



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS
DRAM 205 Story
Spring 2018

Instructor Office Email Office Hours	Dr. Gabrielle Houle TBA gabrielle.houle1@ucalgary.ca Tuesdays and Wednesdays from 11 am to 12 pm (noon) & by appointment. Please book an appointment with me by e-mail or at the end of class. Preferred mode of communication: in person, during office hours.
Day(s), time(s) and location of Class	From June 04 to June 22. Monday/Tuesday/Wednesday/Thursday 1 pm - 3:45 pm, EDC 179
Out of class activities	<p>None for this course. Students are however encouraged to expand their study of story and storytelling beyond this course. Here are a few local events that engage with story you could attend this summer:</p> <ul style="list-style-type: none"> ➤ The Stage One Festival of New Canadian Work at Lunchbox Theatre from May 25 to June 9. Performance schedule can be found here: http://www.lunchboxtheatre.com/stage-one-festival-of-new-canadian-work. Admission is FREE, but space is limited. ➤ <i>The Starving Time</i> by The Deep End Collective, a new play presented at Theatre Junction Grand from June 7 to June 9. Tickets are 18.50\$. For more information see: http://www.theatrejunction.com/next-stage/ ➤ <i>The Two Gentlemen of Verona</i> at Shakespeare by the Bow (https://www.theatrecalgary.com/2018-19/two-gentlemen-of-verona) ➤ See current and upcoming exhibits at the Glenbow Museum: http://www.glenbow.org/ ➤ Consider visiting a living history museum such as Fort Calgary (http://www.fortcalgary.com/) or the Heritage Park Historical Village (https://www.heritagepark.ca/) ➤ Watch a new film at a local cinema
Learning resources: required readings, textbooks and materials	<p>Students will be asked to read several texts (including plays, short stories, and essays) in preparation for almost every class. Some of these readings are available on the Internet, others will be posted on D2L.</p> <p>For their group project, students will be asked to work from an existing folktale or fairy tale. They will have to choose their tale from the following online collection: https://fairytalez.com/regions/</p>
Prerequisites	None.
Supplementary fees	None.
Course description	An exploration of the elements of story present in the arts and beyond. Story is an exciting, creative, dynamic, and universal form of human expression with the potential to engage and inspire students from across departments and disciplines.

Course learning outcomes	<p>By the completion of this course, successful students will be able to:</p> <ol style="list-style-type: none"> 1. Identify and analyze key features of story and storytelling; 2. Use discipline-specific vocabulary to discuss narrative; 3. Explore some of the ways in which stories are told in different artistic media; 4. Experiment with ways to tell stories visually (from written words to images). 		
Course schedule	<p>Every effort will be made to follow this syllabus and keep to the schedule below, but there may be changes or adjustments. In the event that something does change, you will be informed in class and significant changes will be verified by e-mail using D2L. Formal messages of this kind will use your official contact information as recorded in your university file.</p>		
	<i>Dates/Lectures</i>	<i>In-class component</i>	<i>Readings for next class</i>
	June 4; lecture 1	What is a story? Presentation of key words in this course. Explanation of final group presentation.	<i>Little Red Cap</i> by the Brothers Grimm (text available on D2L) Group work: go on https://fairytalez.com/regions/ , choose a region of the world, and start reading a couple of tales from that region.
	June 5; lecture 2	How stories are structured (an introduction to Propp’s morphology of fairy tales)	Group work: each member of each group should continue reading a few tales from the region they selected and think of what tale they would like to work on for their final project. Each group will need to agree on one tale by June 7, before class.
	June 6; lecture 3	Time and Space in stories and storytelling.	<p>“The Story of the Three Little Pigs” in <i>English Fairy Tales</i> by Joseph Jacobs (1890) available online at: http://www.gutenberg.org/files/7439/7439-h/7439-h.htm#link2H_4_0016</p> <p>Group work: Your team MUST have chosen the tale they will work on by the start of class tomorrow, Thursday, in order to complete the first in-class evaluated group exercise.</p>
	June 7; lecture 4	<p>Introduction to narration and focalization. Explanation of final paper assignment.</p> <p>Evaluated in-class group exercise on the tales each group will have selected for their final project (10%)</p>	<p>Read over the weekend: <i>The King Stag</i> by Carlo Gozzi (on D2L)</p> <p>Reading question: After having read the play, take a moment (I would suggest taking one hour) to draw connections between the play and Propp’s morphology of fairy tales. Then ask yourself if/how/why these connections are significant.</p> <p>Start working on your final group project and final paper over the next days. Schedule time to work on both assignments outside of class during the next couple of weeks.</p>
	June 11; lecture 5	Introduction to narrative painting	

	June 12; lecture 6	<p>Guest lecture on the role of music in film and on how music creates/supports story.</p> <p>Evaluated in-class group exercise (10%)</p>	<p>“Elements of Style” by Suzan-Lori Parks (available on D2L).</p> <p>Reading question: what statement do you find most important in Parks’ essay and why? Why tell The King Stag’s story as theatre (what does it ‘gain’ from being a play rather than a song, a poem, or a novel?). Write down your answers to these questions on one page (max) and be ready to share them with the class.</p>
	June 13; lecture 7	Introduction to storytelling in theatre (you will need to have read <i>The King Stag</i> for this lecture)	<p>Revise your note and, read <i>Little Red Cap</i> by the Brothers Grimm and <i>The Story of the Three Little Pigs</i> by Jacobs again. Listen once more to the podcast on the <i>Caminata nocturna</i> (18 minutes) and look over your reading responses to <i>The King Stag</i> and to Suzan-Lori Parks’ essay. Doing this will prepare you for tomorrow’s in-class test. This American Life podcast on the <i>Caminata</i> can be accessed here: https://www.thisamericanlife.org/520/no-place-like-home/act-one</p>
	June 14; lecture 8	In-class test (30%) In-class group exercise	Work on your group project and final paper.
	June 18; lecture 9	Why do we tell stories? Part 1: back to <i>Little Red Riding Hood</i>	Ibid.
	June 19; lecture 10	Why do we tell stories? Part 2: back to Gozzi and <i>The King Stag</i>	Ibid.
	June 20; lecture 11	Why do we tell stories? Part 3: TBD	Practice and time your presentation for tomorrow.
	June 21; lecture 12	Final group presentation (20% of total mark for the course)	
	June 25 (No class)	Final paper due today by 5 pm	

	<p>(30%). Please submit it to turnitin.com first, then submit on D2L in the Dropbox folder titled “Final paper”.</p>
<p>Assessment components</p>	<p><u>Final Group Presentation</u> Value: 20% Type: In-class oral presentation with visual aids Due Date: 21 June in class Duration: 15 minutes. Description of assignment: Students will be assigned groups by the end of the first day of classes. Each group will have to choose one tale from the following online collection: https://fairytalez.com/regions/. Avoid choosing a tale you are already familiar with (do not select <i>Cinderella</i>, <i>The Little Red Riding Hood</i>, <i>Sleeping Beauty</i>, <i>Snow White</i>, <i>The Story of the Three Little Pigs</i>, or <i>The Princess and the Pea</i>, for example). Instead, be adventurous and choose a tale you don’t know.</p> <ol style="list-style-type: none"> 1) Create three or four tableaux (still images) that visually represent the tale you selected. Each tableau should depict a key moment or event in the story. These moments should be presented chronologically. Your group is responsible for choosing a medium for their tableaux (suggested media include drawing, painting, and photograph. You may also choose collage as a mode of representation). Remember that your tableaux should be still; do not create video or audio recordings. Your group will need to submit a hard copy of their tableaux at the end of their presentation on 21 June. As you choose your medium, keep in mind that you will need to produce a hard copy that you will leave with the instructor. Whether you produce three or four tableaux will depend on the tale you choose to represent. Do not produce less than three and more than four tableaux. 2) On 21 June, each group will have 15 minutes to present and explain their visual representation of their tale in class. Each presentation should include: 1) the title of the tale, where it is from according to the database you consulted, and a very short plot summary (this should take no more than two minutes); 2) an explanation of each tableau (what does it depict, how does it depict it, and why? How does it engage with place, time, and character? Why did you choose to use certain colors, shapes, and textures? What point of view did you choose to represent and why?). I would suggest devoting 2 to 3 minutes per tableau; 3) conclude with a brief discussion of what the tale intends to do to its audience (for example, is it meant to teach something? Does it express certain values? Does it propagate an ideology? Is there a moral to it? Is it meant to evoke certain emotions? Does it trigger physical sensations?). And how do your tableaux engage with what the tale does? (I would suggest using a good 5 minutes of your presentation for this). Everyone in the group should speak during this presentation.

3) At the end of your presentation, hand in your tableaux to the instructor as well as a one-page document containing the title and summary of your tale, the names of people in the group, and a paragraph or two explaining how you divided the tasks among yourselves and organized your time for this project. Also, please hand in a completed and signed copy of your group contract (this form will be distributed in class on the first week of classes).

Marking scheme:

- Completeness of assignment (please see description above).
- Evidence of preparation. Note that presentations cannot exceed 15 minutes. This means that you will need to carefully edit your presentation and to practice it individually and in group (timing yourselves) in advance.
- Quality of contents. Presentations should move beyond description of the tableaux and go into analysis. Tableaux and explanation should result from a reflection that builds on ideas, questions, approaches, and elements of vocabulary examined during the course. Make sure to connect ideas together in a way that creates a coherent structure to the presentation. Avoid speaking in generalization and support your statements with evidence.
- Quality of delivery. This includes how the group uses language in their presentation and accompanying documents (is the vocabulary specific? Is the language concise? Is it elegant? Is it generally free of errors? Is the tone appropriate for this exercise?). It also includes the ways in which speakers connect with their audience beyond language. For example, are speakers making eye-contact with their audience? How are they adjusting to the audience's reactions? What about diction, volume, and rhythms of speech? Are each element of the presentation well integrated in the overall presentation (this includes how Powerpoint presentations and other visual aids are used in the presentation, if at all). Avoid reading your part on your cellphone (this always looks unprepared) or on your computer screen (which creates a barrier between you and your audience). Instead, I would suggest using cue sheets or cue cards. This will help you make eye-contact with your peers and adjust your delivery as needed.

In-Class Evaluated Group Exercises 1 and 2

Value: 10% each (20% of the total value of the course mark – group mark)

Due Date: June 7 and June 12 in class

Requirement: In order to do these exercises, students will need to have formed into groups for their final project (see above). Students will be asked to complete in-class exercises with their group. Each group must have selected a tale by June 7 in order to complete each in-class exercise. These exercises must be done in class on the day they are scheduled. They cannot be deferred or changed. If a student misses class on the day an in-class evaluated group exercise is scheduled, he/she will get 0 on it.

Description of assignment: Instructions for each in-class evaluated group exercise will be given in class on the day of the assignment. Each group will need to write their assignments using black or blue pens. Assignments will need to be written and submitted in class within the time allotted for completion. These exercises are designed to help students reflect on the material of the course and articulate the choices they make for their final presentation.

In-Class Test

Value: 30%

Due Date: 14 June in class

Duration: 70 min.

Details: This test will assess what students have learned in the first two weeks of the course. This test may include short objective questions, definitions and questions that require a longer answer (a few sentences or one paragraph), and essay questions. Students are asked to write their answers using blue or black pens. Answers should be double-spaced. Exam sheets and booklets will be provided in class on the day of the test.
No aids allowed. No electronic devices allowed.

Final Paper

Value: 30%

Due Date: 25 June by 5 pm (online submission in Dropbox folder on D2L and on Turnitin.com)

Length: 1200 to 1400 words

Description: Students are asked to re-write the tale they chose for their group project from a different point of view. For example, they could rewrite the tale from the perspective of one of the characters (human or non-human), or from the viewpoint of an inanimate element of the storyworld (in the case of *The Story of the Three Little Pigs*, for example, the tale could be told by one of the houses that gets destroyed by the wolf). The retelling of the story should be no more than 400 words. Students are then asked to provide an exegesis (that is a critical explanation or interpretation of a text) to their re-telling of the story. What is this exercise in focalization doing to the story, to how it is told (discourse), and to how it might be received by an audience? Why is this significant? This part of the assignment should be anywhere between 800 and 1000 words.

Marking Scheme:

- **Engagement with story and storytelling, and quality of argument:** I will look at the ways in which your re-telling engages with story and with storytelling. I will also look at how you make your argument in your critical explanation of your re-telling. Depth and originality of thought will be taken into account when evaluating this assignment, as well as the connections you draw between your storytelling, your exegesis, and the material studied in the course.
- **Structure of the argument:** Students are expected to give a coherent structure to their essay. Each part of the essay should be well integrated in the overall argument, and citations (if you choose to cite the original tale you are working from or any other material examined in the course or outside of it) should be well integrated in the essay. Your re-telling of the story should have a coherent structure; your exegesis needs to have an introduction and a conclusion.
- **Quality of language:** Students are expected to aim for clarity, specificity, and concision. Quality of grammar and orthography will also be taken into consideration when marking the assignment.
- **MLA style, and completeness:** This paper should count between 1200 and 1400 words. It should include a 400-word re-telling of the story. This re-telling needs to be followed by an exegesis that amounts to a successful argument. A separate list of works cited should be included at the end of the essay (please cite the original tale in your list of works cited). Format and citations should follow MLA style. MLA style uses in-text citations rather than footnotes or endnotes. The latest edition of the MLA guidelines is available at the library. You may also consult the following website for an overview of MLA guidelines:
<<https://owl.english.purdue.edu/owl/resource/747/01/>>.

<p>Assessment expectations</p>	<p><u>Guidelines for Submitting Assignments</u></p> <p>In-class evaluated group assignments and in-class tests will need to be submitted to the instructor in class within the time allotted for completion. Students are asked to use either blue or black pens to write these in-class assignments and tests.</p> <p>Final papers should be submitted electronically to the instructor by 5 pm on the due date. Students need to submit their essays 1) in the Dropbox folder on D2L, and 2) on Turnitin.com for a review of textual similarity and detection of possible plagiarism. In doing so, students will allow their essays to be included as source documents in the Turnitin.com reference database, where they will be used solely for the purpose of detecting plagiarism. The terms that apply to the University's use of the Turnitin.com service are described on the Turnitin.com web site. Course ID and password for Turnitin.com will be given in class and posted on D2L.</p> <p><u>Criteria That Must Be Met To Pass</u></p> <p>Passing grade overall.</p> <p><u>Expectations for Writing:</u></p> <p>Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.</p> <p><u>Guidelines for Formatting Assignments</u></p> <p>All written assignments need to be clearly identified with the date, course number and title, student name, and student number. For your final paper (and any other assignment written at home) please use Times New Roman, font size 12. Text should be double-spaced. For citations and overall presentation of written assignments, please follow MLA guidelines for writers of research papers.</p> <p><u>Late Assignments</u></p> <p>Proper academic performance depends on students doing their work not only well, but on time. Given the compressed schedule of this course, LATE WORK WILL NOT BE ACCEPTED. If you notice that you are falling behind in the course, immediately communicate with the instructor. Exceptions to the lateness policy for valid reasons such as serious illness, accident, or family emergency may be entertained by the instructor but will require appropriate supporting documentation.</p> <p><u>Expectations for Attendance and Participation:</u></p> <p>The success of this course greatly relies on the quality of participation of each student. Students must arrive at class on time, they should be prepared to engage critically with the course material and be ready to work with others in a collegial manner. They must read all assigned material (plays, tales, articles) as per the schedule provided in this syllabus and be able to demonstrate that they have read this material. They should be attentive, ready to share ideas, answer questions, solve problems, take initiative, and discuss the themes of the course respectfully and productively in a way that benefits the whole class. Texting is not permitted in class. Cellphones must be turned off and out of sight during class; use of laptop computer is permitted to take notes only; laptop computers must be closed during guest lectures and video projections. This course also involves in-class group evaluations that cannot be deferred or changed. You must be in class in order to complete these assignments. Attendance will be tracked with a sign-in sheet. If you are worried about making it to class this intensive course is not a good</p>
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choice for you. Please also refer to the Undergraduate Calendar E.3 Attendance for details.

Instructor's E-mailing Policy:

You may address simple, clear questions to the instructor by e-mail. Please ensure that your subject line begins with the course code, DRAM 205. Also, please address the instructor directly, and sign your name at the end of your e-mails. I will make every effort to respond to e-mails within 72 hours after receiving them, but will not respond to messages regarding assignments less than 72 hours before they are due. For complex questions or to discuss your progress in the course, please see me during my office hours or by appointment. Office hours exist to ask course-related questions, to discuss concerns, assignments, and other aspects of your learning journey in the course.

Grading scale

For the course as a whole, letter grades should be understood as follows, as outlined in the section F.1.1 Undergraduate Grading System of the Undergraduate Calendar for 2017-2018:

Grade	Grade Point Value	Description
A+	4.00	Outstanding performance
A	4.00	Excellent performance
A-	3.70	Approaching excellent performance
B+	3.30	Exceeding good performance
B	3.00	Good performance
B-	2.70	Approaching good performance
C+	2.30	Exceeding satisfactory performance
C	2.00	Satisfactory performance
C-	1.70	Approaching satisfactory performance.
*D+	1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject
*D	1.00	Minimal Pass. Insufficient preparation for subsequent courses in the same subject.
F	0.00	Failure. Did not meet course requirements. Several Faculties utilize an F grade that does not carry weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.
**I	0.00	Incomplete. Sufficient work has not been submitted for evaluation, unable to adequately assess. May also be used when a final exam is not submitted.
CR		Completed Requirements. Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable
RM		Remedial Work Required. Utilized by the Cumming School of Medicine (MD program). Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.

Notes:

- A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations.
- The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy.

	<p>In this course number grades will be translated into letter grades as follows:</p> <p>91 – 100 A+</p> <p>85 – 90 A</p> <p>80 – 84 A-</p> <p>77 – 79 B+</p> <p>74 – 76 B</p> <p>70 – 73 B-</p> <p>67 – 69 C+</p> <p>64 – 66 C</p> <p>60 – 63 C-</p> <p>55 – 59 D+</p> <p>50 – 54 D</p> <p>0 – 49 F</p>
Academic accommodation	<p>Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit ucalgary.ca/access/accommodations/policy. Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf</p>
Academic integrity, plagiarism	<p>The University of Calgary is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are referred to the section on plagiarism in the University Calendar (ucalgary.ca/pubs/calendar/current/k-5.html) and are reminded that plagiarism—using any source whatsoever without clearly documenting it—is an extremely serious academic offence. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people’s words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Student Success Centre (TFDL 3rd Floor) if you have any questions regarding how to document sources.</p>
SCPA Librarian	<p>Marc Stoeckle, MLIS, BA Learning & Services Librarian for <i>School of Creative & Performing Arts</i> and <i>School of Languages, Linguistics, Literatures & Cultures</i> Libraries & Cultural Resources, University of Calgary Ph: 403.220.6777, Email: mstoeckle@ucalgary.ca, Office: TFDL 160D</p>
Student misconduct	<p>ucalgary.ca/pubs/calendar/current/k-3.html</p>
FOIP	<p>ucalgary.ca/legalservices/foip</p>
Emergency evacuation	<p>Assembly points for emergencies have been identified across campus. THE PRIMARY ASSEMBLY POINT FOR CRAIGIE HALL IS THE PROFESSIONAL FACULTIES FOOD COURT. For more information, see the University of Calgary’s Emergency Management website: ucalgary.ca/emergencyplan/assemblypoints</p>
Internet and electronic communication device	<p>elearn.ucalgary.ca/category/d2l/ ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app</p> <p>The in-class use of computers may be approved by your Instructor. Cell phones and other electronic communication devices should be silenced or turned off upon entering the classroom. If you violate the Instructor’s policy regarding the use of electronic communication devices in the classroom, you may be asked to leave the classroom; repeated abuse may result in a charge of misconduct. No audio or video recording of any kind is allowed in class without explicit permission of the Instructor.</p>
Safewalk	<p>220-5333 anytime. ucalgary.ca/security/safewalk</p>

Students' union and ombudsperson contacts	<p>Student Union: su.ucalgary.ca/about/who-we-are/elected-officials/</p> <p>Faculty of Arts reps: arts1@su.ucalgary.ca; arts2@su.ucalgary.ca; arts3@su.ucalgary.ca; arts4@su.ucalgary.ca</p> <p>Graduate Student's Association: ucalgary.ca/pubs/calendar/grad/current/graduate-students-association-gsa-grad.html</p> <p>Student Ombudsman: ucalgary.ca/ombuds/contact</p>
Midterm and final examination scheduling	<p>Final examinations may be scheduled at any time during the examination period (Dec. 11-21 for Fall 2017 term; Apr. 16-26 for Winter 2018 term; June 28-30 for Spring 2018 term; Aug. 17-20 for Summer 2018 term); students should therefore avoid making prior travel, employment, or other commitments for this period. If a student is unable to write an exam through no fault of his or her own for medical or other valid reasons, documentation must be provided and an opportunity to write the missed exam may be given. Students are encouraged to review all examination policies and procedures: ucalgary.ca/registrar/exams/deferred_final</p>
Deferrals of exams/term work	<p>It is possible to request a deferral of term work or final examinations for reasons of illness, accident, family or domestic affliction, or religious obligations. Please check with your advisor if any of these issues make it impossible for you to sit an exam or finish term work by stated deadlines. ucalgary.ca/registrar/exams/deferred_final</p> <p>ucalgary.ca/pubs/calendar/current/g-6.html</p> <p>ucalgary.ca/pubs/calendar/current/g-7.html</p>
SCPA Claim Your Seat Program: Student Guidelines	<ol style="list-style-type: none"> 1. The Claim Your Seat (CYS) program allows all University of Calgary students to attend on-campus School of Creative and Performing Arts (Dance, Drama and Music) events free of charge. 2. Depending on the performance, there is a limited number of seats available for CYS. There is not a guarantee that tickets will be available for all CYS patrons for every performance, based on audience size, demand, etc. 3. CYS tickets are a privilege. If a student receives a ticket to attend a performance, it is expected that they will respect the value of the admission and attend the performance. 4. Process for students: On the date of the performance, from the time the Box Office opens until 15 minutes prior to the performance start time, they arrive to the CYS table next to the Box Office and show their Unicard. If students arrive after 15 minutes prior to the performance start time, they can go to the Box Office and purchase a ticket at the student rate. Students should not go to the Box Office unless they are purchasing a ticket. 5. If students have a course requirement to attend a performance for a specific date, access to the tickets will be communicated by the instructor to University Theatre Services prior to the event. The best guarantee for a free ticket is to arrive early, up to 45 minutes prior to the performance start time. 6. Respect for the Front of House and theatre staff, performers and fellow patrons is an absolute requirement. Failure to comply with this will lead to being asked to leave the venue and could result in the revoking of CYS privileges.
Academic standing	ucalgary.ca/pubs/calendar/current/f.html
Campus security	220-5333. Help phones: located throughout campus, parking lots, and elevators. They connect directly to Campus Security; in case of emergency, press the red button.
Copyright	It is the responsibility of students and professors to ensure that materials they post or distribute to others comply with the Copyright Act and the University's Fair Dealing Guidance for Students. Further copyright information for students is available on the Copyright Office web page (library.ucalgary.ca/copyright).
Faculty of Arts program advising and student information resources	<p>For academic advising, visit the Arts Students' Centre (ASC) for answers about course registration, graduation checks, and the 'big picture' on programs and majors. Drop in at SS102, email at ascarts@ucalgary.ca or call at 403-220-3580. You can also visit the Faculty of Arts website at arts.ucalgary.ca/undergraduate which has detailed information on common academic concerns.</p> <p>For academic success support, such as writing support, peer support, success seminars, and learning support, visit the Student Success Centre on the third floor of the Taylor Family Digital Library (TFDL), email them at success@ucalgary.ca or visit their website at ucalgary.ca/ssc/ for more information or to book an appointment.</p> <p>For enrolment assistance, including registration (add/drop/swap) changes, paying fees, and navigating your Student Centre, contact Enrolment Services at 403-210-ROCK [7625], by email at futurestudents@ucalgary.ca or visit them at the MacKimmie Block 117.</p>

Course outlines for transfer credit	It is possible that you will be asked for copies of this outline for credit transfers to other institutions or for proof of work done. It is the student's responsibility to keep these outlines and provide them to employers or other universities when requested. Please ensure that outlines of all the courses you take are kept in a safe place for your future reference. Departments/Programs do not guarantee that they will provide copies.
Letter of permission	If you wish to study at another institution while registered at the U of C, you must have a letter of permission. You can submit your request through your Student Centre at MyUofC. Students must have the Letter of Permission before they take the course at another school. Failure to prepare may result in no credit awarded and could result in suspension from the faculty.
Undergraduate associations	DUS: Drama Undergraduate Society, CHC 005 uofcdus@gmail.com MUS: Music Undergraduate Society, CHF 219 undmusic@ucalgary.ca