



a place of mind
THE UNIVERSITY OF BRITISH COLUMBIA

FACULTY OF CREATIVE AND CRITICAL STUDIES DEPARTMENT OF ENGLISH AND CULTURAL STUDIES

2021 Winter Term 2 *Topics in Popular Culture: DIY Hardcore Subcultures (3 credits)* ENGL 493/CULT 400

The Faculty of Creative and Critical Studies acknowledges that the land on which we are situated is the unceded territory of the Syilx (Okanagan) People.

Revised COVID-19 Statement:

The course will begin with a four Zoom lectures held during the regularly scheduled timeslot for the course and these classes will be used to share documentaries with you which will be the basis for the first assignment.

Beginning on January 25, we will hold live classes via Zoom according to our course schedule. Please be advised this part of the course schedule has been re-arranged in order to more effectively extend our remote learning conditions until we return in person on February 8.

<https://ubc.zoom.us/j/68490587241?pwd=RlhGaGlmamxwYVcxc2VlVVEvMWhLUT09>

Instructor: Dr. George Grinnell

Office: CCS 332

Office Hours: By appointment via Zoom (in person office hours TBA upon our return to campus)

Email: george.grinnell@ubc.ca

Academic Calendar Entry

ENGL 493 (3/9) d Topics in Popular Culture

Focus on media such as music, film, music video, television, advertising, and the Internet. No more than 9 credits in total will be granted for ENGL 493, CULT 400, or any combination thereof. [3-0-0]

Prerequisite: 9 credits of 300-level ENGL.

Equivalency: CULT 400.

CULT 400 (3/9) d Topics in Popular Culture

Focus on media such as music, film, music video, television, advertising, and the Internet. No more than 9 credits in total will be granted for CULT 400, ENGL 493, or any combination thereof. [3-0-0]



Prerequisite: 3 credits of 200-level CULT. CULT 210, CULT 211, and/or CULT 270 recommended.

Equivalency: ENGL 493.

Class Schedule: Tuesday, Thursday 12:30 - 2:00

Room: ART 106

Music at its best...is the grand archeology into and transfiguration of our guttural cry, the great human effort to grasp in time our deepest passions and yearnings as prisoners of time. Profound music leads us – beyond language – to the dark roots of our scream and the celestial heights of our silence.
- Cornel West

Course Overview, Content and Objectives

By now, there are chord progressions and beats that are identifiably punk. There are punk rock aesthetics that we can spot a mile away. But music and fashion has never really been the essence of punk. Even a sneering punk rock attitude misses the point. Punk has always been about connecting with others to create culture. And in the spirit of that practice, a single question comes to mind, because it is this question that defines what we are doing together in this course.

What is the value of studying punk?

To study punk in university is to engage in an entirely different set of activities than those undertaken by punks, but this question is also related to a question that sometimes structures punk itself: what is the value of punk? We are scholars, not punks, and that makes all the difference when thinking about both of these questions.

Punk did not end with its emergence in the mainstream of popular culture at the end of the 1970s in the UK. This is a course in the survival of Do It Yourself punk and hardcore subcultures – primarily those in Canada and the United States from the 1980s to the present – and our class has at its core a question regarding the value of what we are doing studying a culture that represents an unseen and sometimes obscene shadow to ordinary life under capitalism. Over the term will continue to reflect on the value of studying punk, refining the question and developing some possible responses to it.

Arguably, this question of the value of studying an archive could be asked in any English or Cultural Studies course. Yet this question is not always a readily apparent and necessary feature of the course. The value of what we are doing when we study culture is often guaranteed by virtue of the canon and traditions of scholarship. We may not have that same cover, however. For most, punk is an archive of culture that will never be “the best that has been thought and known.” Sometimes the value of studying a given topic simply does not matter; it is the act of study that is important. Studying any object is easy enough to justify: it is part of an academic exercise on par with writing an essay in which one learns through practice and any object will



do. This response has merit. Right from the start, let me say that I am not interested in defusing the question in this way. Doing so might empty punk of all of its particular content and contingent relationships to social and historical matters and relations of power, as if to say that it makes no difference what we study; the only thing that matters is what we do with it. That feels insufficient to me and a little dishonest. What we are studying and how we are attached to it matters.

The course will place punk within historical and scholarly contexts. This means the course will examine methods and principles relevant to the analysis of culture as much as it will develop knowledge of punk cultures. What does culture do? How does it function? How does punk culture function and what does it do and not do? We will test a range of ways of thinking about an archive of DIY punk and hardcore so that we can make clear decisions about how to approach this area of study and understand how others have done so previously.

When we reflect on punk and examine its operations and generate knowledge about it, we occupy an area of crossover that brings together scholarly and punk communities and thus our activities are an opportunity to think about how research impacts academic and non-academic audiences. Rather than simply produce academic scholarship, I am much more interested in thinking about our labour in the course as a form of public scholarship that can reach wider audiences. Accordingly, this course offers experiential learning opportunities to develop and conduct public scholarship that disseminates sophisticated and new knowledge effectively for public audiences.

Course Format:

Classes will introduce and examine key ideas and concepts via readings, lectures, discussion, and structured activities. Time will also be given for sessions of critical listening or viewing as we develop an understanding of the media associated with this subculture.

The material we will examine and attempt to understand ranges from self-released vinyl records complete with elaborately handmade packaging, to live performance footage, or from zines and interviews to lyrics and music. We will read a number of secondary critical texts that will both describe and frame DIY hardcore culture. We will regularly spend class time “discovering” the material we will study.

The more curious you are to discover material outside of class by listening and reading materials from punk culture, the more rewarding the class will be. Think of this as a course in experiential learning, rather than a class in which you will be tested on textbook knowledge or told what to think. What we read and discuss only becomes valuable if you are willing to treat as a set of tools that you might use to construct and test your own understanding.

Ongoing absences may result in a grade of zero for participation. Explanations regarding absence given at the end of term are unlikely to be considered.



Required Texts:

Justin Pearson, *From the Graveyard of the Arousal Industry*

Ebook: <https://www.penguinrandomhouse.ca/books/674065/from-the-graveyard-of-the-arousal-industry-by-justin-pearson/9781593763671>

Michelle Cruz Gonzales, *The Spitboy Rule: Tales of a Xicana in a Female Punk Band*

Ebook: https://pmpress.org/index.php?l=product_detail&p=831

Gabriel Kuhn, *X: Straight Edge and Radical Sobriety*

Ebook: https://www.pmpress.org/index.php?l=product_detail&p=1103

I include the ebook links above because they may be cheaper than what the bookstore provides. There may still be used copies of Pearson's memoir floating around.

Additional required readings will be distributed via Library Online Course Reserves and are noted in the week-by-week schedule of readings and assignments. Primary source ephemera (music, zines, photos, etc) will also be examined in class regularly but do not appear on the schedule of readings.

LOCR: <https://courses.library.ubc.ca/c.hfzTsZ>

Please ensure that Canvas directs you to the above LOCR page. I have been told this is the correct link even though it is not the link that Canvas directs me to!

Learning Outcomes

After completing this course, students will be better able to:

- Reflect on the value of the humanities and studying culture
- Identify features of scholarship on punk
- Conduct public scholarship and learn how to develop and communicate ideas appropriately for non-specialist audiences
- Develop scholarship that will be published online
- Understand a range of methods for the study of cultural and literary studies
- Understand and analyze DIY punk subcultures
- Compose arguments that explore a concept thoughtfully and thoroughly
- Think critically about a cultural archive and communicate those thoughts in an appropriate manner
- Challenge conventions of academic argument and reflection
- Exercise autonomy and creativity in a manner that is academically responsible and personally meaningful
- Reflect on the value of various methods and critical practices
- Communicate academic insights to a non-specialist public audience
- Analyze academic arguments and offer original perspectives that differ from extant criticism
- Participate in experiential learning opportunities



Evaluation Criteria and Grading

The course is graded on a numeric (percentage) basis. 50% constitutes a passing grade.

5% What is punk?

Prior to our first class, compose a paragraph on punk in which you attempt to answer the following questions in 200-300 words: what is punk? Your response can be descriptive or personal. The goal is to establish what you know of punk and how you think about it right now, prior to the start of the course. After the fourth class of the term: add an additional paragraph that reflects on how punk is represented by the documentaries we have watched (300-400 words). Then, add a final paragraph that offers some initial speculations regarding the following question (200-300 words): what is the value of studying punk?

The aim of this assignment is not to test your ability to define punk or identify the value of a class dedicated to the study of punk. Rather, I want to consider the question “What is punk?” as a way of beginning to reflect on what we know about punk and what we can do by studying punk cultures. To that end, these are some initial thoughts and notes toward a question we will continue to pose all term: what is the value of treating punk as something that merits serious thought? Try to approach this question thoughtfully and avoid moralizing platitudes.

Assignments will be graded based on their thoughtfulness, clarity, sophistication, and knowledge of course material introduced in the first two weeks of the term.

Please submit via Canvas.

30% Narrating Punk

What is punk? The difficulty with this question is not just that there are many different answers but also that any determination of the essence of punk is framed by a particular way of seeing and perceiving matters that is often not acknowledged. Meaning depends on context, but context is boundless, Jonathan Culler once said. To take an example many have likely thought about already, we know that there is no essence of gender that is fully distinct from a system of social conventions (and our deviations from those conventions) that are used to represent gender. So, it makes no sense to speak about gender without also acknowledge a system of norms and conventions that govern its appearance. Like gender, punk does not exist outside of a system of ways in which punk is narrated.

The goal of this assignment is not to determine the essence of punk, but instead to understand how the essence of punk always depends on a set of rhetorical strategies and ways of representing it. A mainstream view of punk deviancy or a punk perspective on DIY politics (or gender or capital or...) can be different ways of representing the same activities.

Compose an approximately 3000-word essay that examines the rhetorical strategies associated with representing punk. Select two “primary” works from the course (biographies by Pearson and Gonzales, chapters from *X: Straight Edge and Radical Sobriety*, any of the documentaries). Place your perspective and analysis in dialogue with at least two works of “secondary criticism” (conduct library research or see works on LOCRC including those by Hebdidge, O’Connor, Sedgwick, McPheeters, O’Hara, Thompson, Nguyen, Leblanc, etc).



You may wish to expand beyond the primary works to include some reference to music relevant to the works you have chosen.

Essays will be evaluated based on their structure, thoughtfulness, tone, intellectual courage, research, engagement with the topic, effectiveness of the analysis, originality, precision, clarity, detail, as well as insights.

Please submit via Canvas.

20% DIY assignment

In an effort to embrace the DIY ethic that this course examines, this is a Do It Yourself assignment that you have absolute freedom to design and execute. Really. You figure it out.

In addition to the assignment itself, you will also be evaluated on a separate rationale for the assignment that should be approximately 500-1000 words. The rationale should explain the merits of the assignment in terms of its purpose, aspirations, and outcomes; in essence, you need to explain why you chose to do what you did, the value of that undertaking and process, and how this relates to the course and what you have learned. Assess how well the assignment worked to accomplish the goals you had and reflect on where your assignment could be improved.

Assignments will be evaluated based on the execution of the assignment and the rationale. Whether or not the assignment is wholly “successful” is potentially less important than the lessons learned by undertaking it, so be bold and take risks.

The assignment can be submitted however is appropriate. Canvas will be one option available to you.

40% Term Assignment: Choose Your Own Adventure

Select one of the following options. Some involve traditional academic activities, others do not. Each will lead you to create public scholarship that is designed to share academic insights with a general audience. Identify your choice when you submit.

Note: Some of the terms of these assignments are subject to change depending on how our class unfolds due to uncertainty regarding COVID-19 measures.

1. Review Essay: 4-5000 words: On the Many Strange Faces of Punk Scholarship

Individually, write a review essay that assesses punk criticism as a genre and reflects on its present tendencies. read at least 10 works of criticism on punk, such as books, peer-reviewed articles, and chapters. You do not have to provide equal emphasis on all 10, but your essay should seek to assess the field in some fashion and make claims regarding scholarship on punk. In order to do that, you will need to read widely. You can include up to 5 works chosen from course readings.

The goal of the essay is to develop an analysis regarding the emergence of academic criticism on punk. How would you characterize the field? What are its tendencies? What does it not do? What could it do differently? What are its strengths and weaknesses?



As with our discussions about punk, the goal should not be to claim too much and pretend that a small sample is representative of the essence of academic criticism of punk. Instead, find a way to organize your chosen works and your assessment. Are you interested, for example, in the emergence of a criticism focused on race and punk? Is your assessment focused on the shifting ways in which DIY features as a prominent concept? Your assessment could explore how scholars confront or avoid the question “what is punk?” What other questions are more important? There is no correct way to frame the field. It is up to you to do so.

Your analysis might assess the key areas of debate among the works you have selected. Where do works of criticism converge and where do they diverge? Are there trends and tendencies present over time or has there been a shift away from something and to another thing? Are there important distinctions between works? Is there an evolving narrative about the style or form of criticism? What desires or ambitions can you trace in published research? Do critics want to redeem punk and find it worthy of serious study? Is punk a threat or a source of community? Is punk approached as art? Or is it a youth culture to be understood as a sociological case-study? What differences emerge from different approaches? Consider what a work of criticism says and does as well as what it might not discuss.

Assignments will be evaluated based on their thoughtfulness, knowledge of the field, intellectual courage, research, breadth, clarity, specific angle, and insights.

Essays may be published as part of Punkpedagogy.com. Please be sure to indicate how you would like to be credited. Published essays may be edited for clarity and effectiveness.

Please submit via Canvas.

2. Punk Pedagogy Podcast: ~30-40 minutes (2-3 people)

As a group, select one of the following topics and create a podcast:

1. What is the value of studying punk academically?
2. What is academic criticism on punk and what does it offer to non-academics interested in punk?
3. Why should punk not be studied academically?
4. In what sense is punk itself a form of informal public pedagogy that popularizes academic matters?

These are broad topics. Think of them like the overarching theme of the podcast. Review the suggestions made in options 1 and 3 for further advice on how you might develop these topics.

Your individual episode will be one of many episodes that address this theme. So, you will need to have a particular angle, a specific focus, and a perspective that contributes insightfully to the larger theme.

Avoid just making general claims and statements and instead find a way of unpacking the topic and being able to share specific insights and analysis. For example, you might discuss the biography of Pearson or Gonzales (or both). Or, you might choose to explore a documentary or a few recent works of scholarship and consider how their ideas. Or, might want to consider how



punk intersects with larger social issues such as the social politics of sex-gender or the question of the animal. With such a short duration, focus and the ability to frame and narrate your episode effectively will be key. You are welcome to borrow resources from me and I would encourage you to discuss your topic in advance with me.

This should not be an oral essay. It should be conversational and stimulating (maybe even fun!). And you should have something to say. The best podcasts are often entertaining and informative. Assignments will be evaluated based on their effectiveness, research, intellectual courage, tone, professionalism, ability to reach a popular audience, response to the question, specific angle, participation of all members, and insights.

Be sure to introduce the participating members in whatever manner you prefer. Avoid referencing a podcast name or series; instead assume that your podcast is part of an existing series and the series introduction will be added later. A simple greeting and introduction of those present is ideal. Podcasts may be hosted on the forthcoming Punk Pedagogy Podcast and credit will be given in the manner you indicate.

Please submit via Canvas.

3. What is the value of studying punk?

Create a work of public scholarship that reflects on the complex question of what it means to study punk. Consider the following example, which looks at just one possible audience for the question, what is the value of studying punk?

Ken from Prank Records once wrote to me that he is wary of academic interest in punk because it tends to frame punk as something that happened in the past and ignores punk in the present. Academic interest in punk can kill punk by insisting on what it was rather than being alive to what it is. I share this because it is worth keeping in mind that studying punk can do harm. This is just one perspective. Others in the punk community have reacted with excitement about academic interest in punk. And still others have responded with justified indifference. And there are many more stakeholders than just present-day punks, too.

Think about your multiple audiences. What does this question mean for the university who wonders about the scholarly legitimacy of our class? What does this question mean for you? What does it mean for those who are or have been punks? You don't have to address every possible audience, but you should be aware that context matters and different contexts yield different meanings and distinct complications.

Is this question different from asking about the value of the humanities at a time when education is too often understood as yet another deliverable equipping students for a world of work in a capitalist economy? In what sense does the specific archive of punk matter?

How can one focus such a broad question? How can one use this prompt to generate a meaningful contribution to public debate about the value of giving serious thought to unlikely cultural activities? As I suggest at the beginning of this syllabus, this prompt should likely lead us to do more than just instrumentalize our archive and our scholarship by stating that studying punk teaches one to how to write an essay or analyze a song. Reflecting on this question should



lead to a sustained set of reflections regarding what thought can do and how one can best inspire others to care about such matters.

Conduct research and engage in sustained reflection on the question in order to provide a thoughtful and clear assessment.

What format is effective for your response? Because this is meant for public audiences, it should not read like an essay. Refer to the first two options for a benchmark regarding the “weight” of what you produce.

Assignments will be evaluated based on their thoughtfulness, tone, intellectual courage, research, ability to reach a popular audience, response to the question, specific angle, and insights.

Be sure to attribute authorship in whatever manner you prefer. What you produce may be hosted on the Punkpedagogy.com and credit will be given in the manner you indicate.

5% Participation

Because this is a fourth-year course, your regular and thoughtful participation in class is assumed. Grades are earned according to the quality of your participation. Please note that this does not say volume or insistence, but quality. There are many ways to participate in a meaningful fashion and sometimes being an excellent participant means assisting others to participate, for example, or making space for someone else to contribute.

I appreciate that this may feel like a class you need to attend only selectively because of the nature of the assignments. This class is premised on a workshop-like environment in which we think together, however. If you fail to participate in the class on a consistent basis, expect lower marks on all assignments. Ongoing absences may result in a grade of zero for participation. Explanations for absence given at the end of term are unlikely to be considered.

Email Policy

I will make every effort to respond to you within 24 hours. While I do not like to think it happens often, I know I have missed some messages due to the sheer volume of email I receive. If I do not respond to your message within 24 hours, please do send a follow up message, forwarding your first one. I sincerely appreciate it.

Assessment Norms

A 80-100

Work that receives an “A” is intelligent and thoughtful and consistently clear. Work in the “A” range fully meets the unique and explicit instructions of the assignment. It is original work that demonstrates careful preparation and effective execution. It is well structured and offers a compelling perspective. It is polished and is consistently clear in communicating its ideas. It demonstrates excellent knowledge of the materials it cites and a compelling understanding of course material more widely. Overall, work at this level demonstrates a sophisticated and sustained engagement with course concepts and is fully effective in delivery and content.



B 68-79

Work that receives a “B” is intelligent and thoughtful and usually clear but its insights may not be as startling or effectively communicated as work in the “A” range. An assignment receiving a “B” grade fully meets the unique and explicit instructions of the assignment. It is original work that demonstrates clear planning in preparation and execution. It is well structured and offers a compelling perspective. It may not always be polished and is not consistently clear in communicating its ideas. It demonstrates good knowledge of the materials it cites and a compelling understanding of course material more widely. Overall, work at this level demonstrates good understanding and sustained engagement with assigned readings. It might have missed some key details or misunderstood them slightly. The assignment might not be fully persuasive in its delivery and content, however. “B” work is very promising but lacks the mastery of work in the “A” range.

C 55-67

Work that receives a “C” ranges from marginally effective to satisfactory. It features particular deficiencies that prevent it from reaching the status of a “B.” It is original work that meets most of the expectations of the assignment, but it does not reflect the patient analysis, planning, and thoughtful insights of work receiving grades of “A” or “B.” Usually, an assignment receiving a “C” features several identifiable flaws or one quite significant flaw. It might show clear engagement with course materials and concepts but has failed to master these techniques in a significant fashion. It may struggle to communicate its insights clearly, or it may convey ideas competently but shows a limited range of understanding of the ideas at hand. It is clearly making a good effort and is viable, but it needs improvement. It may have moments of great insight while also missing key details or making unclear statements. The hallmark of work at this range is often inconsistency.

D 50-54

An assignment receiving a “D” is barely effective. What distinguishes it from an “F” is that it shows clear engagement with course readings and principles but is nonetheless a substandard performance. A “D” assignment paper is trying but has significantly failed to master assignment expectations, despite satisfying some of them. It may have moments of original insight that are overshadowed by very significant flaws in communication. Or it may struggle to develop its own original perspective despite clearly communicating its ideas. “D” work rarely lacks promise; it is almost always missing a key component of the assignment or is consistently unclear, vague, and confusing. Overall, work at this level demonstrates barely passable work; its deficiencies hold it back from becoming satisfactory.

F 0-49

An assignment receiving an “F” is ineffective. It is significantly out of step with assignment expectations. It does not reflect a clear engagement with course materials and concepts. It may have moments of insight that are overshadowed by very significant flaws in communication or logic. “F” work is almost always missing a key component of the assignment; is consistently unclear, vague, and confusing; is marked by a high degree of carelessness; or does not advance an argument appropriate to the assignment.



Failing to produce an original assignment or reproducing the work of others without proper acknowledgement will lead to an “F.” Plagiarism will always lead to a failing grade; this includes self-plagiarism, which is the act of submitting the same or largely the same work for more than one course or more than one assignment.

SCHEDULE

Working from the assumption that our classes will be in person beginning January 24, we will delay introductions until we meet together for the first time.

Sizing up Punk from a Distance

- Jan 11 Zoom class: *Decline of Western Civilization* (film screened during class)
- Jan 13 Zoom class: *American Hardcore* (film screened during class)
Watch outside of class: *Afro-Punk*
https://www.youtube.com/watch?v=fanQHFAxXH0&ab_channel=AFROPUNK
- Jan 18 Zoom class: *Salad Days* (film screened during class)
Watch outside of class: *Who's Emma*
https://www.youtube.com/watch?v=llwZIU0vKGU&ab_channel=Who%27sEmmaDOC
- Jan 20 Zoom Class: *Between Resistance and Community* (film screened during class)
Assignment Due Friday January 21: What is Punk?

Narrating Punk

- Jan 25 Pearson, *From the Graveyard of the Arousal Industry*
- Jan 27 Pearson, *From the Graveyard of the Arousal Industry*
- Feb 1 Gonzales, *The Spitboy Rule*
Marcus, *Girls to the Front* (LOCR; digital Chapter 3 and hardcopy) (This reading is optional for those curious about Riot Grrrl)
- Feb 3 Gonzales, *The Spitboy Rule*
Watch outside of class: *Beyond the Screams*
<https://www.youtube.com/watch?v=iYph2q44MQU>

Culture and Ideology: Assessing Punk

- Feb 8 Introductions and Re-introductions
McPheeters, *Mutations: The Many Strange Faces of Hardcore Punk* (LOCR)
- Feb 10 Horkheimer and Adorno, “The Culture Industry: Enlightenment as Mass Deception” from *Karl Marx* (Chapter 22) (LOCR)
- Feb 15 Hebdige, *Subculture: The Meaning of Style* (1-19, 100-127) (LOCR)
Thompson, *Punk Productions* (139-157, 177-180) (LOCR)
- Feb 17 Sedgwick, “Paranoid and Reparative Reading” from *Touching Feeling* (LOCR)



Reading Break February 21-25

Punk Aesthetics

- March 1 Nanay, *Aesthetics: A Very Short Introduction* (chapters 1-5) (LOCR)
March 3 “Punk Shows” <http://www.crimethinc.com/texts/atoz/punkshows.php>
Nedorostek, *Radio Silence – Minor Threat 7*” (LOCR)
Inside Front: “Selling Ourselves Out”
<http://www.crimethinc.com/texts/insidefront/selling.php>
Essay Assignment Due by the end of March 6

On Listening to Punk Music

- March 8 Cook, *Music: A Very Short Introduction* (chapters 1-3) (LOCR)
March 10 Cook, *Music: A Very Short Introduction* (chapters 4-5) (LOCR)

March 15 Ambrosch, “‘Rise Above’: A History of North American Punk Rock and Hardcore,” from *The Poetry of Punk* (LOCR)
March 17 Robinson, “Hungry Listening,” from *Hungry Listening* (LOCR)

Punk Institutions and Practices

- March 22 924 Gilman St: *Let’s Talk about Tact and Timing* (screened in class)
March 24 Peterson, “Animal Rights” from *Burning Fight* (LOCR)
DIY assignment Due March 27

March 29 Martin, “Ebullition” from *Simba* (LOCR)
X: Straight Edge and Radical Sobriety (89-99; 186-207; 218-234)
March 31 Nguyen, <https://threadandcircuits.wordpress.com/2010/03/14/its-not-a-white-world-looking-for-race-in-punk-1998/>
X: Straight Edge and Radical Sobriety (16-22; 43-76; 235-256; 288-296)

Punk Pedagogies

- April 5 Furness “Attempted Education and Righteous Accusations” from *Punkademics* (Open Access)
<https://www.minorcompositions.info/wp-content/uploads/2012/05/punkademics-web.pdf>
April 7 Nussbaum, “The Silent Crisis” from *Not For Profit: Why Democracy Needs the Humanities* (LOCR)
Term Assignment Due April 14

Final Examinations:

The examination period for Term 2 of Winter 2021 is April 14 to April 29, inclusive. Except in the case of examination clashes and hardships (three or more formal examinations scheduled within a 27-hour period) or unforeseen events, students will be permitted to apply for out-of-time final examinations only if



they are representing the University, the province, or the country in a competition or performance; serving in the Canadian military; observing a religious rite; working to support themselves or their family; or caring for a family member. Unforeseen events include (but may not be limited to) the following: ill health or other personal challenges that arise during a term and changes in the requirements of an ongoing job.

Further information on Academic Concession can be found under Policies and Regulation in the *Okanagan Academic Calendar* <http://www.calendar.ubc.ca/okanagan/index.cfm?tree=3,48,0,0>

Indigenous Programs and Services

The primary goal of the Indigenous Programs and Services is to provide culturally appropriate services and support to First Nation, Metis and Inuit students. Please contact us if you have any questions or inquiries. Web: <http://students.ok.ubc.ca/aboriginal/welcome.html>

International Programs and Services

International Programs and Services (IPS) provides advising, transition services and programs for international students, and IPS works to foster an intercultural campus community where differences are embraced and respected and adapting is multidirectional. In response to COVID-19, International Program and Services have put together a page with important resources and frequently asked questions regarding immigration and health insurance. Web: <http://students.ok.ubc.ca/international/welcome.html>

Academic Integrity

The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply if the matter is referred to the President's Advisory Committee on Student Discipline. Careful records are kept in order to monitor and prevent recurrences.

A more detailed description of academic integrity, including the University's policies and procedures, may be found in the Academic Calendar at:

<http://okanagan.students.ubc.ca/calendar/index.cfm?tree=3,54,111,0>.

And on the FCCS site here: <https://fccs.ok.ubc.ca/student-resources/academic-integrity/>

Student Learning Hub

The Student Learning Hub (LIB 237) is your go-to resource for free math, science, writing, and language learning support. The Hub welcomes undergraduate students from all disciplines and year levels to access a range of supports that include **tutoring in math, sciences, languages, and writing, as well as help with study skills and learning strategies**. For more information, please visit the Hub's website (<https://students.ok.ubc.ca/student-learning-hub/>) or call 250-807-9185.

Academic Integrity Matters (AIM) Program

AIM is a program that provides help with academic integrity (AI) issues for undergraduate and graduate students. Please contact the Student Learning Hub (<https://students.ok.ubc.ca/student-learning-hub/>) and ask specifically for an AIM appointment.

Library Information



The **Library** is available for research support and can be accessed [here](#).

UBC Okanagan Disability Resource Centre

The Disability Resource Centre ensures educational equity for students with disabilities and chronic medical conditions. If you require academic accommodations, please contact the Disability Resource Centre located in the University Centre building (UNC 215).

General inquiries or students new to the DRC can reach us by emailing drc.questions@ubc.ca

Web: <http://students.ok.ubc.ca/drc/welcome.html>

UBC Okanagan Equity and Inclusion Office

Through leadership, vision, and collaborative action, the Equity & Inclusion Office (EIO) develops action strategies in support of efforts to embed equity and inclusion in the daily operations across the campus. The EIO provides education and training from cultivating respectful, inclusive spaces and communities to understanding unconscious/implicit bias and its operation within in campus environments. UBC Policy 3 prohibits discrimination and harassment on the basis of BC's Human Rights Code. If you require assistance related to an issue of equity, educational programs, discrimination or harassment please contact the EIO (UNC 325H).

Email: equity.ubco@ubc.ca

Web: www.equity.ok.ubc.ca

Health & Wellness

Health and Wellness offers a range of student health and wellness services, including a health clinic, counsellors, and health promotion programs. Students are encouraged to stay at home if they have a minor or communicable illness (such as flu-like symptoms) to prevent further spread of illness to other students, staff, or faculty. If students are too ill to attend class, the student should contact the instructor immediately and submit a "Self Declaration of Absence Due to Illness or Injury" form: [Student Declaration of Absence Due to Illness or Injury \(PDF\)](#)

Please note: Use of the self-declaration form during the final exam period is not accepted—students are advised to communicate directly with their instructor if they are sick and unable to write final examinations. This declaration is not an exemption from any exams, papers, or projects that were missed during the time of absence and does not modify any academic obligations.

If students would like to access a UBC physician, nurse or counsellor, please call our office at 250 807-9270 or visit our website: <https://students.ok.ubc.ca/health-wellness/>

The UBC Student Assistance Program (SAP) is a free, 24/7 wellness resource for students. Services include personal counselling, life coaching, group programs and more, based on your needs:

<https://students.ok.ubc.ca/health-wellness/student-assistance-program/>

FCCS Communications Portal

Consider signing up for our FCCS Communications portal for students in our undergraduate and graduate programs in Canvas.

This one-stop space will be used to keep students informed and up to date with important information related to your academic matters as well as updated on FCCS and campus events.

Self enrol: <https://canvas.ubc.ca/enroll/3KBYFY>

SAFEWALK

Don't want to walk alone at night? Not too sure how to get somewhere on campus? Call



a place of mind
THE UNIVERSITY OF BRITISH COLUMBIA

Safewalk at 250.807.8076. For more information, visit: <http://security.ok.ubc.ca/welcome.html>