



UNIVERSITY OF
CALGARY

UNIVERSITY OF CALGARY
FACULTY OF ARTS
Course Number and Title: ASHA 321
Session: Fall 2016

Instructor	William Jordan
Office	CHE 121
Email	jordan@ucalgary.ca
Office Hours	Thursday afternoon 2:00-3:00, or by appointment (recommended)
Day(s),Time(s) and Location of Class	Tuesday/Thursday 12:30 PM – 1:45 PM CHE 202
Out of Class Activities	
Learning Resources: Required Readings, Textbooks and Materials	Required reading (Bookstore): (1) Umberto Eco, <i>From the Tree to the Labyrinth</i> (2014); (2) Henry Louis Gates, <i>The Signifying Monkey</i> (1988); (3) Hoefnagels and Diamond, <i>Aboriginal Music in Contemporary Canada</i> (2012) Recommended reading: Daniel Chandler, <i>Semiotics: The Basics</i> (online) Required viewing: Richard Wagner, <i>The Ring of the Nibelung</i> (YouTube)
Prerequisites	Arts and Science Honours Academy 220
Supplementary Fees	
Course Description	Far more than a neutral reflection of the world, representation, be it of artistic, social or scientific phenomena, is a complex issue. Issues, inconsistencies and flaws arising from the concept of representation will be studied in a variety of contexts. Topics to be covered include: sensory perception from neurological, psychological and cultural perspectives; mimesis and metaphor in literature and the visual arts; and the use of images, imaging, and interpretative frameworks in the social and natural sciences.

<p>Course Overview</p>	<p>This semester of study is divided into five parts: Prelude, Exposition, Development, Recapitulation, and Coda.</p> <p>I. Prelude (September 13 -23)</p> <p>During the Prelude, we will perform a quick review of key terms in the contemporary study of representation (Daniel Chandler’s online materials are a good resource) so as to ensure that we are all starting from the same point of view.</p> <p>We will also begin listening to Wagner’s Ring. The Prelude to the Ring cycle is <i>Das Rheingold</i>, which we will examine as a work within the genre of science fiction and fantasy.</p> <p><i>(Everything we discuss with respect to Wagner will be found on YouTube. Why Wagner? Because in his works a new way of thinking about representation came about, evidence of which is most emphatically found in film scores (e.g., Pirates, Harry Potter, Lord of the Rings, etc.) and fantasy literature.)</i></p> <p>Your goals: during these first two weeks you may begin to identify an interest in a particular tradition of representation, or alternatively you may begin to detect some resonance with Wagner’s technique.</p> <p>II. Exposition of key texts, reading and discussion (September 27 – October 21)</p> <p>In the Exposition we will examine three apparently different ways of approaching representation critically, which we will treat as distinct <i>themes</i>. We will not be looking for points of correspondence, but will focus on points of difference. We will spend two days on each of the three key essays.</p> <p>During this time we will continue listening to Wagner’s Ring. The first of the three full-length operas is <i>Die Walkure</i>, which we will examine as a work within the Romance genre, with an emphasis on transgression (“forbidden love”).</p> <p>Your goals: at the end of this section of the course you will need to have a clear decision about the direction or theme you would like to pursue for your research project.</p> <p>III. Development of key themes, further reading and discussion (October 25 – November 18)</p> <p>We will develop the three themes together, with discussion of targeted reading led by members of the class. We will take four days to hear from twenty people, so five presentations each day.</p> <p>You must alert us to your topic no later than October 21 in order to receive credit for the presentation, which is worth 10% of the final grade.</p> <p>Aim for no more than five minutes; because you have notified us in advance, you may assume that you are leading discussion of material everyone is familiar with.</p> <p>We will continue listening to Wagner’s Ring. The second of the three full-length operas is <i>Siegfried</i>, which we will examine as a work within the coming-of-age-story genre.</p> <p>Your goals: choose a text that interests you as a bridge to your final project. Your options include any of the remaining material in the three principal textbooks, as well as directions suggested by discussion, other materials, or your own self-determined interests (subject to approval).</p> <p>IV. Recapitulation, or Bringing It Back Home (November 22 – 24)</p>
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We will tie these themes together, with discussion of targeted listening led by members of the class and based on listening notes taken during in-class listening sessions. These notes must be generated during class and turned in at the end of each class to receive credit.

There are few demands in addition to class during this time, to allow for you to work on your research topics.

Your goals: attend each class fresh and alert, ready to focus carefully on listening and make intelligent written comments in writing while doing so. You will be asked to turn in your commentary shortly after the listening is complete, prior to any discussion.

V. Coda (November 29 – December 6)

In our final days together, we will complete the Wagner component with a look at *Gotterdammerung* as a modern tragedy. We will wrap up with a general discussion of what we have considered during the term.

Course Learning Outcomes	By the completion of this course, successful students will be able to: 1. distinguish at least three of the many traditions of representation alive today 2. blend creative and critical approaches in presenting their own work 3. draw on a variety of resources when encountering and assessing representations 4. apply critical language skills to a variety of acoustic representations
Course Schedule:	September 13-15: Problematizing representation, signification, and recognition September 20-22: Rheingold as fantasy literature Friday September 23: Rheingold journal due (5%) September 27-29: Essay “From the Tree to the Labyrinth” October 4-6: Essay “The Signifying Monkey” October 11-13: Essay: “Innovating Tradition” October 18-20: Walkure as the literature of romance and forbidden love Friday October 21: Die Walkure journal due (10%) October 25-November 8: Pitch Your Topic (10%) November 10 (Mid term break) November 15-17: Siegfried as a coming of age story Friday November 18: Siegfried journal due (10%) November 22: Critical Listening (10%) November 24: Critical Listening (10%) Friday, November 25: Project Draft Due (10%) November 29-December 1: Gotterdammerung as the tragedy of the modern Friday December 2: Gotterdammerung journal due (10%) December 6: Wrap December 8: NO CLASS Friday December 16: Final Project Due (25%)
Assessment Components	<u>Assessment 1:</u> Rheingold journal Value: 5% Due Date: Friday, September 23 Type: listening journal <u>Assessment 2:</u> Walkure journal Value: 10% Due Date: Friday, October 21 Type: listening journal <u>Assessment 3:</u> Pitch your topic Value: 10% Due Date for advance notice: October 20—you must let us know your topic and suggest some resources we can consider by this date in order to receive credit for the pitch. Due Date for presentations: October 25, 27, November 1, 3, 8 Type: presentation (5 minutes) and discussion

	<p><u>Assessment 4</u>: Siegfried journal Value: 10% Due Date: Friday, November 18 Type: listening journal</p> <p><u>Assessment 5</u>: Shostakovich, Symphony #5 Value: 10% Due Date: November 22 Type: Written response to in-class listening</p> <p><u>Assessment 6</u>: Del Tredici, Final Alice Value: 10% Due Date: November 24 Type: Written response to in-class listening</p> <p><u>Assessment 7</u>: Project draft due Value: 10% Due Date: Friday, November 25 Type: draft of final project (links back to the presentations October 20-29)</p> <p><u>Assessment 10</u>: Gotterdammerung journal Value: 10% Due Date: December 4 Type: listening journal</p> <p><u>Assessment 11</u>: Final project due Value: 25% Due Date: December 11 Type: Research / Creation project: term paper format</p>
<p>Assessment Expectations</p>	<p><u>Expectations for Attendance and Participation:</u> The University has directed that attendance will not be considered when assessing a student's grade except in certain courses where class participation may be a necessary component of the course. Regular attendance is advised for students in all courses. The full responsibility for meeting class and laboratory assignments, tests and term papers of the section of the course in which he/she is officially registered lies solely with the student. It is the responsibility of students who have prolonged absences from class because of physical and/or emotional health problems to present to the faculty office offering the course a statement from a physician/counsellor attesting to the physical or emotional health of the student. It is expected that this statement will normally be given only if the student presents himself/herself to a physician/counsellor while the problem still exists rather than after recovery. A student who is absent from an assessment for legitimate reasons must discuss an alternative course of action with the instructor. The instructor at his or her discretion may transfer the percentage weight for the test to the final examination, if there is a final examination in the course, set another test, etc. An instructor will normally make this decision on the basis of verbal information provided by the student. In the event that an instructor feels that he/she cannot judge the veracity of the information provided, the student may be required to submit a completed Physician/Counsellor Statement form to confirm an absence for health reasons. Students must be aware that they are responsible for payment of any charge associated with the medical assessment and documentation as this service falls outside the realm of services provided by the Provincial Health Care Plan.</p>

Guidelines for Formatting Assignments:

1. Listening journals (Wagner component—35%) should be well-written essays describing your response to what you see and hear in the assigned works. Aim for between 500 and 1000 words. Spelling and grammar mistakes can cost you, so please check your work. Submit a copy of the printed essay, double spaced—be sure and include your name, the date, and the name of the assessment (e.g., Walkure Listening Journal). If you draw other sources into your essay (not required), be certain to cite them.
2. Written responses to in-class listening (20%, November 22-24 must be written in-class, but you are encouraged to familiarize yourself with the material in advance—it's all available online, including (in some cases) some reviews and commentary.
3. Project draft (10%) should provide a topic and list of resources (bibliography) for your final project. Aim for 500 – 1000 words, check spelling and grammar, double spaced.
4. If you choose to submit your final project (25%) as a scholarly paper, please use one of the recognized scholarly style formats (APA, Chicago) that you are comfortable with. Aim for 10 – 12 pages, double-spaced.

Guidelines for Submitting Assignments

All material should be submitted online (with the exception of the in-class listening, November 22-24).

Late Assignments

Assessments will not be accepted if they are late without prior permission from the instructor. Reasons for submitting late assignments must be compellingly valid: serious illness, death in family, etc., so if you are going to ask to be allowed an extension, be sure you can represent your reasons clearly.

Criteria That Must Be Met To Pass**Grading Scale**

A	95-100
A-	90-94
B+	85-90
B	80-84
B-	75-89
C+	70-74
C	65-69
C-	60-64
D+	55-59
D	50-54
F	0-49

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:

Grade	GPA	Description
A+	4.00	Outstanding.
A	4.00	Excellent-superior performance, showing comprehensive understanding of subject matter.
A-	3.70	Good - clearly above average performance with knowledge of subject matter generally complete.
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

	<table border="1"> <tr> <td colspan="3">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> </table>	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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F	0	Fail - unsatisfactory performance or failure to meet course requirements.											
MIDTERM AND FINAL EXAMINATION SCHEDULING	<p>THERE IS NO FINAL EXAMINATION IN ASHA 321. However, here is the boilerplate: 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: ucalgary.ca/registrar/exams/deferred_final</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. ucalgary.ca/registrar/exams/deferred_final ucalgary.ca/pubs/calendar/current/g-6.html ucalgary.ca/pubs/calendar/current/g-7.html</p>												
INTERNET AND ELECTRONIC COMMUNICATION DEVICE	<p>elearn.ucalgary.ca/category/d2l/ 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 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 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>												
COPYRIGHT	<p>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).</p>												
ACADEMIC ACCOMMODATION	<p>Students needing an Accommodation because of a Disability or medical condition should contact Student Accessibility Services (ucalgary.ca/access) in accordance with the Procedure for Accommodations for Students with Disabilities available at ucalgary.ca/policies/forms/title. Students needing an Accommodation in relation to their coursework or to fulfil requirements for a graduate degree, based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to their instructor or the appropriate Associate Dean or Division Chair.</p>												
FOIP	<p>ucalgary.ca/secretariat/privacy</p>												
STUDENT MISCONDUCT	<p>ucalgary.ca/pubs/calendar/current/k.html</p>												

ACADEMIC STANDING	ucalgary.ca/pubs/calendar/current/f.html
SAFEWALK	220-5333 anytime. ucalgary.ca/security/safewalk
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. 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
FACULTY OF ARTS PROGRAM ADVISING AND STUDENT INFORMATION RESOURCES	<ul style="list-style-type: none"> • 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 ascarts@ucalgary.ca or call us at 403-220-3580. You can also visit the Faculty of Arts website at arts.ucalgary.ca/undergraduate 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 success@ucalgary.ca or visit their website at ucalgary.ca/ssc/ 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 futurestudents@ucalgary.ca 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.
STUDENT UNION CONTACT STUDENT OMBUDSPERSON	Student Union: su.ucalgary.ca/about/who-we-are/elected-officials/ Faculty of Arts reps: arts1@su.ucalgary.ca ; arts2@su.ucalgary.ca ; arts3@su.ucalgary.ca ; arts4@su.ucalgary.ca Graduate Student's Association: gsa.ucalgary.ca/executive Student Ombudsman: su.ucalgary.ca/page/quality-education/academic-services/student-rights
UNDERGRADUATE ASSOCIATIONS	DUS: Drama Undergraduate Society, CHC 005 uofcdus@gmail.com MUS: Music Undergraduate Society, CHF 219 undmusic@ucalgary.ca