

Western University Fall/Winter 2023-24
Applied Voice Study: Chad Louwerse's Studio
Graduate Students: Music 95xx, 97xx

Instructor Information

Dr. Chad Louwerse, Assistant Professor | Room MB 255
Email: clouwers@uwo.ca, Phone/Text: (519) 868-5739
Weekly Office Hours: by appointment
Masterclass: selected Wednesdays, time and location TBA
Lessons: lessons begin the week of September 11

Studio Pianists

Melanie Cancade: (226) 234-0266 – melaniecancade@gmail.com
Natasha Skomorokhora: (519) 670-8507 – nskomoro@uwo.ca
Megaria Halim (514) 980-1678 – mhalim5@uwo.ca

Course Objectives

- To cultivate joy, musicality, and discipline in your practice and performance
- To develop a reliable, beautiful singing voice, and to sing skillfully and artfully
- To encourage independence, confidence, and initiative in repertoire selection and preparation
- To sing in English, French, Italian, German, and other languages, with excellent lyric diction

Lessons, masterclasses, and recitals will develop your singing skills in the *bel canto* tradition. A studio journal assignment is designed to cultivate the care and reflection professional singers employ as regular practice. If you remain teachable and commit to practicing, learning your music, and completing course requirements, you will do well in this class. *Your success depends completely on you.*

My Approach to Teaching You

- I'll teach you to the best of my ability in a positive, fun, and safe environment
- I'll take time to learn how you learn and to try and teach in a way that makes sense to you
- I'll be supportive of you and your growth as an artist and musician
- I'll always be willing to make accommodations for reasonable requests, especially those pertaining to wellness, mental health issues, or special needs. If you wish to, please talk with me privately about them and we'll work something out
- I'll provide constructive feedback/guidance on assignments, where appropriate, and will be available to answer questions during office hours or by appointment
- I'll respond to your emails and get assignments back to you in a timely manner

My Expectations of You

- Be teachable. Be on time. Be prepared. Arrive warmed up, and ready to learn each lesson
- I expect you to practice almost every day. Most of this should be singing, mental practice, score preparation and memorization. It can also include evaluating recordings of lessons and listening to recordings of established singers.
- Be prepared. Be prepared. Be prepared...I may have mentioned that. Come to lessons, coachings and masterclasses with needed materials, music learned, and IPA and translations prepared *in your score*
- **No IPA and/or NO Translation = No lesson**
- Ask a lot of questions, especially when something is unclear. Ask for help when you need it
- Take ownership of your artistic development and the health of your instrument
- Check your *email* and text messages regularly. Please respond promptly
- Submit assignments on time

Studio Pianists

We are very fortunate to have the talented collaborative pianists listed above. Please book their services for:

- the rep portion of your lesson; performance majors-the full hour of your repertoire lessons
- at *least* a half-hour rehearsal/coaching through the week. I strongly recommend one-hour coachings for everyone, especially for performance majors and grad students
- for all your juries, recitals, and masterclass performances

TIPS: do *not* use this coaching time to learn music. That's a waste of your money and your coach's time. Do that work on your own. Come prepared to your coachings. You are also required to coach new repertoire with your pianist before bringing it to me. Work with them as extensively as is financially feasible. **You are responsible for all financial arrangements and commitments to your pianist throughout the year.**

General Course Requirements (please read these with care)

Repertoire

- for each lesson, please bring all your music (paper or digital), pencils, water, etc.
- send me a pdf of each of your songs. Be sure the scan doesn't cut off any of the music and that it's very readable, i.e., not blurry, good contrast (not too light or dark), etc. *Not doing so will affect your mark*
- provide your pianist with your music *in the format they require* (paper or digital)

Learning and preparing for lessons. I expect you:

- to **practice most days for at least 45-90 minutes** a day as feels comfortable. It's about *quality* not quantity, however. Always practice with a plan and address specific technical or repertoire challenges.
- to arrive to repertoire lessons with assigned pieces learned, if not on the way to being off book
- to complete and show me (*before we work on the piece*) translations and a transcription of the text:
 - the translations must include a word-for-word translation *and* a "poetic translation" that is more understandable
 - the transcription should be IPA, but may be a phonetic rendering of the text

Here is a one-line example:

'ka rɔ mi:ɔ bən 'kre: di mi 'al mən 'sɛn tsa di tɛ lɑŋ 'gwɪf: ʃɛ il kɔr

Caro mio ben, credi mi almen, senza di te languishe il cor.

Dear my beloved believe me at least without of you languishes the heart.

My dear beloved, at least believe me when I tell you that without you my heart languishes.

Please Note: IPA and translation of unfamiliar words must then be transferred to your score

- to write things down and make notes in your scores: transcribe assigned vocalises and repertoire suggestions in a notebook or binder; write down questions that arise; have your notes at every lesson.
- to attend masterclasses, which is mandatory, whether or not you are performing
- to complete a thoughtful and reflective journal every week (detailed below)
- **to be prepared.** Prepare your pieces before your lessons and coachings.
- I *strongly recommended* that you record and review each lesson.

Performances

- Support your studio mates by attending their solo recitals. Attendance will count heavily towards your participation mark. Besides, it'll be fun!
- We will have 2 studio recitals this year: **Nov 17 and Feb 9** both at 6pm in MB 242.
- All voice students present a jury and/or recital. Requirements are explained below.

Cancellations and Illness

If I cancel a lesson, it will be rescheduled. If you miss, are late for, or cancel a lesson, this lesson it *may* be made up. If your lesson time is in direct conflict with a university event or performance, I require *at least* a week's notice, to reschedule your lesson. Please make every effort to avoid these conflicts by switching lessons with a colleague, for example.

If you are sick, *stay home*. Don't come to campus sick. Please email or text me *asap*. We will discuss your condition and may have your lesson online.

Masterclasses / Performance Classes

The main purpose of the masterclass is for students to perform *memorized* repertoire that has *already* been polished by *both* the studio voice instructor and coach. **Performance majors may not perform if their music is not memorized.** Performing unmemorized music or missing a performance will lower masterclass mark.

We'll also discuss topics related to performance, too. Your questions and suggestions for such conversations are welcome and encouraged!

Please note the masterclass schedule *carefully*. Put the dates in your agenda/calendar app. The specific performance schedule is TBA. **Masterclasses are selected Wednesdays, time and location TBA:**

Masterclass Schedule

2023		2024	
Sep. 7	First day of classes	Jan. 8	First day of classes
Sep. 13	First Masterclass. Meet n' greet & studio business. No singing.	Jan. 10	-
Sep. 20	Everyone Sings – Getting to know you	Jan. 17	-
Sep. 27	Masterclass	Jan. 24	Masterclass
Oct. 4	Masterclass	Jan. 31	Studio Recital Preparation
Oct. 11	"Composed" documentary	Feb. 7	Studio Recital Preparation Feb. 9: Studio Recital – MB 242 6pm
Oct. 18	"Composed" documentary cont.	Feb. 14	-
Oct. 25	-	Feb. 17-25 Reading Week	
Oct. 30-Nov. 5 – Fall Reading Week		Feb. 28	Masterclass
Nov. 8	Studio Recital Preparation	Mar. 6	Masterclass
Nov. 15	Studio Recital Preparation Nov. 17: Studio Recital – 242 6pm.	Mar. 13	Jury / Recital Run throughs
Nov. 22	Possible masterclass - TBC	Mar. 20	Jury / Recital Run throughs
Nov. 29	-	Mar. 27	Jury / Recital Run throughs
Dec. 6	-	Apr. 3	Jury / Recital Run throughs
Dec. 8	Last day of classes	Apr. 8	Last day of classes

What to do when performing in masterclass:

- introduce yourself and your song with a one-sentence summary of the poem and a word about the composer and poet that provides historical/cultural context. *This should take no more than 45 seconds.*
- dress professionally to sing in live masterclasses
- you may not use cell phones at all during a masterclass unless you are recording yourself
- be prepared to give constructive feedback to your colleagues. Be supportive. Your attention during class, feedback frequency, and engagement is factored heavily into your masterclass grade
- if you are sick or away, switch weeks with another singer so you don't miss an opportunity to sing

Assignments

Assignments	Due Date
<p>Reflections (24): The reflection is the only assignment this year, but its requirements will be a little more in depth than previous years:</p> <ul style="list-style-type: none"> • <u>read and discuss your week’s reflection at the beginning of every lesson</u> • these <i>must</i> be written out (or expressed in some tangible or recorded medium) before your lesson but don’t have to be handed in • they <i>should</i> be thoughtful and reflective. It’s a way for you to talk about your growth and experience as a singer and to ask questions. • Examples <i>must</i> include: <ul style="list-style-type: none"> ○ thoughts, observations about 6 concerts or recitals per semester excluding ones you perform or participate in • Examples may/should include some or all of: <ul style="list-style-type: none"> ○ thoughts or questions about your musical journey in lessons, coachings, or masterclasses ○ your thoughts about a concert or recording of an established “classical” singer. Which songs did you like? Why? What would you sing? Did you like their voice? Why/why not? ○ a log of your weekly practice, what you accomplished, what was hard or easy, and <i>why</i>. • You get 1 freebee (and only 1) of “<i>It’s been a rough week,</i>” if you need it. Life happens. 	<p>Every week at the start of your lesson</p>

Evaluation

Please take particular note of the University Senate descriptors of the meaning of letter grades on the following pages. Also note the attached Voice Division excerpt that shows the rubric given to the faculty members who assess your jury and recital performances. Look at how you will be evaluated.

Finally, on page seven you’ll find a rubric describing how I evaluate your work and assign your mark.

Important information can be found here in the Music Performance Handbook. *Please read it:*
<http://www.music.uwo.ca/departments/music-performance/handbook/index.html>

Graduate music course offerings:
<https://music.uwo.ca/graduate/course-offerings/index.html>

Read about recitals here:
<http://www.music.uwo.ca/departments/music-performance/handbook/credit-recitals.html>

Read about jury requirements here:
<https://music.uwo.ca/departments/music-performance/juryRequirements/VOICE%20jury%20requirements.pdf>

For MMus and DMA Students

- 85% - Studio Work (lessons and the requirements outlined in this document)
 - overall growth (50%), preparedness (20%), assignments (15%)
- 15% - Masterclass performance and participation

Western University’s Meaning of Marks

The university-wide descriptors of the meaning of letter grades outlined as follows were approved by Senate and will be printed on the back of the transcripts:

University-wide grade descriptors:

A+	90-100	One could scarcely expect better from a student at this level
A	80-89	Superior work which is clearly above average
B	70-79	Good work, meeting all requirements, and eminently satisfactory
C	60-69	Competent work, meeting requirements
D	50-59	Fair work, minimally acceptable
F	below 50	Fail

As a point of reference:

Guidelines for Jurors Marking Undergraduate Voice Recitals and Jury Examinations

93-100% Marks at this level reflect performances that demonstrate highly advanced, technically solid, artistically nuanced, expressive singing with a consistent and thorough understanding of the text and music, and superb performance skills. These marks should be rare and are indicated when the performance ceases to be heard as an exam. Reserve this for outstanding performances.

88-92% Marks in this range reflect a performance of considerable polish, with secure technique, expressive singing, thoughtful understanding of the text and music, idiomatic lyric diction, and excellent performing skills.

83-87% Marks in this range represent a performance that is well prepared, delivered with confidence and generally successful technique and intonation. Performances at this level should demonstrate a good understanding of the text and music and be delivered with some flair and imagination.

73-82% Marks in this range represent a performance delivered with a certain degree of assurance and some understanding of the text and music. Technique in this range may be somewhat successful but not consistent.

65-72% Marks in this range are used for performances that fulfill the requirements but which do not demonstrate successful technical development. Understanding of text and musical ideas may be simplistic at this level and only limited performance skills may be demonstrated.

Marks below 65% are used for performances that show limited awareness of voice study and performance skills. Performances in this range may be full of mistakes and not solidly prepared. The connection to text and understanding of musical elements are rudimentary.

Reviewed and Revised May 2022

Suggested Dress for Recitals:

- Stage presence is enhanced by the manner of dress; students should strive for a professional appearance (as for professional auditions) in jury and recital presentations. Hair should be combed and off the face and apparel and footwear chosen with care and consideration to facilitating good vocal production and confident performing.
- **Women:** Gowns are not necessary. Dresses or skirt ensembles which **fall to or below the knee** are appropriate. Dress shoes designed for graceful walking and standing for long periods of time should be worn. (Two-inch heels are appropriate. Three-inch heels, platform soles or casual flat shoes are not appropriate.)
- **Men:** Dress pants, long-sleeved shirt and tie, or turtleneck, or a suit with polished dress shoes. It is not appropriate to roll up the sleeves of the shirt.

Suggested Dress for Fourth Year, Artist Diploma and Graduate Recitals:

- Gowns and suits are appropriate. Three-inch heels, platform soles or casual flat shoes are not appropriate.

Voice Lesson Marking Rubric. You're evaluated based on where you were at the start of the academic year.

		F <50%	D 50-59%	C 60-69%	B 70-79%	A 80-89%	A+ 90-100%
Studio Work (65%)	<i>Overall Growth (40-45%)</i>	No growth whatsoever.	Very little growth in technique, language skills, interpretation, expression, and performance of rep and vocalises as compared to the start of the year or lesson to lesson.	Little growth in technique, language skills, interpretation, expression, and performance of rep and vocalises as compared to the start of the year or lesson to lesson.	Some growth in technique, language skills, interpretation, expression, and performance of rep and vocalises as compared to the start of the year or lesson to lesson.	Significant growth in technique, language skills, interpretation, expression, and performance of rep and vocalises as compared to the start of the year or lesson to lesson.	Outstanding growth in technique, language skills, interpretation, expression, and performance of rep and vocalises as compared to the start of the year or lesson to lesson.
	<i>Preparedness (15%)</i>	Songs are never prepared. Never familiar with accompaniment.	Songs are rarely prepared. Often unfamiliar with accompaniment.	Sometimes ready with IPA and translations, though there are errors, or they are incomplete. Poems have not been considered. No interpretive choices have been made. Some notes and indications are learned. In lessons, songs are sung with music the first time. There are many errors.	Usually prepared with IPA and translations, though there may be errors. An interpretive choice based on the poetry may have been made. Most notes and indications are learned. In lessons, songs are sung with music the first time but are mostly accurate.	Almost always prepared. IPA, translations, are usually complete and correct, and poems have been considered. Some interpretive choices have been made. Songs are mostly off book the first time they are sung in a voice lesson and most notes and indications are learned.	Completely prepared. IPA, translations, are always complete and correct, and poems have been considered. Several interpretive choices have been considered. Songs are almost completely memorized, the first time they are sung in lessons. Notes and indications are learned.
	<i>Journal (5%)</i>	Never prepared.	Rarely prepared, and are poorly prepared	Often or sometimes prepared, but lack depth	Reflection is usually complete, on time, and prepared.	Journal is always on time, and well prepared.	Reflections are always ready and are very thoughtfully prepared.
	<i>Participation (5%)</i>	Usually absent and non-communicative. Misses most recitals.	Misses many lessons or are late without notice or communication; exhibits a resistant, unteachable attitude. Misses most recitals.	Sometimes teachable; misses or are late for lessons without notice; replies to studio-related emails very late. Misses most recitals.	Generally teachable; Doesn't miss lessons and isn't late; eventually replies to studio-related emails. Misses some recitals.	Exhibits a positive, teachable attitude; Doesn't miss lessons and isn't late; replies to studio-related emails. Misses few recitals.	Always exhibits a positive, teachable attitude; never misses lessons; replies promptly to studio-related emails. Attends all recitals.
Masterclass (10%)	<i>Performance (5%)</i>	Rarely or often poorly memorized, poorly prepared and performed without communication or consideration whatsoever. No idea what the song is about.	Performances are full of errors. Songs cannot be sung without stopping. Little thought given to communicating the poem and story. Little application of technique.	Performances have many errors, or songs cannot be sung without stopping. Little thought given to communicating the poem and story. Some attempt at applying technique.	Performances have errors but are performed with commitment. Some thought given to communicating the emotion of the text. Good attempt at applying technique.	Performances may have a slip or two but are performed well. Shows dedication to telling the story and to communicating the emotion of the song. Good success of applying technique.	Performances are always memorized, performed with excellent technique and accuracy, and committed to telling a story and communicate the emotion of the song.
	<i>Participation (5%)</i>	Absent for most masterclasses and non-participatory when present.	Misses many masterclasses without reason. Rarely joins in discussions. Is disruptive to the masterclass. Looks at phone often.	Misses more than one masterclass without notice or follow up. Rarely participates in discussions. Doesn't comment during masterclass. Looks at phone.	Sometimes participates in discussions. Is teachable and open-minded when receiving feedback from the teacher or coach.	Often participates in discussions and offers positive, helpful comments to others in the studio. Is teachable and open-minded when receiving feedback from the teacher or coach.	Actively participates in discussions and provide positive, helpful comments to others in the studio. Is teachable and open-minded when receiving feedback from the teacher or coach.

Booking Credit Recitals:

<http://www.music.uwo.ca/departments/music-performance/handbook/credit-recitals.html>

Useful Information and Resources for Voice Study

<https://www.lib.uwo.ca/music/> The Western Music Library: your go to place for repertoire and translation as well as career and learning resources. The librarians are happy to help and can guide you to what you need.

Translation and IPA	<ul style="list-style-type: none">• Collins language dictionaries are useful because they have IPA along with translations.• Collins online dictionary is also helpful for translations and IPA though the IPA is not a standard usage for singing. It can be a good starting point, however: https://www.collinsdictionary.com• *** http://www.linguee.com *** THIS is quickly becoming where I go first for translation help. It often has obscure words and the words in context. There's also a nice app.• *** http://www.lieder.net/lieder/index.html *** THIS is where I go next for art songs in a number of languages.• http://www.wordreference.com for translations. There is also a handy app.• http://dict.tu-chemnitz.de for German to English.• https://translate.google.com Ahhh yes, Google translate. CAVEAT! <i>This is not really reliable as a word-for-word translation.</i> However, it can provide a usually useful overview of a poem or text, especially when used in conjunction with the other resources mentioned here, because you can put the whole poem of text in at once. There is also a handy app.
Repertoire	<ul style="list-style-type: none">• https://www.musiccentre.ca/search/advancedsearch for Canadian repertoire.• http://imslp.org Useful source for all kinds of scores. HOWEVER, some scores are inaccurate and hard (read “extremely irritating”) to read. Please don't inflict them on your pianist or teacher if they are in that condition. <i>Be cautious that you do not breach copyright law when using music from IMSLP or other online sources.</i>• BabelScores French-based, internationally focused resource promoting new music composed during the last 40 years. Offers complete digitized scores and streamed audio recordings of works by several hundred active composers to form the largest continually growing online music library of contemporary music. Features a virtual music-score reader with a zoom and full-screen options plus biographies of the composers.• HathiTrust Public domain books, scores, etc. Try searching for “art song” and then refine your search using the subject filter down the page a bit in the left panel.• Music Collection at Library Archives Canada This site is a source of sheet music published in Canada before 1921, selected from the Sheet Music Collection at Library and Archives Canada.• Sheet Music Consortium The Sheet Music Consortium provides tools and services that promote access to and use of online sheet music collections by scholars, students, and the general public.• Institute for Composer Diversity Dedicated to the celebration, education, and advocacy of music created by composers from historically underrepresented groups through database resources and programming analysis. Scroll down and select “Art Song” in the “Vocal Criteria” section.• http://www.dlib.indiana.edu/variations/scores/scores.html online opera scores.• http://stageagent.com/shows Useful for finding info about staged works like operas and musicals. Includes synopses, role info, excerpts, etc.• http://www.aria-database.com/search.php?changeToSimple=1 A useful site about opera roles specifically. Search by opera, composer, or role. Includes list of arias for each role, fach info, and range and tessitura of role.

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| | <ul style="list-style-type: none">• http://www.operastuff.com A useful resource for researching opera singers, houses, young artist programs, etc. |
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Some Other Helpful Information from Western

Help For When You Need It: Good2Talk is a 24-7 postsecondary school helpline that provides free, professional and confidential counselling support for students in Ontario. Call 1-866-925-5454.

Western has a new **Wellness Education Centre** located in the UCC, room 76, to which students in distress may be directed. <https://www.uwo.ca/health/>

Students that are in emotional/mental distress should refer to Mental Health@Western <https://www.uwo.ca/health/psych/index.html> for a complete list of options about how to obtain help.

Accommodation for Illness: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.pdf

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

The Code of Student Conduct addresses offences that are not academic offences in the first instance, although sanctions under the Code are likely to have consequences for a student's academic standing. The Code of Student Conduct defines the general standard of conduct expected of students and provides disciplinary procedures for the University to follow. Text of the Code of Student Conduct is provided at

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

Notes:

i) **Course Prerequisites: None, or previous year's lessons (192x, 292x, 393x, 492x).** 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) **Graduate grading scale:** A=80-100%, B=70-79%, C=60-69%, F=0-59%.

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(ze)s 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 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.

<http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

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) **Masks:** Effective September 1, 2022, Western requires medical-grade (ASTM level 3) masks indoors in instructional spaces for degree credit courses such as classrooms, labs, and seminar rooms. If you are presenting, performing, facilitating, or speaking to a group you may remove your mask. **Exemptions will be granted for the Faculty of Music, where a mask-friendly policy will be implemented in lieu of the required masking for instructional space where and when music-making is occurring.** All other spaces on campus such as residence buildings, offices, cubicles, libraries, and eateries are mask-friendly, meaning you can choose to wear a mask if you wish. Similarly, masking is optional for those participating in athletics, fitness, music, and theatre.

xi) **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.