

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

MUSIC APPRECIATION

Fall/Winter 2020-21

Delivery via Zoom and Nexus

Thursdays: 4 – 5:15 pm

1B03 (Bryce Hall Ensemble Room)

Instructor: Jona Renise Mlodzinski

Office: 1B02

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Email: j.mlodzinski@uwinnipeg.ca

Office hours: TBD and by appointment
due to changing schedule

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:

- 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. 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	3 x 23.3% = 70%
Response #1 due Nov. 5, 2020	
Response #2 due Jan 28, 2021	
Response #3 due Apr. 1, 2021	
Listening Presentation	15%
Dates to choose from:	
March 18, 2021	
March 25, 2021	
April 1, 2021	
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 10-15 minutes in length, with approximately 5 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 5 presenters per class):**

March 18, 2021

March 25, 2021

April 1, 2021

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. CAMERAS (AND SOUND WHEN APPROPRIATE FOR DISCUSSIONS) SHOULD BE TURNED ON FOR EVERY LECTURE TO ENSURE ACTIVE PARTICIPATION. ALSO, 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.

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, one scholarly published source 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, one scholarly published source 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 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 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 **three** responses, each consisting of both a technical and emotional response to **two** of the featured concerts, musicals, or documentaries of their choice.

LIST OF FEATURED POSTED CONCERTS, MUSICALS, AND DOCUMENTARIES TO CHOOSE FROM FOR EACH RESPONSE:

RESPONSE #1 (DUE NOVEMBER 5th, 2020)

Beethoven's *Eroica* (Symphony #3), from "Keeping Score, Revolutions in Music" (production of the San Francisco Symphony)

Nina Simone *Live at Montreux 1976*, produced by Montreux Sounds and Eagle Vision – 2005

Bela fleck and the Flecktones *Live at the Quick*, Notorious Pictures, 2000

RESPONSE #2 (DUE JANUARY 28th, 2021)

Giacomo Puccini's *Turandot*, a Metropolitan Opera Production, conductor James Levine, 1988

Monterey Pop, a film by DA Pennebaker, Janus Films, The Criterion Collection, 1968

Queen *Live at Wembley Stadium*, Queen Productions Ltd./Hollywood Records Inc., 2003 and
Queen *Live Aid*, Queen Productions Ltd./Eagle Vision Release, 2007

RESPONSE #3 (DUE APRIL 1st, 2021)

Shostakovich's *Symphony No. 5*, from "Keeping Score, Revealing Classical Music" (production of the San Francisco Symphony)

Alive Inside: A Story of Music and Memory, a film by Michael Rossato – Bennett, 2014

West Side Story, Metro-Goldwyn-Mayer Studios Inc., 1961

The Symphony of Sorrowful Songs ("A Witness and a Warning" Gorecki), a film by Tony Palmer - 2007

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
- 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%

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

November 5, 2020

January 28, 2021

April 1, 2021

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 23rd, 2021** is the final date to withdraw without academic penalty from courses that begin in September 2020 and end in April 2021 in the 2020-21 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 13-16, 2020** and **February 15-19, 2021**.

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

2020-2021 Calendar of Lecture Topics and Response Due Dates

First term classes begin for this course on **September 10th** and end on **December 3rd**. Second Term classes begin on **January 7th** and end on **April 1st**.

Date	Term #1
Sept. 10	Syllabus Review and Listening Presentation Sign-Up Topics in Early Western Music History
Sept. 17	Topics in Baroque and Classical Music History
Sept. 24	Topics in Classical and Romantic Music History
Oct. 1	Guest Speaker Rob Chrol – Topics in Jazz History
Oct. 8	Guest Speaker Rob Chrol – Topics in Jazz History
Oct. 15	Midterm Reading Week – No Classes
Oct. 22	Topics in Romantic Music History/German and Italian Opera
Oct. 29	Topics in German and Italian Opera
Nov. 5	RESPONSE #1 DUE Guest Speaker John Einarson – Topics in Popular Music History
Nov. 12	Guest Speaker John Einarson – Topics in Popular Music History
Nov. 19	Workshop with Layla Roberts – Wellness Through Music
Nov. 26	Guest Speaker John Einarson – Topics in Popular Music History
Dec. 3	Guest Speaker John Einarson – Topics in Popular Music History

Date	Term #2
Jan. 7	Guest Speaker John Einarson – Topics in Popular Music Industry
Jan. 14	Workshop Artist Raine Hamilton – Topics in Music Industry and Songwriting
Jan. 21	Workshop Artist Raine Hamilton – Topics in Music Industry and Songwriting
Jan. 28	RESPONSE #2 DUE Topics in 20 th Century Western Music History NOTE: Class ends at 5pm due to UW Collegiate Open House
Feb. 4	Topics in 20 th Century Western Music History
Feb. 11	Guest Speaker Don Anderson – Topics in Film Music History
Feb. 18	Reading Week – No Classes
Feb. 25	Guest Speaker Stephanie Sy – Topics in Theatre and Film Industry/Audition Preparation
Mar. 4	Workshop Artist Layla Roberts – Wellness Through Music
Mar. 11	Guest speaker Jillian Willems – Topics in Theatre History
Mar. 18	Listening Presentations
Mar. 25	Listening Presentations
Apr. 1	RESPONSE #3 DUE Listening Presentations

ADDITIONAL NOTES FROM THE FACULTY OF THEATRE AND FILM:**CONVERSION SCALE**

For the calculation of the final grade the following conversion table will be used:

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%.

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 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 six lectures held on Wednesdays during the free period (12:30-13:20); in 20-21, these will be presented online (by Zoom or other platform). 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."

The first Lecture will take place at 12:30 pm Wednesday, September 23rd, and features Yolanda Bonnell, a performer and playwright of Ojibwe and South Asian descent, from Fort William First Nation Indian Reserve in Thunder Bay, ON. Now based in Toronto, Yolanda graduated from Humber College's theatre performance program and was named one of NOW Magazine's artists to watch in Summerworks in 2016.

Further guests and dates will be confirmed in September.

Normally, attendance at **EVERY** lecture is mandatory for all Honours students in Theatre (4000-level courses, all areas), as well as students in THFM-3110-001 Screen Acting, THFM-3201 Styles in Design, and THFM-3801 Production II, and any other appropriate 3000-level course being taught in the term.

For the unusual circumstances of 2020-21, attendance is **STRONGLY RECOMMENDED** for all Honours students, 3000-level THFM majors, potential Theatre Honours/Majors and for Film Majors.

Dates and delivery method will be confirmed in September. Please see our department website in the Fall for information.

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. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

This September, the Assembly will likely happen via Zoom.

Date and delivery method will be confirmed in in early September.

Please see our department website for information.

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 their meetings, every second Monday from 12:30-13:20 pm (by Zoom or other platform in 2020-21). 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

To safeguard the health of the UWinnipeg community — and support public health efforts — during the ongoing COVID-19 situation, the UW campus is closed until further notice. All academic instruction and evaluation will continue through alternate delivery.

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is CLOSED as per Campus policy. Access for students attending in-person labs in our building will be arranged as necessary. All studios and labs are locked 24/7.

NOTE: It is **MANDATORY** that anyone attending labs or rehearsals in the building carry an ID card/student card to verify they are allowed to be on campus. If a Security Guard checks and you do not have proper accreditation, **you will be evicted**.

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

RECORDING ON-LINE CLASSES

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

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* and *Access Card/Building Use Policy*.

Room bookings at the ACTF are suspended until at least December 31, 2020 and possibly longer. However, when we are able to allow students to book rooms again, links to *Room Booking Instructions* and electronic *Online Room Booking Form* can also be found on our department website. Please read and note all instructions carefully.

GENERAL NOTES

- Students can find answers to frequently ask questions related to remote learning here: <https://www.uwinnipeg.ca/covid-19/remote-learning-faq.html>.
- Students should check their UWinnipeg e-mail addresses daily as this is the most direct way instructors and the University will contact students, particularly during the current remote learning environment.
- 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, 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 email (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.***
- **Regulations, Policies, and Academic Integrity:** Students are encouraged to familiarize themselves with the “Regulations and Policies” found in the University Academic Calendar at: <https://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 note 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. More detailed information can be found here: 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>.

- **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, notes on whiteboards, 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).

- **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 <http://www.uwinnipeg.ca/research/human-ethics.html>.
- **Privacy.** Students should be familiar with 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>)

- **Respectful Learning Environment.** All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. 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 (e.g., *Respectful Working and Learning Environment Policy* at <https://www.uwinnipeg.ca/respect/respect-policy.html>; *Acceptable Use of Information Technology Policy* at <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/acceptable-use-of-information-technology-policy.pdf>) could be considered “non-academic” misconduct.

More detailed information can be found here:

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> .

- 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

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

- **FALL TERM COURSES:** November 17, 2020 for Fall courses which begin in September 2020 and end in December 2020;
- **FALL/WINTER TERM COURSES:** February 23, 2021 for Fall/Winter courses which begin in September 2020 and end in April 2021;
- **WINTER TERM COURSES:** March 16, 2021 for Winter courses which begin in January 2021 and end in April 2021.

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.