



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS - DRAMA
DRAM357: Contemporary Canadian Theatre and Drama
Winter 2016

Instructor Office Email Office Hours	Dr. Patrick Finn CHD022 pfinn@ucalgary.ca By appointment (emailing to book a time works best, but you can always drop by my office). I am on campus everyday from Monday to Friday.
Day(s), Time(s) and Location of Class	Tuesday/Thursday 12:30 – 1:45 CHE012
Out of Class Activities	<ol style="list-style-type: none"> 1) Students will need to visit the Taylor Family Digital Library in order to complete assignments for the class; 2) Students are required to attend a production of one professional, Canadian play / performance downtown. There are three shows from which to choose. Each of the three has several performance dates for you to pick.
Learning Resources: Required Readings, Textbooks and Materials	<i>Modern Canadian Plays, Volume 2, 5th Edition</i> . Jerry Wasserman, Ed. We read the entire book, and you will need it in class. The 5 th Edition contains plays not in earlier editions. The book is available in the bookstore. We will read one play that is not in the book. That play will be distributed in class.
Prerequisites	Not open to students with credit in DRAM356.
Supplementary Fees	The cost of tickets to attend one professional show. Each theatre has pricing options for students.
Course Description	History, Literature and cultural milieu of Canadian theatre since the 1980s.
Course Overview	<p>This class is a study of Canadian theatre and performance using both formal and theoretical modes of critique. We will explore questions such as, what it means to be Canadian, what makes a work of art Canadian, and what it means to study a theatre and performance tradition that is only a few decades old, while working in a region where performance has a history dating back thousands of years.</p> <p>In order to engage the material, we will work in a number of modes. We will write formal analyses, research based projects, and share presentations in seminar. By engaging in different ways of knowing, the course intends to give you the best opportunity to explore Canadian Theatre and Performance, while also supporting your development of skills transferable to many areas of work.</p> <p>This class uses performance as its primary focus. As such, when we work on essays or seminars, the instructor will take time to demonstrate how to do the type of work that is required. The hope is that you will gain a deeper understanding of Canadian Theatre and Performance, but also practice in a way that supports your scholarly development.</p> <p>Our class, like Canadian Theatre and Performance, will be best if we work together to include a wide variety of voices contributing in different ways.</p>

Course Learning Outcomes	<p>By the completion of this course, successful students will be able to:</p> <ol style="list-style-type: none"> 1. Discuss factual, historical information about the practice of theatre in Canada during the period under study; 2. Describe a variety of approaches in dramatic / performance work; 3. Read, analyze, and write about theatrical / performance texts; 4. Read, analyze, and write about live performance; 5. Find, analyze, compile, and create research-based papers / projects; 6. Lead, and engage in, seminars related to performance-based-research. 																																																																											
Course Schedule:	<p>Tentative Schedule: please be aware that at times things can develop during the term that require us to revisit our schedule. It does not happen often, but if it does, we will discuss it in class, and send out an update via the class list. Formal messages of this kind will use your official contact information as recorded in your university file.</p> <table border="1" data-bbox="440 579 1450 1608"> <thead> <tr> <th></th> <th>Topic / Assignment</th> <th>Reading</th> </tr> </thead> <tbody> <tr> <td>Jan 14</td> <td>Introduction</td> <td></td> </tr> <tr> <td>Jan 19</td> <td>Intro: Canadian Theatre History</td> <td>Anthology 1-27</td> </tr> <tr> <td>Jan 21</td> <td>Analyzing Theatre & Performance</td> <td>Handout</td> </tr> <tr> <td>Jan 26</td> <td><i>John Ware Reimagined</i></td> <td>Sign-out Copy</td> </tr> <tr> <td>Jan 28</td> <td>Essay Writing</td> <td>Handout</td> </tr> <tr> <td>Feb 2</td> <td><i>Polygraph</i></td> <td>Anthology 29-52</td> </tr> <tr> <td>Feb 4</td> <td><i>7 Stories</i></td> <td>Anthology 53-82</td> </tr> <tr> <td>Feb 9</td> <td><i>Never Swim Alone</i></td> <td>Anthology 83-102</td> </tr> <tr> <td>Feb 11</td> <td><i>The Glace Bay Miner's Museum</i> Essay 1 Due in Class</td> <td>Anthology 103-134</td> </tr> <tr> <td>Feb 23</td> <td><i>Counter Offence</i></td> <td>Anthology 135-166</td> </tr> <tr> <td>Feb 25</td> <td><i>Problem Child</i></td> <td>Anthology 167-192</td> </tr> <tr> <td>Mar 1</td> <td><i>Harlem Duet</i></td> <td>Anthology 193-228</td> </tr> <tr> <td>Mar 3</td> <td><i>Street of Blood</i></td> <td>Anthology 229-272</td> </tr> <tr> <td>Mar 8</td> <td><i>The Shape of a Girl</i></td> <td>Anthology 273-288</td> </tr> <tr> <td>Mar 10</td> <td><i>Tempting Providence</i></td> <td>Anthology 289-316</td> </tr> <tr> <td>Mar 15</td> <td><i>Scorched</i></td> <td>Anthology 317-354</td> </tr> <tr> <td>Mar 17</td> <td><i>The Adventures of Ali & Ali</i></td> <td>Anthology 355-386</td> </tr> <tr> <td>Mar 22</td> <td>Age of Arousal Essay 2: Due in Class</td> <td>Anthology 387-424</td> </tr> <tr> <td>Mar 24</td> <td><i>BIOBOXES: Artifacts Experience</i></td> <td>Anthology 425-444</td> </tr> <tr> <td>Mar 29</td> <td><i>The Edward Curtis Project</i></td> <td>Anthology 445-474</td> </tr> <tr> <td>Mar 31</td> <td><i>Kim's Convenience</i></td> <td>Anthology 475-498</td> </tr> <tr> <td>Apr 5</td> <td><i>John Ware Reimagined</i></td> <td>Signed-out Copy</td> </tr> <tr> <td>Apr 7</td> <td>Research Presentations & Research-Based Assignment Due in Class</td> <td></td> </tr> <tr> <td>Apr 12</td> <td>Test</td> <td></td> </tr> </tbody> </table>		Topic / Assignment	Reading	Jan 14	Introduction		Jan 19	Intro: Canadian Theatre History	Anthology 1-27	Jan 21	Analyzing Theatre & Performance	Handout	Jan 26	<i>John Ware Reimagined</i>	Sign-out Copy	Jan 28	Essay Writing	Handout	Feb 2	<i>Polygraph</i>	Anthology 29-52	Feb 4	<i>7 Stories</i>	Anthology 53-82	Feb 9	<i>Never Swim Alone</i>	Anthology 83-102	Feb 11	<i>The Glace Bay Miner's Museum</i> Essay 1 Due in Class	Anthology 103-134	Feb 23	<i>Counter Offence</i>	Anthology 135-166	Feb 25	<i>Problem Child</i>	Anthology 167-192	Mar 1	<i>Harlem Duet</i>	Anthology 193-228	Mar 3	<i>Street of Blood</i>	Anthology 229-272	Mar 8	<i>The Shape of a Girl</i>	Anthology 273-288	Mar 10	<i>Tempting Providence</i>	Anthology 289-316	Mar 15	<i>Scorched</i>	Anthology 317-354	Mar 17	<i>The Adventures of Ali & Ali</i>	Anthology 355-386	Mar 22	Age of Arousal Essay 2: Due in Class	Anthology 387-424	Mar 24	<i>BIOBOXES: Artifacts Experience</i>	Anthology 425-444	Mar 29	<i>The Edward Curtis Project</i>	Anthology 445-474	Mar 31	<i>Kim's Convenience</i>	Anthology 475-498	Apr 5	<i>John Ware Reimagined</i>	Signed-out Copy	Apr 7	Research Presentations & Research-Based Assignment Due in Class		Apr 12	Test	
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Assessment Components	<p>Assignment 1: Value: Pass / Fail Due Date: Do assignment in library on Jan 14 during second half of class time. Type: Research assignment Description: Students will be given a sheet containing a series of questions designed to familiarize them with the content of the course and the resources available to support their work. Designed as a playful introduction to our work, students will be asked to visit key locations on campus related to our work. The results of your work will then be discussed in class as per the schedule.</p>																																																																											

Assignment 2:

Value: 10%

Due Date: Full term

Type: Seminar Participation

Description: There are two distinct components to seminar presentation:

- 1) Early in the term, the instructor will ask students to sign up to lead the discussion of plays from the reading list. On the date assigned for those plays, the students who have signed up for the day will be responsible for providing a brief, research-based introduction to the play. They will then suggest key passages from the text that the class will read aloud. Introductions to the play should focus on key details we should be aware of in order to appreciate the play / performance we are studying. You might think of it as an answer to this question: if this is the only time that the people in this room will ever get to read this play, what should they make sure they know about it? Your introductions should be brief, with the majority of class time devoted to reading the play and discussing its connection to our ongoing explorations;
- 2) As a seminar class, it is essential that students read the plays in advance and contribute to class discussion throughout the term. We will take turns reading passages from the plays and spend significant time on class discussion. The instructor realizes some students are more comfortable speaking in front of groups than others, and will work to ensure that people are able to engage in class. Students do not need to be expert readers or trained critics; they merely need to be ready to share ideas with the group. We want to hear your ideas!

Assignment 3:

Value: 20%

Due Date: Feb 11 in class

Type: Essay #1

Description: 500-word (not including citations) essay developing a formal analysis of the play *John Ware Revisited*. Using citations from the text, you will develop an essay sharing your analysis of the play. Our emphasis will be on the quality and clarity of ideas, and the way in which those ideas are supported by citations of direct evidence from the text. Secondary sources will not be required. The instructor will dedicate class time to working with students to build these papers.

Assignment 4:

Value: 20%

Due Date: Mar 22 in class

Type: Essay #2

Description: 500-word (not including citations) essay developing a formal analysis of a live performance. Using citations from the event, you will develop an essay sharing your analysis of the performance. Our emphasis will be on the quality and clarity of ideas, and the way in which those ideas are supported by citations of direct evidence from the performance. Secondary sources will not be required. The instructor will dedicate class time to working with students to build these papers. **Attach your ticket stub to your assignment. Assignments without tickets will not be marked.**

In order to complete the assignment, students need to attend the performance of a

	<p>professional performance at one of three downtown theatres. You can pick from the following three options:</p> <ol style="list-style-type: none"> 1) <i>Cockroach</i> Alberta Theatre Projects 2) <i>Snakeskins</i> Theatre Junction Grand 3) <i>My Family and Other Endangered Species</i> Downstage <p>We will talk about this in class, but it is the student’s responsibility to find, schedule and book the event. Doing so is a required component of the assignment. (The reason I am giving you such a long warning is that what can sometimes happen is that we think we have lots of time to get things done, and we end up leaving things to the last minute. Then, something unexpected happens, and we cannot make it to a show. Doing that would offer an important lesson in scheduling and procrastination, but would not satisfy the requirement for our course, so it would make us both sad.)</p> <p><u>Important Notes about this Assignment</u></p> <ul style="list-style-type: none"> • You need to arrange your attendance at a show in advance; • The only shows acceptable for the assignment are the those listed above; • Attach your ticket stub to your assignment; • Observe theatre etiquette when attending events as part of our community; • All theatres provide information about transportation to and from shows. <p><u>Assignment 5:</u> Value: 40% Due Date: Apr 7 in class Type: Essay #3 Description: 1500-word (not including citations) essay developing a research-based paper. Using citations from reliable scholarly sources, you will develop an essay exploring your understanding of the play <i>John Ware Reimagined</i> in formal and historical context. Our emphasis will be on the breadth and depth of research, the quality and clarity of ideas, and the way in which ideas are supported by citations from a variety of sources, including the text. A thorough representation of secondary sources is required. The instructor will dedicate class time to working with students to build these papers.</p> <p><u>Test</u> Value: 10% Date: Apr 12 in class Length: One hour Details: A content test with fifty questions related to your knowledge of the work covered in the textbook. All questions will be short answer (fill-in-the-blank) and are designed to aid your understanding of the materials that frame our explorations. Questions are not designed to be “tricky,” but will focus on the most important aspects of the textbook (and the one play distributed in class). The test is balanced across all of the work covered during the term.</p>
<p>Assessment Expectations</p>	<p><u>Expectations for Writing:</u> Writing skills are important to academic study across all disciplines. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.</p>

In this class, writing will be evaluated according to the following system:

- 1) **Clarity of language** (**note:** try not to write like someone else, but do not use language that is too casual. Use as few words as possible to make your point);
- 2) **Development of an argument / thesis / perspective throughout the piece** (**note:** there should be easily recognizable growth throughout your piece. Usually you need to go back through the paper to check that this happens);
- 3) **Integration of relevant supporting evidence** from primary (and, if required, secondary) sources (**note:** often it can be difficult to work citations in without making it feel like they were just dropped in because of a requirement. It takes time to integrate them properly, and to ensure that the citation makes a clear contribution to what you are trying to say);
- 4) **Structure of sentences, paragraphs and the paper as a whole.** This category includes grammatically correct sentences, logically constructed paragraphs, and appropriate transitions between paragraphs (**note:** this area is more about editing than writing. Usually, we need to go back through our papers and check for structure to make sure that it is working to help rather than getting in the way of the message. Think of structure as the path your reader will follow; if it is not clear, they will get lost);
- 5) **Formatting and satisfaction of the requirements of the assignment** (**note:** we often hear about this in warnings that sound like “make sure you read the assignment.” In practice, what often happens is that we get so excited about an idea we end up going off in a direction that takes us away from what we were supposed to be focusing on for the paper. It can be frustrating, but we need to make sure to cover the requirements of the assignment.

Each area is afforded the same weight (20%), with success in each area necessary to produce a successful paper. Please note that the professor cannot pre-mark or pre-read assignments, but we will work on building these papers in class.

Expectations for Attendance and Participation:

This is a seminar class, so attendance is essential for success. We will discuss work as a group in every class. Students who are not able to attend classes regularly will not be able to satisfy the requirements to pass the course and should consider other options. (For me, I would want to consider the following scenario: if I am a student who always misses a lot of classes, but I am thinking, “this year will be different, I am going to all my classes!” ... maybe, I am being hard on myself. Some students just miss a lot of classes. That’s the way they work. This particular class might not be the best for them.)

Guidelines for Formatting Assignments

All assignments you wish to be graded need to follow MLA format. MLA format is described in the *MLA Handbook*, which you can buy at the bookstore or borrow from the library. There are also MLA workshops offered by the Student Success Centre. There are also many online materials discussing MLA style. A useful introduction from UofC can be found here: https://www.ucalgary.ca/ssc/files/ssc/wss_mla_2014.pdf

Scholars use formatting styles to ensure that our work is accessible. By using recognized styles, our work can contribute to ongoing research. It connects with everyone else. The style only works if we all adhere to it. In practical terms, formatting papers is no fun, and MLA Style can seem complicated, but it is important. Papers that are not formatted according to MLA style will not be marked.

	<p><u>Guidelines for Submitting Assignments</u> All assignments must be submitted in hard copy during class time. Papers submitted outside of class time but on the due date are considered one day late as per the “Late Assignments” policy in this document. Electronic assignments will not be marked.</p> <p><u>Late Assignments</u> Loss of one letter grade per day. (For example: from A- to B+, B+ to B, B to B-...)</p> <p><u>Criteria That Must Be Met To Pass</u> Passing grade.</p>																																							
<p>Grading Scale</p>	<p>For the course as a whole, letter grades should be understood as follows, as outlined in the section F.2 of the Undergraduate Calendar for 2015-2016:</p> <table border="1" data-bbox="516 541 1398 1213"> <thead> <tr> <th>Grade</th> <th>GPA</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>A+</td> <td>4.00</td> <td>Outstanding.</td> </tr> <tr> <td>A</td> <td>4.00</td> <td>Excellent-superior performance, showing comprehensive understanding of subject matter.</td> </tr> <tr> <td>A-</td> <td>3.70</td> <td>Good - clearly above average performance with knowledge of subject matter generally complete.</td> </tr> <tr> <td>B+</td> <td>3.30</td> <td></td> </tr> <tr> <td>B</td> <td>3.00</td> <td>Good - clearly above average performance with knowledge of subject matter generally complete.</td> </tr> <tr> <td>B-</td> <td>2.70</td> <td></td> </tr> <tr> <td>C+</td> <td>2.30</td> <td></td> </tr> <tr> <td>C</td> <td>2.00</td> <td>Satisfactory - basic understanding of the subject matter.</td> </tr> <tr> <td>C-</td> <td>1.70</td> <td>Receipt of a grade point average of 1.70 may not be sufficient for promotion or graduation. (See individual undergraduate faculty regulations.)</td> </tr> <tr> <td>D+</td> <td>1.30</td> <td></td> </tr> <tr> <td>D</td> <td>1.00</td> <td>Minimal pass - marginal performance; generally insufficient preparation for subsequent courses in the same subject.</td> </tr> <tr> <td>F</td> <td>0</td> <td>Fail - unsatisfactory performance or failure to meet course requirements.</td> </tr> </tbody> </table>	Grade	GPA	Description	A+	4.00	Outstanding.	A	4.00	Excellent-superior performance, showing comprehensive understanding of subject matter.	A-	3.70	Good - clearly above average performance with knowledge of subject matter generally complete.	B+	3.30		B	3.00	Good - clearly above average performance with knowledge of subject matter generally complete.	B-	2.70		C+	2.30		C	2.00	Satisfactory - basic understanding of the subject matter.	C-	1.70	Receipt of a grade point average of 1.70 may not be sufficient for promotion or graduation. (See individual undergraduate faculty regulations.)	D+	1.30		D	1.00	Minimal pass - marginal performance; generally insufficient preparation for subsequent courses in the same subject.	F	0	Fail - unsatisfactory performance or failure to meet course requirements.
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<p>MIDTERM AND FINAL EXAMINATION SCHEDULING</p>	<p>Final examinations may be scheduled at any time during the examination period (11-22 December for Fall 2015 term; 16-27 April for Winter 2016 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>																																							
<p>DEFERRALS OF EXAMS/TERM WORK</p>	<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 ucalgary.ca/pubs/calendar/current/g-6.html ucalgary.ca/pubs/calendar/current/g-7.html</p>																																							
<p>INTERNET AND ELECTRONIC COMMUNICATION DEVICE</p>	<p>elearn.ucalgary.ca/category/d2/ ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app 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>																																							

ACADEMIC INTEGRITY, PLAGIARISM	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-2.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.
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).
ACADEMIC ACCOMMODATION	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 www.ucalgary.ca/access/ . 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 http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf .
FOIP	ucalgary.ca/secretariat/privacy
STUDENT MISCONDUCT	ucalgary.ca/pubs/calendar/current/k.html
ACADEMIC STANDING	ucalgary.ca/pubs/calendar/current/f.html
SAFEWALK	220-5333 anytime. ucalgary.ca/security/safewalk
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.
EMERGENCY EVACUATION	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
FACULTY OF ARTS PROGRAM ADVISING AND STUDENT INFORMATION RESOURCES	<ul style="list-style-type: none"> • 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 us at ascarts@ucalgary.ca or call us 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. • 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. • 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.
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.
STUDENT UNION CONTACT STUDENT OMBUDSPERSON	Student Union: su.ucalgary.ca/about/who-we-are/elected-officials/ Faculty of Arts reps: arts1@su.ucalgary.ca ; arts2@su.ucalgary.ca ; arts3@su.ucalgary.ca ; arts4@su.ucalgary.ca Graduate Student's Association: gsa.ucalgary.ca/executive Student Ombudsman: su.ucalgary.ca/page/quality-education/academic-services/student-rights
UNDERGRADUATE ASSOCIATIONS	DUS: Drama Undergraduate Society, CHC 005 uofcdus@gmail.com MUS: Music Undergraduate Society, CHF 219 undmusic@ucalgary.ca