

MUS / THFM-1500-001 (cross-listed) (3 credit hours)

## MUSIC APPRECIATION

Fall/Winter 2022-23

Delivery via Zoom and Nexus

**Thursdays: 4 – 5:15 pm**

**1B03 (Bryce Hall Ensemble Room)**

**Instructor:** Jona Renise Mlodzinski

**Office:** 1B02

**Phone:** 204 988 7629

**Email:** [j.mlodzinski@uwinnipeg.ca](mailto:j.mlodzinski@uwinnipeg.ca)

**Office hours:** Monday 1:20-2:30pm,  
Wednesday 1:20-2:30pm, and by  
appointment

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### COURSE DESCRIPTION

Over a century before his famous novel, *Les Miserables*, inspired the celebrated Broadway musical, Victor Hugo recognized the unique, expressive nature of music and its value to theatrical and other presentation forms. This course will explore as many different musical genres as possible in order to achieve a broad understanding of how music reflects culture and society and crosses artistic boundaries to express, as Hugo aptly articulated, “that which cannot be said and on which it is impossible to be silent.”

The central objectives of this course are to encourage active listening skills and informed personal and communal responses to music. Class time will be devoted to the study of musical language, structures, history, idioms, styles, and trends in various forms of presentation. The successful achievement of these objectives will ultimately result in a significant understanding of the contribution and effect of the musical performing arts along with its integration into other artistic genres and performance forms to which music is married.

Objectives will be achieved through the completion of listening exercises, written assignments, and oral presentations which will collectively articulate a growing knowledge of and personal response to the music being studied both in concert and through its use in other forms such as stage and film. Many opportunities will be provided to exercise listening skills both within and outside of class through the following:

- Attendance of concerts, films or other performance presentations (all posted online this year)
- Lectures based on the music being featured in such exposures
- Presentations from guest artists and speakers, specifically highlighting topics in the areas of ethnomusicology, the music industry, music technology, and its use in performance
- Individual listening presentations
- Formal responses to concerts/musicals/documentaries in the form of research papers, biographical notes, and comparative analyses
- Creative responses to concerts/musicals/documentaries
- Group discussions based on concerts/musicals/documentaries, lectures, and presentations

**COURSE DELIVERY**

This course will be delivered through Zoom and the course website on Nexus. Students will require reliable access to the Internet. We will meet as a group every Thursday from 4-5:15pm via Zoom for a combination of lectures and synchronous discussions. Lectures will not be recorded.

Students have the responsibility to regularly check their UWinnipeg email addresses to ensure timely receipt of correspondence from the University and/or their course instructors. All emails to the instructor must be sent to the following email address: [j.mlodzinski@uwinnipeg.ca](mailto:j.mlodzinski@uwinnipeg.ca). The instructor will check this account at least once per day and aim to respond within 24 hours. Please note that the instructor does **not** regularly check Nexus mail.

**ASSESSMENT AND EVALUATION*****Distribution of Marks:***

Responses 2 x 32.5% = 65%

Response #1 due Nov. 17, 2022

Response #2 due Feb. 2, 2023

Final Listening Presentation 20%

Dates to choose from:

March 9, 2023

March 16, 2023

March 23, 2023

March 30, 2023

Participation 15%

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Total= 100%

***Responses*****Format Choices****Technical Response**

1. A Research Account (Select **one** of the compositions featured and write a historical and/or analytical research account. Parenthetical citations or footnotes and a bibliography should be included. Internet sources, program notes, and other informal sources are acceptable. However, **two scholarly published sources** must be used.)
2. A Biographical Note (Select **one** of the artists or composers featured and write a short biographical profile with reference to the work(s) of theirs you heard. Internet sources, program notes, and other informal sources are acceptable. However, **two scholarly published sources** must be used.)
3. A Comparative Analysis (Select **one** of the compositions, artists, or composers featured and compare/contrast it/them to another composition/artist/composer of your choice in terms of structure, content, and/or nature. Use the **musical terms you have learned in your analysis and scholarly sources to enhance your analysis**).

### Emotional Response

1. A Diary or Journal Entry (This should be done in an informal, first person writing style.)
2. A Growth Response (This is a personal response that connects observations made to personal musical, practice, and/or other learning goals.)
3. A Creative Response (This may be completed in the form of visual art, poetry, dance, musical performance, musical composition, recording *etc.* and may be briefly shared with the class if the form chosen permits. Be sure to include a brief written explanation regarding your inspiration, intent, and/or creative process with reference to the composition, artist, or composer you are responding to.)

Students are required to submit **two** responses, each consisting of both a technical and emotional response to **two** of the featured concerts, musicals, or documentaries of their choice.

**A LIST OF FEATURED CONCERTS, MUSICALS, AND DOCUMENTARIES TO CHOOSE FROM FOR EACH RESPONSE WILL BE POSTED ON NEXUS, ALONG WITH THIS SYLLABUS, UNDER THE CATEGORY “SYLLABUS”.**

Please refer to the following checklist when preparing responses:

- each submission must consist of both a technical and emotional response to **two** concerts, musicals, or documentaries of choice
- while it is understood that there will be some overlap of response format choices, please ensure that submissions explore different formats and combination of formats
- refer to the list of scholarly sources provided as a guide when conducting research for your technical responses
- refer to the following websites for assistance with citation of sources when writing your technical response:  
<https://owl.english.purdue.edu/owl/>  
  
<https://library.uwinnipeg.ca/help-with-research/evaluating-and-citing-your-sources.html>
- refer to the following website for assistance with word translation/contextualization:  
[www.wordreference.com](http://www.wordreference.com)
- each submission should **be typed, double-spaced, and 5-6 pages in total length - the technical response should be 3-4 pages in length and emotional response 2-3 pages in length (refer to “creative response” description for expectation)**
- submissions should reflect a sense of academic integrity (refer to “Expectations of Students” below for notes on submissions and plagiarism)
- due dates should be respected, as submissions will receive penalty for every calendar day late (refer to “Expectations of Students” below)
- submissions will be graded based on content and creativity – 50%, style – 20%, form – 20%, and writing mechanics & grammar – 10%

**\*Response due dates are as follows:**

**November 17<sup>th</sup>, 2022**

**February 2<sup>nd</sup>, 2023**

### ***Final Listening Presentation***

Students are required to sign up for a final audio-visual listening presentation that highlights a specific composer or artist. Selection of music to share is at the discretion of the presenter. Please ensure selections are appropriate for sharing in a classroom setting and discuss any concerns prior to preparing the presentation with the instructor.

The presentation will focus on the following:

-key background highlights

-unique characteristics of musical style, expression, interpretation, artistry, values *etc.* and the key factors that influence them (*i.e.* historical, cultural, and/or political influences)

-a technical musical analysis of a musical excerpt

-a summary of key topics and/or concepts discussed in the lectures throughout the year that influenced how you listened to the artist's music (**NOTE: lectures should guide your decision on which artist you choose to present**)

Please refer to the following checklist when preparing listening presentations:

- use the "Do You Hear What I Hear" listening assignment sheet as a guide
- prepare an audiovisual presentation 15 minutes in length, with approximately 5 minutes allotted for listening to musical excerpts**
- hand in a typed **copy** of your notes to the instructor after the presentation and keep the original for your own records
- grading will be based on content – 70% and creativity – 30%

**\*Listening presentation dates to choose from are as follows (a maximum of 5 presenters per class):**

**March 9, 2023**

**March 16, 2023**

**March 23, 2023**

**March 30, 2023**

### ***Participation***

Attendance of every lecture as well as active participation in class discussion is crucial, especially in a course of this nature that involves regular participation of outside guests and artists. LATE ARRIVAL AND EARLY DEPARTURE (I.E. BY MORE THAN 10 MINS) MAY BE COUNTED AS A MISSED CLASS. It is your responsibility to inform the instructor in advance of any conflicts and ASAP in the case of an unforeseen emergency that may affect attendance. One mark will be deducted for each missed class out of a total of 24 lectures.

In the case of online Zoom delivery, CAMERAS (AND SOUND WHEN APPROPRIATE FOR DISCUSSIONS) SHOULD BE TURNED ON FOR EVERY LECTURE TO ENSURE ACTIVE PARTICIPATION.

**Grade Scheme:**

A+	90-100%	GPA 4.50
A	85-89%	GPA 4.25
A -	80-84%	GPA 4.0
B+	75-79%	GPA 3.5
B	70-74%	GPA 3.0
C+	65-69%	GPA 2.5
C	60-64%	GPA 2.0
D	50-59%	GPA 1.0
F	Below 50%	GPA 0

**EXPECTATIONS OF STUDENTS**

1. Exercise attentiveness through active participation and self-discipline in all settings. Always respect the musical equipment in the room and most importantly, respect yourself and other opinions at all times. NOTE: This includes inappropriate use of cell phones during classes and discussions. Cell phones should be turned off during these times. This also includes inappropriate musical selections for listening presentations as indicated above under "Assessment and Evaluation–Listening Assignments and Presentations".
2. Attendance of **every class** as well as participation in class discussion is crucial, especially in a course of this nature. It is your responsibility to inform the instructor in advance of any conflicts and ASAP in the case of an unforeseen emergency that may affect attendance. **Please remember that you have responsibilities to your classmates as well as to yourself in this area. This is one of the unique "codes" people in the performing arts adhere to that will be observed throughout your time in this course.**
3. This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some of the above topics be omitted, altered, or covered in less detail than indicated.
4. Work submitted for evaluation must be either typed or text processed, except for listening assignments.
5. It is the student's responsibility to retain a photocopy or digitized copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.
6. Students are advised to read the pertinent pages of the current course calendar for the rules regarding registration, voluntary withdrawals, academic misconduct (including plagiarism), and appeals.
7. **Tuesday February 14<sup>th</sup>, 2023** is the final date to withdraw without academic penalty from courses that begin in September 2022 and end in April 2023 in the 2022-23 Fall/Winter term.
8. Course work must be submitted by the due date unless an extension has been arranged with the instructor. If no such prior arrangement is made, the assignment is subject to a penalty of **10% off for every calendar day late up to a maximum of 100%.**
9. Students will not be asked for identification prior to examinations.

10. Reading Weeks are **October 10-14, 2022** and **February 20-24, 2023**.

UWinnipeg promotes a scent-free environment. Please be respectful of the needs of classmates and the instructor by avoiding the use of scented products while attending lectures. Exposure to perfumes and other scented products (such as lotion) can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities.

### **SCHOLARLY SOURCE LIST**

NOTE: This list is to be used as a helpful guide. Exploration of other sources is strongly encouraged.

Oxford University Press Grove Music (available online):

- The New Grove Dictionary of Music and Musicians*
- The New Grove Dictionary of Opera*
- The New Grove Dictionary of Jazz*
- The New Grove Dictionary of American Music*
- The Grove Dictionary of Musical Instruments*
- Grove Music Essential (ebooks include *African American Music, American Musical Theatre, Blues, Charlie Parker, Duke Ellington, Hip Hop and Hip Hop Dance, Jazz, Louis Armstrong, Miles Davis, Women in Music*)

*The Oxford Companion to Music* (available online)

*The Oxford Dictionary of Music* (available online)

*Encyclopedia of Popular Music* (available online)

*Oxford History of Western Music (Volume 1-5)*: Richard Taruskin

*Music in the Western World – A History in Documents*: Richard Taruskin, Piero Weiss

*The Biographical Encyclopedia of Jazz*: ed. Leonard Feather and Ira Gitler

*The Garland Encyclopedia of World Music (Volumes 1-10)* (available online)

*Popular Music* (Vol. 1 – Music and Society, Vol. 2 – *The Rock Era*, Vol. 3 – *Popular Music Analysis*, Vol. 4 *Music and Identity*): Simon Frith

*A History of Film Music*: Mervyn Cooke

*Sound and Vision - 60 Years of Motion Picture Soundtracks*: Jon Burlingame

*The Cultural Study of Music-A Critical Introduction*: Martin Clayton, Trevor Herbert, Richard Middleton

*Worlds of Music - An Introduction to the Music of the World's Peoples* (with CDs): 5<sup>th</sup> Edition – Jeff Todd Titon, Timothy J. Cooley, David Locke

*Women in Music - An Anthology of Source Readings from the Middle Ages to the Present*: ed. Carol Neuls-Bates

*New Grove Dictionary of Women Composers*: Julie Anne Sadie, Rhian Samuel

*New Historical Anthology of Music by Women*: ed. James Briscoe

*Women, Music, Culture - An Introduction*: Julie Dunbar

*Made in Manitoba - A Musical Legacy:* John Einarson

*Canuck Rock - A History of Canadian Popular Music:* Ryan Edwardson

*The History of Canadian Rock 'n' Roll:* Bob Mersereau

*Music and Cinema:* James Buhler

*Composing for the Films:* Theodor Andorno, Hanns Eisler

*Musicking - The Meanings of Performing and Listening:* Christopher Small

### **2022-2023 Calendar of Lecture Topics and Response Due Dates**

First term classes begin for this course on **September 8<sup>th</sup>** and end on **December 1<sup>st</sup>**. Second Term classes begin on **January 5<sup>th</sup>** and end on **March 30<sup>th</sup>**.

<b>Date</b>	<b>Term #1</b>
Sept. 8	Syllabus Review and Listening Presentation Sign-Up Topics in Early Western Music History
Sept. 15	Topics in Baroque and Classical Music History
Sept. 22	Topics in Classical and Romantic Music History
Sept. 29	Guest Speaker Rob Chrol – Topics in Jazz History
Oct. 6	Guest Speaker Rob Chrol – Topics in Music Leadership
Oct. 13	Midterm Reading Week – No Classes
Oct. 20	Topics in Romantic Music History/German and Italian Opera
Oct. 27	Topics in German and Italian Opera
Nov. 3	Guest Speaker John Einarson – Topics in Popular Music History
Nov. 10	Guest Speaker John Einarson – Topics in Popular Music History
Nov. 17	<b>RESPONSE #1 DUE</b> Guest Speaker John Einarson – Topics in Popular Music History
Nov. 24	Workshop with Layla Roberts – Wellness Through Music
Dec. 1	Guest Speaker John Einarson – Topics in Popular Music History

<b>Date</b>	<b>Term #2</b>
Jan. 5	Guest Speaker John Einarson – Topics in Popular Music Industry
Jan. 12	Workshop Artist Daniel Jordan (aka Jonny Moonbeam) – Topics in Music Industry and Songwriting

Jan. 19	Guest Speaker Jaqueline Wellwood – Topics in Theatre Music History
Jan. 26	Topics in 20 <sup>th</sup> Century Western Music History NOTE: Class ends at 5pm due to UW Collegiate Open House
Feb. 2	<b>RESPONSE #2 DUE</b> Guest Speaker Jaqueline Wellwood – Topics in Theatre Industry
Feb. 9	Guest Speaker John Einarson – Topics in Film Music Industry
Feb. 16	Workshop Artist Layla Roberts – Wellness Through Music
Feb. 23	Reading Week – No Classes
Mar. 2	Topics in 20 <sup>th</sup> Century Western Music History
Mar. 9	<b>Final Listening Presentations</b>
Mar. 16	<b>Final Listening Presentations</b>
Mar. 23	<b>Final Listening Presentations</b>
Mar. 30	<b>Final Listening Presentations</b>

### **ADDITIONAL NOTES FOR THFM STUDENTS**

#### **STUDENT PARTICIPATION POLICY & COURSE CONTENT**

Theatre & Film are communal art forms in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals, meetings or shoots both within and outside of class times; and, in short, exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

#### **COURSE CONTENT NOTE**

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.

#### **KNOW YOUR RIGHTS**



**Human Rights and Diversity**

All students are encouraged to visit the University's Human Rights and Diversity website (<https://www.uwinnipeg.ca/respect/index.html>) to familiarize yourself about your rights, the University's policies, and resources in place to support you. This site includes links to the University's Sexual Violence Policy and Procedures (<https://www.uwinnipeg.ca/respect/sexual-violence-policy-and-procedures.html>), as well as resources for getting and providing support and clear steps for disclosing or reporting sexual violence.

**Sexual Violence Resources on Campus**

From the UW Human Rights & Diversity website:

*The University takes all disclosures and reports of sexual violence seriously; survivors of all backgrounds and experiences will be treated with dignity, respect, and care. If you have experienced sexual violence, there are trained staff to help you in whatever way suits you best."*

**Disclosing** is telling a member of the UW Community that you have experienced sexual violence. This could be someone you trust or feel comfortable with, like a professor, coach, another staff person, or a member of the Sexual Violence Response Team (**SVRT**). A disclosure can be made in order to receive support, accommodation, or to be connected to other resources. The Sexual Violence Response Team (**SVRT**) is a small team of specially trained, well-situated staff that coordinates and organizes services for survivors in a confidential manner. For example, if you personally do not feel comfortable talking to your professors about extensions or deferring work, they would be able to arrange changes for you without telling the professor why you need accommodation.

**Contact SVRT by phone at 204-230-6660.** [You can find more information on disclosing here.](https://www.uwinnipeg.ca/respect/sexual-violence/get-support.html)  
(<https://www.uwinnipeg.ca/respect/sexual-violence/get-support.html>)

**Reporting** is making a statement to the **Human Rights & Diversity Officer (HRDO)** with the intention of seeking remedy, sanction, or consequences through the university. Once a report is made, the **HRDO** will review your report and discuss your options. Your options could include an investigation process, or informal resolution (if you wish to resolve it without an investigation). The **HRDO** can still connect you with support, accommodation, or external organizations while the investigation is taking place.

**You can contact the HRDO by phone at 204-988-7508** or by email at [hrdo@uwinnipeg.ca](mailto:hrdo@uwinnipeg.ca)  
[You can report online here »](https://uwinnipeg.qualtrics.com/jfe/form/SV_4ONi2EP1gcXjyBv) ([https://uwinnipeg.qualtrics.com/jfe/form/SV\\_4ONi2EP1gcXjyBv](https://uwinnipeg.qualtrics.com/jfe/form/SV_4ONi2EP1gcXjyBv))

**PUBLIC HEALTH CONSIDERATIONS**

Should public health and university regulations require it, the schedule and content of the course may be subject to change on short notice. Every effort will be made to inform students of these changes, to deliver the course content in the best way possible under the circumstances, and to evaluate students fairly.

**HEALTH AND ACCESSIBILITY SERVICES**

Life happens to everyone. If you are experiencing a crisis in your life, or if you have a physical or mental health issue, communicate with your Professor or Accessibility Services – let us know so we can provide support or direct you to those who can. The earlier we know, the earlier we can discuss what resources might be available. Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams/presentations (e.g., private space or more time) or during lectures/labs (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or [accessibilityservices@uwinnipeg.ca](mailto:accessibilityservices@uwinnipeg.ca) to discuss appropriate options. All information about a student's disability or medical condition remains confidential. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them. Please see <http://www.uwinnipeg.ca/accessibility>. If you do not register with AS,

you cannot be granted special consideration (e.g. extra time to write exams/tests, attendance issues because of physical or mental health conditions, etc.).

The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of your fellow classmates and your instructor by avoiding the use of scented products while attending on-campus lectures and labs. Exposure to perfumes and other **scented products (such as lotion)** can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities. We are asking for your cooperation to create a scent-free environment **on campus** by students, faculty and staff.

### **"THE REAL THING" LECTURE SERIES**

During the FW terms, the Department of Theatre and Film presents a series of lectures held on Wednesdays during the free period (12:30-13:20). This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. and are open to all students. The speakers will specifically address issues related to "the business of the business."

**Lectures will take place in-person in the Theatre, Wednesday 12:30 – 13:20, on the following dates:**

**October 5, 2022**

**November 9, 2022**

**January 18, 2023**

**March 1<sup>st</sup>, 2023**

Guests will be confirmed shortly.

***MANDATORY ATTENDANCE FOR HONOURS STUDENTS: Attendance at EVERY lecture is mandatory for ALL Honours students in Theatre (that is, anyone taking 4000-level courses in any area), as well as students in THFM-3110 Screen Acting, THFM-3201 Styles in Design, and THFM-3801 Production II.***

All students are encouraged to attend these fun and informative lectures. Please see our department website in the Fall for information.

### **ORIENTATION ASSEMBLY**

**WEDNESDAY, SEPTEMBER 14 at 12:30 pm we will hold an *Orientation Assembly* in the Theatre** to welcome students to the new term; introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up.

**ALL STUDENTS ARE ENCOURAGED AND WELCOME TO ATTEND!**

### **TAFSA**

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. Activities organized by TAFSA include regular **Performance Jams, Department parties** and **Socials**; other events have included **DioFest** (a new play festival featuring student written and produced plays), and **24/7** (an event in which students move into our building and several plays are written, rehearsed, produced, and presented – all in a period of 24 hours!).

Please find out more at TAFSA's meetings, held every second Monday from 12:30-13:20 pm. It's a great opportunity for students to connect with other like-minded people and a way to get involved in the department events. Visit the TFSA Instagram account at [@tafsauw](https://www.instagram.com/tafsauw) or email them at [tafsa.uw@hotmail.com](mailto:tafsa.uw@hotmail.com).

### **BUILDING SECURITY**

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am to 6 pm weekdays only. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE:** outside of regular building hours, it is **MANDATORY** that everyone in the building (students, faculty and community renters) **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes must have a UW ID card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

All studios and labs are locked outside of building hours. Evening and weekend access can be added to your student card by visiting Melinda in the Department office, 3T03.

***SECURITY PHONE (General, non-emergency, Safe Walk and Safe Ride): 204-786-9272***  
***SECURITY EMERGENCY NUMBER: 204-786-6666***

The Asper Centre for Theatre and Film is equipped with an emergency-only phone to contact Security immediately in the main lobby by the House Management Office. This can be used in an emergency situation to directly connect with the UW Security Services.

Students are encouraged to visit the UW Security Services webpage for complete information about campus security and emergency procedures: <https://www.uwinnipeg.ca/security/index.html>

### **ONLINE CLASSES:**

Instructors whose mode of delivery includes Zoom or a similar platform will clarify expectations for appropriate remote classroom behaviour or decorum (e.g., being on time, muting/unmuting, raising hand, reacting, etc.), and make appropriate allowances in order to respect the privacy of students (e.g., clarifying need to have video on/off).

**Performance classes online:** No eating, chewing gum, or wearing a mask during on-line work.

### **RECORDING ON-LINE CLASSES**

Should a class be held online, the instructor may choose to record a zoom or video class if there are online connectivity issues, absences, or to post to Nexus for later review.

If a lecture is recorded, students will be given notice (via the course outline or on a case-by-case basis) that their personal information may be captured; informed of how long the recording will be retained; and whether the recording will be used for evaluation of any kind. Students will also be given the option to turn off their cameras/microphones and use pseudonyms to remain anonymous (except where class participation is required).

Students with concerns or who wish to seek alternate arrangements may discuss the matter with the instructor.

Access to recordings will be limited to the academic staff, students, and others with a legitimate need. Recordings containing student personal information will not be posted publicly, but only on UW-approved servers.

**No student is allowed to disseminate recordings outside of the class or post recordings publicly. Access to the recordings will be limited to the instructor and the students.**

### **ELECTRONIC COURSE OUTLINE ADDENDA**

**Department Website:** <https://theatre.uwinnipeg.ca> or <https://film.uwinnipeg.ca>

Please refer to the website for department information, but particularly regarding:

**Fire and Safety Information for ACTF:** Students must check our website and review the [Fire Safety Instructions in the Asper Centre for Theatre and Film](https://www.uwinnipeg.ca/theatre-film/docs/fire-evacuation-procedures_2020.pdf) ([https://www.uwinnipeg.ca/theatre-film/docs/fire-evacuation-procedures\\_2020.pdf](https://www.uwinnipeg.ca/theatre-film/docs/fire-evacuation-procedures_2020.pdf)) and [Access Card/Building Use Policy](https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html) (<https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html>).

**Room Bookings for Class Assignment Work:** Students may book rehearsal room space class-related work or outside projects. Priority will be given to class assignment work. Please see our website links to *Room Booking Instructions* and electronic *Online Room Booking Form* found on our department website at <https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html>. Please read and note all instructions carefully. Room booking availability is subject to change according to public health and university policies.

### **GENERAL NOTES**

- **Students can find answers to frequently asked questions related to the University's Covid-19 policies for the 2022-23 year here: <https://www.uwinnipeg.ca/covid-19/index.html>**
- **Students should check their UWinnipeg e-mail addresses daily as this is the most direct way instructors and the University will contact students regarding such things as important information about health and safety, policies and registration, and Faculty will contact you about changes to class schedules, cancelled classes, etc.**
- **This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.**
- Archival records such as video/sound recordings and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, they should withdraw from this course immediately.
- Unless necessary for accessing class, cellular phones should be turned off during classes and examinations. Texting is not permitted in class.

- Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.
- It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.
- When it is necessary to cancel a class due to exceptional circumstances, instructors will make every effort to inform students via UWinnipeg webmail (and/or using the preferred form of communication, as designated by the instructor), as well as the Departmental Assistant and Chair/Dean. ***Students are reminded that they have a responsibility to regularly check their UWinnipeg e-mail addresses to ensure timely receipt of correspondence from the university and/or their course instructors.***
- Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work or examinations without penalty. A list of religious holidays can be found in the 2022-23 Undergraduate Academic Calendar, <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

### **Regulations, Policies, and Academic Integrity**

Students are encouraged to familiarize themselves with the Regulations and Policies found in the University Academic Calendar at

<https://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>. Particular attention should be given to subsections 8 (Student Discipline), 9 (Senate Appeals), and 10 (Grade Appeals). Please emphasize the importance of maintaining academic integrity and the potential consequences of engaging in plagiarism, cheating, and other forms of academic misconduct. Even unintentional plagiarism, as described in the UW Library video tutorial "Avoiding Plagiarism" (<https://www.youtube.com/watch?v=UvFdxRU9a8g>), is a form of academic misconduct. Similarly, uploading essays and other assignments to essay vendor or trader sites (filesharing sites that are known providers of essays for use by others who submit them to instructors as their own work) is a form of misconduct, as it involves aiding and abetting plagiarism.

Important information is outlined in the Academic Misconduct Policy and Procedures:

<https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-procedures.pdf>.

### **Respectful Learning Environment**

Students are expected to conduct themselves in a respectful manner on campus and in the learning environment irrespective of platform being used. Behaviour, communication, or acts that are inconsistent with a number of UW policies could be considered non-academic misconduct. See the Respectful Working and Learning Environment Policy (<https://www.uwinnipeg.ca/respect/respect-policy.html>) and Acceptable Use of Information Technology Policy (<https://www.uwinnipeg.ca/institutional-analysis/docs/policies/acceptable-use-of-information-technology-policy.pdf>). More detailed information is outlined in the Non-Academic Misconduct Policy and Procedures (<https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-procedures.pdf>).

### **Copyright and Intellectual Property**

Course materials are the property of the instructor who developed them. Examples of such materials are course outlines, assignment descriptions, lecture notes, test questions, and presentation slides—

irrespective of format. Students who upload these materials to filesharing sites, or in any other way share these materials with others outside the class without prior permission of the instructor/presenter, are in violation of copyright law and University policy. Students must also seek prior permission of the instructor/presenter before, for example, photographing, recording, or taking screenshots of slides, presentations, lectures, and notes on the board. Students found to be in violation of an instructor's intellectual property rights could face serious consequences pursuant to the Academic Misconduct or Non-Academic Misconduct Policy; such consequences could possibly involve legal sanction under the Copyright Policy ([https://copyright.uwinnipeg.ca/docs/copyright\\_policy\\_2017.pdf](https://copyright.uwinnipeg.ca/docs/copyright_policy_2017.pdf)).

### **Research Ethics**

Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain research ethics approval before commencing data collection. Exceptions are research activities done in class as a learning exercise. For submission requirements and deadlines, see <https://www.uwinnipeg.ca/research/ethics/index.html>

### **Privacy**

Students should be reminded of their rights in relation to the collecting of personal data by the University (<https://www.uwinnipeg.ca/privacy/admissions-privacy-notice.html>), especially if Zoom is being used for remote teaching (<https://www.uwinnipeg.ca/privacy/zoom-privacy-notice.html>) and testing/proctoring (<https://www.uwinnipeg.ca/privacy/zoom-test-and-exam-proctoring.html>).

### **VOLUNTARY WITHDRAWAL DATES**

The voluntary withdrawal dates, without academic penalty:

**NOVEMBER 16, 2022 FOR FALL TERM COURSES** which begin in September 2022 and end in December 2022

**FEBRUARY 14, 2023 FOR FALL/WINTER TERM COURSES** which begin in September 2022 and end in April 2023

**MARCH 14, 2023 FOR WINTER COURSES** which begin in January 2023 and end in April 2023

Students are encouraged to speak to the Instructor before withdrawing to explore other options.

**Please note that withdrawing before the VW date does not necessarily result in a fee refund.**

### **CAMPUS CLOSURE DATES**

The dates the University is closed for holidays, irrespective of campus closure related to COVID-19 or other public directives:

September 5 (Labour Day)

September 30 (Truth and Reconciliation Day)

October 10 (Thanksgiving Day)

November 11 (Remembrance Day)

December 23, 2022 through January 2, 2023

February 20 (Louis Riel Day)

April 07 (Good Friday)