

EDUC 566: Humanities Instruction in the Secondary Classroom
Winter 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.

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Class Dates: Wednesdays, January 12 - February 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 to make arrangements.

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:

- 1) Explore the learning potential of the humanities, through concepts and practices related to inquiry, critical literacies, democratic literacies, dialogue, perspective-taking, creative production, youth culture, critical citizenship, equity and social justice.
- 2) Identify and analyze a variety of multimodal media and aesthetic texts that can be used in humanities instruction.
- 3) Consider how to teach the humanities in ways that are ideas-rich, student-centered and interdisciplinary aligned with Grades 7–12 curricula.
- 4) Design humanities learning tasks that integrate young people’s interests, identities, cultural practices and activism.

COURSE DESIGN AND DELIVERY:

This course will be delivered via Zoom, with additional student work taking place asynchronously on D2L.

REQUIRED RESOURCES (IN THE ORDER IN WHICH THEY APPEAR IN THE WEEKLY SCHEDULE):

4Humanities. (2013). The humanities matter! <https://4humanities.org/wp-content/uploads/2013/07/humanitiesmatter300.pdf>

Virginia Tech. (2022). What do the humanities mean to you? [video]. <https://liberalarts.vt.edu/news/video/2022-humanities-week-video.html>

National Humanities Center. (2019). About the Humanities Moments Project [video]. <https://humanitiesmoments.org/about-the-project/>

National Humanities Center. (n.d.) Humanities moments. <https://humanitiesmoments.org/>

University of Alberta Sustainability Council (2020). Dwayne Donald - Homo Economicus and forgetful curriculum: Remembering other ways to be a human being [video]. *YouTube*. <https://www.youtube.com/watch?v=VM1J3evcEyQ>

Klein, J.T. (2005). Humanities, culture and interdisciplinarity: *The American academy*. State University of New York Press. <https://ebookcentral-proquest-com.ezproxy.lib.ucalgary.ca/lib/ucalgarybooks/detail.action?docID=3407778>

Burwell, C. (2023). See it for yourself: Photography in student-led inquiry. *English Journal*, 113(2), 58-66. <https://publicationsncte-org.ezproxy.lib.ucalgary.ca/content/journals/10.58680/ej202332736>

Brownell, C.J. (2023). “On the air with...”: Boosting youth-DJs’ speculative civic literacies on local radio. *Voices from the Middle*, 31(2), 19-22. <https://link.gale.com/apps/doc/A793839675/AONE?u=ucalgary&sid=bookmark-AONE&xid=9a4a11ce>

Gibson, M.L. (2018). Scaffolding critical questions: Learning to read the world in a middle school civics class in Mexico. *Journal of Adolescent and Adult Literacy*, 62(1), 25-34. <https://ila-onlinelibrary-wileycom.ezproxy.lib.ucalgary.ca/doi/full/10.1002/jaal.735>

Thomas, E.E., and Stornaiuolo, A. (2016). Restorying the self: Bending toward textual justice. *Harvard Educational Review*, 86(3), 313 – 338. <https://doi-org.ezproxy.lib.ucalgary.ca/10.17763/1943-5045-86.3.313>

Ender, T. & Varga, B.A. (2022). The use of music to connect the past, present and future. *The Social Studies*, 113(5), 217-222. <https://ezproxy.lib.ucalgary.ca/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ehh&AN=158479269&site=ehost-live>

McDaniel, D. S. (2024). “Bold of them to assume I want to wait until I’m older to do what I love.” One teens’ activism and civic engagement online. *Journal of Adolescent and Adult Literacy*, 67, 363–375. <https://ilaonlinelibrary-wiley-com.ezproxy.lib.ucalgary.ca/doi/full/10.1002/jaal.1343>

Digital Inquiry Group. (2020). Sort fact from fiction online with lateral reading [video]. <https://cor.inquirygroup.org/curriculum/lessons/intro-to-lateral-reading?cuid=teaching-lateral-reading>

Digital Inquiry Group. (2020). Crash course video #3: Check yourself with lateral reading [video]. <https://cor.inquirygroup.org/curriculum/lessons/intro-to-lateral-reading?cuid=teaching-lateral-reading>

Mirra, N., Kelly, L.L., Garcia, A. (2021). Beyond fake news: Culturally relevant media literacies for a fractured civic landscape. *Theory into Practice*, 340-349.

<https://ezproxy.lib.ucalgary.ca/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ehh&AN=154319786&site=ehost-live>

Vanderheide J., Beaton, E.L. & Wyhoffs Olsen, A. (2021). Making others' perspectives present: Arguments that listen. *English Journal*, 110(5), 87-93.

<https://publicationsncteorg.ezproxy.lib.ucalgary.ca/content/journals/10.58680/ej202131233>

Schieble, M., Vetter, A. & Monét Martin, K. (2021), Critical listening for critical conversations. *English Journal*, 111(2), 71-77.

<https://publicationsncteorg.ezproxy.lib.ucalgary.ca/content/journals/10.58680/ej202131501>

PROGRAM OF STUDY RESOURCES

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

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

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

Alberta Learning. (2005). *Social Studies, 10-12*: <https://education.alberta.ca/social-studies-10-12/programs-of-study/everyone/programs-of-study/>

ADDITIONAL RESOURCES:

Damico, J., Baildon, M. & Panos, A. (2023). How can we confront climate denial? Critical literacy+, eco-civic practices, and inquiry. *Journal of Adolescent and Adult Literacy*, 66, 257-266. <https://ila-onlinelibrary-wileycom.ezproxy.lib.ucalgary.ca/doi/full/10.1002/jaal.1276>

Dávila, D. & Epstein, E. (2020). Contemporary and pre-World War II queer communities: An interdisciplinary inquiry via multimodal texts. *English Journal*, 110(1), 72-79.

<https://publicationsncteorg.ezproxy.lib.ucalgary.ca/content/journals/10.58680/ej202030848>

Garrett, H.J., Segall, A. & Crocco, M.S. (2020) Accommodating emotion and affect in political discussions in classrooms. *The Social Studies*, 111(6), 312-323.

<https://ezproxy.lib.ucalgary.ca/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ehh&AN=145051238&site=ehost-live>

Kim, M. & Ryu, S. (2024). Adopting an empathizing stance in classroom argumentation: Pedagogical constructs and affordances. *Research in the Teaching of English*, 58(4), 405-428.

<https://publicationsncteorg.ezproxy.lib.ucalgary.ca/content/journals/10.58680/rte2024584405>

Madden, B. (2019). Indigenous counter-stories in Truth and Reconciliation education. *Education Canada*.

<https://www.edcan.ca/articles/trc-education/>

<https://ezproxy.lib.ucalgary.ca/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ehh&AN=135194182&site=ehost-live>

Miles, J. (2019). Historical silences and the enduring power of counter storytelling. *Curriculum Inquiry*, 49(3), 253-259.

https://ucalgary.primo.exlibrisgroup.com/permalink/01UCALG_INST/15o3ob6/cdi_crossref_primary_10_108003626784_2019_1633735

Persohn, L. (Host). (2021, Aug 3). A conversation with Alexandra Panos: Ecoliteracies. (Season 2, No. 6) [Audio podcast episode]. In Classroom Caffeine Podcast series.

<https://www.classroomcaffeine.com/guests/alexandra-panos?rq=alexandra%20panos>

Wolk, S. (2009). Reading for a better world: Teaching for social responsibility with young adult literature. *Journal of Adolescent and Adult Literacy*, 52(8), 664-673. <https://ila-onlinelibrary-wileycom.ezproxy.lib.ucalgary.ca/doi/abs/10.1598/JAAL.52.8.2>

LEARNING TASKS OVERVIEW

LEARNING TASK	DESCRIPTION OF LEARNING TASK With alignment to learner outcomes	GROUP / INDIVIDUAL	WEIGHT	DUe DATE
1	Humanities Instruction Personal Portfolio: Compilation of 5 tasks related to each week's theme (Learning Outcome 1)	Individual	50%	Ongoing; final compilation due February 11
2	Youth Culture in the Humanities Classroom: A Video Presentation (Learning Outcomes 2, 3 and 4)	Group	40%	February 5
3	Youth Culture in the Humanities Classroom: Self Reflection (Learning Outcome 3)	Individual	10%	February 11

WEEKLY COURSE SCHEDULE:

Readings on GenAI/AI in the Classroom will also be assigned once the semester begins based on upcoming publications.

DATE	TOPIC	READINGS AND TASKS	ASSIGNMENT DUE DATES
WEEK 1	What are the humanities? Why do the humanities matter? How are the humanities interdisciplinary? What does an inclusive space in the humanities	4Humanities. (2013). The humanities matter! [infographic]. Virginia Tech. (2022). What do the humanities mean to you? [video]. National Humanities Center. (n.d.) About the Humanities Moments Project [video]. National Humanities Center. (n.d.) Humanities moments [blog]. Klein, J.T. (2005). Humanities, culture and interdisciplinarity. [read pages 1-2]	Please post Portfolio link and Task 1 before class on Monday, January 12 th to D2L

	classroom look like?	University of Alberta Sustainability Council (2020). Dwayne Donald - <i>Homo Economicus</i> and forgetful curriculum: Remembering other ways to be a human being [video].	
WEEK 2	Turning Alberta POS outcomes into questions.	Burwell, C. (2023). See it for yourself: Photography in student-led inquiry. Brownell, C.J. (2023). “On the air with...”: Boosting youth-DJs’ speculative civic literacies on local radio. Gibson, M.L. (2018). Scaffolding critical questions: Learning to read the world in a middle school civics class in Mexico.	Please post Portfolio Task 2 to your portfolio before class on Monday January 19 th
WEEK 3	The humanities foster social justice and encourage us to think about how to contribute in meaningful, relevant and authentic ways.	Thomas, E.E., and Stornaiuolo, A. (2016). Restorying the self: Bending toward textual justice. McDaniel, D. S. (2024). “Bold of them to assume I want to wait until I’m older to do what I love:” One teen’s activism and civic engagement online. Ender, T. & Varga, B.A. (2022). The use of music to connect the past, present and future.	Please post Portfolio Task 3 to your portfolio before class on Monday, January 26 th
WEEK 4	The humanities encourage us to weigh evidence and become critical citizens. Situating generative AI in the humanities classroom.	Digital Inquiry Group. (2020). Sort fact from fiction online with lateral reading. [video] Digital Inquiry Group. (2020). Crash course video #3: Check yourself with lateral reading [video]. Mirra, N., Kelly, L.L., Garcia, A. (2021). Beyond fake news: Culturally relevant media literacies for a fractured civic. Readings on GenAI/AI in the Classroom will also be assigned this week based on upcoming publications.	Please post Portfolio Task 4 to your portfolio before class on Monday, February 2 nd Please post link to your LT2 video and accompanying unit plan to D2L by Thursday, Feb 5 th
WEEK 5	The humanities teach us to consider multiple perspectives.	Vanderheide J., Beaton, E.L. & Wyhoffs Olsen, A. (2021). Making others’ perspectives present: Arguments that listen. Schieble, M., Vetter, A. & Monét Martin, K. (2021), Critical listening for critical conversations.	Please post Portfolio Task 5 to your portfolio before class on Monday, February 9 th Please post Portfolio Reflection to your portfolio before class on Wednesday, February 11 th

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. Furthermore, course instructors may replace a listed reading with an alternative reading to cover the same core ideas if they feel that it will work better for their course and participants.

LEARNING TASKS AND ASSESSMENT

Students are permitted to use artificial intelligence tools, including generative AI, to gather information, review concepts or to help produce assignments. However, students are ultimately accountable for the work they submit as if they are the author (e.g., responsible for all matters related to copyright, academic misconduct, etc.), and any content generated or supported by an artificial intelligence tool must be cited appropriately. Furthermore, students are required to disclose the nature of their usage of AI for any assignments on which they employ AI.

There are 3 required Learning Tasks for this course.

1. LEARNING TASK 1: Humanities Instruction Personal Portfolio (50%) - DUE: Ongoing over 5 weeks; final compilation due February 11

For this assignment, students will complete a series of short weekly writing tasks over the five-week semester. Each task is related to the week's themes, and (other than week 1) asks students to develop an activity or set of texts that might be used in a Humanities class. These tasks are not meant to be full-fledged lesson or unit plans. Instead, you might think of them as sketches, meant to get down the outline and important ideas about the teaching you have in mind. You will also be required to make explicit connections to concepts from our readings and resources in each of the writing tasks.

This task can be completed as a website or blog. **When you complete your first entry, you will share your link in the corresponding D2L discussion board section.** You are asked to complete the weekly assignment before our class on Wednesdays. During our online classes, you should be prepared to share and discuss your contribution. At the end of the five weeks, you will complete a summary post identifying what you think is your best contribution and why.

Descriptions of each week's writing task can be found below. In addition to the individual descriptions, please keep in mind the following general instructions that apply to each entry:

1. Give each of the writing tasks a title and date that reflects its content.
2. Cite at least 2 of our course resources in each week's task. At least one resource should be from the week the task is related to; the other resource may be from any of our 5 classes, or from the list of supplementary readings.
3. Use APA-style in-text citations and include a list of references at the end of each entry.
4. Entries should generally be between (300-500 words) in length, not including references. Use a media that you feel best supports expressing your ideas (voice recording, text, images etc.).

Week 1: Why do the humanities matter?

Begin by watching the Humanities Moments video. Afterwards, read a wide selection (8-10) of Humanities Moments entries. (You may want to use the keywords on the left to find the moments most relevant to you.) Using these entries as inspiration, write your own Humanities Moment, describing a time when the humanities made a difference in your life. Along with this, identify one Alberta Program of Studies outcome (ELA or SS) that aligns to the concept of "why humanities matter." Please accompany your written moment with a photo or image that reflects or complements your written text. This may be your own image or something you find

online (if so, please note the source). Because this task is based on personal experience, it is the only entry that does not require citations.

Week 2: The humanities pose questions

You have two options for your response this week. The first option is rooted in Cassie Brownell's description of young people's role as DJs and interviewers on a local radio program. Using Brownell's observations about the potential of interviewing to empower youth and build intergenerational networks, design a community-based activity in which youth are placed in the role of interviewers. After outlining the activity, explain why you think this activity would be engaging and meaningful to youth, and how the practice of interviewing might lead to new learning. Please be sure to refer to at least two class resources in your entry, including one from this week.

OR

The second option for this week is tied to Melissa Leigh Gibson's analysis of a Grade 8 social studies class in which she facilitated a process of critical inquiry by helping students to develop their own "big questions" about social issues. On page 29, Gibson shares a list of "essential questions of critical social studies" that she and her students used to apply a critical stance in relation to the materials, texts and discourse that they encountered (e.g., "Whose voice is missing" from this news account?). Design an activity or project that incorporates at least one of Gibson's questions. After outlining the activity, explain why you think this activity would be engaging and meaningful to youth, and how it might lead to new learning. Please be sure to refer to at least two class resources in your entry, including one from this week.

Week 3: The humanities foster social justice and encourage us to think creatively

You have two options for your response. The first option is connected to the idea of restorying as described in the work of Ebony Elizabeth Thomas and Amy Stornaiuolo. Choose one of the restorying recommendations described by the authors between pages 330 and 332, and use it as the basis for designing a restorying activity. After outlining the activity, explain why you think it would be meaningful and engaging for youth, and how it is connected to ideas of "textual justice." Please be sure to refer to at least two class resources in your entry, including one from this week.

OR

The second option arises out of Tommy Ender's and Bretton Varga's description of using set-lists to teach about historical and contemporary injustices and asks you to start by taking on the role of a student. Using the authors' example on page 220 as a template, create a set-list of 4-5 historical and contemporary songs addressing a significant social issue. Create a table using the same headings (song and artist; year released; contemporary connections; key lyrics; compelling questions raised by the songs) to outline your set-list. After preparing your list, express a brief reflection addressing your creative process, what you learned about social (in)justice, and how your own process might help you to guide students through a similar activity in a humanities class. Please be sure to refer to at least two class resources in your entry, including one from this week.

Week 4: The humanities encourage us to weigh evidence carefully and to become critical citizens

You have two options for your response. This week's task begins from Nicole Mirra, Lauren Leigh Kelly and Antero Garcia's article "Beyond fake news," in which they suggest that educators go beyond traditional news stories and "adopt a commitment to expand the kinds of texts and literacy practices that they leverage to bolster civic learning" (p. 347).

Taking up the idea of expanding the texts used in citizenship education, create a multimedia text set of 4-5 texts that could be used to explore a contemporary issue in a humanities class. The set should include one traditional

news source, along with a variety of other media and aesthetic texts (e.g., song, TikTok or YouTube video, image, meme, documentary, feature film, television episode, video game). Identify the central issue and provide a brief description of each text. After creating the text set, explain how this group of texts reflects young people's identities and interests, and how it might encourage their engagement as citizens. Please be sure to refer to at least two class resources in your entry, including one from this week.

OR

In an era shaped by generative AI, the boundaries of text, authorship, and evidence are rapidly shifting. Humanities educators must therefore help students critically navigate AI-generated content while developing informed civic identities. For this journal entry, create a multimedia text set of 4-5 texts related to a contemporary civic or social issue suitable for a humanities classroom. The set should include at least one GenAI-generated text (e.g., ChatGPT-produced explanation, AI-generated artwork, AI-written news article, synthetic video/audio, AI remix of a historical speech), one traditional news source, along with a variety of other media and aesthetic texts (e.g., song, TikTok or YouTube video, image, meme, documentary, feature film, television episode, video game). Explain how your collection of texts reflects young people's identities, interests, and digital practices, particularly within an AI-influenced media environment. Discuss how this text set could help students develop as critical citizens, including how they might interrogate authenticity, bias, and representation in AI-mediated texts.

Week 5: The humanities teach us to consider multiple perspectives

This week's task begins from the article "Critical Listening for Critical Conversations." The authors outline several practices that might be used in cultivating critical listening. Using one of these practices (e.g., Tell My Story, repeat listening to audio recordings, self-reflection, The Believing Game) described in the article, design a critical listening activity for the humanities classroom. After outlining the activity, explain why you think it would enhance students' engagement with critical listening, and thus help them to more fully recognize multiple perspectives. Please be sure to refer to at least two class resources in your entry, including one from this week.

Final Post: Portfolio Refection

For your final contribution, you will create a reflective summary post that synthesizes your learning and participation across the course. This post should identify what you consider to be your strongest or most meaningful contribution to the course portfolio and articulate why you believe it stands out. You may discuss the intellectual or creative strengths of the piece, how effectively it is engaged with course readings, concepts, or provocations, and/or the quality of your communication, media design, or research. Use a media that you feel best supports expressing your ideas (voice recording, text, images etc.). Your final post should be reflective and meta-cognitive, offering a thoughtful narrative about your work rather than merely summarizing it. Aim for a tone that is honest, analytical, and self-aware.

CRITERIA FOR ASSESSMENT OF LEARNING TASK 1

Your Humanities Instruction Personal Portfolio, a compilation of all 5 entries, will be graded according to the following criteria:

- Design of learning activities and text sets
- Application of course concepts
- Use of course resources
- Clarity, organization, and writing quality

Chosen Task/Problem	Excellent (A)	Good (B)	Satisfactory (C)	Unsatisfactory
Design of Learning Portfolio Entries (40%)	<p>Portfolio entries are innovative, developmentally appropriate, and meaningfully connected to youth interests and identities.</p> <p>Each week's entry clearly aligns with the theme and shows deep creativity.</p> <p>Portfolio entries would be compelling for real learners and demonstrate sophisticated pedagogical reasoning.</p>	<p>Portfolio entries are engaging, appropriate for youth.</p> <p>Each week's entry generally connects with the theme and shows deep creativity.</p> <p>Portfolio entries demonstrate thoughtful pedagogical choices.</p>	<p>Portfolio entries are generally appropriate but may be inconsistent in engagement, clarity, or relevance.</p> <p>Some weekly entries are underdeveloped or only loosely connected to the theme.</p>	<p>Portfolio entries are unclear, disconnected from youth interests, or misaligned with weekly themes.</p> <p>Portfolio entries are incomplete, missing, or lacking meaningful pedagogical design.</p>
Application of Course Concepts (20%)	<p>Demonstrates deep, accurate, and sophisticated understanding of course concepts.</p> <p>Each entry explicitly applies concepts from readings, showing clear insight into the teaching of humanities.</p> <p>The application strengthens and justifies the activity design.</p>	<p>Demonstrates solid understanding of concepts.</p> <p>Each entry applies ideas from readings accurately, though connections may at times be more descriptive than analytical.</p>	<p>Demonstrates basic understanding.</p> <p>Some entries show limited or surface-level integration of course concepts, or explanations are incomplete.</p>	<p>Misunderstands or minimally uses course concepts.</p> <p>Entries may lack explicit connections to course concepts or contain inaccuracies.</p>
Use of Course Resources (20%)	<p>Each week includes at least two relevant resources, including one from the assigned week.</p> <p>Course sources are well integrated and</p>	<p>Each week includes required sources.</p> <p>Integration is appropriate though not always fully synthesized.</p>	<p>Meets minimum citation requirements, but limited variety of course sources, or weaker integration.</p> <p>Some weeks may use minimal or overly general references.</p>	<p>Missing required course references, uses irrelevant sources.</p> <p>Entries lack APA style or show major citation errors.</p>

	<p>clearly support the ideas.</p> <p>The portfolio demonstrates wide engagement across course and supplementary readings.</p> <p>APA in-text citations and reference lists are accurate and consistent.</p>	<p>APA in-text citations and reference lists have minor errors.</p>	<p>APA in-text citations and reference lists require more careful revision.</p>	
<p>Clarity, Organization, and Writing Quality (20%)</p>	<p>Writing is polished and highly organized.</p> <p>Each entry features a meaningful title, smooth flow, and strong academic tone.</p> <p>Length requirements are followed.</p> <p>Media (where included) enhance understanding.</p> <p>Final portfolio shows careful revision and attention to detail.</p>	<p>Writing is clear and organized.</p> <p>Titles are appropriate, entries generally meet length expectations, and the portfolio is readable.</p> <p>Minor editing issues may be present, but do not affect clarity.</p>	<p>Writing is understandable but is occasionally confusing.</p> <p>Some formatting requirements are inconsistent.</p> <p>Editing issues or organizational problems may distract the reader.</p>	<p>Writing lacks clarity, coherence, or organization.</p> <p>Missing titles, formatting issues, or unclear expression make entries difficult to follow.</p> <p>Does not meet writing length requirements.</p> <p>Little to no revision evident in final submission, which influences the understanding for the reader.</p>

2. LEARNING TASK 2: Youth Culture in the Humanities Classroom: A Video Presentation (40%) – DUE: February 7

In the first pages of “Beyond Fake News,” Mirra, Kelly and Garcia (2021) write that:

the design of meaningful learning experiences must start from the student rather than from the content to be taught. Sociocultural approaches to learning remind us that student identities, interests and community histories should be at the center of academic instruction and that an expansive range of texts and modalities – from games to music to pop culture – can be leveraged to support culturally relevant classroom teaching (Gutierrez, 2008; Ladson-Billings, 1995) (p. 341).

In their ensuing argument for re-imagining civic education, the authors demonstrate how youth-centric hip hop texts can be used “as a space for organic and critical political discussion amongst students” (p. 342). In “Restorying the Self,” Thomas and Stornaiuolo show youth cultural practices such as fan fiction might be

incorporated into classrooms, suggesting that young people’s “imaginative play with new tools and audiences...can help push schools and educators to imagine new possibilities” (p. 332).

For this assignment, you will choose a youth practice (e.g., thrifting, writing fan fiction), youth movement (e.g., climate crisis or anti-racist activism) or a text or genre popular with youth (e.g., Tiktok videos, hip hop) as the basis of an unit within a humanities classroom, enacting Thomas’ and Stornaiuolo’s call for educators to “imagine new possibilities.” Working in interdisciplinary groups of 4-5 people, you will create a humanities unit of study that integrates your selected practice/movement/text. Your assignment must include:

- **A unit overview for minimum for 5 lessons**
 - grade level
 - learning outcomes taken from both the ELA and Social Studies programs of study. You may also choose outcomes from other programs of study, such as the Fine Arts.
 - any necessary contextual details (e.g., what students will have learned before the activity; what the activity will be followed by)
 - a description of any formative or summative assessment associated with the activity
 - an explanation of how the activity is designed (and can be further adapted) to meet the needs of diverse learners
 - a rationale for the activity: How does this activity promote student engagement and develop competencies in the humanities, such as critical literacy, civic dialogue, question-posing, perspective-taking, counter storytelling and/or critical listening
- **A minimum of 5 developed lesson plans with accompanying resources** (readings, texts, materials required, etc.) and an explanation of the activity design (What will students be doing? What will teachers be doing?)
- **An overview video that includes the following:**
 - An explanation and/or demonstration (e.g., video, series of images, enactment) of the youth cultural practice, youth movement or youth-centric text or genre you have chosen. You will need to do some research to gain a better understanding of the phenomenon.
 - An explanation of the learning potential of the practice/movement/text.
 - What do youth learn from this phenomenon when they engage with it on their own?
 - How might it be sustaining their own interests and identities?
 - Consider some of the concepts we encountered within our readings.
 - describes a unit of study that incorporates the phenomenon in meaningful ways
 - Aligns with both the ELA and Social Studies Programs of Study in Alberta
 - explains how the unit encourages student engagement, critical literacy and civic dialogue
 - Outlines formative and summative assessments of learning
- A list of references that includes at least 3 course resources or supplemental readings

Your video should be 5 minutes in length and will be handed in on February 5. We will view the videos as a group during our final Zoom class on February 11. Students will be assigned to interdisciplinary groups, so that we may all benefit from one another’s varied disciplinary expertise. In our first Zoom class you will be given time to arrange a series of independent group meetings between January 14 and February 5, to work on the task.

CRITERIA FOR ASSESSMENT OF LEARNING TASK 2

- selection of a relevant aspect of youth culture and clear explanation of its significance to youth and its learning potential
- relevant outcomes chosen from the ELA and Social Studies programs of study
- the design of an activity that incorporates youth culture in the humanities curriculum in ways that lead to student engagement and meaningful learning
- demonstrated knowledge of course concepts related to the humanities instruction
- application of 3 or more course resources to theorize youth culture and/or the activity design

- effective use of the video format to communicate ideas clearly and succinctly

GROUP TASKS AND GRADING

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. All members of a group who are members of the group at the time of submission to D2L will receive the same grade.

Chosen Task/Problem	Excellent (A)	Good (B)	Satisfactory (C)	Unsatisfactory
Selection & Explanation of Youth Culture Phenomenon (15%)	<p>The selected youth practice / movement / text is highly relevant, contemporary, and significant to young people.</p> <p>The video provides a rich, well-researched, and visually engaging explanation / demonstration of the phenomenon.</p> <p>The presentation clearly articulates its learning potential, referencing youth identities, interests, community contexts, and sociocultural insights.</p>	<p>The selection is relevant and explained clearly, with appropriate research.</p> <p>The learning potential is described, although some aspects (youth identities, interests, community contexts, and sociocultural insights) could be developed further.</p>	<p>The selection is generally relevant, but the explanation lacks depth or clarity.</p> <p>The learning potential is addressed superficially or in limited ways.</p>	<p>The phenomenon is poorly chosen, minimally explained, or disconnected from youth culture.</p> <p>The learning potential is unclear, underdeveloped, or missing.</p>
Integration of Relevant Curriculum Outcomes (ELA + Social Studies) (20%)	<p>Learning outcomes from ELA and Social Studies (and optional additional subjects) are clearly articulated.</p> <p>Outcomes directly align with the activity's purpose and are thoughtfully connected to youth culture, humanities competencies, and critical literacy goals.</p>	<p>Appropriate outcomes are selected and linked to the activity.</p> <p>Some connections could be more explicit or precise.</p>	<p>Outcomes are present but vague, loosely connected, or not clearly integrated into the activity design.</p>	<p>Outcomes are missing, inappropriate, or unrelated to the proposed activity.</p>

Unit Design & Pedagogical Effectiveness (40%)	<p>The unit is highly engaging, meaningful, and well-suited to humanities instruction.</p> <p>The unit clearly incorporates youth culture in ways that support critical literacy, civic dialogue, perspective-taking, question-posing, restorying, or critical listening.</p> <p>The unit includes all required contextual details, assessment strategies, teacher and student roles, and adaptations for diverse learners.</p> <p>The unit shows strong pedagogical reasoning grounded in course concepts.</p>	<p>The unit is clear, relevant, and well connected to youth culture.</p> <p>Most required elements are addressed, though some may be underdeveloped.</p> <p>Pedagogical choices are reasonable and supported by course ideas.</p>	<p>The unit is understandable but lacks depth.</p> <p>Several required elements are minimally addressed or missing.</p> <p>Connections to humanities competencies or youth engagement are surface level.</p>	<p>The unit lacks coherence, relevance, or detail.</p> <p>Minimal connection to youth culture, humanities competencies, or course principles.</p> <p>Required components are missing.</p>
	<p>Integrates more than three course resources / supplementary readings with accuracy and insight.</p> <p>A strong grasp of concepts such as sociocultural learning, critical literacy, restorying, civic engagement, youth identities, multimodal texts, or textual justice is evident.</p> <p>Theoretical ideas meaningfully strengthen the analysis and activity design.</p>	<p>Uses at least three course resources appropriately.</p> <p>Connections are accurate but may be more descriptive than analytical.</p>	<p>Uses fewer than three course readings or uses them superficially.</p> <p>Conceptual understanding is minimal or inconsistent.</p>	<p>Course readings are missing, misapplied, or misunderstood.</p> <p>Little to no conceptual grounding in course materials.</p>
Use of Video Format	Video is polished, creative, and professional.	Video is clear and well organized.	Video meets basic requirements but may lack clarity,	Video is disorganized, unclear, poorly

(10%)	<p>Multimedia elements significantly enhance engagement.</p> <p>Information flows logically, audio and visuals are clear, and pacing is strong.</p> <p>The group communicates ideas concisely and collaboratively.</p>	<p>Visuals are helpful, audio/visual quality is adequate, and pacing is reasonable.</p>	<p>coherence, strong visuals, or professional polish.</p>	<p>edited, or difficult to follow.</p> <p>Missing required components or under-length.</p> <p>Or</p> <p>No video submitted.</p>
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3. LEARNING TASK 3: Youth Culture in the Humanities Classroom: Self-Reflection (10%) – DUE: February 11

As part of your group project (LT2), you will submit a short reflection on your role in the group work process. Use a media that you feel best supports expressing your ideas (voice recording, text, images etc.). This reflection helps you:

- Build self-awareness about how you contribute to collaborative tasks.
- Take responsibility for your participation and communication within the group.
- Identify strengths and areas for growth in key teamwork skills such as organization, listening, and problem-solving.
- Connect your experience to course concepts about collaboration and group dynamics.

Prepare for real-world teaching teamwork, where reflecting on your own practices is essential.

CRITERIA FOR ASSESSMENT OF LEARNING TASK 3

This reflection is not about evaluating your peers; rather, it is about understanding your own learning and helping you improve as a collaborative participant. You will complete a reflection that addresses:

- Key considerations regarding your individual work and participation.
- Your experience collaborating with peers, including strengths, challenges, and dynamics.
- Any suggestions for how you might improve your teamwork or communication in future collaborative settings.

Your reflection will be submitted to the D2L dropbox by 11:59pm on Wednesday, February 11, 2026. A template will be provided for you in class.

Chosen Task/Problem	Excellent (A)	Good (B)	Satisfactory (C)	Unsatisfactory
Reflection on individual role and group collaboration.	Clearly describes meaningful individual contributions; demonstrates strong collaboration and responsibility; clearly explains role in the video overview.	Describes contributions with adequate detail; demonstrates consistent collaboration; explains role in the video overview.	Provides limited or vague description of contributions; collaboration is inconsistent; role in video overview is unclear.	Minimal or unclear contributions; limited collaboration; role in video overview incomplete or not included.

Insight on growth.	Offers thoughtful, specific insights on teamwork and identifies meaningful ideas gained from other projects	Provides general reflections on teamwork and at least one insight from other projects	Reflection is brief or surface-level; insights from other projects are minimal	Little or no reflection; does not address insights meaningfully.
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THE EXPECTATION OF EXCELLENCE IN PROFESSIONAL WORK

Please review the Academic Calendar carefully. It describes the program and provides detailed schedules and important dates. It contains information on expectations for student work and professional conduct. In addition, procedures are described regarding concern about student performance in the program. Please pay especially careful attention to details and descriptions in the following topic areas:

- *The Importance of Attendance and Participation in Every Class*

As this is a professional program, experiences are designed with the expectation that all members will be fully involved in all classes and in all coursework experiences. As you are a member of a learning community your contribution is vital and highly valued, just as it will be when you take on the professional responsibilities of being a teacher. We expect that you will not be absent from class with the exception of documented instances of personal or family illness or for religious requirements.

- *Engagement in Class Discussion and Inquiry*

Another reason for the importance of attendance and participation in every class is that the course involves working with fellow students to share ideas and thinking. For example, each class you will work with a small group to engage fellow students in discussions on work being considered in class. You will also help other groups by providing ideas for scholarly inquiry in assignments. If you find that you are experiencing difficulties as a group collaborating, please inform the instructor.

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:

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

MISSING OR LATE SUBMISSIONS

All late submissions of assignments must be discussed with the instructor **prior to the due date**. 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. Instructors can add penalties for late assignments here. <https://calendar.ucalgary.ca/pages/jyekfh6xwhoHwxctetC1>

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
- 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.

Werklund SU Representative is Siena Yee, educrep@su.ucalgary.ca.