EDUC 101: English for Academic Success  
Summer, 2022

<table>
<thead>
<tr>
<th>Section</th>
<th>Instructor</th>
<th>Time</th>
<th>Location</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>S01</td>
<td>Dr. Astrid Kendrick</td>
<td>9:00-11:50 am</td>
<td>EDC 357</td>
<td><a href="mailto:astrid.kendrick@ucalgary.ca">astrid.kendrick@ucalgary.ca</a></td>
</tr>
</tbody>
</table>

Class Dates: July 11-22 (on-campus), Monday, Tuesday, Wednesday, Thursday, Friday; 9:00-11:50 am  
July 25-29 (asynchronous), online via D2L

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: Acceptance to Bridging to the Community-based Bachelor of Education program.

Office Hours: Available after each class (1:00-3:00 pm) by appointment. Please allow 24 hours for response to  
student emails, especially those emails received after normal business hours.

Email: Students are required to use a University of Calgary (@ucalgary.ca) email address for all  
correspondence.

COURSE DESCRIPTION:  
The intent of the Bridges to Education course is to bridge the student and their lived experiences with the  
requirements of admission to the Werklund School of Education. Students will relate their own life story and  
experiences to the wider human condition by reading a variety of literary texts and by writing in a variety of  
literary forms. Assignments will present multiple opportunities for students to develop a critical understanding  
of primarily Canadian literature in a personal context as well as provide practice to develop writing skills for  
the university level

LEARNER OUTCOMES:  
In completing this course, students will:

1. Explore the role that literature from diverse authors, essayists, and poets plays in their local and global  
   communities, and will consider its cultural significance from a personal perspective.
2. Read and respond to a variety of written and visual texts from several different genres including  
   poetry, essays, short stories, novels, media/film, and dramatic script.
3. Develop their use of the writing process (which includes brainstorming, organizing, drafting, peer  
   review, and polishing of written work) to promote further academic success.
4. Find their voice through multiple means of expression including essay writing, oral presentations, and  
   informal personal response.

COURSE DESIGN AND DELIVERY: This course will be delivered face-to-face on campus followed by one week  
of online engagement through a D2L environment.
REQUIRED RESOURCES:
The readings and resources are required for the successful completion of this course. Note that these references are not listed using expected APA 7th Edition formatting, so if you use them for your assignments, you will need to format them as per the standard. Please refer to the detailed Weekly Plan of this Course Outline for the order to read these literary texts.

Please note that all the required readings can be accessed through the Leganto Reading list on D2L (including the novel and movie). To find the resource list, select the My Tools tab from the main page and choose the Leganto/Reading list from the dropdown menu.

**Indian Horse** (paperback novel or e-book to be purchased by students) by Richard Wagamese

**Spotlight** (media – available online from Netflix and other streaming services)

Spotlight (script) by Josh Singer and Tom McCarthy.


**Web Literacy for Student Fact Checkers** by Mike Caulfield– E-book available at https://webliteracy.pressbooks.com/

"Fourteen" by Lee Kvern (short story) – PDF available on D2L

“I value Canadian stories: The Podcast: Lee Kvern”.

https://open.spotify.com/episode/4KzP53eBqdfBVkEd5uf4Bv?si=UocX1iWQToUOzkN_Hm3JwQ

"On the Rainy River" by Tim O’Brien (short story) – PDF available on D2L

“Eleven” by Sandra Cisneros (short story) – PDF available on D2L

"What I've Learned from Writing" by Shauna Singh Baldwin (essay/speech) (PDF available on D2L) – by permission


"Variations on the Word Love" by Margaret Atwood (poem) **Preview of the complete poem as published in Love Poetry Out Loud (ed. Robert Alden Rubin)** available in Google Books. See:

https://books.google.ca/books?id=Tr43n2U1Qo4C&lpg=PA110

Also available in LCR:


**E-book licence permits only one online user at a time: per day, a user may print to PDF up to 50 pages**

"I am Maxine Tynes" by Maxine Tynes (poem/personal essay (PDF available on D2L)

“Dear Poop” by Louise Bernice Half (poem) in Bear Bones and Feathers available online in the University of Calgary library (http://deslibris.ca.ezproxy.lib.ucalgary.ca/ID/443684) on page 102

“Introduction” from Shake Hands with the Devil by Romeo Dallaire

https://ezproxy.lib.ucalgary.ca/login?url=https://search.alexanderstreet.com/view/work/bibliographic_entity%7Cbibliographic_details%7C2558256?account_id=9838&usage_group_id=107435

"Tom King's Traditional Aboriginal Decorating Tips" from the Dead Dog Cafe by Thomas King (radio comedy sketch/dramatic text) (To be provided on D2L)


“I’m not the Indian you had in Mind” by Thomas King (video/poetry) (http://www.nsi-canada.ca/2012/03/im-not-the-indian-you-had-in-mind/)

ADDITIONAL RESOURCES:

**Publication Manual of the American Psychological Association (7th Edition).** – Used in Education courses to reference source material and contains expected conventions for academic writing. This book will be a textbook for the Fall “How children learn to read” courses.

**The Empowered Writer** (Fourth Edition) by Eric Henderson and K.M. Moran – This book will be the textbook for the Fall “How children learn to read” courses.
## Learning Tasks Overview

<table>
<thead>
<tr>
<th>Learning Task</th>
<th>Description of Learning Task</th>
<th>Group / Individual</th>
<th>Weight</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Portfolio</td>
<td>Multimodal response to Text</td>
<td>Individual</td>
<td>35%</td>
<td>July 15, 2022</td>
</tr>
<tr>
<td>2. Research</td>
<td>“I AM” formal essay</td>
<td>Individual</td>
<td>35%</td>
<td>July 22, 2022</td>
</tr>
<tr>
<td>3. Novel Study</td>
<td>Online D2L Discussion</td>
<td>Individual</td>
<td>30%</td>
<td>July 25-29, 2022 (daily)</td>
</tr>
</tbody>
</table>

## Weekly Course Schedule:

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings and Tasks</th>
<th>Due Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>July 5-8 (Block Week)</td>
<td>Pre-class reading/viewing</td>
<td>View Spotlight (movie); begin reading Indian Horse (novel)</td>
<td>July 11, 2022</td>
</tr>
<tr>
<td>In-person Classes July 11</td>
<td>Telling your Story: Literature and the Personal Connection Getting into: Using D2L, Media Conventions, and media literacy.</td>
<td>Genre: Media&lt;br&gt;Class texts: Web Literacy for Student Fact Checkers by Mike Caulfield&lt;br&gt;Pre-class viewing: Spotlight&lt;br&gt;Doucette Library Tour: 11:30-11:50 am</td>
<td>Portfolio Tasks (daily)</td>
</tr>
<tr>
<td>July 12</td>
<td>Getting into: Dramatic Script and Media conventions (shot, framing, lighting, color use, stereotyping)</td>
<td>Class Text: “I'm not the Indian you had in Mind” by Thomas King (video/poetry)&lt;br&gt;Readings: &quot;Tom King’s Traditional Aboriginal Decorating Tips&quot; from the Dead Dog Cafe by Thomas King</td>
<td>You should be working on portfolio tasks, and other supplementary learning materials.</td>
</tr>
<tr>
<td>July 13</td>
<td>Getting into: Short Story Elements (Subject, Theme, Personal Response, setting, theme, and conflict)</td>
<td>Genre: Short Story&lt;br&gt;Readings: &quot;On the Rainy River&quot; by Tim O’Brien&lt;br&gt;“Eleven” by Sandra Cisneros&lt;br&gt;&quot;Fourteen&quot; by Lee Kvern</td>
<td>You should be working on portfolio tasks, and other supplementary learning materials.</td>
</tr>
<tr>
<td>July 14</td>
<td>Getting into: Short Story Elements: Characterization</td>
<td>Genre: Short Story&lt;br&gt;Readings: &quot;On the Rainy River&quot; by Tim O’Brien&lt;br&gt;“Eleven” by Sandra Cisneros&lt;br&gt;&quot;Fourteen&quot; by Lee Kvern&lt;br&gt;Portfolio Task: Fakebook Profile&lt;br&gt;Portfolio Task: Setting Sketch</td>
<td>You should be working on portfolio tasks, and other supplementary learning materials.</td>
</tr>
</tbody>
</table>
### July 14

**Getting into Poetry: Role of emotion, theme, and context in understanding poetry**

**Genre:** Poetry  
**Readings:**  
- "The Night She Left Lahore" by Shauna Singh Baldwin  
- "Variations on the Word Love" by Margaret Atwood  
- "Dear Poop" by Louise Bernice Halfe

You should be working on portfolio tasks, and other supplementary learning materials.

### Week 2 (in-person)  

#### July 18

**Emotion: Fear - Am I a Good Enough Writer?**  
**Getting into:** Essay reading, elements of an essay (thesis statement, organization)

**Genre:** Essay  
**Readings:**  
- "What I've Learned from Writing" by Shauna Singh  
- "Introduction" by Romeo Dallaire  
- "I AM Maxine Tynes" by Maxine Tynes

**Begin research paper**

#### July 19

**Getting into:** Essay writing – Brainstorming, finding and organizing information, outline

Essay writing workshop  
**Academic integrity**

Outline to instructor for feedback by July 20

#### July 20

**Getting into:** Essay writing – Research

Essay Writing Workshop  
Library workshop – 11:00-11:50 am

#### July 21

**Getting into:** Essay writing – Peer review, referencing, submission

Essay Writing Workshop  
Citation and polishing

#### July 22

**Final In-person class**

Essay Writing – Polishing and submission  
Asynchronous Learning Workshop

**Essay due by 11:59 pm**

### Week 3 – Online

**Novel Study: Indian Horse**

Critical Response to Literature

**Daily online posts and responses (Posts and responses due daily by 8:00 pm).**

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### 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

There are three required Learning Tasks for this course.

1. **Learning Task 1: Portfolio (Critical Response to Text)**  
   **Due:** Portfolio is due by 11:59 pm on July 15, 2022.

Time will be spent during each class to understand the meaning of a variety of texts from several different literary genres. The purpose of the portfolio is for the student to demonstrate, through a variety of textual forms, their understanding of the conventions of the genre and the text itself. The portfolio should contain the following four components:

- Make a Meme – using media techniques to create a visual text
- Fakebook profile – characterization from “On the Rainy River”
- Setting sketch – setting from Introduction to *Shake Hands with the Devil*
- Found Poetry – Creation of poetry from a non-fiction printed text (i.e. newspaper article)
- Script Writing – "Fourteen" by Lee Kvern into a dramatic script

More detailed description and templates for each element of the portfolio will be provided through D2L and the class Zoom sessions.

All completed tasks must be submitted through D2L. Because of the artistic nature of these tasks, digital submissions can include scanned copies of designs or photos of work completed. A Word document with your script must be submitted.
2. **LEARNING TASK 2: “I Am” Research Essay**

**DUE:** Outline: Due for Peer review on July 20, 2022  
**Final Copy:** Deadline of submission to D2L for grading is July 22 at 11:59 pm.

For this assignment, you will write a 750-1000 word autobiographical essay that includes a research component. Further direction will be provided to you during the second week of in-person classes.

Your research essay will follow traditional conventions for essay writing and your final submission should include:

1. Final copy of your essay for grading (750-1000 words, double-spaced, Times New Roman font, 1” margin, title page).
2. Clear, highlighted thesis statement
3. Brainstorming (templates provided in D2L)
4. Rough copy of your essay (with evidence of instructor and peer review)
5. Essay outline (template provided in class)

### CRITERIA FOR ASSESSMENT OF LEARNING TASK 2

<table>
<thead>
<tr>
<th>Rubric - Assignment 2</th>
<th>A+</th>
<th>A</th>
<th>A-/B+</th>
<th>B / B-</th>
<th>C+ / lower</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Make a Meme</strong></td>
<td>Exceeds all expectations and demonstrates extraordinary understanding of content.</td>
<td>Meme is clearly created using original content and media techniques expertly.</td>
<td>Meme uses predetermined content but demonstrates an understanding of media techniques.</td>
<td>Meme is unoriginal, relying on pre-made visuals and content, demonstrating a limited understanding of media techniques.</td>
<td>Meme is lacking in originality, creativity, and demonstrates an unacceptable understanding of media techniques.</td>
</tr>
<tr>
<td><strong>Fakebook Profile</strong></td>
<td>Exceeds all expectations and demonstrates extraordinary understanding of content.</td>
<td>Profile is clearly presented, and it shows a deep understanding of the character presented. Effective direct quotes and indirect allusions illustrate the short story text. Photos and/or drawings included that represent critical aspects of theme, plot, symbolism, or setting.</td>
<td>Profile is adequately presented, and it shows a solid understanding of the character presented. Direct quotes are included from the short story text with some effort to include allusions. Photos or drawings included that represent aspects of theme, plot, or setting.</td>
<td>Profile is simply presented, and it shows some understanding of the character presented. Limited photos or drawings represented aspects of theme, plot, or setting.</td>
<td>Profile is incomplete or superficial, demonstrating limited understanding of the role of the character presented. Limited references to the short story text and relies heavily on direct characterization. No photos or drawings adequately represent theme, plot, or setting.</td>
</tr>
<tr>
<td><strong>Setting Sketch</strong></td>
<td>Exceeds all expectations and demonstrates extraordinary understanding of content.</td>
<td>A strong effort is made to include critical details of the setting as described in the literary text. Sketch reflects a deep understanding of the role of the setting in the text. Excellent effort is made to include artistic conventions including color and line to illustrate the setting and theme.</td>
<td>A solid effort is made to include literal and figurative details of the setting as described in the literary text. Sketch reflects a sound understanding of the role of the setting in the text. A very good effort is made to include artistic conventions including color and line to illustrate the setting and theme.</td>
<td>An adequate effort is made to include literal details of the setting as described in the literary text with some effort to address figurative meanings. Sketch reflects an adequate understanding of the role of the setting in the text. Some effort is made to include artistic conventions including color and line to illustrate the setting and theme.</td>
<td>The connection between the literary text and the sketch is limited to literal details. Sketch reflects an inadequate understanding of the role of the setting in the text. Little effort is made to include artistic conventions including color and line to illustrate the setting and theme.</td>
</tr>
<tr>
<td><strong>Found Poetry</strong></td>
<td>Exceeds all expectations and demonstrates extraordinary understanding of content.</td>
<td>Found poem explores several nuanced elements of personal identity and effectively uses poetic devices to provide insight into emotional world. Excellent selection of source text with rich and descriptive words.</td>
<td>Found poem identifies elements of personal identity and uses poetic devices to provide insight into emotional world. Solid selection of source text provides descriptive words.</td>
<td>Found poem identifies few elements of personal identity and uses one or two poetic devices to provide insight into emotional world. Adequate selection of source text provided limited descriptive words hindering expressiveness of poem.</td>
<td>Found poem is unclear, hindering expression of personal identity. Poetic devices inadequate to provide insight into emotional world. Source text inadequate for assignment purposes.</td>
</tr>
<tr>
<td><strong>Script Re-write</strong></td>
<td>Exceeds all expectations and demonstrates extraordinary understanding of content.</td>
<td>Creatively transforms key aspects of selected text into a dramatic script. Includes necessary conventions of script including stage directions and other conventions to dramatize source text.</td>
<td>Solid transformation of selected text into a dramatic script. Includes most necessary conventions of script including stage directions and other conventions to dramatize source text.</td>
<td>Adequate transformation of selected text into dramatic script. Includes few conventions of script including stage directions and other conventions to dramatize source text.</td>
<td>Unclear transformation of selected text into a dramatic script. Includes limited conventions of script.</td>
</tr>
</tbody>
</table>

### CRITERIA FOR ASSESSMENT OF LEARNING TASK 3

<table>
<thead>
<tr>
<th>Learning Task 3 Rubric</th>
<th>A+</th>
<th>A</th>
<th>A-/B+</th>
<th>B / B-</th>
<th>C+ / lower</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Evidence of Research</strong></td>
<td>Essay exceeds all expectations for research demonstrating originality and creativity.</td>
<td>Essay shows evidence of research on topic and several reputable sources are listed at the end on a Reference page.</td>
<td>Essay shows solid evidence of research on topic and a couple reputable sources are listed at the end on a</td>
<td>Essay includes passable evidence of research on topic and using one reputable sources listed at</td>
<td>Essay relies heavily on personal experience with the topic and/or uses questionable sources. Reference page is incomplete or lacks critical information.</td>
</tr>
</tbody>
</table>
WRITE YOUR OWN EARNINGS

(grammars, spellings, and referencing).

and, consequently, is respectful of others’ experiences and understanding of the novel. Slang and colloquial language should be avoided and expected conventions of good writing should be followed (grammars, spellings, and referencing).

LEARNING TASK 3: Novel Study (online) Journal Responses to Reading
DUE: Daily Posts posted to D2L: July 25-29 (daily by 8:00 pm).

For this assignment, students will engage in online discussion through the D2L Discussion area detailing their learning as they finish reading Indian Horse by Richard Wagamese. Students should begin reading this novel early in July so that they are prepared to discuss it online with peers over the final week of this course.

The purpose of this assignment for you and your peers to gain a deeper understanding of the themes, characters, and symbols in the novel, and to assist you with becoming familiar with online discussions in D2L. Daily Paragraphs and Response to Peer posts should develop your and your peers’ understanding of the novel.

Each student will be assigned one day to answer the main question about the reading passage and facilitate the online discussion between their peers. On your facilitation day, you will upload a well-written paragraph in response to a question that you will be given in advance of the online week. You may upload your response to the main question earlier than the due date, but you cannot upload it after it is due.

The remaining group members are expected to respond thoughtfully to this post of the other students in your group each day before 8:00 pm. While the instructor will be monitoring and reading all posts, the discussions will be primarily student-directed, meaning the instructor may or may not join each discussion. The language used in the posts should reflect professional relationships between colleagues and, consequently, is respectful of others’ experiences and understanding of the novel. Slang and colloquial language should be avoided and expected conventions of good writing should be followed (grammars, spellings, and referencing).
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, all classroom 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 synchronous, in-person classes with the expectation 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.

To be successful in this very compressed class, you are required to complete all of the readings prior to class, participate in class discussions, provide and accept peer feedback, engage in collaborative activities, and complete all assignments before the due date.

EXPECTATIONS FOR WRITING

Because this course is an English/Language Arts course, all assignments will be assessed on writing skills. As such, the use of online or digital writing and editing assistance is strongly discouraged except for the tools suggested to you by your instructor. 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

**LATE SUBMISSIONS**

All late submissions of assignments must be discussed with the instructor prior to the due date. Late submissions received after the due date, without an agreed upon extension, will be assessed a late penalty and will not be accepted after four days late.

Discussion posts are due weekly on the dates listed in the Course Outline. If you are going to be late with uploading your discussion post, you must let the instructor know at least one day before the due date.

Students may be required to provide written documentation of extenuating circumstances (e.g. statutory declaration, doctor’s note, note from the University of Calgary Wellness Centre, obituary notice). A deferral of up to 30 days may be granted at the discretion of the Associate Dean of Undergraduate Programs with accompanying written evidence.

**ISSUES WITH GROUP TASKS**

This course does not include any graded group work, however you are expected to collaborate with your peers. 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**

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

Students in the B.Ed. program must have an overall GPA of 2.5 in the semester to continue in the program without repeating courses.
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://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Accommodation-Policy.pdf. 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: ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf. Students needing an accommodation in relation to their coursework based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to their Instructor.

Academic Misconduct
For information on academic misconduct and its consequences, please see the University of Calgary Calendar at http://www.ucalgary.ca/pubs/calendar/current/k.html

Attendance/ Prolonged Absence
Students may be asked to provide supporting documentation for an exemption/special request. This may include, but is not limited to, a prolonged absence from a course where participation is required, a missed course assessment, a deferred examination, or an appeal. Students are encouraged to submit documentation that will support their situation. Supporting documentation may be dependent on the reason noted in their personal statement/explanation provided to explain their situation. This could be medical certificate/documentation, references, police reports, invitation letter, third party letter of support or a statutory declaration etc. The decision to provide supporting documentation that best suits the situation is at the discretion of the student.

Falsification of any supporting documentation will be taken very seriously and may result in disciplinary action through the Academic Discipline regulations or the Student Non-Academic Misconduct policy.

https://www.ucalgary.ca/pubs/calendar/current/n-1.html

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 Kevin Dang, esa@ucalgary.ca.

Werklund SU Representative is Dhwani Joshi, educrep@su.ucalgary.ca.