



“Craft:” a Global Social Relation



Class: April 22nd- May 5th Synchronous, Online
May 5th-May 7th Asynchronous, Online

Instructor: M. Steckley, marylynn.steckley@carleton.ca

Teaching Assistant: Emily Walter, emilywalter@cmail.carleton.ca

Course Overview: Crafts are experiencing a resurgence of interest: the soothing pleasure of stitching, making, and creating have never been more welcome! Craft is an experiential matter: “Whenever a skilled person makes something with their hands, that’s craft” (Adamson 3). In our class, we’ll explore scholarly approaches to “craft” — historical roots, political relevance, gendered, race and class dimensions — to unpack how “Craft” relates to identity, othering, and belonging.

This is a hands-on, intensive *virtual* “field school” in Global and International Studies. Students will engage in workshops that connect with creatives, makers, and artists with “global” identities, and will learn from their histories, stories and expertise in their “craft”. Each day, we will explore a global craft experientially, historically, and in terms of its social *relations* (gender, race, and class). We will encounter artists, dancers, writers and activists whose creative lives, and identities are expressed through their craft.

Throughout the class, we will seek an immersive “field school” experience dedicating ourselves to *practice*, and seeking ways to embody *new* global experiences. This goal obviously relates to our “Craft” Workshops, but we will also commit to practices that guide our consumption, physicality, and mental health. We will work together, with intellect, openness of spirit, to collectively participate in new practices: Haiku Poetry, meditation, Sisu Cold Shower, Gratitude Journaling; Rajio Taisou (Calisthenics); Herbal Footbaths and more!



Learning Outcomes

1. Gain practical, hands-on exposure to global “Craft” from experienced Leaders including an Uzbek Zine artist; a Chinese Calligraphy and Paper-cutting Professor; a Mennonite Quilter; a Bollywood Dancer; a German Book Binder; a Brazilian Capoeira specialist; and a Chilean Muralist (among others!)
2. To appreciate the complex and rich historical contexts and social relations of the global crafts that we encounter. and to be able to describe the importance of situating “Craft” within historical context, and within social relations of class, gender and race.
3. To apply disciplinary theory to practice by *practicing* a craft over an independent study period, documenting and reflecting on the process, and researching how historical movements and social relations continue to shape your “craft”.
4. To embody “mini” global health, well-being and physicality practices through daily experiences (ie. Buddhist meditation, Sisu Cold Shower; Chinese Herbal Foot Soak; South Africa: Ubuntu).

Evaluation

Following Communication Protocol	3%
Well-being Embodiment Discussion Participation	7%
Quizzes	15%
Reading Discussion Participation	25%
Workshop Participation	25%
Final Project	25%

Late Policy: Deductions of 10% per day begin immediately after the deadline. Assignments more than 7 days late will not be accepted, and will receive a grade of zero. Assignments will not be accepted by e-mail. You are expected to keep a copy of all assignments.

Class Format: This is a virtual “field school” in Global and International Studies, and we will run the course synchronously. We will use Zoom as our engagement platform, and will participate in a variety of immersive activities (including scholarly discussions, hands-on well being activities, and “craft” workshops). Just as we would in an immersive field course abroad, we will work to build community and connection in our class by incorporating all of our sense (eating together, thinking together, reflecting together, and moving together). In concrete terms, each day we will have the opportunity to come together in a series of activities including: a Well-being Embodiment Activity (10-25 minutes); a lecture and reading discussion session (75 minutes); a “Craft” Workshop (1-2 hours); a *practice* and Brainstorming Discussion (30-45 minutes); and a time for independent Reading and Quiz writing (2 hours).

Schedule	
Before April 22nd	Reading: 1. Assunção, Matthias Röhrig. 2004. Chapter 2: Capoeira in the Context of the Black Atlantic. In: Capoeira: The History of An Afro-Brazilian Martial Art. Routledge. 2. Rolston, B. 2011. ¡Hasta La Victoria!: Murals and Resistance in Santiago, Chile. <i>Identities: Global Studies in Culture and Power</i> . 18(2): 113-137.
Thursday April 22nd: Muralist Pamela Rojas	
8:15-9 am	Introduction, Orientation, and Setting our Intentions
9-9:15	Break

9:15-10:30	Lecture & Reading Discussion: Activism, and Public Art in Chile
12-2pm	Workshop: Pamela Rojas (Chile) <i>Materials:</i> Paper, pencil, paint
2:00-2:15	Break
2:30-3:30	Workshop: <i>Brazilian Capoeira</i> with Reni Ferreira <i>Materials Needed:</i> Comfortable clothing
3:30-4:00	<i>La Once</i> (Chile) with Dr. Steckley
4:00-5:00	Reading: Smucker, J. <u>Unexpected Intersections</u> ; Amish and Hmong Textiles and the Question of <u>Authenticity</u> . <i>The Conrad Grebel Review</i> (35(2).
Friday April 23rd Mennonite Quilting with Kathy Fast	
8:30-9 am	Wellbeing Embodiment Activity: South African Ubuntu-Inspired Gratitude Journal
9-9:15	Break
9:15-10:30	Lecture & Reading Discussion: Quilting, Community, and Globalization
10:45-11:25	Community 5k Run (or Walk!)
11:25-12pm	Break
12-2pm	Workshop: Quilting Kathy Fast <i>Materials:</i>
2:00-2:15	Break
2:15-3:00	<i>Practice</i> & Brainstorm Session: Herbal Footbath with Dr. Steckley
3-4:30	Reading: Gorrill, Helen. 2018. <u>Are female artists worth collecting?</u> Tate doesn't seem to think so. <i>The Guardian</i> .
Monday April 26th: Water Colour with Kate Cox	
8:30-9:00 am	Wellbeing Embodiment Activity 2: Sisu Cold Shower (Finland)
9:30-10:45	Lecture & Reading Discussion: Art & Gender
12-2pm	Workshop: Kate Cox (England): Water Colour <i>Materials:</i> Watercolour paints
2:00-2:15	Break
2:15-3:00	<i>Practice</i> & Brainstorm Session: Community Walk with Dr. Steckley
3-4:30	Reading: Burr, C. 1993. Doctor, Vikram. 2018. India's Food Politics and How it was Capable of Caste Promotion. <i>Economic Times</i> . AND Sreevathsa, Samantha. 2020. A robust caste discourse in Indian diaspora's classical dance practices is vital- and overdue. <i>FirstPost</i> .
Tuesday April 27th: Bollywood and Chapatis with Karina Karmakar & Mamata Dutta	
8:30 am	Wellbeing Embodiment Activity: 10 minute Meditation
9:15-10:30 (Break)	Lecture and Reading Discussion: Food, Dance, and Caste
12-1:45pm	Workshop: Making Chipatis with Mamata Dutta
2:00-3pm	Workshop Bollywood Dance with Karina Karmakar

3-4:30	Reading: Burr, C. 1993. Defending “The Art Preservative”: Class and Gender Relations in the Print Unions, 1850-1914. <i>Labour</i> : 47-73.
Wednesday April 28th: Book Binding with Karen Fernandez (Venezuela/Germany)	
8:15-9am	Wellbeing Embodiment Activity: <u>Yoga with Jessamyn Stanley</u>
	*Podcast: The Happiness Lab, “ <u>Move More...but for the right reasons</u> ”
9:15-10:30 (Break)	Lecture & Reading Discussion: Globalization, Books and Inequality
12-2pm	Workshop: Karen Fernandez, Book Binding Materials:
2:00-2:15	Break
2:15-3:00	Discussion: Brainstorm Walk with Dr. Steckley
3-4:30	Reading: Bonnemaïson, E. The Politics of Erasure: Reclaiming Aboriginal Women’s Art History. The Bill Reid Centre.
Thursday April 29th: Indigenous Pottery	
8:30 am	Wellbeing Embodiment Activity: Place, Identity and History- Whose land are we on?
9:15-10:30	Lecture & Reading Discussion: Indigenous Craft in North America- Erasure, Assimilation and Agency
11:30-1pm	Workshop: Hand-Building with Brenda Morris (Tuscarora/Mohawk) <i>Materials</i> : Clay
1pm-2pm	Break
2pm-4pm	Hoop Dance as Medicine Workshop with Alex Wells
3-4:30	Reading: S.D. 2018. How gender stereotypes are built into Mandarin. <i>The Economist</i> . AND Wu, Ka-ming. 2015. Paper-cuts in Modern China: The Search for Modernity, Cultural Tradition, and Women’s Liberation. <i>Modern China</i> 41(1):90-127
Friday April 30th: Chinese Calligraphy & Papercutting	
8:30-10:30 am	Workshop: Chinese Calligraphy and Paper-cutting (Confucius Institute)
10:30-12pm	Break
12pm	Lecture & Reading Discussion: Gender and Language in China
12:30-1:30	Discussion
1:30-2pm	Wellbeing Embodiment Activity: <u>Tai Chi with Master Song Kung Fu (Youtube)</u>
2pm-3pm	Break
3-4:30	Reading: Assunção, Matthias Röhrig. 2004. Chapter 2: Capoeira in the Context of the Black Atlantic. <i>In: Capoeira: The History of An Afro-Brazilian Martial Art</i> . Routledge.
7-8pm	Chinese Cooking Class with the Confucius Institute
Weekend	Reading: Bush, B. 2006. African Echoes, Modern Fusions: Caribbean Music, Identity and Resistance in the African Diaspora. <i>Music Reference Services Quarterly</i> 10(1)17-35.
Monday May 3rd: Haitian Painting and Afro-Caribbean Dance	
8:30 am	Wellbeing Embodiment Activity: Sharing on Making and Giving

9:15-10:30	Lecture & Reading Discussion: Afro-Caribbean Dance and Identity: Race and Class
2:00-3:00 pm	Workshop: Afro-Caribbean Dance with Suzan Lazvertu
2:30-3pm	Wrap-Up Discussion
3-4:30	Reading: Taseer, Aatish. 2020. In Uzbekistan, Coming to Terms with the Country's Dazzling History. The New York Times Style Magazine.
Tuesday May 4th: Uzbek Comic and Zine Artist Kseniya Tsoy	
8:30 am	Wellbeing Embodiment Activity 1: Haiku of Self
9:00-9:15	Break
9:15-10:30	Lecture & Reading Discussion: The history of Zines & craft in Uzbekistan
10:30-12pm	Break
12-2pm	Workshop: Kseniya Tsoy (Uzbekistan)
2:00-2:15	Break
2:15-3:00	<i>Practice</i> & Brainstorm Session: Community Walk with Dr. Steckley
3-4:30	Reading: Bestor, T.C. 2009. How Sushi Went Global. <i>Foreign Policy</i> .
Wednesday May 5th: Japanese Sushi	
8:30 am	Wellbeing Embodiment Activity: <u>Rajio Taisou</u> (Calisthenics)
9:15-10:30	Lecture and Reading Discussion: Sushi, and "Eating the Other"
12-2pm	Workshop: Making Sushi with Mariko Ogasawara
2:00-2:30 pm	Break
2:30-3pm	<i>Practice</i> & Brainstorm Session, Wrapping Up

EVALUATION

Communication (3%)

In this class, your ability to follow our communication policy is worth 3% of your final grade. I aim to create an excellent communication environment, and emails are not a meaningful way for us to address your questions. Rather, discussion allows us to get to know each other better and foster a more collegial learning atmosphere. With that in mind, I will not answer questions by email. Since this is a virtual "field school" you will be expected to raise your questions during our discussion sessions. If, for some reason, you do not feel that you can discuss your question in front of the class, then use our class discussion time to ask for an evening phone call with me.

Well-being Embodiment Activity (7%)

As part of this class, we are working towards "immersive" experiences with Global practices. In a field school abroad, this would include eating, hiking, visiting, and moving through the space of other places. Our Well-being Embodiment Activities are crafted in the spirit of connecting our physicality to our learning, to help us *experience* the *global* from home. Since there are meaningful community building activities, participation and a spirit of openness are key. When appropriate, I expect you to join our Well-being Embodiment Activities with your zoom video "on", particularly for the discussion. We will engage in these activities and share about our experiences. Our Well-being Embodiment Activities include:

- **Haiku of Self:** In this activity, we will learn a bit about the History of Haiku, and we will write a Haiku that resonates with our individual congestion with the global and our aspirations for being thoughtful creatures in our world.

- **Sisu Cold Shower:** In many Scandinavian countries, cold-water swims are popular. In Finland, cold swims help people move towards Sisu - having courage to push beyond what you consider your physical and mental limits. We will try this out, in our own homes, with our own cold showers!
- **Yoga:** Yoga is now a global phenomenon, but it originated in Northern India. Yoga can help with strength, balance and flexibility, but also with mental health. It is said to help manage stress, bring energy, and connect people with community. Let's try it out together!
- **10-Minute Meditation:** Meditation practices are said to come from places like India, Egypt and China. Meditation is celebrated and practiced in a range of religious cultures, and is popular today both for individuals, and in workplaces. We will practice a guided meditation together, and consider how meditation might increase self-awareness, reduce negative emotions, and increase creativity.
- **Place, Identity and History- Whose land are we on?:** Do you know whose traditional territory you live on? Why is this important? In this embodiment activity, we'll take some time to explore the history of the land we're on, we'll map our place, find our communities and discover who lives around us!
- **Tai Chi-** Balance is the name of the game with Tai Chi, a martial art roughly translates as "Supreme Ultimate Exercise" that originate in ancient China. Complimentary soft/slow, and hard/fast are a big part of this form of exercise and it is always practiced using Qigong (breathing and energy) methods.
- **Sharing on Making and Giving:** Our class Workshops are devoted to "making", but in this activity, we'll actively participate in giving, giving of one of our Workshop creations. This session will be devoted to sharing our experiences of giving, the reaction of the recipients of our gifts, and how the process of creating and giving impacted our mood, and happiness.
- **Rajio Taisou (Radio Calisthenics):** These radio-broadcast exercises were introduced in the 1920s in Japan, and are now popular in much of Asia. In Japan, calisthenics were used to commemorate the coronation of Emperor Hirohito, and are inspired by similar exercises that were being broadcast in American cities at the time. These are designed to keep Japanese families at home healthy, and Radio Taiso remains a popular morning activity!
- **South African Ubuntu-inspired Gratitude Journal-** Ubuntu is an old South African concept that was popularized in contemporary times by Nelson Mandela. It means, "I am what I am because of who we all are". In this activity, we will reflect on the people, and global connections for which we are grateful. We will document and name these. Greek-American author, Ariana Huffington writes that "Gratitude works its magic by serving as an antidote to negative emotions. It's like white blood cells for the soul, protecting us from cynicism, entitlement, anger, and resignation."

Quizzes (15%):

In this class, you are expected to complete 8 of the 10 available cuLearn Quizzes. Each quiz is worth roughly 2%, totalling 15% of your final grade. If you choose to complete all 10 quizzes, I will "drop the lowest" of our quiz grades. Quizzes are based on the readings, comprise 10 Multiple Choice and True/False questions, and are daily after your reading session. Quizzes are available from the start of term, and you are welcome to work ahead! Quiz answers are available immediately after the Quiz deadline. There will be no re-writes, and no make-up Quizzes.

Reading Discussion Participation (25%)

Participating in discussions is one of the best ways to learn! Students are expected to share their insights through class participation in our daily reading discussion sessions. Each evening, you will have a reading and associated quiz that will prepare you for the following day. In reading discussions, students are expected to listen and engage with the ideas of their peers. Because participation is absolutely crucial to the success of reading discussions, I expect full attendance at all sessions (with one freebee absence for each student). Participation will be judged on the basis of quality and frequency of contribution. Participation is an active process, so students who show up but fail to become involved in the discussions will be deemed not to have participated. Participation, also, is more than just talking: the quality of your contributions will bear heavily on your grade. Since we are working to create an immersive experience, and a community of exchange, I expect you to join our Reading dIscussions with your zoom video "on".

Workshop Participation (25%)

Each day, we will participate in workshops lead by Workshop Leaders who are experts in their “Craft”. I expect full attendance, and zoom videos “on” at all sessions (with one freebie absence for each student). Participation will be judged on your punctuality, full attendance, and respectful engagement with the Workshop Leader. Our workshops are opportunities for us to try new things, please join workshops with openness of mind, and ready to engage in a new activity.

Final Project (25%) Due May 7th, 4pm

We will brainstorm, and begin creating your Final Project in our “practice” discussions in the afternoons, and you will work more intensely on these in the the final two days of the course (May 6th, and 7th). You will choose one “craft”, and make something based on that craft. The possibilities are endless (quilt a potholder, make a podcast episode, write a song, write a Haiku poem every day etc etc). You can choose to continue a craft that was featured by one of our Workshop Leaders, or you can choose a craft that you are passionate about or interested in and would like to learn more about.

The final project submission will contain: 1) the “Craft” and 2) an essay. The submission format of the “craft” portion will depend on the nature of your craft, but can be submitted in photos, a video, an mp3 file etc. The “Social Relations Reflection” will be submitted in PDF and can be no longer than 800 words MAX (excluding references). Please use the following subtitles, then a colon then a more specific title that relates to your work. For example, “Introduction: Crafting Mennonite Identities through Quilting” or “Social Relations: Gender, Inequality, and the Haiku in modern Japan”.

Be sure that your essay includes an appropriate title, that connects concretely to your paper. Include the following sections:

Final Project Marking Guide (25%)	
Craft: Craft is submitted in appropriate format. Work effort is clear, and consistent work over time is demonstrated.	25
Social Relations: Describes the craft, and situates it historically. Offers a critical discussion of the “social relations” embedded in the chosen craft (ie. race, class, gender, caste). Social relations section is compelling, and interesting.	25
Reflection: Meaningful personal reflection that goes deeper than surface level “I chose this craft because my Grandfather practiced it”. Reflections engage with questions of identity, place, and social relations, and (when appropriate) mental health.	25
Writing: Grammar, organization, writing quality, clear subtitles	15
Mechanics: Times New Roman 12pt Font, 1” Margins, Title Page that includes course code, Prof and Student Name; File name reflects the Student Last name and Assignment title; Craft is submitted in appropriate format and Discussion submitted in pdf form.	10
Total (25% of Final Grade)	100%

Introduction: Why is your craft relevant? What will you do in the paper? How are you capturing the attention of the reader?

History: Offer a brief history of your chosen craft, making sure to ground your discussion temporally and geographically.

Social Relations: critically discuss one of the *social* relations around your craft (ie. gender, class, race, ethnicity, or class), connecting this place. Make this interesting! What is fascinating/unethical/frustrating/powerful/emancipating about your craft?

Reflection: Offer a personal reflection on your craft. As you consider your personal reflection, think about: What did you learn about creating this piece? What influences did you draw from (ie. family members, workshop leaders); Do you think your gender/race/ethnicity/nationality etc. impact your choice of this craft? How did your creation of this craft impact or relate to your mental health?

Conclusion: Put a bow on it! What are the main take aways? Why should the reader care about your craft? Pack this with a punch.

Your final essay can be max 800 words (not including references). You are welcome to distribute the words in the sections as you see fit

Late Policy: No extensions will be granted without approval of the Professor. Deductions of 10% per day begin immediately after the deadline. Assignments more than 7 days late will not be accepted, and will receive a grade of zero. Assignments will not be accepted by e-mail. You are expected to keep a copy of all assignments.

Materials

Below is the working list of materials, with the associated workshop(s) in brackets. You will see that some Workshop Leaders still need to submit the materials list, so this is just a draft. You are encouraged to find and use materials from home. In many cases, the amount/quality of the materials is up to you. For example, for the Acrylic Paint, you can get a set of different colours at an Art Store for roughly \$13, but you could also get 3 colours for \$1 each at the dollar store. My goal is to have you engaged, but I don't want this to be onerous or expensive for you, so please reduce costs as you can.

1. Blank Art Paper (Mural/Watercolour)
2. 20 sheets of paper for inner pages - can be white, lined or dotted paper between 800-100 gsm A5 size, short grain (Book Binding)
3. 2 sheets of coloured card-stock (can be decorative, marble etc) for book covers (Bookbinding)
4. 1 meter linen or cotton thread (preferably waxed but not necessary) (Bookbinding)
5. Bookbinding or Tapestry needle (you can use any needle from home, just make sure it fits the thread) (Book Binding)
6. Hammer, Scissors, something to cut on (ie cardboard, thick piece of wood, cutting board), Ruler, Pencil, pile of books, fold-back clips (Book Binding)
7. Acrylic Paint (Mural), you can find at the Dollar Store, on Amazon etc.
8. Watercolour paints (Watercolour)
9. Paintbrush (Mural/Watercolour)
10. Ink Pen ie. Sharpie (Comic)
11. Pencil (Various)
12. Tea (La Once and Tea Time)
13. Running/Walking Shoes (Various)
14. Fabric for Quilting (Quilting)
 - A. First you need 2 pieces of contrasting Fabric:

Fabric 1 - Precut hexagon (from 8 1/2" sq) NOTE: See U-tube link for cutting hexagon paper template. A good size is taking a regular sheet of paper and creating a square equal to the width of paper. You can then trace this onto your 'main' fabric. <https://www.youtube.com/watch?v=WUiN-apOxNA>

Fabric 2 - 3" strips (minimum 8" in length) in matching or contrasting color. (*may use recycled fabrics— stay away from stretchy knits, heavy or really light fabrics*)
 - B. Next you need an old t-shirt (to be cut up in class)
 - C. Finally, you need a piece of 20"x 20" fabric for the bottom layer
15. Sewing Needle, Straight pins (or safety pins), Thread, Scissors (Quilting)

16. Sushi: Short Grain Rice, Rice Vinegar, Nori (seaweed sheets), soy sauce, sharp knife, chopsticks, bamboo mat. Fillings (optional but could include): cucumber, avocado, smoked salmon, eggs, wasabi, pickled ginger, Japanese green tea.
17. Herbal Footbath Ingredients. Lots of options: 1/2 C Epsom salts, Mint, Lemon. See ideas here: <https://www.healthline.com/health/diy-foot-soak#exfoliation>
18. Optional: Bollywood Hip Skirt:
19. Yoga Mat (or just an open area that you can do yoga)
20. Hoop Dance Materials: From Home Depot or a hardware store you need: 1) PVC, white plumbing tubing- 1/2 " diameter. In terms of length to purchase, people who under 5'9" will need a 8' foot long piece; people who are 5'9 and up get a 9' feet long piece 2) a package of pre-cut wooden dowels 1/2 " in diameter and 2" in length 3) Elmer's white craft glue 4) Electrical tape (white or any colour) to decorate the hoop with.
21. Indian Cooking with Mamma Dutta: TBD

Academic Accommodation: You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write with 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 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 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).

Plagiarism: The University Senate defines plagiarism as "presenting, whether intentional or not, the ideas, expression of ideas or work of others as one's own." This can include: 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; submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else; using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment; using another's data or research findings; failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks; handing in "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. Plagiarism is a serious offence which cannot be resolved directly 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 may include a mark of zero for the plagiarized work or a final grade of "F" for the course.

Intellectual Property: Student or professor materials created for this course (including presentations, posted notes, labs, case studies, assignments and exams) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s).

Submission and Return of Term Work: Papers must be submitted directly to the instructor according to the instructions in the course outline. Arrangements for late submission of term work is to be determined by your instructor. Final exams are intended solely for the purpose of evaluation and will not be returned.

Grading: Course standing is determined by the instructor, subject to the approval of the faculty Dean. Final course standing will be shown by alphabetical grades. The system of grades used, with corresponding grade points is:

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

Carleton E-mail Accounts: All email communication to students from BGInS will be via official Carleton university e-mail accounts and/or cuLearn. As important course and University information is distributed this way, it is the student's responsibility to monitor their Carleton and cuLearn accounts.

Official Course Outline: The course outline posted to the BGInS website is the official course outline.