

MUS / THFM-2011-001 (cross-listed) (3 credit hours)

### **ENSEMBLE PRACTICUM - CHORAL**

Fall/Winter 2017-18  
**Tuesdays: 4:30 – 6:30 pm**  
**1B03 (Bryce Hall Ensemble Room)**

**Instructor:** Renise Mlodzinski  
**Office:** 1B02  
**Phone:** 204 988 7629  
**Email:** j.mlodzinski@uwinnipeg.ca  
**Office hours:** Mon/Wed/Fri from  
1:20-2:30pm, or by appointment

NOTE: students are encouraged to use the ensemble room and practice rooms when they are available around the set rehearsal schedule.

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#### **COURSE DESCRIPTION**

Music is a unique art form that offers opportunities for self-expression. The choral music program provides an opportunity to acquire a high level of physical, cognitive, and affective skill competency through rehearsals, sectionals, workshops, and ultimately, performance in an ensemble setting. Students will experience a deeper understanding of the discipline, responsibility, and co-operation required to create a successful musical experience. The course is designed to provide a well-rounded musical education in the hope that students will embrace music-making as a life-long activity.

#### **TEACHING VOCAL/CHORAL TECHNIQUE THROUGH THE PERFORMANCE OF REPERTOIRE**

Skills and concepts overlap in musical development. What may be a skill in its early stages becomes a concept in the later stages. From year to year in a student's musical growth, the physical act of executing the skill becomes a concept in the application of the skill to achieve a musical outcome. This is referred to as a "spiral curriculum". *Categories* of skills include pitch, rhythm, notation, and technique. These turn into *categories* of concepts which include sound/tone, style, form, interpretation, and values.

##### ***Repertoire:***

- the student will perform repertoire based on a variety of forms, styles, and languages
- the student will learn to read and interpret printed music (*i.e.* multiple voicings)
- the student will explore the range of emotional and expressive qualities in all styles of music
- the student will study the relationship between theory, historical performance practice, and choral repertoire
- the student will practice the art and discipline of listening and responding to various styles, artists, as well as historically and culturally significant works

##### ***Performance:***

- the student will have the opportunity to share the music experienced in rehearsal
- the student will develop a sense of purpose for rehearsals, sectionals, workshops, and individual practice
- the student will increase the listening skills required to "adjust on the spot" and, therefore, further refine one's individual and ensemble technique

#### **REQUIRED MATERIALS**

- Repertoire and folders will be provided. These items must be brought to every practice and performance and returned upon request. Music and assignment forms will be available on Nexus for students to access.

## **ASSESSMENT AND EVALUATION**

<p><b>Language and Performance Skills</b> (Student develops understanding of and facility with elements, concepts, and techniques for making music)</p>	<p><b>50% - 2 Performance Assessments (December and April Conferences)</b></p>
<p><b>Creative Expression</b> (Student collaboratively and individually generates, develops, and communicates musical ideas in workshops, and performances)</p>	<p><b>15% - 1 Pitch Tendency Chart (December Conference)</b></p>
<p><b>Knowledge and Understanding of Culture and Society</b> (Student connects music to contexts of time, place, and community, as well as develops understanding of how music reflects and influences culture and society)</p>	<p><b>15% - Choice of 1 of the Following (April Conference):</b></p> <ul style="list-style-type: none"> <li>-Listening Presentation</li> <li>-Pitch Tendency Chart</li> <li>-“Lunch With a Musician”</li> <li>-Growth Response</li> <li>-Creative Response</li> </ul>
<p><b>Analysis and Communication</b> (Student analyzes, reflects upon, and constructs meaning in response to own and others’ music as well as demonstrates an understanding of the value of music as an art form)</p>	<p><b>20% - 2 Personal Reflection Sheets</b> (one brought to each performance assessment/conference at the end of each term) <b>*Credit earned through completion of these sheets will be maintained if issues with attendance and active participation in regular rehearsals, full rehearsals, workshops/master classes, and sectionals are nonexistent</b></p>

### **December and April Conferences**

(forms associated with conferences are available on Nexus)

#### **Performance Assessments (December and April)**

Students will sign-up for an appointment during the exam period at the end of each term that is approximately 15 minutes in length and be asked to perform (for the instructor alone) sections of repertoire being studied in rehearsal. Students will be graded on the concepts of sound, technique, and musicality.

#### **Personal Reflection Sheet (December and April)**

Students will be required to bring a completed self-reflection check mark sheet with them to **both** conferences. The content of this form will be discussed between the student and instructor, a conversation which will highlight student strengths and growth, as well as focus on goal-setting in the areas of performance and personal contribution to the ensemble. Credit is earned if there are no issues with attendance of, preparation for, and active participation in regular rehearsals, full rehearsals, workshops/master classes, and sectionals.

#### **Pitch Tendency Chart (December)**

Using the form provided, the student will complete a pitch tendency chart to bring to the December conference. The student and instructor will discuss the data collected from the exercise and develop future practice goals based on it. Grading in the December conference will be based on completion – 50% and observations/goal setting – 50%. *Please refer to the more detailed description and checklist for this assignment under the next category.*

### **Choice of 1 of the Following (April):**

#### Listening Presentation

Student is required to request **in advance**, at any point in the year, a class time to present a listening presentation that highlights a specific composer or artist. Selection of music to share is at the discretion of the presenter. Please ensure selections are appropriate for sharing in a classroom setting and discuss any concerns prior to preparing the presentation with the instructor.

Please refer to the following checklist when preparing listening presentations:

- use the "Do You Hear What I Hear" listening assignment sheet as a guide
- prepare an audiovisual presentation approximately 15 minutes in length (approximately 5 minutes allotted for listening to musical excerpts, 5 minutes for speaking, and 5 minutes for class discussion)
- hand in a **copy** of your speaking notes or email any power point presentation notes to the instructor and keep the original for your own records
- grading will be based on content – 70% and creativity – 30%

#### Growth Response

Student is required to attend a professional level performance of choice and complete a reflection of his/her musical goals based on his/her observations. Please write this response as close to the actual performance as possible and bring it to the April conference. Be sure to inquire about student rates for concerts with our music partners.

Please refer to the following checklist when preparing a growth response:

- construct a personal response that connects performance observations to personal musical and practice goals
- each submission should be typed, double-spaced, approx. 2 pages, and reflect a sense of academic integrity (refer to "Expectations of Students" below for notes on submissions and plagiarism)
- grading will be based on content – 50%, style – 20%, form – 20%, and writing mechanics & grammar – 10%

#### Lunch with a Musician

A student interested in participating in "Lunch with a Musician" will take a musician from one of our music partner organizations out for lunch and complete a biographical note on him/her. Upon request of the student, arrangements will be made by the instructor to connect the student with a musician. Please note that the student is required to cover the cost of the lunch, as well as that of the musician he/she is interviewing.

Please refer to the following checklist when preparing a biographical note:

- construct interview questions **prior** to the actual lunch meeting
- write the musician's "story" and incorporate applicable personal reflections (NOTE: the musicians and their colleagues will be reading submissions after they are vetted and approved by the instructor)
- each submission should be typed, double-spaced, approx. 2 pages, and reflect a sense of academic integrity (refer to "Expectations of Students" below for notes on submissions and plagiarism)
- grading will be based on content – 50%, style – 20%, form – 20%, and writing mechanics & grammar – 10%

### Pitch Tendency Chart

Using the form provided, the student will complete a pitch tendency chart to bring to the April conference.

Please refer the following checklist when preparing a pitch or rhythmic tendency chart:

- complete the assignment using the "Pitch Tendency Chart" form
- the exercise must be completed five times on five different days
- complete your regular warm up prior to starting the exercise
- be consistent and try to complete each day in the same location and under the same conditions, bearing in mind that room size and temperature, as well as the amount you warm up or sing prior will have an impact on pitch tendency
- be aware that academic integrity is an expectation of the school and remember that you also have an obligation to everyone in the ensemble to complete the exercise honestly
- grading will be based on completion – 40%, observations – 30%, and honest attempt to reach goals set in December conference – 30%

### Creative Response

Student will respond creatively upon thoughtful reflection of how music has impacted them personally. This could include anything from a written reflection to poetry, composition, visual artwork, audio recording etc.

Please refer to the following checklist when preparing a creative response:

- use the "Creative Response" sheet as a guide
- creative responses of every sort must reflect a sense of academic integrity
- grading of non-written responses will be based on creativity – 50% and content – 50%
- written submissions should be typed, double-spaced, approx. 2 pages, and reflect a sense of academic integrity (refer to "Expectations of Students" below for notes on submissions and plagiarism)
- grading of written responses will be based on content/creativity – 50%, style – 20%, form – 20%, and writing mechanics & grammar – 10%

### **Active Participation and Attendance**

The student must demonstrate a development of teamwork and leadership skills through a willingness to participate and learn. This involves demonstrating his/her progress through preparation/practice, group performance, discussions, class interaction, sectionals, and other set group activities. The student's preparation for and contribution to the musical growth of the ensemble is essential.

This is a performance-based course so, therefore, attendance of **regular rehearsals, sectionals, workshops/master classes, recording sessions, and performances is mandatory**. Failure to attend, prepare for, and participate in these activities may result in a loss of credit, up to a total of 20% of the final grade.

**Sectionals for each section will take place once a month. Frequency of rehearsals may increase during performance preparation. Workshop/master class and performance dates will be set well in advance. Performances may include additional school events, festivals, and/or community events.**

**CONCERT DATES @ THE MET for 2017-18 FALL/WINTER TERM:**

**WEDNESDAY NOVEMBER 29<sup>TH</sup>, 2017**

**WEDNESDAY APRIL 4<sup>TH</sup>, 2018**

## Grade Scheme:

A+	90-100%	GPA 4.50
A	85-89%	GPA 4.25
A -	80-84%	GPA 4.0
B+	75-79%	GPA 3.5
B	70-74%	GPA 3.0
C+	65-69%	GPA 2.5
C	60-64%	GPA 2.0
D	50-59%	GPA 1.0
F	Below 50%	GPA 0

## Expectations of Students

1. Please arrive on time to set up and warm-up before rehearsals, sectionals, workshops and performances. Always come prepared with your **music and pencil**. Use a pencil only to make markings in music. This being said, marking music as much as possible is greatly encouraged!
2. Exercise attentiveness through active participation and self-discipline in all settings. Always respect the musical equipment in the room and most importantly, respect yourself and others at all times. NOTE: This includes inappropriate use of cell phones during class and performance. Cell phones should be turned off during these times. This also includes inappropriate musical selections for listening presentations.
3. Attend each rehearsal, sectional, workshop/master class, recording session, and performance. Please respect these times and inform the director in advance of any conflicts and ASAP in the case of an unforeseen emergency. Failure to do so may result in a loss of credit, up to a total of 20% of the final grade. Dates for performances will be set well in advance based on the schedule of the school and availability of performance venues.
4. Practise and participate regularly and intelligently. Remember that you have responsibilities to the ensemble as well as to yourself. Failure to do so may result in a loss of credit, up to a total of 20% of the final grade.
5. Students are asked to dress in an "all black" professional manner for each performance. This includes:
  - a black  $\frac{3}{4}$  or full length sleeve top (with no writing on it)
  - black dress pants, long skirt, or shorter skirt with leggings
  - black dress shoes with black socks/stockings
6. This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some of the above topics be omitted or covered in less detail than indicated.
7. Work submitted for evaluation must be either typed or text processed, except for specified listening assignments and personal reflections.
8. It is the student's responsibility to retain a photocopy or digitized copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.
9. Students are advised to read the pertinent pages of the current course calendar for the rules regarding registration, voluntary withdrawals, academic misconduct (including plagiarism), and appeals.
10. **Wednesday February 14<sup>th</sup>, 2018** is the final date to withdraw without academic penalty from courses that begin in September 2017 and end in April 2018 in the 2017-18 Fall/Winter term.

11. Course work must be submitted by the due date unless an extension is arranged with the instructor. If no such prior arrangement is made, the assignment is subject to a penalty of **10% off for every calendar day until the final day for submissions during the reporting period.**

12. Students will not be asked for identification prior to performance assessments.

13. Performance assessments will take place during the 13<sup>th</sup>, 14<sup>th</sup>, 15<sup>th</sup>, and 16<sup>th</sup> week of each term by appointment.

14. Reading Weeks are **October 9-13, 2017** and **February 19-23, 2018.**

UWinnipeg promotes a scent-free environment. Please be respectful of the needs of classmates and the instructor by avoiding the use of scented products while attending lectures. Exposure to perfumes and other scented products (such as lotion) can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities.

### **ACCESSIBILITY STATEMENT**

This class involves physical, cognitive, and/or vocal demands. Those with challenges in these areas must seek departmental guidance PRIOR to registration: 204-786-9955 or [theatre@uwinnipeg.ca](mailto:theatre@uwinnipeg.ca).

### **HEALTH AND ACCESSIBILITY SERVICES**

Life happens to everyone. If you are experiencing a crisis in your life, or if you have a physical or mental health issue, communicate with your Professor or Accessibility Services – let us know so we can provide support or direct you to those who can. The earlier we know, the earlier we can discuss what resources might be available. Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams/presentations (e.g., private space or more time) or during lectures/labs (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or [accessibilityservices@uwinnipeg.ca](mailto:accessibilityservices@uwinnipeg.ca) to discuss appropriate options. All information about a student's disability or medical condition remains confidential <http://www.uwinnipeg.ca/accessibility>. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them.

### **"THE REAL THING" LECTURE SERIES**

The Department of Theatre and Film is presenting a series of six lectures which will be held on Wednesdays during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: Sept 20 (playwright Judith Thompson), Oct 18, Nov 15, Jan 17, Feb 28, Mar 14. This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to “the business of the business.”

Attendance at **ALL** lectures is **MANDATORY** for **ALL Honours students in Theatre (4000-level courses, all areas), as well as students in: THFM-3101 Acting III: General, THFM-3201 Styles in Design, THFM-3801 Production II, and THFM-3920 Musical Theatre.** Penalties for absence may be assigned by individual instructors.

Attendance for potential Theatre Honours/Majors and for Film Majors is optional but highly recommended.

## **2017 ORIENTATION ASSEMBLY**

Each year in September we hold an *Orientation Assembly* to welcome students to the new term, introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 13, 2017, 12:30-13:20 in Theatre, 1T15. ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

## **TAFSA**

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. We are looking forward to regular **Performance Jams, Socials, DioFest** (an exciting new play festival featuring student written and produced plays), and the very popular **24/7 Event** during which students move into our building and several plays are written, rehearsed, produced, and presented – all in a period of 24 hours! Please join TAFSA to find out more at its organizational meeting: Mon Sept 18, 12:30-1:20, Room OT10. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

## **BUILDING SECURITY**

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am and 5:30 pm weekdays only. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE:** outside of regular building hours, it is **MANDATORY** that everyone in the building **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes MUST have an access card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

## **ELECTRONIC COURSE OUTLINE ADDENDA**

Students must check our website at <http://uwinnipeg.ca/theatre-film> and read the menu items called ***Fire Safety Instructions in the Asper Centre for Theatre and Film, Access Card/Building Use Policy AND Room Booking Instructions.*** The link to the electronic ***Online Room Booking Form*** is also found at this location. Please read and note all instructions carefully.

## **GENERAL NOTES**

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.

Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students are strongly advised to read the sections 8, 9, and 10 of the *Academic Calendar* for information on Academic Misconduct including plagiarism, and Appeals, (found on-line at: <http://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>).

Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.

All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at [www.uwinnipeg.ca/respect](http://www.uwinnipeg.ca/respect).

Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

## **STUDENT PARTICIPATION POLICY**

Theatre is a communal art form in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

## **COURSE CONTENT NOTE**

### All Theatre and Film Classes

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.

### Performance-Related Classes

Much of an actor's work is based upon actual experiences of life which become translated into fictional circumstances. Because of this, the teaching of acting may involve encouraging the student to examine personal and even intimate areas of life to help him or her access life experiences appropriate to the demands of the work.



Dramatic literature depicts a wide range of human actions, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. Acting students must learn to simulate life truthfully in interaction with other students in the safety of the acting class and the rehearsal hall through exercises, discussions, and directions which address rather than avoid truthful, particularized, personalized action.

Performance classes often require strenuous physical activity. Classes may also involve physical interaction between students as part of class exercises or character development and occasional physical contact by instructors for purposes such as the demonstration of a technique or to make a posture correction. Students are responsible for wearing clothing appropriate to these activities.

Students who have concerns about dealing with the full range of actions and subject matter involved in drama are urged to discuss these concerns with their course instructor.