

DRAMA 647 / Studies in Modern Drama I

School of Creative and Performing Arts

Fall 2016, Tuesdays, 1:00-3:50 p.m.

Craigie Hall D003

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 Office hours: Tuesdays, 12:00-12:45 pm, 4-5 pm, or by appointment

The performing arts matter because they are about the richness of the human spirit: experience, imagination, emotion, creativity, performance, play, communication, celebration, thought, corporeality, sensuality, sexuality, spirituality, memory, values, complicity, audacity, resistance, resilience.

COURSE DESCRIPTION

This course will offer the opportunity to read plays and study critical/theoretical reception of them – plays from Canada, Norway, Russia, USA, Britain, Ireland, France and Germany written by women and men between the final decades of the nineteenth century and the mid-twentieth century and will do a sweep of popular culture and theatrical practice through the nineteenth century and first half of the twentieth century.

These were decades of major social and technological changes in the entire world: colonisation, urbanisation, transportation, communication, education, secularisation, commercialisation, entertainment, women's suffrage, freeing of slaves (USA) and serfs (Russia), challenges to inequalities based on race, class, ethnicity and to the ideological, social and political structures on which they are based. They were decades of traumatising events, such as two "world" wars and various revolutions. These changes and events are thematically reflected in the drama and theatre of these decades. They also had a determining impact on all areas of dramaturgy, theatre practice, live performance, education. It was during these decades that a considerable body of radical theory emerged and circulated regarding the roles and strategies of director, actor, designer, technician, producer, administrator, also regarding the very nature of theatre, its place in modern society when new forms such as photography, film, radio, and television were emerging along with new ideas about the human psyche, about truth and reality.

As these various social, cultural, aesthetic, ethical, political, technological transformations were occurring, notions of *modernism* emerged as a reflection and representation of them. We shall discuss the many meanings associated with this term.

We shall be interested in what performance is all about and what it means to **read** dramatic texts critically, technically, affectively, politically, historically, geographically. The published play texts will be studied as representations of social, psychological, political and philosophical discourse, as works of dramatic literature (stories, themes, verbal and non-verbal languages, adherence to or subversion of dominant dramaturgical and theatrical forms), and as pre-texts for theatrical and performative

realisation. Plays will also be studied in the context of their reception at particular historical moments and in particular geographical locations and for their subsequent influence.

Students must know and use for their class presentations and research papers the *MLA Handbook for Writers of Research Papers*, 8th edition (2016) and should be familiar with research databases such as the *MLA Bibliography* and the *International Bibliography of Theatre and Dance*.

COURSE SCHEDULE AND REQUIRED READINGS :

Tuesday, Sept. 13 Introduction to the course and to each other

Tuesday, Sept. 20 The Final Decades of the 19th Century – I

Henrik Ibsen, *A Doll House* (1879) <https://www.gutenberg.org/files/2542/2542-h/2542-h.htm>

Henrik Ibsen, *Hedda Gabler* (1891)

http://gateway.proquest.com.ezproxy.lib.ucalgary.ca/openurl?ctx_ver=Z39.88-2003&xri:pqil:res_ver=0.2&res_id=xri:lion&rft_id=xri:lion:ft:dr:Z001599823:0&rft.accordionid=9838

Sarah Anne Curzon, *The Sweet Girl Graduate* (1882) in Anton Wagner, ed. *Women Pioneers* – (on line)

Tuesday, Sept. 27 The Final Decades of the 19th Century – II

Anton Chekhov, *The Seagull* (1895) in *Five Plays*

http://gateway.proquest.com.ezproxy.lib.ucalgary.ca/openurl?ctx_ver=Z39.88-2003&xri:pqil:res_ver=0.2&res_id=xri:lion&rft_id=xri:lion:ft:dr:Z001600414:0&rft.accordionid=9838

Anton Chekhov, *The Cherry Orchard* (1904) in *Five Plays*

Alfred Jarry, *Ubu the King* (1896) – in Cardullo, Bert & Robert Knopf, eds. *Theater of the Avant-Garde, 1890-1950. A Critical Anthology*. [PN6112 .T43] (on line)

Tuesday, Oct. 4 The Final Decades of the 19th Century – III

Shaw, George Bernard, *Arms and the Man* (1894)

http://drama.eserver.org/plays/modern/arms_and_the_man.html

<http://www.gutenberg.org/files/3618/3618-h/3618-h.htm>

Oscar Wilde, *The Importance of Being Earnest* (1895)

<http://www.gutenberg.org/files/844/844-h/844-h.htm>

http://drama.eserver.org/plays/modern/importance_of_being_earnest.html

http://gateway.proquest.com.ezproxy.lib.ucalgary.ca/openurl?ctx_ver=Z39.88-2003&xri:pqil:res_ver=0.2&res_id=xri:lion&rft_id=xri:lion:ft:dr:Z000129727:0&rft.accordionid=9838

W.B Yeats, *Cathleen Ni Houlihan* (1902) in Lockhurst, Mary, *Collaborative One-Act Plays, 1901-1903*. [PR5902.C65] (reserve)

Tuesday, Oct. 11 Women's Dramaturgical and Political Voices -- I

Elizabeth Robins, *Votes for Women* (1907) – in Kelly, Katherine E., ed., *Modern Drama by Women 1880s – 1930s*. (on line)

Cicely Hamilton & Christopher St. John, *How the Vote Was Won* (1909)

<http://tinyurl.galegroup.com/tinyurl/3e56e4>

<https://babel.hathitrust.org/cgi/pt?id=inu.32000009223993;view=1up;seq=5>

<http://solomon.wodr.alexanderstreet.com.ezproxy.lib.ucalgary.ca/cgi-bin/asp/philo/getobject.pl?c.263:2.wodr>

Augusta Lady Gregory, *The Rising of the Moon* (1907) in Lockhurst, Mary, *Collaborative One-Act Plays, 1901-1903*. (reserve)

Tuesday, Oct. 18 Women's Dramaturgical and Political Voices – II

Angelina Weld Grimké, *Rachel* (1916) in Worthen, W.B, ed., *Modern Drama: Plays/ Theory/ Criticism* (reserve)

Susan Glaspell, *Trifles* (1916) in Barlow, Judith E., ed., *Plays by American Women 1900-1930*. [PS628 .W6 P624] (reserve)

Sophie Treadwell, *Machinal* (1928) in Barlow, Judith E. (reserve)

Tuesday, Oct. 25 The 1920s – A Turbulent and Dynamic Decade

Luigi Pirandello, *Six Characters in Search of an Author* (1921)

<http://www.eldritchpress.org/lp/six.htm>

<http://gutenberg.net.au/ebooks06/0608521.txt>

Djuna Barnes, *The Dove* (1923) in Kelly, Katherine E., ed., *Modern Drama by Women 1880s – 1930s* (on line)

Sean O'Casey, *Juno and the Paycock*. (1924) PR6029 .C33 J86 1932 (reserve)

Georgia Douglas Johnson, *A Sunday Morning in the South* (1925) (on line)

Tuesday, Nov. 1 Imitation, Parody and Subversion of Myths and Traditions (cf. *Ubu the King*, Anouilh, Miller (1953))

Eugene O'Neill, *Mourning Becomes Electra* (1931) (on line)

Elsie Park Gowan, *The Last Caveman* (1938) in Day, Moira, ed., *The Hungry Spirit: Selected Plays and Prose by Elsie Park Gowan* [PS8513.O93 H86]

Gwen Pharis Ringwood, *Still Stands the House* (1939) in *The Selected Plays by Gwen Pharis Ringwood* [PS8535.I55 A19] (reserve)

Tuesday, Nov. 8 Bertolt Brecht, the Avant-garde, Audience Reception (see Benjamin on Epic Theatre in Worthen, Cardullo & Knopf, Taxidou, Berghaus)

"Theatre for Pleasure or Theatre for Instruction," "The Street Scene," *Brecht on Theatre Mother Courage and her children* (1939) [PT2603.R397 M82] (reserve)

The Good Person of Szechwan (1943) [PT2603.R397 G813] (reserve)

Tuesday, Nov. 15 Theatre in the Second-World War Years

Lillian Hellman, *The Little Foxes* (1939) [PS3515.E343 L58] (reserve)
 Noël Coward, *Blithe Spirit* (1941) [PN2093.T44 N802](reserve)
 Tennessee Williams, *The Glass Menagerie* (1944) [PS3545.I5365 C538] (reserve)
 Tennessee Williams, *A Streetcar Named Desire* (1947) [PS3545.I5365 S8] (reserve)

Tuesday, Nov. 22 Theatre in France

Jean Anouilh, *Antigone* (1944) [PQ2601.N67 A8513] (reserve)
 Jean-Paul Sartre, *No Exit* (1944) [PQ2637.A82 A2] (reserve)
 Albert Camus, *The Just* (1949) [PQ2605.A38 J9713] (reserve)

Tuesday, Nov. 29 Theatre in Canada and USA

Arthur Miller, *All my sons* (1947) in *Collected Plays, 1944-1961* (on line)
 Robertson Davies, *Fortune, my Foe* (1949) [PS8507.A95 F67] (on line)
 Arthur Miller, *The Crucible* (1953) in *Collected Plays* (on line)

Tuesday, Dec. 6 Oral Presentations of Final Research Papers

SOME INTERESTING SECONDARY SOURCES

Allen, Robert C., *Horrible Prettiness. Burlesque and American Culture*. University of North Carolina Press, 1991. [PN1948.U6 A54]
 Artaud, Antonin, *The Theatre and its Double*. [PN2021.A761] (reserve)
 Barlow, Judith E., ed., *Plays by American Women 1900-1930*. Applause, 1985. [PS628.W6 P624] (reserve)
 Benson, Eugene & William Toye, eds., *The Oxford Companion to Canadian Theatre*. 1997. [PS8015.O92] (on line)
 Berghaus, Günther, *Theatre, Performance and the Historical Avant-garde*. Palgrave Macmillan, 2005. [PN2193 .E86 B475]
 Berghaus, Günther, *Italian Futurist Theater, 1909-1944*. [PN2684.B37]
 Brecht, Bertholt, *Brecht on Theatre: The Development of an Aesthetic*. Methuen, 1964. [PN2101.B73] (reserve)
 Brockett, Oscar G., "The Beginnings of Modern Realism," "Twentieth Century Theatre," *History of the Theatre*. Allyn and Bacon, 2007. [PN2101.B73] (reserve)
 Cardullo, Bert & Robert Knopf, eds. *Theatre of the Avant-Garde, 1890-1950. A Critical Anthology*. Yale UP, 2011. [PN6112.T43] (on line)
 Carpentier, Martha C., *Ritual, Myth and the Modernist Text: The Influence of Jane Ellen Harrison on Joyce, Eliot, and Woolf*. Amsterdam: Gordon and Breach, 1998.
 Cassett, Annamaria, *Modern European Tragedy: Exploring Crucial Plays*. Anthem, 2014. [PN1892.C36]
 Dils, Ann and Ann Cooper Albright, *Moving History, Dancing Cultures: a Dance History Reader* [GV1601.M68]
 Dukore, Bernard, ed., August Strinberg, "Preface to *Miss Julie*," George Bernard Shaw, "The Technical Novelty in Ibsen's Plays," *Dramatic Theory and Criticism: Theory and Criticism: Greeks to Grotowski*. Holt, Rinehart and Winston, 1974. [PN1621.D83] (reserve)
 Egan, Michael, ed., *Ibsen: the Critical Heritage*. (on line)
 Esslin, Martin, *The Theatre of the Absurd*. (reserve)

- Evans, Judith, *The Politics and Plays of Bernard Shaw* [PR5368.P6 E93]
- Farfan, Penny, *Between the Acts: Performing and Writing Feminist Subjectivity in the Careers of Elizabeth Robins, Isadora Duncan, Virginia Woolf. 1891-1941*. [NX180.F4 F36] (microfiche)
- Farfan, Penny, *Women, Modernism, and Performance*. Cambridge UP, 2004. [PN1590.W64 F37] (reserve)
- Farfan, Penny, "Women's Modernism and Performance," in Maren Linett, *The Cambridge Companion to Modernist Women Writers*, [PN56.M54 C365] (reserve) (on line)
- Gaspar, Laura Monros, *Victorian Classical Burlesques: A Critical Anthology*. [PR731.V53]
- Gilbert, Helen & Joanne Tompkins, *Postcolonial Drama: Theory, Practice, Politics* (on line)
- Gottlieb, Vera & Paul Allain, *The Cambridge Companion to Chekhov*. Cambridge UP, 2000. [PG3458.Z8 C36] (reserve) (on line)
- Holdsworth, Nadine, *Theatre and Nation*. Palgrave Macmillan, 2010. [PN2042.H55 2010]
- Johnson, Pauline, *A Play*, ed. Pauline Carey. [PS8553.A728 P3]
- Johnson, Pauline, *Pauline Johnson: her Life and Work: her Biography written and her prose and poems*. Musson, 1965. [PS8469.O38 A6]
- Jowitt, Deborah, *Time and the Dancing Image*. [GV1601.J68] (reserve)
- Kelleter, Frank, Barbara Krah & Ruth Mayer, eds. *Melodrama: the Mode of Excess from Early America to Hollywood*. [PN1912.M46]
- Kelly, Katherine E., ed., *Modern Drama by Women 1880s – 1930s*. Routledge, 1996. (on line)
- Knopf, Marcy, ed., *The Sleeper Wakes: Harlem Renaissance Stories by Women*. [PS647.A35 S57] (reserve)
- Krasner, David, *A Beautiful Pageant: African American Theatre. Drama and Performance in the Harlem Renaissance*. Palgrave Macmillan, 2002. [PS338.N4 K73] (reserve)
- Krasner, David, *History of Modern Drama*. [PN1601.K73] (on line)
- Krasner, David & David Z. Salz, eds. *Theater: Theory/Text/Performance: Staging Philosophy. Intersections of Theater, Performance, and Philosophy*. [PN1590.S6] (on line)
- Linett, Maren, ed., *The Cambridge Companion to Modernist Women Writers*. Cambridge UP, 2010. [PN56.M54 C365] (reserve) (on line)
- Lockhurst, Mary, ed., *A Companion to Modern British and Irish Drama, 1880-2005*. Blackwell, 2005. [PR736.C575].
- McConachie, Bruce, *Engaging Audiences. A Cognitive Approach to Spectating in the Theatre*. Palgrave Macmillan, 2008. [PN2193.A8 M33]
- McConachie, Bruce, *Evolution, cognition and performance*. [PN2039.M3755]
- Meisel, Martin, *Shaw and the Nineteenth-Century Theater*. [PR5367.M38]
- Moiran, Claire, *The Art of Theatre: Word, Image and Performance in France and Belgium, c. 1830-1910*. [PN2634.A78 2013]
- Nolan, Yvette, *Medicine Shows: Indigenous Performance Culture*. [PS8089.5.I6 N65]
- Perkins, Kathy A. & Judith L. Stephens, eds., *Strange Fruit: Plays on Lynching by American Women*. Indiana UP, 1998. [PS627.L95 S77] (reserve)
- Perkins, Kathy A. & Judith L. Stephens, *Black Female Playwrights: an Anthology of Plays before 1950*. [PS628 .N4 B522]
- Philips, Tom, "Fifty Years of British Theatre."
http://findarticles.com/p/articles/mi_m2242/is_1639_281/ai_91210883/?tag=content;coll
- Roche, Anthony, *The Irish Dramatic Revival, 1899-1939*. Bloomsbury Methuen, 2015. [PR8789.R63 2015]
- Sinfield, Alan, *Out on Stage: Lesbian and Gay Theatre in the Twentieth Century*. Yale UP, 1999. [PR739.H65 S56] (reserve)
- Stowell, Sheila, *A Stage of their Own. Feminist Playwrights of the Suffrage Era*. Manchester UP, 1992. [PR739 .D45 S76] (reserve)

- Tam, Kwok Kan, Terry Siu-Han Yip & Frode Holland, *Ibsen and the Modern Self*, 2014. [PT8895.I27] (on line)
- Taxidou, Olga. *Modernism and Performance: Jarry to Brecht*. Palgrave Macmillan, 2007. [PN2189.T39]
- Templeton, Joan, *Ibsen's Women*. [PT8897.W7 T46]
- Wagner, Anton, *Canada's Lost Plays, v. I* [PN1707.E88 1999]
- Wagner, Anton, *Establishing our Boundaries: English-Canadian Theatre Criticism* [PN1707. E88] (on line)
- Walker, Craig Stewart, *The Broadview Anthology of Drama's Plays from the Western* [PN6112.B76]
- Wilson, James F. *Bulldaggers, Pansies and Chocolate Babies: Performance, Race and Sexuality in the Harlem Renaissance*. [PS338.N4 W555]
- Worthen, W.B, ed., Émile Zola, "Naturalism in the Theatre," *Modern Drama: Plays/Theory/Criticism*. Harcourt Brace, 1995. [PN6112 .M6547] (reserve)
- Zemeckis, Leslie Harter, *Behind the Burly Q: the Story of Burlesque in America* [PN1942.Z46]

Interesting articles will be found in *Modern Drama*, *Text and Performance Quarterly*, *Theatre Journal*, *Theatre Research in Canada*

METHOD OF EVALUATION:

- 1) Two Research Presentations (20% each)
- 2) Participation in class (15%)
- 3) Participation in online Discussion (10%)
- 4) Final Research Paper (35%)

NOTE ON CLASS PARTICIPATION

You must read all assigned material by the day indicated in this course outline and come to class prepared to discuss it in detail. Suggested secondary sources are to be consulted as appropriate. You are expected to be present for every class and prepared to engage in thoughtful, informed, constructive and relevant discussion of the readings. It is not sufficient to count entirely on any previous knowledge or experience you might have had with the plays, although this may be interesting as part of your preparation and participation.

You will be expected to participate at least once each week in a timely and thoughtful way in the online Discussion page available in *Desire2Learn* (D2L). Your comments should be specifically engaged with the week's readings, comments and questions, but may make links with other plays or points of earlier discussion. You will also be expected to respond to postings made on D2L by Louise and other students in the class.

Your grade will be based on the regularity and thoughtfulness of your contributions to the Discussion.

CLASS PRESENTATIONS

You must do two class presentations (20-25 minutes each) centring on the topics and texts assigned for the days of the presentations. A schedule for dates of presentations will be circulated September 20. There will be one presentation per class. You may send an email to Louise indicating your preferred dates and topics any time after September 13.

Each presentation will focus on your reading of a particular play, with secondary references to bolster the argument you are presenting and mention of other assigned plays or readings as appropriate. Study the ways in which the dramatic text, as published, indicates both ways in which the play could be staged effectively (its theatricality and performativity, particularly its innovative qualities in these areas) and ways to interpret the written dramatic text in order to understand and appreciate the ideas it develops: its thematic, philosophical, linguistic and literary qualities and any representation it makes of surrounding society. What is its historical significance? Is the play innovative? If so, in what ways? What are its particularly interesting elements? Does the play provide a unique and significant perspective on modernism? You may include in your class presentations readings, illustrations, sound clips or visuals as appropriate.

Research presentations must be effectively organized, with an introduction, sustained supportive argument, and conclusion. They must also comply with the time-limits for the assignment and must be clearly and engagingly presented. In addition to presenting your work orally in class, you must distribute a detailed written outline of your presentation, along with references for all citations and a bibliography. Your outlines must be clearly written, correctly formatted, and carefully proofread. They must be distributed at the start of the class to everyone in attendance. You may or may not choose to read your presentation. If you choose not to read your work from a prepared text, you may submit it to Louise for purposes of clarity – your choice.

Your grade will be based on the quality of your research; the depth, insight, relevance and originality of your analysis; the organization of your argument and evidence; the clarity and dynamic quality of your oral presentation, your response to comments and questions, and written outline.

RESEARCH PAPER

Write a research paper on a topic of your choosing related to the period, subject matter, and topics of the course and exploring some aspect of what it means to read a dramatic text. Your paper may involve a study of one or more of the theatrical texts on the course or may be on a broader topic (eg. “epic theatre” or “burlesque,”) and should provide evidence of extensive research beyond work done in class and class presentations. You must have done research beyond the work in class and class presentations in terms of depth and breadth of research and the scope of analysis.

Your paper should be 10-12 double-spaced pages (in addition to notes and bibliography) and should be carefully focused around a particular argument or idea, thoroughly researched, effectively organized and argued, clearly written, and carefully formatted in conformity with MLA models.

You must submit a formal proposal for the paper (about 250 words) and preliminary bibliography for Louise’s approval no later than October 25 (may be submitted electronically). Your proposal should clearly state your topic, the research question you are exploring, methodology and theoretical approach, key sources and anticipated findings. The bibliography should include key primary and secondary sources. This initial proposal does not exclude the possibility that you will make new discoveries as your research proceeds through the months of November and December.

You will present your research results orally to the class at our final session (December 6) and will be expected to provide an outline for your work to everyone in the class. Date for final submission of the research paper to Louise is December 13 at the latest. The research paper must be submitted as a hard copy.

Grading scale

For the course as a whole, letter grades should be understood as follows, as outlined in the section G.1 Distribution of Grades of the Graduate Calendar for 2016-2017:

Grade	GPA	Graduate Description
A+	4.00	Outstanding
A	4.00	Excellent - superior performance showing comprehensive understanding of the subject matter.
A-	3.70	Very good performance
B+	3.30	Good performance
B	3.00	Satisfactory performance
B-	2.70	Minimum pass for students in the Faculty of Graduate Studies
C+	2.30	All grades below "B-" are indicative of failure at the graduate level and cannot be counted toward Faculty of Graduate Studies course requirements. Individual programs may require a higher passing grade.
C	2.00	
C-	1.70	
D+	1.30	
D	1.00	
F	0.00	

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 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.</p> <p>The full policy on Student Accommodations is available at http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf.</p>
Academic integrity, plagiarism	<p>The University of Calgary is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are referred to the section on plagiarism in the University Calendar (ucalgary.ca/pubs/calendar/current/k-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.</p>
Student misconduct	<p>ucalgary.ca/pubs/calendar/current/k.html</p>
FOIP	<p>ucalgary.ca/secretariat/privacy</p>
Emergency evacuation	<p>Assembly points for emergencies have been identified across campus. THE PRIMARY ASSEMBLY POINT FOR CRAIGIE HALL IS THE PROFESSIONAL FACULTIES FOOD COURT. For more information, see the University of Calgary’s Emergency Management website: ucalgary.ca/emergencyplan/assemblypoints</p>
Internet and electronic communication device	<p>elearn.ucalgary.ca/category/d2l/</p> <p>ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app</p> <p>The in-class use of computers may be approved by your Instructor. Cell phones and other electronic communication devices should be silenced or turned off upon entering the classroom. If you violate the Instructor’s policy regarding the use of</p>

	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. ucalgary.ca/security/safewalk
Students' union and ombudsperson contacts	GSA: ucalgary.ca/pubs/calendar/grad/current/graduate-students-association-gsa-grad.html Student Ombudsman: ucalgary.ca/ombuds/contact
Deferrals of exams/term work	Instructors are normally free, subject to any established departmental or faculty procedures, to administer their own policies regarding deadlines for the completion of term papers or assignments. However, should an extension of time be sought for completion of any such term work beyond five days after the end of lectures, a Deferral of Term Work form must be completed. Deferrals may only be granted at the discretion of the dean and will normally not exceed thirty days. Application forms are available at ucalgary.ca/registrar or at Enrolment Services.
SCPA Claim Your Seat Program: Student Guidelines	<ol style="list-style-type: none"> 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. 2. Depending on the performance, there is a limited number of seats available for CYS. There is not a guarantee that tickets will be available for all CYS patrons for every performance, based on audience size, demand, etc. 3. CYS tickets are a privilege. If a student receives a ticket to attend a performance, it is expected that they will respect the value of the admission and attend the performance. 4. Process for students: On the date of the performance, from 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. 5. If students have a course requirement to attend a performance for a specific date, access to the tickets will be communicated by the instructor to University Theatre Services prior to the event. The best guarantee for a free ticket is to arrive early, up to 45 minutes prior to the performance start time. 6. Respect for the Front of House and theatre staff, performers and fellow patrons is an absolute requirement. Failure to comply with this will lead to being asked to leave the venue and could result in the revoking of CYS privileges.
Academic standing	ucalgary.ca/pubs/calendar/current/f.html
Campus security	220-5333. Help phones: located throughout campus, parking lots, and elevators. They connect directly to Campus Security; in case of emergency, press the red button.

Copyright	It is the responsibility of students and professors to ensure that materials they post or distribute to others comply with the Copyright Act and the University's Fair Dealing Guidance for Students. Further copyright information for students is available on the Copyright Office web page (library.ucalgary.ca/copyright).
Faculty of Arts program advising and student information resources	<p>For academic advising, contact the SCPA Graduate Program Administrator Alison Schmal at aschmal@ucalgary.ca</p> <p>Specific questions regarding graduate regulations, policies or registration issues, can be addressed with the Faculty of Graduate Studies, located in the MacKimmie Tower Room 213. They are open 10:00 – 4:30 Monday to Friday except statutory holidays, and the phone number is 403-220-4938 or visit the website at grad.ucalgary.ca/home.</p> <p>For academic success support, such as writing support, peer support, success seminars, and learning support, visit the Student Success Centre on the third floor of the Taylor Family Digital Library (TFDL), email them at success@ucalgary.ca or visit their website at ucalgary.ca/ssc for more information or to book an appointment.</p> <p>For enrolment assistance, including paying fees in person and navigating your Student Centre, contact Enrolment Services at 403-210-ROCK [7625], by email at futurestudents@ucalgary.ca or visit them at the MacKimmie Block 117.</p>
Course outlines for transfer credit	It is possible that you will be asked for copies of this outline for credit transfers to other institutions or for proof of work done. It is the student's responsibility to keep these outlines and provide them to employers or other universities when requested. Please ensure that outlines of all the courses you take are kept in a safe place for your future reference. Departments/Programs do not guarantee that they will provide copies.
Studying at another University	<p>If you wish to study at another institution while registered at UCalgary, you must gain approval from your program and the Faculty of Graduate Studies before the course(s) begin. If the university you wish to attend is not a part of the Western Deans' Agreement or the Canadian Mobility Agreement, you will require a Letter of Permission from your University of Calgary graduate program and the program at the other institution.</p> <p>If you want to go on an exchange, you will need to fill out an Application for Exchange form.</p>
Graduate associations	Graduate Music Society (GMS): Visit them on Facebook at ' University of Calgary SCPA Grads '