

Music 2629 – Composition I
Department of Music Research and Composition
Don Wright Faculty of Music
Western University
Fall-Winter 2021-22

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

- Monday 1:30-2:20pm (1x 50 min) Music Building MB140*
- Wednesday 1:30-3:20pm (2x 50 min. with 10 min. break) Music Building MB140*

Instructor Dr. Jason Stanford jstanfo@uwo.ca Office: TC 334

Office Hours: by individual appointment

*may be truncated, in part or whole, and/or replaced by individual (or small group) lessons/consultations held in TC334 – office of the instructor

Learning Outcomes

Upon completion of this course students will be able to discuss, in detail, common-practice and contemporary 20th/21st -century stylistic idioms salient to instrumental/vocal writing.

Through hands-on practical assignments and projects students will be gain proficiency and technical fluency in the application of a significant number of compositional techniques through the creation of 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.

Through an apprenticeship-approach to the study of music composition, which takes the form of private individual lessons (in addition to lecture/group meetings), student will be guided in the practice of developing their own unique and individual creative voices, further improving and refining their own aesthetic outlook alongside the development of practical compositional technique.

Course Activities

The activities of the course will include active reduced listening, discussion, and analysis of significant repertoire and recordings, *ad hoc* in-class presentations of completed work and/or work-in-progress, 8 small Compositional Etudes (4 per term), and two major Term Compositions (one at the end of the Fall term and one at the end of the Winter term).

For a detailed, week-by-week schedule of class activities consult the document entitled **Music 2629-2022-23 Class Schedule** circulated separately from the Syllabus. For a listing of important due dates, see the **Key Dates** section at the end of this syllabus.

The format of this class will consist of regular weekly class meetings; however, class meetings may be reduced and/or replaced by weekly individual (or small group) meetings/instruction in addition to, or in lieu of, portions of regularly scheduled meeting times. Any changes to scheduled meeting times will be communicated to students in advance.

Compositions

In this course, significant time and energy will be spent on small creative projects, referred to hereafter as **Compositional Etudes**, which introduce students to a variety of compositional techniques and styles found in the canon of common-practice and contemporary classical art music. Once a level of competency in the creative usage of available resources is attained, emphasis will shift to the composing of a major creative work, one per term, referred to hereafter as **Term Compositions**. Assignments may be given verbally, or in writing during lectures.

For each creative compositional project, students will submit a score that includes fully notated music for instruments/voices and, as required, will include: graphics/tablatore, technical details, and special instructions - including but not limited to: any unorthodox fingerings or extended instrumental techniques utilized within a given work.

Submission of Work

Whether hand-written, or software notated, all completed work and work-in-progress must be organized and legible or the assignment risks being refused for assessment, and will earn a grade of zero.

Final versions of composition projects **must** be bound (spiral is preferred, or Cerlox) and must include front and back covers, and performance notes (if applicable). Legible photocopies of Compositional Etudes may be submitted without binding (never submit originals).

Participation

Students are expected to participate in class discussions and in the reading/performance of their own compositions and the compositions of fellow classmates whenever possible.

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Students are expected to present their ongoing work-in-progress for discussion and constructive criticism whether in class, in a small group, or in an individual consultation/lesson 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 sign an attendance form at the beginning of every class meeting. Students sign an attendance for at every class meeting.

The key to success in this course is **regular work**, if you invest the time, you will understand key concepts and be able to effectively apply these concepts in your own work. **Set aside regular time(s) during the week to only compose - in a place where you can will not be distracted and where you can concentrate on creative work ONLY for extended periods of time.**

Required Course Materials and Resources

Textbooks

There is no textbook for this course, rather, readings will be available online in the Resources portion of the OWL website for Music 2629 2022-23.

Notation

In lectures or lessons, students will, at times, be required to take notes in standard notation, which requires at least:

- a sharp pencil (suggested: mechanical, HB, 0.5 and/or 0.7mm)
- a pad of letter-size (8.5" x 11") manuscript paper (smaller/larger sizes may suffice)
- a ruler (metal – does not break, unlike plastic)
- a large non-smudging eraser (you will use this more than a pencil!)

Students may choose to submit work to the instructor in hand-written or computer-notated form. Regardless of the method of engraving, the final result **must** be clear, legible, and properly formatted. Notation must be both correct and neat in order to clearly communicate your sonic/musical intentions to performers. Messy, untidy, incorrectly notated, or *byzantine* notation will have a direct and negative result on the final grade of the work (and any ancillary performance).

If notating by hand, final scores (and parts) shall be written in ink. Technical pens of various thicknesses – 0.05mm to 3.0mm should be utilized - such as those made by Micron or Staedler.

Binder and Notebook

There will be a considerable number of hand-outs (including scores) for this class, and to keep these hand-outs together, please utilize a 3-ring binder.

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In addition to a binder, you will find that a notebook will come in handy to jot down important points from lectures/lessons, 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 both an important **organizational** and **learning** tool, since it will contain:

- Salient points about techniques, methods, musical works, and other concepts presented and discussed during lectures/lessons
- 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 as expected, what outcomes were achieved
- new proposals/objectives/hypotheses to test based upon new evidence
- what to try or explore during the next session
- An activity journal of your technical and creative work will aid students in breaking through compositional roadblocks, you will be able to look back and see your charted progress over the course of each semester and the entire year

Listening List

The listening list for this course will expand and evolve over time, along with the number of musical scores on OWL. Recordings will be made available to students as uncompressed .WAV audio files whenever possible and accessible online.

Optional Course Materials

Software

Although not required, it is suggested that students at some point consider purchasing a professional music notation program such as *MakeMusic Finale*, *Avid Sibelius*, *Steinberg Dorico*, *Presonus Notion*, or other *professional-level* music notation program. The listed software titles are available to students at discounted academic pricing online or at your local music store. Compositions in Music 2629 are for small chamber ensembles: solos, duos, trios, and perhaps quartets, and the freeware/donationware (yet powerful) notation program **MuseScore** will suffice for the etudes and term compositions written this year.

Although methods of music notation will be discussed in this class, Music 2629 is not a course in the use of notation software. If a student chooses to engrave work using a notation program, the onus is on the individual student to master the use of the software to a point where polished, professional results are produced.

The day before your individual music composition lesson, please send the instructor the work-in-progress file created in your notation program of choice. If working by hand, please bring a photocopy of your work to your lesson.

Printer

A reliable printer is ideal if students plan to use a notation program to engrave their work.

Music Library Printer/Photocopy Card

You will never know when you may need to print/photocopy something for a class, lesson, or rehearsal, it is best to be prepared by having a printer/photocopy card you can use in the Music Library.

Recommended Books

Notation

Stone, Kurt, *Music Notation in the Twentieth Century*

Orchestration

Adler, Samuel, *The Study of Orchestration* (3rd Edition)

Requirements, Dates, and Evaluation
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Compositions will be graded 50/50 on technical and creative merits. Grading of compositions will take into account the creativity and originality of the 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.

In regards to Term Compositions, work-in-progress – which will ***invariably vary*** in quality and quantity from week to week - is just as important as the polished final product. Composition is not just a terminal destination, it is a journey, a process. Regular feedback on work-in-progress keeps students on track over the duration of time-extended projects.

• Term Compositions*	50%
• Term I Composition (25%)	
• Term II Composition (25%)	
• Compositional Etudes (8 x 5% each)	40%
• Attendance, Preparation, Participation, Performance	10%
	100%

*To allow for greater creative flexibility, while it is encouraged that students compose one major piece per semester, the instructor may elect to assess a group of smaller completed compositions collectively as a term composition.

Consultation with the Instructor during the process of composition is a requirement. The Instructor must see sufficient work-in-progress especially as deadlines of each term approach. Office hours, in addition to regularly scheduled weekly individual lessons, are available upon request, subject to the availability of the Instructor.

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Late Submission Policy

Late written work or in-class presentations will only be accepted under the circumstances listed below. See the **Notes** section for further clarification of Academic Policies.

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

1.) Course Prerequisites

As mentioned previously the prerequisite for Music 2629 is 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.*

2.) Grading scale

A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

3.) Academic Consideration for Missing Work

Students are responsible for making up any missed classes or assignments as soon as possible. The University recognizes that a student's ability to meet their academic responsibilities may, on occasion, be impaired by medical illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. The University further recognizes that medical situations are deeply personal and respects the need for privacy and confidentiality in these matters. However, in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet their academic responsibilities.

Documentation shall be submitted, as soon as possible, to the Office of the Associate Dean, Undergraduate (TC210), together with a request for relief specifying the nature of the accommodation being requested. Students are directed to read the Senate policy on accommodation for medical illness at the following website for further details regarding requirements and procedures for the supporting documentation:

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

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Whenever possible, students who require academic accommodation should provide notification and documentation in advance of due dates, examinations, etc. Students must follow up with their professors and their Academic Counselling office in a timely manner.

- 4.) 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.
- 5.) Students who are in emotional/mental distress should refer to Mental Health@Western at the following website <https://www.uwo.ca/health/> for a complete list of options about how to obtain help.
- 6.) Gender-Based and Sexual Violence: Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support services for survivors, including emergency contacts at https://www.uwo.ca/health/student_support/survivor_support/get-help.html. To connect with a case manager or set up an appointment, please contact support@uwo.ca or call 519 661-3568.
- 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.) As a guideline, 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.

In general, 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 Counselling office as soon as possible for further direction on receiving accommodation consideration.

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10.) 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 faculty mailboxes in the main office and do not 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

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_undergrad.pdf

12.) The in-class use of electronic devices other than for class work or for accessing OWL materials is expressly prohibited. 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. 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.

13.) Class Schedule of Curricular Materials

The Class Schedule for *Music 2629 2022-23* is provided as a general guide through the materials and topics to be covered within this course. The presentation of curricular materials in this class may, on occasion, deviate from the timetable of the provided class schedule as required, depending upon the progress of the class through the course materials. At times, we may dwell longer on certain topics or course materials than allotted in the class schedule.

Notes That Specifically Address Covid-19-related issues should they arise during 2021-22

14.) Contingency Plan: In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving 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, or other online platform with links provided to students via OWL, for students to view at their

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convenience). The grading scheme will not change. Any remaining assessments will also be conducted online at the discretion of the course instructor.

15.) Recording of Online/In-Class Activities: All of the remote learning sessions, if any, 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.

16.) Online Etiquette: Some components of this course may involve synchronous online interactions. To ensure the best experience for both you and your classmates, please honour the following rules of etiquette:

- Use your computer and/or laptop if possible (as opposed to a cell phone or tablet)
- “Arrive” to class on time
- 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

- Unless invited by your instructor, do not share your screen in the meeting
- 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
- Be prepared to turn your video camera off at the instructor’s request if the internet connection becomes unstable

17.) 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, select the blue “raise hand” function and wait for the instructor to acknowledge you before beginning your comment or question.

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- Kindly remember to unmute your microphone and turn on your video camera before speaking.
- Self-identify when speaking.
- Kindly remember to select the “raise hand” function again to lower your hand, mute your mic 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.
- 18.) 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.

- 19.) E-Proctoring: Tests and examinations in this course will be conducted using Zoom. You will be required to keep your camera on for the entire session, hold up your student card for identification purposes, and share your screen with the invigilator if asked to do so at any time during the exam. The exam session will not be recorded.* More information about the use of Zoom for exam invigilation is available in the Online Proctoring

Guidelines at the following link:

<https://www.uwo.ca/univsec/pdf/onlineproctorguidelines.pdf>

Completion of this course will require you to have a reliable internet connection and a device that meets the system requirements for Zoom. Information about the system requirements are available at the following link: <https://support.zoom.us/hc/en-us>

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* Please note that Zoom servers are located outside Canada. If you would prefer to use only your first name or a nickname to login to Zoom, please provide this information to the instructor in advance of the test or examination.

Key Dates

Term 1: Fall (September – December)

<u>Date</u>	<u>Assignment</u>
Wednesday September 14, 2022	1 - Compositional Etude No.1 – <i>Assigned</i> + - Due in 1 week
Wednesday September 21, 2022	+ - <u>Compositional Etude No.1 - Due</u> 2 - Compositional Etude No.2 – <i>Assigned</i> + - Due in 1 week
Monday September 26, 2022	3 - Term 1 Composition – <i>Assigned</i> + - Due in 6 weeks (+ <i>Fall Reading Week*</i>)

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| Wednesday September 28, 2022 |+|- **Compositional Etude No.2 - Due**
|4|- Compositional Etude No.3 – Assigned
|+|- Due in 1 week

**Students are not required to work on their compositions over Reading Week*

| Wednesday October 5, 2022 |+|- **Compositional Etude No.3 - Due**
|5|- Compositional Etude No.4 – Assigned
|+|- Due in 1 week

| Wednesday October 12, 2022 |+|- **Compositional Etude No.4 - Due**

| **Monday October 31 -** | **Reading Week – No Classes – University is Open**
| **Sunday November 6, 2022**

| Wednesday November 16, 2022 |+|- Term 1 Composition – **Due**
|+|- Score fully completed
|+|- Parts ready to be extracted
|+|- Ready to rehearse over the next week

| Monday November 21, 2022 – |+|- Term 1 Composition rehearsals with performers
| Friday November 25, 2022 |+|- In-class rehearsals on Mon/Wed**
|+|- rehearsals outside of class time***

***depending upon availability of performers*

****if it is deemed that additional rehearsals outside of class time are necessary, the scheduling and leading of these rehearsals is the sole responsibility of each individual student composer*

| Monday November 28, 2022 |+|- Reading/Recording Session No.1
|+|- Studio 242 – Music Building
|+|- 1:30-1:20pm

| Wednesday November 30, 2022 |+|- Reading/Recording Session No.2
|+|- Studio 242 – Music Building
|+|- 1:30-3:20pm

| Monday December 5, 2022 |+|- Reading/Recording Session No.3
|+|- Studio 242 – Music Building
|+|- 1:30-2:20pm

| Wednesday December 7, 2022 |+|- Reading/Recording Session No.4
|+|- Studio 242 – Music Building
|+|- 1:30-3:20pm

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Term 2: Winter (January – April)

<u>Date</u>	<u>Assignment</u>
Wednesday January 11, 2023	6 - Compositional Etude No.5 – Assigned + - Due in 1 week
Wednesday January 18, 2023	+ - <u>Compositional Etude No.5 - Due</u> 7 - Compositional Etude No.6 – Assigned + - Due in 1 week
Monday January 23, 2023	8 - Term 2 Composition – Assigned + - Due in 6 weeks (+ Winter Reading Week*)

**Students are not required to work on their compositions over Reading Week*

Wednesday January 25, 2023	+ - <u>Compositional Etude No.6 - Due</u> 9 - Compositional Etude No.7 – Assigned + - Due in 1 week
Wednesday February 1, 2023	+ - <u>Compositional Etude No.7 - Due</u> 10 - Compositional Etude No.8 – Assigned + - Due in 1 week
Wednesday February 8, 2023	+ - <u>Compositional Etude No.8 - Due</u>
Monday February 20- Sunday February 26	Reading Week – No Classes – University is Open + - Family Day – Monday February 20 + - Holiday - University is Closed
Wednesday March 16, 2023	+ - Term 2 Composition – <u>Due</u> + - Score fully completed + - Parts ready to be extracted + - Ready to rehearse over the next week
Monday March 20, 2023 – Friday March 24, 2023	+ - Term 2 Composition rehearsals with performers + - In-class rehearsals on Monday and Wednesday** + - additional rehearsals outside of class time***

**depending upon availability of performers

***if it is deemed that additional rehearsals outside of class time are necessary, the scheduling and leading of these rehearsals is the sole responsibility of each individual student composer

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- |Monday March 27, 2023** |+|- Reading/Recording Session No.1
 |+|- Studio 242 – Music Building
 |+|- 1:30-2:20pm
- |Wednesday March 29, 2023** |+|- Reading/Recording Session No.2
 |+|- Studio 242 – Music Building
 |+|- 1:30-3:20pm
- |Monday April 3, 2023** |+|- Reading/Recording Session No.3
 |+|- Studio 242 – Music Building
 |+|- 1:30-2:20pm
- |Wednesday April 5, 2023** |+|- Reading/Recording Session No.4
 |+|- Studio 242 – Music Building
 |+|- 1:30-3:20pm

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			Compositional Etude 1	Compositional Etude 2	Compositional Etude 3	Compositional Etude 4	Term 1 Composition	Reading/Recording Sessions
September	Monday	12						
	Wednesday	14	Assigned					
	Monday	19						
	Wednesday	21	Due	Assigned				
	Monday	26		Due	Assigned	Assigned		
	Wednesday	28						
October	Monday	3			Due		Assigned	
	Wednesday	5						
	Monday	10					Due	
	Wednesday	12						
	Monday	17						
	Wednesday	19						
	Monday	24						
	Wednesday	26						
	Monday	31	Reading Week					
November	Wednesday	2	Reading Week					
	Monday	7					Soft Deadline	
	Wednesday	9						
	Monday	14					Hard Deadline	
	Wednesday	16						
	Monday	21					Rehearsal Week*	
Wednesday	23							
	Monday	28					1:30-3:20pm MB242	
	Wednesday	30					1:30-3:20pm MB242	
December	Monday	5					1:30-3:20pm MB242	
	Wednesday	7					1:30-3:20pm MB242	

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			Compositional Etude 5	Compositional Etude 6	Compositional Etude 7	Compositional Etude 8	Term 2 Composition	Reading/Recording Sessions
January	Monday	9						
	Wednesday	11	Assigned					
	Monday	16	Due	Assigned			Assigned	
	Wednesday	18		Due	Assigned			
	Monday	23		Due	Assigned			
	Wednesday	25			Due	Assigned		
February	Monday	30			Due	Assigned		
	Wednesday	1				Due		
	Monday	6						
	Wednesday	8						
	Monday	13						
	Wednesday	15						
	Monday	20	Reading Week					
	Wednesday	22	Reading Week					
March	Monday	28					Soft Deadline	
	Wednesday	1						
	Monday	6					Hard Deadline	
	Wednesday	8						
	Monday	13					Rehearsal Week*	
	Wednesday	16						
	Monday	20					1:30-2:20pm MB242	
	Wednesday	22						
	Monday	27					1:30-3:20pm MB242	
	Wednesday	29					1:30-3:20pm MB242	
April	Monday	3					1:30-2:20pm MB242	
	Wednesday	5					1:30-3:20pm MB242	

Important Sessional Dates

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2022

Monday September 5	Labour Day	Official Holiday – University is closed
Thursday September 8	Classes Resume	
Friday September 9	Music 2695A-2022 – First Meeting	
Thursday September 16	last day to add a full course, or a first-term half course	
Monday October 10	Thanksgiving	Official Holiday – University is Closed
Monday October 31- Sunday November 6	Fall Reading Week	No Classes – University is Open
Tuesday November 30	Last day to drop a full course and full-year half course without penalty	
Wednesday December 8	Fall/Winter Term Classes End	
Thursday December 9	Study Day	
Friday December 10-22	Exam Period	

2023

Monday January 9	Classes resume	
Tuesday January 17	Last day to add a second-term half course or a second-term full course	
February 18-26	Spring Reading Week - No Classes – University is Open	
[February 20]	Family Day	Official Holiday – University is Closed
Monday March 7	Last day to drop a second-term half course, or a second-term full course without academic penalty	
Monday April 10	Fall/Winter Term classes end	
Tuesday April 11-12	Study Days.	
Thursday April 13-30	Final examination period	

<https://www.westerncalendar.uwo.ca/SessionalDates.cfm>