

*Erin Spring***EDUC 460.12: Secondary English Language Arts, Specialization I  
Winter 2025**

**Land Acknowledgement:** The University of Calgary, located in the heart of Southern Alberta, both acknowledges and pays tribute to the traditional territories of the peoples of Treaty 7, which include the Blackfoot Confederacy (comprised of the Siksika, the Piikani, and the Kainai First Nations), the Tsuut'ina First Nation, and the Stoney Nakoda (including Chiniki, Bearspaw, and Goodstoney First Nations). The City of Calgary is also home to the Métis Nation of Alberta (Districts 5 and 6).

**Class Dates:** January 13 – March 14

**Last Day to Add/Drop/Swap:** Due to the non-standard dates associated with this program, please check your Student Centre for the important dates pertaining to your section.

**Pre-requisite:** Due to the multiple pathways in the Bachelor of Education, please consult Undergraduate Programs in Education for questions related to pre-requisite courses.

**Office Hours:** After class or by appointment. Please feel free to email me to make arrangements to meet in-person or via Zoom.

**COURSE DESCRIPTION:**

The intent of the Specialization I Seminar is to introduce students to the concepts, theory, and design planning related to teaching within the specialization of English Language Arts. Theory as connected to an understanding of practical classroom experiences will inform the course curriculum and will be explored through course readings, analysis of teaching artifacts, and through the design of discipline-based learning and assessment plans. Topics in teaching and learning will include teaching inclusively and addressing the needs of diverse learners, effective integration of technology, and discipline-based inquiry. Assignments will present the opportunity for students to develop an understanding of short-term instructional design and to begin to examine curriculum shifts in the province.

Secondary English Language Arts I will inquire into the complex dimensions of becoming literate in the 21st century. The role of literature, language, technology, media and the arts will be explored. Students will have the opportunity to make connections between curriculum, classroom pedagogy, literary texts, and theories of literacy and language learning. Particular attention will be paid to teaching language arts in classrooms where students arrive with diverse strengths, experiences and identities. We will consider, for example, the role of culturally relevant approaches to the language arts, the needs of multilingual learners, and the call for education that addresses decolonization and reconciliation between Indigenous and non-Indigenous peoples.

The seminar format of this course will combine hands-on workshops, critical conversations and individual and group projects. Seminars will take the following structure:

- Workshop activities (e.g., reader's theatre, literature circles, writing workshops)
- Discussions of pedagogical content knowledge using a selection of readings and students' own journal responses
- Individual and group design tasks (e.g., designing learning and assessment plans)

**LEARNER OUTCOMES:**

Students will:

- 1) Further develop a deeper conceptual understanding of the historical, socio-cultural, political contexts of the discipline of *Language Arts*, and relate this to curriculum planning in the specialization area;
- 2) Identify, apply and critique the key learning perspectives (as outlined in the front matter of the Programs of Study) and learning objectives across the units in a grade from the Alberta Programs of Study;
- 3) Successfully apply theoretical knowledge to the design of a longer-term unit and assessment plan.

**COURSE DESIGN AND DELIVERY:** This course will be delivered face-to-face on campus. Links to readings and resources will be available on D2L.

**REQUIRED RESOURCES (IN THE ORDER IN WHICH THEY APPEAR IN THE WEEKLY SCHEDULE):**

Golsby-Smith, S. (2011). From the boundaries: Rhetoric and knowledge in secondary English classrooms. *Changing English*, 18(3). <https://www.tandfonline.com/doi/full/10.1080/1358684X.2011.602839>

Yandell, J., Mahamed, F., & Ziad, S. (2022). Questions in/of English. *Changing English*, 29(4), 440–452. <https://www.tandfonline.com/doi/full/10.1080/1358684X.2022.2060188>

Kelly, K. (2021). Democratizing “truth” and challenging learner perceptions with dialectical journal writing. *English Journal*, 110(6), 32-37. <https://publicationsncte.org.ezproxy.lib.ucalgary.ca/content/journals/10.58680/ej202131311>

Lopez, A. (2011). Culturally relevant pedagogy and critical literacy in diverse English classrooms: A case study of a secondary English teacher’s activism and agency. *English Teaching: Practice and Critique*, 10(4), 75-93 <https://ezproxy.lib.ucalgary.ca/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ehh&AN=70204383&site=ehost-live>

Hanson, A. (2018). Relational encounters with Indigenous literatures. *McGill Journal of Education*, 53(2), 312-330. <https://www-erudit-org.ezproxy.lib.ucalgary.ca/en/journals/mje/2018-v53-n2-mje04477/1058400ar/>

McCormick, J. (2011). Transmediation in the language arts classroom: Creating contexts for analysis and ambiguity. *Journal of Adolescent & Adult Literacy*, 54(8), 579-587. <https://ila-onlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/abs/10.1598/JAAL.54.8.3>

Thomas, E.E., and Stornaiuolo, A. (2016). Restorying the self: Bending toward textual justice. *Harvard Educational Review*, 86(3), 313 – 338. <https://meridian-allenpress-com.ezproxy.lib.ucalgary.ca/her/article/86/3/313/32192/Restorying-the-Self-Bending-Toward-Textual-Justice>

Alberta Learning. (2000). *English Language Arts, K–9*. Retrieved August 1, 2020 from: <https://education.alberta.ca/media/160402/ela-pos-k-9.pdf>

Alberta Learning. (2003). *English Language Arts, 10-12*. Retrieved August 1, 2020 from: <https://education.alberta.ca/media/160418/ela-pos-10-12.pdf>

Mctighe, J., & Wiggins, G. (2012). Understanding by design framework™ introduction: What is

UbD™ framework? [https://files.ascd.org/staticfiles/ascd/pdf/siteASCD/publications/UbD\\_WhitePaper0312.pdf](https://files.ascd.org/staticfiles/ascd/pdf/siteASCD/publications/UbD_WhitePaper0312.pdf)

Barnes, D. (2010). Why talk is important. *English teaching: Practice and critique*, 9(2), 7-10.  
<https://ezproxy.lib.ucalgary.ca/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ehh&AN=57345947&site=ehost-live>

Alford, K. (2020). Explicitly teaching listening in the ELA curriculum: Why and how. *English Journal*, 109(6), 22 – 29. <https://www-jstor-org.ezproxy.lib.ucalgary.ca/stable/26985385>

Carillo, Ellen. (2017) How students read: Some thoughts on why this matters. *English Journal*, 106(5), 34-39.  
<https://www-jstor-org.ezproxy.lib.ucalgary.ca/stable/26359486>

Beatty, A.P. (2021). Challenging the canon: Teaching *Othello* as a questionable text. *English Journal*, 111(1), 32-39. <https://publicationsncte-org.ezproxy.lib.ucalgary.ca/content/journals/10.58680/ej202131389>

Behizadeh, N. (2022). The need for powerful writing pedagogies. *English Journal*, 111(6), 16-18.  
<https://publicationsncte-org.ezproxy.lib.ucalgary.ca/content/journals/10.58680/ej202231939>

Allen, A. & Simon, R. (2021). Unsettling a canonical text through erasure poetry. *English Journal*, 110(5), 43-50. <https://publicationsncte-org.ezproxy.lib.ucalgary.ca/content/journals/10.58680/ej202131226>

Hughes, J. M., Alyson King, Perkins, P., & Fuke, V. (2011). Adolescents and "autographics": Reading and writing coming-of-age graphic novels. *Journal of Adolescent & Adult Literacy*, 54(8), 601-612. <https://ila-onlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/abs/10.1598/JAAL.54.8.5>

#### SUPPLEMENTARY OPTIONAL TEXTS

Appleman, D. (2024). *Critical Encounters in Secondary English: Teaching literary theory to adolescents* (4<sup>th</sup> edition). Teachers College Press. *Interested students may request via ILL*  
[https://ucalgary.primo.exlibrisgroup.com/permalink/01UCALG\\_INST/1hiobq4/cdi\\_globaltitleindex\\_catalog\\_428051248](https://ucalgary.primo.exlibrisgroup.com/permalink/01UCALG_INST/1hiobq4/cdi_globaltitleindex_catalog_428051248)

Curio, M. (2021). Embracing the struggle: Assigning constraints to improve student writing. *English Journal*, 110(5), 45-51. <https://publicationsncte-org.ezproxy.lib.ucalgary.ca/content/journals/10.58680/ej202131313>

Justice, D.H. (2018). *Why Indigenous literatures matter*. Wilfrid Laurier University Press. <https://ebookcentral-proquest-com.ezproxy.lib.ucalgary.ca/lib/ucalgary-ebooks/detail.action?docID=5317922>

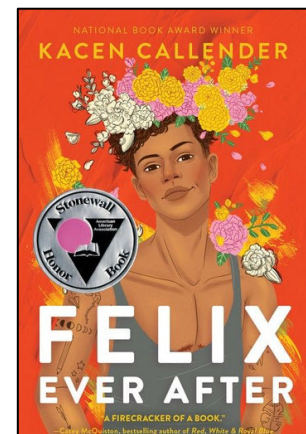
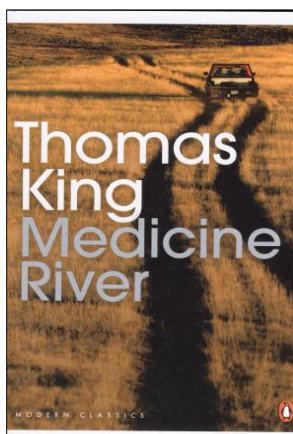
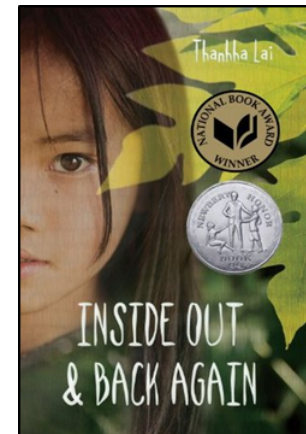
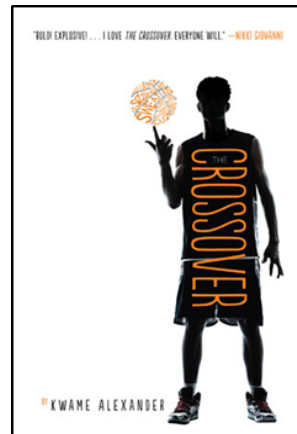
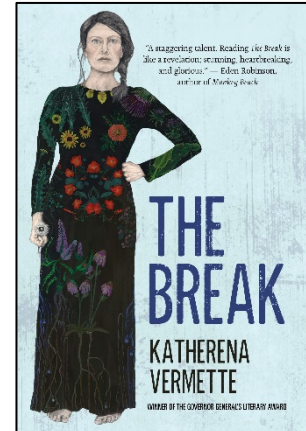
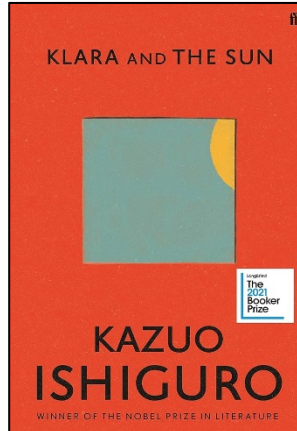
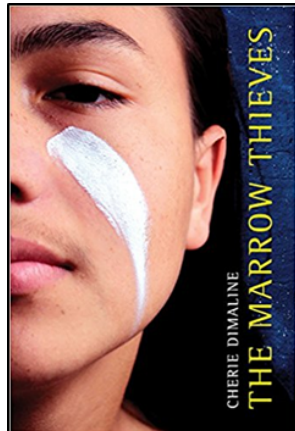
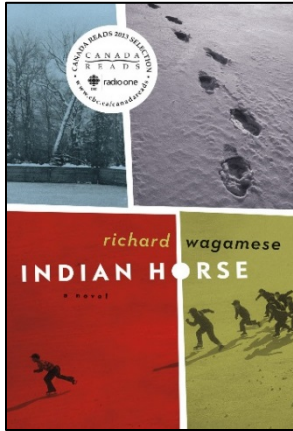
Kent, C.R. (2022). Starting with the self: A pathway to reimagining the essay. *English Journal*, 111(3), 45-51.  
<https://publicationsncte-org.ezproxy.lib.ucalgary.ca/content/journals/10.58680/ej202231567>

Luke, A. (2004). The trouble with English. *Research in the teaching of English*, 39(1) <https://www-jstor-org.ezproxy.lib.ucalgary.ca/stable/40171653>

Schaufele, M. (2022). Journeying to the underworld: Ghosts and grief in autobiographical writing. *English Journal*, 112(2), 69-76 <https://publicationsncte-org.ezproxy.lib.ucalgary.ca/content/journals/10.58680/ej202232171>

In addition to the articles listed above, you will also be required to read one or two of the novels from the following titles in preparation for both LT2 and LT3. Please note that *Inside Out & Back Again* and *The*

*Crossover* are meant to be read together, as are *Age 16* and *This One Summer*. All other novels can be read on their own. Please choose a novel you have not previously read. (Novels are available in bookstores and libraries.)



**WEEKLY COURSE SCHEDULE:**

Week	Guiding questions	Reading	Activities and due dates
<b>Week 1</b>  <b>Jan.</b> <b>13-17</b>	Why do we study English? And what should the English classroom look (and sound) like?	<b>Monday</b>  Golsby-Smith, S. (2011). From the boundaries: Rhetoric and knowledge in secondary English classrooms.	Introductions  Review course outline  Discussion: Why study English?  Novel groups: Form groups and arrange reading schedule
		<b>Friday</b>  Yandell, J., Mahamed, F., & Ziad, S. (2022). Questions in/of English.  Kelly, K. (2021). Democratizing “truth” and challenging learner perceptions with dialectical journal writing.	Discuss the dialogical classroom  Review LT1: Why study the language arts?  Review LT2: Dialectical journal writing
<b>Week 2</b>  <b>Jan.</b> <b>20-24</b>	What difference does multimodality make to our understanding of literacy? To literacy instruction?	<b>Monday</b>  McCormick, J. (2011). Transmediation in the language arts classroom: Creating contexts for analysis and ambiguity. (D)	Discussion: Multimodality and transmediation  Workshop: Transmediation
		<b>Friday</b>  Thomas, E.E., and Stornaiuolo, A. (2016). Restorying the self: Bending toward textual justice. (D)	Discussion: Digital literacy and youth cultural practices  Workshop: (Re)storying
<b>Week 3</b>  <b>Jan.</b> <b>27-31</b>	How should the language arts change in response to diverse voices and experiences?	<b>Monday</b>  Lopez, A. (2011). Culturally relevant pedagogy and critical literacy in diverse English classrooms: A case study of a secondary English teacher’s activism and agency.(D)	Discussion: Culturally relevant pedagogy in the language arts classroom
		<b>Friday</b>  Hanson, A. (2018). Relational encounters with Indigenous literatures. (D)	Discussion: Responsible and relational teaching of Indigenous literatures  Novel study groups: Discuss part 1 of your book
<b>Week 4</b>  <b>Feb.</b> <b>3-7</b>	How can we design for teaching and learning with the end in mind?	<b>Monday</b>  Introduction to <i>English Language Arts, K-9</i> (2000) and <i>English Language Arts, 10-12</i> (2003).	Activity: Program of Studies jigsaw
		<b>Friday</b>  McTighe, J. & Wiggins, G. (2012). <i>Understanding by design framework</i> .	Discussion: Lesson planning  Novel study groups: Discuss part 2 of your book Due: LT1 Personal response

<b>Week 5</b>  <b>Feb.</b> <b>10-14</b>	What are the roles of talk and listening in literacy? How can we incorporate oral literacy in meaningful ways?	<b>Monday</b>  Barnes, D. (2010). Why talk is important. (D)	Discussion: The importance of oral literacy  Workshop: Readers' theatre
		<b>Friday</b>  Alford, K. (2020). Explicitly teaching listening in the ELA curriculum: Why and how. (D)	Workshop: Listening with intent  Novel study groups: Discuss part 3 of your book
<b>TERM BREAK FEB 16-22</b>			
<b>Week 6</b>  <b>Feb.</b> <b>24-28</b>	What does reading critically look like?	<b>Monday</b>  Carillo, E. (2017) How students read: Some thoughts on why this matters. (D)	Discussion: Reading critically  Guest speaker
		<b>Friday</b>  Beatty, A.P. (2021) Challenging the canon: Teaching <i>Othello</i> as a questionable text. (D)	Discussion: Reading critically II  Novel study groups: Discuss shared unit outline and individual lesson plans
<b>Week 7</b>  <b>Mar.</b> <b>3-7</b>	How can we make text composition authentic and meaningful?	<b>Monday</b>  Behizadeh, N. (2022). The need for powerful writing pedagogies. (D)  Hughes, J. M., Alyson King, Perkins, P., & Fuke, V. (2011). Adolescents and "autographics": Reading and writing coming-of-age graphic novels. (D)	Discussion: Relevant writing  Workshop: Comic-making and visual literacy
		<b>Friday</b>  Allen, A. & Simon, R. (2021). Unsettling a canonical text through erasure poetry.	Workshop: Erasure poetry  Novel study groups: Discuss shared unit outline and individual lesson plans  Due: LT2 Dialectical Journals
<b>Week 8</b>  <b>Mar.</b> <b>10-14</b>	How can we use peer feedback effectively?	<b>Monday</b>  Chanskl, S. & Ellis, L. (2017). Which helps writers more, receiving peer feedback or giving it?	Peer review of lesson plans
		<b>Friday</b>  Wrap-up	Due: LT3 Lesson plans

**CHANGES TO SCHEDULE:** Please note that changes to the schedule may occur to meet the emerging needs and dynamics of the participants in the course.

## LEARNING TASKS OVERVIEW

LEARNING TASK	GROUP / INDIVIDUAL	WEIGHT	DUE DATE
LT 1: Why study the language arts? A personal response	Individual	35%	February 7
LT 2: Dialectical journal	Individual	25%	March 7
LT 3: Lesson plan	Individual	40%	March 14

### LEARNING TASK 1: WHY STUDY THE LANGUAGE ARTS? (Due Friday, February 7)

In her article “From the boundaries: Rhetoric and knowledge in secondary English classrooms,” Sarah Golsby-Smith begins by recounting a conversation with a student who demands “Why should we study English?” In “Questions in/of English,” Yandell, Mahamed and Ziad envision English as “a network of practices” that must take seriously “what happens in the classroom, as the site not of transmission but of cultural making,” raising questions about what ought to happen in English classrooms so that they become these sorts of generative spaces. And in “Relation encounters with Indigenous literatures,” Aubrey Hanson poses important questions about the role of Indigenous literatures in drawing readers “into a sense of relationship with and responsibility to Indigenous communities.” Each of these questions reveals the English language arts as a category to be troubled, a discipline in need of continual re-imagining.

In this assignment, I would like you to respond to one of the questions below as way of reflecting thoughtfully on the language arts. Your response may take a number of forms. It could be a conventional academic essay, an imagined Socratic dialogue between a teacher and student, an illustrated story, an animation, a short video or a podcast. However, all responses must be persuasive – that is, you must fashion a personal stand on the question, and then set out to support your interpretation using relevant and varied evidence.

Why study the English language arts?  
 What ought to happen in a language arts classroom?  
 What does it mean to teach a text responsibly?

All responses must refer to at least 2 of the following sources:

- Golsby-Smith, S. (2011). From the boundaries: Rhetoric and knowledge in secondary English classrooms. *Changing English*, 18(3).
- Yandell, J., Mahamed, F., & Ziad, S. (2022). Questions in/of English. *Changing English*, 29(4), 440–452.
- McCormick, J. (2011). Transmediation in the language arts classroom: Creating contexts for analysis and ambiguity. *Journal of Adolescent & Adult Literacy*, 54(8), 579-587.
- Thomas, E.E., and Stornaiuolo, A. (2016). Restorying the self: Bending toward textual justice. *Harvard Educational Review*, 86(3), 313 – 338.
- Hanson, A.J. (2018). Relational encounters with Indigenous literatures. *McGill Journal of Education*, 53(2), 312-330.
- Lopez, A. (2011). Culturally relevant pedagogy and critical literacy in diverse English classrooms: A case study of a secondary English teacher’s activism and agency. *English Teaching: Practice and Critique*, 10(4), 75-93.
- Alberta Education Programs of Study

You may also want to draw upon:

- Class and small group discussions
- Readings from previous courses
- Texts (poems, short stories, films, novels, videos, comics) that were part of your own English education
- Observations made during your first field experience

### Criteria for assessment of Learning Task 1

- Does your response articulate a clear, insightful and persuasive argument?
- Does your response use relevant and varied evidence from the readings and other resources to support your argument?
- Does your response demonstrate a strong beginning understanding of the concepts and theories related to the teaching of ELA?
- Is your response expressed in the most appropriate medium for your argument? Does it use the affordances of the medium thoughtfully and creatively?

### **LEARNING TASK 2: DIALECTICAL JOURNAL (Ongoing; final compilation due March 7)**

For this assignment, students will keep a dialectical journal in which they record their thoughts on our class readings between (and including) weeks 2 to 7, commenting on a total of 10 (mostly quite short) scholarly articles. (Each of the articles that you are expected to journal about has been marked with a D in the weekly schedule.) As Kathleen Kelly describes in her article from Week 1, the dialectical journal is a double-column reading log that requires readers to record passages from the reading on one side, and provide commentary on that passage on the other side. The goal of such writing is to promote a kind of internal dialogue, as well as to encourage careful reading and individual interpretation.

The actual form of your journal is up to you. You may use a physical notebook (lined, unlined, plain or fancy) and divide each page in two, or make notes on the readings on one side of the page, and commentary on the facing page. You may choose to make your journal digital, using any sort of software that helps you to organize your thoughts according to the dialectical structure.

While Kelly's high school students classified their responses by what confounded or compelled them, as experienced readers, we can be more open-ended in how we use the journals. I would suggest that in one column, you stick fairly close to the text, quoting from it, paraphrasing it, or summarizing the author's overall argument. In the other column, you respond. This response may take the form of interpretation, commentary, personal response or questions. You might choose to affirm or critique the scholar's points, to expand or build on them, or to offer alternate viewpoints. You may make connections to ideas from other articles or other classes, or to our class discussions. You may also choose to respond to some articles creatively, for example with illustrations or doodles or, if your journal is digital, with photos or graphics. Poetry or other forms of creative writing are other options, as long as they are a response to the original article.

You will be expected to complete your journal *before* each one of our classes, and to bring the journal with you to *every* class. You will sometimes be asked to share from your journal with partners or small groups. Please ensure that you stay on top of your journaling throughout the semester. In that way, when the due date rolls around, your journal will be ready to hand in with only a little final work.

Students are expected to make a minimum of two entries for each article. After journaling about the complete set of 10 articles, please provide a reflection of 300-400 words in which you comment on:



- a) Your own experience of keeping a dialectical journal, and what you learned (or did not!) about the reading and writing process from it
- b) What you learned from the process of sharing journal entries with peers
- c) Whether and how you might use such journaling in your own classes, and if not, what other kinds of activities you might prefer to use to encourage individual interpretation

### Criteria for Learning Task 2

- Completeness of journal (at least two dialectical entries for each of the 10 articles, and a final reflection)
- Consistent evidence of intellectual, personal and/or aesthetic engagement with the articles' pedagogical concepts
- Final entry that reflects critically on the use of dialectical journaling as a means to promote student-centered interpretation, writing and discussion

### **LEARNING TASK 3: CREATION OF SHORT-TERM LEARNING AND ASSESSMENT PLAN (Due March 14)**

For this assignment, students will produce a short-term learning and assessment plan based on the novel they have read with their group. While students are required to submit individual lesson plans, I will ask that each group also produce a very brief description or outline of a unit plan for their novel. After that, each student will “zoom in” on one 80-minute class within the unit (or two/three lessons of 40 minutes for Junior High classes). Although your lesson plans will be individually assessed, you are encouraged to work with your group members to generate ideas and review one another's drafts.

Each student will hand in a planning package that includes the following:

#### 1. Skeleton/descriptive unit plan (group):

In order to provide a context for the single lesson you are focusing on, please give a brief outline of the unit as a whole. This part of the assignment should be completed as a group, and each student will hand in the same unit plan. There are two ways for you to undertake this portion of the assignment. You may also combine these approaches if you like.

- a. Provide a calendar with very brief, one-line descriptions of what will happen each day.

OR

- b. Write a 250-300 word description of the main elements of your unit plan.

#### 2. Lesson and assessment plan (individual):

You may structure and format your lesson plan in the way that seems most effective to you, but please ensure you include the following elements in each plan:

- Title for the plan
- Intended grade

- Rationale: Begin your lesson plan with a 250-300 word explanation of your design and the reason for your choices. Please refer to at least two course readings in your write-up. You may also feel free to refer to group discussions, the group unit plan, and your own ideas about the significance of the language arts as articulated in Learning Task 1.
- Materials required: Provide a complete list of all the materials required for the lesson. If students are required to bring materials or technology, please note this too.
- Learning outcomes: Note the objectives of the lesson plan using the Programs of Study. You should go beyond the front pages of the Programs of Study and begin to delve into some of the specific objectives later in the document. If you plan to share these outcomes with students, you may also want to translate them into student-friendly language.
- Learning activities: Provide a detailed explanation of the learning activities that will lead to the desired results. Ensure that the sequence of the activities is clear and easy to follow.
- Assessment: Provide a detailed explanation of what authentic tasks students will be asked to perform, and how you and students will know what has been learned (formative assessment).
- Learner inclusion/differentiation: Describe how you will design the lesson so that it meets the needs of all students.

### Criteria for assessment of Learning Task 3

- Does your rationale demonstrate a strong understanding of course concepts? Do you refer to at least two relevant readings?
- Does your plan communicate a strong understanding of curricular outcomes and make appropriate links to the Programs of Study?
- Is your lesson plan informed by disciplinary knowledge? Is it engaging, student-centered and inquiry-based? Are all parts of the lesson plan well-integrated?
- Is your lesson plan communicated clearly, so that it is easy to envision how the lesson will unfold?
- Is your lesson plan effective in encouraging students to form deep understandings of content objectives?
- Are appropriate formative assessment strategies integrated into the lesson?
- Does the lesson plan include appropriate and well-integrated options for inclusion and differentiation?

### **THE EXPECTATION OF EXCELLENCE IN PROFESSIONAL WORK**

Please review the Academic Calendar carefully. It describes the program and provides detailed schedules and important dates. It contains information on expectations for student work and professional conduct. In addition, procedures are described regarding concern about student performance in the program. Please pay especially careful attention to details and descriptions in the following topic areas:

- *The Importance of Attendance and Participation in Every Class*

As this is a professional program, experiences are designed with the expectation that all members will be fully involved in all classes and in all coursework experiences. As you are a member of a learning community your contribution is vital and highly valued, just as it will be when you take on the professional responsibilities of being a teacher. We expect that you will not be absent from class with the exception of documented instances of personal or family illness or for religious requirements.

- *Engagement in Class Discussion and Inquiry*

Another reason for the importance of attendance and participation in every class is that the course involves working with fellow students to share ideas and thinking. For example, each class you will work with a small

group to engage fellow students in discussions on work being considered in class. You will also help other groups by providing ideas for scholarly inquiry in assignments. If you find that you are experiencing difficulties as a group collaborating, please inform the instructor.

### EXPECTATIONS FOR WRITING

All written assignments (including, to a lesser extent, written exam responses) will be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization. Sources used in research papers must be properly documented. If you need help with your writing, you may use the writing support services in the Learning Commons. For further information, please refer to the official online University of Calgary Calendar, Academic Regulations, E. Course Information, E.2: Writing Across the Curriculum: <http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

### MISSING OR LATE SUBMISSIONS

All late submissions of assignments must be discussed with the instructor **prior to the due date**. A deferral of up to 30 days may be granted at the discretion of the Associate Dean of Undergraduate Programs prior to the end of the course with accompanying written evidence. <https://calendar.ucalgary.ca/pages/jyekfh6xwhoHwxcetC11>

### ISSUES WITH GROUP TASKS

With respect to group work, if your group is having difficulty collaborating effectively, please contact the instructor immediately. If a group is unable to collaborate effectively or discuss course materials online in a timely manner, the instructor may re-assign members to different groups or assign individual work for completion.

**GRADING:** <https://calendar.ucalgary.ca/pages/fc4adb8643f84441ab32300237b80df1>

Grade	GPA Value	%	Description per U of C Calendar
A+	4.0	95-100	Outstanding
A	4.0	90-94	Excellent – Superior performance showing comprehensive understanding of the subject matter
A-	3.7	85-89	
B+	3.3	80-84	
B	3.0	75-79	Good - clearly above average performance with knowledge of subject matter generally complete
B-	2.7	70-74	
C+	2.3	65-69	
C	2.0	60-64	Satisfactory - basic understanding of the subject matter
C-	1.7	55-59	
D+	1.3	52-54	Minimal pass - Marginal performance
D	1.0	50-51	
F	0.0	49 and lower	Fail - Unsatisfactory performance

#### Academic Misconduct

Academic Misconduct refers to student behavior which compromises proper assessment of a student's academic activities and includes cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply

with an instructor's expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar.

For information on the Student Academic Misconduct Policy and Procedure please visit:

<https://www.ucalgary.ca/legal-services/university-policies-procedures/student-academic-misconduct-policy>

<https://www.ucalgary.ca/legal-services/university-policies-procedures/student-non-academic-misconduct-policy>

Additional information is available on the Academic Integrity Website at: <https://ucalgary.ca/student-services/student-success/learning/academic-integrity>

### **Academic Accommodation**

It is the student's responsibility to request academic accommodations according to the University policies and procedures listed below. The student accommodation policy can be found at: <https://ucalgary.ca/student-services/access/prospective-students/academic-accommodations>.

Students needing an accommodation because of a disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities: <https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf>

### **Research Ethics**

Students are advised that any research with human participants – including any interviewing (even with friends and family), opinion polling, or unobtrusive observation – must have the approval of the Conjoint Faculties Research Ethics Board (<https://research.ucalgary.ca/conduct-research/ethics-compliance/human-research-ethics/conjoint-faculties-research-ethics-board-cfreb>) or the Conjoint Health Research Ethics Board (<https://research.ucalgary.ca/conduct-research/ethics-compliance/human-research-ethics/conjoint-health-research-ethics-board-chreb>)

In completing course requirements, students must not undertake any human subjects research without discussing their plans with the instructor, to determine if ethics approval is required. Some courses will include assignments that involve conducting research with human participants; in these cases, the instructor will have applied for and received ethics approval for the course assignment. The instructor will discuss the ethical requirements for the assignment with the students.

For further information see E.5 Ethics of Human Studies

<https://calendar.ucalgary.ca/pages/627ed88eb4b041b7a2e8155effac350>

### **Instructor Intellectual Property**

Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.

### **Freedom of Information and Protection of Privacy**

Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary. For more information, please see: <https://www.ucalgary.ca/hr/work-compensation/working-ucalgary/freedom-information-and-privacy-act>

**Copyright Legislation**

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (<https://www.ucalgary.ca/legal-services/university-policies-procedures/acceptable-use-material-protected-copyright-policy>) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy <https://www.ucalgary.ca/legal-services/university-policies-procedures/student-non-academic-misconduct-policy>.

**Sexual and Gender-Based Violence Policy**

The University recognizes that all members of the University Community should be able to learn, work, teach and live in an environment where they are free from harassment, discrimination, and violence. The University of Calgary's sexual violence policy guides us in how we respond to incidents of sexual violence, including supports available to those who have experienced or witnessed sexual violence, or those who are alleged to have committed sexual violence. It provides clear response procedures and timelines, defines complex concepts, and addresses incidents that occur off-campus in certain circumstances. Please see the policy available at <https://www.ucalgary.ca/legal-services/university-policies-procedures/sexual-and-gender-based-violence-policy>

**Other Important Information**

Please visit the Registrar's website at: <https://www.ucalgary.ca/registrar/registration/course-outlines> for additional important information on the following:

- Wellness and Mental Health Resources
- Student Success
- Student Ombuds Office
- Student Union (SU) Information
- Graduate Students' Association (GSA) Information
- Emergency Evacuation/Assembly Points
- Safewalk

**The Freedom of Information Protection of Privacy Act** prevents instructors from placing assignments or examinations in a public place for pickup and prevents students from access to exams or assignments other than their own. Therefore, students and instructors may use one of the following options: return/collect assignments during class time or during instructors' office hours, students provide instructors with a self-addressed stamped envelope, or submit/return assignments as electronic files attached to private e-mail messages.

**For additional resources including, but not limited to, those aimed at wellness and mental health, student success or to connect with the Student Ombuds Office, please visit**

<https://www.ucalgary.ca/registrar/registration/course-outlines>

**Education Students Association (ESA)** President for the academic year is Claire Gillis, [esa@ucalgary.ca](mailto:esa@ucalgary.ca).

**Werklund SU Representative** is Tracy Dinh, [educrep@su.ucalgary.ca](mailto:educrep@su.ucalgary.ca).