

**EDUC 460.12: Specialization I – Secondary English Language Arts**  
**Winter, 2024**

AB

*Please see your Student Centre for details regarding Day/Time/Location and Instructor*

**Class Meeting Day/Time:** Monday and Friday 9-10:50am - EDC 255

**Course Dates:** January 8-March 8, 2024

**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 only

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

**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.

**EXTENDED COURSE DESCRIPTION:**

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 practices, 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 English language learners, and the call for education that addresses decolonization and reconciliation between Indigenous and non-Indigenous peoples.

**LEARNING INTENTIONS:**

The course is guided by the following learning intentions:

- 1) Develop a foundational understanding of the nature and purpose of the language arts as related to teaching and learning, including specialized language, concepts, and terminology.
- 2) Understand teacher as designer including the use of available resources for designing learning and assessment.
- 3) Explore and apply introductory theory related to the teaching of language arts with an emphasis on designing discipline-based tasks and assessment processes, as well as creating an adaptive classroom learning environment to better meet the needs of today's diverse learners.

- 4) Successfully design short-term learning and assessment plans to deepen understanding of key ideas/concepts within the Alberta English Language Arts Program of Study.

**COURSE DELIVERY:** This course will be delivered face to face and supported by the D2L platform. We will have class Monday and Friday from 9-10:50 am. Monday's class will introduce the week's theme and include activities and full class discussions. On Fridays you will meet in groups to discuss the week's readings and, as the semester goes on, your novels and lesson plans. Class will be flexible and evolve to meet student interests and needs. Regular attendance is required as learning is a social process and discussion based.

### REQUIRED TEXT

Leggo C. & Holmes K. (2021) *The Spaces in Between—A poetic duo-ethno-graphical exploration*. Dio Press, NY, NY.

[Uof C Bookstore](#) ; [Chapters Indigo](#)

e-book available <https://www.diopress.com/product-page/the-spaces-in-between-a-poetic-due-ethnographical-exploration>

**SUGGESTED SUPPLEMENTARY TEXTS** (these are optional to enhance your understanding of the discipline)

Wolf, M (2008) *Proust an the Squid—The story and science of the reading brain*. Harper Collins Publishers, NY, NY. [AMAZON KINDLE](#) ; [GOOGLE PLAY](#) ; [KOBO](#) ; [IBOOKS](#) ; [EBOOKS.COM](#) ; [SCRIBD](#)

King, T. (2003) *The Truth about Stories- A Native Narrative*. House of Anasi Press, Inc. Canada.  
[https://ucalgary.primo.exlibrisgroup.com/permalink/01UCALG\\_INST/46139d/alma991026486009704336](https://ucalgary.primo.exlibrisgroup.com/permalink/01UCALG_INST/46139d/alma991026486009704336)

### REQUIRED READINGS:

Our resources in this course weave together academic articles on the teaching of ELA, Alberta policy documents and programs of study, practical curriculum design materials, and literary texts. They are listed in the order of which they appear in the course syllabus.

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

Leggo, C. (1944). LIVING POETRY: FIVE RUMINATIONS. *Language and Literacy*, 6(2).  
<https://doi.org/10.20360/G2D307>  
<https://journals.library.ualberta.ca/langandlit/index.php/langandlit/article/view/16309>

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

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.

<http://www.jstor.org.ezproxy.lib.ucalgary.ca/stable/41827727>

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>

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)

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>

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://library-ncte-org.ezproxy.lib.ucalgary.ca/journals/ej/issues/v109-6/30781>

Carillo, Ellen. (2017) How students read: Some thoughts on why this matters. *English Journal*, 106(5), 34-39. <https://library-ncte-org.ezproxy.lib.ucalgary.ca/journals/ej/issues/v106-5/29092>

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>

Chapman, T. K., Hobbel, N., & Alvarado, N. V. (2011). A social justice approach as a base for teaching writing. *Journal of Adolescent & Adult Literacy*, 54(7), 539-541. <https://ila-onlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/abs/10.1598/JAAL.54.7.8>

Canady, F. & Hicks, T. (2019). Reconsidering student inquiry through digital narrative nonfiction. *English Journal*, 108(6), 25-31. <https://library-ncte-org.ezproxy.lib.ucalgary.ca/journals/ej/issues/v108-6/30201>

**CONTEMPORARY WORKS**

**WHERE THE CRAWDADS SING- DELIA OWENS**  
**THE GLASS CASTLE- JEANNETTE WALLS**  
**THE KITE RUNNER-KHALED HOSSEINI**

**INDIGENOUS WORKS**

**INDIAN HORSE- RICHARD WAGAMESE**  
**THE MARROW THIEVES- CHERIE DIMALINE**  
**FIVE LITTLE INDIANS- MICHELLE GOOD**

**DYSTOPIAN/SPECULATIVE FICTION**

**THE HANDMAIDEN'S TALE- MARGARET ATWOOD**  
**INVITATION TO THE GAME- MONICA HUGHES**  
**BRAVE NEW WORLD- ALDOUS HUXLEY**

**CLASSICS (WHAT YOU WILL PROBABLY FIND AVAILABLE IN SCHOOLS)**

**THE WARS- TIMOTHY FINDLEY**  
**TO KILL A MOCKINGBIRD- HARPER LEE**  
**LORD OF THE FLIES- WILLIAM GOLDING**

**\*\*YOU MAY ALSO SUGGEST ANOTHER TEXT YOU WISH TO EXPLORE WITH APPROVAL FROM THE INSTRUCTOR.**

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 your final assignment. Please choose a novel you have not previously read and consider the different themes/genres (Novels are available in bookstores and libraries.) I encourage you to read as many as you can during this course and as part of your ongoing professional development as an English educator.

**LEARNING TASKS OVERVIEW**

<b>LEARNING TASK</b>	<b>DESCRIPTION OF LEARNING TASK</b>	<b>GROUP / INDIVIDUAL</b>	<b>WEIGHT</b>	<b>DUE DATE</b>
LT 1: Why study English language arts? A personal response	Prepare a written or multimedia response that reflects on the significance and meaning of the language arts.	Individual	30%	February 5
LT 2: Short-term learning and assessment plan	Design a short-term learning and assessment plan using one of the course novels that resonates with your vision of the language arts.	Individual	40%	March 4
LT 3: Reflection on learning communities	Prepare a portfolio that reflects on your learning over the semester.	Individual	30%	March 8

*\*Please note that all assignments are expected to be the original work of the student and students are not to employ text generation software (for example, ChatGPT).*

**WEEKLY COURSE SCHEDULE:**

Week	Guiding questions	Reading	Class and Due Dates
<b>Week 1</b>  <b>Jan. 8-12<sup>th</sup></b>	Why do we study English? And what counts as English, anyway?	Golsby-Smith, S. (2011). From the boundaries: Rhetoric and knowledge in secondary English classrooms. <i>Changing English</i> , 18(3).  Leggo, C. (1944). LIVING POETRY: FIVE RUMINATIONS. <i>Language and Literacy</i> , 6(2).  Luke, A. (2004). The trouble with English. <i>Research in the teaching of English</i> , 39(1).	M & F 9-10:50
<b>Week 2</b>  <b>Jan. 15<sup>th</sup>-19<sup>th</sup></b>	How can we better respond to diverse voices and experiences through the language arts?	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. <i>English Teaching: Practice and Critique</i> , 10(4), 75-93  Hanson, A. (2018). Relational encounters with Indigenous literatures. <i>McGill Journal of Education</i> , 53(2), 312-330.	M & F 9-10:50
<b>Week 3</b>  <b>Jan. 22-26<sup>th</sup></b>	What difference does multimodality make to our understanding of literacy? To literacy instruction?	McCormick, J. (2011). Transmediation in the language arts classroom: Creating contexts for analysis and ambiguity. <i>Journal of Adolescent &amp; Adult Literacy</i> , 54(8), 579-587.  Thomas, E.E., and Stornaiuolo, A. (2016). Restorying the self: Bending toward textual justice. <i>Harvard Educational Review</i> , 86(3), 313 – 338.	M & F 9-10:50
<b>Week 4</b>  <b>Jan 29<sup>th</sup>- Feb 2</b>	How can we design for teaching and learning with the end in mind?	McTighe, J. & Wiggins, G. (2012). <i>Understanding by design framework</i> .  Introduction to <i>English Language Arts</i> , K-9 (2000) and <i>English Language Arts</i> , 10-12 (2003).  Alberta Education (n.d.) Supporting English language learners <a href="http://www.learnalberta.ca/content/eslapb/">http://www.learnalberta.ca/content/eslapb/</a>	M & F 9-10:50 <b>LT1 due:</b> Feb. 5 <sup>th</sup>
<b>Week 5</b>  <b>Feb. 5<sup>th</sup>-9<sup>th</sup></b>	What are the roles of talk and listening in literacy? How can we incorporate oral literacy in meaningful ways?	Barnes, D. (2010). Why talk is important. <i>English teaching: Practice and critique</i> , 9(2), 7-10.  OR  Alford, K. (2020). Explicitly teaching listening in the ELA curriculum: Why and how. <i>English Journal</i> , 109(6), 22 – 29.	M & F 9-10:50
<b>Week 6</b>	What does reading critically look like?	Carillo, E. (2017) How students read: Some thoughts on why this matters. <i>English Journal</i> , 106(5), 34-39.	M & F 9-10:50

<b>Feb. 12<sup>th</sup>-16<sup>th</sup></b>		OR  Hughes, J. M., Alyson King, Perkins, P., & Fuke, V. (2011). Adolescents and "autographics": Reading and writing coming-of-age graphic novels. <i>Journal of Adolescent &amp; Adult Literacy</i> , 54(8), 601-612.	
<b>Feb. 18<sup>th</sup>-24<sup>th</sup></b>		<b>TERM BREAK</b>	
<b>Week 7  Feb 26<sup>th</sup>- March 1</b>	How can we make text composition authentic and meaningful?	Chapman, T. K., Hobbel, N., & Alvarado, N. V. (2011). A social justice approach as a base for teaching writing. <i>Journal of Adolescent &amp; Adult Literacy</i> , 54(7), 539-541.  OR  Canady, F. & Hicks, T. (2019). Reconsidering student inquiry through digital narrative nonfiction. <i>English Journal</i> , 108(6), 25-31.	M & F 9-10:50  <b>LT2 Due:</b> Mar. 4th
<b>Week 8  Mar 4<sup>th</sup>-8<sup>th</sup></b>	What does assessment look like in a multiliteracies classroom?	Gambell, T. (2010). Assessment for constructive learning. In M. Courtland & T. Gambell (Eds.), <i>Literature, media and multiliteracies in adolescent language arts</i> . Pacific Educational Press.	M & F 9-10:50  <b>LT3 Due:</b> Mar. 8th

**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 TASK 1: WHY STUDY THE LANGUAGE ARTS? (Due: Monday, Feb 5<sup>th</sup>)**

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 “The trouble with English,” Allan Luke asks, “what counts as English?” and responds by suggesting that English educators must explore multiple avenues for providing “more equitable access to the social construction, distribution, and critical uses of discourse, text, and practice.” 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. I am open to possibilities for presentation, and I encourage you to be creative. However, all responses must be persuasive – that is, you must fashion a personal stand on the question, and then set out to prove your interpretation using relevant and varied evidence.

Why study the English language arts?  
What counts as English education?

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).
- Luke, A. (2004). The trouble with English. *Research in the teaching of English*, 39(1).
- 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:

- Studio group and class 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 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?

We will review the assignment and its assessment during class, and a rubric using these criteria will be made available on D2L.

### **LEARNING TASK 2: CREATION OF SHORT-TERM LEARNING AND ASSESSMENT PLAN (Due Monday, March 4<sup>th</sup>)**

For this assignment, students will produce a short-term learning and assessment plan based on the novel they have read with their studio 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. Although your lesson plans will be individually assessed, you are encouraged to work with your studio group members to generate ideas and review one another's drafts. Teaching is a collaborative process and we are required in schools to work in professional learning communities to develop both task design and assessment.

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 three possible 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. Use the Understanding by Design template introduced in class to give an outline of your unit plan.

OR

- c. 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
- 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.
- Goals or objectives: Explain the goals/objectives of the lesson plan using the Programs of Study. (You may wish to paraphrase these objectives in your own words.) 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.
- Assessment: Provide a detailed explanation of what authentic tasks students will be asked to perform. Explain how you will assess whether the learning objectives have been met through these tasks. Keep in mind the importance of formative assessment.
- 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.
- Options for inclusion/differentiation: Describe at least one way you will differentiate the content, process, or learning environment to accommodate the needs of diverse learners.
- Rationale: In providing a rationale for your pedagogical choices, you have two options:

Begin your lesson plan with a 250-300 word explanation of your design and the reason for your choices. You may 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.

OR



Annotate your lesson plan (300-400 words) by recording your thoughts and decision making while creating the plans. Explain the reasons for various choices you have made.

With both options, you may want to refer to the Program of Studies and/or articles we have read together in class.

### Criteria for assessment of Learning Task 2

- Does your rationale or set of annotations demonstrate a strong understanding of course concepts and the role they play in planning?
- 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-centred and inquiry-based? Are all parts of the lesson plan well-integrated?
- Is your lesson plan communicated clearly, so 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 assessment strategies (including formative assessment) integrated into the lesson?
- Does the lesson plan include appropriate and well-integrated options for inclusion and differentiation?

We will review the assignment and its assessment in class, and a rubric using these criteria will be made available on D2L.

### **LEARNING TASK 3: STUDIO GROUP PARTICIPATION AND LEARNING PORTFOLIO (Due: Friday, March 8<sup>th</sup>)**

Each member of the course will be placed in a studio group of 4-5 people at the beginning of the course. Groups will be formed using your novel selections, and will meet to discuss course readings, novels and lesson plans for LT 3. The studio groups are intended to provide you with a community of peers to help deepen your understanding of the course materials and themes.

You will be expected to meet Friday to work with your group. During that time, you are asked to discuss:

1. The weekly readings using the prompts and discussion questions provided (although you may move beyond these questions to explore other related topics or questions). It will be important for you to have read the articles *carefully* before attending the meeting.
2. Your novel and lesson plan ideas related to it. You will be given prompts each week to guide your discussions and to help you move towards creating a brief description of a unit plan and individual lesson plans related to the novel.

One person will be tasked with making notes of the discussion; I suggest that you rotate this responsibility between your group members. Your notes should be detailed enough for someone who didn't attend your group to have good sense of what you spoke about. Your discussion notes should be posted to D2L by the end of the day on Fridays. Every group member is expected to take part in these conversations, to come to the group with the materials read, and to contribute to meaningful dialogue of the week's theme.

At the end of the semester, you will submit a learning portfolio, which will give you an opportunity to highlight your contributions to the studio group and reflect on your learning.

Please organize your portfolio in the following way:

1. Write a 3- page reflective essay that meaningfully discusses your learning in relation to the course materials and studio group discussions. You should return to both your group's discussion notes and the reading themselves in order to note concepts or insights that were particularly important to your learning.
2. Provide a one-page assessment of your participation within the studio groups. How deeply did you engage with the course materials? Did you read *all* materials carefully before meeting? Did you attend *all* group discussions? Did you consider and respond to your groupmates' ideas thoughtfully? How did you contribute to building a learning community? What might you have done differently?
3. Give yourself a grade based on your engagement with the course materials (including both reading/view them and responding to them), your contribution to the studio group's learning community, and your reflective essay. Keep in mind the criteria listed below.

### Criteria for assessment of Learning Task 3

(A rubric based on these criteria will be available in D2L and can be used as part of your self-assessment)

- Careful and thorough reading of *all* course materials
- Deep engagement with course concepts and terminology
- Constructive, thoughtful and consistent responses to group members that work towards building a strong and supportive learning community
- A learning portfolio (as described above) that is complete and discusses your learning and your participation in the studio group in meaningful ways

### **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>

### LATE SUBMISSIONS

All late submissions of assignments must be discussed with the instructor **prior to 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

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

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

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](https://www.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 Claire Gillis, [esa@ucalgary.ca](mailto:esa@ucalgary.ca).

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