

Carleton University  
Winter 2022  
Department of English

**ENGL 5120W: Book Arts Workshop / CDNS 5003C: Selected Topics**  
**“Printed in Canada by Mindless Acid Freaks”: Small-Press Publishing in Canada**

**Day/Time: Tues., 11:35am-2:25pm**  
**Location: 234E ML**

**Instructors: Prof. Jody Mason and Larry Thompson (Master Printer)**  
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**Office: 1903 DT / 238 ML**  
**Office Hours: tba**

## **I. Course Description**

This course takes twentieth- and early twenty-first-century small-press publishing in Canada as its focus. A book arts workshop that will be conducted in the Book Arts Lab in MacOdrum Library and co-taught with Master Printer Larry Thompson, the course brings together the history and theory of small-press activity in Canada with experiential learning activities that will help us to think in material terms about small-press objects and their production processes.



Our experiential work will include encounters with small-press publishers; interaction with small-press texts from the university’s Archives and Special Collections; and book arts demonstrations / activities, culminating in a letterpress printing project.

The history/theory component of the course will unfold in relation to a series of small-press case studies (e.g., First Statement Press [Montreal]; Coach House Press [Toronto]; Sister Vision Press [Toronto]; Gaspereau Press [Kentville, NS]; and Kecedonce Press [Neyaashiinigmiing, ON]). We’ll be theorizing small-press activity through questions such as the following:

- What production practices, literary forms, and genres are distinct to small-press publishing and how do these relate to the practices, forms, and genres of large-scale publishing?
- What are the gender and race politics of Canada's small-press cultures? Why has the modernist, masculinist (and very white) concept of the small press been so influential on small-press activity in Canada? How have publishers and writers of the later twentieth and early twenty-first centuries contested and revised this concept?
- If small-press publishing in Canada has always been connected to networks not contained by the nation, some of its characteristics have nonetheless been shaped by nation-specific contexts. Thus, what forms of state support enabled small-press book publishing to flourish in late twentieth-century Canada, in particular? If English-Canadian nationalism was a motivating force for some of the Toronto-based small presses that formed a key part of the late-twentieth-century small-press movement, in what ways was this nationalism contested or ignored by other presses?
- How might we theorize the function of the small press in the context of a contemporary global literary field dominated by a handful of media corporations?
- What is the relation of small-press culture to digital texts?

## II. Texts

All course readings can be found through ARES or via the links provided in the syllabus. To access ARES (electronic reserve), see the "Tools" tab in Bright Space. Two exceptions:

Skibsrud, Joanna, *The Sentimentalists* (Gaspereau Press, 2009) is available as a reprint (Penguin Canada, print ISBN: 9780735233195 / e-book ISBN: 9780735233201), a Kobo Ebook (ISBN: 9781554471003), or you can attempt to procure a copy of the now out-of-print trade paperback published by either Gaspereau or Douglas and McIntyre (ISBN: 9781554470785 / 9781553658955) through [abebooks.ca](http://abebooks.ca) or a local second-hand book dealer.

For the week of March 21st, I'm asking you to order *one poetry chapbook or zine of your choice* from any Canadian micro-press publisher. Here are some suggestions to get you started:

—for publishers of poetry chapbooks in Canada, see:

<http://poets.ca/2018/04/20/npm18-a-list-of-twenty-current-chapbook-presses-guest-post-by-rob-mclennan/> or <http://cordite.org.au/essays/notes-on-five-canadian-small-micro-publishers/>

—there are many online resources dedicated to zine culture, including the fabulous *Broken Pencil*, which includes links to zine distros (suppliers) in Canada; however, if you want to get your hands on a physical zine, I suggest going to [etsy](https://www.etsy.com/) and searching "zines" (limit the search to Canada)

### III. Course Requirements and Assignments

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.

**Discussion Forum: 55%**

**Letterpress Project + Reflection: 45%**

Discussion Forum: (10 x 5%) 55%, varying due dates

You must be present and active for our weekly meetings, which will take place in the Book Arts Lab in MacOdrum Library. Students who have more than two undocumented absences from these sessions will not pass the course.

Ten times per term, each student is required to submit a 250-300 word post to the weekly Discussion Forums on Bright Space. Your contribution to the “Micro-Press Forum” for the week of March 21st counts as one of your ten posts (everyone must post this week). Your posts are due at 9 am on the Tuesday of the week in question (i.e., 9 am on Tuesday, Jan. 18th for the seminar discussion on Tuesday, Jan. 18th). Posts submitted late will not be counted. I will try to read each of these before class—please give me time to do so!

I will post discussion prompts each Friday for the following Tuesday (you aren’t required to use them.) Posts should strive above all to make *connection among the readings* (both the week’s readings and other readings in the course). Most weeks, we’re analyzing case studies (of small-press publishing phenomena and small-press publishers); when analyzing a case, ask yourself: how does this fit (or not) into the history of the small press in Canada? Why is the case important or unique? We will use these posts to animate our seminar discussions; part of the evaluation for each post will be based on your responsibility for your post in class.

Letterpress Project + Reflection: 45%, due Tuesday, April 12<sup>th</sup> on or before 11:59 pm

By the end of the semester, the class will produce a hand printed book in a small run (under 50) comprising lyric poems of their own creation or lyric poetry sourced from ENGL 2901. The book will be printed with hand set type based on design and planning decisions made early in the course. Each workshop session will begin with a very brief overview of relevant topics related to the work or the course, such as binding styles, typography and type faces, paper, printing quality and hand embellishments.

All materials for workshop practicums are supplied. Please note that the completion of the letterpress project will involve additional time in the lab outside the contact hours.

All students will produce a 1,000-word written reflection summarizing their experience producing a material book. This should draw on one or more course readings, as well as seminar discussions and guest interviews as relevant. The reflection must conform to academic conventions: i.e., it must use MLA style and formatting, and documentation, and have correct grammar, spelling, and punctuation. The quality of your reflection and your

participation in and contribution to the letterpress project will be measured by a rubric which will be shared with you on Bright Space.

#### **IV. Tentative Syllabus**

##### **Week of Jan. 10th:**

•Reading

- course outline and syllabus (Bright Space)
- McKnight, “Small Press Publishing” (*HBiC* 3, pp. 308-318) (Ares)

•Seminar (11:35 am-12:45 pm) / Workshop (1:00-2:25 pm)

- Jan. 11th: Introduction to the Course; Safety in the Book Arts Lab; Intro to Book Arts Tour

##### **Week of Jan. 17th: Theorizing the Small Press, Part I**

If David McKnight defines small-press publishing as “the non-commercial production of books and periodicals with a literary orientation, issued in limited runs for specialized readerships, and often dedicated to experimental writing or identity-based perspectives” (“Small Press Publishing” 310), how might we theorize the function of such agents in the larger literary field of the early twentieth century? In workshop, students will: survey numerous samples of small press books from the era and note their physical qualities: composition, style, paper, binding, method of printing, size, type etc.

•Reading

- Bourdieu, “The Field of Cultural Production; or, the Economic World Reversed” (*The Field of Cultural Production*, pp. 29-73) (Ares)

•Seminar (11:35 am-12:45 pm) / Workshop (1:00-2:25 pm)

- Jan. 18<sup>th</sup>: Theorizing the Small Press / Surveying Samples of the Small & Private Press

##### **Week of Jan. 24th: The Modernist Little Magazine, Part I**

In Canada, as in the United States and England, an important site for the emergence of literary modernism was the “little magazine”—defined by Dean Irvine as “those non-commercial literary, arts, and cultural-interest magazines whose editors facilitated and participated in the construction of a magazine culture for their contributors and readers—but not, primarily, for profit” (*Editing Modernity* 16). Situated at what Bourdieu calls the autonomous pole, producers of these little magazines were writing for other modernist poets. In workshop, students will: collaborate in setting and printing a single line of a sonnet of their own making for possible inclusion in the anthology.

•Reading

- Parker, “The Agency System” (*HBiC* 3, pp. 163-168) (Ares)
- (from) *The Making of Modern Poetry in Canada* (Dudek, “The Role of Little Magazines in Canada,” pp. 205-12; Gnarowski, “The Role of ‘Little Magazines’ in the Development of Poetry in English in Montreal,” pp. 212-22) (Ares)

-(from) *The McGill Fortnightly Review*: (Dec. 15, 1926 / vol. 2, no. 4) Smith, "Contemporary Poetry"; (Jan. 9, 1926 / vol. 1, no. 4) Smith, "The Lonely Land"; (Apr. 27, 1927, vol. 2, no. 9-10) Scott, "The Canadian Authors Meet" (Ares)  
-(from) *Canadian Forum*: (April 1928, vol. 9) Smith, "Wanted: Canadian Criticism" (Ares)  
-additional resource: ["The Small Presses and Little Magazines: Montreal, Quebec."](#)  
*Archives and Research Collections*, Carleton University

- Seminar (11:35 am-12:45 pm) / Workshop (1:00-2:25 pm)  
Jan. 25<sup>th</sup>: The Modernist Little Magazine / Intro to Typesetting and Printing

### **Week of Jan. 31<sup>st</sup>: The Leftist Little Magazine**

Part of an international interwar radical movement, the leftist newspapers and little magazines that emerged in Canada during the 1920s and 30s took political change as their primary goal. Though their political arguments differed—from the social reform espoused by the *Canadian Forum* (1920-2000) to the revolution promoted within the pages of *Masses* (1932-1934)—these publications shared much, including anti-capitalist attitudes and a marked hostility to femininity (the "pink" bourgeois, associated with mass culture). Drawing on Bourdieu, Candida Rifkind notes that this left magazine culture found itself in a field of cultural production (1930s Canada) that valued "economic disinterestedness" and "the production of culture for other producers rather than for the reading public or members of the non-dominant classes" (29-30). A handful of contemporary small presses might be placed in this lineage—[Black Rose Books](#) in Montreal (1969-present) and [Between the Lines](#) (1977-present) in Toronto, for instance. In workshop, drawing on the experience of setting and printing type, students will: plan out the book, incorporating layout, design, materials, type, illustrations, margins, binding style etc.

### •Reading

-Mason, (from) *Writing Unemployment: Worklessness, Mobility, and Citizenship in Twentieth-Century Canadian Literatures* (from Chapter 2, pp. 69-81) (Ares)  
-Rifkind, (from) *Comrades & Critics: Women, Literature, and the Left in 1930s Canada* (from "Introduction," pp. 20-34) (Ares)  
- (from) *Masses*: (March/April 1933) Livesay, "A Girl Sees It!" (revised as "In Green Solariums," on Ares) (Ares); (Sept. 1933) Livesay, "Joe Derry" (available for consultation in Archives and Special Collections)

- Seminar (11:35 am-12:45 pm) / Workshop (1:00-2:25 pm)  
Feb. 1<sup>st</sup>: The Leftist Little Mag / Planning the Book

### **Week of Feb. 7<sup>th</sup>: The Modernist Little Magazine, Part II**

In Canada, as in the United States and England, an important site for the emergence of literary modernism was the "little magazine"—defined by Dean Irvine as "those non-commercial literary, arts, and cultural-interest magazines whose editors facilitated and participated in the construction of a magazine culture for their contributors and readers—but not, primarily, for profit" (*Editing Modernity* 16). Our readings for the week provide us with an opportunity to think about how the gendered politics of modernism were at least partly worked out in the

material practices that produced them. In workshop: each student will bind their own prototype of the binding for the project, which will serve also as a blank notebook for course work.

•Reading

-Irvine, (from) *Editing Modernity* (chapter 3, “Gendered Modernisms”) (Ares)  
-(from) *Preview*: (July 1942) Page, “The Stenographers”; (Feb. 1943) Page “Typists”; (Aug. 1943) Page, “Shipbuilding Office”; (Oct. 1943) Page, “Offices”) (Ares, also available for consultation in Archives and Special Collections)  
-(from) *First Statement*: (Feb. 1943) Waddington, “Social Worker”; (March 1943) Waddington, “Now We Steer” and “Two Poems”; (Aug. 1943) Waddington, “Indoors”; (Feb. 1944) Waddington, “Sympathy”) (Ares, also available for consultation in Archives and Special Collections)

•Seminar (11:35 am-12:45 pm) / Workshop (1:00-2:25 pm)

-Feb. 8<sup>th</sup>: The Modernist Little Mag / Binding a Prototype - Notebook

**Week of Feb. 14<sup>th</sup>: Theorizing the Small Press, Part II**

If David McKnight defines small-press publishing as “the non-commercial production of books and periodicals with a literary orientation, issued in limited runs for specialized readerships, and often dedicated to experimental writing or identity-based perspectives” (“Small Press Publishing” 310), how might we theorize the function of such agents in the larger literary field of the late twentieth and early twenty-first centuries? In workshop, students will: explore different commercial papers, and continue to practicum work

• Reading

-Colby et al., (from) *The Contemporary Small Press* (“Introduction: Making Publishing Visible,” pp. 1-21) (Ares)  
-Thompson, (from) *The Merchants of Culture* (chapter 4, “The Polarization of the Field,” pp. 147-87) (Ares)

•Seminar (11:35 am-12:45 pm) / Workshop (1:00-2:25 pm)

Feb. 15<sup>th</sup>: Theorizing the Small Press / The properties of paper and issues of quality

**Feb. 21<sup>st</sup>-Feb. 25<sup>th</sup>: Reading Break (no classes)**

**Week of Feb. 28<sup>th</sup>: Small-Press Cultures of the 1960s (Coach House Press)**

Now Coach House Books, Toronto-based Coach House Press (established in 1965) was an important contributor to the small-press movement of the 1960s and 1970s in Canada. Fuelled in part by new forms of public financial support, the small-press movement of this period marks a departure from the self-publishing environment that poets faced in interwar Canada. What does this era’s small-press movement inherit from its progenitors—the modernist little magazine movement, in particular? What does it reject in these earlier movements? In workshop, students will: look at the voice that comes from a typeface, and continue practicum work.

•Reading

-Litt, “The State and the Book” (*HBiC* 3, pp. 34-44) (Ares)

- Mount, (from) *Arrival* (Chapter 10, pp. 147-62) (Ares)
- nichol, [Journeying and the Returns](#) (also available for consultation in Archives and Special Collections)
- additional resources: [“The Small Presses and Little Magazines: Toronto, Ontario.”](#) *Archives and Research Collections*, Carleton University; LAC’s online exhibition, [“New Wave Canada: Coach House Press and the Small Press Movement in Canada in the 1960s”](#)

- Seminar (11:35 am-12:45 pm) / Workshop (1:00-2:25 pm)
- March 1st: Coach House Press / Typography as voice

**Week of March 7<sup>th</sup>: Small-Press Publishing and Representation (Sister Vision Press)**

Partners Makeda Silvera and Stephanie Martin founded and ran the Toronto-based Sister Vision Press between 1985 and 2001. This feminist press was the first in Canada to be exclusively dedicated to publishing works by and for women of colour. As we’ll see, the dearth of diversity in publishing that Silvera and Martin were responding to in the late 80s and 90s was a structural feature of the North American publishing industry in this period. In workshop, students will: do a quick survey of illustrative techniques, and practice relief printing in its most simple form.

•Reading

- Silvera, “Black Women and Women of Colour Press” (*Black Writers Matter*, pp. 147-51) (Ares)
- Cooper, “‘Out of a cardboard box beside our bed like a baby’: The Founders of Sister Vision Press” (*Great Dames*, pp. 291-306) (Ares)
- Silvera, (from) *Silenced* (Introduction to the Revised Edition) (Ares)
- Silvera, ed. (from) *Piece of My Heart: A Lesbian of Colour Anthology* (“Introduction,” pp. xiii-xix) (Ares)
- additional resource: So and Wezerek, [“Just How White Is the Book Industry?”](#) (*The New York Times*, Dec. 11, 2020)

- Seminar (11:35 am-12:45 pm) / Workshop (1:00-2:25 pm)
- March 8<sup>th</sup>: Sister Vision Press / Illustrative Processes

**Week of March 14<sup>th</sup>: Small-Press Publishing and Representation (Kegedonce Press)**

Established in 1993 by Kateri Akiwenzie-Damm, Kegedonce Press is one of half a dozen Indigenous-owned publishers in Canada. The company is based at Neyaashiinigiing, on the traditional territory of the Chippewas of Nawash First Nation. What structures enable Indigenous-owned small publishers to survive in the age of polarization? In workshop, students will: learn the most common binding technique through the 20th-century to present day: Perfect Binding. Arguably a binding. Far from perfect.

•Reading

- Akiwenzie-Damm, “‘We think differently. We have a different understanding’: Editing Indigenous Texts as an Indigenous Editor” (*Editing as Cultural Practice in Canada*, pp. 29-39) (Ares)

- Milz, “Aboriginal Publishing in Contemporary Canada: Kateri Akiwenzie-Damm and Kegedonce Press” (Ares)
- Akiwenzie-Damm, “Without Reservation: Erotica, Indigenous Style” (Ares)
- Ipellie, “Summit With Sedna: The Mother of Sea Beasts” (*Without Reservation: Indigenous Erotica*, pp. 6-9) (Ares)

•Seminar (11:35 am-12:45 pm) / Workshop (1:00-2:25 pm)

- March 15<sup>th</sup>: Kegedonce Press / Binding techniques - Perfect Binding a Book

### **Week of March 21st: Micro-Press Publishing: Contemporary Chapbook/Zine Cultures in Ottawa and Beyond**

Building on derek beaulieu and Jason Christie, Colin Jan Martin defines micro-presses as “those that typically produce fewer than a hundred copies of a work, that engage human rather than mechanical labour, and that do not use ISBN numbers.” Contemporary micro-presses publish a wide range of print and digital materials, including broadsides, print ephemera, chapbooks, and zines. What is the place of the micro-press industry in the polarized field of the present? In workshop, students will: Discuss how different technologies can merge in a single work; complete perfect bound book; continue practicum work.

#### •Reading

- Martin, (from) “At the Margins: Chapbook Presses In Canada” (Chapter 2, pp. 74-83; Chapter 3, pp. 108-44) (Ares)
- VanLeuven, [“A Brief History of Zines”](#)
- one poetry chapbook / zine of your choice from any Canadian micropress publisher (see “Course Texts” above for suggestions)—on or before 9 am on March 22nd, please post a discussion of your chosen text in the Discussion Forum for March 22nd (you will find some instructions in this week’s Forum)

#### •Watching and Listening

- additional resource: Interview with Dessa Bayrock of post ghost press (Ottawa)

•Seminar (11:35 am-12:45 pm) / Workshop (1:00-2:25 pm)

- March 22<sup>nd</sup>: Micro-Press Publishing / Conjunctive Technologies (finish Perfect bindings)

### **Week of March 28th: The Digital Little Mag (Lemon Hound)**

Many contemporary little magazines are partially digital or are born digital. This week we consider the case of *Lemon Hound* (2005-2018, with some pauses), a single-author blog (Lemon Hound was a persona) turned multi-author blog turned “literary journal.” It was first created by the Montreal-based poet Sina Queyras. As Karis Shearer and Jessica Schagerl point out, “the instant self-publication offered by the medium of the blog allows women like Queyras to provide important critical responses to the work of other female poets and artists who might otherwise be ignored by poetry institutions—institutions that, as Lemon Hound points out, still strongly favour male poets” (49). In workshop, students will: look at hand touches in small press books: pen, brush and crayon.

- Reading

- Shearer and Schagerl, “Faster Than a Speeding Thought’: *Lemon Hound’s* Archive Unleashed” (*Basements and Attics*, pp. 47-63) (Ares)

- [Lemon Hound](#) site: have a look around, beginning with the “About” tab; use the “Archives” tab on the left to explore some of the early blog posts from 2005, then consult its different iterations (after 2012, it became a “literary magazine)

- Seminar (11:35 am-12:45 pm) / Workshop (1:00-2:25 pm)

- March 29<sup>th</sup>: *Lemon Hound* / Hand Touches - Decorating the Volume

**Week of Apr. 4th: The Small Press in the Twenty-First Century (Gaspereau Press)**

Founded in 1997 by Gary Dunfield & Andrew Steeves, Gaspereau Press of Kentville, Nova Scotia describes itself as “one of Canada’s most innovative and tenacious literary publishers.” If the contemporary small press in Canada, as elsewhere, has been cultivated in opposition to the consolidation of global publishing in the last fifty years, what are the market pressures that come to bear on small-press activity in the present? In workshop: the Lab will be open and available for work on the edition.

- Listening / Watching

- podcast with Andrew Steeves, [“Andrew Steeves: A Giant in Canada’s Printer / Trade Publisher Pantheon”](#)

- Seminar (11:35 am-12:45 pm) / Workshop (1:00-2:25 pm)

- Apr. 5<sup>th</sup>: Gaspereau Press (guest: Andrew Steeves) / Open workshop

**Week of Apr. 11th: The Small Press in the Twenty-First Century (Gaspereau Press), Part II**

Founded in 1997 by Gary Dunfield & Andrew Steeves, Gaspereau Press of Kentville, Nova Scotia describes itself as “one of Canada’s most innovative and tenacious literary publishers.” If the contemporary small press in Canada, as elsewhere, has been cultivated in opposition to the consolidation of global publishing in the last fifty years, what are the market pressures that come to bear on small-press activity in the present? Alongside this question, we’ll be thinking this week about the challenges and opportunities that digital publishing offers to artisanal small presses that depend on the physical quality of their books as a means of differentiating their products from those of the mainstream publishers. In workshop, students will: work on finishing the book, final touches, numbering, signing, planning the launch.

- Readings

- Gayley, “The Enkindling Reciter: E-Books in the Bibliographical Imagination” (Ares)

- Skibsrud, *The Sentimentalists*

- Seminar (11:35 am-12:45 pm) / Workshop (1:00-2:25 pm)

- Apr. 12<sup>th</sup>: Gaspereau Press / Finishing the Book

## V. 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.” According to the Department examples of plagiarism include the following:

- any submission prepared in whole or in part, by someone else;
- 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;
- 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/>

## VI. Special Information Regarding Pandemic Measures

All members of the Carleton community are required to follow COVID-19 prevention measures and all mandatory public health requirements (e.g. wearing a mask, physical distancing, hand hygiene, respiratory and cough etiquette) and [mandatory self-screening](#) prior to coming to campus daily.

If you feel ill or exhibit COVID-19 symptoms while on campus or in class, please leave campus immediately, self-isolate, and complete the mandatory [symptom reporting tool](#). For purposes of contact tracing, attendance will be recorded in all classes and labs. Participants can check in using posted QR codes through the cuScreen platform where provided. Students who do not have a smartphone will be required to complete a paper process as indicated on the [COVID-19 website](#).

All members of the Carleton community are required to follow guidelines regarding safe movement and seating on campus (e.g. directional arrows, designated entrances and exits, designated seats that maintain physical distancing). In order to avoid congestion, allow all previous occupants to fully vacate a classroom before entering. No food is permitted in any classrooms or labs.

For the most recent information about Carleton's COVID-19 response and required measures, please see the [University's COVID-19 webpage](#) and review the [Frequently Asked Questions \(FAQs\)](#). Should you have additional questions after reviewing, please contact [covidinfo@carleton.ca](mailto:covidinfo@carleton.ca)

Please note that failure to comply with University policies and mandatory public health requirements, and endangering the safety of others are considered misconduct under the [Student Rights and Responsibilities Policy](#). Failure to comply with Carleton's COVID-19 procedures may lead to supplementary action involving Campus Safety and/or Student Affairs.

## VII. Requests for 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 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 accommodation regarding a formally-scheduled final exam, you must complete the [Pregnancy Accommodation Form](#).

**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 [click here](#).

**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).

### **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 where 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 will be provided to students who compete or perform at the national or international level. 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. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>