

Instructor	Geoffrey Wilson
Office	Craigie Hall E211G
Email	geoffrey.wilson@ucalgary.ca
Office Hours	by appointment
Day(s), time(s) and location of Class	MW 12:30-15:15, Craigie Hall F202
Out of class activities	N/A. Students may attend the CPO performance of <i>The Two Towers</i> on May 18-20 for extra credit – please see me for details.
Learning resources: required readings, textbooks and materials	<i>Reel Music: Exploring 100 Years of Film Music</i> by Roger Hickman New York: W. W. Norton, 2018
Prerequisites	N/A
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.
Course learning outcomes	By the completion of this course, successful students will be able to: 1. Identify several important approaches to music and sound in film in the Hollywood tradition. 2. Critically interpret the use of music in film, particularly how it adds to the narrative, setting and mood of film. 3. Identify some important musical trends in world cinema, including European and Asian film traditions. 4. Identify and discuss the role of music in representing the nationality, ethnicity and gender of characters, and feel comfortable discussing some of the difficult issues that these representations raise. 5. Discuss in specific detail the music and sound in a complete film, placing its score in a stylistic context and performing a close reading of at least one extended scene.
Course schedule	May 6: Introduction to music and film Required reading/viewing/listening: Chapters 1-4  May 8: The Golden Age of Silent Film Required reading/viewing/listening: Chapters 5-8  May 13: The Transition to Sound Film & the Golden Age Required reading/viewing/listening: Chapters 9-11  May 15: Cinema in and After WWII Required reading/viewing/listening: Chapters 12-14 QUIZ 1 OPENS ON D2L – DUE May 21, 2019

	<p>May 20 – No class</p> <p>May 22: The New Wave &amp; World Cinema Required reading/viewing/listening: Chapters 15-16</p> <p>May 27: Crises in film and music in the 1960s Required reading/viewing/listening: Chapters 17-19</p> <p>May 29: The Classic Hollywood Revival in the 1970s and 80s Required reading/viewing/listening: Chapters 20-22</p> <p>June 3: Blockbuster Films and World Cinema in the 1970s and 1980s Required reading/viewing/listening: Chapters 23-24 QUIZ 2 OPENS ON D2L – Due June 9, 2019</p> <p>June 5: Historical Drama, Americana and Fantasy in the <i>fin de siècle</i> Required reading/viewing/listening: Chapters 25-27</p> <p>June 10: International Films and Franchises Required reading/viewing/listening: Chapters 28-29</p> <p>June 12: The New Millennium I Required reading/viewing/listening: Chapters 30-31</p> <p>June 17: The New Millennium II Required reading/viewing/listening: Chapter 32 QUIZ 3 OPENS ON D2L – Due June 23</p>
Assessment components	<p><u>Quiz 1:</u> Value: 20% Due Date: May 21, 2019 Type: Online through D2L Description: Multiple choice timed quiz on material from May 6-15, including audio-visual examples, 2-hour time limit, can be repeated</p> <p><u>Quiz 2:</u> Value: 20% Due Date: June 9, 2019 Type: Online through D2L Description: Multiple choice timed quiz on material from May 22-June 3, including audio-visual examples, 2-hour time limit, can be repeated</p> <p><u>Quiz 3:</u> Value: 20% Due Date: June 23, 2019 Type: Online through D2L Description: Multiple choice timed quiz on material from June 5-17, including audio-visual examples, 2-hour time limit, can be repeated</p>

	<p><u>Group Presentation:</u></p> <p>Value: 10%</p> <p>Due Date: TBD</p> <p>Type: In-class</p> <p>Description: Working the groups of 2 or 3, you will present a short scene from a given film, focusing on the uses of music in the scene. Your group will receive all its materials one week in advance, along with detailed instructions to help guide the analysis.</p> <p><u>Final Project</u></p> <p>Value: 30%</p> <p>Due Date: Due at the last class</p> <p>Length: 6-8 pages</p> <p>Details: You will write a 6-8-page paper on the music of a Hollywood film that has been nominated for an Academy Award for Best Original Score but is not covered in a viewer guide in the textbook. You will come to know the score, including any leitmotives, musical topics, diegetic music, underscoring, adaptations, arrangements, etc. You will also think about how the music is placed in the film, how it relates to the narrative, and how these features place the film in a tradition that we have studied. The format of the paper should follow the sample final project uploaded to D2L. There are 3 steps for the project. Step 1 is an informal proposal submitted via email by May 15 that identifies the film you have chosen. Step 2 is a substantial draft of the project, submitted via D2L due June 5. Step 3 is a final draft, due as hard copy on June 17.</p>		
	<p>The following list identifies some films that would be suitable:</p> <table border="0"> <tbody> <tr> <td data-bbox="453 1284 979 1938"> <i>Captain Blood</i> (Korngold, 1935)  <i>Of Mice and Men</i> (Copland, 1939)  <i>The Great Dictator</i> (Wilson, 1940)  <i>The Devil and Daniel Webster</i> (Herrmann, 1941)  <i>Now, Voyager</i> (Steiner, 1942)  <i>Double Indemnity</i>, (Rozsa, 1944)  <i>Paris Underground</i>, (Tansman, 1945)  <i>A Double Life</i> (Rozsa, 1947)  <i>The Red Shoes</i> (Easdale, 1948)  <i>The Heiress</i>, (Copland, 1949)  <i>A Place in the Sun</i> (Waxman, 1951)  <i>Quo Vadis</i> (Rozsa, 1951)  <i>The Caine Mutiny</i> (Steiner, 1954)  <i>The Man with the Golden Arm</i> (Bernstein, 1955)  <i>Around the World in 80 Days</i> (Young, 1956)  <i>The Big Country</i> (Moross, 1958)  <i>The Magnificent Seven</i> (Bernstein, 1960)  <i>The Pink Panther</i> (Mancini, 1964)  <i>The Agony and the Ecstasy</i> (North, 1965)  <i>Far from the Madding Crowd</i> (Bennett, 1967)  <i>The Thomas Crown Affair</i> (Legrand, 1968)  <i>The Day of the Dolphin</i> (Delerue, 1973)         </td> <td data-bbox="979 1284 1511 1938"> <i>Anthony Adverse</i> (Korngold, 1936)  <i>Wuthering Heights</i> (Newman, 1939)  <i>The Thief of Bagdad</i> (Rozsa, 1940)  <i>Suspicion</i> (Waxman, 1941)  <i>Hangmen Also Die</i> (Eisler, 1943)  <i>Since You Went Away</i>, (Steiner, 1944)  <i>Anna and the King of Siam</i> (Herrmann, 1946)  <i>Forever Amber</i>, (Raskin, 1947)  <i>Hamlet</i> (Walton, 1948)  <i>Sunset Boulevard</i>, (Waxman, 1950)  <i>Death of a Salesman</i> (North, 1951)  <i>A Streetcar Named Desire</i>, (North)  <i>The High and the Mighty</i> (Tiomkin, 1954)  <i>The Rainmaker</i> (North, 1956)  <i>An Affair to Remember</i> (Friedhofer, 1957)  <i>The Old Man and the Sea</i> (Tiomkin, 1958)  <i>Spartacus</i> (North, 1960)  <i>Doctor Zhivago</i> (Jarre, 1965)  <i>Cool Hand Luke</i> (Schifrin, 1967)  <i>The Planet of the Apes</i> (Goldsmith, 1968)  <i>Shaft</i> (Hayes, 1971)  <i>Papillon</i> (Goldsmith, 1973)         </td> </tr> </tbody> </table>	<i>Captain Blood</i> (Korngold, 1935) <i>Of Mice and Men</i> (Copland, 1939) <i>The Great Dictator</i> (Wilson, 1940) <i>The Devil and Daniel Webster</i> (Herrmann, 1941) <i>Now, Voyager</i> (Steiner, 1942) <i>Double Indemnity</i> , (Rozsa, 1944) <i>Paris Underground</i> , (Tansman, 1945) <i>A Double Life</i> (Rozsa, 1947) <i>The Red Shoes</i> (Easdale, 1948) <i>The Heiress</i> , (Copland, 1949) <i>A Place in the Sun</i> (Waxman, 1951) <i>Quo Vadis</i> (Rozsa, 1951) <i>The Caine Mutiny</i> (Steiner, 1954) <i>The Man with the Golden Arm</i> (Bernstein, 1955) <i>Around the World in 80 Days</i> (Young, 1956) <i>The Big Country</i> (Moross, 1958) <i>The Magnificent Seven</i> (Bernstein, 1960) <i>The Pink Panther</i> (Mancini, 1964) <i>The Agony and the Ecstasy</i> (North, 1965) <i>Far from the Madding Crowd</i> (Bennett, 1967) <i>The Thomas Crown Affair</i> (Legrand, 1968) <i>The Day of the Dolphin</i> (Delerue, 1973)	<i>Anthony Adverse</i> (Korngold, 1936) <i>Wuthering Heights</i> (Newman, 1939) <i>The Thief of Bagdad</i> (Rozsa, 1940) <i>Suspicion</i> (Waxman, 1941) <i>Hangmen Also Die</i> (Eisler, 1943) <i>Since You Went Away</i> , (Steiner, 1944) <i>Anna and the King of Siam</i> (Herrmann, 1946) <i>Forever Amber</i> , (Raskin, 1947) <i>Hamlet</i> (Walton, 1948) <i>Sunset Boulevard</i> , (Waxman, 1950) <i>Death of a Salesman</i> (North, 1951) <i>A Streetcar Named Desire</i> , (North) <i>The High and the Mighty</i> (Tiomkin, 1954) <i>The Rainmaker</i> (North, 1956) <i>An Affair to Remember</i> (Friedhofer, 1957) <i>The Old Man and the Sea</i> (Tiomkin, 1958) <i>Spartacus</i> (North, 1960) <i>Doctor Zhivago</i> (Jarre, 1965) <i>Cool Hand Luke</i> (Schifrin, 1967) <i>The Planet of the Apes</i> (Goldsmith, 1968) <i>Shaft</i> (Hayes, 1971) <i>Papillon</i> (Goldsmith, 1973)
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	<p><i>Murder on the Orient Express</i> (Bennett, 1974)  <i>The Omen</i> (Goldsmith, 1976)  <i>Mohammad, Messenger of God</i> (Jarre, 1977)  <i>A Little Romance</i> (Delerue, 1979)  <i>Altered States</i> (Corigliano, 1980)  <i>The Right Stuff</i> (Conti, 1983)  <i>Out of Africa</i> (Barry, 1985)  <i>Round Midnight</i>, (Hancock, 1986)  <i>Empire of the Sun</i> (Williams, 1987)  <i>The Milagro Beanfield War</i> (Grusin, 1987)  <i>The Fisher King</i> (Fenton, 1991)  <i>The Firm</i> (Grusin, 1993)  <i>The Shawshank Redemption</i> (Newman, 1994)  <i>Shine</i> (Hirschfelder, 1996)  <i>Kundun</i> (Glass, 1997)  <i>Life is Beautiful</i> (Piovani, 1998)  <i>The Cider House Rules</i> (Portman, 1999)  <i>Chocolat</i> (Portman, 2000)  <i>A Beautiful Mind</i> (Horner, 2001)  <i>The Hours</i> (Glass, 2002)  <i>Finding Neverland</i> (Kaczmarek, 2004)  <i>Pride and Prejudice</i> (Marianelli, 2005)  <i>Ratatouille</i> (Giacchino, 2007)  <i>Sherlock Holmes</i> (Zimmer, 2009)  <i>Hugo</i> (Shore, 2011)  <i>Anna Karenina</i> (Marianelli, 2012)  <i>The Book Thief</i> (Williams, 2013)  <i>Interstellar</i> (Zimmer, 2014)  <i>The Hateful Eight</i> (Morricone, 2015)  <i>La La Land</i> (Hurwitz, 2016)  <i>The Shape of Water</i> (Desplat, 2017)</p> <p><i>The Outlaw Josey Wales</i> (Fielding, 1976)  <i>Days of Heaven</i> (Morricone, 1978)  <i>Star Trek</i> (Goldsmith, 1979)  <i>Raiders of the Lost Ark</i> (Williams, 1981)  <i>The Natural</i> (Newman, 1984)  <i>Witness</i>, (Jarre, 1985)  <i>Aliens</i> (Horner, 1986)  <i>The Untouchables</i> (Morricone, 1987)  <i>The Little Mermaid</i> (Menken, 1989)  <i>The Remains of the Day</i> (Robbins, 1993)  <i>Forrest Gump</i> (Silvestri, 1994)  <i>Sense and Sensibility</i>, (Doyle, 1995)  <i>Amistad</i> (Williams, 1997)  <i>L. A. Confidential</i> (Goldsmith, 1997)  <i>American Beauty</i> (Newman, 1999)  <i>The Talented Mr. Ripley</i> (Yared, 1999)  <i>Gladiator</i> (Zimmer, 2000)  <i>Monsters. Inc.</i> (Newman, 2001)  <i>Catch Me If You Can</i> (Williams, 2002)  <i>Brokeback Mountain</i> (Santaolalla, 2005)  <i>Atonement</i> (Marianelli, 2007)  <i>The Hurt Locker</i> (Beltrami &amp; Sanders, 2009)  <i>Inception</i> (Zimmer, 2010)  <i>Life of Pi</i> (Danna, 2012)  <i>Gravity</i> (Price, 2013)  <i>The Grand Budapest Hotel</i> (Desplat, 2014)  <i>The Theory of Everything</i> (Johannsson, 2014)  <i>Sicario</i> (Johannsson, 2015)  <i>Moonlight</i> (Britell, 2016)</p>
Assessment expectations	<p>It is possible to substitute a different final project. In the past, students in this course have scored their own short films or segments of public domain silent films (using Finale, Digital Performer, Pro Tools, Logic, etc.), prepared live accompaniments for silent films, and prepared compilation scores for silent films using pre-recorded music . If you are interested, please send me a note by email so that we can set the scope and requirements of your project.</p> <p><b><u>Guidelines for Submitting Assignments</u></b>  The final paper must be submitted in hard copy – emailed files are not acceptable.</p> <p><b><u>Criteria That Must Be Met To Pass</u></b></p> <p><b><u>Expectations for Writing:</u></b>  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><b><u>Guidelines for Formatting Assignments</u></b>  The final project should be written on a word processor with a font size between 10 and 12 points, double-spaced with reasonable margins. If you choose to include images (stills from the film, musical examples as in the textbook), these must be labelled with</p>

	<p>formal captions. While research beyond the textbook is not necessary for this project, any ideas that you borrow from other sources must be clearly cited in an acceptable format (APA, MLA, Chicago/Turabian are all fine).</p> <p><u>Late Assignments</u></p> <p>Late assignments will not be accepted without the PRIOR agreement of the instructor. If you know that a project is likely to be late, please talk to me before it is due to make arrangements. Requests for extensions made at or after the deadline are not likely to be granted.</p> <p><u>Expectations for Attendance and Participation:</u></p> <p>Please refer to the Undergraduate Calendar E.3 Attendance for details.</p> <p>Come, watch, listen and interact (no social media). For students with children, I understand that sick kids can sometimes be a barrier to attending classes. Please know that your child is welcome to attend class with you provided that a) they do not have an active fever or other communicable disease that might present a health risk to other students, b) they are old enough to entertain themselves quietly or young enough to sit in your lap. I understand that not everyone has immediate and on-demand access to childcare – contact me if you are unsure.</p>																																													
Grading scale	<p>For the course as a whole, letter grades should be understood as follows, as outlined in the section F.1.1 Undergraduate Grading System of the Undergraduate Calendar for 2018-2019:</p> <table border="1"> <thead> <tr> <th>Grade</th><th>Grade Point Value</th><th>Description</th></tr> </thead> <tbody> <tr> <td>A+</td><td>4.00</td><td>Outstanding performance</td></tr> <tr> <td>A</td><td>4.00</td><td>Excellent performance</td></tr> <tr> <td>A-</td><td>3.70</td><td>Approaching excellent performance</td></tr> <tr> <td>B+</td><td>3.30</td><td>Exceeding good performance</td></tr> <tr> <td>B</td><td>3.00</td><td>Good performance</td></tr> <tr> <td>B-</td><td>2.70</td><td>Approaching good performance</td></tr> <tr> <td>C+</td><td>2.30</td><td>Exceeding satisfactory performance</td></tr> <tr> <td>C</td><td>2.00</td><td>Satisfactory performance</td></tr> <tr> <td>C-</td><td>1.70</td><td>Approaching satisfactory performance.</td></tr> <tr> <td>*D+</td><td>1.30</td><td>Marginal pass. Insufficient preparation for subsequent courses in the same subject</td></tr> <tr> <td>*D</td><td>1.00</td><td>Minimal Pass. Insufficient preparation for subsequent courses in the same subject.</td></tr> <tr> <td>F</td><td>0.00</td><td>           Failure. Did not meet course requirements.            Several Faculties utilize an F grade that does not carry weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.         </td></tr> <tr> <td>**I</td><td>0.00</td><td>Incomplete. Sufficient work has not been submitted for evaluation, unable to adequately assess. May also be used when a final exam is not submitted.</td></tr> <tr> <td>CR</td><td></td><td>Completed Requirements. Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable</td></tr> </tbody> </table> <p><b>Notes:</b></p>	Grade	Grade Point Value	Description	A+	4.00	Outstanding performance	A	4.00	Excellent performance	A-	3.70	Approaching excellent performance	B+	3.30	Exceeding good performance	B	3.00	Good performance	B-	2.70	Approaching good performance	C+	2.30	Exceeding satisfactory performance	C	2.00	Satisfactory performance	C-	1.70	Approaching satisfactory performance.	*D+	1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	*D	1.00	Minimal Pass. Insufficient preparation for subsequent courses in the same subject.	F	0.00	Failure. Did not meet course requirements. Several Faculties utilize an F grade that does not carry weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.	**I	0.00	Incomplete. Sufficient work has not been submitted for evaluation, unable to adequately assess. May also be used when a final exam is not submitted.	CR		Completed Requirements. Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable
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	<ul style="list-style-type: none"> <li>• A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations.</li> <li>• The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy.</li> </ul>
Important Term Dates	<p><b><u>Spring 2019</u></b>  Monday, May 6 to Monday, June 17, 2019  Last day to drop a course: Friday, May 10, 2019  Last day to add a course: Friday, May 10, 2019  Tuition and fee payment deadline: Wednesday, May 15, 2019</p> <p><b><u>Summer 2019</u></b>  Tuesday, July 2-Friday August 13, 2019  Last day to drop a course: Monday, July 8, 2019  Last day to add a course: Monday, July 8, 2019  Tuition and fee payment deadline: Wednesday, July 10, 2019</p>
Midterm and final examination scheduling	<p>Final examinations may be scheduled at any time during the <b>examination period (June 19-21 for Spring 2019; August 15-19 for Summer 2019)</b>; 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:</p> <p><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.</p> <p><a href="http://ucalgary.ca/registrar/exams/deferred_final">ucalgary.ca/registrar/exams/deferred_final</a></p> <p><a href="http://ucalgary.ca/pubs/calendar/current/g-6.html">ucalgary.ca/pubs/calendar/current/g-6.html</a></p> <p><a href="http://ucalgary.ca/pubs/calendar/current/g-7.html">ucalgary.ca/pubs/calendar/current/g-7.html</a></p>
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/accommodations/policy">ucalgary.ca/access/accommodations/policy</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.pdf">ucalgary.ca/policies/files/policies/student-accommodation-policy.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-3.html">ucalgary.ca/pubs/calendar/current/k-3.html</a>; <a href="http://ucalgary.ca/pubs/calendar/current/k-5.html">ucalgary.ca/pubs/calendar/current/k-5.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>

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. For more information on Freedom of Information and Privacy visit: <a href="http://ucalgary.ca/legalservices/foip">ucalgary.ca/legalservices/foip</a>
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> ).
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>
Student Wellness and Mental Health	The University has a wealth of resources to support student physical and mental health, please see the SU Wellness Centre ( <a href="http://www.ucalgary.ca/wellnesscentre/">http://www.ucalgary.ca/wellnesscentre/</a> ) or the Campus Mental Health Strategy ( <a href="https://www.ucalgary.ca/mentalhealth/">https://www.ucalgary.ca/mentalhealth/</a> ) for more information on these resources.
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>
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. For safewalk info visit: <a href="http://ucalgary.ca/security/safewalk">ucalgary.ca/security/safewalk</a>
SCPA Claim Your Seat Program: Student Guidelines	<ol style="list-style-type: none"> <li>1. The Claim Your Seat (CYS) program 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 the time the Box Office opens until 15 minutes prior to the performance start time, students should find the UTS staff member with an IPad and show their UCID card to print their CYS ticket. If students arrive after 15 minutes prior to the performance start time, they can also 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. they can find a UTS staff member with an IPad and get their CYS ticket from them.</li> <li>6. 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>7. 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>
SCPA Librarian	Marc Stoeckle, MLIS, BA Learning & Services Librarian for <i>School of Creative &amp; Performing Arts</i> and <i>School of Languages, Linguistics, Literatures &amp; Cultures</i>   Libraries & Cultural Resources, University of Calgary Ph: 403.220.6777, Email: <a href="mailto:mstoeckle@ucalgary.ca">mstoeckle@ucalgary.ca</a> , Office: TFDL 160D

Faculty of Arts program advising and student information resources	<p>For academic advising, visit the Arts Students' Centre (ASC) for answers about graduation checks, and the 'big picture' questions. Drop in at SS102, email at <a href="mailto:ascarts@ucalgary.ca">ascarts@ucalgary.ca</a> or call at 403-220-3580.</p> <p>For academic success support, such as writing, learning and peer 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>.</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], or visit them at the MacKimmie Block 117.</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>
Course outlines for transfer credit	<p>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.</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>