

EDUC 307: Integrating Arts Education  
Spring, 2026*Erin Spring*

Section information (times, class location, instructor) can be found in your my.ucalgary.ca portal.

Your instructor will also confirm section information through your D2L course shell.

Please check these sites prior to the start of the course.

*The University of Calgary, located in the heart of Southern Alberta, both acknowledges and pays tribute to the traditional territories of the peoples of Treaty 7, which include the Blackfoot Confederacy (comprised of the Siksika, the Piikani, and the Kainai First Nations), the Tsuut'ina First Nation, and the Stoney Nakoda (including Chiniki, Bearspaw, and Goodstoney First Nations). The city of Calgary is also home to the Métis Nation within Alberta (including Nose Hill Métis District 5 and Elbow Métis District 6).*

Term Dates: May 1 – June 29, 2026

Class Dates: Tuesdays and Thursdays 4:00pm-5:30pm May 5– June 11, 2026

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 (please email and we can find a time that works with our schedules).

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

**COURSE DESCRIPTION:**

This course will act as preparation for individuals interested in designing effective learning through the arts. Discipline-specific knowledge and technique in and about art, dance, drama and music will be acquired in a studio environment, and applied through an interdisciplinary, collaborative lab.

In this course students will experience, reflect upon, and learn about the processes and practices of arts-integration. Students will be exposed to and collectively explore a variety of contexts through the arts while acquiring knowledge, skills and abilities to plan and apply arts-based research methodologies in their practice. To this end the competencies of *critical thinking, problem solving, managing information, creativity and innovation, communication, collaboration* will be central to learning in this course. Students will have the opportunity to:

- Sample a variety of arts-based practices that are facilitated in a collaborative setting;
- Explore a topic, represent knowledge and make learning visible in an arts-based research project; and
- Acquire and apply creative capabilities, aesthetic awareness, and design thinking for social impact.

**LEARNER OUTCOMES:**

Students will be knowledgeable about the following concepts:

1. Engaging with various forms of communication and expression allows us to represent and interpret our perspectives in multiple ways;
2. Exploring connections to community strengthens our understandings of relationships to help us make meaning in the world;
3. Artwork takes form through the exploration and application of artistic elements and principals in a way that supports expression.

**COURSE DESIGN AND DELIVERY:** This course will be delivered face-to-face on campus with possible engagement in a D2L environment.

**REQUIRED MATERIALS:**

This course is designed to use affordable, readily available materials. All tasks can be completed with recycled materials or things found in a typical home (ie. aluminum foil, masking tape, pens, etc.). Students may opt to use other materials but encouraged to use what best suits their budget.

- **This course is active and creative.** During activities, please wear comfortable clothing that allows you to move freely and that you are willing to get dirty. You are encouraged to stretch before any physical activity and to only do what you are comfortable with & capable of, as approved by your physician.
- **A smart phone or digital camera is required** to create digital documents (ie. photos, audio recordings, and videos) for submissions in D2L. **A working camera is also required during Zoom sessions** to support being interactive and seen on screen as part of our classroom community. Please note: you do not have permission to post or use images of classmates outside of the classroom or D2L environment.
- **Each class is interactive.** Please come ready to engage in each discussions and activity. While no prior artistic experience is required, students are expected to come with a willingness to engage, participate and, collaborate.

**LEARNING TASKS OVERVIEW:**

LEARNING TASK	DESCRIPTION OF LEARNING TASK	GROUP / INDIVIDUAL	WEIGHT	DUE DATE
1. In-Class Discussion	Active participation and engagement during Zoom in-class discussions.	Individual	15%	Weeks 2, 3, 4
2. Art-Based Discussion Board	Three art-based discussions, each provoking 2 artworks posted in D2L Discussion Board (total 6)	Individual	45%	Weeks 2, 3, 4
4. Art-Based Research Project	Class - Performances/Exhibits	Group	40%	*June 9 & 11

**REQUIRED RESOURCES:**

There are **four articles and three videos required** in this course, to be read or viewed in preparation for class as assigned in the weekly schedule. Please come prepared, ready for discussion. Zoom sessions will often be flipped class experiences designed to enhance, explore, and apply content from readings and videos. Additional content may be posted on D2L or shared in class in response to emergent student interests and learner needs.

**READINGS (SEE SCHEDULE):**

1. Martin, B.H. (2017). Teaching the Arts as a Second Language: A School-wide Policy Approach to Arts Integration, *Arts Education Policy Review*, 118(2), 116-122. <https://www-tandfonline-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/10632913.2016.1160261>
2. Eisner, E. W. (1997a). Cognition and representation: A way to pursue the American dream?. *Phi Delta Kappan*, 78(5), 348. <https://www-jstor-org.ezproxy.lib.ucalgary.ca/stable/20405795>
3. Martin, B. H. (2019). The Artistry of Innovation. *Canadian Journal of Education/Revue canadienne de l'éducation*, 42(2), 576-604. <https://www-jstor-org.ezproxy.lib.ucalgary.ca/stable/26823259>
4. Eisner, E. W. (1997b). The promise and perils of alternative forms of data representation. *Educational researcher*, 26(6), 4-10. <https://journals-sagepub-com.ezproxy.lib.ucalgary.ca/doi/abs/10.3102/0013189X026006004>

**VIDEOS (SEE SCHEDULE):**

1. Danh Vo's Use of Found Objects in Art, Brilliant Ideas Ep. 66, <https://youtu.be/6A-GKr1vRE0?si=3D7XlavzbmoeDOjz>
2. The Body as a Found Object: Antony Gormley, Brilliant Ideas Ep. 40 <https://youtu.be/yBK4RBRj1U8?si=0-4v4HGrMijn5JAi>
3. The Unconventional Images and Sounds of Samson Young, Brilliant Ideas Ep. 37 <https://youtu.be/oFK32ZzdixI?si=wnZrrSq0bCuVZMca>

**Leganto:** The Leganto list is available in D2L under "My Tools" or you can access it here:

[https://ucalgary.alma.exlibrisgroup.com/leganto/public/01UCALG\\_INST/lists/28190105690004336?auth=SAML](https://ucalgary.alma.exlibrisgroup.com/leganto/public/01UCALG_INST/lists/28190105690004336?auth=SAML)

**ADDITIONAL RESOURCES (OPTIONAL):**

- Hammond, C., Gifford, W., Thomas, R., Rabaa, S., Thomas O., & Domecq, M.C. (2018) Arts-based research methods with indigenous peoples: an international scoping review. *AlterNative: An International Journal of Indigenous Peoples*, 14(3), 260-276. <https://doi.org.10.1177/1177180118796870>
- Martin, B. H., & Colp, S. M. (2022). Art Making Promotes Mental Health: A Solution for Schools That Time Forgot. *Canadian Journal of Education*, 45(1), 156-183. <https://www-erudit-org.ezproxy.lib.ucalgary.ca/en/journals/cje/2022-v45-n1-cje06956/1088509ar/>
- 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://doi.org/10.25071/1916-4467.40369>

Martin, B. H., & Calvert, A. (2018). Socially empowered learning in the classroom: Effects of arts integration and social enterprise in schools. *Journal of Teaching and Learning*, 11(2), 27-42.

<https://jtl.uwindsor.ca/index.php/jtl/article/view/5057>

Norris, J. (2000). Drama as research: Realizing the potential of drama in education as a research methodology. *Youth Theatre Journal*, 14(1), 40-51. <https://doi-org.ezproxy.lib.ucalgary.ca/10.1080/08929092.2016.1227189>

<https://www.youtube.com/watch?v=KEaBmKX8MEM>

Ragnar Kjartansson's Lush, Intriguing World of Performance Art (video)

<https://www.youtube.com/watch?v=KEaBmKX8MEM>

**WEEKLY COURSE SCHEDULE: Zoom Link in D2L NEWS (same link and pass code for entire course)**

*Please note: changes to the schedule may occur in agreement with the class to be responsive to student needs and class dynamics.*

Date	Topic	Readings and Tasks	What's Due
Week 1 May 5 <sup>th</sup> Zoom  May 7 <sup>th</sup> Studio	<b>Course Begins – Please attend</b> <ul style="list-style-type: none"> <li>Course overview</li> <li>What is arts integration?</li> <li>Exploring arts as languages</li> <li>Creating a collaborative and reflective culture</li> <li>Discuss LT1</li> </ul>	<b>Reading:</b> Martin, B.H. (2017). Teaching the Arts as a Second Language  <b>Tues &amp; Thurs Zoom Sessions</b>	1 Reading (Before class)
Week 2 May 12 <sup>th</sup> Zoom  May 14 <sup>th</sup> Studio	<b>Visual Art as Representation</b> <ul style="list-style-type: none"> <li>Arts &amp; cognition</li> <li>Found objects &amp; assemblage</li> <li>Applying elements of art</li> <li>Provocation LT2-1</li> </ul>	<b>Reading:</b> Eisner, E. W. (1997a) Cognition and representation...  <b>Video:</b> Danh Vo video 24:09  <b>Tues, Zoom Session + LT1</b> <b>Thurs, No Zoom - Studio Time LT2</b>	1 Reading 1 Video (Before class)  LT1 - in class  LT2 -1a Due Wed 9pm LT2 -1b Due Fri 9pm
Week 3 May 19 <sup>th</sup> Zoom  May 21 <sup>st</sup> Studio	<b>Embodiment as Representation</b> <ul style="list-style-type: none"> <li>The body as medium</li> <li>Tableaux and creative movement</li> <li>Applying elements of drama &amp; dance</li> <li>Provocation LT2-2</li> </ul>	<b>Reading:</b> Martin, B.H., Snook, B., & Buck, R. (2018). Creating the dance...  <b>Video:</b> Antony Gormley video 24:12  <b>Tues, Zoom Session + LT1</b> <b>Thurs, No Zoom - Studio Time LT2</b>	1 Reading 1 Video (Before class)  LT1 - in class  LT2 -2a Due Wed 9pm LT2 - 2b Due Fri 9pm
Week 4 May 26 <sup>th</sup> Zoom  May 28 <sup>th</sup> Studio	<b>Sound Representation</b> <ul style="list-style-type: none"> <li>Graphic notation</li> <li>Soundtracks / soundscapes</li> <li>Applying elements of music</li> <li>Provocation LT2-3</li> <li>Discuss LT3</li> </ul>	<b>Reading:</b> Eisner, E.W. (1997b). The Promise and Perils...  <b>Video:</b> Samson Young video 24:12  <b>Tues, Zoom Session + LT1</b> <b>Thurs, No Zoom - Studio Time LT2</b>	1 Reading 1 Video (Before class)  Last LT1 - in class  LT2 -3a Due Wed 9pm LT2 - 3b Due Fri 9pm
Week 5 June 2 <sup>nd</sup> & June 4 <sup>th</sup> No class	<b>LT3 Arts-Based Research</b> <ul style="list-style-type: none"> <li>Engaged Inquiry (Process)</li> <li>Collective Creation</li> </ul>	<b>Classtime for groupwork on LT3</b> (Additional time will be required)	

		<b>No Zooms as a Class This Week</b>	
Week 6 June 9 <sup>th</sup> & 11 <sup>th</sup> Zoom	<b>Celebration of Learning</b> Group Presentations Course conclusion	<b>Zooms Both Days for Final Presentations</b> <i>*One or both of these classes may be required for online presentations and/or converted into asynchronous viewing depending on class size, preferences and submission types – TBD as a group/class closer to date. (For now, please plan on being live in Zoom both days).</i>	<b>LT3</b> <b>DUE June 9<sup>th</sup></b> <b>(As scheduled)</b>

### LEARNING TASKS AND ASSESSMENT

There are 3 required Learning Tasks for this course.

#### 1. LEARNING TASK 1: In-Class Discussion, worth 15% - DUE: Each Class Zoom, Weeks 2, 3, 4

In order to understand the different experiences and cognitive processes that the arts entail, it is important to reflect on and explore your own thoughts and perspectives in relation to others. Across the course, a variety of prompts will be responded to in-class for various discussions. Due to the responsive and interactive nature of this task, it is not possible to make up discussions missed for unexcused absences.

*Detailed instructions will be discussed in the first class then posted on D2L.*

#### CRITERIA FOR ASSESSMENT OF LEARNING TASK 1

- Active, inclusive, and equitable engagement and participation across all discussions. Evaluation will be based on class participation and informed by peer evaluation (on breakout discussions) after Week 4.

#### 2. LEARNING TASK 2: Art-Based Discussion (ABD), worth 45% (each week = 15%) Week 2, 3, 4

Guided by the philosophy that the arts can be used, “not just as activities that enhance learning, but also as the primary medium through which students process, acquire, and represent knowledge (Martin, 2016, p. 116), students will explore concepts and represent ideas through applied artistic elements of art, drama/dance, and music. Each ABD opens with a provocation: a question and instructions on how to respond through two art forms that week. Provocations will be presented in Tuesday’s class during ABD weeks, then posted in D2L (under Content tab). Students will upload digital documentation of completed artworks in the D2L Discussion Board. The first post is uploaded as a new thread. The second post is uploaded in an assigned peer’s thread. Each week students will be assigned a different peer. This will all be explained in class.

To support the time required for artistic work, Thursday classes during ABD weeks are dedicated studio time (no formal class) – though additional time will likely be required.

#### CRITERIA FOR ASSESSMENT OF LEARNING TASK 2

**Creative Engagement:** Student fully engaged in making artwork using the form of representation and materials as assigned in response to the provocation question (1<sup>st</sup> post) or peer’s artwork (2<sup>nd</sup> post) \_\_\_/10

**Professional:** Student uploaded each post on time (Wed or Fri by 9pm), in the assigned format \_\_\_/2

**Artistry:** Student demonstrated exemplary skill or artistic effort with evidence of applied artistic elements (listed in the provocation), and/or aesthetic efforts to refine draft-like work into a finished piece \_\_\_/3

*Due to the interactive nature of this task, both posts are required to receive a grade and late posts will receive a zero.*

### 3. LEARNING TASK 3: Arts-Based Research, worth 40% - Presentation DUE: June 9<sup>th</sup> (As scheduled)

In the scholarly world, the arts are gaining acceptance as viable methods for conducting interpretive research, leveraging their distinctive cognitive and generative processes to glean and represent new knowledge and reveal novel perspectives. As a group, students will engage in an arts-based research project facilitated by the instructor, to explore perspectives of others (to be determined). Following a structured process of inquiry, students will represent emergent findings in an online presentation (live or video) that integrates visual, embodied, and musical forms. This project is designed for students to apply concepts learned across the course, while experiencing the cognitive processes of the inquiry phases to discover how artists as researchers come to know the subject personally in somatic, emotive, and multisensory ways.

Groups will be assigned a set of “knowledge-holders” to research in relation to a BIG question. These knowledge holders have lived-experience on the topic of inquiry and their words will inform answers and creative output. This is not a traditional research project, so students will be free to blend in alternative media sources (YouTube, TikTok, etc) with mainstream media (such as CBC, BBC, the The New York Times) in pursuit of marginalized voices and authentic perspectives. Students are to use secondary, publicly available sources (not interview people nor draw on their own experience). The instructor will facilitate a structured process of data collection and analysis, with time for groupwork in Week 5 to create art representing three themes that emerge from findings. Groups will then present their work in a final presentation during our final week (as scheduled).

*Detailed instructions and assessment rubric will be discussed in class then posted on D2L.*

Note: The length of time for each presentation will be determined in class, based on class size.

#### CRITERIA FOR ASSESSMENT OF LEARNING TASK 3

- The presentation adheres to assignment format and criteria \_\_\_/20%
- The work represents three themes informed by real perspectives, grounded in evidence (12 cited quotes) \_\_\_/30%
- The final presentation has aesthetic appeal, holistic unity, and demonstrates artistry through applied artistic elements and/or creative style \_\_\_/30%
- Peer score reflects individual contribution to the entire process as part of the collective \_\_\_20%

#### 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 learning with fellow students in a way that shares thoughts and ideas in a creative community. For example, each class you will collaborate with a small group and engage with fellow students in discussions and on coursework. You will also contribute to class understanding by exploring and sharing your thoughts in relation to others. If you find that you are experiencing difficulties as a group collaborating, please inform the instructor early. It happens. There are many ways this can be proactively resolved.

#### EXPECTATIONS FOR WRITING AND ARTWORK

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 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:

<https://calendar.ucalgary.ca/pages/2c2d1ce47b8c4d008aec9cc3da49876e>

**Please note that all assignments are expected to be the original work of the student** and students may only use generative AI (GAI) tools for word processing functions, such as grammar and spell checking (e.g. Grammarly, CoPilot). It is not required to document the use of the above GAI for the purposes described. If you have questions about a specific use of other GAI tools, please contact your instructor.

#### MISSING OR LATE SUBMISSIONS

All late submissions of assignments must be discussed with the instructor **prior to the due date**. **Assignments submitted after the due date without prior approval may be docked 10% per day late.** 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:** <https://calendar.ucalgary.ca/pages/fc4adb8643f84441ab32300237b80df1>

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

#### Academic Misconduct

Academic Misconduct refers to student behavior which compromises proper assessment of a student's academic activities and includes cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor's expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar.

For information on the Student Academic Misconduct Policy and Procedure please visit:

<https://www.ucalgary.ca/legal-services/university-policies-procedures/student-academic-misconduct-policy>

<https://www.ucalgary.ca/legal-services/university-policies-procedures/student-non-academic-misconduct-policy>

Additional information is available on the Academic Integrity Website at: <https://ucalgary.ca/student-services/student-success/learning/academic-integrity>

#### 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://ucalgary.ca/student-services/access/prospective-students/academic-accommodations> .

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: <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 or to fulfill requirements for a graduate degree based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to the designated contact person in their faculty. The course outline should clearly list the appropriate Faculty contact person(s) and their contact details. For further information see E.1 C. Course Policies and Procedures <https://calendar.ucalgary.ca/pages/a89ecfbf758841b5983c4b67746e7846>

### **Research Ethics**

Students are advised that any research with human participants – including any interviewing (even with friends and family), opinion polling, or unobtrusive observation – must have the approval of the Conjoint Faculties Research Ethics Board (<https://research.ucalgary.ca/conduct-research/ethics-compliance/human-research-ethics/conjoint-faculties-research-ethics-board-cfreb>) or the Conjoint Health Research Ethics Board <https://research.ucalgary.ca/conduct-research/ethics-compliance/human-research-ethics/conjoint-health-research-ethics-board-chreb>

In completing course requirements, students must not undertake any human subjects research without discussing their plans with the instructor, to determine if ethics approval is required. Some courses will include assignments that involve conducting research with human participants; in these cases, the instructor will have applied for and received ethics approval for the course assignment. The instructor will discuss the ethical requirements for the assignment with the students.

For further information see E.5 Ethics of Human Studies <https://calendar.ucalgary.ca/pages/627ed88eb4b041b7a2e8155effac3501>

### **Instructor Intellectual Property**

Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.

### **Access and Privacy Office (Formerly) Freedom Of Information and Protection of Privacy**

Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary. For more information, please see: <https://www.ucalgary.ca/legal-services/access-information-privacy>

### **Copyright Legislation**

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (<https://www.ucalgary.ca/legal-services/university-policies-procedures/acceptable-use-material-protected-copyright-policy>) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy <https://www.ucalgary.ca/legal-services/university-policies-procedures/student-non-academic-misconduct-policy>.

### **Sexual and Gender-Based Violence Policy**

The University recognizes that all members of the University Community should be able to learn, work, teach and live in an environment where they are free from harassment, discrimination, and violence. The University of

Calgary's sexual violence policy guides us in how we respond to incidents of sexual violence, including supports available to those who have experienced or witnessed sexual violence, or those who are alleged to have committed sexual violence. It provides clear response procedures and timelines, defines complex concepts, and addresses incidents that occur off-campus in certain circumstances. Please see the policy available at <https://www.ucalgary.ca/legal-services/university-policies-procedures/sexual-and-gender-based-violence-policy>

### **Other Important Information**

Please visit the Registrar's website at: <https://www.ucalgary.ca/registrar/registration/course-outlines> for additional important information on the following:

- Wellness and Mental Health Resources (or please email instructor for support to access these)
- Student Success
- Student Ombuds Office
- Student Union (SU) Information
- Graduate Students' Association (GSA) Information
- Emergency Evacuation/Assembly Points
- Safewalk

**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 Tracy Dinh, [esa@ucalgary.ca](mailto:esa@ucalgary.ca).

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