

MUSIC 3860B | MusED Technology
Winter 2020

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Talbot College Rm. TC121
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Classroom TC 307/Zoom
Monday 1:30 - 3:30
Wednesday 2:30 - 3:30

Important Dates Spring reading week, Feb 13 to 21; Portfolio Project I, Feb 24th; Final class, April 12th; Portfolio Project II, April 25th; Portfolio Project III, April 30th

Rationale

This course will explore various digital audio and video technologies for use in music classroom environs. While instructional possibilities of such technologies are multiple and wide-ranging, this course's foci are on specific ways music teachers may theoretically, technically, and practically approach and integrate tech into their ensembles, studios, and/or general music classes. Research-driven, project-based, creativity-centered, and collaboration-oriented, this course offers opportunities for you to practice playing with current sampling, recording, editing, mixing, and music notation software/apps for computer and mobile devices, while also providing a space for critique and discussion about technology's role in 21st century music education. Considerable emphasis is thus also placed on clarity of thought as expressed through both the spoken (class presentations and discussions) and written word (CRRQs and Portfolio Project Journal Reflections).

Learning Outcomes: By the end of this course you should be able to

- Demonstrate knowledge of the music education philosophies and practices related to the use of digital technologies of leading scholars in our field, as well as scholars in related fields of education, sociology, music engineering and production, and creativity, improvisation, and composition.
- Explain some of the implications of those philosophies for music teaching and learning in schools and universities (e.g., how teachers might choose and use specific technologies and to what educational, political, or other ends).
- Understand why and how those philosophies relate to larger social discussions about equity, diversity, and inclusion.
- Provide and intellectually defend your own rationale for why technology should be taught and included across music classroom spaces (e.g. choral, instrumental, general, informal, nonformal).
- Locate music education and its unique technologies within wider social, educational, cultural, and political contexts and debates affecting school music (e.g., the national music education standards in the United States and Canada, globalization, educational policy as it affects music education, etc.).

- Apply a “tech” philosophy to professional practice by questioning and critiquing underlying assumptions of traditional music methodologies, pedagogies, and philosophies and by demonstrating basic knowledge and skills of argument analysis.
- Demonstrate an ability to teach effectively by presenting and explaining issues and ideas to the class in an engaging manner while using appropriate illustrative materials (e.g., internet resources, videos, short handouts, diagrams, music recordings, etc.).
- Participate thoughtfully in class discussions about the nature, purposes, and value of technology use in education in general and music education in particular in contemporary society.
- Demonstrate careful reasoning, research, and writing ability by developing a creative critical and engaging trio of portfolio projects.
- Create, record, edit, mix, and master audio tracks using a Digital Audio Workstation (DAW), multitrack sequencer, and other audio editing tools online and offline.
- Create, record, edit, and produce video for use in music and film production.

Learning Strategies

The course will comprise online face-to-face sessions on Monday 1:30-3:30 and Wednesday 2:30-3:30 throughout the semester (and/or until we have clearance to meet in-person). Monday sessions are dedicated to lecture discussion and article presentations, and featured guests. Wednesday sessions are lab sessions for students to work on specific assigned tasks and Portfolio Projects. A series of practical tasks will be assigned via Flipgrid and FMT software. All are expected to complete the assigned weekly readings (text, podcast, video) and come to class prepared for discussion. Each week pairs of students will lead slide-based discussions based on assigned readings (~ 12 min.). Students will also be required to post reflective responses to activities and readings in Flipgrid as directed.

Assessment Breakdown

Assignment	Weighting	Due Date
Seminar leadership on readings	20%	As assigned
CRRQs	10%	Weekly
Flipgrid prompt responses	10%	As assigned
FMT activities	10%	As assigned
Portfolio Projects (3)	50%	As assigned

Evaluation

1. Seminar leadership on readings

20%

You will each be assigned readings to introduce to the class in the form of oral/audio-visual reports. These are opportunities to demonstrate and practice leadership and teaching ability. Presentations should demonstrate the following: understanding of content, organization (clear and concise summary of ideas in some sort of logical order), clarity of expression and communication, levels of personal and intellectual engagement with peers (can you grab and hold their attention?), and appropriate use of illustrative materials. You should consult <https://www.cultofpedagogy.com/speaking-listening-techniques/> for ideas on active and inclusive discussion strategies that promote quality discussion. Several of these can be adopted through use

of breakout rooms in Zoom.

For each assigned topic, you must also present a short, one-page (point form) synopsis to the class (including the sources for your information) and send to the instructor by 10:00AM Monday morning.

Criteria for assessment:

- Ability to identify key points from the reading
- Ability to articulate a clear explanation of these points
- Degree of critical reflection on the reading
- Quality of presentation materials
- Ability to devise suitable discussion questions and activities for the class
- Management of class discussion activity

2. CRRQs **10%**

Readings for this course include text, audio, and visual. For each reading you will be required to complete Critical Reading and Reflection Questions (CRRQs). This is a written “brief” you will prepare before seminar sessions and should include: 2 statements, curiosities, dissensions, etc. and 3 questions, wonderments, future research possibilities, etc.

3. Flipgrid Prompt Responses **10%**

Throughout the semester several prompts will be uploaded to Flipgrid and you will be required to respond to these in a thoughtful, provocative, respectful, and scholarly way.

4. FMT Activities **10%**

Readings and activities from Foundations of Music Technology (2016) by V.J. Manzo will be used during the semester to elucidate aspects of audio recording, mastering, engineering, and producing. You will need to go to <https://vjmanzo.com/oup/fmt/> and download the FMT software and chapter examples completing all “lab” activities as assigned (See Weekly Schedule below).

5. Portfolio Projects **50%**







Each student is responsible for designing and completing three portfolio projects during the term. Each project must include a reflection journal detailing the steps, stumbles, strategies, and successes encountered. The journal will be used to help you write your 2000-word final reflection. A 2000-word final reflection must accompany each of the three projects and must be submitted along with the final portfolio project and originating journals. Each person is responsible for their own journal and final reflection.








- I. **Sonic-Poetic-Visual Realization/Re-imagination:** In this duet, you and your partner will independently read and record pre-assigned passages from the text, *The Tone of Teaching*, by Max van Manen. You may use your phone or any audio recording device to capture your voices. Next, you will upload both audio files (mp3, wav, etc.) to an audio editing application of your choice (see Audio Editing Tools in MusED Tech | Resources). Then, you and your partner will carefully listen to your “readings” and







select passages, phrases, words, inflections, etc. that you find aurally captivating, and that encapsulates the “essence” or “themes” present in the passages you have recorded. Splice, and cut-and-paste these selections into a new file, as this will become your “working file.” After that, you and your partner will explore and excavate sounds, music, rhythmic patterns, timbres, and textures that complement your audio-text selections, recording these and adding new tracks to your working file. You may find sounds, timbres, etc. at your respective homes, neighborhoods, classroom spaces or practice rooms. You may also include original sounds you have made and manipulated in a sound generator; or original music you have composed using your instrument(s) and/or voice(s). You may also (and are encouraged) to craft your own musical instruments from recycled or repurposed material (e.g. wood, metal, plastic, rubber bands, etc.). The last element for the sonic-poetic-visual piece is choosing and capturing video footage that you and your partner feel complements the audio-text selections and sounds, music, rhythms, etc. you and your partner have recorded. Finally, you and your partner will coalesce and collage the various elements (text, sound, visual) you now have in your working file, arranging and editing them as you hear/see fit. For this step, you will create a new “draft production” file, bringing over selections and “stems” from your working file. Once you are satisfied with the completeness of your piece, you will create a “final production” file to do any final revisions before mastering and producing your original piece. (See rubric for specs).





- II. **MusED Podcast:** In this project you will select and explore a topic of interest related to music making, teaching, and learning. You may choose to hone in on a specific aspect of music (e.g. style/genre, performance practice, historical period, etc.); or, investigate various ways technology may facilitate music learning (e.g. theory, aural skills, ear training, notation, composition, etc.) via computer software, mobile apps, and other analog/digital devices ; or, pinpoint ways technology intersects with larger social issues significant to your musical and personal experiences (e.g. identity, gender, race, economy, etc.). Whichever your choice, you will be responsible for designing, recording, and producing an original podcast which must include a clearly articulated central theme, “on-location” field reporting techniques, interviews and conversations with persons relevant to the topic, and an overall “package” that puts your audience in the spaces and places that your podcast topic covers. This project may be done solo or with one other classmate. (See rubric for specs).
- III. **MusED Technology | Philosophy & Practicum:** In this project you be responsible for: 1) articulating a critical, concise, and scholarly-based philosophy statement for a PK-12 music class, and 2) Designing and scaffolding a three-lesson unit for a context of your choice (i.e. general, choral, instrumental, popular music, etc.) wherein digital technology is central to the proposed activities and assignments. This project must be completed in solo (See rubric for specs).




Weekly Schedule (subject to change): MONDAY: 1:30-3:30 | WEDNESDAY: 2:30-3:30










Week	Topic	Readings Podcasts Videos	Assignment Due
1			
M Jan 11	“Why’s, How’s, and Way’s” of MusED Tech	 <ul style="list-style-type: none"> ➤ Cloete, A. (2017). Technology and education: Challenges and opportunities. ➤ Webster, P. (2011). Key research in music technology and music teaching and learning. ➤ Manzo, A. (2016). Foundations of Music Technology — Chapter 12 “Technology in education”  <ul style="list-style-type: none"> ➤ Everything Sounds Introduction https://beta.prx.org/stories/86558 ➤ Everything Sounds Early Electronic Music https://beta.prx.org/stories/98560 	
W Jan 13		<ul style="list-style-type: none"> ➤ Manzo, A. (2016). Foundations of Music Technology — Chapter 1 “Properties of Sound” — Read and complete <u>all</u> <i>SOFTWARE LESSON</i> prompts. Go to: https://vjmanzo.com/oup/fmt/ 	<ol style="list-style-type: none"> 1. Video Intro 2. CRRQs
2			
M Jan 18	Sound, Self, & Creativity	 <ul style="list-style-type: none"> ➤ Herbert, M. (2020). The sounds of everyday life (and death). ➤ Reich, S. (2008). An introduction, or my (ambiguous) life with technology. ➤ Miller, P. aka DJ Spooky that Subliminal Kid (2008). In through the out door: Sampling and the creative act.  <ul style="list-style-type: none"> ➤ Sky Deep Sonic notes https://youtu.be/WSU8qN38fAI ➤ DJ Spooky Ghostworld Africa Pavilion https://soundcloud.com/lavasplash/dj-spooky-ghostworld-africa-pavilion-mix 	CRRQs
W Jan 20		<ul style="list-style-type: none"> ➤ Manzo, A. (2016). Foundations of Music Technology — Chapter 2 “Audio” — Read and complete <u>all</u> <i>SOFTWARE LESSON</i> prompts. 	
3			




M Jan 25	Deep Listening, Sociality	 <ul style="list-style-type: none"> ➤ Mesinai, R. (2014). Sketches from Soundboy Manifesto. ➤ Masaoka, M. (2000). Notes from a trans-cultural diary. ➤ Oliveros, P. (2007). My “American Music”: Soundscape, politics, technology, community.  <ul style="list-style-type: none"> ➤ Pauline Oliveros The difference between hearing and listening + Rachel Elliott https://www.youtube.com/watch?v=fOuRrJB8 ➤ https://sounditoutiicsi.wordpress.com/2016/12/20/episode-54-pauline-oliveros-1932-2016/ 	CRRQs
W Jan 27		<ul style="list-style-type: none"> ➤ Manzo, A. (2016). Foundations of Music Technology — Chapter 8 “Acoustics” — Read and complete <u>all</u> <i>SOFTWARE LESSON</i> prompts. 	
4			
M Feb 1	Digital Native & Marketplace Naiveté?  Dr. Cathy Benedict & Dr. Jared O’Leary	 <ul style="list-style-type: none"> ➤ Benedict, C. & O’Leary (2019). Reconceptualizing “Music Making.” Music technology and freedom in the age of neoliberalism. ➤ Singer, N. & Ivory, D. (2017). How Silicon Valley plans to conquer the classroom — https://nyti.ms/2iYtS39 ➤ Singer, N. (2017). The Silicon Valley billionaires remaking America’s schools — https://nyti.ms/2sMKXMN ➤ Frey, C. (2019) “The return of the machinery question,” Chapter 7 in, <i>The Technology Trap: Capital, labor, and power in the age of automation.</i>  <ul style="list-style-type: none"> ➤ Jared O’Leary CS for All Teachers — https://jaredoleary.com/ck8feed/65 	CRRQs
W Feb 3		<ul style="list-style-type: none"> ➤ Manzo, A. (2016). Foundations of Music Technology — Chapter 9 “Effects” — Read and complete <u>all</u> <i>SOFTWARE LESSON</i> prompts. 	



5			
M Feb 8	Music Classroom as Digital Music Studio	 <ul style="list-style-type: none"> ➤ Ruthmann, A. & Herbert, D. (2018). Music learning and new media in virtual and online environments. ➤ Tobias, E. (2018). Let's play! Learning music through video games and virtual worlds. ➤ Tracy, E. (2018). Digital Music Production  <ul style="list-style-type: none"> ➤ Katie Wardrobe Music Tech Teacher — https://midnightmusic.com.au/music-tech-teacher-podcast/ ➤ Robby Burns Music Ed Tech Talk — http://www.robyburns.com/robyburnsandfriends 	<ol style="list-style-type: none"> 1. CRRQs 2. Browse podcast links. Choose one episode to explore. Report back via Flipgrid prompt.
W Feb 10		<ul style="list-style-type: none"> ➤ Max MSP & Audacity Activities w/ Guest Daniel Gardner — https://dgcomposer.com/ 	
6			
SPRING READING WEEK			
M Feb 15			
W Feb 17			
7			
M Feb 22	Gender In(equality)  Mel Uye-Parker & Angelica Tavella	 <ul style="list-style-type: none"> ➤ Brereton, J. et al. (2020). Addressing gender equality in music production. ➤ Comber, C. et al. (1993). Girls, boys and technology in music education. ➤ Armstrong, V. (2011). Reclaiming compositional spaces. ➤ Tobias, E. (2014). Solo, multitrack, mute? Producing and performing (gender) in a popular music classroom.  <ul style="list-style-type: none"> ➤ Mel Uye-Parker — https://www.meluyeparker.com/ ➤ Angelica Tavella — https://loop.ableton.com/2018/participan 	<ol style="list-style-type: none"> 1. CRRQs 2. Podcast Portfolio Project Outline due by 11:59PM (EST).




		ts/angelica-tavella/  <p>Music Education and Technology: Re-invention or new approaches LOOP https://www.youtube.com/watch?v=02d_INIUY_P8</p>	
W Feb 24		Independent studio Portfolio Project	Portfolio Project 1: <i>The Tone of Teaching</i> due by 11:59PM (EST)
8			
M Mar 1	Reorienting I: Music, technology, & pedagogy	 <ul style="list-style-type: none"> ➤ Kardos, L. (2017). The curious musician. ➤ Stauffer, S. (2017). Technology, sound, and the tuning of place. ➤ Hein, E. (2017). Playing (in) the digital studio. 	<ol style="list-style-type: none"> 1. CRRQs 2. Explore and select a relevant podcast. Report back via Flipgrid prompt.
W Mar 3		Independent studio Portfolio Project	MusED Technology <i>Philosophy & Practicum</i> (First Draft) due by 11:59PM (EST)

9			
M Mar 8	Audio Production: Past, present, future...  Dr. Jay Hodgson & Nahuel Bronzini	 <ul style="list-style-type: none"> ➤ Jordan, K. & Miller, P. aka DJ Spooky that Subliminal Kid (2008). Freeze Frame: Audio, aesthetics, sampling, and contemporary media. ➤ Moylan, W. (2017). How to listen, what to hear. ➤ Damron, G. (2014). Ten technologies that have reshaped how composers create.  <ul style="list-style-type: none"> ➤ Nahuel Bronzini — http://studioburgundio.com/ ➤ Jay Hodgson — https://music.uwo.ca/faculty/bios/jay-hodgson.html 	CRRQs

W Mar 10		Flipgrid Prompt	
10			
M Mar 15	Crafting Téchnē	 <ul style="list-style-type: none"> ➤ Jordan, K. (2008). Stop. Hey. What's that sound? ➤ Winner, J. (2008). The World of Sound.  <p>Gambletron Improvising Electronics https://sounditoutiicsi.wordpress.com/2016/07/19/episode-42-improvising-electronics-with-gambletron/</p>  <p>Imogen Heap Musical Gloves https://youtu.be/7oeEQhOmGpg</p>	<ol style="list-style-type: none"> 1. CRRQs 2. Podcast Portfolio Progress Report Flipgrid prompt (90sec micdrop)
W Mar 17		Independent studio Portfolio Project	MusED Technology <i>Philosophy & Practicum</i> (Second Draft) due by 11:59PM (EST)
11			
M Mar 22	Global Perspectives	 <ul style="list-style-type: none"> ➤ Kigozi, B. (2017). Critical perspectives from Africa. ➤ Hirsch, L. (2008). South Africa's Rhythms of Resistance. ➤ Sastre, et al. (2013). New technologies for music education. ➤ Chen, J. (2017). Mobile learning in music education. 	<ol style="list-style-type: none"> 1. CRRQs 2. See Flipgrid
W Mar 24		Flipgrid Prompt	
12			
M Mar 29	Technology & Inclusion 	 <ul style="list-style-type: none"> ➤ DeVito, D. (2017). Technology and music collaboration for people with significant disabilities. ➤ Vanderlinde, D. (2017). Possibilities for 	CRRQs

	Caroline Delazaro & Ryan McCaul	<p>inclusion with music technologies.</p> <ul style="list-style-type: none"> ➤ https://dailynorthwestern.com/2019/10/07/lateststories/bienen-alumni-create-musical-instruments-for-students-with-disabilities/?fbclid=IwAR1AnfpK4RtZcLSQrMoaSKVwt7q9Oj5jfqvqvqCk7NdISXHY2Bc9q2f0uZnQ&print=true  <p>Adaptive Use Technology — https://sounditoutiicsi.wordpress.com/2016/05/10/episode-39-adaptave-use-technology-archive-conversation/</p>  <p>Universal Orchestra — https://youtu.be/RIWvvjbPVVw</p>	
W Mar 31		Flipgrid Prompt	MusED Technology <i>Philosophy & Practicum</i> (Final Draft) due by 11:59PM (EST)

Week	Topic	Readings/Listening's	Assignment Due
13			
M Apr 5	Reorienting II: Social media as pedagogy	 <ul style="list-style-type: none"> ➤ Bush, J. (2017). Loaded questions for an emerging world of music education technology. ➤ Cayari, C. (2014). Using informal music education through music video creation. ➤ Pluretti & Bobkowski (2019). Social media, adolescent developmental tasks, and music. ➤ Viega, M. (2019). Globalizing adolescence: Digital music cultures and music therapy. 	CRRQs
W Apr 7		Independent studio Portfolio Project	
14			

M Apr 12	Wrap-up rap	 <ul style="list-style-type: none"> ➤ Crooke, A. (2018). Music technology and the hip hop beat making tradition: A history and typology of equipment for music therapy. ➤ Upitis, R. (2017). Slow Music. ➤ https://www.nytimes.com/2021/01/06/arts/music/five-minutes-classical-music-flute.html?referringSource=articleShare  <ul style="list-style-type: none"> ➤ Everything Sounds Playground Sounds https://beta.prx.org/stories/91238?play=true ➤ Everything Sounds Florasonic https://beta.prx.org/stories/88538 ➤ Everything Sounds Bernie Krause https://beta.prx.org/stories/96586  <p>The Great Animal Orchestra Bernie Krause https://youtu.be/tsEgbo1o70g</p>	<ol style="list-style-type: none"> 1. CRRQs 2. Outro Video (see Supplemental Listening)
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Notes

i) Access to Zoom and online materials

You will only be able to access the online class and supporting materials using your UWO credentials.

ii) Online etiquette

Some components of this course involve synchronous online interactions. To ensure the best experience for both you and your classmates, please honor 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 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.

iii) **Recording of Synchronous Online Lectures/Tutorials/Lessons**

All of the remote learning sessions for this course will be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for educational purposes related to this course, including evaluations. The recordings may be disclosed to other individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings.

Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor.

iv) There are no prerequisites for this course.

v) Grading scale for all aspects of the course is A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

vi) **Academic Consideration for Student Absence:** Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student’s final grade. *Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus.* Students are not able to use the self-reporting option in the following circumstances:

- for exams scheduled by the Office of the Registrar (e.g., December and April exams)

- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student's final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical or provide appropriate documentation if there are compassionate grounds for the absence in question. **Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.**

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see:

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

and for the Student Medical Certificate (SMC), see:

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

vii) **Academic Consideration for Missing Work:** In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean's office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assessments will receive a grade of zero.

viii) **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 big green "I Need Help Now" button on the Health and Wellness page above.**

ix) **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

x) **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

xi) **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>