



**UNIVERSITY OF CALGARY**  
**FACULTY OF ARTS**  
**SCHOOL OF CREATIVE AND PERFORMING ARTS - MUSIC**  
**Course Number and Title: Music 402.7 – Film Music**  
**Session: Spring 2017**

Instructor Office Email Office Hours	Dr. Geoffrey Wilson Craigie Hall E211G geoffrey.wilson@ucalgary.ca Tuesday and Thursday 11:00-12:00
Day(s),time(s) and location of Class	Tuesday and Thursday 12:30-3:15 Craigie Hall F202
Out of class activities	None, but the Calgary Philharmonic Orchestra is presenting <i>Raiders of the Lost Ark</i> with orchestra on May 19/20. Your attendance is encouraged – extra credit is available. I have a small number of seats reserved for the afternoon performance on the 20 <sup>th</sup> .
Learning resources: required readings, textbooks and materials	Hickman, Roger. <i>Reel Music: Exploring 100 Years of Film Music</i> . 2 ed. New York: W. W. Norton, 2017. Supplementary materials available through D2L
Prerequisites	None.
Supplementary fees	N/A
Course description	Selected topics examining commercial music from a critical perspective. Topics may include the examination of the work of specific creators or performers, the recording industry, the impact of specific instruments (guitar, percussion, electronic media, etc.), or cross-cultural influences. May be repeated for credit.
Course overview	<p>The invention of the motion picture in the last years of the nineteenth century was relatively inauspicious, but the meteoric rise of film to its current position as one of the dominant forces in the cultural life of most Western citizens has been profoundly important. From its earliest times, film has been accompanied by music: pianists, organists and small orchestras played in theatres to cover the sounds of the projectors and to provide an appropriate mood, aiding the suspension of disbelief that is critical to film's impact. Later generations of composers created an approach to film music that gave it an important role in the narrative structure of the works and, in certain cases, vastly outstripped the popularity of the films for which these pieces were originally written. Music in contemporary film today represents the most important point of contact for many people with the great symphonic musical traditions that underpin Western musical culture and also (for good and bad) serves as a primary point of contact for the music and culture of non-Western peoples. Films are also filled with popular music, and the intersection of music and image does important work in creating our image of ourselves as a people, giving us common references that are essential for a vibrant culture.</p> <p>The great irony of film music is that, for a long time and still in many cases, film scores were designed to be almost unheard. Music slips in and out of the narrative, usually without drawing our attention. For this reason, early film composers were much maligned by their art music contemporaries. Even now, when the scholarly study of film music is relatively common, many people simply do not hear the wonderful things going on in the score. Therefore, we will begin by re-learning how to listen to film, how to hear what in places has been artfully concealed. At times, we will be mesmerized by</p>

	<p>the narrative power of music while at other times we will be frankly shocked at the ham-fisted or inappropriate cues of lesser films. Our focus will be on the music of Hollywood film, since its richness could never be exhausted by a single course. If you have interests in European cinema, Bollywood or other filmic traditions, you will get some exposure to them in this course and hopefully will feel inspired to look and listen to these films in a new and rewarding way.</p> <p>The course will combine lecture elements, directed viewing/listening of excerpts from a variety of films and group discussion &amp; response. Student learning will be assessed through online listening quizzes, tests and a final project. You will be responsible to know the material covered in the textbook and in the lectures.</p>												
Course learning outcomes	<p>By the completion of this course, successful students will:</p> <ol style="list-style-type: none"> <li>1. Be able to identify the main historical trends of film music in the Hollywood tradition from its origins in the 1900s through the present day</li> <li>2. Be able to speak and write clearly about the ways that music helps to shape the scene, mood and narrative of Hollywood films</li> <li>3. Be able to identify themes and their transformations in the tradition of the Golden Age of Hollywood film</li> <li>4. Have been introduced to non-Hollywood cinematic traditions in a way that lays a helpful foundation for further exploration</li> <li>5. Annotate an excerpt from some Hollywood film, identifying the musical themes and musical characteristics that add to the overall effect and be able to place that excerpt in appropriate historical and stylistic contexts</li> </ol>												
Course schedule:	<p>Please come to class having done the assigned reading for the class date, and having watched the film excerpts for each viewer guide (found on D2L). Selected video clips shown in class will also be uploaded to D2L</p> <table border="0" style="width: 100%;"> <tr> <td style="vertical-align: top; width: 15%;">May 16</td> <td style="vertical-align: top;">           Introduction            Chapter 1: Exploring Film and Music            Chapter 2: Elements of Music            Chapter 3: Listening to Film Music         </td> </tr> <tr> <td style="vertical-align: top;">May 18</td> <td style="vertical-align: top;">           Music in Silent Film            Chapter 4: Forerunners of Film Music            Chapter 5: A New Art Form         </td> </tr> <tr> <td style="vertical-align: top;">May 25</td> <td style="vertical-align: top;">           The Golden Age of Silent Film            Chapter 6: The Foundations of Modern Filmmaking            Chapter 7: Breaking the Sound Barrier            Chapter 8: Europe after World War I         </td> </tr> <tr> <td style="vertical-align: top;">May 27</td> <td style="vertical-align: top;">           The Golden Age of Hollywood Sound Films            Chapter 9: The Classical Hollywood Film Score            Chapter 10: Lighter Musical Scores         </td> </tr> <tr> <td style="vertical-align: top;">June 1</td> <td style="vertical-align: top;">           Modern Voices            Chapter 11: Hollywood and World War II            Chapter 12: International Filmmaking: A Golden Age Interrupted         </td> </tr> <tr> <td style="vertical-align: top;">June 3</td> <td style="vertical-align: top;">           WWII and its Aftermath            Chapter 13: The Postwar Years         </td> </tr> </table>	May 16	Introduction Chapter 1: Exploring Film and Music Chapter 2: Elements of Music Chapter 3: Listening to Film Music	May 18	Music in Silent Film Chapter 4: Forerunners of Film Music Chapter 5: A New Art Form	May 25	The Golden Age of Silent Film Chapter 6: The Foundations of Modern Filmmaking Chapter 7: Breaking the Sound Barrier Chapter 8: Europe after World War I	May 27	The Golden Age of Hollywood Sound Films Chapter 9: The Classical Hollywood Film Score Chapter 10: Lighter Musical Scores	June 1	Modern Voices Chapter 11: Hollywood and World War II Chapter 12: International Filmmaking: A Golden Age Interrupted	June 3	WWII and its Aftermath Chapter 13: The Postwar Years
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	<p>Chapter 14: Expanding Modern Music, 1951–1959 Chapter 15: Country, Rock, and All That Jazz, 1951–1959</p> <p>June 3: Take home midterm available through D2L, covering the material through Chapter 15</p> <p>June 8           The 1960s Chapter 16: The Revitalization of International Filmmaking Chapter 17: The Tumultuous 60s Chapter 18: The Rockin’ 60s</p> <p>June 10: Take home midterm due through D2L by 9:00 AM</p> <p>June 10           The New Wave in America and Abroad Chapter 19: Emerging from the Crisis Years Chapter 20: The New Wave and World Cinema</p> <p>June 15           Classic Hollywood Revival Chapter 21: The Return of the Classical Score Chapter 22: Alternatives to the Symphonic Score</p> <p>June 17           In the Shadow of <i>Star Wars</i> Chapter 23: Box Office vs. Critics Chapter 24: Global Views of the Past and Present, 1975–1988 Chapter 25: Historical Films</p> <p>June 22           New Settings in Hollywood Films in the 80s and 90s Chapter 26: Life in America Chapter 27: Animations, Comedies, Romances, and Fantasies Chapter 28: World Cinema after the Cold War</p> <p>June 24           The New Millennium I Chapter 29: Blockbuster Fantasies and Adventures Chapter 30: Seeking Heroes</p> <p>June 24 Take-home final exam distributed, with focus on the materials after the midterm</p> <p>June 27           The New Millennium II Chapter 31: Animations, Musicals, and Dramas Chapter 32: International Films Achieve Parity</p> <p>Final project &amp; take-home final due by the end of exam period</p>										
Assessment components	<p>Students will be assessed according to the following table:</p> <table data-bbox="532 1753 1161 1927"> <tr> <td>Attendance/Participation</td> <td>10%</td> </tr> <tr> <td>Quizzes</td> <td>40%</td> </tr> <tr> <td>Take-home midterm</td> <td>15%</td> </tr> <tr> <td>Take-home final</td> <td>15%</td> </tr> <tr> <td>Final project</td> <td>20%</td> </tr> </table>	Attendance/Participation	10%	Quizzes	40%	Take-home midterm	15%	Take-home final	15%	Final project	20%
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**Attendance**

Learning to hear film is not as simple as it seems, since many of the techniques central to film scoring are designed to avoid conscious notice and work on a sub-conscious level. We will spend much of our class time working through the viewing/listening projects in the textbook, and on noticing similar processes in other films. It's important therefore that you attend regularly and participate as much as possible. Attendance will be taken each class. Once during the term, you will be asked to make a short presentation responding to a question about the assigned reading/viewing. This presentation will be factored into the grade for this item. See the pdf "In-class Expectations for Student Participation" on D2L for a grading rubric.

**Reading/viewing quizzes**

Much of the graded work in this class will be completed through online quizzes. These will be due weekly just prior to the beginning lecture of the following week, so that quiz 1, covering material from the week of May 13 will be due Tuesday May 21 by noon. These quizzes are designed to help you to identify the important concepts and terms in the reading. They will consist of multiple choice questions taken directly from the assigned reading/viewing. Each quiz will have its questions drawn at random from a test bank. Each quiz can be attempted three times, and the highest grade will be taken in each instance. An open-book approach to these quizzes is acceptable. All quizzes will be available for one week, from the end of Tuesday's class until noon on the following Tuesday.

**Take-home midterm and final**

The format of the take-home midterm and final will directly parallel the kind of activities done in class and modelled in the readings, but they will be slightly longer and more complex examples that give you the opportunity to draw together several different techniques. These will include short answer questions, theme identifications and some short essay questions in which you will be asked to respond critically to the cues you have seen and heard. It is important that you learn to remember the themes in the textbook (recordings available on D2L)

**Final project**

For the final project, you will find a series of 10-15 minutes clips from a variety of Hollywood films on D2L that are a fair representation of the genres we've studied. You will choose one of the clips and arrange to watch the entire film in order to understand the role of music in the entire work. Then, using the Viewer Guides in your textbook as a model, you will prepare a subtitle file (instructions on D2L – it is very simple) that annotates the given clip. You should include the names of important themes (if applicable), plus a description of other interesting uses of music and silence (including but not limited to: underscoring, source music, allusions to historical/ethnic/popular styles, music supporting or running counter to the narrative. The project should be accompanied by a short essay (3-5 paragraphs) on the uses of music in the film, again on the model of the textbook, which places the scene you've annotated in its proper context. If you have the technical capability of creating your own short film clip from a different film on which you would rather work, you can substitute that film for one of the selections provided.

	<p><b>Alternative Final Project</b></p> <p>If you are a musician, actor, filmmaker or creative individual, you may propose your own final project in lieu of the one described in this syllabus. Your proposal must be received by <b>June 6, 2017</b> and must contain a clear description of the work you plan to do. If approved, we will agree on an appropriate rubric for grading in a private meeting. You may also propose a group project. In these cases, the contribution and role of each group member must be clearly explained in the proposal, and a peer evaluation component will be factored into the final grade for each participant. Examples of possible alternative projects would be: to compose and perform (either with acoustic instruments or through a DAW) a musical score to an existing film clip 5-10 minutes in length; to shoot an original scene and fit it with appropriate music; to transcribe the underscoring for a significant cue from a major motion picture (length will vary depending on instrumentation). Please contact me to discuss any other options that you think might be compelling.</p>
<p>Assessment expectations</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>Expectations for Attendance and Participation:</u> Please refer to the Undergraduate Calendar E.3 Attendance for details.</p> <p><u>Guidelines for Formatting Assignments</u></p> <p>See examples and rubrics on D2L for the formatting of the final project and exams.</p> <p><u>Guidelines for Submitting Assignments</u></p> <p>Assignments must be submitted through D2L by the due dates. All due dates are clearly listed on the D2L calendar, and in the description for individual quizzes and dropbox assignments.</p> <p><u>Late Assignments</u></p> <p>Late assignments will not be accepted without a compelling and documentable reason. Please discuss this with me as soon as possible.</p> <p><u>Criteria That Must Be Met To Pass</u></p> <p>The quizzes will be evaluated out of 15, so passing requires that you get at least 60% of the questions correct (see the conversion table for percentage grades and letter grades below). The final project and the short answer and listening portions of the midterm and final must display a working knowledge of the terms and concepts we have studied. Required theme should be identified by the titles used in the textbook. Musical characteristics such as instrumentation need not be exact (you will not fail if you cannot distinguish a clarinet from an oboe), but I expect to see an effort made to hear as accurately as possible, meaning that you are identifying instruments and textures as appropriate and not only the emotional or affective qualities of the music. It is not mathematically necessary to complete all quizzes in order to pass the class,</p>

	<p>but in cases where a percentage grade falls very closely to a letter grade boundary, I will generally only round up in cases where students have made a good faith effort to get everything done.</p> <p><b>Please see the rubric on D2I regarding final projects.</b></p>																																							
Grading scale	<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"> <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> <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> <p>For this course, letter grades will convert to percentage as follows:</p> <p>A+ &gt;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&lt;60</p>	Grade	GPA	Description	A+	4.00	Outstanding.	A	4.00	Excellent-superior performance, showing comprehensive understanding of subject matter.	A-	3.70		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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Midterm and final examination scheduling	<p>Final examinations may be scheduled at any time during the examination period; 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></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. <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></p>																																							
Internet and electronic communication device	<p><a href="http://elearn.ucalgary.ca/category/d2I/">elearn.ucalgary.ca/category/d2I/</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>																																							
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</p>																																							

	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.
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> ).
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 <a href="http://www.ucalgary.ca/access/">www.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. The full policy on Student Accommodations is available at <a href="http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf">http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf</a> .
FOIP	<a href="http://ucalgary.ca/secretariat/privacy">ucalgary.ca/secretariat/privacy</a>
Student misconduct	<a href="http://ucalgary.ca/pubs/calendar/current/k.html">ucalgary.ca/pubs/calendar/current/k.html</a>
Academic standing	<a href="http://ucalgary.ca/pubs/calendar/current/f.html">ucalgary.ca/pubs/calendar/current/f.html</a>
Safewalk	220-5333 anytime. <a href="http://ucalgary.ca/security/safewalk">ucalgary.ca/security/safewalk</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.
Emergency evacuation	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>
Faculty of Arts program advising and student information resources	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 <a href="mailto:ascarts@ucalgary.ca">ascarts@ucalgary.ca</a> or call us 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. 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. 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.
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.

Students' union and ombudsperson contacts	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://gsa.ucalgary.ca/executive">gsa.ucalgary.ca/executive</a> Student Ombudsman: <a href="http://su.ucalgary.ca/page/quality-education/academic-services/student-rights">su.ucalgary.ca/page/quality-education/academic-services/student-rights</a>
Undergraduate associations	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>