



# MUSC\*4200 Experiential Learning in Music

Winter 2022

Section(s): C01

School of Fine Art and Music

Credit Weight: 0.50

Version 1.00 - January 05, 2022

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## 1 Course Details

### 1.1 Calendar Description

This is an independent experiential learning option in music for qualified students working in consultation with a faculty advisor. The project may include the development of practical research strategies, resource development and publishing tactics enabling the student to investigate and disseminate a topic in music not otherwise available in the curriculum. It may also include a creative component such as developing professional-level skills in composition, performance, pedagogy, or improvisation, leading to performance, presentation, and/or vocational exposure in community venues. A proposal supported by a faculty advisor must be submitted in advance for approval to the Music Faculty Committee.

**Pre-Requisites:** 3.00 credits in Music, including (1 of MUSC\*3730, MUSC\*3740, MUSC\*3800, MUSC\*3820, MUSC\*3860, MUSC\*3880)

**Restrictions:** Registration in a Music Program (Honours major or minor, General). Instructor consent required.

### 1.2 Course Description

This course is crosslisted as THST 3010 - Experiential Learning, Mediated Scenography for Contemporary Opera. Students will be collaborating in small groups on three new opera works under the supervision of the Canadian opera company, Musique 3 Femmes. Participants will be placed into three groups, with each group responsible for producing stage design materials for one of the new productions. Students will work directly with the directors, composers, and librettists for these operas to build something creative, innovative, and responsive to this real-world need. M3F and their artists are very excited at the possibility of working with our students and are committed to several in-person visits throughout the semester to discuss their creative process and vision and provide regular feedback on materials developed. The course will meet once a week for three hours for the duration of the winter semester. **This course will also require a minimum of 3-5 hours of work outside of class to make progress each week.**

## 1.3 Timetable

WINTER | 2022  
Friday 10AM-1PM (Massey 205)

This course will be taught virtually until Jan 25 and then move to in person instruction. There will be both synchronous lectures and discussions and asynchronous studio and research projects. Students will be required to attend ALL CLASSES, whether zoom or in person sessions and set up a discord account for peer support and collective work sessions.

**This course will also require a minimum of 3-5 hours of work outside of class to make progress each week. It is encouraged that student teams dedicate a weekly asynchronous block of time to work collectively on the project.** A Discord website will be created for the course and should be used to communicate with their peers outside of class or any time we are meeting virtually due to pandemic restrictions.

Timetable is subject to change. Please see WebAdvisor for the latest information.

## 1.4 Final Exam

There is no exam for this course.

Exam time and location is subject to change. Please see WebAdvisor for the latest information.

## 2 Instructional Support

### INSTRUCTOR INFORMATION

Professor: Troy Hourie  
Office: virtual only for Winter 2022  
Email: houriet@uoguelph.ca

Professor: Kimberly Francis  
Office: virtual only for Winter 2022  
Email: kfranc02@uoguelph.ca

Office Hours: by appointment only

### 2.1 Musique 3 Femmes - Professional Partners

M3F is led by musicians Kristin Hoff, Jennifer Szeto, and Rachel Krehm, M3F is a contemporary opera company dedicated to commissioning, developing, and producing new operas by female composers and librettists. Founded in 2018, we strive to bring female creative leadership to the forefront of the operatic stage, and to support emerging talent in contemporary opera.

## 2.2 Covid 19 Policy - No face to face meetings until Jan 24

Due to Covid-19, there will be no face to face interaction of any kind in this course until Jan 24. This course will be delivered in a remote format using virtual platforms like Zoom and Courselink, which will allow for both synchronous and asynchronous engagement with course content.

For updates on Pandemic restrictions please see:

<https://www.uoguelph.ca/covid19/>

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## 3 Learning Resources

### 3.1 Required Resources

#### Zoom for Virtual Classes (Website)

All synchronous seminar experiences in this course will take place via Zoom. Students will be expected to download this software and invites to our class seminars. Course Zoom link for all virtual classes.

<https://zoom.us/j/91893602977?pwd=MGIheW1JQmg5b09UMjZ2bjdvQnpkQT09>

#### Discord (Website)

<https://discord.com/>

Students must download this app to their computer or mobile device. A link to join our Course's messaging server will be emailed to all students.

#### M3F Librettos, Scores and other resources (Other)

[https://drive.google.com/drive/folders/1hzt00LDQerRSCNgRr\\_SYEDYm4vnoxMDR?usp=sharing](https://drive.google.com/drive/folders/1hzt00LDQerRSCNgRr_SYEDYm4vnoxMDR?usp=sharing)

The Operas:

**1. Justine et les machines** (excerpts, 2021), 30 min

Sonia Paço-Rocchia, music | Marie-Eve Bouchard, libretto

Audrée Southière, stage direction

**2. Vanishing Point** (premiere, 2021), 30 min

Parisa Sabet, music | Nika Khanjani, libretto and stage direction

**3. Plaything** (excerpts, 2021), 30 min

Anna Pidgorna, music | Maria Reva, libretto

Jessica Derventzis, stage direction

M3F have provided the google drive link here should provide you with all the materials you need.

**Concert Recording of operas (Website)**

<https://lepointdevente.com/video/206386/38068286/CDY9or6dgoxZLAQRfBDDSlxTIUUQrU87Dce>

Justine et les machines (excerpts) - (17:00)

Vanishing Point (full work) - (45:00)

Plaything (excerpts) - (1:17:00)

**3.2 Recommended Resources****Musique 3 Femmes (Website)**

<https://www.musique3femmes.com/>

This is the website for our collaborators in the course.

**Editing Software (Software)**

All students will be required to have these three softwares or an approved equivalent for your assignments:

**1. Affinity Photo**

Students will receive an email the first week of classes to register for a free account for photo editing software for the term.

Resources:

<https://www.youtube.com/watch?v=FQkmqMeCBmk>

<https://affinity.serif.com/en-us/tutorials/photo/desktop/category/basics/>

**2. We Video**

Students should access this video editing software from the link below. The U Guelph library has extensive support and tutorials available

Here is the classroom link for WeVideo: link to be added

Resources:

We have a help guide: <https://guides.lib.uoguelph.ca/WeVideo>

Students can book appointments to get

help: <https://cal.lib.uoguelph.ca/appointments/MediaSupport>

Digital Media

Workshops: [https://cal.lib.uoguelph.ca/calendar/library\\_events/?cid=2503&t=g&d=0000-00-00&cal=2503&ct=34047&inc=0](https://cal.lib.uoguelph.ca/calendar/library_events/?cid=2503&t=g&d=0000-00-00&cal=2503&ct=34047&inc=0)

**3. Audacity**

Students should download this free sound editing software:

<https://www.audacityteam.org/>

Resources:

[https://manual.audacityteam.org/man/tutorial\\_your\\_first\\_recording.html](https://manual.audacityteam.org/man/tutorial_your_first_recording.html)

<https://www.youtube.com/watch?v=FiXbfeKA-fk>

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## 4 Learning Outcomes

Our official THST program learning outcomes are:

1. To develop artists who thrive on intellectual curiosity, openness to ideas and take measured risk through creative experiences.
2. To develop informed and creative citizens, empowered to contribute to the world through writing and performance.
3. To apply critical sensibilities through a familiarity and understanding of a range of significant performance and media work past and present.
4. To develop well-rounded performance artists, who possess the research tools and disciplinary skills to model their own productive performance practices.
5. To develop meaningful ways to integrate theory, technology and practice where critical thinking and creativity are equally embraced.
6. To learn techniques for communication and collaboration, build relationships and to listen and respect different thought processes.

### 4.1 Course Learning Outcomes

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

1. Mobilise increased technical knowledge and creative passions in a chosen area of practice (media or costume design).
  2. Organize, plan, and take and receive direction in the context of theatrical design.
  3. Collaborate productively as part of a design team as both a leader and a member.
  4. Mobilise research skills in the process of research-creation and media design.
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## 5 Teaching and Learning Activities

A course schedule will be available on courselink.

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## 6 Assessments

This course has been developed to provide students with an experiential learning course through a collaborative experience with a professional opera company. Students will develop their creative abilities to interpret and build performative work. The course will engage with three new opera works. The course will culminate in a presentation of a speculative design for an opera that can be potentially be further explored and implemented in a workshop in May 2022 on the U of Guelph campus. Grading will reflect personal growth, engagement, critical thinking and collaborative abilities. It is important to stay engaged and work continuously in order to succeed.

### **LATE ASSIGNMENTS:**

Below are the project assessment details and due dates. Each project has internal deadlines that must be met. Those deadlines for stages in the project will be listed on the assignment sheet. Penalty for a late assignment is 5% a day and will not be accepted 7 days after an established deadline.

### **Lateness and missed classes:**

Classes will start promptly. You must show up for class on time and immediately prepare to start work. There will be a 3% penalty for being late. If you miss a synchronous class or a schedule critique, the penalty will be 5%.

The success of the course is contingent on the participation of all students involved to be present and contributing to course discussions and peer critiques. Failure to participate in synchronous group sessions and to complete asynchronous tasks will have a detrimental

effect on your individual progress grades as well as your individual grades in relationship to final grade of each assignment.

## 6.1 Assessment Details

### Stage Design Process (50%)

**Due:** Mon, Apr 11, 5:00 PM

#### **1A. Visioning and Dramaturgy** - Due Jan 28 at 10AM. 10%

This initial phase will include an in-depth analysis of the opera and dramaturgical research. This will include a scene breakdown, opera analysis, and research into possible sources of visual and critical inspiration that will inform the creative process for a production design. The group will form a preliminary point of view statement based on the work completed to this date.

#### **1B. Drafting a Preliminary Design** - Due Feb 4 at 10AM. 10%

Students will articulate and build preliminary design concepts and begin a process of image creation. The group will complete a scenographic collage that encapsulates the point of view statement and is built from the image research they have completed for a set, costume, lighting and media design. A folder of additional research materials will accompany this submission. The group will prepare a presentation for M3F.

#### **1C. Reflection and Revising** - Due March 18 at 10AM. 10%

Following the presentations with M3F, the groups will continue the analysis of work based on feedback from collaborators. In this stage, it may be helpful if the teams divide the workload based on discipline, allowing each member to focus on a strength of theirs but will continue to work collaboratively on the development and execution of ideas.

#### **1D. Final Design Proposal** - Due April 11 at 5PM. 20%

Final design concepts presented to team ready to be added to rehearsal process. It is encouraged that this final design be executed gesturally, with bold, concise ideas that support the opera dramaturgically. These designs should be simple enough to implement in a workshop level production.

Each member of the group should contribute equally but it is up to group to coordinate the workload. As this is a collaborative process in small teams, the success of each design is determined by the discourse and contributions of all members of the group. Your peers deserve your focus, presence and professionalism in this unique opportunity to work with the opera company Musique 3 Femmes.

**Progress and Engagement (20%)****Date:** Full semester

Students will be graded on their engagement with the course. The practical nature of the course requires that students attend all lectures, seminars and studio sessions. Active participation and preparedness for class discussions are essential to achieving a high mark and to meeting the course objectives. Collaboration with your team and making weekly progress are integral to producing the high quality of work necessary. As this is an experiential learning course that provides students with a professional experience, high standards of engagement are expected. Furthermore, because the course will not require students to write an exam, professionalism, a high quality of information and depth of analysis will be expected of the group presentations and assignments.

**Journal Evaluations/Reflections (20%)****Date:** Due at each deadline of the Stage Design Process

The four stages of development—visioning, drafting, reflection/ refinement and final product—will be preceded by reflections, giving students a chance to capture what they already know, what their experience has taught them, and to develop an action plan for next steps. These reflections will be captured in a weekly journal and will serve as part of the overall evaluation.

**Creative Partner Feedback (10%)****Date:** Mon, Apr 11, 5:00 PM

M3F and the creative teams for these new operas will provide regular feedback throughout the semester. They will be provided with a clear rubric with which to assign a grade for students, though their qualitative feedback will also serve as an essential part of the learning process for this course.

## 7 Course Statements

### 7.1 Email

I will communicate with you via your University of Guelph email. As we are teaching virtual this fall it is VERY important that you check your email regularly and inform us of any changes to your address. Please do not email from personal email accounts. Students who do not keep engaged with messages that come through email and on announcements in courselink or discord will not be accommodated for missing information regarding course assignments, critiques and lectures.

### 7.2 Working Studios

WORKING STUDIO should be understood as an independently driven work session, where students demonstrate the process of researching, designing and preparing their final project in regular consultation with the instructor. Demonstrating active and progressive engagement



during studio is a fundamental part of a student's success in the course. Student groups meet with professor once a week for critiques and are graded for progress each week.

### **7.3 Accessibility during Pandemic**

We are aware of the necessity to work with students to ensure all the course content, materials, and software are accessible and will create an open dialogue with all students concerning all levels of interactivity and accessibility.

Students will not be expected to purchase technical equipment however they may have to loan/borrow various production materials from the school, which can be picked from campus and used at home.

### **7.4 Remote Workspaces: Ideas, Best Practices, Guidelines**

To try work better and as effectively as possible in a remote fashion, we encourage the following:

- We recognize all of us have different working from home situations. Not all these ideas will work for everyone. You are free to use any of these recommended ideas and adapt them any way you need to in order to suit your own needs.
- Find a space within your home that is comfortable for you. This may be quite difficult but if you can identify a specific 3x3 foot square of space and agree that this is where you always sit for class it will help. Maintain your space. Maintain your seat. You already do this during regular classes by sitting in the same seat for the entire semester.
- We recommend ALWAYS taking a seat in a position where you are comfortable and attentive, rather than laying down or in a posture conducive to sleep or rest.
- We recommend NOT working in a bedroom if you can. If you must do so, try to find a chair or space slightly removed from the actual bed. Much like reading in bed before falling asleep can sometimes lead to a lack of retention of the written word, working everyday in your bed can lead to problematic cross association of your schoolwork and personal rest spaces.
- You do NOT ever have to use your camera on live synchronous calls if you don't want to. This is your choice. You don't have to make yourself visible if it makes

you uncomfortable. Why? Because you are in your home and entitled to private space. If you want to share your image please feel free, but anyone who pressures you to do so isn't respecting your right to your personal privacy. You don't bring your residence room to lectures with you during a regular school year, so you shouldn't have to show everyone your home if you don't feel comfortable doing so.

- In order to share your image, protect your privacy, and create a conducive working space – if you choose to do so – we encourage spending time creating your own personal MAKER SPACE for all classes and video calls. This is a special space – as big as you want – that you literally step or sit into for your class time. When class is done you leave it.
- Your MAKER SPACE should have its own unique background, walls, or whatever you like. It can include some things that make you feel good. A plant. A piece of art. A special picture. Colours. Anything that helps and isn't distracting or against guidelines of personal respect and human decency. You can have a green screen and use it create a unique background for yourself. Your space could involve using drapes, cloth, partitions, cardboard, etc to create a defined mini space for all your calls. Think of this as a kind of phone or picture booth for classes. Its your space. It offers an environment to move into for class and leave when classes are complete. This will help you effectively compartmentalize a special workspace in your home space. Its your digital workspace so own it! And when class is done leave it. Separate your school experiences from your home life.
- Remember that everything your camera captures is part of the mise-en-scene [sorry for the cinematic terms] of the image you offer to others. Everything speaks. Therefore, always ask yourself if something could be or is distracting. This can include things in the foreground and background.
- Your camera should be in a fixed and locked position if you use it. Don't walk around. Don't swivel. When your background and image shifts, its disorienting and distracting to all watching.
- Too many screens: When you move into your MAKER SPACE I realize it will be compelling to use phones, multiple windows on your computer, and other devices throughout the experience. Every time you divert your attention from the class experience in your space (and class call) you lose some of your connection to what is happening within it. DISTRACTED CALLING: DON'T DO IT! No one's attention is perfect and fixed but try to eliminate all unnecessary distractions with your space. Close open digital windows. Take notes by hand. You can always

take pictures or scan them later. Before you know it your hour of class will be over.

- Headsets: Do you need them? Are you going to say much in a zoom call with 60 people? There is a chat function to write out questions. If you have a large headset on it may prove to be more of a visual distraction than benefit. I know it sounds old school, but we should strive to return to the days of listening to lectures as much as possible.
- Every hour spent in your digital maker space – whether synchronous or asynchronous – should follow with 5-10 (preferably 10) minutes of non-screen time. Don't check your phone. Don't watch TV. Leave. Go outside (or look out there) if you can. Breathe. Drink some water. Give your eyes a rest. Every 3 hours or more (with tiny breaks) needs at least 30-60 mins for non-screen time.
- Professional gamers often use only their voices to communicate while watching visuals from the games they are playing on totally different system. If you must work in teams or breakout rooms, then consider switching to voice only. Turn off your cameras. Just talk. It will let you keep chatting while completing individual or group tasks on other screens/systems.
- Turn off your cameras to take a break from assessing yourself and watching your own responses and image. Its not necessary. If you are in the call and listening, this should be more than enough.
- All synchronous class calls need a moderator. In our course, the professor who isn't teaching will always moderate then professor lecturing, and so forth. When we are co-teaching, we'll have a TA or even a volunteer student help moderate our discussions.
- Your moderator is like a stage manager. They get cues from the profs or students about questions, sound issues, etc. and help things run smoothly. This person can easily be privately messaged in Zoom or Teams with questions and read them out clearly to the professor or whomever is leading the discussion. Moderation should be actively encouraged. The more the main speaker must manage the call, the less effectively their attention will be on delivering the subject matter to the class.

## 8 University Statements

## 8.1 Email Communication

As per university regulations, all students are required to check their e-mail account regularly: e-mail is the official route of communication between the University and its students.

## 8.2 When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. The grounds for Academic Consideration are detailed in the Undergraduate and Graduate Calendars.

Undergraduate Calendar - Academic Consideration and Appeals

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-ac.shtml>

Graduate Calendar - Grounds for Academic Consideration

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

Associate Diploma Calendar - Academic Consideration, Appeals and Petitions

<https://www.uoguelph.ca/registrar/calendars/diploma/current/index.shtml>

## 8.3 Drop Date

Students will have until the last day of classes to drop courses without academic penalty. The deadline to drop two-semester courses will be the last day of classes in the second semester. This applies to all students (undergraduate, graduate and diploma) except for Doctor of Veterinary Medicine and Associate Diploma in Veterinary Technology (conventional and alternative delivery) students. The regulations and procedures for course registration are available in their respective Academic Calendars.

Undergraduate Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-drop.shtml>

Graduate Calendar - Registration Changes

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/genreg-reg-regchg.shtml>

Associate Diploma Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/diploma/current/c08/c08-drop.shtml>

## 8.4 Copies of Out-of-class Assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

## 8.5 Accessibility

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared

responsibility between the University and the student.

When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required; however, interim accommodations may be possible while that process is underway.

Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability.

Use of the SAS Exam Centre requires students to make a booking at least 14 days in advance, and no later than November 1 (fall), March 1 (winter) or July 1 (summer). Similarly, new or changed accommodations for online quizzes, tests and exams must be approved at least a week ahead of time.

For Guelph students, information can be found on the SAS website  
<https://www.uoguelph.ca/sas>

For Ridgetown students, information can be found on the Ridgetown SAS website  
<https://www.ridgetownc.com/services/accessibilityservices.cfm>

## 8.6 Academic Integrity

The University of Guelph is committed to upholding the highest standards of academic integrity, and it is the responsibility of all members of the University community-faculty, staff, and students-to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff, and students have the responsibility of supporting an environment that encourages academic integrity. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

Undergraduate Calendar - Academic Misconduct  
<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-amisconduct.shtml>

Graduate Calendar - Academic Misconduct  
<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

## 8.7 Recording of Materials

Presentations that are made in relation to course work - including lectures - cannot be recorded or copied without the permission of the presenter, whether the instructor, a student,

or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

## 8.8 Resources

The Academic Calendars are the source of information about the University of Guelph's procedures, policies, and regulations that apply to undergraduate, graduate, and diploma programs.

Academic Calendars

<https://www.uoguelph.ca/academics/calendars>

## 8.9 Disclaimer

Please note that the ongoing COVID-19 pandemic may necessitate a revision of the format of course offerings, changes in classroom protocols, and academic schedules. Any such changes will be announced via CourseLink and/or class email.

This includes on-campus scheduling during the semester, mid-terms and final examination schedules. All University-wide decisions will be posted on the COVID-19 website (<https://news.uoguelph.ca/2019-novel-coronavirus-information/>) and circulated by email.

## 8.10 Illness

Medical notes will not normally be required for singular instances of academic consideration, although students may be required to provide supporting documentation for multiple missed assessments or when involving a large part of a course (e.g.. final exam or major assignment).

## 8.11 Covid-19 Safety Protocols

For information on current safety protocols, follow these links:

- <https://news.uoguelph.ca/return-to-campus/how-u-of-g-is-preparing-for-your-safe-return/>
- <https://news.uoguelph.ca/return-to-campus/spaces/#ClassroomSpaces>

Please note, these guidelines may be updated as required in response to evolving University, Public Health or government directives.

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