

## Institute of European, Russian and Eurasian Studies (EURUS)

FYSM 1614

Selected Topics in European and Russian Studies

Winter 2016 Topic:

### Rebellion in European/Russian Literature, Cinema, and Music

Time: Tuesdays 11:35 - 2:25

Location: River Building 3220

Instructor: Vildana Stanišić-Keller

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Office: River Building 3315

Office hours: Tuesdays 2:30-3:30 (by an appointment)

### Bulletin Description:

This first-year seminar focuses on the study of European and Russian literature, cinema, rock and punk music as well as other genres of artistic expression, examining their engagement with the theme of rebellion. Designed as an interdisciplinary seminar that explores the development of various forms of rebellion, it will take us on a journey through the intellectual and cultural history of the social engagement from the '60s until today. Topics include understanding and misunderstanding of rebellion & resistance, freedom & utopias, class & gender, mainstream & popular culture, social norms & the changing role of institutions, individual & collectivity, as well as social movements and trends. Our discussion on the diversity of rebellion will provide us with ability to decipher visible and invisible signs of both individual and social discontents.

#### A. COURSE DESCRIPTION

"Be realistic - demand the impossible!" - a slogan used by the Paris students during 1968<sup>th</sup> May's showdown, embeds almost the utopian optimism of the contemporary forms of challenges to the mainstream cultural, social and political values. Almost every period of 'prosperity, optimism, conservatism and conformity' in European history nurtures a counter-culture through ideas, artistic expression, cultural practices, social and political movements and actions that profoundly defy the societies of which they were part. Why is it that rebellion and non-conformity become the reactions to the "stable" texture of society? How come that literature, cinema, music, street-arts, social media, manifestoes and grass-roots campaigns articulate and boost social attitudes of not just one generation, and more often become a matrix of and for a collection of ideas and images for the contemporaries? Why their rebel stances, even though sometimes pompous and stubborn, become a fundamental change in the perception of what is possible?

The 1968<sup>th</sup> uprisings in Paris, Prague and across Europe led to an explosion of artistic expressions on the relationship and dynamics between culture and the social establishment. Legacy of May '68 invokes a distinctive social and cultural orientation - it is the wide-ranging cultural movement that is significant facet of contemporary cultural politics, either in the right-wing demonization or the left-wing revision of the failed revolutions.

When the Beatles released "Sgt. Pepper's Lonely Hearts Club Band" in 1967, politics and the art merged (again) and hit a new norm not only for stage, but also for books, prints, newspapers and public discourse in general. Many creative artists, authors and thinkers have helped outline the

counterculture and forms of rebellion. Their creative works, be it music, graffiti, film or video, blog or novel & poetry, action, (such as protests, occupy movements) serve as intellectual and sociocultural catalyst with a common goal – to change the world by engaging in emancipatory politics.

The sixties are both the time frame and a conceptual framework of the atmosphere of an era associated with the Civil Rights Movement, the Vietnam War, the Antiwar Movement, gender and racial equality, and anxiety about nuclear war and ecology. We will focus on examining primary documents, fiction, film, music and different cultural forms of a dynamic subculture that celebrate experimentation, alternative lifestyles, individual freedom and equality. Students will have the opportunity to explore the representation of rebellion, authority & institutions, rule of law, freedom, violence, class struggles, conflicts and forms of resistance, and make connection to more recent developments in cultural and social fabric of Europe. In addition to focusing on European and Russian representation of rebellion, we will ponder on influences and similarities emerging through exchanges happening across the Atlantic, particularly in relation to North America.

## **B. COURSE AIMS**

As the course description indicates, through the study of the relationship between the primary sources on rebellion and its forms and applications, we will discuss the following questions:

- How this literature, music, cinema, graffiti, and other genres of expression create/expand the public sphere?
- How does this form of counter-culture play a part in not only social, political and cultural change, but also in forms of cultural expressions?
- What effects does it have on the audience and society at large?
- Is a difference between violent and nonviolent resistance used to inform understanding and advancement of a cause?

*To be able to discuss these questions*, an essential part of this course will be close examination of the sources. Since we will also be exposed to a various set of materials: political pamphlets, petitions, manifestoes, newspapers, political philosophy, political utopias, and social media sources, we will, thus, be able to see the ways different disciplines interact –creating a network of complex perspectives on meanings of rebellion or freedom. For example, we will consider role of youtube and facebook in social protest.

## **C. COURSE TOPICS & RESOURCES:**

The course is organized into four broad units as thematic frames for our discussion on several topics, including but not limited to issues of resistance & rebellion, freedom & utopias, class & gender, mainstream & popular culture, social norms & the changing role of institutions, individual & collectivity, as well as social movements and trends.

- Challenging the world and oneself: Social issues and calls to action
- Rollin' and Tumblin' - Changing the world and the self: Culture and lifestyle
- Democracy and discontent: Resistance & Opposition & Revolt & Movements
- Spirit of the rebellion: Prospects for change

## **PRIMARY SOURCES:**

All books should be available at the Campus bookstore. In addition to the material listed below, I will be distributing additional materials. Some materials will be on reserve in the library; others will be posted on the cuLearn course page.

## Main Readings:

- ✳ *Things: A story of the Sixties* by George Perec
- ✳ *Accidental Death of an Anarchist* by Dario Fo
- ✳ *Pereira Declares/ Pereira Mentains* by Antonio Tabucchi
- ✳ *The House on the Embankment* by Yuri Trifonov

**NOTE:** Texts for the Main Readings (books) could be purchased at the University's Bookstore. During the class, the students are expected to have a copy of the texts (books, articles). All titles are available on the Library Reserves (course reserves and on-line resources).

## Films:

- ✳ *A Hard Day's Night* by Richard Lester (1964)
- ✳ *Good Morning, Night* by Marco Bellocchio (2003)
- ✳ *Living Is Easy with Eyes Closed* by David Trueba (2013)
- ✳ *V for Vendetta* by James McTeigue (2005)

**NOTE:** All movies are with English subtitle. Synopsis, including trigger warnings and movie ratings, for each movie is posted on the cuLearn course page.

## SECONDARY SOURCES:

### Books & Articles & Lectures:

- ✳ *1968 in Europe - A History of Protest and Activism, 1956-77*. Edited by Martin Klimke and Joachim Scharloth
- ✳ "Jazz Comes to Europe" in *Uncommon People. Resistance, Rebellion, and Jazz*. New York Press, 1998, p.265-273, by Eric Hobsbawn:
- ✳ *Notes from Underground: Rock Music Counterculture in Russia* by Thomas Cushman
- ✳ *From Lenin to Lennon: A Memoir of Russia in the Sixties* by David Gurevich
- ✳ "Liberation from the Affluent Society" by Herbert Marcuse in: David Cooper (ed.), *The Dialectics of Liberation*
- ✳ What does it mean to be a revolutionary today? by Slavoj Žižek
- ✳ Who Owns the World? Resistance and Ways Forward by Noam Chomsky
- ✳ Resistance, rebellion, and death by Camus, Albert
- ✳ "Knowledge is not a shovel" by Gesine Schwan
- ✳ "Culture as Rebellion: Mixing High and Popular Culture-The Impact of Communication Revolution" by Frank Trommler
- ✳ "Monopoly on violence vs. the right to rebel" by Kirill Rogov
- ✳ "The pressure valve: Russian nationalism in late Soviet society" by Alexander Mikhailovsky"
- ✳ The Power of the powerless : citizens against the state in central-eastern (excerpts) by Václav Havel
- ✳ "Introduction : youth, consumption, and politics in the age of radical change" by Axel Schildt and Detlef Siegfried from *Between Marx and Coca-Cola : youth cultures in changing European societies, 1960-1980*
- ✳ "Imperialism and consumption : two tropes in West German radicalism" by Uta G. Poiger
- ✳ *Rock Around the Bloc: A History of Rock Music in Eastern Europe and the Soviet Union, 1954-1988* by Timothy W. Ryback
- ✳ *Open Letters: Selected Writings, 1965-1990* by Václav Havel
- ✳ How to oust a dictator in 93 days" by Oksana Forostyna
- ✳ *Sophisticated Rebels: The Political Culture of European Dissent, 1968-1987* by H. Stuart Hughes

**NOTE:** All readings are on reserve in the Library as electronic files (majority on the supplementary reading list) and could be accessed by using cuLearn course page or logging to Ares.

**Music&Videos:**The Beatles, The Who, Clash, Cream, Franz Ferdinand, Rolling Stones, U2, Gorky Park, Bastille, The Glastonbury Fayres and Festivals...

### Websites:

The Rolling Stones Documentary || Just for the record || The 70s <https://youtu.be/0KXLh4mn33A>

The Rolling Stones - Tumbling Dice <https://youtu.be/XAWjSTwvroy>

[I Love the 60s](#): A chronological guide to the Sixties from the British point of view.

[The Psychedelic '60s](#): Articles on such topics as the Beats, hippies, radicals, protest, rock music, the Vietnam War and the Civil Rights movement. Includes illustrations of posters and rock handbills from the period.

[Sixties City](#): Comprehensive links to the music, television, films, fads and fashions of the Sixties.

[March of Peace in Moscow \(full version\)](#): The protests in Moscow a day before the Crimean referendum. The protests have been the largest in Russia since the 2011–13 Russian protests by the Russian opposition against the alleged electoral fraud committed by United Russia during the 2011 Russian legislative election.

[European Cities Hit By Anti-austerity Protests - Video Results](#): Tens of thousands take to the streets of Brussels and other European cities in a day of protests against austerity measures, as a general strike grips Spain.

[Marking the French Social Revolution of 1968](#)

[Barricades of May '68 Still Divide the](#)

[French](#)

[Situationist International Online](#)

[The Politics of Protest: Social Movements in Western Europe since the ...](#): The Politics of Protest: Social Movements in Western Europe since the ... late 1960s

['1968: Paris and Prague'](#)

['Far-left movements and student radicalism'](#)

['Terrorism and counter-terrorism'](#)

['Feminism'](#)

['Green parties and environmentalism'](#)

[Pictures of May 1968 in Paris by Jean-Claude Seine](#)

[May 68 : A Contested History, Chris Reynolds, Sens PublicReview](#)

[May 68, the revolution in pictures](#) Pictures and sounds of the revolution, in France and in the whole world

<https://bigflameuk.wordpress.com/2010/06/09/1960s-and-70s-student-protest/> 1960s AND 70s STUDENT PROTEST: SOME WEBSITES

<https://www.youtube.com/watch?v=zPs0qPS3aEU> Madrid – protests 2010.

<https://www.youtube.com/watch?v=ghsJ-pW78Pg> European Day Of Action - 29 September 2010 - Call to demonstrate

Before Pussy Riot, There Was Samizdat: Hear The Sounds Of Russia's Soviet-Era Counterculture

<http://soundcheck.wnyc.org/story/samizdat-culture-russia/>

<https://www.bing.com/videos/search?q=Sweden+Riots&Form=VQFRVP#view=detail&mid=A542E0B951A9C5151BB8A542E0B951A9C5151BB8> Teenage Riots in Sweden

<https://www.bing.com/videos/search?q=Poland+Riots&FORM=VIRE7#view=detail&mid=7413B4685EC0C27AFB867413B4685EC0C27AFB86> INDEPENDENCE DAY RIOTS///WARSAW///POLAND///11.11.2013  
Public Protests around The World <http://www.globalissues.org/article/45/public-protests-around-the-world>

Songs and samizdat made the Wall fall: Europe Against the Current September 1989 revisited <https://limpingmessenger.wordpress.com/2009/11/09/songs-and-samizdat-made-the-wall-fall-europe-against-the-current-september-1989-revisited/>

## COURSE CALENDAR - TIME SCHEDULE AND READINGS

### ✚ January 12

#### Syllabus and Introduction

- **Defining concepts:** forms of civic participation, democracy & tyranny, resistance & rebellion, reforms, “the common good”, freedom & utopias, (1968 to the present)
- **Pondering questions:**
  - What are forms of civic participation?
  - What motivates people/individuals to rebel (reasons, hopes, goals)?
  - What is the relationship between freedom and rebellion?
  - Is a rebellion threat to “the common good”?

### ✚ January 19

#### Challenging the world and oneself: Issues and calls to action

##### Sources:

- ✚ Film “V for Vendetta”
- **Concepts:** Power, authority, media, freedom, forms of resistance and rebellion
- **Pondering questions:**
  - How are these concepts represented?
  - What is relationship between the past and the present?
  - What is freedom?
  - What forms of rebellion are carried out?
  - How is tyranny challenged?

### ✚ January 26

#### Getting Up: The 60s and 70s

##### Sources:

- ✚ *Things: A Story of the Sixties* by George Perec
- ✚ The Sixties - The Years That Shaped a Generation <https://youtu.be/mUc2eLe-rul>
- ✚ The 60s, The Beatles Decade-Episode1: Teenage Rebels [https://youtu.be/h6\\_Qm7aX3kw?list=RDh6\\_Qm7aX3kw](https://youtu.be/h6_Qm7aX3kw?list=RDh6_Qm7aX3kw)  
[https://youtu.be/h6\\_Qm7aX3kw](https://youtu.be/h6_Qm7aX3kw)
- ✚ The making of Sgt. Pepper's Lonely Hearts Club Band [https://youtu.be/IZdTtOLoPsQ?list=RDh6\\_Qm7aX3kw](https://youtu.be/IZdTtOLoPsQ?list=RDh6_Qm7aX3kw)

- ✳ Electric Dreams - The 1970s 1 of 3 <https://youtu.be/KYOyAs8ka0A>
- ✳ BBC The 70s Episode 1 [https://youtu.be/XtroG0J\\_VbM](https://youtu.be/XtroG0J_VbM)
- ✳ Shameful Secrets Of The 70s <https://youtu.be/zJWB4AYDZAO>
- ✳ The Lost World of the Seventies <https://youtu.be/hfSIafe98QA>
- **Concepts:** Change, goals, ideas of freedom, forms of protests and rebellion, effects and achievements
- **Pondering questions:**
  - How are the mainstream values and norms challenged?
  - What of these engagement actions/ideas became mainstream emancipatory policies?

## 📅 February 02

### The 60s and 70s: Rollin' and Tumblin' - Culture and lifestyle

#### Sources:

- ✳ *A Hard Day's Night* by Richard Lester (1964)
- ✳ "Jazz Comes to Europe" in *Uncommon People. Resistance, Rebellion, and Jazz*. New York Press, 1998, p.265-273, by Eric Hobsbawn
- ✳ "Stories from Underground: The Origins of St. Petersburg Rock Music
- ✳ Counterculture" from *Notes from Underground: Rock Music Counterculture in Russia* by Thomas Cushman
- ✳ "Musical Identity and Authenticity: The Local Meanings of Rock Music in St. Petersburg" from *Notes from Underground: Rock Music Counterculture in Russia* by Thomas Cushman
- ✳ *From Lenin to Lennon: A Memoir of Russia in the Sixties* by David Gurevich(excerpts)
- ✳ "Liberation from the Affluent Society" by Herbert Marcuse in: David Cooper (ed.), *The Dialectics of Liberation*
- **Concepts:** Creative resistance
- **Pondering question:**
  - What are ideas, artistic expression, and cultural practices employed in changing the world?
  - What kind of differences of meaning and forms of resistance exist (West/East)?

## 📅 February 09

### Behind the Curtain

#### Sources:

- ✳ *The House on the Embankment* by Yuri Trifonov
- ✳ That Was the GDR - A History of the Other Germany 1 of 7 - I Was a Citizen of the GDR <https://youtu.be/7fwQv5h7Lq8>
- ✳ BEHIND the CURTAIN: Life In the Soviet Union <https://youtu.be/SU-3V8diEVk>
- ✳ "The pressure valve: Russian nationalism in late Soviet society" by Alexander Mikhailovsky
- ✳ *The Power of the powerless : citizens against the state in central-eastern* (excerpts) by Václav Havel
- **Concepts:** democracy and discontent, resistance & opposition & revolt & movements

➤ **Pondering questions:**

- How are these concepts represented?
- What are commonalities (West/East Europe)?

**February 15-19, 2016      Winter Break, no classes.**

✚ **February 23**

**Politics of resistance: From euphoria to cultural activism and political extremism**

**Sources:**

- ✦ ***Accidental Death of an Anarchist*** by Dario Fo
- ✦ "Introduction : youth, consumption, and politics in the age of radical change" by Axel Schildt and Detlef Siegfried from *Between Marx and Coca-Cola : youth cultures in changing European societies, 1960-1980*
- ✦ "Imperialism and consumption : two tropes in West German radicalism" by Uta G. Poiger

➤ **Concepts:** anarchism, governing apparatus, individual freedom, truth(s)

➤ **Pondering questions:**

- How are these concepts represented?
- What are commonalities (West/East Europe)?

✚ **March 01**

**Democracy and discontent**

**Sources:**

- ✦ Film "Good Morning, Night" ("Buongiorno, notte") by Marco Bellocchio (2003)

➤ **Concepts:** radicalism, revolution, consumerism, utopias, disillusion, order, chaos

➤ **Pondering questions:**

- How are different ideas of freedom and change represented?

✚ **March 08**

**Rebelling Against What/Who:**

**Sources:**

- ✦ ***Pereira Declares/ Pereira Mentains*** by Antonio Tabucchi
- ✦ "The Rebel" from *Resistance, rebellion, and death* by Albert Camus
- ✦ "Liberation from the Affluent Society" by Herbert Marcuse in: David Cooper (ed.), *The Dialectics of Liberation*

➤ **Concepts:** dissidence, idea of revolution, man in revolt , crime

➤ **Pondering questions:**

- What are the motivation for rebellion and revolution?
- What are differences between the two?
- How is terror justified?
- When&How does rebellion become crime?

## ✚ March 15

### The 1980s and 1990s

**Sources:**

- ✚ Shameful Secrets Of The 80s <https://youtu.be/9O5q5Thqek8>
- ✚ BBC Eighties Season - The Grumpy Guide To The 80s <https://youtu.be/1gIZqykrT-A>
- ✚ The bloodless Velvet Revolution
- ✚ The Singing Revolution, bloodless overthrow of communist rule in Estonia, Latvia and Lithuania
- ✚ The fall of the Berlin Wall
- ✚ History Recorded LIVE: Romania's Revolution Nov 25-1989 <https://youtu.be/nnqPibIb8o4>
- ✚ Romanian revolution 1989 What really happened (english sub) Revolutie 1989 <https://youtu.be/VeXJevm1cQc>
- ✚ Romanian revolt: Shadow of bloody uprising <https://youtu.be/PMGhXAWXimU>
- ✚ BBC The Death Of Yugoslavia 1of6 - Enter Nationalism [https://youtu.be/M\\_PzsfXbyAw](https://youtu.be/M_PzsfXbyAw)
- ✚ The Weight of Chains | Težina lanaca (2010) <https://youtu.be/waEYQ46gH08>
- ✚ Weight of Chains 2 | TRAILER <https://youtu.be/hTVDkx6BPWI>
- ✚ Stabbing the Empire: Last Day of Soviet Union <https://youtu.be/Cvoa25liUEo>
- ✚ Three days that shook the world in August 1991 <https://youtu.be/eGKs6wQ9MeE>
- ✚ Black October '93: Tanks in Moscow, Blood on Streets (RT Documentary) <https://youtu.be/CnkCu7N-J0M>

➤ **Concepts:** discomfort, absence of individual freedom, fragmentation & separation, violence

➤ **Pondering questions:**

- What are the characteristics of political culture of the period?
- How are changes performed and experienced?
- What are the goals of these revolutions and rebellions?

## ✚ March 22

### The 2000s and 2010s: Rebelution or Count Me In - The certainty of irony

**Sources:**

- ✚ "Music, dissidence, revolution, and commerce : youth culture between mainstream and subculture" by Peter Wicke



- ✳ "Youth enacts society and somebody makes a coup": the Danish student movement between political and lifestyle radicalism" by Steven L. B. Jensen
- ✳ Art Crimes: The Writing on the Wall <http://www.graffiti.org/>
- ✳ Poetic Street Art Around ... <http://www.boredpanda.com/poetic-street-art-european-cities-pejac/>
- ✳ Street Art Utopia "We declare the world as our canvas" <http://www.streetartutopia.com/>

➤ **Concepts:** mainstream and subculture, art & rebellion & crime

➤ **Pondering questions:**

- What are the motivations for political/social actions?
- What does it mean to be a revolutionary today?
- What are the obstacles to achieve set-goals?
- What are the narrative aspects of the graffiti/murals?

➤ **Concepts:** discontent, taste of freedom, violence & nonviolence

➤ **Pondering questions:**

- What are the characteristics of these protests, rebellions and revolutions?
- What is the common pattern?
- What are the distinctions among them?

## ✚ March 29

### Spirit of the rebellion: Prospects for change - A dream in motion

#### Sources:

- ✳ **Film:** *Living Is Easy with Eyes Closed* (*Vivir es fácil con los ojos cerrados*) by David Trueba (2013)

➤ **Concepts:** dreams & desires – now and then

➤ **Pondering question:**

- How is individual freedom represented?
- What characterized the social rebellion and struggles for rights since 60s?

## ✚ April 05

### ✚ Review & Assignment for a Take-Home

#### D. COURSE STRUCTURE & REQUIREMENTS:

The course meets in a three-hour session weekly for seminar on selected readings, movies, and other artistic forms.

The general, methodological approach of the course will be a discourse analysis. This is a seminar that will develop through a blend of lecture, discussion, audio and video features, film screenings, presentations.

The weekly session consists typically of a short introductory contextualization of major themes, followed by instructor- & student-prepared discussion questions, small group to whole class discussion, and consolidation of the themes and perspectives.

Due to its format, the seminar offers students substantial opportunity for expression and intellectual challenges. The quality of the discussion and the seminar depends on students doing their readings and being prepared for each class. Participation in discussions is essential to the life of the seminar and students' standing in the course.

NOTE: The course assumes no prior knowledge of literatures, languages and cinema of Europe. All books are in English language and movies with English subtitle. You are welcome to read books in original languages.

Thus, there are two requirements:

**1. Class Attendance and Participation:** As a collaborative work, it assumes regular attendance (including arriving to class on time) and active participation. If you are unable to attend a class, please email me to let me know. Preparation is a key element of participation. Thus, completing readings and assignments before you come to class provides opportunity for your solid active involvement in the class discussion. Coming to a session with questions about the material/issue or with specific passage(s)/clip from works you would like to share and contemplate upon. In order to both have worthwhile class discussion and foster dialogue, it is essential that students come to class having read the assigned material closely, being prepared to contribute by articulating and expressing views, listening classmates and engaging in conversation respectfully. No one is expected to provide a brilliant insight at every moment, but coming prepared to voice your perspectives and interpretations is assumed. [All of your ideas, opinions, comments and questions matter.](#)

Preparation means keeping up with the reading, articulating questions and issues to explore. Students are encouraged to be creative and personal in expressing their insights and reactions, as well as responding to specific issues and texts of the seminar. For each book in our main reading list, students need to choose an issue, theme, character, paragraph(s) that appeal to them and communicate that during the class. Or, there is a comment or a question that you would like to share with the rest of the class. You are highly encouraged to participate through either of mentioned means in order to have your participation points granted accordingly.

Preparation means keeping up with the reading, articulating questions and issues to explore. Students are encouraged to be creative and personal in expressing their insights and reactions, as well as responding to specific issues and texts of the seminar. For each book in our main reading list, students need to choose an issue, theme, character, paragraph(s) that appeal to them and communicate that during the class. Or, there is a comment or a question that you would like to share with the rest of the class. You are highly encouraged to participate through either of mentioned means in order to have your participation points granted accordingly.

In case you are not able to attend the weekly seminar for some good reason, please, inform me in advance (in person or via e-mail). The 1% will be taken off (of the Attendance total 10%) for each incident. Being late (more than 15 minutes) is a form of absence, and I will decide when a sufficient number of late arrivals (if not advised in advance) becomes equivalent to absence of one seminar. Overall, quality counts more than quantity, on both ends.

**2. Written Work:** A variety of forms of written work will be considered for this seminar. All of them will be a part of preparation for the class and for your final project. Intention is to recognize forms and patterns in expressions of rebellions and their relations to our current understanding of social participation and activism.

- a) **Weekly Reading Responses:** In order to help you prepare for discussion and for your final project, you will be asked to complete a weekly assignment. The first type is the one-page typed response to the week's materials (either assigned materials or issues raised in seminar discussion). It should address a specific issue, question, or section of a work that you would like to explore. For some classes, I will assign a specific topic or approach, and for others the choice will be yours. These will be due at the beginning of our session (unless otherwise specified in the syllabus). There is no such an assignment for the first and the last week of seminar.
- b) **Weekly questions:** This second type of weekly assignment is posting a discussion question on the course cuLearn page. Please, read all of the questions before coming to our session. No question is due for the first and the last week of class.
- c) **Final Project -Term Paper (Take-home):** In addition to the above, you will be writing one 8-10 pages paper (an analytical essay) for the class. Topics for the paper will be based on readings and class discussion, and will be distributed during our last class. Topics will be broad enough to allow you to explore your specific interests. This paper is intended to be comparing at least two works either from two different disciplines or focusing on two different periods/geographical regions. This approach will give you the opportunity to synthesize the materials and make relations among them.

The essay will be evaluated on the criteria of framing of the topic (a clearly defined argument, consistent formulation of the main ideas, internal organization of the text, correct citation of sources) and technical matters (spelling, grammar, and use of style guide\*). Papers are expected to be sent electronically as an attachment (document format) to the instructor by April 23, 2016.

The essays, with comments and evaluation, will be returned to you electronically in a timely manner.

Please, keep in mind that all written work must be typed and double-spaced. **Paper Style Guidelines:** Please, use the *MLA Handbook for Writers of Research Paper*.

The complementary critical texts for your written work will be suggested when we discuss the main ideas and concepts (during my office hours). You are welcomed to have your list of complementary literature.

Each of you is welcome to use space within the cuLearn server forum where you can submit any materials or links you would like us to consider before class. Each of us is responsible for checking the forum, but you should add any new material in a timely manner - at least 24 hours before the session. If you wish, bring to class any materials you like or are pertinent to your participation. Please, do not forget to include a list of sources in your written work as well.

## E. EVALUATION & GRADING

**Evaluation** is based on the quality of all your work (brief responses, discussion questions, and paper) and class participation. Please note that excessive absences (more than two) can jeopardize your course grade. The following is a rough breakdown of how much each category is worth. If your work gets stronger as the course progresses, I will weigh your later work more heavily.

Criteria for evaluation and grading are:

Attendance and Participation: 30% (Attendance 10% & Active involvement 20%);

Weekly Responses/Questions: 30%;

Paper: 40%

## Grading

**“Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.”**

The following explanation of grades is the agreed policy of the Faculty of Public Affairs. The standing in the courses will be shown by alphabetical grades. This is expanded upon the grading system outlined in the Undergraduate Calendar in order to give you a fuller description of standards. This explanation is intended to provide a clarification of the Calendar and in no way overrides it.

The Carleton University uses a 12 point grading scale from A+ (12) to F (0). Your overall Grade Point Average (GPA) will be calculated on the basis of this 12 point scale and the final evaluation you receive in the course will be submitted as a letter grade corresponding to this scale. Here is how to interpret grades in terms of expectation of performance for this course:

Letter Grade	Carleton Numerical System	% Ranges	Explanation
A+	12 Outstanding	90-100	Demonstrates exceptional evaluative judgment, outstanding critical thinking, and mastery of all aspects of study. Student often contributes thoughtful comments and insights based on class materials and relevant events and issues; is a catalyst for other student comments; listens to the comments and insights of others with respect and attention. For written work, virtually publishable – demonstrates originality, creativity, research and effectiveness of the argument.
A	11 Excellent	85-89	Demonstrates superior grasp of material, very strong critical thinking, and capacity to understand and extend underlying patterns. Student regularly contributes thoughtful comments and insights based on class materials and relevant events and issues; sometimes results in students'; listens to the comments and insights of others with respect and attention. Superior analytical writing skills, technical as well as literary.
A-	10 Great	80-84	Demonstrates strong grasp of material, its component parts, and capacity to analyze their relationships to each other. Student regularly contributes thoughtful comments and insights based on class materials and relevant events and issues; Writing is strong in its analytical and technical aspects.
B+	9 Very Good	77-79	Demonstrates more than clear understanding of material and ability to apply concepts. Student sometimes contributes comments and insights based on class materials and relevant current events, more often at instructor's prompting; generally polite but could be more engaged in class discussions. Written work is competent, technically and literary careful and thoughtful.
B	8 Good	73-76	Demonstrates comprehension of material, reasonable but not strong analytical capacity, with limitations in the ability to apply concepts. Student seldom contributes comments and insights of her/his own volition; comments not always relevant to materials or discussion at hand; needs to pay more attention to the contributions of the instructor and peers. Written work is competent, more descriptive than analytical.
B-	7 Adequate	70-72	Demonstrates understanding of parts of material with limited capacity to application. Student rarely and reluctantly contributes to class discussions; comments minimal; often noticeably disinterested in instructor's and peers' contributions. Written work is poor in creativity,

			originality and technical aspects of writing.
C+	6 Barely Adequate	67-69	Did not demonstrate an adequate understanding of the material or the ability to apply concepts. Never participates in class discussions; late with the assignments; writing/presentations show serious.
C to D-	5-1 Less than Adequate	63-50	Grades in this range indicate work that is passable in some respect but does not meet the standards of academic work. Very poor understanding of material; never contributes to class discussion; no interest in the class activities; writing very poor.
F	Failure	0-49	Did not meet minimal requirements and conditions of Satisfactory performance.

Standing in the course will be shown by alphabetical grades. Thus, in the case of this course, grades will be awarded as letter grades, but upon your request, your grade will be calculated as the weighted mean of the grade point equivalencies. Example: B on attendance worth 7.5%; A- on a presentation worth 23%; A on a participation worth 27%; and A+ on the take-home worth 35% > Final: 85.5 or A.

## F. ACADEMIC REGULATIONS & POLICIES & ACCOMMODATIONS

### I Academic Freedom

**Studying the literature, culture and ideas of societies other than their own exposes individuals to unfamiliar and sometimes provocative attitudes, images, language and values. No one will be expected to subscribe to, or be required to accept, the values represented in the material to be studied.**

However, all participants in the course should be willing to examine the relevant texts, in various media, and make a sincere effort to understand the presuppositions of others, be willing to discuss the objects of study. By enrolling in this course, students accept a commitment to academic freedom for all participants, themselves, and the instructor.

### II Classroom Etiquette

There will be plenty of information covered in this course. However, the course is structured to accommodate diverse academic backgrounds and be low stress, providing everyone makes a good faith effort (and attends). **I believe that all of us will work together to establish optimal conditions for honorable academic work and exchange of ideas.**

Though people in this class may express opinions different than yours, **you are free to disagree – providing you do so in calm, courteous and respectful manner.** This is especially important because **we will be covering some sensitive, divisive topics during this class.**

Showing lack of engagement by talking to other students while someone else is speaking, repeatedly reading the newspaper, using cell phone or other gadgets, doing homework for other classes, or using the notebook computer for non-class-purposes is considered disrespectful, rude and dismissive towards your fellow students and the instructor. This kind of behavior impacts your academic standing in this course. However, I doubt it will come to this. **So, please, do not use mobile phones, gadgets, or laptops during our sessions.** Exceptions are made when you are using your laptop for class purposes. In case of emergencies, you could always excuse yourself and leave the class.

### III Academic Integrity

“Sound scholarship rests on a commitment to a code of academic integrity that stresses principles of honesty, trust, respect, fairness and responsibility. The University demands integrity of scholarship from all of its members including students. The quality and integrity of academic work is paramount in achieving student success.”

Carleton University demands academic integrity from all its members. The Academic Integrity Policy can be accessed at <http://www2.carleton.ca/studentaffairs/academic-integrity>. Each student in this course is expected to abide by the Carleton University Academic Integrity Policy.

I believe, we all agree on the following:

- Any work done and submitted by a student in this course for academic credit has to be the student’s own work.
- Complete acknowledgement for all information obtained from sources outside the classroom must be clearly stated in all written work submitted.
- Ideas, arguments, and direct phrasings taken from someone else’s work must be identified and properly footnoted.
- Quotations from other sources must be clearly marked as distinct from the student's own work.

For more, please, refer to the style guides at the Library, the course cuLearn page, consult the Writing Tutorial Services (WTS) at Student Academic Success Centre (carleton.ca/sasc ).

The following list describes some conducts considered as violation of standards of academic integrity. For more on Academic Integrity Standards, please, consult Academic Integrity Policy (Section VI) at <http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/acadregsuniv14/>.

#### 1. Plagiarism

“Plagiarism is presenting, whether intentional or not, the ideas, expression of ideas or work of others as one’s own. Plagiarism includes reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and material on the Internet.

Examples of plagiarism include, but are not limited to:

- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- Withholding of records, transcripts, other academic information;
- Obstruction and Interference with the University’s academic process;
- Tests and Examinations (bringing in a cheat sheet, using another’s data or research findings, submitting a computer program developed in whole or in part by someone else, with or without modifications, as one’s own;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks.

## 2. Unauthorized Resubmission of Work

A student shall not submit substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs. Minor modifications and amendments, such as phraseology in an essay or paper do not constitute significant and acceptable reworking of an assignment.

## 3. Unauthorized Cooperation or Collaboration

An important and valuable component of the learning process is the progress a student can make as result of interacting with other students. In struggling together to master similar concepts and problems and in being exposed to each other's views and approaches, group of students can enhance and speed the learning process. Carleton University encourages students to benefit from these activities. However, it is also critically important that each individual student's abilities and achievements form the basis of the evaluation of that student's progress. As result, while collaboration is supported as being beneficial for various components of course and is generally encouraged, instructors typically limit the amount of collaboration allowed and communicate this to students in the course outlines. To ensure fairness and equity in assessment of term work, students shall not cooperate or collaborate in the completion of an academic assignment, in whole or in part, when the instructor has indicated that the assignment is to be completed on an individual basis. Failure to follow the instructor's directions regarding which assignments, or parts of assignments, should be completed by the individual alone will be considered violation of the standards of academic integrity."

All of these are serious offences which cannot be resolved only with the course's instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They include, but not limited to a mark of zero for the plagiarized work or a final grade of "F" for the course.

"Instructors, advisors and/or supervisors must report all suspected cases of violation of the *Academic Integrity Policy* to the Faculty Dean. Details of the procedures to be followed in the event of a suspected violation can be found in Section VII, Procedures, of the *Carleton University Academic Integrity Policy* at [carleton.ca/studentsupport](http://carleton.ca/studentsupport) . "

## IV Intellectual Property

**"Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).**

**Students registered in the course may take notes and make copies of course materials for their own educational use only. Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s)."**

## V Electronic Communication

“The University provides each student with an email address and uses this as an official channel of communication with the student. A message sent to a student's university-provided email address constitutes an official communication to the student. Students are responsible for monitoring their University email address on a regular basis for as long as they are active in the academic affairs of the university. Requests from students regarding academic or administrative issues must be sent from the student's university-provided email address.”

You are welcome to contact me at [Vildana.StanisicKeller@carleton.ca](mailto:Vildana.StanisicKeller@carleton.ca)

## ACADEMIC ACCOMMODATIONS

“Academic accommodation refers to educational practices, systems, and support mechanisms designed to accommodate diversity and difference within the meaning of the Ontario Human Rights Code. The purpose of accommodation is to enable students to perform the essential requirements of their academic programs. **At no time should academic accommodation undermine or compromise the learning objectives that are established by the academic authorities of the University.** Under the Code accommodation is assessed and provided on an individual basis, up to the point of undue hardship.

There are three types of accommodations typically made by the university: accommodations for disabilities, religious observance, and pregnancy.

Academic accommodation is assessed and provided on an individual basis. The University is committed to maintaining confidentiality to the greatest extent possible when providing academic accommodation and related support services to students.”

**If you need special arrangements** to meet your academic obligations during the term, please, refer to the accommodation statement below. For an accommodation request the processes are stated as follows:

**Pregnancy obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the Student Guide.

**Religious obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the Student Guide.

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).



## **Additional Assistance for students**

You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at <http://www2.carleton.ca/equity/>