

**Carleton University\***  
**Winter 2020**  
**Department of English**

**ENGL5007W/4961A: Studies in Indigenous Literatures/Indigenous Literatures II**  
**Topic: Restorying Resurgence in Indigenous Popular Genres**

Precludes additional credit for ENGL 4808 and ENGL 4809 (no longer offered)  
Prerequisite(s): fourth-year standing in Honours English

**Time: Mondays, 2:35-5:25**  
**Location: 1816 Dunton Tower**

**Instructor: Brenda Vellino**  
**Email: [Brenda.vellino@carleton.ca](mailto:Brenda.vellino@carleton.ca)**  
**Office: DT 1815**

**Phone: 613-520-2600 x2321**  
Office Hours: M: 5:30-6:30, by appointment

**\*On the traditional unceded territories of the Algonquin Anishinaabe Peoples**

**Course Description:** Contemporary Indigenous artists from Turtle Island (the territory also known as Canada) have increasingly taken up popular forms such as speculative and detective fiction, graphic novels, horror film, stop motion animation film shorts, television situation comedy, and spoken word poetry. These new media and popular genres claim Indigenous spaces to decolonize cultural forms, represent complex contemporary social realities, stake political claims, and assert Indigenous cultural sovereignty and resurgence. Whenever possible, our discussion will be informed by Indigenous literary/cultural critics such as Daniel Heath Justice, Chelsea Vowel, Lindsey Nixon, Grace Dillon, and Leanne Simpson, as well as selected settler ally critics. This course will enable us to consider the politics and ethics of cultural production and reception within the intersecting conditions of settler colonialism and decolonisation. Our work will be highly context specific, situated by careful attention to specific Indigenous, Inuit, and Metis cultural contexts, social realities, and priorities. Topics may include contemporary Rez life, contemporary urban realities, Indigenous cultural sovereignty, Indigenous relational ethics, Indigenous rebalancing, revitalization and resurgence movements, and the politics of embodiment and Indigenous self-representation, particularly in texts informed by questions of gender and sexuality. Experiential learning in the form of attending Indigenous cultural events or teachings outside of class will also be a priority. We will attend the play *Kiinalik: These Sharp Tools* at the Great Canadian Theatre Company during its Jan. 22 – Feb. 9 run and the Gerald Vizenor (Chippewa) free lecture on Wed. evening March 25<sup>th</sup>. Vizenor brought us the important term “survivance”

**Course Texts: to be purchased at Haven Books:**

- Greg Younging (Cree), *Elements of Indigenous Style* (2018)
- Cherie Dimaline (Anishnaabe Metis), *The Marrow Thieves* (2017)
- Tanya Tagaq (Inuit) – *Split Tooth* (2018)
- Thomas King (Cherokee) – *The Red Power Murders* (2006)
- Patti LaBoucane Benson (Cree Metis) - *The Outside Circle* (2016)
- David Robertson (Cree Metis) - *Betty: The Helen Betty Osborne Story* (2015)
- Gwen Benaway (Anishnaabe Metis) – *Holy Wild* (2018)

**Learning Outcomes:**

- Develop familiarity with historic and contemporary Indigenous realities and priorities through literary and cultural representation
- Develop an understanding of respectful engagement with Indigenous cultural protocols and priorities
- Investigate the impacts of settler colonialism on Indigenous communities, as well as Indigenous movements of decolonization, resistance, and resurgence as represented in contemporary literature and culture
- Undertake experiential learning and research into the specific cultural contexts of diverse Inuit, First Nations, and Metis communities.
- Develop an ability to ethically and substantially research, analyze, discuss, present on, and write about Indigenous literary and cultural production.
- Develop an understanding of the role of popular literary and cultural genres in Indigenous decolonization and resurgence movements.

**Course Evaluation: 4<sup>th</sup> year students**

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|--|-----|
| • Attendance and Participation                                   | 10% |
| • 4 Bi-Weekly Critical Reflections (500 words, 5 marks each):    | 20% |
| • Seminar: 40 minutes with 10 minutes of discussion:             | 20% |
| • Two Indigenous cultural event response papers (750 words each) | 20% |
| • Final Research Project Proposal with Annotated Bibliography:   | 5%  |
| • 5 Minute Mini Presentations (1-page pt. form notes)            | 5%  |
| • Final Research/Creative/Educational Projects (8-10 pages)      | 20% |

## Course Evaluation: Graduate Students

- 4 Bi-Weekly Critical Reflections (500 words, 5 marks each): 20%
- Seminar: 40 minutes with 10 minutes of discussion: 20%
- Short Seminar/Critical Article Review (750 words) 10%
- Two Indigenous cultural event response papers (750 words each) 20%
- Final Research Project Proposal with Annotated Bibliography: 5%
- 5 Minute Mini Presentations (1-page pt. form notes) 5%
- Final Research/Creative/Educational Projects: (12-15 page) 20%

- **In order to pass this course, you must complete ALL assignments.**
- **Missing 50% or more classes without documentation will result in failure.**

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.

## Course Calendar

### Week One: Jan. 6: Framing Concepts & Terms

- Chapters 2,3,4, 6: Greg Younging, *Elements of Indigenous Style*
  - **Indigenous Learning Bundle:** “Decolonization is for Everyone” Class viewing and Discussion.
- **Reading Response 1 Due after class: by midnight**

### Week Two: Jan. 13: Indigenous Speculative Fiction: Cherie Dimaline, *The Marrow Thieves* (2017)

- Dillon, Grace. “Imagining Indigenous Futurisms.” *Walking the Clouds: An Anthology of Indigenous Science Fictions*, edited by Grace Dillon, U of Arizona, 2012, pp. 1–12: **Ares on Cu-learn**
  - Gerald Vizenor, Chapter 4, “Aesthetics of Survivance.” In *Native Liberty: Natural Reason and Cultural Survivance*: e-book in library. **Read only pages 85-89.**
  - [Kyle P. Whyte](#). “Indigenous science (fiction) for the Anthropocene: Ancestral dystopias and fantasies of climate change crises.” *E Nature and Space* (March 2018): available Carl. Library
- **Group A Reading Response Paper 2 Due**

**Week Three: Jan. 20:** Indigenous Horror Film: Jeff Barnaby (Mi'kmaq) *Rhymes for Young Ghouls* (2013)

- Jennifer Henderson (2018) Residential School Gothic and Red Power: Genre Friction in *Rhymes for Young Ghouls*. *American Indian Culture and Research Journal*: 2018, Vol. 42, No. 4, pp. 43-66. (Carl library database)
- Alicia Eliot, "The Rise of Indigenous Horror": <https://www.cbc.ca/arts/the-rise-of-indigenous-horror-how-a-fictional-genre-is-confronting-a-monstrous-reality-1.5323428>

➤ **Group B Reading Response Paper 2 Due**

➤ **See Kiinilik: These Sharp Tools at GCTC: Jan. 23?**

**Week Four: Jan. 27:** Inuit "wonder works": Tanya Tagaq – *Split Tooth* (2018)

- M. Jacqi Lambert, *Split Tooth Review: Reflections of the Circumpolar Arctic* (March 2019): <https://denalisunrisepublications.com/split-tooth-review/>
- Breanna Lebel, "From Form to Fact in Fiction: Extended Ways of Knowing in Tanya Tagaq's *Split Tooth*." *The Goose* 17.2 (2019): <https://scholars.wlu.ca/cgi/viewcontent.cgi?article=1581&context=thegoose>
- Daniel Heath Justice, from "How Do we Become Good Ancestors," pages 149-156, *Why Indigenous Literatures Matter* (2018). **On Ares on Cu-learn.**

➤ **Cultural Response Paper 1 on Kiinilik Due**

**Week Five: Feb. 3:** Indigenous Stop Motion Animation: Amanda Strong (Cree Anishnaabe Metis) short films

- Romero, Channette. "Toward an Indigenous Feminine Animation Aesthetic." *Studies in American Indian Literatures*, vol. 29 no. 1, 2017, p. 56-87. (Carleton library database)
- Hearne, Joanna. "Native to the Device: Thoughts on Digital Indigenous Studies." *Studies in American Indian Literatures*, vol. 29 no. 1, 2017, p. 3-26 (Carleton library database)
- "Four Faces of the Moon": <https://www.youtube.com/watch?v=rWe--sysNkk>
- Leanne Simpson and Amanda Strong, "Biidaaban (The Dawn Comes): <https://www.youtube.com/watch?v=vWjnYKyUB8>
- Leanne Simpson and Amanda Strong, "How to Steal a Canoe": <https://www.youtube.com/watch?v=S1vCPVviNiY>

➤ **Group A Reading/Viewing Response Paper 3 Due**

**Week Six: Feb. 10:** Indigenous Detective Fiction: Thomas King – *The Red Power Murders* (2006)

- Jennifer Andrews and Percy Walton. “Revisioning the Dick: Reading Thomas King’s Dreadful Waters Mysteries.” *Detecting Canada* (2014): e-book chapter, in library.

➤ **Group B Reading Response Paper 3 Due**

**February Break Week: Feb. 17-21**

**Week Seven: Feb. 24:** Indigenous Television: Tracy Deer, Dir. *Mohawk Girls* (Season 1: Episodes 1-7)

- Jean Sebastien. “Humour in *Mohawk Girls*.” *International Journal of TV Serial Narratives* IV.1 (2018): <file:///Users/brendavellind/Downloads/8398-26164-2-PB.pdf>

➤ **Group A Reading Response Paper 4 Due**

**Week 8: March 2:** Indigenous Graphic Novel: Patti LaBoucane Benson (Cree Metis) - *The Outside Circle* (2016)

- Camille Callison and Candida Rifkind, Introduction: “Indigenous Comics and Graphic Novels: An Annotated Bibliography.” *Jeunesse: Young People, Texts, Cultures* 11.1 (2019): <http://jeunessejournal.ca/index.php/yptc/article/view/495>
- Red Man Laughing, “Indigenous Comic Books Round Table”: <https://www.redmanlaughing.com/listen/comics?rq=comics>

➤ **Group B Reading Response Paper 4 Due**

**Week 9: March 9:** MMIWG in graphic novel, film, documentary, and visual arts interventions:

- David Alexander Robertson (Cree-Métis) and Scott B. Henderson. *Betty: The Helen Betty Osborne Story*. (2015).\*\*
- \*\***Trigger Warning:** One woman’s story from among 1,200+ Indigenous Women, Missing & Murdered
- Beverly Jacobs, “Honouring Women,” in *Keetsahnak: Our Missing and Murdered Indigenous Sisters*. Ed., Kim Anderson et al. (2018): pages 15-34. **On Ares on Cu-learn.**
- Elle Maija Tailfeathers (Blackfoot, Sami) – “A Red Girl’s Reasoning” (Vimeo on Demand, \$3.99): <https://vimeo.com/ondemand/aredgirlsreasoning>
- Helen Knott (Dene – Nehiyaw) “Peace River Rising” short doc: <https://www.youtube.com/watch?v=6GbGL7dmEwA>
- Jaime Black (Cree Metis) - REDdress project: [https://indigenousfoundations.arts.ubc.ca/about\\_the\\_redress\\_project/](https://indigenousfoundations.arts.ubc.ca/about_the_redress_project/)
- <https://www.americanindianmagazine.org/story/redress-project>

**Week 10: March 16:** Two Spirit Decolonial Love: Gwen Benaway (Anishinaabe) – *Holy Wild* (2018)

- Leanne Simpson, “Indigenous Queer Normativity,” from *As We Have Always Done*, pages 119-144: **on Ares on Cu-learn.**
  - Chelsea Vowel (Metis), “Language, Culture, and Two Spirit Identity” (blog): <http://apihtawikosisan.com/2012/03/language-culture-and-two-spirit-identity/>
  - Talk by Gwen Benaway: <https://roommagazine.com/writing/holy-wild>
  - Erica Violet Lee, “Land, Language, and Decolonial Love”:  
<https://moontimewarrior.com/2016/11/22/red-rising-magazine-land-language-and-decolonial-love/>
- **Research Essay/Creative Project Proposal Due by Friday March 20<sup>th</sup> at 4 p.m. on Cu-learn.**

**Week 11: March 23:** Indigenous Spoken word and Video Poetry:

- Gregory Scofield (Cree Metis), “She Is Spitting a Mouthful of Stars”:  
<https://www.cbc.ca/news/a-poem-about-missing-and-murdered-indigenous-women-by-gregory-scofield-1.3890014>
- Leanne Simpson (Michi Saugiig Anishnaabeg), “Under Your Always Light”:  
<https://www.youtube.com/watch?v=0yLR5g9gUB4>
- Taqralik Partridge (Inuit), “I Picked Berries”:  
<https://www.inuitartfoundation.org/iaf/iad/artist/Taqralik-Partridge>
- “Sea Woman”:  
<https://ago.ca/taqralik-partridges-stories>
- Takqralik Partridge (Inuk): “Don’t Read it if You Can Help It” (Poem for Loretta Saunders): <https://www.youtube.com/watch?v=6rRmxEhN9Vk>
- Moe Clark (Cree Metis), Namoya: [https://www.youtube.com/watch?v=-TO5ZFhO\\_YY](https://www.youtube.com/watch?v=-TO5ZFhO_YY)
- Zoe Roy (Metis), “Nomadic Bounce”:  
[https://www.youtube.com/watch?v=C\\_y3SSMczr0](https://www.youtube.com/watch?v=C_y3SSMczr0)
- Billy Rae Belcourt (Cree), “Ode to Northern Alberta”:  
<https://this.org/2017/10/27/ode-to-northern-alberta/>
- <https://www.youtube.com/watch?v=BDe2ECgu1dw>

**Class field trip: Wednesday evening, March 25<sup>th</sup>: Gerald Vizenor (Chippewa) lecture: he is the author of *Survivance: Narratives of Native Presence*, among other books.**

- **Cultural Event Response Paper 2 Due, Friday, March 27<sup>th</sup> at 4 p.m. on Cu-learn.**

**Week 12: March 30:** Class Potluck & Term Project Mini-Presentations

- Five-minute mini-presentations on Research Findings and/or Creative Research Final Projects (one-page pt. form summary of final projects and/or research findings, 5 minutes of talking points: to hand in)

**Week 13: April 6:** Makeup class – if needed . . .

➤ **Final Essay or Project Due April 5<sup>th</sup> at 11 p.m. on Cu-learn.**

### **Engaged Reading Response Papers**

In this seminar, intensive engagement and participation will be the norm. Your response papers will be a record of your reading, thoughtful participation, and active learning. The assignment invites you to pay attention to connections between critical texts, creative texts, prior learning, and life experience.

Your critical reflection journal entries should be thoughtfully written in response to several aspects of the material of the given week and should reflect a critical awareness of the learning process. For instance, a good response statement might outline three elements of a critical article in conjunction with the creative text(s) that provided insight or provoked questions, mapping how these elements are important for your learning process. A strong response statement is not merely an opinion (i.e. "I liked this work because it made me laugh") but critically self-reflexive ("I found myself laughing at the stereotyped characters, so that made me think about how such devices work to undercut mainstream narratives...").

**Format:** 500 words typed and double-spaced; reflections should be in the “I” voice as you take responsibility for your ideas, questions, assumptions, and values.

**\*Creative forms of response are also welcome** (poems, video, art) with a 2-paragraph reflection on the connection to the readings.

#### **Prompts for Critical Reflection:**

- summarize based on detailed observation of a several key passages/elements/moments/issues/themes that were important for you
- Offer details of who, what, when, where, using specific names, references, and specific quotations when relevant.
- Consider how theoretical questions relate to the creative texts and to life learning
- Identify your reactions/questions/feeling responses.
- Consider elements that are surprising or puzzling, as well as the unanswered questions and limits of your present knowledge.
- Examine why certain examples, themes, questions were important for you and why you had the responses you did.
- Consider what principles, assumptions, and ethical values are evident in the focus passages/examples and/or your responses.
- Consider connections to new or prior learning.
- Consider whether and how the cultural texts challenged any taken for granted or “common sense” personal or cultural assumptions and values.

## Guidelines for Two Cultural Events Response Papers: 10% each

While this assignment is an experience-based observation, description, analysis, and reflection paper, it should follow the basic essay structure of an introduction, body paragraphs with developed points, specific examples, and a conclusion. I have provided you with some prompts and guidelines to help focus your analysis. Our first cultural event will be attending the play at GCTC together. You may choose from among public lectures, campus happenings, and the Indigenous show at the National Art Gallery for your second cultural event. (NAG is free on Thursday evenings.)

- **Introduce, describe, and summarize** the event or artistic production, answering the journalistic questions of who, what, when, where? Use specific and descriptive words rather than generalizations. Offer a **main claim or organizing principle** for your paper that a) identifies the purposes, concepts or themes of the event or artistic production and b) previews the significance of the event both for you and for the broader public (answers the “so what?” question).
- Follow protocol by identifying which Indigenous groups were represented in and through the event. For example, in the documentary *Haida Gwaii: On the Edge of the World*, how were Haida specific cultural values, knowledge, and experiences reflected in the film? With any of the Indigenous communities represented, how did where the event was coming from and who it was framed by shape and inform the event you saw or attended?
- Consider whether there were specific aesthetics, themes, or images that were effectively used to bring across Indigenous priorities and realities? Give specific examples.
- For your personal reflection, consider these further questions as writing prompts:
  - What new information and insights did you take away from the event? What knowledge of these issues or priorities did you have coming in and how did this event add to or change your knowledge?
  - Connections: How do the issues represented in this cultural event experience connect with prior learning or new learning?
  - Did you go into the event with any preconceptions or expectations and how were these fulfilled or challenged?
  - Has the event left you with questions and areas where you would like to know more?



## Seminar Guidelines

- **Introduce the artist** in terms of the First Nation, Territory or urban community he, she, or they identify with by consulting contextual materials such as interviews and biographies.
- Consider **relevant historical, social, or cultural contexts**, doing relevant research to support this.
- Identify, define, and explain the significance of **Indigenous words, concepts, knowledge, and cultural practices** in the texts under discussion.
- Consider matters of **form, genre, and aesthetic choices** where relevant.
- Demonstrate some understanding of the genre you are working with such as science fiction, fantasy, graphic novel, drama etc., using appropriate critical vocabulary.
- Make meaningful connections between the assigned **critical essay and the creative text**.
- Choose **three key focus passages** from the creative text that introduce one or more key questions, issues, or themes.
- **Annotated passages:** All students are required to undertake detailed annotations of your focus passages and use these to generate your insights into the creative and/or critical texts. Please submit photocopies of these annotations with your speaking notes. With respect to video, please choose three key segments and write up notes for each key scene.
- **Reading Aloud:** Invite seminar mates to take turns reading aloud from your selected focus passages.
- **Focusing Questions:** Provoke insightful discussion about the poem through two thoughtful focusing questions. I encourage you to intersperse these questions throughout your seminar to invite dialogue, discussion, and participation from your seminar-mates.
- **Presentation Style:** I discourage simply reading a seminar paper, but I do require **well-developed seminar notes** that reflect that you have done thoughtful, detailed preparation work.
- **Proper oral crediting of sources in seminars:** References to research in seminars should be indicated orally with such markers as “I Quote from critic x” to begin and “End Quote” to end or “these ideas are developed from critic x in his/her study titled x.”

## Final Research Project Options

- This project may be developed as a standard literature/cultural studies research and analysis essay (8 –10 pages for fourth year students and 12-15 pages for graduate students). Please choose a different text from the one you did your seminar on.
- You may work on text we did not read for this class only if you clear it with me and only if it engages some elements of popular literary and cultural production.
- Your project may be devised as a creative or educational project such as a website, video production, zine, graphic narrative on a topic/theme related to course material with a 1000-word explanatory introduction and Works Cited.
- The project should involve research in whatever way you want to creatively apply this category, i.e. more conventionally through library research or through alternative formats such as interviews (these may need research ethics clearance). I am happy to consult on alternative research pathways.

## Final Research Project Proposal: 750 words

- This proposal should include a working thesis or project preview and a plan of development that sets forth your argument and primary and secondary resources.
- You should also include an **Annotated Works Cited** with at least 5 sources annotated (Each annotation should provide a one paragraph summary of the main pts. and the usefulness to your working thesis. See more prompts below.).
- Your works cited should include a diversity of kinds of sources such as one article, one book, one essay or interview where available. You are allowed only 2 Internet sources unless cleared with me; Sources from the electronic library-based databases are not considered Internet!)

### Questions to consider when annotating and engaging research sources:

1. What is the intervention that the author is seeking to make? What does he, she, or they want us to pay attention to or change?
2. What claims are they making? What is their argument? Do they support their argument well? Are you convinced, compelled? Why or why not?
3. What is the author asking us to rethink or think about differently?
4. What becomes possible if we do this rethinking that might not have been possible before?
5. What intervention do you want to make and how does this intervention help to make yours?
6. Are there any future directions for the intervention, the claims? new areas of research, new work to be done?
7. Are there any gaps in the article's approach that you can identify? Any other areas or questions that could or should be considered?

### **Five Minute Research Questions & Findings Presentations: Due in final class**

- Please write up your developing research questions and research findings and project plan with **one page of point form** talking point notes.
- These reflections should be developed beyond your proposals and give your seminar mates an idea of where your project is headed and what your developing research findings are. Here is a time to name the research questions you are pursuing and identify how your project is shifting as you delve further into your research.
- In order to prepare to offer clear, concise research findings, you will have to have a good grasp of both your primary and secondary texts with strong preview notes as a prelude to sharing findings. In other words, this is not meant to be a restatement of your preliminary ideas in your proposal, but a solid step beyond in your essay development process.
- Let folks know your central claim/research question/thesis
- Summarize 2-3 key research findings/take aways from pursuing your claim. It should be evident that you have studied your focus text carefully and situated this in conversation with your secondary research.
- Consider whether anything new emerged from your exploration work, from your research? Did you learn something different from what we discussed in the seminar presentations? If so, what? Did anything surprise you, as in maybe you started with one idea or question and the actual work on the project took you in a new direction or modified your question?

**Final Research Project Due April 5, 11 p.m. – Cu-learn: (Contact Prof. to arrange for extensions as needed).**

### **COURSE POLICIES**

**Attendance and Participation:** Class works when you do. Active participation is essential. I define class participation as both physical and mental presence in class, evidenced by preparedness, engagement, and willingness to take risks. Students are required to **bring print versions of the readings to class** and come prepared to contribute to class discussion. **You may have two grace absences for sickness, emergencies or appointments.** Budget them well. Extend me the courtesy of letting me know when you will need to be absent. Life is unpredictable, so if you do have a difficulty of any kind this term, please keep me in the loop and let me know how I may be of help.

**Device Free Classroom: No laptops, Cell phones, Tablets, or e-readers:** In this class, we will give ourselves the gift of being distraction free so we can focus on the readings and discussion. I know this will be an adjustment for many of you, but the word on the street tells me that most of what goes on on screens in the classroom is not related to coursework (you all know what I'm talking about). This means that all devices will stay in your school bags and off your desktops.

**Exceptions:** The only students allowed to use laptops will be those with special permission from me for note-taking purposes.

**Late Assignment Policy: The expectation is that assignments will come in on time.** Extensions must be arranged in person with me (for illness or other difficult circumstances only) in advance of the due date.

## **PLAGIARISM**

The University Senate defines plagiarism as “presenting, whether intentionally 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 form of intellectual theft. It is a serious offence that 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 can include failure of the assignment, failure of the entire course, or suspension from a program. For more information please go to: <https://carleton.ca/registrar/academic-integrity/>

## **Academic Accommodation:**

### **Pregnancy obligation**

Please contact your instructor 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, visit the Equity Services website: <https://carleton.ca/equity/contact/form-pregnancy-accommodation/>

### **Religious obligation**

Please contact your instructor 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, visit the Equity Services website: <https://carleton.ca/equity/focus/discrimination-harassment/religious-spiritual-observances/>

### **Academic Accommodations for Students with Disabilities**

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC 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 your instructor as soon as possible to ensure accommodation arrangements are made. For more details, visit the Paul Menton Centre Website: [carleton.ca/pmc](http://carleton.ca/pmc)

### **Survivors of Sexual Violence**

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and its survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/focus/sexual-violence-prevention-survivor-support/>

### **Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor 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. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>