



**UNIVERSITY OF CALGARY**  
**FACULTY OF ARTS**  
**SCHOOL OF CREATIVE AND PERFORMING ARTS**  
**Drama 200A-03: Introduction to Acting**  
**Fall 2016**

<p>Instructor Office Email Office Hours</p>	<p>Georgette A. Paré          Craigie Hall D215  <a href="mailto:gpare@ucalgary.ca">gpare@ucalgary.ca</a>          Wednesdays 14:30 pm – 16:00 pm  <b>The Winter term will be taught by Patrick Finn.</b></p>
<p>Day(s),time(s) and location of Class</p>	<p>Monday 12:00 – 14:50 pm          Wednesday 12:00 – 13:50 pm          CHE 004</p>
<p>Out of class activities</p>	<p>Students will have one assignment that requires viewing and responding to an off-campus professional theatre production. Each student will be responsible for the cost of this out-of-class activity. It is advisable to confirm with the instructor that the performance the student chooses will suit the assignment.</p> <p>Generally speaking, students will be encouraged to participate in and/or view U of C productions as well as Calgary community and professional theatre performances and share their experiences with the class.</p> <p>Especially at the beginning of the semester ,when the weather is still mild, much of our studio work will be done outdoors, within walking distance, on U of C property. Students will be expected to dress appropriately and look after their well being by bringing water, hats and sunscreen etc.</p> <p>Students will also be required to meet in groups and rehearse scenes outside of class times.</p> <p>As she deems most beneficial for the student(s), the instructor will schedule personal interviews with students, in and out of class time, during and/or at the end of the semester.</p>
<p>Learning resources: required readings, textbooks and materials</p>	<ul style="list-style-type: none"> <li>• One journal - approx. size of 8.5/11 inch notebook or hard covered journal style book with at least 50 bare pages – the entire book, lined or unlined, should be dedicated to this class only</li> <li>• One 8.5/11 inch coiled workbook with at least 25 pages also to be dedicated to this class only</li> <li>• Glue stick or scotch tape</li> <li>• Pens, pencils, and erasers</li> <li>• One 12” ruler</li> </ul> <p>Required Text:</p> <ul style="list-style-type: none"> <li>• “The Actor’s Checklist” – Creating the Complete Character” -2<sup>nd</sup> or 3<sup>rd</sup> edition. By Rosemary Hartel O’Neill</li> </ul> <p>Assigned readings will also be made available from:</p> <ul style="list-style-type: none"> <li>• “Acting is believing” by Charles McGaw, K Kenneth Stilson, Larry Clark</li> <li>• “Action Theatre: The improvisation of presence” by Ruth Zaporah</li> <li>• “Critical Response Process: A method for getting useful feedback on anything you make, from dance to dessert” By Liz Lerman, John Borstel</li> </ul>

	<ul style="list-style-type: none"> <li>• “Ensemble Theatre Making: A Practical Guide” 1st Edition by Rose Burnett Bonczek, David Storck</li> <li>• “Impro: Improvisation and the Theatre” by K. Johnstone</li> <li>• “The Viewpoints Book: A Practical Guide to Viewpoints and Composition” by Anne Bogart, Tina Landau</li> <li>• “Twentieth Century Actor Training” Edited by Alison Hodge</li> <li>• “Wild Mind: living the writer’s life ” by Natalie Goldberg</li> </ul>
Prerequisites	None.
Supplementary fees	None.
Course description	Practical experience in acting; improvisation and introductory work from texts; the development of communication skills and personal acting creativity.
Course learning outcomes	<p>By the completion of this course, successful students will be able to:</p> <ol style="list-style-type: none"> <li>1. Maintain focus and remain committed to the present moment, avoid distractions and stay on-task in order to see studio activities through. Successful students will be able to memorize lines for 20-25 minute partnered scenes.</li> <li>2. Access, develop and practice trust in self, peers and instructor in order to fully participate and take risks in dramatic explorations</li> <li>3. Demonstrate reliable accountability to their ensemble members and support them in their risks during studio exercises and assignments</li> <li>4. Create and present, a dramatic work, collaboratively in an ensemble</li> <li>5. Act truthfully in character, with full embodiment – without demonstrating or indicating</li> <li>6. Engage in constructive feedback as discussed in “Critical Response Process”</li> <li>7. Acknowledge and appreciate critical feedback, as well as reflect, reconcile and strategically prioritize their creative process for clarity of intent in character/scene development</li> <li>8. Generate and maintain a personal and purposeful journal that describes studio exercises/activities/readings/discussions as a record and reflection for personal growth and development as an actor</li> <li>9. Apply the guidelines: Objective, Action, Obstacle and Inner Image as laid out by the “The Actor’s Checklist” to strategically prioritize their creative process for clarity of intent in character/scene development</li> <li>10. Generate and maintain a Score Book for script analysis and acting choices based on Chapter 5 in “The Actor’s Checklist”</li> <li>11. Generate a written critical response to a professional theatrical production, a response that demonstrates an understanding of professional theatre production dynamics and the implementation of interpretation in creative choices.</li> </ol>
Course schedule	<p><b>Sept. 12</b>  Introductions and Welcome – what to expect from this Drama 200 class – tour of Craigie Hall and useful University landmarks.  Assigned reading for next class from “<i>Wild Mind: Living the Writer’s Life</i>” by Natalie Goldberg</p> <p><b>Sept. 14</b>  More introductions to welcome new students and review expectations for Drama 200.  Mobile in-and-outdoor workshop on journaling – discussion on readings from “<i>Wild Mind: living the writer’s life</i> ” by Natalie Goldberg</p> <p>ASSIGNMENT 1 - Your Personal Journal Assignment handed out and discussed:  Weight: 10% of your final grade.</p>

Besides daily entries and topics to reflect on, that your instructor will assign journal topics throughout the semester.  
You will also use your journal to take notes from the textbook, *"The Actor's Checklist"*  
The following is your schedule for textbook notes due:  
Due Oct. 5 Chapter 1 and 2  
Due Oct. 17 Chapter 3 and 4  
Due Oct. 31 Chapter 5 to end  
Due Oct. 31 Journals will be taken in for Midterm assessment  
Due Dec. 7 All journals will be handed in for grading.

**Sept. 19**

Weather permitting – outdoor studio – trust building and improvisation exercises

ASSIGNMENT 2 - Critical Theatre Response Assignment handed out and discussed:

Weight: 5% of total grade

Date due: Dec. 7

A 1000 word Professional Theatre Production Response

Note: Each student will be responsible for the cost of this out-of-class activity. It is advisable to confirm with the instructor that the performance the student chooses will suit the assignment.

**Sept. 21**

Weather permitting – outdoor studio – experimenting with movement and voice in a variety of spaces to build awareness of spontaneous and habitual behaviours as they are affected by environment. Assigned Readings for next day from *"Action Theatre: The improvisation of presence"* by Ruth Zaporah

**Sept. 26**

As this is the last day for new students to join the class, time will be allowed for introductions and welcome to new students. Also, there will be a review of what to expect from this Drama 200 class – followed by a mobile in-and-outdoor review workshop of improvised movement, voice and journaling – *readings from "Wild Mind: living the writer's life"* by Natalie Goldberg revisited and *"Action Theatre: The improvisation of presence"* by Ruth Zaporah discussed;  
journal entry assigned in preparation for Midterm.

**Sept. 28**

In class ensemble work - focus on listening to story telling and un telling (raveling and unraveling story)

ASSIGNMENT 3 - Midterm Project assignment handed out and discussed:

Weight: 10% of final grade (5% for the performance 5% for process in ensemble participation and reflection)

Due dates: October 24/26 – written reflection due Oct. 31

The Midterm Project is A Collective Creation - An ensemble of 3-5 students collaborative creation and presentation

Readings assigned from *"Ensemble Theatre Making: A Practical Guide"*

1st Edition by Rose Burnett Bonczek and David Storck

**Oct. 3**

Workshop indoors and/or out depending on weather on improvisation skills;  
*"Ensemble Theatre Making"* readings discussed.

Assigned reading for next class from "*Critical Response Process: A method for getting useful feedback on anything you make, from dance to dessert*" By Liz Lerman and John Borstel; and "*The Viewpoints Book: A Practical Guide to Viewpoints and Composition*" by Anne Bogart, Tina Landau

**Oct. 5**

Assignment due: Notes on Chapter 1 and 2 of "*The Actor's Checklist*"  
In and or outside studio improvisation exercises

Workshop in spatial architecture and critical feedback.

Assigned readings for next day from "*Impro: Improvisation and the Theatre*" by K. Johnstone (Status and space)

**Oct. 12**

TBA

**Oct. 17**

Assignment due: Notes on Chapter 3 and 4 of "*The Actor's Checklist*"  
Discussion of *Critical Response* and *Viewpoints* reading.

Improv studio work (status and space) – resources "*Impro: Improvisation and the Theatre*" by K. Johnstone

**Oct. 19**

In studio collective creation process work

**Oct. 24**

Midterm Collective Creation Due

**Oct. 26**

Midterm Collective Creation due

**Oct 31**

Due today: Notes on chapter 5 to end of "*The Actor's Checklist*"

Due today: Midterm Projects reflections

Due today: Journals will be taken in for Midterm assessment

ASSIGNMENT 4 - Final Project handed out and discussed:

Weight: 15% of total course.

Due dates: Nov 30/Dec.5 Performance and Score Book with rehearsal notes

The Final Project is a two or three person presentation of a short one-act play with score book

Due Nov. 30 / Dec. 5 Presentation and Score Book with rehearsal notes

Weight: 15 total (5% for Score Book / rehearsal notes and reflection, 5% instructor assessment on final performance, 5% peer grade on final performance)

Assigned reading for next class from: "*Acting is believing*" by Charles McGaw, K Kenneth Stilson, Larry Clark

**Nov. 2**

Workshop: Improvisation in Intention

Discuss reading "*Acting is believing*"

	<p><b>Nov. 7</b> Workshop: Learning your lines with movement</p> <p><b>Nov. 9</b> Workshop: Visioning your space and ‘playing’ in it</p> <p><b>Nov. 14</b> Workshop in Movement: Physical openness and accessibility /rehearsal</p> <p><b>Nov. 16</b> Rehearsal for Final Project</p> <p><b>Nov. 21</b> Workshop: Costume and Voice</p> <p><b>Nov. 23</b> Rehearsal for Final Project + Ensemble feedback session with instructor</p> <p><b>Nov. 28</b> Final Rehearsal for Final Project + Ensemble feedback session with instructor</p> <p><b>Nov. 30</b> Assignment due: Final presentations of Final Projects and Score books with rehearsal notes</p> <p><b>Dec. 5</b> Assignment due: Final presentations of Final Projects and Score books with rehearsal notes</p> <p><b>Dec. 7</b> LAST CLASS Activities TBA</p>
Assessment components	<p><b>(Assignment 1:</b> Personal Class Journal <b>Value:</b> 10% <b>Due Dates:</b> Oct. 31 (midterm) Dec. 7 (final) <b>Type:</b> Written - no word or page limit <b>Description:</b> Personal Journal. Recorded descriptions and reflection of activities, exercises, rehearsals, as well readings and notes on textbook, “The Actor’s Checklist”</p> <p><b>Assignment 2:</b> Critical Response Review of Professional Theatre Presentation <b>Value:</b> 5% <b>Due Date:</b> Dec. 7 <b>Type:</b> Written Essay – 1000 words <b>Description:</b> Written critical response to a professional theatre performance. Students must attend a theatre performance outside of class time.</p> <p><b>Assignment 3:</b> Midterm Project <b>Value:</b> 10% <b>Due Date:</b> Performance due October 24/26 – written reflection due Oct. 31 <b>Type:</b> Collective Creation <b>Description:</b> Group project (an ensemble of 3-5 students) – create in collaboration and perform a presentation of 8-10 minutes with written reflection of no less than 800 words</p> <p><b>Assignment 4:</b> Final Project <b>Value:</b> 15 % (5% for Score Book / rehearsal notes and reflection, 5% instructor</p>

	<p>assessment on final performance, 5% peer grade on final performance)  <b>Due Date:</b> Nov 30/Dec.5 Performance and Score Book with rehearsal notes  <b>Type:</b> Group Project (ensemble of 2-3 students) Performance and written Score Book  <b>Description:</b> Preparation and presentation of short one-act play, with maintained Score book and rehearsal journal</p> <p><b>Assignment 5:</b> Growth and Development  <b>Value:</b> 10 %  <b>Due Date:</b> On going  <b>Type:</b> Participation (Growth and Development)  <b>Description:</b> Factored in the Growth and Development Grades are: Attendance, commitment, willingness to participate and contribute to studio work and discussions, accountability to the ensemble, day-to-day ability to take risks as well as support others in theirs and learn from the outcomes.</p>						
<p>Assessment expectations</p>	<p><u>Guidelines for Submitting Assignments</u> – written assignments must be delivered by hand in their hard copy form.</p> <p><u>Criteria That Must Be Met To Pass:</u> The student who punctually attends every class ready to fully participate, completes all of the assignments, and demonstrates accountability to the class, as an ensemble, will pass this semester. As this Drama 200 section is a participatory learning environment, missed classes may not be recovered. Any absences and/or late arrivals will rapidly deter a student’s success and final grade.</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> – Written Assignments must be legible – as decided by your instructor. All written assignments must be delivered by the student, in hard copy form. An electronic copy should always be saved and available for re-submission if the necessity should present itself. The journal may be hand written and the theatre response is to be typed, double spaced, with a cover sheet that includes the date, the course, the student’s, and instructor’s name.</p> <p><u>Late Assignments</u>-Late assignments will be penalized 10% per day late.</p> <p><u>Expectations for Attendance and Participation:</u> As this is a participatory course, and any late arrivals or absences to class/studio time may negatively affect success of self and others, attendance will be considered in grading. If for a medical emergency, the student must be late or absent from class, they MUST ADVISE THE INSTRUCTOR BY EMAIL OR PHONE CALL/TEXT MESSAGE at least one hour before the start of class. Allow yourself plenty of time to get to school and be early enough to prepare yourself to fully focus and engage in the studio exercises. We work physically to warm up at the very beginning of each class. Have your breakfast well before you arrive. Also arrive comfortably dressed as you would for an exercise class.</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 1896 1414 1967"> <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> </tbody> </table>	Grade	GPA	Description	A+	4.00	Outstanding.
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.

**Numerical to Letter Grade Equivalent**

A+	95-100%	4.0	Mastery of material
A	90-94	4.0	Excellent - superior performance, showing comprehensive understanding of subject matter
A-	85-89	3.7	
B+	80-84	3.3	Very good
B	75-79	3.0	Good - clearly above average performance with knowledge of subject matter generally complete
B-	71-74	2.7	
C+	67-70	2.3	
C	63-66	2.0	Satisfactory - basic understanding of subject matter
C-	59-62	1.7	
D+	55-58	1.3	Poor
D	50-54	1.0	Minimal pass - marginal performance
F	0-49	0	Fail - unsatisfactory performance or failure to meet course requirements

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://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. 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> .
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 ( <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.
Student misconduct	<a href="http://ucalgary.ca/pubs/calendar/current/k.html">ucalgary.ca/pubs/calendar/current/k.html</a>
FOIP	<a href="http://ucalgary.ca/secretariat/privacy">ucalgary.ca/secretariat/privacy</a>
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>
Internet and electronic communication device	<a href="http://elearn.ucalgary.ca/category/d2l/">elearn.ucalgary.ca/category/d2l/</a> <a href="http://ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app">ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app</a> 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.
Safewalk	220-5333 anytime. <a href="http://ucalgary.ca/security/safewalk">ucalgary.ca/security/safewalk</a>
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://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>
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> </ol>



	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	<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	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. 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.
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>