

**EDUC 535.08/.16/.04/.13: Specialization II Physical Education & Fine Arts  
Summer 2023**

Section	Instructor	Time	Location	Email
S01	Dr. Michelle Kilborn	13:00-15:50	EDC 370A	michelle.kilborn@ucalgary.ca

Class Dates: Monday through Friday, July 10-21, 2023

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, gym, studio, and/or outdoor 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).

**EXTENDED COURSE DESCRIPTION:**

Combining Fine Arts and Physical Education provides a unique opportunity to explore the nature of the (kin)aesthetic experience and understand the common teaching and learning practices. Through this journey of exploration, we will discover how these two areas can enhance and contribute to each other and open possibilities of pedagogical innovation.

**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*, 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 READINGS:** (all readings can be found in the Reading List under “My Tools” in D2L or directly via [Leganto](#))

## All

- Efland, A. (1988). The arts and physical education in general education: A canonical interpretation. In *Teachers College Record: The Voice of Scholarship in Education*, 89(6), 132-148. Available from: <https://journals-sagepub-com.ezproxy.lib.ucalgary.ca/doi/abs/10.1177/016146818808900608>
- Greene, M. (1995). Imagination, Breakthroughs and the Unexpected. In M. Greene, *Releasing the Imagination* (p. 17–31). San Francisco, CA: JOSSEY-BASS. **See Leganto for PDF.**
- Irwin, R. (2003). Toward an aesthetic of unfolding in/sights through curriculum. *Journal of the Canadian Association for Curriculum Studies*, 1(2).  
<https://ezproxy.lib.ucalgary.ca/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Ftoward-aesthetic-unfolding-sights-through%2Fdocview%2F1367080842%2Fse-2%3Faccountid%3D9838>
- Kilborn, M. & Hertlein, K. (2018). A wellness approach to physical education. In J. Barrett & C. Scaini (Eds), *Quality Health and Physical Education: Pedagogical Practices and Considerations for Canadian Elementary School Teachers*. Champaign, IL: Human Kinetics. **See Leganto for PDF.**
- Lundvall, S. & Maivorsdotter, N. (2021). Environing as embodied experience—A study of outdoor education as part of physical education. *Frontiers in Sports and Active Living*, 3,  
<https://www.frontiersin.org/articles/10.3389/fspor.2021.768295/full>
- Martin, B.H., Snook, B., & Buck, R. (2018). Creating the Dance and Dancing Creatively: Exploring the Liminal Space of Choreography for Emergence, *Journal of the Canadian Association for Curriculum Studies*, 16 (1), 162-174.  
<https://jcacs.journals.yorku.ca/index.php/jcacs/article/view/40369/36371>
- Tarr, J. (1996). Arts education: A process approach to the development of pedagogy. *Journal of In-Service Education*, 22 (3) 2930308. <https://www.tandfonline-com.ezproxy.lib.ucalgary.ca/doi/abs/10.1080/0305763960220305>
- Seidel, S., Tishman, S., Winner, E., Hetland, L., & Palmer, P. (2009). Chapter 3—The Elements of Quality Arts Learning as Seen Through Four Lenses in *The Qualities of Quality: Understanding Excellence in Arts Education*.  
<https://www.wallacefoundation.org/knowledge-center/Documents/Understanding-Excellence-in-Arts-Education.pdf>
- Leahy, S., Lyon, C. Thompson, S. & Williams, D. (2005). Classroom assessment: Minute by minute, day by day. *Educational Leadership*, 63(3), 19-24. Retrieved from  
[https://pdo.ascd.org/LMSCourses/PD11OC101M/media/FA\\_M03\\_Reading\\_02\\_Classroom-Assessment.pdf](https://pdo.ascd.org/LMSCourses/PD11OC101M/media/FA_M03_Reading_02_Classroom-Assessment.pdf)
- McTighe, J. & Wiggins, G. (2012). *Understanding by design framework*. Alexandria VA: ASCD. Available at:  
[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 Assessment Consortium <https://aac.ab.ca/>  
Username – teachers; Password – master (case sensitive)

## Physical Education

- Lu, C., & Lorusso, J. (2016). No PE degree? Foundational knowledge to support generalist teachers of physical education. *Teaching and Learning*, 11(1), 1-15.  
<https://journals.library.brocku.ca/teachingandlearning/index.php/home/article/view/435>

Sheppard, J. & Gleddie, D. (2014). Curriculum models. In D. Robinson and L. Randall (Eds), *Teaching Physical Education Today* (pp. 34-46). Toronto: Thompson Educational. ISBN: 978-1-55077-231-9. **See Leganto for PDF.**

Alberta Education. (2000). *Program of Studies for Physical Education*. Retrieved from:  
<https://education.alberta.ca/media/160191/phys2000.pdf>

Alberta Education (2000). *Physical Education Guide to Implementation*. To access please go to:  
<https://education.alberta.ca/physical-education/program-supports/everyone/support-documents/?searchMode=3>

Alberta Education (2022). *Physical Education and Wellness Kindergarten to Grade 6 Curriculum*. To access please go to: <https://curriculum.learnalberta.ca/printable-curriculum/en/home>

Safety Guidelines for Physical Activity: [https://education.alberta.ca/media/160206/sg\\_pa\\_final\\_2014.pdf](https://education.alberta.ca/media/160206/sg_pa_final_2014.pdf)

Injury Prevention Centre. (n.d.) *School Physical Activity, Health & Education Resource for Safety*.  
<https://myspheres.ca/en/>

## Fine Arts

Education – Fine Arts Teaching. <https://library.ucalgary.ca/c.php?g=255499&p=4143765>

Alberta Education. (2015). Programs of study: Art/Music/Drama (1-6). <https://education.alberta.ca/fine-arts-1-6/programs-of-study/everyone/programs-of-study/>

Alberta Education. (2015). Programs of study: Fine Arts (7-9). <https://education.alberta.ca/fine-arts-7-9/programs-of-study/everyone/programs-of-study/>

Alberta Education. (2015). Programs of study: Fine Arts (10-12). <https://education.alberta.ca/fine-arts-10-12/programs-of-study/>

## ADDITIONAL RESOURCES:

### All

Wiggins, G., & McTighe, J. (2005). *Understanding by design*. Alexandria, VA: Association for Supervision and Curriculum Development. Introduction & Chapter 1 (1-34). <https://ebookcentral-proquest-com.ezproxy.lib.ucalgary.ca/lib/ucalgary-ebooks/reader.action?ppg=13&docID=3002118&tm=1528840475720>

## Physical Education

Chatoupis, C. (2021). The spectrum: Implications for physical education teaching. *Runner*, 52(1), 4-10.  
<https://www.hpec.ab.ca/uploads/files/RunnerVol52No1-WEB.pdf>

Casey and Kentel (2014). Diversities in physical education. In D. Robinson and L. Randall (Eds), *Teaching Physical Education Today* (pp. 123-136). Toronto: Thompson Educational. ISBN: 978-1-55077-231-9. **See Leganto for PDF.**

OPHEA. (n.d.) Ophea100 learning series: Understanding the relationship between physical education and truth and reconciliation. <https://ophea.net/ophea100-learning-series-understanding-relationship-between-physical-education-and-truth-and>

Williams, N. (1992, 1994, 1996, 2015). The physical education hall of shame: Parts I to IV. *Journal of Physical Education, Recreation and Dance*. **See Leganto.**

Physical and Health Education Canada: <https://phcanada.ca>

Health and Physical Education Council of the Alberta Teachers Association. <https://www.hpec.ab.ca>

Ontario Physical Education. <https://www.ophea.net>

### **Fine Arts**

Irwin, R.L., Chalmers, F.G., Grauer, K., Kindler, A.M., & MacGregor, R. N. (1996). Art education policy in Canada. *Arts Education Policy Review*, 97(6), 15-22.

<https://ezproxy.lib.ucalgary.ca/login?url=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fart-education-policy-canada%2Fdocview%2F211014762%2Fse-2%3Faccountid%3D9838>

Francis-Murray, N., Taschuk, H., & Willoughby, H. (2006). The status of dance as a high school subject in Canada: Teachers' voices of challenge and celebration. *Physical & Health Education Journal*, 72(3), 26. <https://www-proquest-com.ezproxy.lib.ucalgary.ca/docview/214322800/fulltextPDF/7BA9251DF2F94EE4PQ/1?accou>

Carter, M. (2014). Drama and theatre education in Canada: A snapshot. *McGill Journal of Education/Revue des sciences de l'éducation de McGill*, 49(1), 237-245. <https://www.erudit.org/en/journals/mje/1900-v1-n1-mje01467/1025780ar/abstract/>

Kratus, J. (2007). Music education at the tipping point. *Music educators journal*, 94(2), 42-48. <https://journals-sagepub-com.ezproxy.lib.ucalgary.ca/doi/pdf/10.1177/002743210709400209>

Fine Arts Council – Alberta Teachers Association: <https://fac.teachers.ab.ca/Pages/Home.aspx>  
Access Fine Arts resources featured in the ATA library: <https://teachers-ab.libguides.com/sb.php>

British Columbia Art Teachers Association: <https://www.bcata.ca/>

Ontario Art Education Association: <https://ontarioarteducationassociation.org/>  
Lessons by Medium – <https://ontarioarteducationassociation.org/educational-resources/lessons-and-units/lessons-by-medium/>

Canadian Network for Arts and Learning: <https://www.eduarts.ca/>

Art Canada Institute: <https://www.aci-iac.ca/education/teacher-resource-guides/>

National Gallery of Canada: <https://www.gallery.ca/learn/for-teachers/resources-for-teachers>

BC Drama Teachers Association: <http://www.bcdramateachers.com/lessonsresources.html>

### **LEARNING TASKS OVERVIEW**

LEARNING TASK	DESCRIPTION OF LEARNING TASK	GROUP / INDIVIDUAL	WEIGHT	DUE DATE
1.	Effective PE/Fine Arts Pedagogy	Individual	35%	(a) & (b) July 13 (c) July 14
2.	Unit Plan	Individual	40%	July 21
3.	Critical Reflection & Course Engagement	Individual	25%	July 23

## **LEARNING TASKS AND ASSESSMENT**

There are three required Learning Tasks for this course.

### **1. LEARNING TASK 1: Effective PE/Fine Arts Pedagogy (Due July 13<sup>th</sup> and 14<sup>th</sup>)**

You will work individually and select/research a physical education/fine arts pedagogy topic to better understand and develop knowledge in effective planning and teaching in your discipline area. You will select a different topic that addresses contemporary ideas and practices for teaching fine arts/physical education meaningfully. You will be expected to explore a variety of reliable sources including relevant course readings, journals for teachers, online publications on teaching and learning in your discipline.

- (a) Create a professional development package that includes a description of the issue/topic (topic, rationale, key ideas, and practices found, connections to the fine arts/physical education class, questions/concerns still remaining), tangible resources teachers can use in the classroom that reflect best practice in the pedagogy topic area, key recommendations/insights and references.
- (b) Create an instruction plan for a PD workshop that you will be facilitating. This will be a 40-min workshop where you will share and help build new ideas/skills with participants (rest of the class) about your topic. It should be thoughtful and engaging for your classmates where you guide them through your learnings and insights. Your goal is to enhance participants' knowledge, skills and attitudes related to your chosen pedagogy topic. You will also design a workshop participant feedback/evaluation form.
- (c) Conduct a PD Workshop: Facilitate and engage the class in learning selected ideas and/or practices you found in your research using the instruction plan you developed. The 40-minute in-person workshop will take place on July 14<sup>th</sup>. You will also provide a summary of participants' feedback and concluding reflection about the workshop.

The topics should be based on perceived challenges in teaching, based on past experiences in learning/teaching your discipline (i.e., Field Experience 1 and 2, Specialization I) and the teaching approach should be useful in the development of your unit plan (LT2), as well as upcoming field experiences (3 & 4) and future teaching.

### **Grading Criteria for Learning Task 1 (more details will be discussed in class and posted on D2L):**

**Quality of resource package** – Informative design, clarity of issue/information, depth of information provided, quality and relevance of resources.

**Quality of instructional plan** – Constructive/thoughtful activities chosen, plan is effective in engaging class in your key learnings/insights, information provided clearly and thoroughly, plan participants' knowledge, skills, attitudes related to the topic

**Facilitation of PD Workshop** – workshop materials provided to class in timely fashion; workshop is facilitated in a meaningful way; participants engaged actively in workshop activities; workshop was well-planned; excellent communication/presentation skills, questioning, dialogue/discussion prompts, reflection and summary of participant evaluations provided.

### **2. LEARNING TASK 2: Unit Plan (DUE: July 21<sup>th</sup>)**

For this assignment, you will work individually to design 5 - 45 minute lesson plans, specific to your area of specialization. These lessons should illustrate enactment of concepts and strategies introduced in the course and others. Each lesson should clearly articulate a learner statement of what the learners will be able to know or do and how they will do it, in detail (step by step, planned by the minute). It should also include prompts for



reflection and metacognition of the process. Following the lesson plans, include a plan for assessment, with rubric(s) for assessment.

*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 (ie. "Requires 2 classes of additional studio time to complete").*

Your individual unit plan should include the following:

1. **Cover Page:** Include Unit title, name (first/last), team BIG Question, your sub-question(s) specific to your unit, Specialization, Target Grade Level, Course Name, Date Submitted.
2. **Five Lesson Plans:** Lesson plans should not be longer than 2 pages and should include: Learner Statement; POS Outcome(s); Time-based sections (Introduction – Main/Body – Reflection/Close); Materials/Resources; Assessment (formative or summative); and Accommodation plan for differentiation – based on student characteristics provided by your instructor, that clearly demonstrates how you will meet the diverse needs and provide an inclusive classroom.
3. **Assessment Plan** In 1-2 pages, 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.
4. **Reflection:** In 1-2 pages, describe how your unit demonstrates your learning by reflecting on it from the perspective of your process, class experiences, course content, and peer/instructor feedback. Make your learning visible by describing how your experiences and feedback (feed forward) influenced choices, changes, and decisions.
5. **References:** List relevant sources consulted in preparation, cited within the plans, or resources to be used while teaching.

**Grading Criteria for Assignment 2 (more details will be provided in class and posted on D2L):**

Individual unit plans will be assessed on the following criteria:

1. **Overall Plan:** You design learning that builds and deepens understanding through a logical, engaging, unified plan with strong learning tasks connected to the inquiry
2. **Lesson Plans:** You design authentic and engaging lessons that are informed by the disciplinary knowledge and programs of study with activities that are meaningful and relevant to students and to the broader community, and that are of real concern and central to the discipline
3. **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 (to be discussed in class), one of which is for ELL.
4. **Reflection:** You make meaningful connections to ways of thinking about the discipline, and in alignment with the Programs of Study in your disciplinary area.
5. **Presentation:** Overall presentation of plan (organization, logic, format, style)

### **3. LEARNING TASK 3: Critical Reflection & Course Engagement (Final submission: Due July 23<sup>rd</sup>)**

This reflection is an opportunity to engage with the course at a deeper level. It provides me with evidence that you have done the readings and reflected on the discussions in class, including how they connect (or not) to your own experiences/ideas. These responses also help ensure that we all can actively participate in the class.

#### ***Part I: Discussion Facilitation (sign-up for date)***

You are expected to become an expert on one of the required readings and facilitate a group discussion (approximately 20 minutes). There will be an opportunity to sign-up for the readings on Day 1 of the course

(eligible articles for this task will be discussed in class). For this part of the assignment, prepare three discussion questions, with a short, bullet form plan for how you will facilitate a lively, active and engaging discussion. Be creative in how you have the class engage with the material. This session and crafted discussion questions should not be merely a summary of the article (descriptive questions) but should get people thinking about the key concepts, issues, practical connections to teaching and learning, and/or get everyone to deeply engage with the author's point of view (analytical questions). As part of your daily reflections (below), you will include an assessment/analysis of the quality and success of the discussion. Additional information about criteria for this self-assessment and analysis will be discussed in-class.

### ***Part II: Daily Reflections (on-going: submitted with Part III on July 23<sup>rd</sup>)***

You are expected to write a reflection each day that touches on learnings and insights from course readings, activities, presentations, and discussions (200-250 words). Your reflection will be evaluated based on critical analysis, demonstration of engagement and quality, informed writing.

Please consider the following when writing your reflections:

- The assignment calls for critical analysis, meaning that I want to see more in your assignments than mere description or summary of the readings or topics discussed in class. So, what does “critical analysis” mean in this context? It does not simply mean expressing disapproval or finding fault. Rather, it is an appraisal based on careful evaluation. In general, “critical” here means raising important questions about patterns and practices, gaining and assessing relevant information, and proposing well-reasoned conclusions. Critical writing requires more than simply stating what you think. You must ask informed questions about your positions and make a convincing argument. Consider this from the website of Deakin University: “Critical thinking is useful for most activities associated with study, such as forming judgments in lectures and tutorials, and when reading, writing essays and assignments, making decisions, and developing arguments . . . [It] can include asking questions, identifying problems and solutions, relating theory to practice, stating an argument, and supporting it with evidence, making comparisons and evaluating.” For more information, go to: <http://www.deakin.edu.au/current-students/study-support/study-skills/handouts/critical-analysis.php>

This assignment also calls for “making connections”. Comment on something in the readings/discussions that especially appealed to you, intrigued you, moved you or annoyed you. How does it help you grow as an emerging teacher? How does it connect (or not) or change to your own thoughts, experiences, or knowledge? Why do you think that is important? How does it relate to teaching and learning in your discipline and how will you apply concepts to your future teaching? Don't comment on everything that drew your attention; rather, develop one thought in some depth. Make sure to include your critical question at the top of every reflection.

This assignment calls for “quality of writing”. While the focus of this assignment is on critical analysis and making connections, a lack of writing clarity, comprehension, and quality can detract from the overall message being conveyed. As such, it is important to pay attention to writing quality (grammar, spelling, punctuation, sentence structure, etc.).

### ***Part III: Synthesis***

This part of the assignment is a synthesized statement (800-1000 words) that tells the ‘story’ of your reflections and engagement throughout the course. It is a synthesis of all your weekly reflections and interpretations. It is intended to give you the opportunity to formally reflect on the significance of the course to your journey in being and becoming an educator in your particular discipline, your views about physical education/fine arts education, and how it may or may not have facilitated movement of your knowledge, skills and attitudes about teaching physical education/fine arts.

Note: This assignment is to be assembled in a professional manor. In other words, take pride in what you hand in and treat it like a work of art (creative elements that help to reinforce your points are welcome!).

**Grading Criteria for Learning Task 3** *(more details will be provided in class and posted on D2L):*

**Discussion facilitation** –three key questions are analytical, thought-provoking and clear, uses various strategies to engage peers in discussion, facilitator refers directly to key sections of reading, discussion is guided and balanced, with interactive modalities to promote full participant engagement.

**Daily reflections** – engages with key critical questions/issues. Connects insights/questions to class readings, discussions, personal experiences, etc. Raises critical questions for consideration and further discussion.

**Synthesis** – a thoughtful analysis of reflections and engagement throughout the course is demonstrated. Key ideas within readings, discussions, activities, topics are explored and interpreted in relation to your journey in being and becoming an educator within your discipline.

Quality of writing – Writing clarity and quality (grammar, spelling, punctuation, sentence structure, vocabulary) is high, using APA 7 writing style.

**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.

**In order to be successful in this class, you are required to do all of the readings, attend class, participate in discussions and activities, and complete all assignments.**

**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**

<b>Grade</b>	<b>GPA Value</b>	<b>%</b>	<b>Description per U of C Calendar</b>
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).