

EDUC 561: Reading Instruction in the Elementary Classroom
Winter, 2023

Section	Instructor	Time	Location	Email
S01	Maren Aukerman	W 11:30 - 13:30	Zoom	Maren.aukerman@ucalgary.ca
S02	Maren Aukerman	W 16:30 - 18:30	Zoom	Maren.aukerman@ucalgary.ca

Class Dates: Wednesdays, January 9 – February 10, 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.

Prerequisite: Due to the multiple pathways in the Bachelor of Education, please consult Undergraduate Programs in Education for questions related to prerequisite courses.

Office Hours: By appointment

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

COURSE DESCRIPTION:

This course focuses on supporting elementary-aged children in their reading development. Students will explore the foundations of learning to read and promising practices for engaging students in ways that develop their competence and joy in the act of reading.

LEARNER OUTCOMES:

Students will examine the multiple instructional threads that can play a facilitative role in reading development, such as:

- High-quality dialogue;
- Comprehension, reading purposes, and motivation;
- Phonemic awareness and phonics; and
- Vocabulary and fluency.

In addition, students will have the chance to explore and/or enact foundational instructional practices such as:

- Facilitating text discussion;
- Introducing new books; and
- Designing word work.

COURSE DESIGN AND DELIVERY: This is an exciting and demanding course, with weekly synchronous Zoom sessions. Each week is designed to give you in-depth opportunity to explore ideas around the teaching of reading to elementary-aged students. In addition to your class sessions with me, you will be assigned a studio group. You are asked to make arrangements to meet once a week for 1.5 hours with your studio group. To complete the first learning task, you will need to meet for longer (and/or for additional times) during week 3.

Each week, you are asked to complete readings and complete a structured reflection task that is based on engagement with the readings and course ideas. You will be building on these structured reflection tasks to complete in-class work and/or studio group work. Because much of the structured reflection journal will be tied to in-class work, you will likely find it easier to keep up with the course if you maintain excellent attendance. Your structured reflection journal will form Learning Task #2. Note that you are asked to keep and turn in an **attendance log** for this learning task, so please keep track!

You will collaborate regularly with peers in the class to complete assignments and to think together. If you have serious concerns about being grouped with any specific individuals in the class, please contact me confidentially before the start of classes to let me know.

REQUIRED RESOURCES:

L. M. Morrow, E. Morrell, & H. Casey (2019). Best practices in literacy instruction (6th edition). Guilford Press.

[BookShelf](#) ; [Kobo](#) ; [Amazon Kindle](#) ; [Google Play](#) ; [RedShelf](#) ; [ebooks.com](#) ; [iBooks](#)

PICTUREBOOK LISTS AND RESOURCES:

- Compilation of award-winning children's literature lists
- <https://www.readingrockets.org/books/awardwinners>
- TD Canadian Children's Literature Award winners
- <https://bookcentre.ca/programs/awards/td-canadian-childrens-literature-award>
- Books with strong girl characters
- <https://www.amightygirl.com/>
- Recommendations for parents (but great for teachers, too)
- <https://www.readbrightly.com/>
- There is a curated list of Indigenous literatures that scholars here at the University of Calgary have put together. <https://werklund.ucalgary.ca/teaching-learning/indigenous-literatures-learning>
- Debbie Reese's curated list of high-quality Indigenous literature (based out of US); compiled award-winning literature. Whole website has some great resources. <https://americanindiansinchildrensliterature.blogspot.com/p/best-books.html>
- Not as well-curated, but with lots of options and lists of different sorts <https://www.goodreads.com/genres/picture-books>

LEARNING TASKS OVERVIEW

LEARNING TASK	DESCRIPTION OF LEARNING TASK	GROUP / INDIVIDUAL	WEIGHT	DUE DATE
Discussion Analysis Project	Each person facilitates and records a dialogic read-aloud about a picturebook. The group together analyzes and compares the discussions in terms of tenor and facilitation strategies, using the readings as a guide. See full assignment description for further details.	Group	50%	Feb 1
Structured Portfolio	Each week there will be a reflective and/or pedagogical task for you to complete before the class session. These will be compiled and submitted at the end of the semester, along with a self-assessment and attendance log. See full assignment description for further details.	Individual	50%	February 8

WEEKLY COURSE SCHEDULE:

Date	Topic	Readings	Tasks and Due Dates
Week 1: January 11	Setting the stage	<p>Pearson, P. D.; Mada, C. I., & Raphael, T. E. (in press, unpublished draft, used with author's permission). Current issues and best practices in literacy instruction. In L. M. Morrow, E. Morrell, & H. Casey, Best practices in literacy instruction (7th edition), Guilford Press.</p> <p>Lewis, C. (1993). "Give people a chance:" Acknowledging social differences in reading. <i>Language Arts</i>, 70, 454-461. https://www-jstor-org.ezproxy.lib.ucalgary.ca/stable/41482118</p> <p>Derman-Sparks, L. Guide for selecting anti-bias children's books. https://socialjusticebooks.org/guide-for-selecting-anti-bias-childrens-books/</p>	<p>Studio Group Meeting: Set up regular meeting time with your studio group, making sure to budget more time in week 3. Conduct your first studio group meeting prior to January 18th class session. This week and always, check d2l prior to your meeting for studio group instructions.</p> <p>Portfolio Task 1:</p> <p>a. Reading teaching sketch/visual. In light of this week's readings, come up with a drawing or visual of your own that you believe encapsulates good reading teaching and/or the kind of reading teacher you want to be. Your sketch could be more metaphorical, theoretical, or practical – as you wish! Be creative: do not simply replicate any of the visual materials in the readings.</p> <p>b. Explanation of sketch/visual. Explain and elaborate on your drawing/visual in two paragraphs. Make sure you refer explicitly to each of the 3 readings in some substantive way.</p>

<p>Week 2: January 18</p>	<p>Making the most of comprehension via classroom dialogue about text</p>	<p>Aukerman, M. (2008). In praise of wiggle room: Locating comprehension in unlikely places. <i>Language Arts</i>, 86(1), 52-60. https://library-ncte-org.ezproxy.lib.ucalgary.ca/journals/la/issues/v86-1/6700</p> <p>https://www-jstor-org.ezproxy.lib.ucalgary.ca/stable/41962319</p> <p>Aukerman, M. (n.d.) Dialogic Pedagogy and Discourse Patterns (unpublished handout by instructor).</p> <p>Wartenberg, T. (2014) Chapter 7, Facilitating a philosophical discussion. In <i>Big Ideas for Little Kids: Teaching Philosophy through Children's Literature</i>. 59-65. Posted PDF (fair dealing).</p> <p>Video Texts for the week:</p> <p>“Picture Book Philosophy” video https://www.youtube.com/watch?v=x5wuHRyHez0</p> <p>Additional resources</p> <p>Website on children’s books for philosophical discussions. (Please do not use texts on this site for your text discussion unless you have substantively different questions.) https://www.prindleinstitute.org/teaching-children-philosophy/</p>	<p>Studio Group Meeting: Check d2l for studio group instructions. Make sure you complete your portfolio task before your studio group meeting. If the studio group members who are facilitating discussion want you to read their text in advance, please make sure you have done so before you meet.</p> <p>Portfolio Task 2:</p> <p>a. Applying Dialogic Pedagogy Values. Pick two of the 4 dialogic pedagogy values. Explain how they are manifest in the instruction in the “Wiggle Room” reading and the “Picture Book Philosophy” video.</p> <p>b. Plan a picturebook discussion. Pick a children’s book you could use to facilitate discussion. Write a series of 5 authentic questions you could ask about that book that would facilitate meaningful engagement and discussion. Include text-intensive and text-expansive questions, and mark which are which. Bring your book and questions to your group meeting and be prepared to lead a 10-15-minute discussion with others about your book that uses both authentic questions and uptake. Make sure you record when you facilitate the discussion with your group.</p>
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<p>Week 3: January 25</p>	<p>Aesthetic reading, efferent reading, and informational text</p>	<p>Duke, N. K., & Martin, N. M. (2019). Best Practices in Informational Text Comprehension Instruction. In <i>Best Practices in Literacy Instruction</i> (p. 250-270).</p> <p>Rosenblatt, L. (1982). The literary transaction: Evocation and response. <i>Theory Into Practice</i>, 21, 268-277. https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/abs/10.1080/00405848209543018</p> <p>https://www-jstor-org.ezproxy.lib.ucalgary.ca/stable/1476352</p> <p>Schwanenflugel, (2017), Three Myths About “Reading Levels” and why you shouldn’t fall for them. Retrieved from: https://www.psychologytoday.com/ca/blog/reading-minds/201702/three-myths-about-reading-levels</p>	<p>Studio Group Meeting: Check d21 for studio group instructions. Make sure you have extra meeting time this week for completing your Learning Task 1! If the studio group members who are facilitating discussion want you to read their text in advance, please make sure you have done so before you meet.</p> <p>Portfolio Task 3:</p> <p>a. Duke and Rosenblatt “conversation.” Imagine a short conversation between Duke and Rosenblatt about efferent and aesthetic reading, with a focus on informational text (though you can also touch on other text forms). Where, if anywhere, do they emphasize similar ideas? Where, if anywhere, do they emphasize different things? Can children have aesthetic readings of informational text? Make sure your understandings come through in the dialogue you imagine. Be prepared to read your dialogue in class.</p> <p>b. Applying Schwanenflugel. Apply concepts from Schwanenflugel to a classroom you have observed. What insights do you have about how the ideas apply, especially when thinking about text levels? Make sure you include at least 2 different points from Schwanenflugel.</p>
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Week 4 February 1	Making early literacy instruction count	<p>Morrow, L. M., Dougherty, S. M., & Tracey, D. H. (2019). Best practices in early literacy instruction: Preschool, Kindergarten, and First Grade. In <i>Best Practices in Literacy Instruction</i> (175-197).</p> <p>Clay, M. M. (1991). Introducing a New Storybook to Young Readers. <i>Reading Teacher</i>, 45(4), 264–273. https://www-jstor-org.ezproxy.lib.ucalgary.ca/stable/44824492</p> <p>Video Texts: As you watch, note style differences. Which teacher is most student-centered in the book walk? A. Reading Recovery New Book Intro https://www.youtube.com/watch?v=f-cLFFtHLuk (first 2 minutes 33 seconds only) B. A guided reading lesson showing the importance of book orientation https://www.youtube.com/watch?v=s6m6TKvCrk8 C. Guided Reading–Kindergarten – Level C https://www.youtube.com/watch?v=lUa_7kKpre8</p>	<p>Learning Task 1 due Feb. 1.</p> <p>Studio Group Meeting: Check d2l for studio group instructions. Make sure you complete your portfolio task before your studio group meeting.</p> <p>Portfolio Task 4:</p> <p>a. Plan a book walk/new book introduction for a short guided reading text of your choice, emphasizing opportunities for student oracy. Make sure copies of your book (electronically or in hard copy) are available to your group; you will practice your book walk in your group. Make sure you record when you do the book walk with your group.</p> <p>b. After your studio group discussion, write a paragraph summarizing and reflecting on the feedback you received about your activity from your group. Include a link to your book talk.</p>
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Week 5 Feb 8	Making phonemic awareness, word work and fluency instruction count	<p>Bear, D. (2019). <i>Best Practices for Developmental Word Study in Phonics, Vocabulary, and Spelling</i>. In <i>Best Practices in Literacy Instruction</i>.</p> <p>Kuhn, M. Rasinski, T., and Young, C. (2019). <i>Best Practices in Fluency Instruction</i>. In <i>Best Practices in Literacy Instruction</i>.</p> <p>Video Texts: Peggy Semingson, Phonological awareness, phonemic awareness, and phonics. https://www.youtube.com/watch?v=McJldIFIpC8&t=518s</p> <p>Video 15: Phonemes linked to letters https://www.youtube.com/watch?v=6wjU03hjOvs</p> <p>Optional resource: Phonological awareness. pp. 73-80. <i>First Steps in Literacy Resource Book: Reading</i>. Retrieved from: https://assets.pearsonschool.com/asset_mgr/current/201340/0135012813_fsil_rrb.pdf</p>	<p>Learning Task 2 due Feb. 9.</p> <p>Studio Group Meeting: Check d2l for studio group instructions. Make sure you complete your portfolio task before your studio group meeting.</p> <p>Portfolio Task 5:</p> <ol style="list-style-type: none"> Word work design. Design a brief activity targeting either phonemic awareness or phonics (specify which in what you share with me, but don't share this info with your group). Write a paragraph describing the activity. It should be different from and/or go beyond sample activities in the readings/videos for this week. Word work activity reflection. After your studio group discussion, write a paragraph summarizing and reflecting on the feedback you received about your activity. Attendance log. Please submit a record of your attendance in the class, noting all absences and late arrivals to class. Include small-group sessions. For any absences/tardies, please indicate if you let the instructor know in advance as requested, and the reason for the absence (e.g. illness). Use this format: https://docs.google.com/spreadsheets/d/1Yev7c-dnwL5mR_CpqLD99auLuz4gsA1C-wBrRe51TIE/edit#gid=0 A brief reflection on your attendance, level of preparation, and course ideas. To what extent did you do the readings & assigned tasks on time and put yourself into this class? What might you have done differently? What was it like to write and to revise? What are key "take-aways" for you from this class? Give yourself a grade. In light of your attendance, participation, reflection, etc., what grade would you give yourself for your structured reflection portfolio and overall contribution as a learner to this class? You should give yourself an A grade if only if you had excellent attendance (or otherwise compensated for missing class/tardies), came prepared by having completed all structured reflection tasks in advance if applicable, read at least 95% of course readings carefully and in full, engaged deeply with the readings and class activities, and worked as hard as you could to make your classwork and structured portfolio the best they could be.
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CHANGES TO SCHEDULE:

Please note that changes to the schedule may occur to meet the emerging needs and dynamics of the participants in the course.

LEARNING TASKS AND ASSESSMENT

There are 2 required Learning Tasks for this course.

1. LEARNING TASK 1: Discussion Analysis Project (Group Task) - DUE: February 1

In this project, you will facilitate picturebook discussions with your studio group and analyze these discussions together. During Weeks 2 and 3, your group members will take turns facilitating a dialogic discussion about a picturebook (you will have had the opportunity to think in a preliminary way about questions as one of your portfolio tasks). *I recommend that half your group will facilitate discussion the earlier week, and the other half will do so the next week.*

There are several parts to the project.

1) Each group member will complete the following during a studio group meeting during either Week 2 or Week 3:

- a) Preparation. Prior to the group meeting, decide if you want to have your group members already have read the text before you facilitate their discussion of it, or if you want to “discuss as you go.” If you want them to read it in advance (this is recommended for stories with a lot of text, given time constraints), please send them a copy of the text (or a link to somewhere where they can read it or watch it being read) at least 48 hours before your discussion. (Group members, please be sure to read the text *before* the discussion.) If not, make sure you have picked out which section of the text you want them to read together with you.
- b) Discussion. Facilitate a discussion about your picturebook. You can choose whether your “students” in the group should respond as themselves or role play children of a particular age, depending on what you think would work better for your text. **Video record the discussion.** (I will not review all videos, but would like to be able to refer to them if needed as I review your assignment.) You will have a list of questions prepared, but please note that you can ask any questions during your discussion, whether or not they are pre-planned, as long as you aim for rich questions that facilitate dialogic discussion. In fact, you are encouraged to use a lot of uptake, which can’t be pre-planned. Aim to have a discussion that lasts about 10-15 minutes and elicits the ideas and perspectives of *all* the “students” in your group. Assign a timekeeper who will let you know when time is up. You probably will not get through the whole book or discuss everything you planned in the allotted time; that is just fine! Don’t aim for closure or “finishing” – just try to sustain a rich discussion for the time you have.
- c) **Reflection.** After the discussion facilitation, switch to collaborative reflection mode. Aim to discuss about 15-20 minutes (again, have a timekeeper). Have group members reflect on the following questions and record notes on your responses. (The notes need not be polished or in complete sentences so long as there is enough information there to clearly understand the points made.) If needed, use the recording to review the discussion as you think about these questions:

- When did teacher facilitation open up opportunities to illuminate students' thinking – to the teacher, to other students, to the students themselves? Where and how did the teacher open up opportunities for dialogue between students? You might especially consider uptake used by the teacher, and whether questions were authentic – but you might also find other things the teacher does that serve this purpose. Try to give specific examples of language.
- Where are places where different moves on the part of the teacher might better open up opportunities for student thinking to become central? Where might the teacher better open up opportunities for dialogue between students? Try to give specific examples of language.

2) **Analysis.** After all group members have had the opportunity for #1, complete a comparative analysis that looks across your different discussion sessions. This analysis should be written out in full (unlike the notes for question 1) and should be approximately 3 single-spaced pages long (I will accept longer submissions, but please no more than 5 single-space pages!). In some cases, you will need to consult the video recordings in order to develop your answers. Answer the following questions, using specific examples that draw both on teacher language and “student” responses:

a) What were commonalities and/or differences in what turned out to be “discussable” in the texts you read? Think about both the characteristics of the texts themselves (e.g., illustrations, topic) *and* the ways certain questions (e.g., questions with multiple points of entry) worked to make discussion happen. Also consider:

On the basis of what you notice and what you have read and heard in this class, what criteria would you apply in selecting rich texts for discussion for elementary-aged children?

On the basis of what you notice and have read and heard in this class, what criteria would you apply as you think about your questioning patterns as you open up conversation with your students?

What else do the videos reveal that help you think about maximizing opportunities for rich discussion?

b) What were commonalities and/or differences in the ways different group members used uptake? Focus your attention not so much on how much uptake was used, although you can mention this if you would like, but rather on similarities and differences in *how* and *when* different facilitators used uptake. Use specific examples, quoting the exact language. Also consider:

How did uptake affect the quality of the conversations? Explain, using examples.

Was some uptake especially generative or less generative? Explain why you think so. What might account for that?

c) What were commonalities and/or differences in style or approach of different facilitators? Don't focus here on “better” or “worse” but rather on the qualitative nature of the discussion. Also consider:

How did the facilitator communicate interest/enthusiasm in student ideas? Was this possible without evaluating ideas as “right” or “wrong” or “better” or “worse”? Explain.

Were there differences in mood (e.g., contemplative, giggly, etc.) – what might account for those differences?

Did different discussions have more or less equal participation from group members? What do you think accounted for this? How, if at all, did different facilitators work to “draw out” the ideas of group members that were less vocal? How did these efforts work? What else could be done?

Which conversations were more “text-expansive” and which were more “text-intensive”? Explain how you know. What did the facilitator do that nudged things in one direction or another? (If all of your conversations were more one way or the other, consider what a facilitator *could* do to steer the conversation in the other direction.)

d) What, if anything, made these conversations dialogic? What are additional factors to consider in thinking about orchestrating rich dialogic discussion? Also consider:

Different groups have different dynamics. Think about some of the characteristics of your group that might not apply to another group. What might be modifications or changes in what would best generate rich discussion for a group with different dynamics?

Different text genres have different dynamics. Think about how different genres might pose different challenges and opportunities for dialogic text discussion.

Different group sizes have different dynamics. How might the discussion approaches you used for these picturebook discussions be adapted for a whole-class discussion?

3) **Self-assessments.** After completing step 2, each group participant will write and attach a short summary (2-3 sentences) that self-assesses their role and level of participation in the groupwork, and assign themselves a grade for their contribution of effort.

WHAT YOU ACTUALLY TURN IN:

A. **Links** (with any needed passwords to open) of each discussion from each group member.

B. **Informal reflection notes** from each discussion (can be in note form, but should be intelligible to someone who was not present)

C. **Answers to all “analysis” questions and subquestions.**

D. **Self-assessments** for all group members.

(see next page for assessment criteria for this assignment)

CRITERIA FOR ASSESSMENT OF LEARNING TASK 1

Engagement with course concepts and readings
Inclusion of specific discourse terms and terminology, and accurate use of these
Use of specific quotes/language that illustrate your points
Inclusion of examples that link what the facilitators did <i>and</i> how the “students” responded
Substantive ideas that synthesize and extend course concepts in creative ways
Sufficient detail and elaboration included for me to understand the examples provided
Completeness (notes and links included, all questions and subquestions addressed, self-assessments included)
Clarity, editing and Organization (everything included, adheres to length requirements, well-organized, etc.)
Your personal contribution based on your self-assessment (may be different for different group members)

2. LEARNING TASK 2: Structured Reflection Portfolio – DUE: February 9

Each week, you will complete an entry in your structured reflection portfolio that responds to the week’s prompts (listed below). Generally, the entries for each week (which typically involve two subtasks) should average about 1 page single-spaced in length.

Portfolio Task 1:

- a. **Reading teaching sketch/visual.** In light of this week’s readings, come up with a drawing or visual of your own that you believe encapsulates good reading teaching and/or the kind of reading teacher you want to be. Your sketch could be more metaphorical, theoretical, or practical – as you wish! Be creative: do not simply replicate any of the visual materials in the readings.
- b. **Explanation of sketch/visual.** Explain and elaborate on your drawing/visual in two paragraphs. Make sure you refer explicitly to each of the 3 readings in some substantive way.

Portfolio Task 2:

- a. **Applying Dialogic Pedagogy Values.** Pick two of the 4 dialogic pedagogy values. Explain how they are manifest in the instruction visible in the “Wiggle Room” reading and the “Picture Book Philosophy” video.
- b. **Plan a picturebook discussion.** Pick a children’s book you could use to facilitate discussion. Write a series of 5 authentic questions you could ask about that book that would facilitate meaningful engagement and discussion. Include text-intensive and text-expansive questions, and mark which are which. Bring your book and questions to your group meeting and be prepared to lead a 10-15-minute discussion with others about your book that uses both authentic questions and uptake. **Make sure you record when you do the facilitate the discussion with your group.**

Portfolio Task 3:

- a. **Duke and Rosenblatt “conversation.”** Imagine a short conversation between Duke and Rosenblatt about efferent and aesthetic reading, with a focus on informational text. Where, if anywhere, do they

emphasize similar ideas? Where, if anywhere, do they emphasize different things? Make sure this comes through in the dialogue you imagine. Be prepared to read your dialogue in class.

b. Applying Schwanenflugel. Apply concepts from Schwanenflugel to a classroom you have observed. What insights do you have about how the ideas apply, especially when thinking about text levels? Make sure you include at least 2 different points from Schwanenflugel.

Portfolio Task 4:

a. Plan a book walk/new book introduction for a short guided reading text of your choice, emphasizing opportunities for student oracy. Make sure copies of your book (electronically or in hard copy) are available to your group; you will practice your book walk in your group. **Make sure you record when you do the book walk with your group.**

b. After your studio group discussion, write a paragraph summarizing and reflecting on the feedback you received about your activity from your group. Include a link to your book talk.

Portfolio Task 5:

a. Word work design. Design a brief activity targeting either phonemic awareness or phonics (specify which in what you share with me, but don't share this info with your group). Write a paragraph describing the activity. It should be different from and/or go beyond sample activities in the readings/videos for this week.

b. Word work activity reflection. After your studio group discussion, write a paragraph summarizing and reflecting on the feedback you received about your activity.

c. Attendance log. Please submit a record of your attendance in the class, noting all absences and late arrivals to class. Include small-group sessions. For any absences/tardies, please indicate if you let the instructor know in advance as requested, and the reason for the absence (e.g. illness). Use this format: https://docs.google.com/spreadsheets/d/1Yev7c-dnwL5mR_CpqLD99auLuz4gsA1C-wBrRe51TIE/edit#gid=0

d. A brief reflection on your attendance, level of preparation, and course ideas. To what extent did you do the readings & assigned tasks on time and put yourself into this class? What might you have done differently? What was it like to write and to revise? What are key “take-aways” for you from this class?

e. Give yourself a grade. In light of your attendance, participation, reflection, etc., what grade would you give yourself for your structured reflection portfolio and overall contribution as a learner to this class? You should give yourself an A grade if **only if** you had excellent attendance (or otherwise compensated for missing class/tardies), came prepared by having completed all structured reflection tasks in advance if applicable, read at least 95% of course readings carefully and in full, engaged deeply with the readings and class activities, and worked as hard as you could to make your classwork and structured portfolio the best they could be.

CRITERIA FOR ASSESSMENT OF LEARNING TASK 2

Accurate use of course concepts
Engagement with Course Readings
Substance and quality of entries
Completeness, Editing, Organization (everything included, adheres to length requirements, well-organized, etc.)
Overall quality in light of self-assessment

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. If you need to miss class in instances of personal or family illness or for religious requirements, please let me know in advance. If other special circumstances apply, let's talk. Trouble getting child care? Bring your child along to class – we will figure it out.

- *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.

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

It is usually in your best interest to complete all assignments on time. If you do need more time, touch base with me so we can figure out an arrangement that works **prior to the due date**. 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 prior to the end of the course with accompanying written evidence.

ISSUES WITH GROUP TASKS

During group work, if your group is having difficulty collaborating effectively or if someone does not seem to be pulling their weight, please speak gently but directly to the other members in your group to work out a plan to address the concerns. If you are unable to work out an arrangement in this way, please let me know as soon as possible so I can brainstorm and troubleshoot with the group. If a group is still unable to collaborate effectively or discuss course activities in a timely manner, I may re-assign members to different groups, assign individual work for completion, or work out another alternative.

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>

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