

*Erin Spring***EDUC 566: Humanities Instruction in the Secondary Classroom
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: Wednesdays, January 13 – February 12

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: By appointment. Please feel free to email me to make arrangements.

COURSE DESCRIPTION:

Practical aspects of teaching and theoretical underpinnings will be addressed and deepen student understanding of Humanities in classrooms from grades 7-12.

LEARNER OUTCOMES:

Students will:

- 1) Explore the learning potential of the humanities, with special attention to concepts and practices related to inquiry, critical literacies, democratic literacies, dialogue, perspective-taking, creative production, youth culture, critical citizenship, equity and social justice
- 2) Identify and analyze a variety of multimodal media and aesthetic texts that can be used in humanities instruction
- 3) Consider how to teach the humanities in ways that are ideas-rich, student-centered and interdisciplinary
- 4) Design humanities activities and learning tasks that take into account young people's interests, identities, cultural practices and activism

COURSE DESIGN AND DELIVERY:

This course will be delivered via Zoom, with additional student work taking place asynchronously on D2L.

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

4Humanities. (2013). The humanities matter! <https://4humanities.org/wp-content/uploads/2013/07/humanitiesmatter300.pdf>

Virginia Tech. (2022). What do the humanities mean to you? [video]. <https://liberalarts.vt.edu/news/video/2022-humanities-week-video.html>

National Humanities Center. (2019). About the Humanities Moments Project [video]. <https://humanitiesmoments.org/about-the-project/>

National Humanities Center. (n.d.) Humanities moments. <https://humanitiesmoments.org/>

University of Alberta Sustainability Council (2020). Dwayne Donald - Homo Economicus and forgetful curriculum: Remembering other ways to be a human being [video]. *YouTube*. <https://www.youtube.com/watch?v=VM1J3evcEyQ>

Klein, J.T. (2005). *Humanities, culture and interdisciplinarity: The American academy*. State University of New York Press. <https://ebookcentral-proquest-com.ezproxy.lib.ucalgary.ca/lib/ucalgary-ebooks/detail.action?docID=3407778>

Burwell, C. (2023). See it for yourself: Photography in student-led inquiry. *English Journal*, 113(2), 58-66. <https://publicationsncte-org.ezproxy.lib.ucalgary.ca/content/journals/10.58680/ej202332736>

Brownell, C.J. (2023). “On the air with...”: Boosting youth-DJs’ speculative civic literacies on local radio. *Voices from the Middle*, 31(2), 19-22. <https://link.gale.com/apps/doc/A793839675/AONE?u=ucalgary&sid=bookmark-AONE&xid=9a4a11ce>

Gibson, M.L. (2018). Scaffolding critical questions: Learning to read the world in a middle school civics class in Mexico. *Journal of Adolescent and Adult Literacy*, 62(1), 25-34. <https://ila-onlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/full/10.1002/jaal.735>

Thomas, E.E., and Stornaiuolo, A. (2016). Restorying the self: Bending toward textual justice. *Harvard Educational Review*, 86(3), 313 – 338. <https://doi-org.ezproxy.lib.ucalgary.ca/10.17763/1943-5045-86.3.313>

Ender, T. & Varga, B.A. (2022). The use of music to connect the past, present and future. *The Social Studies*, 113(5), 217-222. <https://ezproxy.lib.ucalgary.ca/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ehh&AN=158479269&site=ehost-live>

McDaniel, D. S. (2024). “Bold of them to assume I want to wait until I’m older to do what I love:” One teens’ activism and civic engagement online. *Journal of Adolescent and Adult Literacy*, 67, 363–375. <https://ila-onlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/full/10.1002/jaal.1343>

Digital Inquiry Group. (2020). Sort fact from fiction online with lateral reading [video]. <https://cor.inquirygroup.org/curriculum/lessons/intro-to-lateral-reading?cuid=teaching-lateral-reading>

Digital Inquiry Group. (2020). Crash course video #3: Check yourself with lateral reading [video]. <https://cor.inquirygroup.org/curriculum/lessons/intro-to-lateral-reading?cuid=teaching-lateral-reading>

Mirra, N., Kelly, L.L., Garcia, A. (2021). Beyond fake news: Culturally relevant media literacies for a fractured civic landscape. *Theory into Practice*, 340-349.
<https://ezproxy.lib.ucalgary.ca/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ehh&AN=154319786&site=ehost-live>

Vanderheide J., Beaton, E.L. & Wyhoff Olsen, A. (2021). Making others' perspectives present: Arguments that listen. *English Journal*, 110(5), 87-93. <https://publicationsncte-org.ezproxy.lib.ucalgary.ca/content/journals/10.58680/ej202131233>

Schieble, M., Vetter, A. & Monét Martin, K. (2021), Critical listening for critical conversations. *English Journal*, 111(2), 71-77. <https://publicationsncte-org.ezproxy.lib.ucalgary.ca/content/journals/10.58680/ej202131501>

PROGRAM OF STUDY RESOURCES

Alberta Learning. (2000). *ELA, K-9*: <https://education.alberta.ca/media/160402/ela-pos-k-9.pdf>

Alberta Learning. (2003). *ELA, 10-12*: <https://education.alberta.ca/media/160418/ela-pos-10-12.pdf>

Alberta Learning. (2006). *Social Studies, 7-9*: <https://education.alberta.ca/media/3273005/social-studies-7-9-program-of-studies.pdf>

Alberta Learning. (2005). *Social Studies, 10-12*: <https://education.alberta.ca/media/3273006/social-studies-10-12-program-of-studies.pdf>

OPTIONAL SUPPLEMENTAL RESOURCES

Damico, J., Baildon, M. & Panos, A. (2023). How can we confront climate denial? Critical literacy+, eco-civic practices, and inquiry. *Journal of Adolescent and Adult Literacy*, 66, 257-266. <https://ila-onlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/full/10.1002/jaal.1276>

Dávila, D. & Epstein, E. (2020). Contemporary and pre-World War II queer communities: An interdisciplinary inquiry via multimodal texts. *English Journal*, 110(1), 72-79. <https://publicationsncte-org.ezproxy.lib.ucalgary.ca/content/journals/10.58680/ej202030848>

Garrett, H.J., Segall, A. & Crocco, M.S. (2020) Accommodating emotion and affect in political discussions in classrooms. *The Social Studies*, 111(6), 312-323.
<https://ezproxy.lib.ucalgary.ca/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ehh&AN=145051238&site=ehost-live>

Kim, M. & Ryu, S. (2024). Adopting an empathizing stance in classroom argumentation: Pedagogical constructs and affordances. *Research in the Teaching of English*, 58(4), 405-428. <https://publicationsncte-org.ezproxy.lib.ucalgary.ca/content/journals/10.58680/rte2024584405>

Madden, B. (2019). Indigenous counter-stories in Truth and Reconciliation education. *Education Canada*.
<https://www.edcan.ca/articles/trc-education/>
<https://ezproxy.lib.ucalgary.ca/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ehh&AN=135194182&site=ehost-live>

Miles, J. (2019). Historical silences and the enduring power of counter storytelling. *Curriculum Inquiry*, 49(3), 253-259.

https://ucalgary.primo.exlibrisgroup.com/permalink/01UCALG_INST/15o3ob6/cdi_crossref_primary_10_1080_03626784_2019_1633735

Persohn, L. (Host). (2021, Aug 3). A conversation with Alexandra Panos: Ecoliteracies. (Season 2, No. 6) [Audio podcast episode]. In *Classroom Caffeine* Podcast series. <https://www.classroomcaffeine.com/guests> . DOI: 10.5240/BD92-ECB7-7CCF-D4D7-7CDA-V

Wolk, S. (2009). Reading for a better world: Teaching for social responsibility with young adult literature. *Journal of Adolescent and Adult Literacy*, 52(8), 664-673. <https://ila-onlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/abs/10.1598/JAAL.52.8.2>

WEEKLY COURSE SCHEDULE:

Date	Topic	Readings and Tasks	Assignment Due Dates
WEEK 1	What are the humanities? Why do the humanities matter? How are the humanities interdisciplinary?	4Humanities. (2013). The humanities matter! [infographic]. Virginia Tech. (2022). What do the humanities mean to you? [video]. National Humanities Center. (n.d.) About the Humanities Moments Project [video]. National Humanities Center. (n.d.) Humanities moments [blog]. Klein, J.T. (2005). <i>Humanities, culture and interdisciplinarity</i> . [read pages 1-2] University of Alberta Sustainability Council (2020). Dwayne Donald - Homo Economicus and forgetful curriculum: Remembering other ways to be a human being [video].	Please post Portfolio Task 1 before class on Wednesday January 15
WEEK 2	The humanities pose questions	Burwell, C. (2023). See it for yourself: Photography in student-led inquiry. Brownell, C.J. (2023). “On the air with...”: Boosting youth-DJs’ speculative civic literacies on local radio. Gibson, M.L. (2018). Scaffolding critical questions: Learning to read the world in a middle school civics class in Mexico.	Please post Portfolio Task 2 before class on Wednesday January 22

WEEK 3	The humanities foster social justice and encourage us to think creatively	<p>Thomas, E.E., and Stornaiuolo, A. (2016). Restorying the self: Bending toward textual justice.</p> <p>McDaniel, D. S. (2024). "Bold of them to assume I want to wait until I'm older to do what I love:" One teens' activism and civic engagement online.</p> <p>Ender, T. & Varga, B.A. (2022). The use of music to connect the past, present and future.</p>	Please post Portfolio Task 3 before class on Wednesday January 29
WEEK 4	The humanities encourage us to weigh evidence and become critical citizens	<p>Digital Inquiry Group. (2020). Sort fact from fiction online with lateral reading. [video]</p> <p>Digital Inquiry Group. (2020). Crash course video #3: Check yourself with lateral reading [video].</p> <p>Mirra, N., Kelly, L.L., Garcia, A. (2021). Beyond fake news: Culturally relevant media literacies for a fractured civic landscape</p>	Please post Portfolio Task 4 before class on Wednesday February 5
WEEK 5	The humanities teach us to consider multiple perspectives	<p>Vanderheide J., Beaton, E.L. & Wyhoff Olsen, A. (2021). Making others' perspectives present: Arguments that listen.</p> <p>Schieble, M., Vetter, A. & Monét Martin, K. (2021), Critical listening for critical conversations.</p>	Please post Portfolio Task 5 before class on Wednesday February 12

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 AND ASSESSMENT OVERVIEW

There are 2 required Learning Tasks for this course. A student's final grade for the course is the sum of the 2 separate assignments.

LEARNING TASK	DESCRIPTION OF LEARNING TASK	GROUP / INDIVIDUAL	WEIGHT	DUE DATE
1	Humanities Instruction Personal Portfolio: Compilation of 5 tasks related to each week's theme	Individual	50%	Ongoing; final compilation due February 14
2	Youth Culture in the Humanities Classroom: A Video Presentation	Group	50%	February 7

LEARNING TASKS AND ASSESSMENT

1. LEARNING TASK 1: Humanities Instruction Personal Portfolio (50%) - DUE: Ongoing over 5 weeks; final compilation due February 14

For this assignment, students will complete a series of short weekly writing tasks over the five-week semester. Each task is related to the week's themes, and (other than week 1) asks students to develop an activity or set of texts that might be used in a Humanities class. These tasks are not meant to be full-fledged lesson or unit plans. Instead, you might think of them as sketches, meant to get down the outline and important ideas about the teaching you have in mind. You will also be required to make explicit connections to concepts from our readings and resources in each of the writing tasks.

You are asked to complete the assignments before our class on Wednesdays at 4:30, and to post your assignment to the D2L discussion board. During our online classes, you should be prepared to share and discuss your contribution. At the end of the five weeks, you will collect together the 5 tasks, do any light editing or revising that you feel is necessary, and submit them to the dropbox as a single document. In that final submission, I will also ask you to flag what you think is your best contribution. I will gather these together to create a digital publication of 30+ Humanities teaching ideas that will be distributed to all class members after the course.

Descriptions of each week's writing task can be found below. In addition to the individual descriptions, please keep in mind the following general instructions that apply to each entry:

1. Give each of the writing tasks a title that reflects its content.
2. Ensure that you have referred to at least 2 of our course resources in each week's task. At least one resource should be from the week the task is related to; the other resource may be from any of our 5 classes, or from the list of supplementary readings.
3. Use APA-style in-text citations and include a list of references at the end of each entry.
4. Entries should generally be between 1-2 pages (double-spaced) in length, not including references.
5. While you are not required to include visual elements (other than week 1), you may certainly add images (photos, illustrations, diagrams) if you feel they will help you communicate your ideas.

Week 1: Why do the humanities matter?

Begin by watching the Humanities Moments video. Afterwards, read a wide selection (8-10) of Humanities Moments entries. (You may want to use the keywords on the left to find the moments most relevant to you.) Using these entries as inspiration, write your own Humanities Moment, describing a time when the humanities made a difference in your life. Please accompany your written moment with a photo or image that reflects or complements your written text. This may be your own image or something you find online (if so, please note the source). Because this task is based in personal experience, it is the only entry that does not require citations.

Week 2: The humanities pose questions

You have two options for your response this week. The first option is rooted in Cassie Brownell's description of young people's role as DJs and interviewers on a local radio program. Using Brownell's observations about the potential of interviewing to empower youth and build intergenerational networks, design a community-based activity in which youth are placed in the role of interviewers. After outlining the activity, explain why you think this activity would be engaging and meaningful to youth, and how the practice of interviewing might lead to new learning. Please be sure to refer to at least two class resources in your entry, including one from this week.

OR

The second option for this week is tied to Melissa Leigh Gibson's analysis of a Grade 8 social studies class in which she facilitated a process of critical inquiry by helping students to develop their own "big questions" about social issues. On page 29, Gibson shares a list of "essential questions of critical social studies" that she and her students used to apply a critical stance in relation to the materials, texts and discourse that they encountered (e.g., "Whose voice is missing" from this news account?) Design an activity or project that incorporates at least one of Gibson's questions. After outlining the activity, explain why you think this activity would be engaging and meaningful to youth, and how it might lead to new learning. Please be sure to refer to at least two class resources in your entry, including one from this week.

Week 3: The humanities foster social justice and encourage us to think creatively

You have two options for your response. The first option is connected to the idea of restorying as described in the work of Ebony Elizabeth Thomas and Amy Stornaiuolo. Choose one of the restorying recommendations described by the authors between pages 330 and 332, and use it as the basis for designing a restorying activity. After outlining the activity, explain why you think it would be meaningful and engaging for youth, and how it is connected to ideas of "textual justice." Please be sure to refer to at least two class resources in your entry, including one from this week.

OR

The second option arises out of Tommy Ender's and Bretton Varga's description of using set-lists to teach about historical and contemporary injustices, and asks you start by taking on the role of a student. Using the authors' example on page 220 as a template, create a set-list of 4-5 historical and contemporary songs addressing a significant social issue. Create a table using the same headings (song and artist; year released; contemporary connections; key lyrics; compelling questions raised by the songs) to outline your set-list. After preparing your list, write a brief reflection addressing your creative process, what you learned about social (in)justice, and how your own process might help you to guide students through a similar activity in a humanities class. Please be sure to refer to at least two class resources in your entry, including one from this week.

Week 4: The humanities encourage us to weigh evidence carefully and to become critical citizens

This week's task begins from Nicole Mirra, Lauren Leigh Kelly and Antero Garcia's article "Beyond fake news," in which they suggest that educators go beyond traditional news stories and "adopt a commitment to expand the kinds of texts and literacy practices that they leverage to bolster civic learning" (p. 347). Taking up the idea of expanding the texts used in citizenship education, create a multimedia text set of 4-5 texts that could be used to explore a contemporary issue in a humanities class. The set should include one traditional news source, along with a variety of other media and aesthetic texts (e.g., song, TikTok or YouTube video, image, meme, documentary, feature film, television episode, video game). Identify the central issue, and provide a brief description of each text. After creating the text set, explain how this group of reflects young people's identities and interests, and how it might encourage their engagement as citizens. Please be sure to refer to at least two class resources in your entry, including one from this week.

Week 5: The humanities teach us to consider multiple perspectives

This week's task begins from the article "Critical Listening for Critical Conversations." The authors outline a number of practices that might be used in cultivating critical listening. Using one of these practices (e.g., Tell My Story, repeat listening to audio recordings, self-reflection, The Believing Game) described in the article, design a critical listening activity for the humanities classroom. After outlining the activity, explain why you

think it would enhance students' engagement with critical listening, and thus help them to more fully recognize multiple perspectives. Please be sure to refer to at least two class resources in your entry, including one from this week.

Criteria for Learning Task 1

Your Humanities Instruction Personal Portfolio, a compilation of all 5 entries, will be graded according to the following criteria:

- the design of learning activities and text sets that are engaging and meaningful for youth
- knowledgeable application of course concepts related to the teaching of humanities
- use of a wide variety of course resources
- well-organized and clearly-expressed entries

2. LEARNING TASK 2 : Youth Culture in the Humanities Classroom: A Video Presentation (50%) – DUE: February 7

In the first pages of “Beyond Fake News,” Mirra, Kelly and Garcia (2021) write that:

the design of meaningful learning experiences must start from the student rather than from the content to be taught. Sociocultural approaches to learning remind us that student identities, interests and community histories should be at the center of academic instruction and that an expansive range of texts and modalities – from games to music to pop culture – can be leveraged to support culturally relevant classroom teaching (Gutierrez, 2008; Ladson-Billings, 1995) (p. 341).

In their ensuing argument for re-imagining civic education, the authors demonstrate how youth-centric hip hop texts can be used “as a space for organic and critical political discussion amongst students” (p. 342). In “Restorying the Self,” Thomas and Stornaiuolo show youth cultural practices such as fan fiction might be incorporated into classrooms, suggesting that young people’s “imaginative play with new tools and audiences...can help push schools and educators to imagine new possibilities” (p. 332).

For this assignment, you will choose a youth practice (e.g., thrifting, writing fan fiction), youth movement (e.g., climate crisis or anti-racist activism) or a text or genre popular with youth (e.g., Tiktok videos, hip hop) as the basis of an activity within a humanities classroom, enacting Thomas’ and Stornaiuolo’s call for educators to “imagine new possibilities.” Working in interdisciplinary groups of 4-5 people, you will create a video that introduces the youth practice, movement or text(s), outlines its pedagogical possibilities and describes a learning activity that incorporates the phenomenon in meaningful ways that encourage student engagement, critical literacy and civic dialogue.

Your video should be 15-20 minutes in length, and will be handed in February 7. We will view the videos as a group during our final Zoom class on February 12. Students will be assigned to interdisciplinary groups, so that we may all benefit from one another’s varied disciplinary expertise. In our first Zoom class you will be given time to arrange a series of independent group meetings between January 15 and February 7, in order to work on the assignment.

Your video should include the following elements:

- An explanation and/or demonstration (e.g., video, series of images, enactment) of the youth cultural practice, youth movement or youth-centric text or genre you have chosen. You may need to do some research in order to gain a better understanding of the phenomenon.
- An explanation of the learning potential of the practice/movement/text. What are youth learning from this phenomenon when they engage with it *on their own*? How might it be sustaining their own interests and identities? Consider some of the concepts we encountered within our readings.
- An activity design that incorporates the practice/movement/text into the humanities curriculum. This could include using the phenomenon as the basis of critical conversations (as in “Beyond Fake News”) or it may include having students experiment with similar practices (as in “Restorying the Self”).
- The activity design should include the following elements:
 - grade level
 - learning outcomes taken from *both* the ELA and Social Studies programs of study. You may also choose outcomes from other programs of study, such as the Fine Arts.
 - an explanation of the activity design (e.g., what will students be doing? What will teachers be doing?). If it is suitable, you may also choose to demonstrate some parts of the activity (e.g., through enactments).
 - any necessary contextual details (e.g., what students will have learned before the activity; what the activity will be followed by)
 - a description of any formative or summative assessment associated with the activity
 - an explanation of how the activity is designed (and can be further adapted) to meet the needs of diverse learners
 - a rationale for the activity: How does this particular activity promote student engagement and develop competencies in the humanities, such as critical literacy, civic dialogue, question-posing, perspective-taking, counter storytelling and/or critical listening
- A list of references that includes at least 3 course resources or supplemental readings

Criteria for Learning Task 2

- selection of a relevant aspect of youth culture and clear explanation of its significance to youth and its learning potential
- relevant outcomes chosen from the ELA and Social Studies programs of study
- the design of an activity that incorporates youth culture in the humanities curriculum in ways that lead to student engagement and meaningful learning
- demonstrated knowledge of course concepts related to the humanities instruction
- application of 3 or more course resources to theorize youth culture and/or the activity design
- effective use of the video format to communicate ideas clearly and succinctly

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/jyekfh6xwhoHwxcetCi1>

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-cfrehb>) or the Conjoint Health Research Ethics Board (<https://research.ucalgary.ca/conduct-research/ethics-compliance/human-research-ethics/conjoint-health-research-ethics-board-chrehb>)

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.

Werklund SU Representative is Tracy Dinh, educrep@su.ucalgary.ca.