



a place of mind  
THE UNIVERSITY OF BRITISH COLUMBIA

FACULTY OF CREATIVE AND CRITICAL STUDIES  
DEPARTMENT OF CRITICAL STUDIES

**2018 Winter Term 1**  
**Canadian and Filipinx Ecopoetry**  
**in a Transnational Context (3 Credits)**  
*(Narrow Area Examinations)*

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*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.*

**Instructor:** Rina Garcia Chua, LPT, MALL-LIT

**Office Hours:** Tuesday and Thursday, 1-2 PM

**Email:** rina.chua@ubc.ca

**Course Overview, Content and Objectives**

The global discourse, fueled by the (arguable) democracy of the Internet, has facilitated imperative issues such as migration, climate change, disasters, and so much more onto a transnational context. Now, it has become more and more challenging to filter these issues through localism and nationalism, as climate scientists<sup>1</sup> have recently warned that the global warming has to be mitigated to 1.5 degrees Celsius by 2040 or else the damages to the Earth's overall ecology are irreversible. Low lying nation states such as the Marshall Islands have been reporting on disappearing coastlines and islands, fueling the first climate refugees in current history. On one hand, countries that are within disaster-prone geographical positions, such as the Philippines and other Southeast Asian countries<sup>2</sup>, have suffered from Category 5 Cyclones and/or devastating storm surges; some of these countries are particularly vulnerable due to their "developing" economic status and political climates. On the other hand, Western countries such as Canada and the United States have increased their involvement in climate talks as response to these climate disasters or have directed their focus on bolstering populist rhetoric and sentiments to "strengthen economy" – both to ambiguous effects. What, then, appears to be wanting in this discourse is how one makes sense of their place and space as they are caught in the cross-currents of global situations; more importantly, how one can translate their own experiences and ideas in a way that is legible to global discourse.

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<sup>1</sup> The IPCC (The Intergovernmental Panel on Climate Change) has issued a report last October 2018 from almost 90 climate scientists all over the world: <https://www.ipcc.ch/sr15/>.

<sup>2</sup> The Philippines is part of the Pacific Ring of Fire, which is an area in the Pacific Ocean where major earthquakes and volcanic eruptions occur. Also known as the circum-Pacific Belt, it extends up until British Columbia and the Yukon in Canada. (<https://www.nationalgeographic.org/encyclopedia/ring-fire/>)



This course focuses on the possibilities and pitfalls of ecological poetry (ecopoetry) and transnationalism from two nations interconnected by migration, economic investments, and even the Pacific Ring of Fire: Canada and the Philippines. The focus on ecopoetry is a contribution to the growing interdisciplinary creative response of the environmental discourse. John Felstiner asks in his seminal *Can Poetry Save the Earth?* the following questions: “Can poems help, when the times demand environmental science and history, government leadership, corporate moderation, nonprofit activism, local initiatives? Why call on the pleasures of poetry, when time has come for an all-out response?” (xiii), and whether poetry that is deemed ecological responds to such critical events or is an event of its own, Ann Fisher-Wirth and Laura Gray Street in the “Preface” of *The Ecopoetry Anthology* asserts that what has come to be known as ecopoetry now has “come into use to designate poetry that in some way is shaped by and responds specifically to that [burgeoning environmental] crises” (xxxviii). What is clear in these queries and definitions is that ecopoetry has inherently value as art that allows one to create or stir an awareness within in order to reconceptualise what it means to be a part of the more-than-human world. To be specific, in this class, the focus on ecopoetry and ecopoetics then brings about the first main challenge in this course, which is **the challenge of identifying one’s experiences as a part of the more-than-human world or the world-at-large**. The selected ecopoems from the different required readings are to be discussed not only as a mitigation or reflection of the critical issues that are present but as a form of engagement with language that is overlapping, rebellious, discontinuous, fluid and permeable.

Further, Laura Gray-Street (xxxviii) ruminates in “The Roots of It” that, “in a sense, poetry has always been ecopoetry,” which brings to mind the question of why the two nations in particular (Canada and the Philippines) if ecopoetry *is* and *has been* poetry – a tradition of the self’s interrelationship with the more-than-human-world that can be traced in ancient poems from the East to the (as Robert Hass does so in his “Introduction” to *The Ecopoetry Anthology*) American West? Canada and the Philippines interact with each other in many diverse ways, perhaps via what Ursula Heise (10) calls “eco-cosmopolitanism,” which is an environmental world citizenship that emphasizes the strength of tracing and maintaining global and local modes of belonging. This reimagines the vague yet palpable connections between Canada, a First World western country, and Philippines, a Third World developing country, and these are connections fostered not only by shared histories of colonization, imperial violence, and issues of indigeneity, but also the cross-currents of “contact zones” brought about by cosmopolitanism. Huang Hsinya (120) employs “the Pacific” in her critique as a “contact zone, method, and concept with which to examine the dynamic, shifting relationship(s)” amongst those nations that are intertwined with the ocean, in order to engage with its “ecopoetic complexity.” Exploring the chiasmic interconnections of these two



countries via ecopoetry then forces the realities of transnational discourse – the supplementation or challenging approaches to imperialism, postcolonialism, indigeneity, globalization, and ecology (120). It is my intention that students who choose to be a part of this course are able to translate the discussions they participate in to their own personal and social realities.

These personal and social realities are now marred with the concepts of transnationalism, which brings to light the other anchor of this course. Steven Vertovec (2) has defined transnationalism as “sustained cross-border relationships, patterns of exchange, affiliations and social formations spanning nation-states,” and as the global discourse continues to be accessible to more individuals all over the world, there is interest in the kinds of experiences peoples are processing due to these cross-border relationships. With transnationalism, there are certain kinds of relationships that have been globally-intensified (Vertovec 3) and now take place in a common arena of activity. This definition then brings about the concept of being within a “common arena of activity,” which is – simply put – to trace one’s self in the bigger transnationalist issues. This concept is an attempt to respond to Ursula Heise’s notion of how a “sense of planet” is a “sense of how political, economic, technological, social, cultural, and ecological networks shape daily routines” (55). It is a self-reflexive exercise that will allow the student to explore the realizations and notions (whether jarring or satisfying, or not) one associates with being a “citizen of the world<sup>3</sup>,” as well as the responsibilities one may identify in being so. In relation to being a “citizen of the world,” transnationalism then responds to the second challenge of this course -- which is to **identify how the individual’s personal experiences and notions relate *back* to the world-at-large.**

This process engages with Serpil Oppermann’s idea of how “regional ... narratives that are spatially located can, at the same time, produce meanings of global significance” (402). The student is encouraged to displace, and then place, one’s narrative in the global context in order to become aware of the interconnections that have been deliberately fostered and engineered throughout the narrative/s. Mitchell Thomashow (4) encourages imaginative thinking that perceive ways on how the global environmental change may be interpreted – “how the threats and challenges of such problems as the loss of biodiversity, global climate change, and habitat degradation can become more accessible and personal ... so they are perceived and intrinsic to everyday awareness.” In relation, Heise’s concept of a “sense of place” wherein she asserts that one must get to know the details of the ecosystem that immediately surrounds them in order to make sense of the bigger environments that envelop most everything else (28, 55) also advocates for an understanding of the local in order to perceive the invisible (or ungraspable) global. The drawing

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<sup>3</sup> The 4<sup>th</sup> Century Greek Cynics have coined “cosmopolitan” or “citizen of the world” to define a new socio-political process. Heise uses this term in her conception of “eco-cosmopolitanism,” or identifying individuals and groups as part of a planetary “imagined communities” (10).



out and evaluations of interconnections are some of the key skills that this course aims for, and hopefully these brings about an advocacy function that is a tenet of postcolonial ecocriticism (avowed by Huggan and Tiffin 7) from the student.

Thus, the third challenge then will highlight what one *can* or *may* do with the realizations of these interconnections and interconnectedness – **to process these individual and global notions into productive modes of inquiry that can be used as spaces for fostering the global discourse and as an extension of the “common arena of activity.”** With the exposure of ecopoetry from Canada and the Philippines, pertinent ecocritical essays, and select environmental films, the student is encouraged to curate their own ecopoetry anthology that will highlight the aim to facilitate the discussion of ecopoetry and transnationalism *beyond* the academe. Joni Adamson and Scott Slovic (21) call on the same challenge – to reach toward a condition where we all appreciate and celebrate the stake we have in protecting the earth. It is also a realisation of poetry’s potentials within ecocriticism – what Filipino writer Gemino Abad (11) declares as “poetry [that] becomes a power of language by which language transcends itself.”

The course is both academic and creative, in that sense – the student is highly encouraged to not only meet the course requirements (such as submit essays, do the readings, curate the anthology), but also to continually commit to the space of self-reflexiveness in order to progress toward innovative ideas that are legible to beyond the self, and into the public – the common arena of activity as well.

### **Key Objectives**

The four main objectives of this course are the following:

- Identify and evaluate ecopoetry based on its characteristics, themes, cultural significance, and its relations to key ecocritical frameworks;
- Assess and recognize the presence of Canadian and Filipinx ecopoetry in the transnational ecocritical discourse;
- Discuss local, cultural, and transnational relations that are demonstrated in Canadian and Filipinx ecopoetry;
- Demonstrate ability to interpret, critique, produce, and select Canadian and Filipinx ecopoetry for a research essay and a curated anthology.

### **Prerequisites**

- 400- level students of the Faculty of Creative and Critical Studies;
- Must be majoring in English or Creative Writing;
- Students from other faculties may apply to take the course; however, they will be admitted based on the strength of their expression of interest and background.

### **Learning Outcomes**

The course highly encourages not only academic modes of production, but also collaborative ones. It will require students who are committed to learning both theory and literature, but also learning to



navigate collaborations within and outside the classroom in a way that will allow a productive space to engage with in conversations that are of the necessary tensions in today's global discourse.

Thus, the course will also allow the student to collaborate with one another to foster interconnections on a localized level, with the intention of bringing it back to the global. Thomashow (7) has avowed that, "Global environmental change may be invisible consequences of innumerable, seemingly unconnected local actions," yet at the same time it may be, "the extraordinary impact of one crucial choice or event." The eco-poetry selected for this course, as well as the ecocritical essays, were chosen to facilitate the students' "imagination of the global" (Heise) in order to draw out connections that, perhaps, have never been drawn out before. Viewpoint diversity is entertained in this course, as well as novel theories and/or notions.

The student is expected to entertain the following questions throughout the course: How does one connect their individual self to the greater issues of transnationalism and the environment? How do these issues directly or indirectly affect communities and individuals? What are the ways that these issues have been communicated through eco-poetry and transnationalism, and are there other ways that can be innovated to further do so?

After completing this course, students will be able to:

- Characterize and recognize eco-poetry;
- Analyze eco-poetry using key ecocritical frameworks;
- Critically recognize and assess the politics of anthologizing;
- Identify transnational issues individually in Canada and the Philippines or in both countries;
- Synthesize the discussions and engagements in the course into a curated anthology (with a critical Introduction and optional Foreword/Afterword) that reflects the students' analyses of eco-poetry and transnationalism.

### **Required Texts**

- Chua, Rina Garcia, editor. *Sustaining the Archipelago: an Anthology of Philippine Eco-poetry*. University of Santo Tomas Publishing House, 2017.
- Holmes, Nancy, editor. *Open Wide a Wilderness: Canadian Nature Poems*. Wilfred Laurier University Press, 2009.
- Heise, Ursula. *Sense of Place and Sense of Planet: The Environmental Imagination of the Global*. NY: Oxford UP, 2008.

### **Required Readings**

- *Agam: Filipino Narratives on Uncertainty and Climate Change*. Institute for Climate and Sustainable Cities (ICSC), 2014.
- Bloomer, Yvonne, editor. *Refugium: Poems for the Pacific*. Caitlin Press, Inc., 2017.
- Garrard, Greg. *Ecocriticism: The New Critical Idiom*. New York: Routledge, 2004.
- Huggan, Graham and Tiffin, Helen. *Postcolonial Ecocriticism: Literature, Animals, Environment*. New York: Routledge, 2010.
- Thomashow, Mitchell. *Bringing the Biosphere Home: Learning to Perceive Global Environmental Change*. MIT Press, 2002.

### **Required Videos**

- Red, Mikhail, director. *Birdshot*. Tuko Film Productions, 2016.



- Matthew, Jackson, director. *Uprivers*, 2018. (<http://artchangeinc.org/uprivers/>)

### Course Format

The course is three (3) hours each week, with the lectures before the midterms as instructor-led lectures. These instructor-led lectures will involve a *motivational activity* that is related to the lecture theme for that week, a 1 to 1½ hour structured discussion of the reading materials, and then a related activity or essay-preparation (including peer reviewing) activity that will commence the meeting/s.

After the Midterms, the three (3) hour block is split into two 1½ hour blocks to accommodate student-led seminars. The student will conduct a seminar based on their assigned reading/s in the manner the instructor-led seminar has been conducted as a model (the student is allowed to improvise as well).

### Assignments

These are the following assignments:

Assignments	Percentage Grade
Reflective Essay	15%
Midterms	20%
Student-Led Seminars	20%
Draft and Peer Review of Critical Introduction	15%
Final Presentation	30%
<ul style="list-style-type: none"> <li>Critical Introduction</li> </ul>	15%
<ul style="list-style-type: none"> <li>Anthology's contents</li> </ul>	15%

### Assessment criteria:

This course presents different criterias for the different assignments. The first rubric is the MAIN rubric, which will be used to mark the **Midterms (20%)**, **Draft of Critical Introduction**, and the Anthology's **Critical Introduction (15%)**.

All these essays have to be written in MLA format and observe university-level grammar and writing, with the Midterms requiring **1000 words**, and the other essays **2000-3000 words**. Further, these essays all have to utilize *three to five* critical essays discussed WITHIN the course, and *three to five* ecopoems from the required anthologies to form their analysis. There should be at least *five to ten* referenced texts cited in the Works Cited page for each essay submission.

### MAIN RUBRIC<sup>4</sup>:

<b>The Superior Paper (A/A-)</b>
<b>Thesis:</b> Easily identifiable, plausible, novel, sophisticated, insightful, crystal clear. Connects well with paper title.
<b>Structure:</b> Evident, understandable, appropriate for thesis. Excellent transitions from point to point. Paragraphs support solid topic sentences.
<b>Use of evidence:</b> Primary source information used to buttress every point with at least one example. Examples support mini-thesis and fit within paragraph. Excellent integration of quoted material into sentences. Demonstrates an in depth understanding of the ideas in the assigned reading and critically evaluates/responds to those ideas in an analytical, persuasive manner.
<b>Analysis:</b> Author clearly relates evidence to "mini-thesis" (topic sentence); analysis is fresh and

<sup>4</sup> MAIN RUBRIC adapted from <http://www.personal.psu.edu/users/s/a/sam50/rubric.htm>, <http://www.fordham.edu/halsall/med/rubric.html> and <http://www.sheftman.com/ewrt1a/dillard/dilscale.html>.



exciting, posing new ways to think of the material. Work displays critical thinking and avoids simplistic description or summary of information.
<b>Logic and argumentation:</b> All ideas in the paper flow logically; the argument is identifiable, reasonable, and sound. Author anticipates and successfully defuses counter-arguments; makes novel connections to outside material (from other parts of the class, or other classes), which illuminate thesis. Creates appropriate college level, academic tone.
<b>Mechanics:</b> Sentence structure, grammar, and diction excellent; correct use of punctuation and citation style; minimal to no spelling errors; absolutely no run-on sentences or comma splices. Conforms in every way to format requirements.
<b>The Good Paper (B+/B)</b>
<b>Thesis:</b> Promising, but may be slightly unclear, or lacking in insight or originality. Paper title does not connect as well with thesis or is not as interesting.
<b>Structure:</b> Generally clear and appropriate, though may wander occasionally. May have a few unclear transitions, or a few paragraphs without strong topic sentences.
<b>Use of evidence:</b> Examples used to support most points. Some evidence does not support point, or may appear where inappropriate. Quotes well integrated into sentences. Demonstrates a solid understanding of the ideas in the assigned reading and critically evaluates/responds to those ideas in an analytical, persuasive manner.
<b>Analysis:</b> Evidence often related to mini-thesis, though links perhaps not very clear. Some description, but more critical thinking.
<b>Logic and argumentation:</b> Argument of paper is clear, usually flows logically and makes sense. Some evidence that counter-arguments acknowledged, though perhaps not addressed. Occasional insightful connections to outside material made. Mostly creates appropriate college level, academic tone.
<b>Mechanics:</b> Sentence structure, grammar, and diction strong despite occasional lapses; punctuation and citation style often used correctly. Some (minor) spelling errors; may have one run-on sentence or comma splice. Conforms in every way to format requirements.
<b>The Borderline Paper (B-/C+)</b>
<b>Thesis:</b> May be unclear (contain many vague terms), appear unoriginal, or offer relatively little that is new; provides little around which to structure the paper. Paper title and thesis do not connect well or title is unimaginative.
<b>Structure:</b> Generally unclear, often wanders or jumps around. Few or weak transitions, many paragraphs without topic sentences.
<b>Use of evidence:</b> Examples used to support some points. Points often lack supporting evidence, or evidence used where inappropriate (often because there may be no clear point). Quotes may be poorly integrated into sentences. Demonstrates a general understanding of the ideas in the assigned reading and only occasionally critically evaluates/responds to those ideas in an analytical, persuasive manner.
<b>Analysis:</b> Quotes appear often without analysis relating them to mini-thesis (or there is a weak mini-thesis to support), or analysis offers nothing beyond the quote. Even balance between critical thinking and description.
<b>Logic and argumentation:</b> Logic may often fail, or argument may often be unclear. May not address counter-arguments or make any outside connections. Occasionally creates appropriate college level, academic tone, but has some informal language or inappropriate slang.
<b>Mechanics:</b> Problems in sentence structure, grammar, and diction (usually not major). Some errors in punctuation, citation style, and spelling. May have some run-on sentences or comma splices. Conforms in almost every way to format requirements.
<b>The "Needs Help" Paper (C/C-)</b>
<b>Thesis:</b> Difficult to identify at all, may be bland restatement of obvious point.
<b>Structure:</b> Unclear, often because thesis is weak or non-existent. Transitions confusing and



unclear. Few topic sentences.
<b>Use of evidence:</b> Very few or very weak examples. General failure to support statements, or evidence seems to support no statement. Quotes not integrated into sentences; "plopped in" in improper manner. Demonstrates a little understanding of (or occasionally misreads) the ideas in the assigned reading and does not critically evaluate/responds to those ideas in an analytical, persuasive manner.
<b>Analysis:</b> Very little or very weak attempt to relate evidence to argument; may be no identifiable argument, or no evidence to relate it to. More description than critical thinking.
<b>Logic and argumentation:</b> Ideas do not flow at all, usually because there is no argument to support. Simplistic view of topic; no effort to grasp possible alternative views. Does not create appropriate college level, academic tone, and has informal language or inappropriate slang.
<b>Mechanics:</b> Big problems in sentence structure, grammar, and diction. Frequent major errors in citation style, punctuation, and spelling. May have many run-on sentences and comma splices. Does not conform to format requirements.
<b>The "Really Needs Help" Paper (D+/D)</b>
Is like <b>The "Needs Help" Paper</b> but the problems are more serious or more frequent.
<b>The Failing Paper</b>
Shows obviously minimal lack of effort or comprehension of the assignment. Very difficult to understand owing to major problems with mechanics, structure, and analysis. Has no identifiable thesis, or utterly incompetent thesis. Does not follow paper guidelines for length and format. Plagiarizes.

**REFLECTIVE ESSAY<sup>5</sup> RUBRIC:**

The **Reflective Essay** assignment (15%) is a response to a series of prompts regarding the *politics of anthologizing* and the *quandaries of ecopoetry*. It follows proper MLA citation and university-level grammar and writing. It requires **700-1000** words, with at least **three** texts from the course used as citations in the Works Cited page.

**WRITING RUBRIC: REFLECTIVE ESSAY**

CRITERIA	ADVANCED (80-100%)	PROFICIENT (65-79%)	BASIC (50-64%)	BELOW BASIC (0-49%)
OCCASION FOR REFLECTION A thing • experience	Responses show that the writer  ◇ meets all the criteria listed in Score Point 3. ◇ memorably presents the experience for the reflection. ◇ uses extended detail like a writer. ◇ uses language to be convincing.	Responses show that the writer  ◇ presents the experience through use of concrete, sensory language, quotations, and narrative accounts that effectively use dialogue,	Responses show that the writer  ◇ does not go deeply enough into the reflection  ◇ talks too much about himself/herself instead of the	Responses show that the writer  ◇ assumes experience that prompted reflection is implicit in the response.

<sup>5</sup> Reflective Essay rubric adapted from <http://course1.winona.edu/shatfield/air/RUBRIC%20&%20CH%20essay.doc>.



	<ul style="list-style-type: none"> <li>◇ shows great depth of thought.</li> <li>◇ is creative and original.</li> <li>◇ reveals ideas through use of comparison and imagery.</li> </ul>	<ul style="list-style-type: none"> <li>◇ effectively focuses on a single subject including related experiences and observations.</li> </ul>	<ul style="list-style-type: none"> <li>◇ experience.</li> <li>◇ uses concrete detail.</li> </ul>	
<b>REFLECTION</b> <ul style="list-style-type: none"> <li>• exploring</li> <li>• analyzing</li> </ul>	<ul style="list-style-type: none"> <li>◇ implicitly reveals feelings and thoughts through presentation of the experience.</li> <li>◇ makes the reader understand the abstract ideas underlying the reflection through use of specific detail.</li> </ul>	<ul style="list-style-type: none"> <li>◇ is thoughtful, convincing, insightful, and exploratory.</li> <li>◇ Is firmly grounded in the subject.</li> <li>◇ reveals a strong connection between the subject and the experience(s).</li> <li>◇ analyzes the experience by looking at more than one angle.</li> <li>◇ explores the subject in personal and general reflections.</li> </ul>	<ul style="list-style-type: none"> <li>◇ is limited to flimsy generalizations.</li> </ul>	<ul style="list-style-type: none"> <li>◇ uses only simple, obvious statements.</li> </ul>
<b>WRITING STRATEGIES</b> <ul style="list-style-type: none"> <li>- using specific, concrete details</li> <li>- comparing, contrasting</li> <li>- naming, describing</li> <li>- reporting conversation</li> <li>- reviewing the history</li> <li>- explaining possibilities</li> <li>- creating a scenario</li> </ul>	<ul style="list-style-type: none"> <li>◇ effectively uses writing strategies to enhance reflection.</li> </ul>	<ul style="list-style-type: none"> <li>◇ uses a variety of writing strategies.</li> <li>◇ uses specific, concrete details to make the reflection clear to the reader.</li> </ul>	<ul style="list-style-type: none"> <li>◇ uses few purposeful writing strategies.</li> <li>◇ uses some details and sensory language.</li> </ul>	<ul style="list-style-type: none"> <li>◇ does not attempt to elaborate ideas or elaborates only through repetition of the initial statement.</li> </ul>
<b>COHERENCE AND STYLE</b>	<ul style="list-style-type: none"> <li>◇ consistently uses appropriate language.</li> <li>◇ shows deep insight through a natural flow of ideas and</li> </ul>	<ul style="list-style-type: none"> <li>◇ achieves unity through a natural progression of ideas.</li> <li>◇ uses precise language.</li> </ul>	<ul style="list-style-type: none"> <li>◇ uses only simple, generic language.</li> <li>◇ has lapses in</li> </ul>	<ul style="list-style-type: none"> <li>◇ does not have coherence in writing.</li> <li>◇ Is not organized in writing.</li> </ul>



	an effective conclusion.		coherence. ◇ has the tendency to digress.	
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**STUDENT-LED SEMINARS<sup>6</sup> RUBRIC:**

The **Student-Led Seminar (20%)** is a presentation on a particular topic in the weekly course schedule wherein the student is expected to discuss the *main points of the essays, analyse the poems in relation to these essays, and synthesize the main points and analysis in relation to quandaries of ecopoetry, transnationalism, and/or a related theme*. The presentation should also begin with a short motivational activity, as well as have questions for reflection at the end. The presentation should be around **10-12** slides, with a Works Cited slide at the end.

Performance Area	Rating = 6-7	Rating = 5-4	Rating = 3-2	Rating = 1	Score
Organization	Presenter follows logical sequence and provides explanations/elaboration.	Presenter follows logical sequence, but fails to elaborate.	Presenter does not follow logical sequence (jumps around in presentation).	There is no logical sequence of information.	
Eye Contact	Presenter seldom returns to notes, maintaining eye contact with audience throughout the presentation.	Presenter maintains eye contact with audience most of the time, but frequently returns to notes.	Presenter reads most of report, but occasionally makes eye contact with audience.	Presenter reads entire report, making no eye contact with audience.	

<sup>6</sup> Rubric is adapted from <http://course1.winona.edu/shatfield/air/Oral%20Communication%20Skills.doc>



Delivery	Presenter speaks clearly and loud enough for all in audience to hear, makes no grammatical errors, and pronounces all terms correctly and precisely.	Presenter speaks clearly and loud enough to be heard by most in audience, makes relatively few grammatical errors, and pronounces most terms correctly.	Presenter's voice is relatively clear, but too low to be heard by those in the back of the room. Presenter makes several major grammatical errors, and mispronounces some terms.	Presenter mumbles, mispronounces terms, and makes serious and persistent grammatical errors throughout presentation. Presenter speaks too quietly to be heard by many in audience.	
<b>Total: /20</b>					

**ANTHOLOGY CONTENTS<sup>7</sup> Rubric:**

The **Contents of the Anthology (15%)** will embody a particular theme that is discussed in the Critical Introduction (e.g. transboundary relations; migration; animals; disasters, etc.). It will include **twenty-thirty** poems from either the required anthologies or other sources. It must have an organized Table of Contents that includes the Critical Introduction, and a Works Cited page.

	Excellent (5)	Above Average (4)	Average (3)	Below Average (2)	Needs Improvement (1)	<u>TOTAL</u>
<b>Table of Contents</b>	The table of contents is organized, lists all of the following: the critical Introduction, poems in order by page number, and Works Cited page.	The table of contents is mostly organized, lists most of the following: the Introduction, poems in order by page number, and Works Cited page.	The table of contents is somewhat organized, lists half of the following: the Introduction, poems in order, and Works Cited page.	The table of contents is somewhat organized, lists less than half of what is required.	The table of contents is poorly organized, lists few of what is required.	
<b>Poems</b>	The anthology contains twenty to thirty poems that adhere to a theme that is analysed in the Critical Introduction.	The anthology contains at least twenty poems that adhere to a theme that is analysed in the Critical Introduction.	The anthology contains less than twenty but no more than ten poems that somewhat adhere to a theme that is analysed in the Critical Introduction.	The anthology contains ten poems that loosely adhere to a theme that is analysed in the Critical Introduction.	The anthology contains less than ten poems that almost do not adhere to a theme.	

<sup>7</sup> Portions of this Anthology Contents Rubric is adapted from:  
<https://www.bcsbh.org/cms/lib3/OH01001261/Centricity/Domain/377/Poetry%20Anthology%20Rubric.pdf>



<b>Works Cited</b>	The Works Cited page correctly cites each poem included in the poetry anthology. Citations are alphabetized, double spaced, and appropriately indented.	The Works Cited correctly cites most poems included in the poetry anthology. Most citations are alphabetized, double spaced, and appropriately indented.	The Works Cited correctly cites half of the poems included in the poetry anthology. Some citations are alphabetized, double spaced, and appropriately indented.	The Works Cited correctly cites few poems included in the poetry anthology. Few citations are alphabetized, double spaced, and appropriately indented.	The Works Cited does not correctly cite poems included in the poetry anthology. Few citations are alphabetized, double spaced, and appropriately indented.	
					<b>TOTAL: 15%</b>	

**Recommended Readings (also Works Cited/References):**

- Abad, Gémino H. *A Native Clearing: Filipino Poetry and Verse from English since the 50s to the Present: from Edith L. Tiempo to Cirilo F. Bautista*. University of the Philippines Press, 1993.
- Angeles, Leonora C. "Ethnographic Poetry and Social Research: Problematizing the Poetics/Poethics of Empathy in Transnational Cross-Cultural Collaborations." *GeoHumanities*, vol. 3, no. 2, Mar. 2017, pp. 351–370., doi:10.1080/2373566x.2017.1344560.
- Armstrong, Jeannette C. "Land Speaking." *Speaking for the Generations: Native Writers on Writing*. Ed. Simon J Ortiz. Tuscon: Arizona UP, 1998. 175-94.
- Arnott, Joanne. *Salish Seas: an Anthology of Text Image*. Aboriginal Writers Collective West Coast, 2011.
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## Course Schedule

This is the recommended course schedule for this term. If there are any changes to the schedule, you will be duly informed and this document will be appended on the online teaching platform.

### Wed Sept 5 **Defining Ecopoetry: An Introduction**

**Objective:** *To analyze and define ecopoetry and its major quandaries.*

"The Ecology of Poetry" by Marcella Durand  
"The Language Habitat: an Ecopoetry Manifesto" by James Engelhardt  
"Ecopoetics" by Scott Knickerbocker  
"That Greenery Power: Recent Work of Ecopoetics" by Arielle Greenberg  
"Editor's Preface" to *The Ecopoetry Anthology*

#### Poems:

- Letter to Amina, Who Must Surely Be Among Angels (Merlie Alunan)
- The Mountain (A.M. Klein)
- Acquainted with Lightning (Marjorie Evasco)
- Bear Death (Armand Barnett Ruffo)

### Wed Sept 12 **The Politics of Anthologizing**

**Objective:** *To compare and contrast different perspectives on anthologizing; To identify some political aspects in the process of anthologizing*

"Analyzing Anthologies" by Jeffrey R. Di Leo  
"Confessions of an Anthology Editor" by Alan D. Schrift (both from *On Anthologies: politics and pedagogy*)  
Introduction to *Anthologizing Canadian Literature* by Robert Lecker  
"Anthologizing Matters: The Poetry and Prose of Recovery Work" by Karen L. Kilcup  
"Reading Anthologies" by Frank Davey (from *Anthologizing Canadian Literature*)



**Poems:**

- Pacific Ocean by Brenda Hillman (from *Refugium: Poems for the Pacific*)
- Nature Walk by Robyn Sarah
- Tree Stories by Merlie Alunan
- Mothers Speak by Padmapani L. Perez (from *Agam*)
- “If I Knew the Name of Everything” Brian Battlett

Wed Sept 19 **Identity and Identification politics in Eco-poetry**

**Objective:** Evaluate key identity issues and politics in Canadian and Filipinx Eco-poetry

“Acknowledgment, Disruption, and Settler-Colonial Ecocriticism” by Richard Pickard  
“The Other Other” by Isagani Cruz  
“Ethnographic Poetry and Social Research: Problematizing the Poetics/Poethics of Empathy in Transnational Cross-Cultural Collaborations” by Leonora C. Angeles  
“Cultivating Canada: Reconciliation through the Lens of Cultural Diversity” by Melissa Phung  
“We Have Been Undressing Too Long: An Indigenous Ecology” by Armand Garnet Ruffo

**Poems:**

- To the tourist who shouted *five* bad words at the echo valley by John Levi Masuli
- Kebsquasheshing by Armand Garnet Ruffo
- The Changing Sky by Romulo P. Baquiran (from *Agam*)
- How our Towns Drown by Gémino Abad
- “Ghost Song” by Tim Lilburn

**Reflective Essay Released as Assignment** (refer to Assessment Criteria for specifications)

Wed Sept 26 **Canadian Eco-poetry and Ecocriticism**

**Objective:** Infer Canadian nature identities and issues from eco-poetry and ecocritical essays.

“Great Flint Singing” by Don McKay (from *Open Wide a Wilderness*)  
Introduction to *Greening the Maple: Canadian Ecocriticism in Context* by Ella Soper and Nicholas Bradley  
“Introduction: Environmental Literatures and Politics in Canada” by Catriona Sandilands  
“Articulating a World of Difference: Ecocriticism, Postcolonialism, and Globalization” by Susie O’Brien  
“Speaking for Ourselves, Speaking Together: Environmental Justice in Canada” by Randolph Haluza-De Lay et al.

**Poems:**

- The Spell of the Yukon by Robert W. Service
- Laurentian Shield by F.R. Scott
- The Beginning of the World by Chief K’HHalserten Sepass (from *Salish Seas: an anthology of text and images*)
- Argument with Captain Vancouver Over the Naming of Desolation Sound by



Cynthia Woodman Kerkham (from *Refugium: Poems for the Pacific*)

Wed Oct 3 **Philippine Ecopoetry and Ecocriticism**

**Objective:** *Infer Philippine literary identities and issues from ecopoetry and ecocritical essays.*

“Introduction to Southeast Asian Ecocriticism” by John Ryan and Ignasi Ribol  
“Dismantling Disaster, Death, and Survival in Philippine Ecopoetry” by Rina Garcia Chua  
“Uran, Uran, Tagantan: Mga Babala sa Pagbabago ng Klima sa Rawitdawit Bikol / Storm Signals: Climate Change on Bikol Poems” by Paz Verdades Santos  
“Colonialisms Legacy: The Inferiorizing of the Filipino” by Nilda Rimonte  
“Reconstructing the Wilderness: Finding Identity, Culture and Values in Filipino Children’s Literature” by Apple Audrey L. Noda

**Poems:**

- The Changing Sky by Romulo P. Baquiran, Jr. (from *Agam*)
- How Do You Read the Clouds? by Grade Monte R. De Ramos (from *Agam*)
- Krutsay by Marjorie Evasco
- Hiking Mt. Daraitan by Pat Labitoria
- Breathe (A tonglen) by Rina Angela Corpus

**Submission of Reflective Essay**

Wed Oct 10 **Imagining the Global: Transnationalism and Globalization**

**Objective:** *Synthesize different processes of imagining the local and global in ecocritical texts and essays.*

“From the Blue Planet to Google Earth: Environmentalism, Ecocriticism, and the Imagination of the Global from Sense of Place/Sense of Planet by Ursula Heise  
“Articulating a World of Difference: Ecocriticism, Postcolonialism, and Globalization” by Susie O’Brien  
“The Perceptual Challenge of Global Environmental Change” and “The Experience of Globality” by Mitchell Thomashow (from *Bringing the Biosphere Home*)

**Poems:**

- July by Pauline Lacanilao
- The Ecology of Place by Tom Wayman
- Diptych, Not a Selfie by Ramón C. Sunico (from *Agam*)
- Ocean’s Edge by Melanie Siebert (from *Refugium*)
- Inheritance by Marjorie Pickthall

Wed Oct 17 **Midterm: In-Class Essay During Lecture Time**

Wed Oct 24 **Presentation and Production of Draft Critical Introduction**

(includes peer review; refer to Assessment Criteria for specifications of the assignment)

**Start of Student-Led Seminars**



Wed Oct 31 **Pastoral and Wilderness**

**Objective:** *Originate the major ideas surrounding ecopoetry on the pastoral and wilderness.*

“Baler Twine: Thoughts on Ravens, Home and Nature Poetry” by Don McKay  
“Introduction” to Postcolonial Ecocriticism by Graham Huggan and Helen Tiffin  
“Place-Based Transience” by Mitchell Thomashow (from *Bringing the Biosphere Home*)  
“The State of Nature” by Jonathan Bate (from *The Song of the Earth*)  
“Big about Green”: The Ecopoetry of Earle Birney” by Kristina Getz

**Poems:**

- Snaring Valley by Christopher Wiseman
- Here be Plastics by Fidelito Cortes
- David by Earle Birney
- The Water I Love is a Stranger by Genevieve L. Asenjo
- The West Strangled Sea by Makayla Curtis (from *Refugium*)

Wed Nov 7 **Animal/Species**

**Objective:** *Propose a possible framework for animal studies in Canadian and Filipinx ecopoetry.*

“Animal Bodies, Colonial Subjects: (Re)Locating Animality in Decolonial Thought” by Billy-Ray Belcourt  
“Christianity, Cannibalism, and Carnivory” by Graham Huggan and Helen Tiffin from *Postcolonial Ecocriticism*  
“Foucault and Critical Animal Studies: Genealogies of Agricultural Power” by Chloë Taylor  
“Introduction: animality and ecocriticism” by Scott Slovic

**Poems:**

- Mudfish by Marjorie Evasco
- Coyote Pup Meets the Crazy People in Kootenay National Park by David Zieroth
- Spiders by Kristine Ong Muslim
- The Death of the Bear by Rona Murray
- Wolf by Patrick Lane (from *Refugium*)

Fri Nov 9 **Midterm Break**

Wed Nov 14 **Disaster and Trauma**

**Objective:** *Appraise different modes of disaster, trauma, and survival as expressed in selected ecopoetry and ecocritical essays.*

“Filipino Ecological Imagination: Typhoon Yolanda, Climate Change, and Imperialism in Philippine Poetry and Prose” by Jeffrey Santa Ana (in *Southeast Asian Ecocriticism*)  
“Salba Istorya/Salba Buhay: Save Story/Save Life: Collaborative Storying in the Wake of Typhoons” by Merlinda Bobis  
“Land Speaking” by Jeannette C. Armstrong  
“Matters of Poetics and Resiliency in Daphne Marlatt’s *Steveston*” by Lisa Szabo-Jones



“The Deaths of Settler Colonialism: Extinction as a Metaphor of Decolonization in Contemporary Settler Literature” by Hamish Dalley

**Poems:**

- Ghost Song by Tim Lilburn
- Lake Selby by Irving Layton
- The Vanishing by Ian Rosales Casocot
- Two Ships by Ralph Semino Galan
- The Cheerful Woman’s Rainbow Skirt by Joel Saracho

Wed Nov 21 **Environmental Justice**

**Objective:** *Criticize the different manifestations of environmental justice in select ecopoetry.*

“Slow Violence, Gender, and the Environmentalism of the Poor” from Rob Nixon’s *Slow Violence*

“Toxic Bodies, Corporate Poisons: Local Risks and Global Systems” from Ursula Heise’s *Sense of Place / Sense of Planet*

“Futures: The Earth” from Greg Garrard’s *Ecocriticism*

“Principles of Environmental Justice from the First National People of Color Environmental Leadership Summit” from *Ghost Fishing*

**Poems:**

- Numbers by Yvonne M. Esperas
- Dragging Bottom by Harry Thurston
- A Massing Dying Off by Camille T. Dungy
- The seamstress waits for her daughter to come home by Firie Jill T. Ramos
- Vigil by Sue Goyette

Mon Nov 26 **Film Showing**

**Objective:** *Assess another variety of responses towards environmental issues via other mediums that may also be related to ecopoetry, transnationalism, and anthologizing.*

Red, Mikhail, director. *Birdshot*. Tuko Film Productions, 2016.

Matthew, Jackson, director. *Uprivers*, 2018. (<http://artchangeinc.org/uprivers/>)

Wed Nov 28 **Final Exam Presentation of Curated Anthologies: A Discourse on the Common Activity of Anthologizing**

**Objective:** *Present the curated final project of an anthology and evaluate each others’ processes in creating the final project.*

Last Day of Classes: Friday Nov 30

**A Clean, Safe Workspace**

Students are expected to clean up everything they have used before leaving the workspace. This includes all spaces used by the Faculty of Creative and Critical Studies. If you do not do this, you will receive one



warning. If the problem persists there will be a penalty and privileges such as Salto access and/or the use of equipment may be revoked for a period of time determined by the Head. The purpose of this policy is to ensure that all students can work in a space that is clean and tidy.

### **Final Examinations:**

The examination period for Term 1 of Winter 2018 is December 3 to 17 inclusive. Except in the case of examination clashes and hardships (three or more formal examinations scheduled within a 24-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>.

### **Aboriginal Programs and services**

The primary goal of the Aboriginal Programs and Services is to provide culturally appropriate services and support to First Nation, Metis and Inuit students.

#### **UNC 212**

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

### **International Program and Services**

International Program 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.

#### **UNC 227**

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

### **Food Insecurity**

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in the course, is urged to contact me and/or the Student Union (UBCSUO) so that assistance can be offered to help you find the resources that you need. The UBCO Food Exchange, a program that accepts donations of non-perishable (and some perishable) foods and makes them available to those who need them for free on campus, is at the third floor of the University Centre, beside the Health and Wellness Centre.

### **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. **PLAGIARISM WILL NOT BE TOLERATED.** 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 for dealing with academic misconduct, may be found in the Academic Calendar at <http://okanagan.students.ubc.ca/calendar/index.cfm?tree=3,54,111,0>.

**Academic Integrity Matters (AIM) Program**

LIB 237 250.807.9185

email: [csc.okanagan@ubc.ca](mailto:csc.okanagan@ubc.ca)

Web: <http://library.ok.ubc.ca/wrs/aim/>

**UBC Okanagan Disability Resource Centre**

UNC 227A 250.807.9263

email [earlene.roberts@ubc.ca](mailto:earlene.roberts@ubc.ca)

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

**UBC Okanagan Equity and Inclusion Office**

UNC 227C 250.807.9291

email: [equity.ubco@ubc.ca](mailto:equity.ubco@ubc.ca)

Web: <http://www.ubc.ca/okanagan/equity/welcome.html>

**Health & Wellness**

UNC 337 250.807.9270

Web: [students.ok.ubc.ca/health-wellness/welcome.html](http://students.ok.ubc.ca/health-wellness/welcome.html)

*Early Alert: <https://facultystaff.students.ubc.ca/systems-tools/early-alert>*

**FCCS Calendar of Events**

FCCS will host many great events this academic year. Please bookmark this page for future reference:

<http://fccs.ok.ubc.ca/news-events/calendar.html>

**SAFEWALK**

*Don't want to walk alone at night? Not too sure how to get somewhere on campus? Call Safewalk at 250.807.8076. For more information, visit: <http://security.ok.ubc.ca/welcome.html>*