

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

MUSIC APPRECIATION

Fall/Winter 2019-20
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
Office hours: Mon/Wed/Fri from
1:20-2:30pm or appointment

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 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:

- Group attendance of concerts, films or other performance presentations
- 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 in the form of reviews, research papers, biographical notes, and comparative analyses
- Creative responses to concerts and performance events or media of various types
- Group discussions based on concerts, lectures, and presentations

REQUIRED MATERIALS

- a lab fee of **\$193.40** to be paid to the University of Winnipeg Collegiate for the purchase of tickets paid to instructor or Collegiate office by (NOTE: if planning to attend the Jeremy Dutcher concert on October 9th, the fee is **\$227.90**)
- assignment forms as well as any additional readings or materials in preparation for lectures and group outings will be made available on Nexus for students to access

WSO Soundcheck pass is to be returned and **fees** are to be paid by **NO LATER** than **Thursday September 12th at 5:15pm** (end of this class) so tickets can be processed in time. Fees can be paid by cash or cheque to The Collegiate main office (1W02) between the hours of 8-4:30pm or by **CHEQUE ONLY** to the instructor.

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

Responses	3 x 23.3% = 70%
Response #1 due Nov. 7, 2019	
Response #2 due Jan 30, 2020	
Response #3 due Apr. 2, 2020	
Listening Presentation	15%
Dates to choose from:	
March 12, 2020	
March 19, 2020	
March 26, 2020	
April 2, 2020	
Participation	15%
<hr/>	
Total=	100%

Listening Presentation

Students are required to sign up for a 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.

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 15-20 minutes in length, with approximately 10 minutes allotted for listening to musical excerpts and set up**
- hand in a **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 4 presenters per class):**

March 12, 2020

March 19, 2020

March 26, 2020

April 2, 2020

Participation

Attendance of **every class and group outing**, 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. Otherwise, one mark will be deducted for each missed class and/or group outing in this area. An alternate assignment will need to be completed in the case of an absence from a group outing, in addition to the loss of one mark.

Group Outing Responses:**Format Choices****Technical Response**

(Remember to use the “Ensemble/Artist Review” form when considering content)

1. **A Review** (This is a formal piece written in third person in a newspaper style format about an artistic event.)
2. **A Research Account** (Select **one** of the compositions featured in a group outing 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, one scholarly published source must be used.)
3. **A Biographical Note** (Select **one** of the artists or composers featured in a group outing 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, one scholarly published source must be used.)
4. **A Comparative Analysis** (Select **one** of the compositions, artists, or composers featured in a group outing 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 sources if necessary).

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 during a group outing to personal musical, practice, and/or other learning goals.)
3. **A Letter of Appreciation to an Artist or Composer** (This should be done in an informal, first person writing style. Be sure to focus on the positive aspects of the performance or works you heard. Upon consent of both the student and instructor, these letters may be sent.)
4. **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 **three** group outing responses, each consisting of both a technical and emotional response to **two** group outings of their choice.

Please refer to the following checklist when preparing responses:

- each submission must consist of both a technical and emotional response to two group outings 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
- use the “Ensemble/Artist Review” form as a guide when preparing the content of your technical response
- refer to the list of scholarly sources provided as a guide when conducting research for your technical responses
- refer to the following website for assistance with citation of sources when writing your technical response:
<https://owl.english.purdue.edu/owl/>
- refer to the following website for assistance with word translation/contextualization:
www.wordreference.com
- each submission should be typed, double-spaced, a minimum of 4 pages in total length (*i.e.* technical response - 2 pages in length and emotional response - 2 pages in length), and 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%

***Group outing response due dates are as follows:**

November 7, 2019

January 30, 2020

April 2, 2020

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 others at all times. NOTE: This includes inappropriate use of cell phones during classes and concerts. 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 and group outing, 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. An alternate assignment will need to be completed in the case of an absence from a group outing, in addition to loss of credit in the area of "Participation." **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 or covered in less detail than indicated.
4. Dress appropriately for all types of concerts and venues.
5. Work submitted for evaluation must be either typed or text processed, except for listening assignments.
6. 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.
7. 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.
8. **Friday February 14th, 2020** is the final date to withdraw without academic penalty from courses that begin in September 2019 and end in April 2020 in the 2019-20 Fall/Winter term.
9. 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%.**
10. Students will not be asked for identification prior to examinations.
11. Reading Weeks are **October 14-18, 2019** and **February 17-21, 2020.**

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): 5th 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

2019-2020 Calendar of Group Outing, Speaker, Listening Presentation and Response Due Dates

First term classes begin for this course on **September 5th** and end on **November 28th**. Second Term classes begin on **January 9th** and end on **April 2nd**.

Date	Term #1
Sept. 5	Syllabus Review, WSO Soundcheck Pass Forms, and Listening Presentation Sign-Up Topics in Early Western Music History
Sept. 12	Concert Package Payments Due Topics in Baroque and Classical Music History
Sept. 19	Topics in Classical and Romantic Music History
Friday Sept. 20	Winnipeg Symphony Orchestra Pink Martini with Orchestra Centennial Concert Hall @ 8pm
Sept. 26	Guest Speaker John Einarson – Topics in Popular Music Industry
Friday Sept. 27	Winnipeg Symphony Orchestra Soaring Strings, featuring Mozart's Symphony No. 31 and Brahms' Symphony No. 1 Centennial Concert Hall @ 8pm
Oct. 3	Topics in Classical and Romantic Music History
Wednesday Oct. 9	Winnipeg Symphony Orchestra <u>Optional Concert:</u> Jeremy Dutcher with Orchestra Burton Cummings Theatre @ 7:30pm
Oct. 10	Guest Speaker Rob Chrol – Topics in Jazz History
Oct. 17	Midterm Reading Week – No Classes
Oct. 24	Guest Speaker Jaqueline Harding – Telling a Story Through Song: A Brief History of Musical Theatre
Friday Oct. 25	Royal MTC The Color Purple Manitoba Theatre Centre @ 7:30pm
Sunday Oct. 27	Winnipeg Jazz Orchestra For Swing Sake, featuring drummer Sherrie Maricle Winnipeg Art Gallery @ 2pm
Oct. 31	Topics in German and Italian Opera

Nov. 7	RESPONSE #1 DUE Topics in German and Italian Opera
Nov. 14	Guest Speaker John Einarson – Topics in Popular Music History
Thursday Nov. 21	No Regular Class Meet at the Centennial Concert Hall @ 7:30pm for Manitoba Opera's presentation of Carlisle Floyd's <i>Suzannah</i>
Saturday Nov. 23	Virtuosi Recital featuring Meagan Milatz (piano) and Amy Hillis (violin) Eckhardt-Gramatte Hall @ 7:30pm
Nov. 28	Guest Speaker John Einarson – Topics in Popular Music History

Date	Term #2
Jan. 9	Guest Speaker John Einarson – Topics in Popular Music History
Friday Jan. 10	Winnipeg Symphony Orchestra Kune—Canada's Global Orchestra Centennial Concert Hall @ 8pm
Jan. 16	Guest Speaker John Einarson – Topics in Popular Music History
Friday Jan. 17	Winnipeg Symphony Orchestra Beethoven Triple: Overture to <i>Fidelio</i>, Triple Concerto, and Symphony No. 3 (<i>Eroica</i>) Centennial Concert Hall @ 8pm
Jan. 23	Topics in 20 th Century Western Music History
Saturday Jan. 25	Winnipeg Symphony Orchestra Winnipeg New Music Festival: <i>Fire and Blood</i>, featuring the music of Michael Daugherty and Alexandre Da Costa (violin) Centennial Concert Hall @ 7:30pm
Jan. 30	RESPONSE #2 DUE Topics in 20 th Century Western Music History NOTE: Class ends at 5pm due to UW Collegiate Open House
Feb. 6	Topics in 20 th Century Western Music History

Sunday Feb. 9	Winnipeg Jazz Orchestra <i>Lindo Maravilhoso! (beautiful marvelous)</i>, featuring Brazilian drummer Kiko Freitas and guitarist Marco Castillo Winnipeg Art Gallery @ 2pm
Feb. 13	Guest Speaker Don Anderson – Topics in Film Music History
Feb. 20	Reading Week – No Classes
Feb. 27	Guest Speaker Paul De Gurse – Topics in Theatre Industry
Mar. 5	Topics in History and Art of Conducting
Saturday Mar. 7	Winnipeg Symphony Orchestra Beethoven's Piano Concertos 4 and 5 (<i>Emperor</i>), featuring Alexei Volodin (piano), and <i>Choral Fantasy</i> Centennial Concert Hall @ 8pm
Mar. 12	Listening Presentations
Friday Mar. 13	Winnipeg Symphony Orchestra Troupe Vertigo (theatrical circus ensemble) with Orchestra Centennial Concert Hall @ 8pm
Mar. 19	Listening Presentations
Friday Mar. 20	Winnipeg Symphony Orchestra Tchaikovsky's <i>Violin Concerto</i> and Shostakovich's <i>Symphony No. 6</i> Centennial Concert Hall @ 7:30pm
Mar. 26	Listening Presentations
Apr. 2	RESPONSE #3 DUE Listening Presentations

Group Outing Summary

Date	Term #1
Friday Sept. 20	Winnipeg Symphony Orchestra Pink Martini with Orchestra Centennial Concert Hall @ 8pm
Friday Sept. 27	Winnipeg Symphony Orchestra Soaring Strings, featuring Mozart's Symphony No. 31 and Brahms' Symphony No. 1 Centennial Concert Hall @ 8pm
Wednesday Oct. 9	Winnipeg Symphony Orchestra <u>Optional Concert:</u> Jeremy Dutcher with Orchestra Burton Cummings Theatre @ 7:30pm
Friday Oct. 25	Royal MTC The Color Purple Manitoba Theatre Centre @ 7:30pm
Sunday Oct. 27	Winnipeg Jazz Orchestra For Swing Sake, featuring drummer Sherrie Maricle Winnipeg Art Gallery @ 2pm
Thursday Nov. 21	Manitoba Opera Carlisle Floyd's Suzannah Centennial Concert Hall @ 7:30pm
Saturday Nov. 23	Virtuosi Recital featuring Meagan Milatz (piano) and Amy Hillis (violin) Eckhardt-Gramatte Hall @ 7:30pm

Date	Term #2
Friday Jan. 10	Winnipeg Symphony Orchestra Kune—Canada's Global Orchestra Centennial Concert Hall @ 8pm
Friday Jan. 17	Winnipeg Symphony Orchestra Beethoven Triple: Overture to Fidelio, Triple Concerto, and Symphony No. 3 (Eroica) Centennial Concert Hall @ 8pm
Saturday Jan. 25	Winnipeg Symphony Orchestra Winnipeg New Music Festival: Fire and Blood, featuring the music of Michael Daugherty and Alexandre Da Costa (violin) Centennial Concert Hall @ 7:30pm
Sunday Feb. 9	Winnipeg Jazz Orchestra Lindo Maravilhoso! (beautiful marvelous), featuring Brazilian drummer Kiko Freitas and guitarist Marco Castillo Winnipeg Art Gallery @ 2pm

Saturday Mar. 7	Winnipeg Symphony Orchestra Beethoven's Piano Concertos 4 and 5 (<i>Emperor</i>), featuring Alexei Volodin (piano), and <i>Choral Fantasy</i> Centennial Concert Hall @ 8pm
Friday Mar. 13	Winnipeg Symphony Orchestra Troupe Vertigo (theatrical circus ensemble) with Orchestra Centennial Concert Hall @ 8pm
Friday Mar. 20	Winnipeg Symphony Orchestra Tchaikovsky's <i>Violin Concerto</i> and Shostakovich's <i>Symphony No. 6</i> Centennial Concert Hall @ 7:30pm

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 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 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. We are asking for your cooperation to create a scent-free environment **on campus** by students, faculty and staff.

"THE REAL THING" LECTURE SERIES

The Department of Theatre and Film presents a series of six lectures which will be held on **Wednesdays during the free period (12:30-13:20) in Theatre 1T15**. Please note the dates in your diary **NOW**:

September 18th (Yvette Nolan, playwright/director/author/arts administrator)
 October 30th
 November 13th
 January 22nd
 February 12th
 March 4th

This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to “the business of the business.”

Attendance at **ALL** lectures is **MANDATORY** for **ALL Honours students in Theatre (4000-level courses, all areas), as well as students in: THFM-3101 Acting III: General, THFM-3201 Styles in Design, and THFM-3801 Production II**. Penalties for absence may be assigned by individual instructors.

Attendance for potential Theatre Honours/Majors and for Film Majors is optional but highly recommended.

2019 ORIENTATION ASSEMBLY

Each year in September we hold an *Orientation Assembly* 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. This year our *Orientation Assembly* will be held on **Wednesday, September 11th, 2019, 12:30-13:20 in Theatre, 1T15**. **ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged 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** as well as **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 join TAFSA to find out more at its organizational meeting, tentatively scheduled for Mon Sept 16th, 12:30-13:20 pm, Room 0T10. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

BUILDING SECURITY

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am to 5:30 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 **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 an access 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.

ELECTRONIC COURSE OUTLINE ADDENDA

Students must check our website at <http://uwinnipeg.ca/theatre-film> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film*, *Access Card/Building Use Policy* **AND** *Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

GENERAL NOTES

- 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 videotapes, 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, s/he should withdraw from this course immediately.
- Cellular phones **MUST** 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 email (and/or using the preferred form of communication, as designated by the instructor), as well as the Departmental Assistant and Chair/Dean so that class cancellation forms can be posted outside classrooms. ***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 are strongly advised to read the sections 8, 9, and 10 of the *Academic Calendar* for information on Academic Misconduct including plagiarism, and Appeals (found on-line at: <http://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>).
- Detailed information regarding these policies can be found at the following:
 - 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>
 - 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>
- *Misuse of Filesharing Sites*. 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) involves "aiding and abetting" plagiarism. Students who do this can be charged with Academic Misconduct.

- *Avoiding Copyright Violation.* Course materials are owned by the instructor who developed them. Examples of such materials are course outlines, assignment descriptions, lecture notes, test questions, and presentation slides. 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 photographing or recording slides, presentations, lectures, and notes on the board.
- Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.
- All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at www.uwinnipeg.ca/respect.
- 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 examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

VOLUNTARY WITHDRAWAL DATES (all courses)

The voluntary withdrawal dates for each term, without academic penalty, are:

- **FALL TERM COURSES:** November 12, 2019 for Fall courses which begin September 2019 and end December 2019
- **FALL/WINTER TERM COURSES:** February 14, 2020, for Fall/Winter courses which begin September 2019 and end April 2020
- **WINTER TERM COURSES:** March 13, 2020, for Winter courses which begin January 2020 and end April 2020

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

STUDENT PARTICIPATION POLICY & COURSE CONTENT

Theatre & Film are communal art forms in which a number of interdependent artists and crafts people cooperate 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.