does not contribute to class and/or may have negative attitude. Not punctual; 6 absences = AUTOMATIC FAILURE. Virtually no demonstrated growth in skills and knowledge.

(+ and - grades will be assigned on the following scale: percentages ending in a 0-2 will result in a -; percentages ending in 7-9 will result in a +. Example: 70-72%=C-, 73-76%=C, 77-79=C+)

Basic Course Outline

During weeks 1-4 we will be working primarily on forging greater connection between imagination and physicality, stretching the expressive parameters of body and voice, exploring nonsense sounds, poetry and other heightened images, with one or more project assignments rooted in these skills. These might include communicating poetry with movement only, or giving voice to images, or a combination of both.

In weeks 5-10 we will also explore how the voice and body work, gaining a more technical understanding of how to command the acting instrument and shape our performances to the will, and apply those skills to one or two projects, such as a TED-type talk, a political speech, a commercial voice-over or dramatic monologue.

Weeks 10-13 will be focused on practicing, developing, deepening, integrating and growing the skills learned above and in crafting your final projects.

Week 14 we will share final projects and do a wrap-up.

Week 15 is Final Exam time, if needed.

That being said, we are going on a journey together, where, inevitably, there are opportunities as well as obstacles along the way that will impact our work. Being able to respond and adjust to
the needs of the class rather than clinging stubbornly to my own agenda is an important part of what I do as a teacher. Think of it like a road trip where we might encounter signposts that could lead us somewhere other than where we originally planned to go. When that happens (notice I said ‘when’ and not ‘if’) you will get good communication and plenty of time and appropriate guidance to prepare for your performance projects.

Here is a link to a google doc calendar which will be filled in as we proceed!
https://drive.google.com/file/d/1qRmdRkXxh-3osNgLYAhY0yrjBKHkgSE4/view?usp=sharing

This syllabus is entirely subject to change at the instructor’s discretion.

IMPORTANT UNIVERSITY POLICIES

Community Agreements
As agreed upon by the class, the following community agreements will be relied upon throughout this course:

Name, Gender Identity and/or Gender Expression: Class rosters are provided to the instructor with the student’s legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records.

ISU’s Principles of Community

Academic Integrity: Plagiarism is defined as copying or paraphrasing the ideas of others and passing them off as your own. Cheating and plagiarism are very serious issues. Anyone caught cheating or plagiarizing in this class will automatically receive a “0” on the assignment and be turned into the Academic Dishonesty Committee. Please see the student handbook for more information. If you have any question about whether you are plagiarizing an assignment, please ask me about it before you turn it in. The class will follow Iowa State University’s policy on academic dishonesty. Anyone suspected of academic dishonesty will be reported to the Dean of Students Office. http://www.dso.iastate.edu/ja/academic/misconduct.html

Accessibility Statement
Iowa State University is committed to assuring that all educational activities are free from discrimination and harassment based on disability status. Students requesting accommodations for a documented disability are required to work directly with staff in Student Accessibility Services (SAS) to establish eligibility and learn about related processes before accommodations will be identified. After eligibility is established, SAS staff will create and issue a Notification Letter for each course listing approved reasonable accommodations. This document will be made available to the student and instructor either electronically or in hard-copy every semester. Students and instructors are encouraged to review contents of the Notification Letters as early in the semester as possible to identify a specific, timely plan to deliver/receive the indicated accommodations. Reasonable accommodations are not retroactive in nature and are not intended to be an unfair advantage. Additional information or assistance is available online at www.sas.dso.iastate.edu, by contacting SAS staff by email at accessibility@iastate.edu, or by calling 515-294-7220. Student Accessibility Services is a unit in the Dean of Students Office located at 1076 Student Services Building

Dead Week
This class follows the Iowa State University Dead Week guidelines as outlined in http://catalog.iastate.edu/academiclife/#deadweek

Harassment and Discrimination
Iowa State University strives to maintain our campus as a place of work and study for faculty, staff, and students that is free of all forms of prohibited discrimination and harassment based upon race, ethnicity, sex (including sexual assault), pregnancy, color, religion, national origin, physical or mental disability, age, marital status, sexual orientation, gender identity, genetic information, or status as a U.S. veteran. Any student who has concerns about such behavior should contact his/her instructor, Student Assistance at 515-294-1020 or email dso-sas@iastate.edu, or the Office of Equal Opportunity and Compliance at 515-294-7612.

Religious Accommodation
If an academic or work requirement conflicts with your religious practices and/or observances, you may request reasonable accommodations. Your request must be in writing, and your instructor or supervisor will review the request. You or your instructor may also seek assistance from the Dean of Students Office or the Office of Equal Opportunity and Compliance.

Usability, Disability, and Course Design
I am committed to creating a course that is inclusive in its design. If you encounter barriers, please let me know immediately so that we can determine if there is a design adjustment that can be made or if an accommodation might be needed to overcome the limitations of the design. I am always happy to consider creative solutions as long as they do not compromise the intent of the assessment or learning activity. You are also welcome to contact the Student Accessibility Services via phone 515-294-7220 to begin
this conversation or to establish accommodations for this or other courses. I welcome feedback that will assist me in improving the usability and experience for all students.

Student health and wellness
Iowa State University is committed to proactively facilitating the well-being of all students. We welcome and encourage students to contact the following on-campus services for assistance regarding their physical, intellectual, occupational, spiritual, environmental, financial, social, and/or emotional needs:

- Student Wellness call 515-294-1099 or via website [http://studentwellness.iastate.edu](http://studentwellness.iastate.edu)
- Thielen Student Health Center call 515-294-5801 (24/7 Medical Advice) or via website [http://www.cyclonehealth.org](http://www.cyclonehealth.org)
- Student Counseling Services call 515-294-5056 or via website [https://counseling.iastate.edu](https://counseling.iastate.edu)
- Recreation Services call 515-294-4980 or via website [http://recservices.iastate.edu](http://recservices.iastate.edu)
- Students dealing with heightened feelings of sadness or hopelessness, thoughts of harm or suicide, or increased anxiety may contact the ISU Crisis Text Line (Text ISU to 741-741) or contact the ISU Police Department 515-294-4428.

Iowa State University supports and upholds the First Amendment protection of freedom of speech and the principle of academic freedom in order to foster a learning environment where open inquiry and the vigorous debate of a diversity of ideas are encouraged. Students will not be penalized for the content or viewpoints of their speech as long as student expression in a class context is germane to the subject matter of the class and conveyed in an appropriate manner.

Contact Information
If you are experiencing, or have experienced, a problem with any of the above issues, email academicissues@iastate.edu.