Course Calendar Description

Works in smaller forms for voices and instruments. The course will include analysis of pertinent repertoire

Prerequisite(s):
The former Music 1650A/B with a minimum mark of 70%. Enrolment in the Bachelor of Music with Honors in Composition program or the Bachelor of Music with Honors in Music Theory program or permission of the department.

Extra Information: 3 hours, 1.0 course

Please note that prerequisites are no longer automatically checked prior to course registration. It is the responsibility of each student to ensure that he or she has the specified prerequisites. Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you will be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Meetings
• Lecture Monday 1:30-2:20* Talbot College MB140
• Lecture Wednesday 1:30-3:20 Talbot College MB140

Instructor
Dr. Jason Stanford  
jstanfo@uwo.ca  
TC 334
Office Hours: TBD by class schedule survey
Also by individual appointment

*the 1-hour Monday lecture may be dropped and substituted for private composition meetings with individual students for an average duration of 30-minutes per week subject to the availability of the instructor, the progress of each student on their individual work, and on the progress of the class as a whole through the course materials.

Learning Outcomes

Upon completion of this course students will be able to discuss, in detail, contemporary 20th/21st-century stylistic idioms salient to instrumental/vocal writing. Through hands-on in-person/online practical assignments and projects students will gain proficiency and technical fluency in the application of a significant number of contemporary compositional techniques thorough the act of writing original compositions for small groups of instruments and/or voices.
Students will gain a deeper understanding of significant contemporary music compositions through listening, critique, discussion, and analysis as well as through the practice-based application of materials and techniques studied. Students will be provided the opportunity to emulate studied materials and techniques through the composition of small etudes and they will also be given the opportunity to begin to both develop and refine their own personal creative voice through the act of writing larger individual musical works composed in apprenticeship with the instructor.

**Requirements, Dates, and Evaluation**

Compositions will be graded 50/50 on technical and creative merits. Grading of compositions will take into account the creativity and originality of each project in regards to the treatment of form, structure, counterpoint, timbre, texture, dramaturgy and musical plot, *et cetera*, as well as the level of sophistication and refinement in the creative use of contemporary techniques discussed in class.

- Major Compositions 20%
  - Composition I (8%)
  - Composition II (12%)
- Compositional Etudes and/or Assignments 10%
- Written/Aural Test 10%
- written/ aural quizzes, other written assignments, studies, worksheets, if any 5%
- Attendance, Preparation, Participation 5%

Total 50%

*There is no mid-term or final examination in this course in term II*

Consultation with the Instructor during the process of composition is a requirement. The Instructor must see sufficient work-in-progress especially as deadlines of the term and the potential reading and recording session* approaches. Students can utilize regular in-person and/or online (via Zoom) office hours. Additional times may available upon request, subject to the availability of the Instructor.

*in a typical year Term II compositions are rehearsed, read/ performed in MB242 and the instructor professionally records, mixes, masters, and delivers the polished recordings to each student. In 2020-2021, the outbreak of COVID-19 has either postponed or cancelled an activity such as this from happening. If restrictions and constraints preclude this activity from taking place have not been lifted by late March/early April, the 2629 reading/recording session may be cancelled*

- Classes may be delivered face-to-face (f2f) in reduced class size pods, and/or online due to any current or future COVID-19 lock-down. This policy is in line with Western University’s policies that are in lockstep with the Province of Ontario
• Class meetings may take the form of a lecture, a group in-person and/or online drop-
  session, an individual consultation/drop-in session either in-person and/or online, or any
  combination of these options.

• Note that Music 2629-2021 Term II is intended to be a blended course in which much of
  the material and coursework is delivered and completed online independently by
  students on own computer.

• Please see Appendix A regarding Contingency Plans in case of a resurgence of COVID-19

• Please see Appendix B regarding required Online Etiquette

• Please see Appendix C regarding Recording of Online Activity

### Course Activities

The activities of the course may include active reduced listening, discussion, and analysis of
significant repertoire and recordings, weekly in-class presentations of assignments and work-
in-progress, small compositional etudes, a written/aural test, and two second term
composition(s)*

*in the event that a student’s first composition takes on substantial proportions and contains
a high degree of sophistication and quality then this single composition may, at the discretion
of the instructor, be assessed at 20% of the total second-term grade in lieu of the two
independent compositions (assessed at 8% and 12% respectively).

A detailed, week-by-week schedule of class activities and important dates will be on a
separate document entitled: Music 2629-2021 Term 2 Class Schedule. This schedule is a general
guide to the content covered in this course and we may deviate from this planned outline
from time to time (see Notes 2. for further details).

The format of this class will consist of regular weekly class meetings; however, there may be
time for individual or small group meetings/instruction in addition to, or in lieu of portions of
regular meeting times.

Historically, this class has been delivered as one 2-hour group meeting during our regularly
scheduled Wednesday class, while our 1-hour Monday meeting may be replaced by individual
composition lessons for each student of approximately 30-minutes duration.
Due to the limitations and constraints the outbreak of COVID-19 has placed upon the interactions the instructor and students can have, what was once considered standard in-person, one-on-one private instruction may not be feasible at this time and therefore individual composition lessons may either be delivered in a socially-distanced face-to-face (f2f) manner that follows all existent precautions for f2f instruction and/or individual or small groups, or full class instruction may be delivered virtually online (Zoom).

In the event that individual composition lessons are delivered online (via Zoom) it is the responsibility of each student to properly prepare for their individual lesson time by doing the following:

- Ensuring that the student’s internet connection is fully functioning, and that there are no drop-outs in connectivity

- If meeting virtually, it would be both ideal and advantageous for the student if, in addition to being in a quiet physical space devoid of distractions from either the environment or others, the student has a keyboard instrument (digital piano, acoustic piano, software instrument running on their computer with a keyboard MIDI controller), so that musical concepts under discussion can be clearly communicated between the student and the instructor

- Prior to the agreed upon meeting time (not 5 minutes before!), the student sends the instructor all materials to be discussed in the private lesson – this may include notated musical sketches, scores in-progress, texture graphs, et cetera

- Students will show up on-time, or just before their meeting time whether the meeting is in-person or online

- Students must be prepared to wait for a few extra minutes before their lesson if the instructor is still finishing/wrapping-up a lesson with a fellow classmate. When at all possible, the instructor will try to adhere to strict timings for individual meetings, and it is asked that all students do the same

**Compositions**
The second term continues and builds upon the foundation of compositional materials and techniques learned in the first term by putting the material from the first term to practical use though the act of music composition.

In this term, most of our time and energy will be spent on small creative projects that will aid students in mastering a variety of compositional techniques and styles found in the canon of classical art music primarily from the 20/21st century. We may also study representative works from other historical epochs. Once fluid competency in the creative use of available resources is attained, emphasis will shift to the creation of two major works over the term.

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Submission of Work

All completed work, as well as work-in-progress (whether hand-written, or software notated) must be organized and legible. If hand-written work is delivered virtually, the student must ensure that the scanned documents are of a high-enough quality to be fully legible by scanning at 200-300 dpi in grey-scale mode (not black and white) free from gutter shadow or other noise artifacts in the scan. Scanned documents MUST have all the pages of the document in proper ascending order. Poor quality images of scores (taken with phone camera, tablet, et cetera) may not be accepted for perusal or assessment.

For each creative assignment/composition, students will submit a score that includes fully notated music for instrumentalists/vocalists, graphical notation/tablature, technical details and instructions including any unorthodox fingerings or extended instrumental techniques utilized within the work.

Final versions of composition projects must be bound (spiral is preferred, or Cerlox - if it is the only option available) and should include card-stock (60-80lb paper) front and back covers, and performance notes (if applicable). Legible photocopies of other assignments may be submitted without binding (please do not submit originals).

Online Delivery by Students of Coursework to the Instructor for Assessment

In order to facilitate the timely and organized marking and returning of student coursework please follow these best-practices for the submission of online coursework listed below.

Failure to follow the outlined procedures for the online delivery of completed coursework may result not only in avoidable delays it may render the work as not assessable. Be sure to follow the required file list on each assignment whether the submitted material takes the form of Word documents, PDF files, audio files (.wav,.aif,.mp4), or software-specific files such as MuseScore .mscx files, Finale .musx files, Garage Band .band files, Pro Tools Session File Folders (not just the .ptx file), Max8 patches, Adobe Audition .sesx Session Files, et cetera.

Complete files and their accompanying session folders (if any) MUST be sent to the instructor in a single email attachment (or if file size is too large to be an attachment, you will be prompted to upload the file(s) to OneDrive).

Failure to provide the instructor with a complete set of files and their accompanying contingencies (audio files, video files, et cetera) may result in the assignment not being assessed fully or not at all, and the student risks receiving a grade of 0 (zero) on the assignment.
In addition to following the above provisions for online delivery of coursework to the instructor for assessment, the student must clearly and properly name their coursework consistently in the following manner.

Below is a hypothetical example:

- **Student Name:** Jane Smith
- **Course-Year:** MUS2629-2021
- **Assignment:** Creative_Assignment_1

Example naming convention for a `.band` file created in Garage Band:

```
Surname | Given Name | Course Name | Assignment Name
------- | ---------- |------------ |----------------- 
Smith_Jane_MUS2629-2021_Creative_Assignment_1.band
```

Failure to follow this simple and identifiable naming convention will most certainly cause issues with delivery and assessment, and as mentioned previously, may result in the assignment not being assessed fully or at all, and the student risks receiving a grade of 0 (zero) on the assignment.

**Participation**

Students are expected to participate in class discussions and in the performance of their own compositions and compositions written by fellow classmates. Whenever possible, students are expected to present their ongoing work-in-progress for critique/discussion in class and in small group or private composition consultations with the instructor.

**Attendance is mandatory** and will ensure adequate progress in this course. Attendance is taken at every meeting, and students are required to initial on the attendance form. If the class is meeting online (via Zoom) the instructor will take attendance.

The key to success in this course is regular work, if you invest the requisite time and effort, you will understand key concepts and be able to effectively apply these concepts in your own work.

Assignments may be given verbally, or in writing during lectures, and may include quizzes on terminology/comprehension. Some assignments may include a library and/or web research component.
Required Course Materials and Resources

Textbooks
There is no textbook for this course, rather, musical scores and readings will be made available online.

Notation
Students are required to take notes in music notation, which requires at least:

- Sharp pencil (suggested: mechanical, HB, 0.5 and/or 0.7mm)
- Pad of letter-size (8.5” x 11”) manuscript paper
- Ruler (metal – does not break like plastic)

Students may choose to submit creative work to the instructor in hand-written or computer-notated form. Regardless of the chosen method of method of engraving, the final result must be clear, legible, and properly formatted (bars per stave, staves per page – there must be a flow to the page turns, et cetera). Notation must be correct and neat in order to clearly communicate your intentions to performers. Messy, untidy, incorrectly notated, or byzantine music notation may have a negative result on the final grade of the work.

If notating by hand, final scores (and parts) should be written in ink. Technical pens of various thicknesses – 0.05 to 1. - such as those pens made by Micron or Staedler should be utilized.

Notebooks
If the course material is delivered in-person, there will be a lot of hand-outs for this class, and to keep these hand-outs together, please utilize a 3-ring binder. If the majority of course material is delivered online, PDF files or readings and scores will be provided whenever possible.

In addition to a binder, you will find that a notebook will come in handy to jot down important points from lectures/tutorials, as well as to keep a record of your own technical and creative experiments. Notebooks work best when entries are clearly dated.

A class notebook is an important learning tool, since it will contain:

- Salient points about techniques, methods, musical works, and other concepts presented and discussed during lectures
- Your own proposals and/or objectives – the purpose of your work session, what concepts you wish to explore or what goals you wish to attain during each session
- observations, thoughts, considerations, hypotheses, conclusions
- results of experimentation: what ideas worked, what ideas did not work, what outcomes were achieved
Dr. Jason Stanford
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the method dictated by the program may be counter-intuitive to the user at first.

Start using your music notation program immediately at the start of this term when you have time to invest in making mistakes and learning from them in time to adjust. You do not want to be trying to compose music ahead of a strict deadline while also battling a music notation program trying to get it to produce the results you are attempting to achieve.

All engraved notated music, especially work-in-progress **must** be printed out in advance of in-person individual, group, or in-class consultation/lessons/demonstrations. Scores will not be viewed from a laptop. If individual lessons occur online, please send the instructor the Finale or MuseScore file(s) in advance of your meeting so the instructor can ensure compatibility of your files. If you are using music notation program other than Finale or MuseScore, please send the instructor a PDF version of your score, and if your notation software permits you to record an audio approximation of the performance of your score, please send audio files to the instructor along with the PDFs of your score.

**Printer**
A reliable printer (laser is best) is ideal if students plan to use a notation program to engrave their work. Stock up on paper too!

**Music Library Printer/Photocopy Card**
If you want to be a composer, a photocopier/scanner/printer will be one of your closest friends, learn to utilize the powerful resource provided to you by the photocopiers in the Music Library. You will never know when you may need to print/photocopy something for class or a lesson or a reading or a rehearsal, it is best to be prepared for uncertainty by having a printer/photocopy card you can use in the Music Library and always have its balance topped up so that it is ready to be used.

**Recommended Books**
Notation
- Stone, Kurt, *Music Notation in the Twentieth Century*

Orchestration

**COVID-19 Related Medical Accommodation (2020-2021 only)**
If a student has been contacted by the Middlesex-London Health Unit (MLHU) to self-quarantine due to a Covid-19-related situation, then the Self-Reported Absence system is **not** to be used to report this absence or to request an academic accommodation. The student should contact the Academic Counselling office as soon as they are notified.

Students are advised to not self-determine when to self-isolate. Unless directed by the MLHU students should go about their business as usual. But if a student chooses to self-isolate due to a suspected Covid-19-related situation while waiting to receive direction from the MLHU then the student is directed to contact the Academic Counseling office as soon as possible for further direction on receiving accommodation consideration.

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Social Distancing and PPE Policy

We are all in this together.

Please respect yourself and your fellow students by complying with the safety protocols established by the University to contain the spread of COVID-19.

Students must comply with the health and safety protocols in order to participate in face-to-face instruction on campus. If students fail to comply with these established protocols they will not be permitted entry to on-campus classes. These protocols include wearing appropriate face covering, maintaining social distancing, and completing the on-campus health survey.

In the unlikely event a student removes face coverings or fails to maintain social distancing during the class that student will be asked to leave immediately. These policies are subject to change and amendment at any point by the University, and any amendments must be strictly adhered to by all students while on campus.

Late Submission Policy

Late written work or oral presentations will only be accepted under the circumstances listed below.

Compositions will only be accepted after the due dates under extenuating circumstances, including documented medical or compassionate grounds, or if accommodation has been requested and received prior to the due date.

Notes

As previously stated at the beginning of this document, the prerequisite for this course is successful completion of the former Music 1650A/B with a minimum mark of 70%.

Enrolment in the Bachelor of Music with Honors in Composition program or the Bachelor of Music with Honors in Music Theory program or permission of the department. If you do not meet the prerequisites for this course or obtain special permission from your Dean to enroll then you will be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to meet the prerequisites.

1.) Grading scale for all aspects of the course is A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

2.) The method(s) of delivery of the curricular materials in this class may occasionally deviate from the timetable of presentation in the provided class schedule as necessary depending on the progress of the class through the course materials. At times, we may dwell longer on certain topics or course materials as required. The Course Schedule for Music2629- Term II is provided as a general guide through the materials and topics to be covered within this course.
3.) Students are responsible for making up any missed classes or assignments as soon as possible. In order to ensure fairness and consistency for all students, academic accommodation for work representing more than 30% of the student’s overall grade in the course shall be granted only in those cases where there is documentation in the form of a completed and appropriately signed Student Medical Certificate (SMC) indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities, or the equivalent documentation for non-medical or compassionate grounds.

Students seeking academic consideration must communicate with their instructors no later than 24 hours after the end of the period covered by either the self-reported absence or SMC, or immediately upon their return following a documented absence, to clarify how they will be expected to fulfill the academic expectations they may have missed during the absence. Documentation, if required, shall be submitted to the Office of the Associate Dean, Undergraduate (TC210).

Note that the new Self-Reporting Absence Portal may not be used for requesting academic relief for work worth more than 30%, or for Final Exams scheduled during the official examination period. Students are directed to read the full Senate policy on accommodation for medical illness at the following website:


A pdf copy of a Senate approved Student Medical Certificate (SMC) may be downloaded here:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

4.) In cases where students miss work that is worth 30% or less of the total course grade due to medical illness or compassionate grounds, if an online absence report is submitted using the new Self-Reporting Absence Portal, or if documentation is voluntarily submitted to the Associate Dean’s office and the Associate Dean deems that accommodation is warranted, then the missed assignment(s) or quiz(zes) may be discounted in the calculation of the final grade for the course. If documentation is not submitted voluntarily then the missed assignment(s) or quiz(zes) will receive a grade of zero.

5.) At least three days prior to the deadline for withdrawal from a 1000- or 2000-level course without academic penalty, students will receive assessment of work accounting for at least 15% of their final grade.

6.) Students who are in emotional/mental distress should refer to Mental Health@Western at the following website https://www.uwo.ca/health/mental_wellbeing for a complete list of options about how to obtain help.
7.) Students may be excused to observe a religious holy day of their faith without penalty provided they notify the instructor in advance. Students are responsible for material covered in their absence and each student shall be permitted a reasonable amount of time to make up missed work.

8.) If you require academic accommodations because of a disability, please let the instructor know during the first week of classes, and, if you have not done so already, register as soon as possible with Accessible Education (formerly known as Services for Students with Disabilities). You can learn more about the Student Success Centre’s services for accessible education at http://success.uwo.ca/academics/sas/index.html.

9.) Hand in assignments to the instructor at the beginning of class on the day for which the assignment is due. Never leave completed assignments in the faculty mailboxes in the main office nor slide them under the instructor’s door. Acceptance of late assignments will be at the discretion of the instructor and only if extenuating circumstances prevail; otherwise late assignments will NOT be graded!

10.) Complete assignments neatly using a clear and organized approach within software utilized for each project (Pro Tools or Max8, or both). Max8 patches are to be clearly and neatly organized in a manner that demonstrates signal/control flow. Submitted Pro Tools sessions are to be well-organized, with any extraneous, un-used materials/tracks removed from the final version submitted for assessment by the instructor.

11.) Plagiarism: Complete assignments independently. Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism. Plagiarism is a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following website: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergr ad.pdf

12.) The in-class use of electronic devices (other than for accessing OWL materials for this class) is expressly prohibited. Students guilty of disrupting class with electronic devices will be asked to leave the class and will not be permitted to re-enter the class with their device until they can satisfactorily prove to the instructor that their device will no longer be a disruption.

**Mental health**
Students that are in emotional/mental distress should refer to Mental Health@Western http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.
Technology
Please turn off all mobile devices during lectures. Laptops or tablets are only permitted if they are being used as study aids, and if prior accommodation for their use has been requested and granted. If course materials/meetings are delivered online, of course you can use a laptop or desktop. Please use a computer (not a phone or a tablet) for any and all group/individual meetings online via Zoom.

Key Dates 2021 [https://www.uwo.ca/stats/undergraduate/key-dates.html](https://www.uwo.ca/stats/undergraduate/key-dates.html)

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<th>Date</th>
<th>Event</th>
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<tr>
<td>Monday, January 11, 2021</td>
<td>Classes resume</td>
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<tr>
<td>Tuesday, January 19, 2021</td>
<td>Last day to add a second-term half course or a second-term full course</td>
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<tr>
<td>Friday, January 22, 2021</td>
<td>Deadline for applications for graduation: In Absentia February Convocation</td>
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<tr>
<td>Saturday, February 13, 2021 to February 21, 2021</td>
<td>Spring Reading Week</td>
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<td>Monday, February 15, 2021</td>
<td>Family Day</td>
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<td>Friday, February 26, 2021</td>
<td>In Absentia February Convocation</td>
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<tr>
<td>Monday, March 15, 2021</td>
<td>Last day to drop a second-term half course, or a second-term full course without academic penalty</td>
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<tr>
<td>Friday, April 2, 2021</td>
<td>Good Friday (University Closed)</td>
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<td>Sunday, April 4, 2021</td>
<td>Easter Sunday</td>
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<td>Monday, April 12, 2021</td>
<td>Fall/Winter Term classes end (final due date for all course assignments)</td>
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<tr>
<td>Tuesday April 13, 2021</td>
<td>Study Day(s)</td>
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<tr>
<td>Thursday, April 14, 2021 to April 30, 2021</td>
<td>Final examination period</td>
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Appendix A: COVID-19 Contingency Plans (2020-2021 only)

In the event of a COVID-19 resurgence during the course that necessitates the course delivery move away from face-to-face interaction, all remaining course content will be delivered entirely online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will not change. Any remaining assessments will also be conducted online at the discretion of the course instructor.

Appendix B: Online Etiquette
Taken From the University Senate Protocol for Zoom Meetings

Some components of this course will involve online interactions. To ensure the best experience for both you and your classmates, please honour the following rules of etiquette:

• please “arrive” to class on time
• please use your computer and/or laptop if possible (as opposed to a cell phone or tablet)
• ensure that you are in a private location to protect the confidentiality of discussions in the event that a class discussion deals with sensitive or personal material
• to minimize background noise, kindly mute your microphone for the entire class until you are invited to speak, unless directed otherwise
• In order to give us optimum bandwidth and web quality, please turn off your video camera for the entire class unless you are invited to speak
• please be prepared to turn your video camera off at the instructor’s request if the internet connection becomes unstable
• unless invited by your instructor, do not share your screen in the meeting

The course instructor will act as moderator for the class and will deal with any questions from participants. To participate please consider the following:

• if you wish to speak, use the “raise hand” function and wait for the instructor to acknowledge you before beginning your comment or question
• remember to unmute your microphone and turn on your video camera before speaking
• self-identify when speaking.
• remember to mute your microphone and turn off your video camera after speaking (unless directed otherwise)
General considerations of “netiquette”:

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment. “Flaming” is never appropriate.
- Be professional and scholarly in all online postings. Cite the ideas of others appropriately.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of Zoom-bombing a class or of other serious online offenses may be subject to disciplinary measures under the Code of Student Conduct.

**Appendix C: Recording of Online Activities**

All of the remote learning sessions for this course will be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for educational purposes related to this course, including evaluations. The recordings may be disclosed to other individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings.

Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor.

Individual or group meetings (in-person online) for the purposes of reading, rehearsing, or performing any creative assignments or projects (in part, or in full) may be recorded. Please obtain consent of all participants (if performers/musicians are not enrolled in this course) before proceeding with the recording of any portion of any meeting.

Any and all recordings are made for use in this course alone, and under no circumstances may these recordings be distributed through any public or private network, platform, or channel.