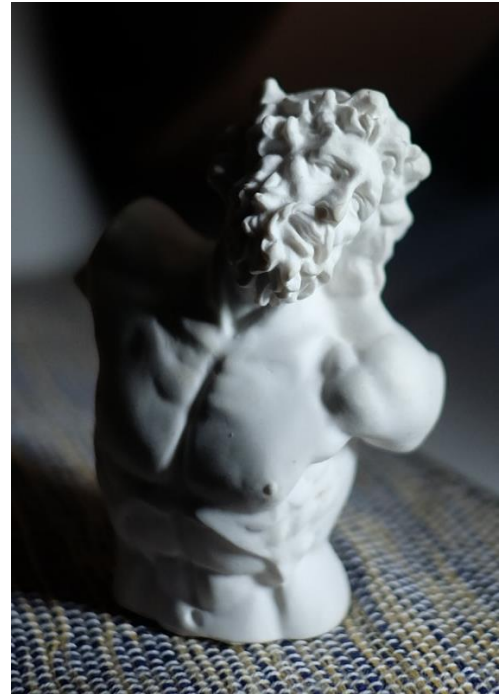


CTMP 2301 – Pain

Winter 2022

Instructor:	Catherine Fullarton catherine.fullarton@ukings.ca
Office Hours:	Mondays 2:30-3:30pm on Zoom
TA:	Holly Hanes holly.hanes@dal.ca
Office Hours:	Tuesdays 9:30-10:30am on Zoom
Online Class Meeting Time & Place (until January 28 th):	<i>Lecture:</i> asynchronous – videos will be posted to Brightspace. <i>Tutorial:</i> synchronous – Wednesday 6:00-7:30pm on Zoom (link on Brightspace)
In-Person Class Time & Place (if/when applicable):	Wednesday 5:25-8:35pm King's New Academic Building, Archibald Room



COVID / Remote Learning:

Consistent with Dalhousie and King's COVID measures, **this class will be offered online for the first four weeks of the Winter term. Our meetings on January 5th, 12th, 26th, and 28th will take place on Zoom (link on Brightspace).** The current plan is to return to in-person learning after January but please monitor the course Brightspace page for further updates.

Territorial Acknowledgement:

The University of King's College sits on the ancestral and unceded territory of the Mi'kmaq People. This territory is covered by the "Treaties of Peace and Friendship" which Mi'kmaq, Wəlastəkwiyik (Maliseet), and Passamaquoddy Peoples first signed with the British Crown in 1726. The treaties did not deal with surrender of lands and resources but in fact recognized Mi'kmaq and Wəlastəkwiyik (Maliseet) title and established the rules for what was to be an ongoing relationship between nations.

As learners, we should want to identify and address lacunae in our knowledge and understanding. That work begins at home. As a white settler on Mi'kmaq territory, and as a teacher, I feel it's important to acknowledge the past and present erasure of indigenous peoples, their culture, their languages, and their land claims, and the various forms of violence perpetrated against all of these, and perpetuated, by white European settlers and their descendants. Here in K'jipuktuk, where I am recording this lecture, that pertains primarily to erasure of Mi'kmaq people, who have inhabited this region for thousands of years and who still to do so today. I encourage you to learn about the history of the place where you are and its peoples. I don't claim to be an expert in any of these areas, but I hope that we can work together to be careful and open to examining our many inheritances – of ideas, of habits, and of privileges, whether we asked for them or not – and the ways that these continue to shape how we live and think.

Course Description:

What does pain do? What does pain mean? This class will examine different accounts of pain, its effects, and its purported meanings (or lack of meaning) in contemporary philosophy, literature, and art. Together, we will examine claims about the meaningfulness or meaninglessness of pain and consider discursive practices that attempt to express pain – or, alternatively, that claim that pain is inexpressible. We will consider the experience of the body in pain, the relation of pain to knowledge, and ways that pain intervenes in our relationships with ourselves and with others.

Course topics include historical perspectives on pain, pain in the medical context, the relation between pain and suffering or pleasure, the expressibility of pain, and depictions of pain in art.

Course Format:

This course consists of weekly 3-hr class meetings on Wednesday evenings. Each class meeting will consist of a lecture followed by a brief question or discussion period and one or more student presentation(s), following which our class will break into small groups for tutorial discussions.

[COVID Update 12/23: Dalhousie and King's will be conducting classes online until January 28th, 2022. Until that date, lectures for this course will be offered as pre-recorded videos that students should view at their convenience (i.e., asynchronously) in advance of class. Class meeting time will be reduced to 1.5hrs, from 6:00-7:30pm Atlantic-time, and will consist entirely of synchronous tutorial discussion and/or student presentations over Zoom. Lecture videos and a Zoom link for tutorials will be provided on Brightspace. Please note that guest lectures may take place *synchronously* over Zoom. Advance notice will be provided wherever possible.]

The aim of the lecture will be three-fold: (1) to provide historical or theoretical context relevant for understanding the reading, where relevant (2) to explicate and elucidate core idea(s) or themes of the reading with reference to the subject of the course, and (3) to raise questions for further study, discussion, and reflection.

The tutorial portion will usually be devoted to student presentations and group discussion. This time is an opportunity for students to ask questions; consider tensions or problems raised by the readings, lecture, or presentation(s); and engage with their peers. They constitute an invaluable part of the course. Attendance of both lectures and seminars is expected and required.

Required Texts:

The following course texts are required and will be available for purchase at the King's University Co-op Bookstore. If acquiring them constitutes a financial hardship, please consult the instructor; alternate arrangements may be possible.

- Sophocles, *Four Tragedies: Ajax, Women of Trachis, Electra, Philoctetes*, trans. P. Woodruff and P. Meineck, Hackett [ISBN: 9780872207639]
- Friedrich Nietzsche, *Genealogy of Morals & Ecce Homo*, Trans. Walter Kaufmann, Vintage Pub., 1989 [9780679724629]

- Elaine Scarry, *The Body in Pain*, Oxford University Press (1985) [9780195049961]
- Audre Lorde, *The Cancer Journals*, Penguin Pub. (2020) [9780143135203]

Other readings may be provided as PDF files on Brightspace [B].

The following texts are not required but are relevant to the course and may be of interest for further reading, presentations, and/or research:

- Sarah Manguso, *The Two Kinds of Decay*, Picador (2008) [ISBN: 9780312428440]
- David B. Morris, *The Culture of Pain*, U. of California Press (1993) [ISBN: 9780520082762]
- Elaine Scarry, *The Body in Pain*, Oxford University Press (1985) [9780195049961]
- Susan Sontag, *Regarding the Pain of Others*, Picador (2003) [ISBN: 9780312422196]
- Shannon Sullivan, *The Physiology of Sexist and Racist Oppression*, Oxford U. Press (2015) [ISBN: 9780190250607]

Evaluation:

This course is designed to enable students to develop and practice a variety of skills they will need to succeed on their final evaluation. In the first half of the term, students will complete frequent low-stakes writing assignments aimed at developing skills of analytical reading and expository and argumentative writing, which will be necessary for success on their final project. Students are encouraged to think ahead about their final project when selecting a topic for their in-class presentation, which may serve as preparatory research and practice of their final project.

Attendance & Engagement	10%
Response Papers (2x 15% each)	30%
In-Class Presentation	20%
Final Project Proposal	5%
Final Project (paper, podcast, or art piece)	35%
TOTAL	100%

*These grade weightings should be considered guidelines rather than fixed values; the instructor reserves the right to adjust for performance improvement (or diminishment of effort) over the course of the term. Students must complete all required assignments to pass the course.

Assessment:

Unless otherwise noted, all written assignments should be submitted online via the course Brightspace page. All work should be formatted as follows:

- 12pt standard font (Times New Roman, Garamond, Arial)
- Double-spaced, normal page margins (1")
- Include a correctly formatted works cited page (Chicago or MLA)
- List the date, author's name, author's student number, and course code in the top margin. For documents longer than one page, include page numbers.

Attendance & Engagement 10%

To earn a full grade for attendance and engagement, your peers must be able to count on you as a reliable class attendee and interlocutor who will deepen their understanding of the material under discussion. This includes completing the assigned readings and work ahead of class time, arriving to class on-time, listening attentively when others speak, responding and contributing meaningfully to group discussions, and posing thoughtful and fruitful questions.

I calculate Attendance & Engagement grades as follows:

- Full attendance (i.e., no more than two (2) unexcused absences), evident preparation for class, and regular thoughtful and meaningful contributions to in-class discussions = 10%
- Deduction of 1% for each unexcused absence after the first two up to a maximum of the whole 10% for Attendance & Engagement.

Unexcused Absences: Students are permitted two (2) unexcused absences. An unexcused absence is an absence from a single class session for which no documentation is required. After the second unexcused absence, students will lose 1% of their final grade for each subsequent unexcused absence, up to a maximum deduction of the full 10%.

Reading Response Papers (2x 15% each) 30%

In weeks 2, 3, 5, and 6, students will submit a short paper (1-2 pages) in response to a prompt about that week's reading. The assignment will consist of either a précis, summarizing and explaining a key idea from the reading; a critical engagement, asking you to evaluate a text's argument or claim; or a reflection, asking you to articulate and respond to an issue or question raised by the reading.

Response papers must be submitted online by the start of class time (5:25pm Halifax-time). They will be evaluated in terms of their clarity in articulating key idea(s) from the reading, thoughtfulness of the engagement with the source text, and originality and depth of analysis or critique. Only the two highest marks will count towards students' final grade.

In-Class Presentation 20%

Once during the semester, students will deliver a short (5-10min) presentation on a topic relevant to that week's material. They will also be expected to lead and moderate a brief discussion period and to answer questions following their presentation. Presentations will be evaluated on the basis of the presenter's preparedness, knowledge of material, delivery, and discussion moderation.

Possible presentation topics are listed in the Reading Schedule. Students may propose their own topic, subject to approval by the instructor.

Final Project (Paper, Podcast, Art Piece) (Proposal: 5% + Final Project: 35%) 40%

For the final evaluation, students have three options: write a research paper, produce a podcast including an interview, or produce an art piece accompanied by an artist's statement.

Details concerning each option will be provided in class and on Brightspace. Students are encouraged to consult the instructor and/or TA before finalizing their proposal, *especially* if they choose to produce a podcast or art piece.

Option 1: Research Paper	Option 2: Podcast	Option 3: Art Piece
Decision re: Final Project Due: midnight Feb. 16th		
<p><u>Research Paper Proposal (5%)</u> (1-2pgs)</p> <p>The proposal for your research paper must outline: (1) the key question or topic of your final paper, (2) the text with which you will primarily engage, (3) your provisional response or argument in relation to the proposed topic and text, and (4) a brief annotated bibliography of any secondary sources you will employ.</p>	<p><u>Podcast Proposal (5%)</u> (1-2pgs)</p> <p>The proposal for your podcast must outline: (1) the key topic / issue / idea of your proposed podcast, (2) the course text with which it will engage and a brief overview of how it will do so, (2) the name of the proposed interviewee, as well as a description of their expertise and relevance to the podcast; (4) a list of at least 5 proposed interview questions that you will ask them.</p>	<p><u>Art Piece Proposal (5%)</u> (1-2pgs)</p> <p>The proposal for your art piece must outline: (1) the key topic / issue / idea of your proposed art piece, (2) the course text with which it engages and an explication of how, (3) a brief sketch of what the final piece will consist in, and (4) a plan for how you will produce it.</p>
Proposal Due: midnight (11:59pm) Wednesday March 9th		
<p style="text-align: center;"><u>Optional Progress Update (Bonus 3%)</u></p> <p>For a bonus 3% on your final project, upload documentation of your final project progress to Brightspace by midnight on March 23rd. This could consist of notes and/or a current draft of your research paper, a (full or partially) recorded or transcribed interview for your podcast, photos of your art piece in its current state, etc. Unless you explicitly request feedback, none will be provided; this is simply an opportunity to earn bonus marks by having begun your work ahead of the deadline. (Note: the bonus will be used to increase your grade on the final project up to the maximum of the 35% for this assignment).</p> <p style="text-align: center;">Optional Progress Update Due: midnight (11:59pm) March 23rd</p>		
<p><u>Final Research Paper (35%)</u> (8-10pgs)</p> <p>The final paper will be 8-10-pages long and must engage at least one of the course texts in a substantial and meaningful way.</p>	<p><u>Podcast (35%)</u> (15-20min)</p> <p>The final podcast will be 15-20min long and must engage at least one course text in a substantial and meaningful way. Along with your podcast you must also submit a typed transcript of the final podcast <i>and</i> the interview you conducted if it was edited for the podcast.</p>	<p><u>Production of Art Piece & Artist's Statement (35%)</u> (5-6pgs)</p> <p>You must produce the art piece described in your proposal. It will be accompanied by a 5-6pg artist's statement. The artist's statement must engage at least one of the course texts in a substantial and meaningful way.</p>
Final Project Due: 12pm (noon) Saturday April 11th		

Grading Scale:

The University of King’s College uses the following scale for defining and correlating letter grades, number grades, and grade point averages (GPAs):

Grade	GPA	Number	Definition	
A+	4.30	90-100	Excellent	Considerable evidence of original thinking; demonstrated outstanding capacity to analyze and synthesize; outstanding grasp of subject matter; evidence of extensive knowledge base.
A	4.00	85-89		
A-	3.70	80-84		
B+	3.30	77-79	Good	Evidence of grasp of subject matter, some evidence of critical capacity and analytical ability; reasonable understanding of relevant issues; evidence of familiarity with the literature.
B	3.00	73-76		
B-	2.70	70-72		
C+	2.30	65-69	Satisfactory	Evidence of some understanding of the subject matter; ability to develop solutions to simple problems; benefitting from his/her university experience.
C	2.00	60-64		
C-	1.70	55-59		
D	1.00	50-54	Marginal Pass	Evidence of minimally acceptable familiarity with subject matter, critical and analytical skills (except in programs where a minimum grade of ‘C’ is required).
F	0.00	0-49	Inadequate	Insufficient evidence of understanding of the subject matter; weakness in critical and analytical skills; limited or irrelevant use of the literature.

A Note on Content

The topic of this course is pain. It should therefore come as no surprise that the course content will at times be difficult and potentially uncomfortable to read and to discuss. Students should expect that this course content will, at times, be emotionally as well as intellectually challenging. The TA and I will endeavor to make our class a safe space in which we can all engage bravely, openly, thoughtfully, respectfully, and carefully about difficult subjects. I will also do my best to provide warnings about particularly graphic or descriptive content.

If you ever feel the need to step outside or to turn off your camera during a particular discussion, you may do so without academic penalty.

Class Schedule:

<p>Week 1 W. Jan. 5th Course Introduction</p> <p><i>*This class meeting will take place over Zoom, from 6:00-7:30pm AST (link on Brightspace).</i></p>	<p>Readings:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Syllabus <hr/> <p>Please read through the syllabus and begin thinking about topics on which you'd like to prepare an in-class presentation. We'll assign presentation topics very shortly. Please also begin exploring the course Brightspace page to ensure that you can access all relevant information and materials.</p>
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<p>Week 2 W. Jan. 12th Pain in Ancient Greek Tragedy</p> <p>*DUE in-class: Reading Response</p> <p><i>*This class meeting will take place over Zoom, from 6:00-7:30pm AST (link on Brightspace).</i></p>	<p>Required Reading:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Sophocles, "Philoctetes" in <i>Four Tragedies</i> <hr/> <p>Seminar Presentation Topics:</p> <ul style="list-style-type: none"> <input type="checkbox"/> <u>Topic Presentation:</u> Chronic Pain: Curing vs. Healing Richard Kearney, "Wounded Healers" [B] <input type="checkbox"/> <u>Topic Presentation:</u> Sophocles & The Theatre of War: Reading Philoctetes during the COVID-19 Pandemic [B] (https://theaterofwar.com/projects/end-of-life)
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<p>Week 3 W. Jan. 19th Stoic Perspectives on Pain</p> <p><i>*This class meeting will take place over Zoom, from 6:00-7:30pm AST (link on Brightspace).</i></p> <p>*DUE in-class: Reading Response</p>	<p>Required Reading:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Epictetus, <i>Enchiridion</i> <input type="checkbox"/> Epictetus, selections from the <i>Discourses</i> [B] <input type="checkbox"/> Marcus Aurelius, selections from <i>Meditations</i> [B] <p>Optional Further Reading:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Seneca, "Letter to Helvia" [B] <hr/> <p>Possible Seminar Presentation Topics:</p> <ul style="list-style-type: none"> <input type="checkbox"/> <u>Review Presentation:</u> Sophocles, <i>Philoctetes</i> <input type="checkbox"/> <u>Topic Presentation:</u> Epicurean Conception of Pain <input type="checkbox"/> <u>Topic Presentation:</u> Seneca on Grief Seneca, "Letter to Helvia" [B] <input type="checkbox"/> <u>Topic Presentation:</u> Stoic Roots of Cognitive Behavioural Therapy (CBT) Approaches to Pain
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<p>Week 4 W. Jan. 26th CSP Event: Kenny Fries</p> <p><i>*This public talk will take place over Zoom, beginning at 6pm AST. Students will need to register for the event in</i></p>	<p>In lieu of a lecture, students should attend the following CSP Event taking place during our scheduled class time, beginning at 6pm:</p> <p style="text-align: center;">Online Lecture: Kenny Fries, "Disability Can Save Your Life: Queering the Crip, Crippling the Queer" (more information here)</p> <p>Pre-registration for this free event will be required. Information will be posted on Brightspace when it becomes available.</p>
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<p>advance. Details will be provided on Brightspace.</p>	<p>Required Reading:</p> <ul style="list-style-type: none"> <input type="checkbox"/> In advance of the event, please watch the six videos in the “What Happened Here in the Summer of 1940?” series on Kenny Fries’s website (link: https://www.kennyfries.com/summer-of-1940) <p><i>*Content Warning:</i> These videos discuss genocide and the Nazi human experimentation on and murder of disabled and queer people. Please reach out to me before beginning the readings if you have particular concerns.</p>
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<p>Week 5 W. Feb. 2nd Pain & Morality</p> <p>*DUE in-class: Reading Response</p> <p><i>*This class meeting will take place over Zoom, from 6:00-7:30pm AST (link on Brightspace).</i></p>	<p>Required Reading:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Friedrich Nietzsche, “Second Essay” in <i>Genealogy of Morals</i> <input type="checkbox"/> Michel Foucault, selections from <i>Discipline and Punish</i> [B] <p><i>*Content Warning:</i> These readings discuss instances of torture and violent executions. Sometimes in graphic detail. Please reach out to me before beginning the readings if you have particular concerns.</p> <hr/> <p>Possible Seminar Presentation Topics:</p> <ul style="list-style-type: none"> <input type="checkbox"/> <u>Review Presentation:</u> Stoics <input type="checkbox"/> <u>Review Presentation:</u> Kenny Fries <input type="checkbox"/> <u>Topic Presentation:</u> Self-flagellation in Christianity or Judaism <input type="checkbox"/> <u>Topic Presentation:</u> Pain and religious mystic vision(s) <input type="checkbox"/> <u>Topic Presentation:</u> Masochism as Creative Force? Michel Foucault, “Sex, Power, and the Politics of Identity”
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<p>Week 6 W. Feb. 9th Modern & Contemporary Pain Physiology</p> <p>*DUE in-class: Reading Response</p> <p><i>*This class meeting will take place over Zoom, from 6:00-7:30pm AST (link on Brightspace).</i></p>	<p>Required Reading:</p> <ul style="list-style-type: none"> <input type="checkbox"/> René Descartes, selections from <i>The Passions of the Soul</i> [B] <input type="checkbox"/> Ronald Melzack & Patrick D. Wall, selections from <i>The Challenge of Pain</i> [B] <p>Optional Further Reading:</p> <ul style="list-style-type: none"> <input type="checkbox"/> “The Neuroscience of Pain,” <i>New Yorker</i> [B] <hr/> <p>Seminar Presentation Topics:</p> <ul style="list-style-type: none"> <input type="checkbox"/> <u>Review Presentation:</u> Nietzsche <input type="checkbox"/> <u>Review Presentation:</u> Foucault <input type="checkbox"/> <u>Topic Presentation:</u> Pain neuroscience
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<p>Week 7 W. Feb. 16th</p>	<p>Required Reading:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Ivan Illich, selections from <i>Limits to Medicine</i> [B] <input type="checkbox"/> Laurie Lacey, selections from <i>Mi’kmaq Medicines</i> [B]
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<p>The Medicalization of Pain & Alternative Approaches</p> <p>*DUE midnight: Decision Re: Final Project</p> <p>*This class meeting will take place over Zoom, from 6:00-7:30pm AST (link on Brightspace).</p>	<p>Seminar Presentation Topics:</p> <ul style="list-style-type: none"> <input type="checkbox"/> <u>Review Presentation:</u> Physiological Understandings of Pain <input type="checkbox"/> <u>Topic Presentation:</u> The Opioid Epidemic <input type="checkbox"/> <u>Topic Presentation:</u> Cultural or Holistic Approaches to Pain <input type="checkbox"/> <u>Topic Presentation:</u> Mi'kmaq medicine & healing
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King's Reading Week (Feb. 21st to 25th) – No Classes

<p>Week 8 W. Mar. 2nd Trauma & Phantom Limbs</p>	<p>Required Reading:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Sigmund Freud, "Mourning and Melancholia" [B] <input type="checkbox"/> Maurice Merleau-Ponty, selections from <i>Phenomenology of Perception</i> [B] <hr/> <p>Seminar Presentation Topics:</p> <ul style="list-style-type: none"> <input type="checkbox"/> <u>Review Presentation:</u> Illich <input type="checkbox"/> <u>Topic Presentation:</u> The Embodied Pain of Oppression Shannon Sullivan, "The Hips: On the Physiology of Affect and Emotion" in <i>The Physiology of Racist and Sexist Oppression</i> [B]
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<p>Week 9 W. Mar. 9th Pain & Politics I: Pain Language or Inexpressibility</p> <p>*DUE midnight: Final Project Proposal</p>	<p>Required Reading:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Elaine Scarry, selections from <i>The Body in Pain</i> [B] <hr/> <p>Seminar Presentation Topics:</p> <ul style="list-style-type: none"> <input type="checkbox"/> <u>Review Presentation:</u> Freud <input type="checkbox"/> <u>Review Presentation:</u> Merleau-Ponty <input type="checkbox"/> <u>Topic Presentation:</u> Torture
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<p>Week 10 W. Mar. 16th Guest Lecture: Complex Pediatric Pain Cases</p>	<p>Guest Lecture – Pediatric Pain & Palliative Care Lesley Sabourin (Registered Nurse & Perinatal Hospice Coordinator) and Katt Brooks (Recreational Therapist), from Roger Neilson House, a pediatric hospice in Ottawa, Ontario, will meet with us to share their experiences of addressing pain in complex pediatric palliative care.</p> <hr/> <p>Required Reading:</p> <ul style="list-style-type: none"> <input type="checkbox"/> TBD <hr/> <p>Possible Seminar Presentation Topics:</p> <ul style="list-style-type: none"> <input type="checkbox"/> <u>Topic Presentation:</u> The "Kids Hurt" App (link)
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<p>Week 11 W. Mar. 23rd Pain & Politics II: Solidarity in Pain?</p> <p>*DUE midnight: <i>Optional</i> Final Project Progress Update</p>	<p>Required Reading:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Audre Lorde, <i>The Cancer Journals</i>, “Part II: Breast Cancer: A Black, Lesbian, Feminist Experience” [B] <p>Optional Further Reading:</p> <ul style="list-style-type: none"> <input type="checkbox"/> The complete text <hr/> <p>Possible Seminar Presentation Topics:</p> <ul style="list-style-type: none"> <input type="checkbox"/> <u>Review Presentation</u>: Scarry <input type="checkbox"/> <u>Topic Presentation</u>: Pain and Solidarity <input type="checkbox"/> <u>Topic Presentation</u>: Gender or Racial Inequalities in Pain Treatment
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<p>Week 12 W. Mar. 30th Lecture: Pain in Art & the Artist in Pain</p>	<p>Reading:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Visual art materials on Brightspace [B] <hr/> <p>Possible Seminar Presentation Topics:</p> <ul style="list-style-type: none"> <input type="checkbox"/> <u>Review Presentation</u>: Audre Lorde <input type="checkbox"/> <u>Topic Presentation</u>: Pain in Visual Art: Frida Kahlo <input type="checkbox"/> <u>Topic Presentation</u>: Pain in Visual Art: Henri Matisse <input type="checkbox"/> <u>Topic Presentation</u>: Pain in Visual Art: Francis Bacon <input type="checkbox"/> <u>Topic Presentation</u>: Pain in Visual Art: Jackson Pollock <input type="checkbox"/> <u>Topic Presentation</u>: Pain in Visual Art: Edvard Munch <input type="checkbox"/> <u>Topic Presentation</u>: Performances of Pain: Marina Abramović
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FINAL PROJECT DUE 12pm (noon) Halifax-time Saturday April 9th, 2022
All coursework must be received by 5pm on Tuesday April 12 th , 2022

*The instructor reserves the right to make changes to the reading schedule, providing notice where possible.

Important Policies

Attendance & Participation

Students are expected to attend every class, and to engage thoughtfully with each other and with the course ideas. As such, only two (2) unexcused absences will be permitted. After two (2) unexcused absences, students will lose 1% of their final grade for each subsequent unexcused absence up to a maximum of 10% deduction.

Absences related to COVID or other illness will count as excused provided you email me (CCing the TA) by 3:30pm AST on the day of the class you will be absent.

Paper Extensions

The goal of this course is to have students engage thoughtfully with difficult texts and materials. As such, students are highly encouraged to plan ahead to ensure sufficient time to complete their assignments to the best of their ability before the submission deadline.

Extensions may be provided in the case of unforeseen hardships. To request an extension, the student must email the instructor, CCing the TA, *at least* 24hrs before the assignment deadline *and* include in their email *both*: (1) the reason for the request, and (2) the proposed new submission deadline. Students will receive email confirmation if the request is granted.

Plagiarism Detection: Urkund

Digital copies of the assignments handed in through Brightspace will be randomly checked by the Urkund tool, a plagiarism detector. You are free, without penalty of grade, to choose an alternative method of attesting to the authenticity of your work. You must inform me no later than January 8th, 2022, of your intent to choose an alternate method.

Zoom:

We will be using ZOOM for educators professional conferencing platform. The meetings are secure: they are password-protected, and only persons invited to the meeting and knowing the password will be able to join the meeting. In an unlikely event of outside interference, I will shut the meeting down immediately. Please click on the link again and I will readmit you one by one. If technical difficulties occur, we will switch to the Collaborate platform.

A few simple rules for Zoom: a) mute your mic and only unmute yourself when it is your turn to speak; b) use the raise-hand button (under Participants) if you wish to speak; c) please refrain from using the chat function: use it only when you think it is necessary (e.g., you are unable to unmute yourself or you prefer not to speak into the microphone) d) dress with decorum; turn off your camera if you need to get up, yawn, or grab a bite to eat....

As a rule, the ZOOM sessions will NOT be recorded for reasons of privacy and consent, but some exceptions may apply if we have a guest lecture (in which case you will be notified ahead of time).

Copyright and Privacy:

Recorded lectures remain the intellectual property of the instructor and guest lecturers. Reposting, sharing, further distributing or otherwise misusing them violates their privacy and copyright interests and is expressly prohibited without explicit permission. Strict privacy protections also apply. Provincial and federal laws restrict the dissemination of personal information about academic staff and students—including email addresses, phone numbers, residential information, images and videos. In light of all this, tutorials should not be recorded by students or screenshots taken without express permission.

Accessibility

If particular accommodations would be supportive of your learning, please contact Dalhousie's Student Accessibility Centre as soon as possible (contact information below). If you feel

comfortable doing so, you may also contact the instructor directly to discuss what accommodations might be arranged to facilitate your study in this course.

Contact **Dalhousie's Student Accessibility Centre**: access@dal.ca or by phone at 902-494-2836.

If there are aspects of the design, instruction, and/or experiences within this course that result in barriers to your inclusion please contact the Student Accessibility Centre (dal.ca/access).

Please note that your classroom may contain accessible furniture and equipment. It is important that these items remain in the classroom, undisturbed, so that students who require their use will be able to fully participate.

Dalhousie University & King's College Academic Rules & Regulations

Academic Rules and Regulations

This course is governed by the academic rules and regulations set forth in the University of King's College [Calendar](#).

Academic Integrity

At the University of King's College and Dalhousie University, we are guided in all of our work by the values of academic integrity: honesty, trust, fairness, responsibility, and respect (The Center for Academic Integrity, Duke University, 1999). As a student, you are required to demonstrate these values in all of the work you do. Dalhousie University provides policies and procedures that every member of the university community is required to follow to ensure academic integrity (Read more [here](#)).

Academic integrity issues involving King's courses are normally dealt with by the Academic Integrity Officer (AIO) of the University of King's College. Instructors may at their discretion check digital copies with the Urkund tool on Brightspace, a plagiarism detector. In this case, students are free, without penalty of grade, to choose an alternative method of attesting to the authenticity of their work. Students must inform the instructor no later than the last day to add/drop classes of their intent to choose an alternate method.

Keeping Academic Term

Examination dates cannot be changed to accommodate travel plans, work arrangements and personal activities. It is the obligation of each student to ensure that his or her travel arrangements or other activities do not conflict with in-class activities or the end-of-term examinations. The keeping of academic term is the responsibility of every student.

Students' Responsibilities on Evaluations

It is the student's responsibility to keep his or her assignments and evaluations to protect themselves against possible lost grades or in case of grade revision (the original marked copy of the assignment will be required in such a case).

Accessibility and Accommodations

The Advising and Access Services Centre is Dalhousie's centre of expertise for student accessibility and accommodation. The advising team works with students who request accommodation as a result of a disability, religious obligation, or any barrier related to any other characteristic protected under Human Rights legislation (NS, NB, PEI, NFLD).

If there are aspects of the design, instruction, and/or experiences of this course that result in barriers to your inclusion, please contact the [Student Accessibility Centre](#).

Please note that our classroom may contain accessible furniture and equipment. It is important that these items remain in the classroom, undisturbed, so that students who require their use will be able to fully participate.

Codes of conduct

Two Codes of Conduct are relevant to students enrolled in Joint Dalhousie/King's classes:

(1) The University of King's College Code of Conduct as contained in the *Yellow Book* (read more [here](#)).

(2) Everyone at Dalhousie is expected to treat others with dignity and respect. The Code of Student Conduct allows Dalhousie to take disciplinary action if students don't follow this community expectation. When appropriate, violations of the code can be resolved in a reasonable and informal manner—perhaps through a restorative justice process. If an informal resolution can't be reached, or would be inappropriate, procedures exist for formal dispute resolution (read more [here](#)).

Disputes over academic performance and assessment will be dealt with according to the Academic Regulations of University of King's College. For more information, see the King's [calendar](#).

Diversity and Inclusion—Culture of Respect

The University of King's College is committed to a welcoming and respectful working and learning environment that is free from harassment and discrimination. We encourage open dialogue; however, members of the class are expected to refrain from speaking or behaving in ways that are harmful to others, through racism, homophobia, sexism, or other derogatory treatment based on characteristics protected under the Nova Scotia Human Rights Act. The King's College Code of Conduct (*Yellow Book*) provides specifics. Students are also directed to Dalhousie's [Strategy on Diversity and Inclusiveness](#).

The full list of characteristics protected under the Nova Scotia Human Rights Act can be found [here](#).

Sexualized Violence

King's College has its own Sexualized Violence Awareness, Prevention and Response Policy, and its own Sexualized Violence Prevention and Response Officer (SVPRO), [Jordan Roberts](#). The SVPRO can provide support around experiences of sexualized violence to all members of the King's community. This support is confidential and can include informal discussion, academic accommodations, and undergoing an internal reporting process. All decisions on where a disclosure of sexualized violence goes are in the hands of the individual disclosing. Academic accommodations may be available to those who do not wish to make a formal report. If you are supporting someone who has experienced sexualized violence the SVPRO is also available as a support to you. More

information about the SVPRO and the [Sexualized Violence Awareness, Prevention and Response Policy](#) can be found online.

The SVPRO's contact information is:

jordan.roberts@ukings.ca, 902-229-6123, Office: 077 Lower Link.

Confidential voicemail and text option. Calls and messages responded to Monday–Friday 9–5.

Equity

King's College Equity Officer [Rhema Ferguson](#) provides resources, education and confidential support for faculty, staff and students at King's College. The Equity Officer's principal role is to support under-represented and otherwise marginalised members of the King's community. The Equity Officer provides information, takes proactive measures and is available for consultation to all members of the university community on issues concerning equity, inclusivity, discrimination and harassment. The Equity Officer works closely with equity and accessibility committees and the Sexual Violence Prevention and Response Officer. The Equity Officer assists in the implementation of the Policies and Procedures for Prevention of Discrimination and Harassment. All complaints or information seeking around this policy from those who have been affected will remain confidential and decisions are led by the individual disclosing. The policy and procedures can be found in the [Yellow Book](#).

The EO's contact information is: rhema.ferguson@uking.ca, 902-226-5103, Office: Lower Link

Confidential voicemail and text option. Calls and messages responded to Monday–Friday 9–5.

University Policies and Programs

[Important Dates in the Academic Year](#) (including add/drop dates)

[Dalhousie Grading Practices Policy](#)

[Grade Appeal Process](#)

[Scent-Free Program](#)

Learning and support resources

Academic Support and Advising

[King's](#)

[Dalhousie](#)

Health and Wellness

[Student Health & Wellness Centre](#)

On Track (helps you transition into university, and supports you through your first year at King's and Dalhousie and beyond): www.dal.ca/campus_life/academic-support/On-track.html

[Dalhousie Multifaith Services](#) is a non-threatening space where Dalhousie and King's students, staff, and faculty can address the basic questions of meaning and purpose in their lives—no matter what their faith, philosophy or doubt may be. Dalhousie Multifaith Services provides chaplains for Buddhist, Anglican, Baptist, Lutheran, Pentecostal, United Church of Canada, Baha'i, Hindu, Jewish, Roman Catholic, Sunni Muslim and Unitarian Universalist faith traditions. The University of King's College chaplain, Fr Ranall Ingalls, whose office is in the King's A&A Building, is a Christian priest in the Anglican tradition, but he is at King's for everyone and not merely Anglicans or Christians. Read about the King's Chapel [here](#).

Student Support, Advising and Advocacy

[Indigenous Student Centre](#)

Elders-in-Residence. The [Elders-in-Residence](#) program provides students with access to First Nations elders for guidance, counsel and support. Visit the office in the Indigenous Student Centre or contact the program at elders@dal.ca or 902-494-6803.

[Black Student Advising](#)

[International Centre and academic advising for International Students](#)

[South House Sexual and Gender Resource Centre](#)

[LGBTQ2SIA+ Collaborative](#)

Dalhousie Student Advocacy Service ([DSAS](#))

[Dalhousie Ombudsperson](#)

[Human Rights and Equity Services](#)

Writing Centre and Study Skills:

If you need extra help with your writing, you can contact the [Writing Centre in the Killam Library](#).

A Study Skills Programme is offered by Academic Support (Killam Library: 494-3077).

Study Skills/Tutoring: www.dal.ca/campus_life/academic-support/study-skills-and-tutoring.html

Fair Dealing and Copyright Guidelines:

The Dalhousie University Fair Dealing Policy provides guidance for the limited use of copyright protected material without the risk of infringement and without having to seek the permission of copyright owners. It is intended to provide a balance between the rights of creators and the rights of users at King's College and Dalhousie. See [here](#):

and [Copyright Office](#).

Libraries:

[King's library](#)

[Dalhousie libraries](#)