



UNIVERSITY OF CALGARY  
FACULTY OF ARTS  
SCHOOL OF CREATIVE AND PERFORMING ARTS  
MUSI 333: Late Rom. & Modern Music  
Winter 2017

Instructor	Dr. Geoffrey Wilson
Office	Craigie Hall E211G
Email	<a href="mailto:geoffrey.wilson@ucalgary.ca">geoffrey.wilson@ucalgary.ca</a>
Office Hours	MW 1-2
TA	Jonathan Gresl
Office	TBA
Email	<a href="mailto:jrgresl@ucalgary.ca">jrgresl@ucalgary.ca</a>
Office Hour	TBA
Day(s),time(s) and location of Class	MW 2-3:15 CHF 202
Out of class activities	none are required, though attendance at performances of recent and new music are strongly encouraged, including LiveStream events from many colleges, universities and conservatories.
Learning resources: required readings, textbooks and materials	Auner, Joseph. <i>Music in the Twentieth and Twenty-First Centuries</i> . New York: W. W. Norton, 2013. _____. <i>Anthology for Music in the Twentieth and Twenty-First Centuries</i> . New York: W. W. Norton, 2013.  Additional readings (class lecture slides) available on D2I Recordings available through StudySpace (using the U of C library subscription). Other options include Spotify, Apple Music, the library CD and DVD collections and Youtube.  <b>NB.</b> It is in your best interest to listen to multiple different recordings whenever possible so as to focus on the essential qualities of the music and not the character of any particular recording.
Prerequisites	Music 331 or Music History and Literature 301 or consent of the Division Chair, Music.
Supplementary fees	N/A
Course description	Music from 1870 to the present.
Course learning outcomes	By the completion of this course, successful students will be able to: 1. Understand the proliferation of musical styles that characterize the twentieth and twenty-first centuries 2. Identify many of those diverse styles by sound and be able to explain how these sounds are produced 3. Think critically about the relationship of composers, pieces and styles to historical precedents, both in the immediate and more distant pasts 4. Analyze and interpret some important compositional procedures of twentieth century music 5. Plan, research, draft and write an original research paper on a musical topic that advances an original argument in dialogue with the work of others
Course schedule	January 9 Required Reading: Auner Chapter 1 Required Listening/Viewing: Johannes Brahms, Symphony No. 4, IV

Richard Wagner, *Parsifal*, Prelude to Act I  
Giuseppe Verdi, *Otello*, Act 1, chorus "Una vela!"

January 11 & 16 Expanding Worlds: Fin-de-siècle Vienna and Paris

Required Reading: Auner Chapter 2

Required Listening/Viewing:

Gustav Mahler, *Symphony No. 3*, IV

Alma Mahler, "Die stille Stadt"

Claude Debussy, "Pagodes"

Debussy, *Pelleas et Mélisande*, Act III, Scene 1 & 2

Lili Boulanger, *D'un matin de printemps*

January 18 & 23 New Musical Languages

Required Reading: Auner Chapter 3

Required Listening/Viewing:

Arnold Schoenberg, *Pierrot lunaire*, "Mondestrunken", "Nacht" & "Der Mondfleck"

Schoenberg, *Three Piano Pieces*, Op. 11

Richard Strauss, *Salome*, Scene IV

Aleksandr Skryabin, *Prometheus: Poem of Fire* Op. 60

**ASSIGNMENT 1: The luce and the Mystic Chord in Skryabin's *Prometheus* (Due January 30)**

January 25 Colonialism, Primitivism and Nationalism before WWI

Required Reading: Auner Chapter 4

Required Listening/Viewing:

Jan Sibelius, *The Swan of Tuonela*

Charles Ives, *Symphony No. 4*, I

Igor Stravinsky, *The Rite of Spring*, "Introduction and Augurs of Spring" & "Dance sacrale"

February 1 & 6 Mourning and Music after the Great War

Required Reading: Auner Chapter 5

Required Listening/Viewing:

Erich Korngold, *Die Tote Stadt*, Act I

Maurice Ravel, *La Valse*

Edgard Varèse, *Hyperprism*

Kurt Weill, Lindbergh's Flight, "Introduction of the Pilot"

Stravinsky, *Les Noces*, scene I

**FINAL PAPER: Prospectus (due online via Dropbox by 11:55 pm February 1)  
Listening quiz #1 (online, due By 11:55 pm February 8)**

February 8 & 13 Paris: The new and the neo

Required Reading: Auner Chapter 6

Required Listening/Viewing:

Darius Milhaud, *La création du monde*, first tableau

Stravinsky, *Symphony of Psalms*, II

Ravel, *Piano Concerto in G*, I

Germaine Tailleferre, *La cantate de Narcisse*

**February 15: Midterm exam**

February 27 & March 1 The Second Viennese School and New Compositional Systems

Required Reading: Auner Chapter 7

Required Listening/Viewing:

Schoenberg, Suite for Piano, "Prelude", "Gavotte" and "Menuet and Trio"

Schoenberg, Piece for Piano, Op. 33a

Anton Webern, Symphony Op. 21, II

Berg, Violin Concerto, I.

Béla Bartók, *Music for Strings, Percussion, and Celesta*, I

**FINAL PAPER: Annotated Bibliography and Outline (due online via Dropbox by 11:55 pm February 27)**

**ASSIGNMENT 2: Twelve-tone rows and tonal analogies in Schoenberg's Suite for Piano Op. 25 (due March 6 2017)**

March 6 Inventing Traditions

Required Reading: Auner Chapter 8

Required Listening/Viewing:

Aaron Copland, *Billy the Kid*, "Street in a Frontier Town"

William Grant Still, *Africa*, II

Colin McPhee, *Tabuh-tabuhan: Toccata for Two Pianos and Orchestra*, I

March 8: Music in World War 2

March 13 Rebuilding in the Ruins

Required Reading: Auner Chapter 9

Required Listening/Viewing:

Benjamin Britten, *War Requiem*, "Requiem aeternam"

Dmitri Shostakovich, String Quartet No. 8, III

March 15 & 20 Order and Chaos: High Modernism and its discontents

Required Reading: Auner Chapter 10

Required Listening/Viewing:

Olivier Messiaen, *Quatuor pour la fin du temps*, I

Pierre Boulez, *Le Marteau sans Maître*, « Bel Édifice Et Les Pressentiments »

John Cage, *Music of Changes*, book I

Pauline Oliveros, *Traveling Companions*

**LISTENING QUIZ #2 (online, due By 11:55 pm March 22)**

March 22

Required Reading: Auner Chapter 11

Required Listening/Viewing:

Mario Davidovsky, *Synchronisms* No. 6, excerpt

Kaija Saariaho, *Noa Noa*

March 27 & 29

Required Reading: Auner Chapter 12

Required Listening/Viewing:

	<p>György Ligeti, <i>Continuum</i>  Gérard Grisey, <i>Partiels</i>  Elliott Carter, String Quartet No. 5, I  Sofia Gubaidulina, <i>Rejoice!</i> “Listen to the still small voice within”  Saariaho, <i>L’amour de loin</i>, Act IV, Scene 3  Georg Freidrich Haas, String Quartet no. 2</p> <p><b>FINAL PAPER: First draft (due in class March 29)</b>  <b>ASSIGNMENT 3: The harmonic series in Haas’ String Quartet no. 2 (due in class April 5)</b></p> <p>April 3  Required Reading: Auner Chapter 13  Required Listening/Viewing:  George Crumb, <i>Vox Balanae</i>, excerpt  Toru Takemitsu, <i>Quotation of Dream</i>  Henri Dutilleux, <i>Tout un monde lointain</i>, I  Joseph Schwantner, <i>And the mountains rising nowhere...</i>  Chen Yi, <i>Ba Ban</i></p> <p>April 5  Required Reading: Auner Chapter 14  Required Listening/Viewing:  Steve Reich, <i>Violin Phase</i>  Arvo Pärt, <i>Spiegel im Spiegel</i>  John Adams, “Doctor Atomic”, Act 1, Scene 3</p> <p>April 10 &amp; 12  Required Reading: Auner Chapter 15  Required Listening/Viewing:  Tan Dun, <i>Crouching Tiger Concerto</i>  John Corigliano, Concerto no. 3 “The Red Violin” “Chaconne”  Jennifer Higdon, <i>Violin Concerto</i>  Jacques Hétu, « Antinomie »  R. Murray Schafer, <i>The Crown of Ariadne</i>  Jocelyn Morlock, <i>Oiseaux bleus et sauvages</i>  Vincent Ho, <i>The Shaman</i>  Allan Bell, <i>Field Notes</i></p> <p><b>FINAL PAPER: Final draft (due April 17)</b>  <b>FINAL LISTENING QUIZ and FINAL EXAM to be scheduled by the registrar</b></p>										
Assessment components	<p>Students will be assessed according to the following table:</p> <table border="0" style="width: 100%;"> <tr> <td style="padding-left: 40px;">3 Assignments</td> <td style="text-align: right;">15%</td> </tr> <tr> <td style="padding-left: 40px;">3 Listening Quizzes (online)</td> <td style="text-align: right;">20%</td> </tr> <tr> <td style="padding-left: 40px;">Midterm Exam (February 15, 2017)</td> <td style="text-align: right;">15%</td> </tr> <tr> <td style="padding-left: 40px;">Final Paper (April 17, 2017)</td> <td style="text-align: right;">25%</td> </tr> <tr> <td style="padding-left: 40px;">Final exam (scheduled by the Registrar)</td> <td style="text-align: right;">25%</td> </tr> </table> <p>Percentage grades translate to letter grades as follows:</p>	3 Assignments	15%	3 Listening Quizzes (online)	20%	Midterm Exam (February 15, 2017)	15%	Final Paper (April 17, 2017)	25%	Final exam (scheduled by the Registrar)	25%
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A+ >95; A=90-95; A-=87-89; B+=84-86; B=80-83; B-=77-79; C+=74-76; C=70-73; C-=67-69; D+=64-66; D=60-63; F<60

Assignment 1: The luce and the Mystic Chord in Skryabin's *Prometheus*

Value: 5%

Due Date: January 30, 2017

Type: Written worksheet

Description: Examines the role of the notated luce part in Skryabin's *Prometheus* in relation to the harmonic structure of the piece, especially in understanding the various Mystic Chords used and their transpositions.

Assignment 2: Twelve-tone rows and tonal analogies in Schoenberg's Suite for Piano Op. 25

Value: 5%

Due Date: March 6, 2017

Type: Written worksheet

Description: Examines Schoenberg's sketches for the row of the Suite Op. 25, particularly in the partitioning of the row and in a series of analogies to functional harmony that Schoenberg makes in the sketches. These observations are applied to selections from the Suite to demonstrate how Schoenberg combines twelve-tone technique with neo-classical binary and ternary designs.

Assignment 3: The harmonic series in Haas' String Quartet no. 2

Value: 5%

Due Date: April 5, 2017

Type: Written worksheet

Description: Examines the pitch structure of the first section of the quartet in relation to the harmonic series in order to uncover the relationship of this work to spectralism.

Final Research Paper:

Value: 25% (prospectus (2%); annotated bibliography & outline (4%); first prose draft (6%); final draft (15%))

Due Date: Feb. 1; Feb. 27, March 29; April 17, 2017

Type: Written

Description: The final research paper will be a 10-12 page (ca. 1500 word) research paper on a musical topic connected to the course. While the range of acceptable topics is broad, each research paper must engage the relationship between a composer, piece, genre, style or "ism" and history. Examples might include:

- Berio's use of historical quotations from Debussy, Mahler, Ravel and others in his *Sinfonia* and what this tells us about how he views history
- The attempt to negate all history in Boulez's *Structures* and whether the attempt was successful
- The effort to invent a musical history for Germany (or France, or England) before and during WWII and how the struggle for history was used politically
- The use of feminist, LGBTQIA, post-colonial, or disability studies perspectives to create alternative histories of music, centered around the canon

The following topics are unacceptable:

- Purely biographical topics

- Topics that are entirely based in popular music (though cross-over topics are acceptable)
- Topics that argue for the greatness of a piece or a composer from an emotional or subjective point of view

All research papers must use 10 scholarly sources, including primary and secondary sources, books from the library (made out of paper that you can hold in your hand) and appropriate journal articles. Web-based sources and non-scholarly sources may be used in addition to the 10 scholarly sources, but the credibility of the source will be factored into the assessment of your paper. The physical layout of your paper, correct use of footnotes and acceptable sentence structure are expected; problems in these area will result in deductions. To the best of your ability, your paper should try to develop an original thesis that extends, even in a small way, existing work rather than merely reporting on what others have written.

Detailed examples of acceptable scope and format for the prospectus, annotated bibliography and outline are available on D2L.

#### Listening Quiz #1

Value: 6.6%

Due Date: online, by 11:55 pm February 8, 2017

Length: 30 minutes (timed)

Details: 10 examples will be chosen at random from the required listening up to February 6, 2017. The excerpts will feature important melodic/thematic/timbral materials, but they will not necessarily be taken from the beginning of each piece. For each excerpt, you will be expected to know the composer, composition title, movement title (if applicable), plus details about the formal and compositional processes exemplified by the piece, including its main style characteristics.

#### Listening Quiz #2

Value: 6.6%

Due Date: online, by 11:55 pm March 22, 2017

Length: 30 minutes (timed)

Details: 10 examples will be chosen at random from the required listening between February 8 and March 20. The excerpts will feature important melodic/thematic/timbral materials, but they will not necessarily be taken from the beginning of each piece. For each excerpt, you will be expected to know the composer, composition title, movement title (if applicable), plus details about the formal and compositional processes exemplified by the piece, including its main style characteristics.

#### Listening Quiz #3

Value: 6.6%

Due Date: online, by 11:55 pm on the date of the final exam (TBD)

Length: 30 minutes (timed)

Details: 10 examples will be chosen at random from the required listening between March 22 and April 12. The excerpts will feature important melodic/thematic/timbral materials, but they will not necessarily be taken from the beginning of each piece. For each excerpt, you will be expected to know the composer, composition title, movement title (if applicable), plus details about the formal and compositional processes exemplified by the piece, including its main style characteristics.

	<p><u>Midterm Exam</u>  Value: 15%  Date: February 15, 2007  Length: 50 minutes (in class)  Details: Short answer and essay questions based on the assigned reading, listening and viewing from the first class of the semester through February 13.</p> <p><u>Final Exam</u>  Value: 20%  Date: To be scheduled by the registrar  Length: 120 minutes  Details: A cumulative exam that stresses the material after the midterm and its relation with earlier styles and trends. Short answer and essay questions will be much like the midterm.</p>												
<p>Assessment expectations</p>	<p><u>Guidelines for Submitting Assignments</u>  Written assignments and the first and final drafts of papers will be submitted in hard copy in class. Other elements of the paper will be submitted via D2L according to the schedule above.</p> <p><u>Criteria That Must Be Met To Pass</u>  Assignments must be complete and done to an acceptable standard in order to receive a passing grade. The research paper, including the individual components, must meet the minimum length and formatting requirements, and use the specified number and kind of sources. All prose drafts should be free of errors.</p> <p><u>Expectations for Writing:</u>  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>  All assignments will contain detailed instructions on how they are to be completed, and they will all involve worksheets that I have prepared which you are to fill out completely. Pencil is preferred for analytical portions of the assignments.</p> <p>The final paper will be written according to the Chicago Manual of Style guidelines, using footnotes rather than end notes.</p> <p><u>Late Assignments</u>  Late assignments will not be accepted</p> <p><u>Expectations for Attendance and Participation:</u>  Please refer to the Undergraduate Calendar E.3 Attendance for details.</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 Undergraduate Grading System of the Undergraduate Calendar for 2016-2017:</p> <table border="1" data-bbox="532 1787 1414 1957"> <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></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	
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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 <a href="http://ucalgary.ca/access/">ucalgary.ca/access/</a>. 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.</p> <p>The full policy on Student Accommodations is available at <a href="http://ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf">ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf</a>.</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 (<a href="http://ucalgary.ca/pubs/calendar/current/k-2.html">ucalgary.ca/pubs/calendar/current/k-2.html</a>) 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>																												
Student misconduct	<a href="http://ucalgary.ca/pubs/calendar/current/k.html">ucalgary.ca/pubs/calendar/current/k.html</a>																												
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Emergency evacuation	<p>Assembly points for emergencies have been identified across campus. <b>THE PRIMARY ASSEMBLY POINT FOR CRAIGIE HALL IS THE PROFESSIONAL FACULTIES FOOD COURT.</b> For more information, see the University of Calgary’s Emergency Management website: <a href="http://ucalgary.ca/emergencyplan/assemblypoints">ucalgary.ca/emergencyplan/assemblypoints</a></p>																												
Internet and electronic communication device	<p><a href="http://elearn.ucalgary.ca/category/d21/">elearn.ucalgary.ca/category/d21/</a>  <a href="http://ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app">ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app</a></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	220-5333 anytime. <a href="http://ucalgary.ca/security/safewalk">ucalgary.ca/security/safewalk</a>																												
Students’ union and ombudsperson contacts	<p>Student Union: <a href="http://su.ucalgary.ca/about/who-we-are/elected-officials/">su.ucalgary.ca/about/who-we-are/elected-officials/</a>  Faculty of Arts reps: <a href="mailto:arts1@su.ucalgary.ca">arts1@su.ucalgary.ca</a>; <a href="mailto:arts2@su.ucalgary.ca">arts2@su.ucalgary.ca</a>; <a href="mailto:arts3@su.ucalgary.ca">arts3@su.ucalgary.ca</a>; <a href="mailto:arts4@su.ucalgary.ca">arts4@su.ucalgary.ca</a>  Graduate Student’s Association: <a href="http://ucalgary.ca/pubs/calendar/grad/current/graduate-students-association-gsa-grad.html">ucalgary.ca/pubs/calendar/grad/current/graduate-students-association-gsa-grad.html</a>  Student Ombudsman: <a href="http://ucalgary.ca/ombuds/contact">ucalgary.ca/ombuds/contact</a></p>																												



Midterm and final examination scheduling	Final examinations may be scheduled at any time during the examination period (12-22 December for Fall 2016 term; 15-26 April for Winter 2017 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: <a href="http://ucalgary.ca/registrar/exams/deferred_final">ucalgary.ca/registrar/exams/deferred_final</a>
Deferrals of exams/term work	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. <a href="http://ucalgary.ca/registrar/exams/deferred_final">ucalgary.ca/registrar/exams/deferred_final</a> <a href="http://ucalgary.ca/pubs/calendar/current/g-6.html">ucalgary.ca/pubs/calendar/current/g-6.html</a> <a href="http://ucalgary.ca/pubs/calendar/current/g-7.html">ucalgary.ca/pubs/calendar/current/g-7.html</a>
SCPA Claim Your Seat Program: Student Guidelines	<ol style="list-style-type: none"> <li>1. The Claim Your Seat (CYS) program, funded by the Students' Union Quality Money, allows all University of Calgary students to attend on-campus School of Creative and Performing Arts (Dance, Drama and Music) events free of charge.</li> <li>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.</li> <li>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.</li> <li>4. Process for students: On the date of the performance, from 45 minutes prior to 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.</li> <li>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.</li> <li>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.</li> </ol>
Academic standing	<a href="http://ucalgary.ca/pubs/calendar/current/f.html">ucalgary.ca/pubs/calendar/current/f.html</a>
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 ( <a href="http://library.ucalgary.ca/copyright">library.ucalgary.ca/copyright</a> ).
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 <a href="mailto:ascarts@ucalgary.ca">ascarts@ucalgary.ca</a> or call at 403-220-3580. You can also visit the Faculty of Arts website at <a href="http://arts.ucalgary.ca/undergraduate">arts.ucalgary.ca/undergraduate</a> 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 <a href="mailto:success@ucalgary.ca">success@ucalgary.ca</a> or visit their website at <a href="http://ucalgary.ca/ssc/">ucalgary.ca/ssc/</a> 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 <a href="mailto:futurestudents@ucalgary.ca">futurestudents@ucalgary.ca</a> 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

	<p>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.</p>
Letter of permission	<p>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.</p>
Undergraduate associations	<p>DUS: Drama Undergraduate Society, CHC 005 <a href="mailto:uofcdus@gmail.com">uofcdus@gmail.com</a>  MUS: Music Undergraduate Society, CHF 219 <a href="mailto:undmusic@ucalgary.ca">undmusic@ucalgary.ca</a></p>