Welcome to Gloria Gassi’s Voice Studio

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!

Should any university-declared emergency require some or all of the course to be delivered online see University policies pages 10.

**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** an opportunity to share your repertoire and receive feedback

**Music 1925, 2925, 3925, 4925 - Elective Applied Study:** For students registered in a Faculty other than Music

**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!
### LESSON REQUIREMENTS AND METHODS OF EVALUATION

<table>
<thead>
<tr>
<th>Course number</th>
<th>Lesson Duration per week</th>
<th>Degree</th>
<th>Weighting</th>
<th>Dec or April Jury</th>
<th>Jury timing requirement</th>
<th>Performance class required</th>
<th>Number of lessons</th>
</tr>
</thead>
<tbody>
<tr>
<td>1920, 2920, etc.</td>
<td>50 minutes</td>
<td>BMus</td>
<td>Jury 25%. MC:10%. Each Term 32.5%.</td>
<td>April</td>
<td>Prepare 20 min of music</td>
<td>Yes</td>
<td>24</td>
</tr>
<tr>
<td>3921, 4921</td>
<td>One 50-min. plus one 25-min</td>
<td>BMus(P)</td>
<td>Jury 20%. MC:10%. Each term 35%.</td>
<td>December</td>
<td>Refer to jury requirements</td>
<td>Yes</td>
<td>36</td>
</tr>
<tr>
<td>1925, 2925, etc.</td>
<td>50 minutes</td>
<td>non-music</td>
<td>Jury 25% Each term 37.5%</td>
<td>April</td>
<td>Prepare 20 min of music</td>
<td>No</td>
<td>24</td>
</tr>
</tbody>
</table>

Evaluation: Attendance, Attitude, Preparation, Technique, Artistic Expression, IPA, Diction, Research, Singing Journal

Refer to the Voice Jury/Recital Requirements and Performance Studies Handbook
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. Due by Email: Dec. 4, 2023; April 1, 2024

**CONCERT REVIEWS:** (one paragraph): review 3 live voice recitals for each term. Due by Email: Dec. 4, 2023; April 1, 2024

### STUDIO RECITALS

- Wednesday October 18, 2023, at 6 p.m. MB 242 *Divertimenti e Duetti*
- Wednesday Nov. 29, 2023, at 6 p.m. MB 242 *If it ain’t Baroque don’t fix it*
- Wednesday Feb. 7, 2024, at 6 p.m. MB 242 *On the Lighter Side*
- Wednesday March 20, 2024, at 6 p.m. MB 254 *March Mysteries - can you guess what we’re singing?*

### VOICE LESSONS

2 lessons per week (technique 25 min., repertoire 25 min), equaling the required 50 minute hour

- **Lessons are scheduled** according to student, teacher, accompanist timetables.
- **Preparation** - is 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 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 co-ordination. 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 music library.
Read books on voice pedagogy;
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
- research
- imagination
- confidence
- accurate definitive score study
- emotional expression
- process and integration
- balanced onset
- release of breath
- diction, IPA, word by word translation, character, dramatic intent
- phrasing, style
- artistry, musicality
- release of jaw and tongue
- vowel shape and clarity
- positive affirmations
- balanced onset
### 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. 10, 2023. 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>
<tbody>
<tr>
<td>Baroque 1600-1750</td>
<td>Monteverdi, Bach, Handel, Purcell, 24/26 Italian Arias.</td>
<td>Da Capo arias are ornamented on repeat of A. Sing all recitatives preceding the aria.</td>
<td>e.g. Amailli, Guilio Caccini</td>
<td>Italian</td>
<td>Complete</td>
<td>Slow</td>
</tr>
<tr>
<td>Classical 1700-1800</td>
<td>Mozart, a MUST do! Haydn, and other composers, etc.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Romantic 1800-1900</td>
<td>German Lieder: Schubert, Brahms, Wolf, Schumann, French Chanson: Fauré, Debussy, Ravel,</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Contemporary 20th Century</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Canadian</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
THE PROCESS OF LEARNING REPERTOIRE

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

2. Collaboration: coaching work with pianist for
   entries and coordination

3. Sing as a vocalise study using different vowels for each phrase: then sing the
   vowels of each word: sing complete text: refine and memorize

4. Technique lesson for coordination 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 see Western Libraries Data base 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 journée, ou le Mariage de Figaro by Pierre Beaumarchais (1732–1799)
Set by Wolfgang Amadeus Mozart (1756–1791)

<table>
<thead>
<tr>
<th>Un</th>
<th>moto</th>
<th>di</th>
<th>gioia</th>
</tr>
</thead>
<tbody>
<tr>
<td>[un]</td>
<td>'mz:/to</td>
<td>di</td>
<td>'dʒɔː:ja</td>
</tr>
<tr>
<td>An</td>
<td>emotion of joy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mi</td>
<td>sento</td>
<td>nel</td>
<td>petto,</td>
</tr>
<tr>
<td>[mi]</td>
<td>'sen.to</td>
<td>nel</td>
<td>'pet.to</td>
</tr>
<tr>
<td>I</td>
<td>feel</td>
<td>in-my</td>
<td>breast,</td>
</tr>
<tr>
<td>Che</td>
<td>annunzia</td>
<td>diletto</td>
<td></td>
</tr>
<tr>
<td>[ke]</td>
<td>'an.ˈnun.tsja</td>
<td>di.ˈlet.to</td>
<td>delight</td>
</tr>
<tr>
<td>that announce delight</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In</td>
<td>mezzo</td>
<td>il</td>
<td>timor!</td>
</tr>
<tr>
<td>[in]</td>
<td>'med.dzo</td>
<td>il</td>
<td>ti.ˈmoːr</td>
</tr>
<tr>
<td>a-</td>
<td>mid</td>
<td>the</td>
<td>fear!</td>
</tr>
<tr>
<td>Speriam</td>
<td>ke</td>
<td>in</td>
<td>contento</td>
</tr>
<tr>
<td>[speˌˈraːm]</td>
<td>ke</td>
<td>in</td>
<td>kon.ˈten.to</td>
</tr>
<tr>
<td>Let-us-hope</td>
<td>that</td>
<td>in</td>
<td>contentment</td>
</tr>
</tbody>
</table>

VOICE PERFORMANCE CLASS  Wednesdays 5:30 - 7:30 p.m.

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 weekly performance class.

Fill in your rep and email to instructor by OCT. 10, 2023

(Changes are permitted but scheduling will keep you organized).

<table>
<thead>
<tr>
<th>TERM 1</th>
<th>WEEK</th>
<th>SUGGESTED Repertoire planning</th>
<th>FILL IN YOUR REP</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>Course outline and songs of your choice</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>English Art Song</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Italian Art song</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>Your choice</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>French Chanson</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>Studio Recital</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>German</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>READING WEEK</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>Oratorio</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>Recital /NATS Repertoire</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>Opera</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>Studio Recital</td>
<td></td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>Best piece of the term!</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TERM 2</th>
<th>WEEK</th>
<th>Fill in your Rep</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>Your choice - Welcome Back</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>Contemporary</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Classical</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>Romantic</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>Studio Recital</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>Baroque</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>READING WEEK</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>Your choice</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>Jury Rep list due</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>Recital Rep</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>Studio Recital</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>Mock juries</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>You did it!</td>
</tr>
</tbody>
</table>
# Western’s Music Library Voice Resources

## Repertoire

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

## Diction; Translations; Encyclopedias; Biographies; Plots; Scores; AV; Career Resources

- 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

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

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

[https://guides.lib.uwo.ca/vocalperformance](https://guides.lib.uwo.ca/vocalperformance)
BOOKS - SINGING AND PEDAGOGY

Bass-Baritone Voices
Complete Preparation: a Guide to Auditioning for Opera
Dynamics of The Singing Voice
Essays on the Nature of Singing
Expressive movement
Great Singers on Great Singing
Italian for the Opera
Maria Callas; the Woman behind the Legend
On the Art of Singing
Power Performance for Singers
Singing and Imagination
Singing: the Mechanism and the Technique
Solutions for Singers
The 19th Century Lied
The Art of Auditioning
The Art of the Song Recital
The Complete Singer Actor
The Naked Voice
The Inner Game of Music
The Interpretation of French Song
Training Soprano Voices
Training Tenor Voices
Vocal Wisdom

Richard Miller
Joan Dornemann
Meribeth Bunch
Cornelius L. Reid
Alexandra and Robert Pierce
Jerome Hines
Robert Stuart Thomson
Arianna Huffington
Richard Miller
Shirley Emmons
Thomas Hemsley
William Venard
Richard Miller
Lorraine Gorrell
Anthony Legge
Shirley Emmons
H. Wesley Balk
Stephen Smith
Barry Green
Pierre Bernac
Richard Miller
Richard Miller
Giovanni B. Lamperti

The Met: Live in HD
https://www.metopera.org/season/in-cinemas/

Canadian Opera Company 2023-2024 Toronto
https://www.coc.ca

Western Choral Season 2023-2024
http://www.music.uwo.ca/ensembles/index.html

Western Opera Season 2023-2024
http://www.music.uwo.ca/events/opera.html
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 enrol 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. Academic Consideration provides students with consistent, fair, and pedagogically appropriate consideration, without compromising the academic integrity of the course or program, when they have been unable to complete some component of a course due to short-term extenuating circumstances. Students who have long-term or chronic medical conditions (physical or mental) that may impede their ability to complete academic responsibilities are directed to seek Academic Accommodation through Accessible Education (Academic Accommodation for Students with Disabilities).

Documentation shall be submitted, as soon as possible and no later than 48 hours after the end of the period of absence covered, to the Academic Counselling unit or Office of the Associate Dean, Undergraduate (TC210), of the student’s Home Faculty together with a request for relief specifying the nature of the academic consideration being requested. Students are directed to read the Senate Policy on Academic Consideration for Medical Illness at the following website for further details regarding various requirements and procedures for the supporting documentation: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/academic_consideration.pdf

Whenever possible, students who require academic consideration 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 / lessons, or equivalent in applied studio courses) 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(ies) 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

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 Thames Hall room 2170. Students in crisis in need of immediate care are directed to go directly to Student Health Services in Thames Hall 2170 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 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 (other than statutory 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. The Diversity Calendar from the Canadian Centre for Diversity and Inclusion provides information on multifaith, multicultural and diversity related holidays and observances and links to resources for more information. https://www.edi.uwo.ca/resources/2816-2023-Diversity-Calendar-PDF.pdf
ix) **Contingency Plan:** Although the intent is for this course to be delivered in-person, should any university-declared emergency require 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 course will adapt accordingly. 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](mailto:support@uwo.ca) or call 519 661-3568.

xi) **Evaluation Policy Exemption:** 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.”

xiii) **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.

xv) **Electronic Devices in Classrooms:** 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.

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