

AB

EDUC 566: Humanities Instruction in the Secondary Classroom**Winter, 2024**

Class Dates: Wednesdays, January 8-February 9, 2024

Last Day to Add/Drop/Swap: Due to the non-standard dates associated with this program, please check your Student Centre for the important dates pertaining to your section.

Pre-requisite: Due to the multiple pathways in the Bachelor of Education, please consult Undergraduate Programs in Education for questions related to pre-requisite courses.

Office Hours: By appointment only

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

COURSE DESCRIPTION:

Practical aspects of teaching and theoretical underpinnings will be addressed and deepen student understanding of Humanities in classrooms from grades 7-12.

LEARNER OUTCOMES:

Students will examine:

- 1) what the humanities are;
- 2) how to teach the humanities in ways that are idea-rich and student-centered;
- 3) dialogic pedagogy; and
- 4) engaging approaches to teaching history, civics, philosophy and other areas of humanities in a language-rich, inquiry-driven environment.

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

- Facilitating dialogic text discussion;
- Designing high-quality writing activities.

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 humanities to students in grades 7-12. In addition to your class sessions with me, you will be assigned a studio group. You are asked to make arrangements to meet three times (1.5-2 hours each time) with your studio group. These three meetings should take place between January 17 (post-class) and January 31.

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, so it is important to complete them before class meetings and (where applicable) studio group meetings. 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 to let me know.

REQUIRED RESOURCES:

You do not need to purchase any texts for this class. Readings are listed in the syllabus (see weekly course schedule and d2l).

PROGRAM OF STUDY RESOURCES

Alberta Learning. (2000). *English Language Arts, K-9*: <https://education.alberta.ca/media/160402/ela-pos-k-9.pdf>

Alberta Learning. (2003). *English Language Arts, 10-12*: <https://education.alberta.ca/media/160418/ela-pos-10-12.pdf>

Alberta Learning. (2005). *Social Studies, K-6*: <https://education.alberta.ca/media/3273004/social-studies-k-6-pos.pdf>

Alberta Learning. (2006). *Social Studies, 7-9*: <https://education.alberta.ca/media/3273005/social-studies-7-9-program-of-studies.pdf>

Alberta Learning. (2005). *Social Studies, 10-12*: <https://education.alberta.ca/media/3273006/social-studies-10-12-program-of-studies.pdf>

BOOK LISTS

- Compilation of award-winning children's literature lists
<https://www.readingrockets.org/books-and-authors/award-winning-and-notable-kids-books>
- TD Canadian Children's Literature Award winners
<https://bookcentre.ca/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 discussion of a short humanities-related text. 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%	February 2
Structured Portfolio	Each week there will be a reflective and/or pedagogical task for you to complete before the class session. You do not need to turn these in each week. Instead, you will compile and submit them at the end of the semester, along with a self-assessment and attendance log. See full assignment description for further details.	Individual	50%	February 9

WEEKLY COURSE SCHEDULE:

Date	Topic	Readings	Tasks and Due Dates
Week 1: January 10	What are the humanities, and what should humanities classrooms be?	<p>The Humanities Matter! https://4humanities.org/wp-content/uploads/2013/07/humanitiesmater300.pdf</p> <p>Fecho, B., & Botzakis, S. (2007). Feasts of Becoming: Imagining a Literacy Classroom Based on Dialogic Beliefs. <i>Journal of Adolescent & Adult Literacy</i>, 50(7), 548–558. https://www-jstor-org.ezproxy.lib.ucalgary.ca/stable/40012339</p> <p>Behrman, E. H. (2006). Teaching about language, power, and text: A review of classroom practices that support critical literacy. <i>Journal of Adolescent & Adult Literacy</i>, 49(6), 490-498. https://ila-onlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/abs/10.1598/JAAL.49.6.4</p> <p>What Happens When Young People Actually Read “Disturbing” Books. Ivey, G., & Johnston, P. Retrieved from: https://www.tcpress.com/blog/young-people-read-disturbing-books/</p> <p>Multimedia:</p> <p>What Do the Humanities Mean to You? (Video) https://liberalarts.vt.edu/news/video/2022-humanities-week-video.html</p>	<p><i>Studio Group:</i> Set up meeting times with your studio group. You should arrange 3 meetings between 1/17 (post-class) and 1/31. Each meeting should be 1.5-2 hours in length. (Note: The first two independent meetings will be given over to having you each facilitate discussion of a text, then discuss and reflect on that facilitation. The last meeting will be used to discuss and plan for the collaborative written assignment.)</p> <p><i>Portfolio Task 1:</i></p> <p>a. Humanities teaching sketch/visual. In light of this week’s readings, come up with a drawing or visual of your own that you believe encapsulates teaching humanities. 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. It can incorporate a few words if need be, but should communicate most of its meaning through image. Think about both what you think the humanities are, and how you think they should be taught as you create your image. <i>Be prepared to share your image in class.</i></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 readings in some substantive way.</p>

<p>Week 2: January 17</p>	<p>High-quality dialogue about ideas</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-ncete-org.ezproxy.lib.ucalgary.ca/journals/la/issues/v86-1/6700 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). <i>PDF on d2l</i>.</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. <i>PDF on d2l</i>.</p> <p>Multimedia:</p> <p>Medgar Evers Discussion Video (instructor-created video; posted on d2l)</p> <p>P4C with 10 year olds https://www.youtube.com/watch?v=CkeEjZVaEqk</p> <p>Additional (optional) resources</p> <p>What's the big idea? Introducing middle school students to philosophy through film. http://whatsthebigideaprogram.com/?fbclid=IwAR0XlmS46tkWWTB_pWw_ygbIJKYWq2ckpMgnEAfsnhOcmRQAVIGyhVEYKos</p> <p>Teaching Children Philosophy (website— please do not replicate books/lesson plans from this site, but you can use them for ideas!) https://www.prindleinstitute.org/teaching-children-philosophy/</p>	<p><i>Independent Studio Group Meetings:</i> Check d2l for studio group instructions. Make sure you complete the readings and portfolio task 2 before your first independent 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><i>Portfolio Task 2:</i></p> <p>a. Applying Dialogic Pedagogy Values. Pick two of the 4 dialogic pedagogy values (from the unpublished handout). Explain how they are manifest in the instruction in the “Wiggle Room” reading and in the Medgar Evers Discussion video.</p> <p>b. Plan a text-based discussion. Pick a written text or short video you could use as a stimulus for discussion. Write a series of 5 authentic questions you could ask about that text that would facilitate meaningful engagement and discussion. (Make your questions are ones you could ask of adolescents as well.) Include text-intensive and text-expansive questions, and mark which are which. Bring your text and questions to your group meeting and be prepared to lead a 15-minute discussion with others about your text that uses both authentic questions and uptake. (If you want your text to be read in advance, be sure to send it to your group ahead of time!) Make sure you record when you facilitate the discussion with your group.</p>
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Week 3: January 24	Motivation, Student-driven Inquiry, and Central Questions in Social Studies	<p>Kalin, M. (2017). The Crisis in the Humanities: A Self-Inflicted Wound? <i>Independent School</i>, 76(2). https://ezproxy.lib.ucalgary.ca/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ehh&AN=120421072&site=ehost-live</p> <p>Guthrie, J.T. & Davis, M.H. (2003). Motivating struggling readers in middle school through an engagement model of classroom practice. <i>Reading & Writing Quarterly</i>, 19:1, 59-85, DOI: 10.1080/10573560308203 https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/abs/10.1080/10573560308203</p> <p>Gibson, M.L. (2018). Scaffolding Critical Questions: Learning to Read the World in a Middle School Civics Class in Mexico. <i>Journal of Adolescent & Adult Literacy</i>, 62(1), 25–34. 10.1002/jaal.735 https://ila-onlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/full/10.1002/jaal.735</p> <p>Multimedia</p> <p>A teen perspective on humanities class (instructor-created video, posted on d2l)</p>	<p><i>Studio Group Independent Meetings:</i> Conduct remaining studio group meetings this week. 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. (<i>Make sure you also divvy up the articles for the jigsaw task for week 5.</i>)</p> <p><i>Portfolio Task 3:</i></p> <p>Design a humanities activity/project that is likely to maximize student engagement, and that incorporates at least 1 of the critical social studies questions from the Gibson reading (discussed starting on p. 29). No need for a formal lesson plan, but please describe the project and explain how it aligns with key ideas about engagement (and disengagement) from the readings, in roughly 2 meaty paragraphs. Make sure you draw from all the readings. If you use any website or other outside resources for inspiration, please cite them and state how you used them. <i>Be prepared to share out about your project in class.</i></p>
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<p>Week 4 Jan. 31</p>	<p>Writing & Multimodal composing</p>	<p>Gallagher, K. & Kittle, P. (2023). Best Practices in Teaching Writers. In L. M. Morrow, E. Morrell, & H. Casey. <i>Best practices in literacy instruction</i> (7th edition). Guilford Press. 272-292. <i>PDF on d2l (scan personal copy)</i></p> <p>Gallagher, K. and Ntelioglou, B.Y. (2011), Which New Literacies? Dialogue and Performance in Youth Writing. <i>Journal of Adolescent & Adult Literacy</i>, 54: 322-330. https://ila-onlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/abs/10.1598/JAAL.54.5.2</p> <p>Cordi, K. D. (2015). Exploring Student Voice across a Digital Landscape. <i>English in Texas</i>, 45:2, 12-17. https://eric.ed.gov/?id=EJ1263308</p> <p>Multimedia</p> <p>Book Trailer example: The New Girl https://youtu.be/dLEYjB7mQrM</p>	<p>Learning Task 1 due Feb. 2.</p> <p><i>Portfolio Task 4:</i></p> <p>Design a writing activity that reflects best/promising practices & principles from this week's readings. How will you introduce the activity and invite students to engage in it, and <i>why</i>? Please draw explicitly from this week's readings, using terminology and concepts from them, but don't simply copy or repeat an activity from the readings. Be specific (e.g., go beyond "I will model instruction" to say what and how!). If you use any website or other outside resources for inspiration, please cite them and state how you used them.</p> <p>You are welcome to have this writing activity be connected to the project you designed for week 3, or it could be unrelated. If you do choose to link it to the project from week 3, please clearly state this and also make sure your description and analysis this week add a substantively new/different perspective (don't simply repeat points you made last time). <i>Be prepared to share out about your project in class.</i></p>
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<p>Week 5 Feb 7</p>	<p>Counterstories, textbooks, and other approaches for teaching humanities</p>	<p><i>Everyone reads:</i></p> <p>Madden, B. (2019). Indigenous counterstories in Truth and Reconciliation education. <i>Education Canada</i>. https://www.edcan.ca/articles/trc-education/ https://ezproxy.lib.ucalgary.ca/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ejh&AN=135194182&site=ehost-live</p> <p>Guthrie, J.T., & Klauda, S. L. (2012). Making Textbook Reading Meaningful. <i>Educational Leadership</i>, 69:6, 64-68. <i>(be prepared to discuss in class how you believe textbooks should and should not be used, drawing on this article!)</i> https://ezproxy.lib.ucalgary.ca/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ejh&AN=73183265&site=ehost-live</p> <p><i>Jigsaw:</i> <i>Each person in your studio group will pick a different article out of the following (please decide as a group who reads what). You will read and be prepared to present the article you pick to your group:</i></p> <p>1) Long, T.W. (2008), The Full Circling Process: Leaping Into the Ethics of History Using Critical Visual Literacy and Arts-Based Activism. <i>Journal of Adolescent & Adult Literacy</i>, 51: 498-508. 10.1598/JAAL.51.6.6 https://ila-onlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/abs/10.1598/JAAL.51.6.6</p> <p>2) Kucan, L., Rainey, E., & Cho, B.-Y. (2019). Engaging Middle School Students in Disciplinary Literacy Through Culturally Relevant Historical Inquiry. <i>Journal of Adolescent & Adult Literacy</i>, 63(1), 15–27. 10.1002/jaal.940 https://ila-onlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/full/10.1002/jaal.940</p>	<p><i>Portfolio Task #5</i></p> <p>a. <i>Summary handout.</i> Create a summary handout about the teaching approach/method in the jigsaw text you chose. This summary handout need not be over a page long (though longer is fine) & should be shared electronically with your group members.</p> <p>b. <i>Attendance/Certification log.</i> Please submit a record of your attendance in the class, noting all absences and late arrivals to class. Include your 3 small-group meetings, with dates. 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). Also complete the two certification statements about text generation software and citation of sources. Use this format: https://docs.google.com/spreadsheets/d/1Yev7c-dnwL5mR_CpqLD99auLuz4gsA1C-wBrRe51TIE/edit#gid=0</p> <p>c. <i>A brief reflection</i> on the quality of your attendance, participation, focus, and effort. How would you characterize what you put into this portfolio and into this class? To what extent did you do the readings & assigned readings/tasks on time so you could fully participate in class activities and groupwork? What might you have done differently? To what extent did you fully engage during class meetings and activities? To what extent did you put in a level of effort that you are proud of?</p> <p>d. <i>Takeaways.</i> What are key “takeaways” for you from this class?</p>
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		<p>3) Hillsberg, C. & Young, Y. (2006). Young Adult Literature as the Centerpiece of an Anti-Bullying Program in Middle School. <i>Middle School Journal</i>, 38: 2, 23–28. https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/abs/10.1080/00940771.2006.11461570</p> <p>4) David Alexander, P. & Exley, B. (2018). Critical literacy for culturally diverse teenagers: “I’ve learnt something that is actually useful”. <i>Journal of Adolescent & Adult Literacy</i>, 62(3), 271– 280. 10.1002/jaal.886 https://ila-onlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/full/10.1002/jaal.886</p>	
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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. Each learning task will be assigned a grade as follows (percentage equivalents are drawn from the Werklund Grading Scale):

- Far exceeds Expectations receives an A+, numerically translated to 95%
- Consistently Meets Expectations receives an A, numerically translated to 90%
- Mostly Meets Expectations receives an A-, numerically translated to 85%
- Approaches Expectations receives a B+, numerically translated to 80%
- Somewhat Approaches Expectations receives a B, numerically translated to 75%
- Sometimes Approaches Expectations receives B-, numerically translated to 70%
- Grades below B- do not approach expectations, but will be assigned with percentage equivalents following the same pattern depending on level of subject matter understanding

Your grade for the course will reflect the average of your two grades. In general, if your average falls between two grades, you will receive the grade closer to your grade for the individual assignment.

LEARNING TASK 1: Discussion Analysis Project (Group Task) - DUE: February 2

In this project, you will facilitate text 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 text. *I recommend that half your group facilitate discussion during your first meeting, and the other half during your second meeting. (Your third group meeting will be to discuss and brainstorm ideas for the assignment itself.)*

Prior to your discussion, you will have had the opportunity to think in a preliminary way about questions you could ask about the text you select as one of your portfolio tasks (see Portfolio Task 2).

There are several parts to the project.

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

a) *Text selection.* The text you select should lend itself to rich humanities discussion (think ambiguity, big ideas, capacity to elicit different perspectives). Beyond that, your text choice is relatively open, so long as it could reasonably be considered a humanities-related text that you might share with students in grades 7-12. For example, it might be a picturebook (yes, adolescents can enjoy this genre!), a brief non-fiction text, a news article, a short video, etc. It should be something that it should be of manageable length to discuss in roughly 15 minutes. (You are welcome to discuss just an excerpt of a text.) Note that you may ask your group members to read/watch your text before your discussion about it, but if you do this, do make sure that they are *not asked to do more than about 10 minutes worth of reading/watching*, just so people don't end up with unmanageable amounts of work. Less is often more.

b) *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. As part of your portfolio work, you will generate a list of questions that can get you started. Make sure your questions are ones that you could ask of adolescents as well.

c) *Discussion.* Facilitate a discussion about your text in which the others in your studio group act as your students. You should strive to have your discussion be dialogic and focused on the text itself. (You should NOT make the facilitated discussion about how you would use this text for teaching, though that might come up in part d, the reflection on the discussion.)

You can choose whether your “students” in the group should respond as themselves or role play adolescents 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 I have questions 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 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 text 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.

d) *Reflection.* After the discussion facilitation, switch to collaborative reflection mode. Aim to discuss for about 25-30 minutes (again, have a timekeeper). Have group members reflect on the following questions and record notes. (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 you are doing this section well, you should have individualized responses that differ for each facilitated discussion. 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.** This analysis has 2 parts, a dialogue part and a written part:

a) After all group members have had the opportunity for #1, meet together to dialogue about a comparative analysis that looks across your different discussion sessions, drawing on course ideas and readings to inform your perspective. (This is your independent studio group meeting #3.) Take notes on your discussion (these don't need to be turned in). Note that you will need to consult the video recordings and/or Zoom transcripts in order to discuss and develop your answers. Discuss each question listed below.

b) Flesh out your notes into a written analysis. Your 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-spaced pages!). Answer the following questions, using specific examples that draw both on teacher language and "student" responses and referencing course ideas/readings/terminology. You should address the 3 subquestions for each main question in some way:

i.) What were commonalities and/or differences in the nature of the questions posed, and how did the nature of the questions shape the tenor of the conversation? Also consider:

- Were some questions more "text-expansive" and which were more "text-intensive"? How did these questions affect the discussion? Explain, using examples. If all of your questions were more one way or the other, consider what a facilitator *could* do to steer the conversation in the other direction.)
- Were there some questions that evoked substantively different opinions from different group members? What was it about these questions that might have made that happen? How did it affect what happened next in the discussion? If not, what are places where such questions might have been asked in order to solicit varied perspectives?

- Were some there some questions that felt easier or harder to answer? More or less authentic? How did that affect what happened next in the discussion?

ii.) 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.
- Did some uptake request evidence or information from the text? How did this uptake function in comparison with other requests for elaboration of ideas?
- Was some uptake especially generative or less generative? Explain why you think so. What might account for that?

iii.) Beyond the nature of the questions and uptake, what were other commonalities and/or differences in how style or approach of different facilitators affected the discussion and the participants? 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?

iv) What, if anything, made these conversations dialogic *and/or* humanistic? What are additional factors to consider in thinking about orchestrating rich dialogic discussion in the humanities? Also consider:

- Different texts and text genres can contribute to different dynamics. Think about how the different texts and genres you used had different challenges and opportunities for dialogic text discussion in the humanities.
- Different groups have different dynamics. Think about some of the characteristics of your group that might not apply to a student group you might teach in a school. What might be modifications or changes in what would best generate rich discussion for a group with different dynamics?

- Different group sizes have different dynamics. How might the discussion approaches you used for these text 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 (4-5 sentences) that self-assess the following in terms of effort and follow-through:

- attendance (and efforts to make up any work missed, if applicable);
- level of preparation (completed readings/portfolio tasks in advance, read other group participants' texts in advance if applicable, etc.);
- participation in discussion and reflection work (as facilitators and as group participants);
- participation in a separate, sustained group discussion to prepare for writing the analysis;
- participation in the writing of the analysis.

WHAT YOU ACTUALLY TURN IN:

- Links** (with any needed passwords to open) of each discussion from each group member.
- Informal reflection notes** from each discussion reflection (can be in note form, but should be intelligible to someone who was not present)
- Answers to all “analysis” questions and subquestions.**
- Self-assessments** for all group members.

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)

An A grade will meet expectations (that is, receive full credit) in all or nearly all of these areas.

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 a few subtasks) should average about 1 page single-spaced in length.

Portfolio Task 1:

a. Humanities teaching sketch/visual. In light of this week's readings, come up with a drawing or visual of your own that you believe encapsulates teaching humanities. 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. It can incorporate a few words if need be, but should communicate most of its meaning through image. Think about both what you think the humanities are, and how you think they should be taught as you create your image. *Be prepared to share your image in class.*

b. Explanation of sketch/visual. Explain and elaborate on your drawing/visual in two paragraphs. Make sure you refer explicitly to each of the readings in some substantive way.

Portfolio Task 2:

a. Applying Dialogic Pedagogy Values. Pick two of the 4 dialogic pedagogy values (from the unpublished handout). Explain how they are manifest in the instruction in the "Wiggle Room" reading and in the Medgar Evers Discussion video.

b. Plan a text-based discussion. Pick a written text or short video you could use as a stimulus for discussion. Write a series of 5 authentic questions you could ask about that text that would facilitate meaningful engagement and discussion. (Make sure you ask questions you could ask of adolescents as well.) Include text-intensive and text-expansive questions, and mark which are which. Bring your text and questions to your group meeting and be prepared to lead a 15-minute discussion with others about your text that uses both authentic questions and uptake. (If you want your text to be read in advance, be sure to send it to your group ahead of time!) Make sure you record when you facilitate the discussion with your group.

Portfolio Task 3:

Design a humanities activity/project that is likely to maximize student engagement, and that incorporates at least 1 of the critical social studies questions from the Gibson reading (discussed starting on p. 29). No need for a formal lesson plan, but please describe the project and explain how it aligns with key ideas about engagement (and disengagement) from the readings, in roughly 2 meaty paragraphs. Make sure you draw from all the readings. If you use any website or other outside resources for inspiration, please cite them and state how you used them. *Be prepared to share out about your project in class.*

Portfolio Task 4:

Design a writing activity that reflects best/promising practices & principles from this week's readings. How will you introduce the activity and invite students to engage in it, and *why*? Please draw explicitly from this week's readings, using terminology and concepts from them, but don't simply copy or repeat an activity from the readings. Be specific (e.g., go beyond "I will model instruction" to say what and how!). If you use any website or other outside resources for inspiration, please cite them and state how you used them.

You are welcome to have this writing activity be connected to the project you designed for week 3, or it could be unrelated. If you do choose to link it to the project from week 3, please clearly state this and also make sure your description and analysis this week add a substantively new/different perspective (don't simply repeat points you made last time). *Be prepared to share out about your project in class.*

Portfolio Task 5:

a. *Summary handout.* Create a summary handout about the teaching approach/method in the jigsaw text you chose. This summary handout need not be over a page long (though longer is fine) & should be shared electronically with your group members.

b. *Attendance/Certification log.* Please submit a record of your attendance in the class, noting all absences and late arrivals to class. Include your 3 small-group meetings, with dates. 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). Also complete the two certification statements about text generation software and citation of sources. Use this format:
https://docs.google.com/spreadsheets/d/1Yev7c-dnwL5mR_CpqLD99auLuz4gsA1C-wBrRe51TIE/edit#gid=0

c. *A brief reflection* on the quality of your attendance, participation, focus, and effort. How would you characterize what you put into this portfolio and into this class? To what extent did you do the readings & assigned readings/tasks on time so you could fully participate in class activities and groupwork? What might you have done differently? To what extent did you fully engage during class meetings and activities? To what extent did you put in a level of effort that you are proud of?

d. *Takeaways.* What are key “take-aways” for you from this class?

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.

LEARNING CULTURE, ATTENDANCE AND PREPARATION

You are vital part of the learning in the class! It is a course expectation that you attend all of our sessions– we need you. Please come to each zoom session and to your group sessions. Trouble getting childcare? Bring your child along to class/group – we will figure it out. If you have an unavoidable conflict or illness, please review the Zoom recording of the class as well as other materials posted on d2l.

In the learning culture of this class, we owe preparation for dialogue to one another. This course is designed as an opportunity to think deeply with others around course readings and multimedia. Part of your responsibility

in terms of your own learning and in terms of the learning of your class/group members is to be sure you come to each session having read and thought about these. The more deeply each participant in our seminar reads/watches the course materials, the more powerful our discussions; and the difference between a vibrant studio group meeting and one that feels like an unproductive struggle is often the extent to which each participant comes prepared for the dialogue. Please honor your responsibility to yourself, to your group, and to future students of yours who will benefit from the depth of your participation in this class.

That said, if you absolutely cannot complete the readings/multimedia for a given day given the realities of your life, I still want you to be in class – embrace the gift others are giving in the sharing of ideas grounded in their readings/observations/musings, and commit to preparing for the next discussion when you are able.

ZOOM CAMERAS

It can feel hard to have one's camera on. Sometimes we are self-conscious about how we appear to others, or it feels awkward. Sometimes the technology itself lets us down.

Part of being present for one another in this class is trying to have cameras on when it works, even if it feels a little uncomfortable. Accept the discomfort if you can. It really does make a difference to the class dynamic when we can see each other.

That said, if you cannot have your camera on because your internet connection is too unstable, or for other reasons that make it harder for you to learn with the camera on, the option is there to turn your camera off as needed.

COMMUNICATION AND CONCERNS

This course works best when there is open communication. If you have questions or need something, please ask! If I know how I can support you, I can be a better teacher. **If you do need to miss a Zoom class, please let me know in advance; similarly, let your group members know if you are unable to attend a session due to unavoidable circumstances.** Sometimes creative solutions are possible (e.g., providing ideas in advance and/or recording sessions).

Most groups find their rhythm, and thrive in the dialogue and even in the moments of disagreement! Be as clear as you can be with others about what you are hoping for, but also try to extend generosity and understanding toward others who might have different approaches and needs. If your group is having serious difficulties collaborating or if someone does not seem to be pulling their weight, please speak gently but directly to the other group members to work it out.

If there are any serious concerns you notice at your first group meeting, I ask that you let me know. If a group dynamic becomes too difficult, I may work out another alternative, such as having you work individually or in a smaller grouping.

EXPECTATIONS FOR WRITING

All written assignments 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>

Please note that all assignments are expected to be the original work of the student and students are not to employ text generation software (for example, ChatGPT). You will be asked to sign a certification statement attesting that you did not use text generation software for this course; see me if you have questions about what this means.

LATE AND MISSING SUBMISSIONS

All components of the course must be completed in order to receive a passing grade. 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**.

Per university guidelines, there is less flexibility for late submissions after the end of term. 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. Unexcused late submissions may receive a lower grade.

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.

UNIVERSITY GRADING POLICY (WHAT THE UNIVERSITY SAYS, AND A COUNTER-STORY)

Instructor comment on university policy: It is required by Werklund School of Education that I include the following grading scale on my syllabus. I do not agree with this scale and it does not represent what I believe an evaluation system should do in order to foster learning. I am obligated to adhere to it in some way, but in order for you to better and more usefully understand how grading will actually work in this class, see the individual course assignment grading, which is what I will ultimately use in order to translate what you do in this class into this grading scale. So, yes, I am using the scale required. And also: I am writing a counter-story.

GRADING

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

Students in the B.Ed. program must have an overall GPA of 2.5 in the semester to continue in the program without repeating courses.

Academic Accommodation

It is the student's responsibility to request academic accommodations according to the University policies and procedures listed below. The student accommodation policy can be found at: <https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Accommodation-Policy.pdf>. Students needing an accommodation because of a disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities: [ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf](https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf). Students needing an accommodation in relation to their coursework based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to their Instructor.

Academic Misconduct

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

Attendance/ Prolonged Absence

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

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

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

The Freedom of Information Protection of Privacy Act prevents instructors from placing assignments or examinations in a public place for pickup and prevents students from access to exams or assignments other than their own. Therefore, students and instructors may use one of the following options: return/collect assignments during class time or during instructors' office hours, students provide instructors with a self-addressed stamped envelope, or submit/return assignments as electronic files attached to private e-mail messages.

For additional resources including, but not limited to, those aimed at wellness and mental health, student success or to connect with the Student Ombuds Office, please visit
<https://www.ucalgary.ca/registrar/registration/course-outlines>

Education Students Association (ESA) President for the academic year is Claire Gillis,
esa@ucalgary.ca.

Werklund SU Representative is Elsa Stokes, educrep@su.ucalgary.ca.