

**EDUC 535.04/535.13 Specialization II: Elementary/Secondary Fine Arts  
Fall 2023**

<b>Section</b>	<b>Instructor</b>	<b>Time</b>	<b>Location</b>	<b>Email</b>
S01	Shannon Clare	Wednesdays 8:00-11:50 am		shannon.clare@ucalgary.ca

**Class Dates:** September 5 – October 27, 2023

**September 6, 13, 20, 27**

**October 4, 11, 18, 25**

**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 Seminar II is to deepen your understanding of the practical aspects of teaching within the specialization and to connect this practice with specific theoretical concepts. While this second specialization course focuses more on practical knowledge, you will also refine your knowledge of discourse and theory within the discipline and develop a deeper understanding of ways to enact this theory in a classroom context. You will additionally become familiar with any relevant Ministry documents associated with the Alberta Curriculum and draw on practical classroom observation from the field experience to participate in meaningful discussion and to connect these observations with a vision for your own teaching. The emphasis of the course is on designing for student learning (subject-specific; assessment to strengthen student learning and improve instruction; and designing for inclusion, differentiation, and inquiry).

**LEARNER OUTCOMES:**

Over the course of the semester, students will:

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

**COURSE DESIGN AND DELIVERY:**

This course will be delivered face-to-face on campus with possible engagement in a D2L environment.

**REQUIRED RESOURCES:****Week 1**

Please download and use often: Alberta Education Program of Study (for your discipline).

**K-6 Fine Arts:**

<https://education.alberta.ca/fine-arts-1-6/programs-of-study/everyone/programs-of-study/>

**Secondary Fine Arts:**

Grades 7-9 <https://education.alberta.ca/fine-arts-7-9/programs-of-study/everyone/programs-of-study/>

Grades 10-12 <https://education.alberta.ca/fine-arts-10-12/programs-of-study/everyone/programs-of-study/>

Morris, R., Hoelterhoff, M., & Argyros, G. (2022). The challenges and experiences of academics supporting psychological capital among students at the emergence of covid-19: A qualitative investigation of award-winning educators at a British University. *British Journal of Educational Psychology*, 93(2), 405–422. <https://doi.org/10.1111/bjep.12565>

**Week 2**

Gilbert, A. G. (2011). Toward best practices in dance education through the theory of multiple intelligences. *Journal of Dance Education*, 3(1), 28–33. 10.1080/15290824.2003.10387226

<https://www.tandfonline-com.ezproxy.lib.ucalgary.ca/doi/abs/10.1080/15290824.2003.10387226>

Hess, J. (2015). Decolonizing music education: Moving beyond tokenism. *International Journal of Music Education*, 33(3), 336–347. <https://doi-org.ezproxy.lib.ucalgary.ca/10.1177/0255761415581283>

**Week 3**

Mreiwed, Hala, et al. “Building Classroom Community through Drama Education.” *NJ : Drama Australia Journal*, vol. 41, no. 1, 2017, pp. 44–57, 10.1080/14452294.2017.1329680.

<https://njdrama.scholasticahq.com/article/33490-building-classroom-community-through-drama-education>

Rihter, Janja, et al. “Collaboration Between Special Education Teachers and Visual Arts Education Teachers in Working with Pupils with Severe Specific Learning Difficulties and Its Relationship to Professional Development.” *European Journal of Special Needs Education*, vol. ahead-of-print, no. ahead-of-print, 2023, pp. 1–14, <https://doi.org/10.1080/08856257.2023.2185859>

**Week 4**

Lewis, Judy. “How Children Listen: Multimodality and Its Implications for K-12 Music Education and Music Teacher Education.” *Music Education Research*, vol. 22, no. 4, 2020, pp. 373–87,

10.1080/14613808.2020.1781804. <https://www.tandfonline-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/14613808.2020.1781804>

Nicoll, J., & Oreck, B. (2013). Can the “Best practice” trend leave room for the unknown? *Journal of Dance Education*, 13(3), 92–98. 10.1080/15290824.2013.800945 <https://www.tandfonline-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/15290824.2013.800945>

Rhoades, Mindi, and Vittoria S. Daiello. "Introducing Dramatic Inquiry as Visual Art Education." *Journal of Curriculum and Pedagogy*, vol. 13, no. 3, 2016, pp. 206–26, 10.1080/15505170.2016.1219890. <https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/15505170.2016.1219890>

### **Week 5**

Fernández-Barros, Andrea, et al. "Peer Tutoring in Music Education: A Literature Review." *International Journal of Music Education*, vol. 41, no.1, 2023, pp. 129- 40, 10.1177/02557614221087761. <https://journals-sagepub-com.ezproxy.lib.ucalgary.ca/doi/full/10.1177/02557614221087761>

Lehtonen, Anna, et al. "Drama in Education for Sustainability: Becoming Connected through Embodiment." *International Journal of Education and the Arts*, vol. 21, no. 19, 2020, p. 1–, <https://doi.org/10.26209/ijea21n19>.

Martyniuk, Stephanie Veronica. "Game On!—Teaching Video Game Studies in the Arts Classroom." *Art Education (Reston)*, vol. 71, no. 3, 2018, pp. 14–19, 10.1080/00043125.2018.1436325. <https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/00043125.2018.1436325>

Purvis, Denise. "Meeting Students on Their Own Ground: Best Practices in Teaching Dance Technique, Grades 9-12." *Journal of Dance Education*, vol. 14, no. 1, 2014, pp. 35–38, 10.1080/15290824.2013.814918 <https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/15290824.2013.814918>

### **Week 6**

Groenendijk, Talita, et al. "Self-Assessment in Art Education through a Visual Rubric." *The International Journal of Art & Design Education*, vol. 39, no. 1, 2020, pp. 153–75, 10.1111/jade.12233 <https://onlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/full/10.1111/jade.12233>

### **Week 7/8**

No Readings

### **ADDITIONAL RESOURCES:**

Gray, Christina, et al. "There's a Lot to Learn About Being a Drama Teacher: Pre-Service Drama Teachers' Experience of Stress and Vulnerability During an Extended Practicum." *Teaching and Teacher Education*, vol. 67, 2017, pp. 270–77, 10.1016/j.tate.2017.06.015 <https://www-sciencedirect-com.ezproxy.lib.ucalgary.ca/science/article/pii/S0742051X17301932>

Mainwaring, Lynda M., and Donna H. Krasnow. "Teaching the Dance Class: Strategies to Enhance Skill Acquisition, Mastery and Positive Self-Image." *Journal of Dance Education*, vol. 10, no. 1, 2010, pp. 14–21, 10.1080/15290824.2010.10387153 <https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/15290824.2010.10387153>

Mitchell, Donna Mathewson. "'This Is the Best Lesson Ever, Miss...': Disrupting Linear Logics of Visual Arts Teaching Practice." *The International Journal of Art & Design Education*, vol. 35, no. 2, 2016, pp. 259–74, 10.1111/jade.12061 <https://onlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/full/10.1111/jade.12061>

Quigley, Cassie, and Danielle Herro. *An Educator's Guide to STEAM : Engaging Students Using Real-World Problems*. Teachers College Press, 2019.

[https://ucalgary.primo.exlibrisgroup.com/permalink/01UCALG\\_INST/46139d/alma991028248518704336](https://ucalgary.primo.exlibrisgroup.com/permalink/01UCALG_INST/46139d/alma991028248518704336)

Ripley, Dale. *The Successful Teacher's Survival Kit : 83 Simple Things That Successful Teachers Do to Thrive in the Classroom*. Rowman & Littlefield, 2019.

[https://ucalgary.primo.exlibrisgroup.com/permalink/01UCALG\\_INST/46139d/alma991028159384104336](https://ucalgary.primo.exlibrisgroup.com/permalink/01UCALG_INST/46139d/alma991028159384104336)

Sinnott, Laura. "How Serious Is Muffled Hearing, and How Do I Prevent It? Hearing Wellness for Music Teachers." *The American Music Teacher*, vol. 71, no. 2, 2021, pp. 13–15.

<https://ezproxy.lib.ucalgary.ca/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ehh&AN=152701523&site=ehost-live>

### LEARNING TASKS OVERVIEW

LEARNING TASK	DESCRIPTION OF LEARNING TASK	GROUP / INDIVIDUAL	WEIGHT	DUE DATE
LT1 Program of Studies Presentation	Students will work in subject specific groups to create a timed, visual, and auditory presentation explaining the program of studies to parents.	Group	30%	September 27
LT2 Unit Plan	Students will apply theoretical and practical knowledge to the design of a longer-term unit and assessment plan.	Individual	40%	October 25
LT 3 Photovoice Inspired Project	Students will create a Photovoice inspired project to explore the emotions and experiences of becoming a teacher, including the creation of a personal vision for their own teaching practice, utilizing: <ul style="list-style-type: none"> <li>- photographs, images, sketches, and reflections;</li> <li>- references from class readings, discourse, and experiences;</li> <li>- practical classroom observation from field experience.</li> </ul>	Individual	30%	October 28

### WEEKLY COURSE SCHEDULE:

Date	Topic	Readings and Tasks	Due Dates
September 6	<b>Welcome!</b> - Course Outline + Assignment Overview	1. Review course outline, expectations and learning tasks	

	<p>- LT3 Introduction + begin</p> <p><b>Practical aspects of teaching.</b></p> <p>- School year at-a-glance (create your own routines, 1<sup>st</sup> day of school, celebrations, field trips)</p> <p>- ARTICLE: Supporting psychological capital among students</p> <p><b>Identify and critique the key learning perspectives and learning objectives across the units in a grade from the Alberta Programs of Studies.</b></p> <p>– Introduction to the Program of Studies (scavenger hunt) and begin LT1</p>	<p>2. Please read and download (or print) the Alberta Education Program of Study (for your discipline) and have it available for the 1<sup>st</sup> class.</p> <p>3. The challenges and experiences of academics supporting psychological capital among students at the emergence of COVID-19: A qualitative investigation of award-winning educators at a British university</p> <p><a href="https://doi.org/10.1111/bjep.12565">https://doi.org/10.1111/bjep.12565</a></p>	
<p><b>September 13</b></p>	<p><b>Understand the historical, socio-cultural, and political contexts of Elementary and Secondary Fine Arts Education in relation to curriculum planning.</b></p> <p>- Please read the weekly readings before class so we may use them to enhance the lesson topics.</p> <p><b>Practical aspects of teaching and designing for student learning.</b></p> <p>- Lesson and Unit Plans (templates, VAK, multiple intelligences, moving beyond tokenism, fill-in-the-blank/follow along lessons: music and dance)</p> <p>– LT1 Planning</p>	<p>1. Decolonizing music education: Moving beyond tokenism. <a href="https://doi-org.ezproxy.lib.ucalgary.ca/10.1177/0255761415581283">https://doi-org.ezproxy.lib.ucalgary.ca/10.1177/0255761415581283</a></p> <p>2. Toward Best Practices in Dance Education Through the Theory of Multiple Intelligences <a href="https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/abs/10.1080/15290824.2003.10387226">https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/abs/10.1080/15290824.2003.10387226</a></p>	
<p><b>September 20</b></p>	<p><b>Understand the historical, socio-cultural, and political contexts of Elementary and Secondary Fine Arts Education in relation to curriculum planning.</b></p> <p>- Please read the weekly readings before class so we may use them to enhance the lesson topics.</p>	<p>1. Building Classroom Community through Drama Education <a href="https://njdrama.scholasticahq.com/article/33490-building-classroom-community-through-drama-education">https://njdrama.scholasticahq.com/article/33490-building-classroom-community-through-drama-education</a></p> <p>2. Collaboration Between Special Education Teachers and Visual Arts Education Teachers in Working with Pupils with Severe Specific Learning</p>	

	<p><b>Practical aspects of teaching and designing for student learning.</b></p> <ul style="list-style-type: none"> <li>- Lesson and Unit Plans (designing for inclusion, differentiation, and modifications; fill-in-the-blank/follow along lessons: visual arts and drama)</li> <li>- LT3 Reflection</li> <li>- LT1 Planning</li> </ul>	<p>Difficulties and Its Relationship to Professional Development.  <a href="https://doi.org/10.1080/08856257.2023.2185859">https://doi.org/10.1080/08856257.2023.2185859</a>.</p>	
<p><b>September 27</b></p>	<p><b>Learning Task 1 Presentations</b></p> <p><b>Designing for student learning.</b></p> <ul style="list-style-type: none"> <li>- Lesson and Unit Plans (designing for inquiry-based learning with time to practice/brainstorm)</li> </ul>	<p>1. DANCE: Can the “Best Practice” Trend Leave Room for the Unknown?  <a href="https://doi-org.ezproxy.lib.ucalgary.ca/10.1080/15290824.2013.800945">https://doi-org.ezproxy.lib.ucalgary.ca/10.1080/15290824.2013.800945</a></p> <p>2. DRAMA/VISUAL ART: Introducing Dramatic Inquiry as Visual Art Education.  <a href="https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/15505170.2016.1219890">https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/15505170.2016.1219890</a></p> <p>3. MUSIC: How Children Listen: Multimodality and Its Implications for K-12 Music Education and Music Teacher Education.  <a href="https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/14613808.2020.1781804">https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/14613808.2020.1781804</a></p>	<p><b>Learning Task 1: DUE IN CLASS</b></p>
<p><b>October 4</b></p>	<p><b>Successfully apply theoretical knowledge to the design of a longer-term unit and assessment plan.</b></p> <ul style="list-style-type: none"> <li>- LT2 Planning Workshop</li> <li>- LT3 Reflection</li> </ul>	<p>1. DANCE: Meeting Students on Their Own Ground: Best Practices in Teaching Dance Technique, Grades 9-12. <a href="https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/15290824.2013.814918">https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/15290824.2013.814918</a></p> <p>2. DRAMA: Drama in Education for Sustainability: Becoming Connected through Embodiment.  <a href="https://doi.org/10.26209/ijea21n19">https://doi.org/10.26209/ijea21n19</a>.</p> <p>3. VISUAL ART: Game On!— Teaching Video Game Studies in the Arts Classroom. <a href="https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/15290824.2013.814918">https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/15290824.2013.814918</a></p>	

		<a href="https://journals-sagepub-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/0043125.2018.1436325">com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/0043125.2018.1436325</a>  4. MUSIC: Peer Tutoring in Music Education: A Literature Review <a href="https://journals-sagepub-com.ezproxy.lib.ucalgary.ca/doi/full/10.1177/02557614221087761">https://journals-sagepub-com.ezproxy.lib.ucalgary.ca/doi/full/10.1177/02557614221087761</a>	
<b>October 11</b>	<b>Practical aspects of teaching and designing for student learning.</b> - Lesson and Unit Plans (assessment to strengthen student learning and improve instruction (for/of/as learning))	1. Self-Assessment in Art Education through a Visual Rubric. <a href="https://onlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/full/10.1111/jade.12233">https://onlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/full/10.1111/jade.12233</a>	
<b>October 18</b>	<b>Successfully apply theoretical knowledge to the design of a longer-term unit and assessment plan.</b>  - LT3 Reflection  - LT2 Planning and Formative Feedback		
<b>October 25</b>	<b>Successfully apply theoretical knowledge to the design of a longer-term unit and assessment plan.</b>  - LT2 Planning and Peer Assessment		<b>Learning Task 2: DUE by Midnight</b>  <b>Learning Task 3: DUE October 28</b>

**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 3 required Learning Tasks for this course.

**1. LEARNING TASK 1: Program of Studies Presentation 30% – DUE: September 27 (in class)**

As a fine arts specialist, it is essential that you are an expert with the Program of Studies (POS) for your discipline. In this group-based task, you will work with 2 or 3 other students in your discipline to create an

educational live presentation or pre-recorded video for parents explaining the program of studies for one grade level.

Your presentation will include information about:

- The subject and grade;
- How the POS is organized;
- The kinds of activities students will engage in, and how they connect to the POS.

Your presentation format:

- Be 6-8 minutes in length
- Incorporate multimedia to engage parents through digital technology: visuals, graphics, animation, acting, music, etc.

Think of this as a chance to connect with parents about their child's school experience (this would be a great presentation for meet-the-teacher nights!).

Be enthusiastic, friendly, creative, responsive, and convince us that you really know your POS inside and out.

### CRITERIA FOR ASSESSMENT OF LEARNING TASK 1

**Group presentations will be assessed on the following criteria:**

- **Demonstrated knowledge of POS structure and content.**
- **Demonstrated knowledge of how to connect learning activities to POS.**
- **Engaging presentation through effective multimedia techniques.**
- **Professionalism of content and presentation with respect to the intended audience.**

**More details on these criteria will be provided in class.**

## 2. LEARNING TASK 2: Unit Plan 40%– DUE: October 25 (via email)

**For this assignment, students will work individually to design 5 – 45-minute lesson plans, specific to your area of specialization, as a unit. These lessons should illustrate the enactment of concepts and strategies introduced in this course and others. Each lesson will clearly articulate a learner statement of what the learners will be able *to know or do* if the lesson is effective.**

**Note: It is important that you acknowledge that projects in the arts require class time for student work; however, studio time should not be a full lesson plan. If class time is required between lessons to complete work, simply indicate this at the end of the lesson plan (i.e., “Requires 2 classes of additional studio time to complete”).**

**Format: *Cover page; 5 lesson plans; Assessment plan; References; Appendices (optional, not assessed).***



**Your individual unit plan should include the following format:**

- **Cover Page:** Unit title, Your Name (first/last), Specialization, Target Grade Level (POS), Course Name, Date Submitted.
- **Five Lesson Plans:** Five Lesson Plans (use template provided- Times New Roman 12, single spaced), includes: Learner Statement; POS Outcome(s); Time-based sections of student and teacher activities (Introduction – Main/Body – Reflection/Close); **Materials/Resources;** Assessment (formative and summative); and accommodations, as needed (based on student profiles to be shared).
- **Assessment Plan:** Describe your plan for formative feedback within the five lessons and provide the grading criteria and evaluation rubric for summative feedback based on learner outcomes (critical), including student accommodation.
- **References:** List relevant sources consulted in preparation, cited within the plans, or resources to be used while teaching.

**CRITERIA FOR ASSESSMENT OF LEARNING TASK 2****Individual unit plans will be assessed on the following criteria:**

- **Overall Plan and Presentation:** You design learning that builds and deepens student understanding through a logical, engaging, unified plan, with the assigned format, relevant tasks, and assessment.
- **Lesson Plans:** You design authentic, inclusive, and engaging lessons informed by disciplinary knowledge and POS, with activities that are meaningful and relevant to students and the discipline.
- **Assessment Plan:** You design assessment that provides a comprehensive and holistic picture of all students' learning and competencies (including 3 different ways to differentiate learning).

More details on these criteria will be provided in class.

**3. LEARNING TASK 3: Photovoice Inspired Project 30% – DUE: October 28 (via email)**

As future fine arts teachers, reflection is a crucial tool for responding to classroom management, refining units/lessons/assessments, creating meaningful opportunities for inclusion, and envisioning our most authentic expression as an educator.

The purpose of this final project is to explore and reflect on the emotions and experiences of becoming a teacher, including the creation of a personal vision for your own teaching practice, utilizing:

- photographs, images, sketches, and written reflections;
- references from class readings, discourse, and experiences;
- practical classroom observation from field experience.

**Your individual assignment should include the following:**

- **Cover Page:** Creative title, Your Name (first/last), Specialization, Course Name, Date Submitted.
- **Five to Ten Pages of Reflection:** We will have time to add to this at regular intervals throughout the course. Please include:

- photographs, images, sketches, and written reflections;
- references from class readings, discourse, and experiences;
- practical classroom observation from field experience.

**References: List relevant sources consulted in preparation, cited within the reflection, or resources to be used while teaching.**

### CRITERIA FOR ASSESSMENT OF LEARNING TASK 3

**Individual assignments will be assessed on the following criteria:**

- **Design and Layout: Layout is attractive, easy to read, and includes all elements of the assigned format. Title, font, quotes, images, and other design elements are captivating, relevant, and a reflection of the overall theme.**
- **Narrative: Reflection is meaningful, flowing, and compelling, exhibiting a deep level of metacognition. Images and words are cohesive, illustrating the journey towards your personal vision for your own teaching practice.**

**More details on these criteria will be provided in class.**

### 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 you will not be absent from class, except for 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 thoughts. For example, in 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

Late assignment submissions must be discussed with the instructor **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 prior to the end of the course 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 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](http://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).

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