

Carleton University*
Fall 2018
Department of English

ENGL3960: Studies in Indigenous Literature

Prerequisite(s): third-year standing or permission of the department.

Time: Mon. 11:30-2:30
Location: River Building 3112

Instructor: Brenda Vellino
Email: brenda_vellino@carleton.ca
Office: 1815 DT
Office Hours: Mon. 3:00-4:00 or by appointment

***On unceded Algonquin Territory**

Course Description: Indigenous Literary and Cultural Studies:

“Although Indigenous literary studies sometimes focuses on written texts, it remains inclusive of and connected to the study of a wide range of textual and rhetorical productions, including oral traditions, film, music, graphic novels, and many other forms of creative expression.”--From the Indigenous Literary Studies mission statement:

<http://www.indigenouliterarystudies.org/governing-code/>

The readings for this course are drawn from First Nations, Inuit, and Métis literary and multi-media artists from the many territories of the northern half of Turtle Island (also known as Canada). They engage the ongoing social realities of surviving and resisting settler colonialism imposed through the Indian Act, residential schools, the sixties scoop, gendered colonial violence, and land/cultural dispossession. In response, Indigenous artists and writers have challenged cultural stereotypes, worked to reclaim and revitalize languages and cultural practices, and asserted land-based and rhetorical sovereignty, as well as advancing practices of embodied, cultural resurgence. Indigenous **literary practices are inseparable from their contexts** in kinship networks, ceremonial practices, languages, traditional knowledges, land ethics based in particular territories, and histories of political resistance and resurgence. The course offers an opportunity to engage with a multiplicity of voices and forms from diverse Indigenous peoples who represent a range of territorial locations and cultural traditions. In the context of a lecture and collaborative discussion based class, we will also prioritize **experiential learning opportunities** through first-hand encounters with Indigenous guest speakers and cultural events on unceded Algonquin territory.

Required Texts: available at Haven Books and on Reserve in the Carl. Library

- Gregory Younging (Opaaskwayak Cree Nation). *Elements of Indigenous Style*. Brush Education, 2018.
- Katherena Vermette (Red River Metis). *The Break*. Anansi, 2016.
- Cherie Dimiline (Georgian Bay Metis). *The Marrow Thieves*. Comorant, 2017.
- Leanne Betasamosake Simpson (Michi Saagiig Anishinaabeg). *Islands of Decolonial Love*. Arp, 2013.
- Course Reader

Assignments/Evaluation*

- Attendance/Participation: 15%**
- 5 Reading Reflection and 2 Cultural Event Short Responses (See Guidelines Below) – 5 marks each: 35%
- 1 Essay Proposal: Due: Nov. 26: 5 marks
- Final Literary or Film Essay: Due: Dec. 10: 45%

***Note: You must complete all term work to pass this course.**

**** Students may have 2 allowable absences for sickness and appointments; Students missing 6 or more classes will result in failure of the course.** Students must have books/course reader in class and be ready to engage passages for participation 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 the instructor may be subject to revision. No grades are final until they have been approved by the Dean.**

Course Calendar

Class 1/Sept. 10: Readings and assignment due in first class!

Introducing Indigenous Realities, Priorities, Terminology, and Protocols:

- Read from Greg Younging (Cree): *Elements of Indigenous Style* (2018): Chap. One (pp. 8-16); Chap. Three (pp. 17-21); Chap. Six (pp. 50-73); “Possessives that Offend,” p. 91; Verb Tense, pp. 97-98; “Terra Nullius, Residential Schools, and Gnarritas Nullius,” pp. 130-133. (41 pages total)
- Jo-Ann Episknew (Métis): “Socially Responsible Criticism,” from *Read.Listen.Tell*. Eds. McCall, Reder, Gaertner, and Hill (Wilfred Laurier, 2017): pp. 318-323, **Course Reader**
- Aboriginal Identity, The Indian Act, and Authenticity Debates, Indigenous Foundations, UBC:
https://indigenousfoundations.arts.ubc.ca/aboriginal_identity_the_classroom/

Class 2/Sept. 17: Honouring Stories

- **Reading Reflection One:** “Locating Ourselves in Community and History”: submit on Cu-learn, Sunday Night, Sept. 16^h, 7 p.m.: See Guidelines under Assignments.

Part 1: Guest Speaker: Algonquin Knowledge Keeper, Barbara Hill Dumont

Part 2: Living Oral Traditions & Creation Stories

- Jo-Ann Archibald (Stó:lō), excerpts from *Indigenous Storywork* (2008) Pages 7-13; 76-77; 138-141. **Course Reader**
- Basil Johnston (Anishinaabe) – “Is That All There Is – Tribal Literature?” pp.55-top of p. 59, RPT. In *Canadian Literature* 128:
[http://canlit.ca/canlitmedia/canlit.ca/pdfs/articles/canlit128-IsThat\(Johnston\).pdf](http://canlit.ca/canlitmedia/canlit.ca/pdfs/articles/canlit128-IsThat(Johnston).pdf)
- Kahenente Horn-Miller (Kanien’ke’haka): “Finding Balance and a ‘Good Mind’ Through the Re-articulation of Sky Woman’s Journey,” *Living on the Land: Indigenous Women’s Understanding of Place* (2016): pp. 19-38. **Download and print from CARL library e-book.**

Class 3/Sept. 24: Living Diplomatic Traditions: Royal Proclamation, The Great Law of Peace, and the Two Row Wampum

- John Borrows (Anishinaabe), “Wampum at Niagra: The Royal Proclamation, Canadian Legal History, and Self-Government.” From *Aboriginal and Treaty Rights in Canada* (1997): Download and print at
<http://www.sfu.ca/~palys/Borrows-WampumAtNiagara.pdf>
- “Traditional History of the [Haudenosaunee] Confederacy” (Great Law of Peace), from *An Anthology of Canadian Native Literature in English*, **Course Reader**
- Gord Hill (Kwakwaka’wakw), “The Oka Crisis,” graphic novel excerpt, from *Read. Listen. Tell.* pp. 104-108: **Course Reader**
- UN Declaration on the Rights of Indigenous Peoples (UNDRIP) - on land sovereignty (2007):
http://www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf

Class 4/Oct. 1 Inuit Oral Traditions

Part 1: Class Discussion on readings: 11:30-1:00

- Alootook Ipellie (Inuit), “Summit with Sedna, the Mother of Sea Beasts,” from *Read. Listen. Tell.* (pp. 208-213). **Course Reader.**
- Sean A. Tinsley and Rachel A. Qitsualik (Inuit). “The Qallupiluq Forgiven.” From *Ajjiit: Dark Dreams of the Ancient Arctic* (2011). **Course Reader**
- Taqralik Partridge (Inuit), “I Picked Berries.”(spoken word video):
<https://www.youtube.com/watch?v=8fm6zyrwV4c>

Part 2: Trip to Carleton University Art Gallery: 1:00-2:20: Alootook Ipellie exhibit. Cultural Response Paper Due 1 due by Friday Oct. 5 at 4 p.m. on CU-learn.

October 8th: Thanksgiving Holiday: No Class!

Class 5/Oct. 15: Métis Resistance & Political Sovereignty

- Greg Younging, from *Elements of Indigenous Style*: “Métis” (p. 67); “Red River and Riel Resistances,” “Road Allowance People” (p. 89-90)
- Maria Campbell (Métis), excerpt from “Half Breed,” from *An Anthology of Canadian Native Literature in English* – **Course Reader**
- Marilyn Dumont (Cree-Métis), “These Are Wintering Words,” “Fiddle Bids Us,” “Sky Berry and Water Berry” from *The Pemmican Eaters* (2015) – **Course Reader**
- Gregory Scofield (Cree-Métis), “Gabriel’s Letter” – from *Louis: the Heretic Poems* (2011): [http://naccna-pdf.s3.amazonaws.com/theatrefrancais/wildwestshow/La lettre de Gabriel FR EN.pdf](http://naccna-pdf.s3.amazonaws.com/theatrefrancais/wildwestshow/La%20lettre%20de%20Gabriel%20FR%20EN.pdf)
- Amanda Strong (Métis): “Four Faces of the Moon” (stop motion animation video): <http://www.cbc.ca/shortdocs/shorts/four-faces-of-the-moon1>

Fall Break Week: Oct. 22-26

Cultural Response Paper Option: Attend one of the Indig. Events at the Ottawa Writer’s Fest, Oct. 25-30: writer’s fest tickets are free with a Carleton ID!

- Katherena Vermette: Sat. Oct. 27, 8 p.m.
- Waub Rice and Eden Robinson: Sun. Oct. 28, 6:30 p.m.

Class 6/Oct. 29: Katherena Vermette, *The Break (novel):** Métis Women’s Intergenerational Trauma & Resilience
*Trigger Warning: Gender Violence

Class 7/Nov. 5: Gendered Colonialism & Gendered Resurgence

- Marilyn Dumont (Cree - Métis): “Squaw Poems” **Course Reader**
- Sky Dancer Louise Bernice Halfe (Nêhiyaw): “Pawakwan” and “Cree Glossary” (from *Sôhkêyita: The Poetry of Sky Dancer Louise Bernice Halfe*, 2018). **Course Reader**
- Darlene Naponse (Anishnaabe), “She is Water,” *The Malahat Review* (Winter 2016): 65-72. **Course Reader**
- Gregory Scofield: “She is Spitting a Mouthful of Stars (nikâwi’s song)” (Video Poem): <http://www.cbc.ca/player/play/829322819940>
- Leanne Betasamosake Simpson (Anishinaabe), “Under Your Always Light” (video poem): https://www.youtube.com/watch?v=j-o0_YwJASk
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- Poem Text: <https://site.houseofanansi.com/under-your-always-light-by-leanne-betasamosake-simpson/>

Class 8/Nov. 12: Decolonial Love & Re-embodiment

- Leanne Betasamosake Simpson: “She Told Him Ten Thousand Years of Everything.” From *Islands of Decolonial Love* (2013), pp. 71-76.
- Gregory Scofield: “He Is,” “Ochim, His Kiss” and “Love Medicine,” from *Love Medicine and One Song* (1997): **Course Reader**.
- Scofield, “I’ll Teach you Cree!” from *Kipochikan* (2009):
www.poetryinvoice.com/poems/ill-teach-you-cree-0
- Billy Rae Belcourt (Cree): “The Cree Word for a Body Like Mine is Weesageechak,” “Sacred,” and “Colonialism: A Love Story,” from *This Wound is a World* (2017). **Course Reader**
- Geraldine King (Anishnaabe), “Do Wigwams Have Closets?” *Decolonization, Indigeneity, and Society* (Dec. 2015):
<https://decolonization.wordpress.com/2015/12/30/do-wigwams-have-closets/>

Class 9/Nov. 19: Residential Schools & Language/Cultural Reclamation:

- Cherie Dimaline (Georgian Bay Métis Community), *Marrow Thieves* (novel)
- Basil Johnston, “One Generation From Extinction,” RPT. In Canadian Literature 124: [http://canlitweb.arts.ubc.ca/canlitmedia/canlit.ca/pdfs/articles/canlit124-Generation\(Johnston\).pdf](http://canlitweb.arts.ubc.ca/canlitmedia/canlit.ca/pdfs/articles/canlit124-Generation(Johnston).pdf)
- The Canadian Truth and Reconciliation Commission, 94 Calls to Action: https://nctr.ca/assets/reports/Calls_to_Action_English2.pdf

Class 10/Nov. 26 Land & Rhetorical Sovereignty

- Scott Richard Lyons (Ojibwe/Dakota), “Rhetorical Sovereignty.” *College Composition and Communication*. Feb. 2000 51.3: **Download, print, and read only pages 447-458. Available from Summon – CARL library home page.**
- Jeannette Armstrong (Sylx Okanagan), “Land Speaking,” from *Read. Listen. Tell*. **Course Reader, pp. 141-155.**
- Armstrong, “Water is Siwkw,” from *Thinking with Water* (2013), pages 104-105): **Course Reader**
- Richard Van Camp (Dene Tlicho), “On the Wings of This Prayer,” from *Godless But Loyal to Heaven* (2012): **Course Reader**

Essay Proposal Due in Class: 500-750 words with annotated Works Cited.

Class 11/ Dec. 3: Land Sovereignty II

- Leanne Betasamosake Simpson (Anishinaabe):
“Land as Pedagogy” story and essay:
<http://decolonization.org/index.php/des/article/view/22170/17985>
- Leanne Betasamosake Simpson, “Nogojiwanong,” from *Islands of Decolonial Love*, pp. 113-126.
- Jiibaay or aandizoke,” from *Islands of Decolonial Love*, pp. 67-69.
- Leanne Simpson and Amanda Strong: “How to Steal A Canoe” (Song-Poem Video from (f)light): <http://www.leannesimpsonmusic.com/videos/>

Class12/Dec. 7: Indigenous Resurgence through Weeskeechak & Weetigo Stories

- Thompson Highway (Cree), Excerpt from *Kiss of the Fur Queen*, from *Read. Listen. Tell*, **Course Reader**, pp. 160-165
- Leanne Simpson, “Gezhizwahwazh Stories,” from *Islands of Decolonial Love*, pp. 105-112.
- Dir. Danis Goulet (Cree). *The Wakening* (2013): <http://www.nsi-canada.ca/2015/01/wakening/#>
- **Closing Thoughts**

Term Essay: Due: Dec. 10th by 4 p.m in the English Dept. drop-box.

Course Assignments

Reflection Paper 1: “Locating Ourselves in Community and History”: Due: Sunday Sept. 16th, 7 p.m. Cu-learn : 500-750 words: 5 marks

“For many Indigenous people, self-location is intuitive, launched immediately through the protocol of introductions. It shows respect to the ancestors and allows community to locate us. Situating one’s self implies clarifying ones’s perspective on the world. . . . we can only interpret the world from the place of our experience.”

--Margaret Kovach (Cree/Sauteaux), “Situating Self, Culture, and Purpose in Indigenous Inquiry”

Guidelines:

- Informed by Indigenous protocols of community locations, create a short personal narrative introducing yourself based on family, community, regional, urban, rural, territorial, land, watershed, treaty locations.
- Beyond your name, what community do you come from, who are your ancestors, what stories and histories are you part of?
- Offer five important identifiers that give insight into where you are from (city, region, territory, ancestors, heritage stories), the communities you identify with and that give your life meaning and purpose.
- Which of these things matters to your identity, to the stories you tell about your place in the world, your responsibilities to beings in that world?
- In what ways is your identity impacted (or not) by history, by ancestry?
- For non-Indigenous students, what, if anything, does it mean to you to consider yourself to be a “settler”? Have you ever thought of yourself through this lens before? What questions might such a term raise for you?

*If you are unsure of your understanding of “settler colonialism” and the status of being a “settler” as one aspect of identity, listen in on this conversation between UBC students, Justin and Kay, for contextual explanation of the terms in the UBC context. How might these terms apply or not apply to your own understanding of identity?

<http://thetalon.ca/an-introduction-to-settler-colonialism-at-ubc-part-one/>

Four Reading Reflection Papers: 500-750 words: 5 marks each

In this class, deep engagement and participation will be the norm. Your reading responses will offer a reflection on your reading, thoughtful engagement, and active learning. This assignment invites you to pay close attention to connections between creative texts, prior learning, prior assumptions, and life experience.

Your reading responses should not be like a formal essay, but should be thoughtfully written in response to several aspects of the creative text of the given week, and should reflect some critical awareness of key moments/insights.

Format: typed and double-spaced; These will be due bi-weekly in class (students are divided into A and B groups for alternating week submissions).

*reflections may be in the “I” voice as you take responsibility for your ideas, questions, assumptions, and values.

***Creative forms of response are welcome** (poems, art, etc.) accompanied by a 1-2 paragraph reflection on the connection to the readings. See Criteria below.

Prompts for Critical Reflection:

- Focus in 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.
- 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.
- 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.
- Ask “why”? Ask “so what”? Ask “what now”?

**Adapted from Gillie Bolton. *Reflective Practice*. 4th ed. London: Sage Publications, 2014 and “Genres in Academic Writing: Reflective Writing”:

<http://www.uefap.com/writing/genre/reflect.htm>

Creative response option Guidelines:

- Provides **artist’s statement** (two paragraphs) with a **clear, compelling summary** of the connection between the event attended and the creative work submitted
- Creative work shows **thought, care, and strong engagement** in bringing across a response to the cultural event/issues arising.
- Creative works demonstrates careful attention to **artfulness**, artistic form, and creative expression.

Two Cultural Event Reflection Papers: 500-750 words: 5 marks each

Cultural Event Response Paper 1: due Friday Oct. 5 at 4 p.m. on CU-learn.

In order to broaden your experiential learning with Indigenous culture and realities, you are invited to attend a cultural event of your choosing and write a response in addition to the scheduled Carleton art gallery visit. Eligible events could include attending one of the Indigenous writer's events at the Ottawa Writer's Fest (Oct. 25-30), a musical event, a public lecture, an art gallery exhibit, a play, a powwow or some other cultural event. I will regularly post and announce events on campus and off that will be options. Your response should offer personal reflections about what you learned or took away from this encounter backed up by specific examples. As with your reading responses, your cultural event responses may take the form of a creative written, visual, or musical response (poem, collage, drawing, painting, song etc.).

Guidelines for Cultural Event Response Papers:

- **describes, summarizes, introduces** in specific detail
- **uses thesis or organizing principle:** identify purposes, themes of event and suggest significance
- backs all major points up with **specific examples** using **specific language**
- provides thoughtful **analysis** and **explains significance** of cultural event: answers the "so what?" question
- evidence of **strong writing: clarity and coherence of organization and expression** both at the paragraph and sentence level (elegance/eloquence of expression for the A/A+ range); **accuracy** in spelling, grammar, punctuation; **careful editing and proofreading** for missing or misused words and awkward phrasing.

Final Essay Proposal Guidelines: Due Nov. 26: in class

- This proposal should include a **working thesis and project preview** and a plan of development that sets forth your preliminary argument and identifies primary and secondary resources.
- Your project should have a minimum of 5 secondary sources.
- You need to include an **Annotated Works Cited**. (Each annotation should provide a one paragraph summary of the main pts. and the usefulness for your working thesis).
- Your works cited should include a diverse kinds of sources such as one article, one book, one essay or interview where available. You are allowed only 1 Internet source unless cleared with me; Sources from the electronic library-based databases are not considered Internet!)

Final Essay Guidelines

- **NOTE: Final essays must be submitted with the marked proposal, pre-writing notes, and one hand-edited draft attached.**
- Identify the author, artist, director by the First Nation, Inuit, or Metis community they locate from and/or that are depicted in the text.
- Search and apply appropriate **contextual research** into artistic, community, land-based, cultural, historical, and political elements informing the text under discussion.
- Identify and discuss **specific Indigenous cultural and artistic priorities** that inform the themes and questions of the literary texts, film, spoken word piece, or animation.
- Undertake careful **analysis** based on **close attention to textual details or visual rhetorics**.
- Exhibit effective engagement with **devices from the literary or visual genre** you are working with (such as characterization, narrative protagonists, plot devices, settings, voice, imagery, form, special effects, tropes ect.).
- Offer a **clear, focused, specific thesis** that advances an argument based on your analysis of the text and previews the main supporting points in your essay.
- Offer **well-organized and logical essay development** through **well-chosen and specific textual examples** that provide **supporting evidence** for your thesis.
- Provide clear **analysis of the significance of your examples** from either text or artistic/cultural event.
- Check the **transitions** between ideas within and between paragraphs for smooth flow and **logical coherence**.
- Use clear, concise sentences with **correct grammar and punctuation**.
- Demonstrate **careful editing and proofreading** for key errors of typos, missing words, wordiness and repetition, run-on sentences, sentence fragments, and comma splices.
- Use **proper citation practices** (parenthetical citation with a works cited) in MLA format: See the Online Writing Lab, Purdue University:
https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html

****Film Suggestions:**

- Jeff Burnaby, Dir. *Rhymes for Young Ghouls* (NFB, 2013):
https://www.nfb.ca/film/rhymes_for_young_ghouls/
- Marie Clements, Dir. *The Road Forward* (NFB, 2017):
https://www.nfb.ca/film/road_forward/
- Tasha Hubbard, Dir. *Birth of a Family* (NFB, 2016):
https://www.nfb.ca/film/birth_of_a_family/
- Shane Belcourt, Dir. *Tkaronto* (2007): see prof. for link:
<http://www.shanebelcourt.com/portfolio-items/tkaronto/>

Course Policies

- **Attendance and Participation:** Class works when you do. Active participation is essential. Your class participation grade is based on evidence that you have completed scheduled readings before class (**preparation**), your physical and mental **presence** in class, and **respectful engagement** with fellow students and the professor. Please **bring the daily reading to class** and come prepared to speak not just with me, but also your fellow students about issues arising from the readings. **When readings are online, please print these off and bring them to class.** To engage actively with reading and class lectures/discussions, underline key passages in pencil and write notes in the margins of your books and course materials.
- **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 we all know that most of what is 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 who may use devices will be those with permission for note-taking purposes.
- **Regarding Multiple Absences:** absences of **more than two per term** will negatively affect your participation grade. Life is unpredictable, so if you do have a difficulty of any kind, please keep me in the loop and let me know how I may be of help. Students sometimes make the mistake of not talking to professors when issues come up. **Students missing more than 50% of classes without documentation will be advised to withdraw from the course or risk failure.**
- **Late Assignment Policy:** Extensions must be arranged with me (for difficult circumstances only) in advance of the due date. Essays handed in late without prior arrangement will not receive any comments. Essays handed in more than one week late without prior notification may not be accepted.
- **Handing in Assignments:** Assignments are due on the dates indicated. They may be handed in without a penalty until 8:30 a.m. the day after the due date via the English Dept.'s drop box (18th floor Dunton Tower). Do not slip any assignments under my door. Emailed assignments will not be accepted except in rare and unusual circumstances. Keep a back-up copy of every assignment you submit. If one of your assignments gets lost, it is your responsibility to submit another copy.
- **Plagiarism:** Intellectual honesty is considered the ground rule of any university level course. **Please ensure that all sources (including biographical and internet) you use in any of your work are properly credited.**

- 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 the following:

- ☐ 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 that cannot be resolved directly by the course’s instructor. The Associate Dean of the Faculty conducts 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 a final grade of "F" for the course.

The policy can be found at: <http://carleton.ca/fass/wp-content/uploads/Academic-Integrity-Sept-2017.pdf>

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

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:

carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

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:

carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

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 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. 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 is 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: carleton.ca/sexual-violence-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>

STUDENT SERVICES

Writing Tutorial Service: If you know your writing needs improvement, do consider free tutoring with this service. Contact <http://carleton.ca/csas/writingservices/>

Carleton Health and Counselling Services offers confidential consultations with medical doctors, lab testing, and emotional support for difficult times from Monday to Friday, 8:00- 4:00. They are located in the Carleton Technology Building on the east side of campus. Check out their website at <https://carleton.ca/health/contact/>