A very warm welcome to new and former students! In our studio you will find a supportive environment where your educational goals are a priority. The study of singing is an exciting journey, which we are privileged to travel together, discovering new horizons each day. In the poignant repertoire of the masters, our lives are touched by the mystery of timeless poetry, profound beauty, energy and emotion. Singing is a soulful art where we discover the miracle that lies within, opening our hearts to endless possibilities. In sharing our creative spirit, we are renewed and changed by the selfless expression of our gifts and talents. May your studies bring fulfillment, growth and success as you begin an exciting year!

If a resurgence of the pandemic occurs, we will adjust to a hybrid model for delivery. Provisions for sanitation and safety in all measures will be a priority to prevent the spread of any disease. See additional University policies pages 10-12.

COURSE CONTENT

Music 1920, 2920, 3920, 3921, 4920, 4921  -  Applied Principal Instrument
Lessons in the student's principal instrument and participation in performance class. For students registered in a degree program in Music.

Music 3930b, 4930b  -  Recitals  -  for Performance Majors:  Approximately 45 minutes of music performed in a public recital. The Applied Music Department must approve the program content not less than three months prior to the date of public performance.

Voice Studio Performance Class  Wednesdays 5:30 - 7:30 p.m. MB254

COURSE OUTCOMES

By the end of this course students will

- achieve healthy singing technique, aspiring to freedom and artistic expression, with an awareness of body alignment, breath management, resonance, tone, intonation.
- have performed repertoire from a variety of eras and languages with awareness of stylistic musical integrity, artistry, communication, dramatic energy and poise.
- will have acquired research skills for diction, IPA, and analysis of repertoire.

In committing to these goals, students will gain confidence and personal empowerment through sincere and dedicated study.

COURSE MATERIALS

REPERTOIRE:  Level appropriate Repertoire from all periods of music in consultation with the instructor. Language requirements:  English, Italian, German, French.  Students provide their own scores from either the music or personal library. Additional Resource:  IMSLP

BINDER:  Repertoire should be organized in categories.  Each song must have IPA, word by word and a prose translation.  3 working Copies: one for accompanist, studio file, and binder!
METHODS OF EVALUATION

1920 etc. [65% - 32.5% each term] - Attendance, Attitude, Preparation, Technique, Artistic Expression, IPA, Diction, Research, Singing Journal. [10% - Studio Master Classes] [25% - Jury]

3921, 4921: [70% - 35% each term] [10% Performance Class Mark] [20% Jury]


Voice Jury Requirements2.pdf  MPS page  MPS Handbook

ASSIGNMENTS

SINGING JOURNAL: Write a short weekly reflection tracking your progress in repertoire study, technical goals, master class, etc. Include a one paragraph review of 3 live recitals/concerts that you have attended for each term. Email by: Dec. 6, 2022; April 5, 2023

STUDIO RECITALS

Wednesday October 19, 2022, at 6 p.m. MB242
Wednesday Nov. 23, 2022, at 6 p.m. MB 242
Wednesday Feb. 1, 2023, at 6 p.m. MB242
Wednesday March 22, 2023, at 6 p.m. MB 254

RESOURCES

VOICE LESSONS

2 lessons per week (technique 25 min., repertoire 25 min), equalling the 50 minute “professional hour”.

Teaching Strategies IF Covid protocols are needed and/or Virtual Learning is required:
Protocols will be safe with all parties wearing masks and observing physical distancing. A short ventilation time of 5 min will be observed between lessons. Virtual: The Zoom platform is successful in monitoring the study of both technique and repertoire. Students can record materials through YouTube videos, or Voice Thread in OWL for collaborative review, or sing with a recorded accompaniment. This allows for start/stop/review/ to make changes and improvements.

- Lessons are scheduled according to student, teacher, accompanist timetables.
- Preparation - essential. Come to lessons with notes/rhythms worked out. Work on 4-5 songs simultaneously: e.g., one memorized (off book) and the others in process. Aim to fully learn 4 songs a month.
- Appropriate attire: comfortable clothing to allow for deep breathing/movement, proper shoes to promote healthy body alignment and grounded support.
- Cancellations: from the MPS Handbook “If a teacher cancels a lesson, the lesson must be made up. If a student cancels a lesson for any reason, the teacher is not obligated to make it up.”
- 24 hours’ notice mandatory to allow rescheduling. For emergency illness, call or send an email or text. “No shows” are unprofessional. You will be notified in advance if I must reschedule.
- Rest, exercise, and proper nutrition contribute to a healthy mind, body and voice. Do not sing with a sore throat.

“The only reason for any form of technical vocal study is to be able to sing in an artistic and communicative manner. Function and art cannot be long separated at any phase of development.” Richard Miller, On the Art of Singing
SELF MOTIVATION

Consistent practice is imperative for self-discovery, muscular coordination. Alternate singing with silent study, memorization, etc. Use the mirror to check breathing, vowel shapes/tongue position, body alignment, facial expression, etc.

Work efficiently. Short sessions more effective than longer. Be your own teacher. You will always need professional ears, but you can accomplish a lot on your own. Minimum 2 hours daily practice.

Use the library well. Read singing books; LISTEN - attend recitals, concerts, opera.

Learn to play the piano & save yourself time and money as you become self-sufficient. The tactile spatial relationships of piano study aid in the precise tuning of intervals.

WORKING WITH ACCOMPANISTS

- Set up schedules and payment. Give music to accompanist in advance of your coaching.
- Music Preparation/Score Study: work out notes and rhythm before coaching. Coaching is for musical collaboration, sharing ideas, style, dynamics, phrasing, diction, etc. It is a team effort and fun.

KEEPING IN TOUCH

- Check email everyday (now the professional communication tool). It is respectful and courteous to respond as quickly as possible. Your response may be critical to resolving a scheduling conflict.
- If you need to connect other than lesson times, knock on the half hour, or call, text, or email. You are always encouraged to check in or communicate any concerns.

FESTIVALS, NATS, SUMMER PROGRAMS

- Festivals are challenging, valuable experiences, which improve your voice development. Toronto, London, Stratford Kiwanis Festivals are within travel range. Scholarships available.
- NATS: Information: www.natsontario.org
- Summer Programs in opera are wonderful opportunities to work with international coaches, teachers, and to perform a role. See COAA, AEDO, COSI, HALIFAX, SOLT, NUOVA, LYRICA, etc.
Objectives for holistic Singing

- daily practice warm-ups, vocalises
- silent deep inhalation
- effective body alignment
- resonance
- vowel shape and clarity
- positive affirmation
- release of jaw and tongue
- artistry, musicality
- phrasing, style
- character, dramatic intent
- release of breath
- diction, IPA, word by word translation,
- balanced onset
- research
- imagination
- confidence
- accurate definitive score study
- emotional expression
- process and integration
- balanced onset
- release of breath
- diction, IPA, word by word translation,
- balanced onset
- research
- imagination
- confidence
- accurate definitive score study
- emotional expression
- process and integration
- balanced onset
- release of breath
- diction, IPA, word by word translation,
CHOOSING REPERTOIRE

Early planning avoids stress. The study of singing cannot be crammed. It develops with pacing and integration.

Take initiative in repertoire research and in consultation with your teacher. Inappropriate rep choices can result in unhealthy singing.

Italian is the first foreign language studied. Choose a variety of styles, tempos, and poetry to enhance your study.

RESOURCES: RCM syllabus - guideline for level appropriate repertoire. Western Music library (PINK rep sheets). See additional resources on p. 8; recordings, recitals.

MINIMUM REPERTOIRE EXPECTATIONS FOR UNDERGRADUATES

| Non-performance: 1920: 12 songs; 2920: 14 songs; 3920/4920: 16 songs |
| Performance: 3921: Oratorio Jury, Recital, + 8 songs; 4921: Opera Jury, Recital, + 8 songs |

Complete the following chart and submit by email on Oct. 1, 2022.
Changes may occur later, but a starting list is required.

<table>
<thead>
<tr>
<th>My Repertoire</th>
<th>Title</th>
<th>Composer</th>
<th>Language</th>
<th>IPA</th>
<th>Tempo</th>
<th>Timing</th>
</tr>
</thead>
</table>
| **Baroque 1600-1750**
  *Monteverdi, Bach, Handel, Purcell, 24/26 Italian Arias.*
  Da Capo arias are ornamented on repeat of A. Sing all recitatives preceding the aria.
  e.g. Amailli Guilio Caccini Italian Complete Slow 3:00
| **Classical 1700-1800**
  *Mozart, a MUST do! Haydn, and other composers, etc.*
| **Romantic 1800-1900**
  *German Lieder: Schubert, Brahms, Wolf, Schumann, French Chanson: Fauré, Debussy, Ravel*
| **Contemporary 20th Century**
| **Canadian**
LEARNING REPERTOIRE

1. musical preparation
   score study, IPA, translations, research

2. COLLABORATION: coaching

3. sing as a vocalize: sing vowels of the words; sing complete text; refine and memorize

4. tech lesson for co-ordination of technique and artistic expression; rep lesson for further refinement.

4. PERFORM at master class, recitals and juries.

- Memorize Jury repertoire by March 1; Recital repertoire 4 weeks in advance. Schedule public performances before recitals and/or juries to solidify repertoire.
- From MPS Handbook: Non-Studio Repertoire: As a matter of courtesy and good pedagogy, all students should inform their studio teachers as early as possible of non-studio repertoire that they have been asked or assigned to do in addition to their studio course load.
- IPA transcription, word by word, and prose translations are required for every song and brought to every lesson see: IPA Source http://www.ipasource.com/

Un moto di gioia

Susanna’s aria from the opera Le nozze di Figaro (soprano)
Text by Lorenzo da Ponte (1749–1838), based on La folle journee, ou le Mariage de Figaro by Pi Beaumarchais (1732–1799)
Set by Wolfgang Amadeus Mozart (1756–1791)

\[
\begin{array}{ll}
\text{Un} & \text{moto} \quad \text{di} \quad \text{gioia} \\
\text{An} & \text{em} \quad \text{tion} \quad \text{of} \quad \text{joy} \\
\text{Mi} & \text{sent} \quad \text{nel} \quad \text{petto,} \\
\text{I} & \text{feel} \quad \text{in}-\text{my} \quad \text{breast,} \\
\text{Che} & \text{annunzia} \quad \text{diletto} \\
\text{that} & \text{announce} \quad \text{delight} \\
\text{In} & \text{mezzo} \quad \text{il} \quad \text{timor!} \\
\text{a-} & \text{mid} \quad \text{the} \quad \text{fear!} \\
\text{Speriam} & \text{che} \quad \text{in} \quad \text{contento} \\
\text{Let-us-hope} & \text{that} \quad \text{in} \quad \text{contentment}
\end{array}
\]

An feeling of joy
stirs in my breast,
it proclaims delight
amid my fears.

Hope that in contentment
will end your distress,
for fate and love
are not always a tyrant.

From tears and pain
can steal the appetite,
but sometimes is born
joy from sorrow.

And when one believes
the hour is the darkest,
one sees shining
a greater calmness.

VOICE PERFORMANCE CLASS  Wednesdays 5:30 - 7:30 p.m. MB254
Studio master class provides an excellent opportunity to air repertoire weekly and receive supportive feedback. Attendance is required and repertoire memorized. Performances should be recorded for a written self-evaluation in one’s singing journal. Appropriate stage attire (with suitable shoes 2-inch heel for balance and body alignment) will help to prepare for recitals and juries. See performance class requirements at: MPS Handbook
The chart below suggests repertoire for performance. Fill in your rep and **email to instructor by OCT. 1.** (Changes are permitted but scheduling will keep you organized).

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SUGGESTED</th>
<th>TOPIC</th>
<th>FILL IN YOUR REP</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introductions, your choice</td>
<td>Course Outline / Goals</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>English Art Song</td>
<td>Repertoire search</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Italian Art song</td>
<td>Staying healthy</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Your choice</td>
<td>Body alignment and breathing</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>French</td>
<td>Practice and time management</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Recital Repertoire</td>
<td>Score study</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>German</td>
<td>IPA</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Canadian/Contemporary</td>
<td>Mindfulness, positive thinking</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Recital /NATS Repertoire</td>
<td>Stage presence / Confidence</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Opera</td>
<td>Resonance</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Oratorio</td>
<td>Characterization / expression</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Best piece of the term!</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Term 2**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SUGGESTED</th>
<th>TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Your choice</td>
<td>Musical expression</td>
</tr>
<tr>
<td>2</td>
<td>Contemporary</td>
<td>Registration</td>
</tr>
<tr>
<td>3</td>
<td>Classical</td>
<td>Diction</td>
</tr>
<tr>
<td>4</td>
<td>Romantic</td>
<td>Concentration and focus</td>
</tr>
<tr>
<td>5</td>
<td>Recital Repertoire</td>
<td>Letting go - just sing the song</td>
</tr>
<tr>
<td>6</td>
<td>choral concert</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>READING WEEK</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Baroque</td>
<td>Ornamentation</td>
</tr>
<tr>
<td>9</td>
<td>Jury rep</td>
<td>Memorization</td>
</tr>
<tr>
<td>10</td>
<td>Jury rep</td>
<td>Power performance</td>
</tr>
<tr>
<td>11</td>
<td>Mock juries</td>
<td>Imagery</td>
</tr>
<tr>
<td>12</td>
<td>Mock juries</td>
<td>Integration and review</td>
</tr>
<tr>
<td></td>
<td>Recital</td>
<td>You did it!</td>
</tr>
</tbody>
</table>
### REPERTOIRE

<table>
<thead>
<tr>
<th>All voices</th>
<th>High voice</th>
<th>Low voice</th>
</tr>
</thead>
</table>


| **French Art Songs** of the 19th C. Berlioz to Debussy M1619.F848. | *Seven Songs high voice* Hubert Parry M1620.A766P5 | *24 Songs low voice* Gustav Mahler M1620.M34162 |


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**DICTION; TRANSLATIONS; ENCYCLOPEDIAS; BIOGRAPHIES; PLOTS; SCORES; AV; CAREER RESOURCES**

https://guides.lib.uwo.ca/vocalperformance

IPA SOURCE found in DATABASES Western Library. https://guides.lib.uwo.ca/az.php?a=i

IPA CHARTS are found in the RCM Voice Syllabus as well as several diction books

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**Diction for Singers**, Joan Wall, Robert Caldwell MT883.D52.1990

**English Diction for Singers**, Lloyd Plautsch (MT883.P43)


**Phonetic Readings of Songs And Arias**: authentic pronunciation of 413 Italian, German, and French lyrics from "The singer's repertoire" in IPA transcription, Berton Coffin (MT883.C64)

**Word-By-Word Translations of Song and Arias**, Berton Coffin, MUS reference (ML54.6.C63) v.1
<table>
<thead>
<tr>
<th>BOOKS - SINGING AND PEDAGOGY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass-Baritone Voices</td>
</tr>
<tr>
<td>Complete Preparation: a Guide to Auditioning for Opera</td>
</tr>
<tr>
<td>Dynamics of The Singing Voice</td>
</tr>
<tr>
<td>Essays on the Nature of Singing</td>
</tr>
<tr>
<td>Expressive movement</td>
</tr>
<tr>
<td>Great Singers on Great Singing</td>
</tr>
<tr>
<td>Italian for the Opera</td>
</tr>
<tr>
<td>Maria Callas: the Woman behind the Legend</td>
</tr>
<tr>
<td>On the Art of Singing</td>
</tr>
<tr>
<td>Power Performance for Singers</td>
</tr>
<tr>
<td>Singing and Imagination</td>
</tr>
<tr>
<td>Singing: the Mechanism and the Technique</td>
</tr>
<tr>
<td>Solutions for Singers</td>
</tr>
<tr>
<td>The 19th Century Lied</td>
</tr>
<tr>
<td>The Art of Auditioning</td>
</tr>
<tr>
<td>The Art of the Song Recital</td>
</tr>
<tr>
<td>The Complete Singer Actor</td>
</tr>
<tr>
<td>The Naked Voice</td>
</tr>
<tr>
<td>The Inner Game of Music</td>
</tr>
<tr>
<td>The Interpretation of French Song</td>
</tr>
<tr>
<td>Training Soprano Voices</td>
</tr>
<tr>
<td>Training Tenor Voices</td>
</tr>
<tr>
<td>Vocal Wisdom</td>
</tr>
</tbody>
</table>

**The Met: Live in HD**

[https://www.metopera.org/season/in-cinemas/](https://www.metopera.org/season/in-cinemas/)

**Canadian Opera Company 2022-2023 Toronto**

[https://www.coc.ca](https://www.coc.ca)

**Western Choral Season 2022-2023**


**Western Opera Season 2022-2023**

UNIVERSITY POLICIES

i) **Course Prerequisites:** (Music 1920, 2920, 3920, 3921, 4920, 4921 - Applied Principal Instrument) Unless you have either the prerequisites for this course or written special permission from your Dean to enroll in it, you may 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.

ii) **Grading scale:** A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

iii) **Academic Consideration for Student Absence & Missing Work (≥10%):** 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

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.

iv) **Academic Consideration for Missing Work:** (<10%): In cases where students miss work that is worth less than 10% of the total course grade (ie. two or fewer assignments) due to medical illness or compassionate grounds, if documentation is voluntarily submitted to the Associate Dean’s office and the Associate Dean grants an accommodation, then the missed assignment(s) or quiz(zes) will be discounted in the calculation of the final grade for the course. If documentation is not voluntarily submitted then the missed assignment(s) will receive a grade of zero. Students who have been denied accommodation by an instructor may appeal this decision to the Associate Dean’s office but will be required to present appropriate documentation.

v) **Academic Offences:** Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered 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, as found at:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

ACCOMODATIONS

vi) **Mental Health & Wellness:** Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (https://www.uwo.ca/health/) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green “I Need Help Now” button on the Health and Wellness page above.

vii) **Accommodation for Students with Disabilities:** Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

viii) **Religious Accommodation:** Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.

ix) **Contingency Plan:** Although the intent is for this course to be delivered in-person, the changing COVID-19 restrictions may necessitate some or all of the course to be delivered 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 assessments affected will be conducted online as determined by the course instructor.

x) **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](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.

**NOTES specific to a resurgence of COVID-19**

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 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.

**Recording of Online Activities:** Remote learning sessions for this course may 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.

**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
• Be prepared to turn your video camera off at the instructor’s request if the internet connection becomes unstable

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.
• 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.

Note that disruptive behavior 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.
Additional Statements

i) This course has received an exemption from the requirement in the Senate Policy on Evaluation of Undergraduate Academic Performance that stipulates “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.”

ii) Examinations & Attendance: Any student who, in the opinion of the instructor, is absent too frequently from class or laboratory periods in any course will be reported to the Dean of the Faculty offering the course (after due warning has been given). On the recommendation of the department concerned, and with the permission of the Dean of that Faculty, the student will be debarred from taking the regular examination in the course. The Dean of the Faculty offering the course will communicate that decision to the Dean of the Faculty of registration.

iii) Statement on Use of Electronic Devices
The in-class use of electronic devices (other than for instructor-approved in-class uses) is expressly prohibited. Students found guilty of disrupting the class with electronic devices will be asked to leave the class and may be subject to disciplinary measures under the Code of Student Conduct. The exception is for voice studio masterclasses: Students are encouraged to record their own performances at master class for personal study and review. All other recordings must have the permission of the faculty member and student.