

Carleton University*
Fall 2019
Department of English

ENGL 3601: Twentieth and Twenty-First Century Poetry

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

Day and Time: Tuesday 11:30-2:30

Location: 4342 ME

Instructor: Prof. Brenda Vellino

Email: Brenda.vellino@carleton.ca

Office: 1815 Dunton Tower

Phone: x2321

Office Hours: Tues., Thurs. 3:00-4:00

***on unceded Algonquin territory**

COURSE DESCRIPTION

This course takes on W.H. Auden's famously misunderstood pronouncement that "poetry makes nothing happen." Poets of the twentieth and twenty-first centuries have been on the front lines of literary and social revolution and renovation. These include the British WW I trench poets who challenged "the old lie" of patriotic military nationalism; the London, Paris and American "free versifiers" who did away with the "tic toc" of metered poetry; "New Women" gender and sexuality reformers; race equality advocates of the Harlem Renaissance; Beat Bohemians and nonconformist Confessionals of the 50s and 60s; Postcolonial and Indigenous dissenters from the Caribbean, Ireland, and Canada; Migrant and Refugee Poets; Eco-Poets and Climate Change Poets; and finally contemporary artists who take their words to the stage and streets via hip-hop, spoken word, and slam poetry. Come participate in the debates about whether poetry indeed makes something happen.

COURSE ASSIGNMENTS

- Course Participation: 10%
- Poetry Worksheet: **Due: Tues. Sept. 17** 15%
- Three Reading Responses: (5 marks each) 15%
- Two Working Group Assignments: (15 marks each; **Due Oct. 8, Oct. 29**) 30%
- Alternative Final Exam: Summative Course Reflection Narrative 30%

"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 Text: All readings will be from online sources for this course.

****You must have print copies of the weekly poems in class for discussion/participation marks**

COURSE READING SCHEDULE

Tues. Sept. 10 Introduction: A Clash/Crash of Systems: WW1, Heroic masculinity, Formalism & Free Verse: Three World WW1 Poets: Rupert Brooke, Wilfred Owen & e.e. cummings

MODERNISMS

Tues Sept. 17: Transatlantic Poetic Modernism:

- <https://www.poetryfoundation.org/learn/glossary-terms/modernism>
- <https://poets.org/text/brief-guide-modernism>

Ezra Pound: <https://www.poetryfoundation.org/poets/ezra-pound>

- "In the Station of the Metro" :
<https://www.poetryfoundation.org/poetrymagazine/poems/12675/in-a-station-of-the-metro>
- "Hugh Selwyn Mauberly: Part I":
<https://www.poetryfoundation.org/poems/44915/hugh-selwyn-mauberley-part-i>
- **Poetics Essay:** Ezra Pound "A Retrospect" (1913)
https://www.english.illinois.edu/maps/poets/m_r/pound/retrospect.htm

William Carlos Williams: <https://www.poetryfoundation.org/poets/william-carlos-williams>

- "This is Just to Say": <https://www.poetryfoundation.org/poems/56159/this-is-just-to-say>
- "Portrait of a Lady": <http://www.writing.upenn.edu/~afilreis/88v/wcw-portrait.html>

T.S. Eliot: <https://www.poetryfoundation.org/poets/t-s-eliot>

- "The Love Song of J. Alfred Prufrock":
<https://www.poetryfoundation.org/poetrymagazine/poems/44212/the-love-song-of-j-alfred-prufrock>
- **Poetics Essay:** "Tradition and the Individual Talent":
<https://www.poetryfoundation.org/articles/69400/tradition-and-the-individual-talent>

POETRY WORKSHEET DUE IN CLASS: “Lovesong of J. Alfred Prufrock”

Tues. Sept. 24: Sapphic Modernism

Hilda Doolittle (H.D.): <https://www.poetryfoundation.org/poets/h-d>

- “Sea Rose”: <https://www.poetryfoundation.org/poems/48188/sea-rose>
- “Helen”: <https://www.poetryfoundation.org/poems/46541/helen-56d22674d6e41>
- “Fragment 113”: <https://cclitmag.wordpress.com/2010/01/09/fragment-113-by-h-d/>

Gertrude Stein: <http://www.poetryfoundation.org/poems-and-poets/poets/detail/gertrude-stein>

- “I love my love with a v”: <https://www.poetrynook.com/poem/i-love-my-love-v>

Amy Lowell: <https://www.poetryfoundation.org/poets/amy-lowell>

- “Opal”: <https://poets.org/poem/opal>
- “Summer Rain”: <https://poets.org/poem/summer-rain>

Edna St. Vincent Millay bio: <http://www.poetryfoundation.org/poems-and-poets/poets/detail/edna-st-vincent-millay>

- “I, being born a woman and distressed”:
<https://www.poetryfoundation.org/poems/148564/i-being-born-a-woman-and-distressed>

Group A Reading Response 1 Due in Class.

Tues. Oct. 1: Harlem Renaissance:

<https://www.poetryfoundation.org/collections/145704/an-introduction-to-the-harlem-renaissance>

Langston Hughes: <https://www.poetryfoundation.org/poets/langston-hughes>

- “The Weary Blues”: <https://www.poetryfoundation.org/poems/47347/the-weary-blues>
- “Let America Be America Again”:
<https://www.poetryfoundation.org/poems/147907/let-america-be-america-again>
- “Christ in Alabama”:
https://dc.lib.unc.edu/cdm/ref/collection/vir_museum/id/445
- Essay: “The Negro Artist and the Racial Mountain”:
<https://www.poetryfoundation.org/articles/69395/the-negro-artist-and-the-racial-mountain>

Harlem Renaissance Women: <https://www.thoughtco.com/harlem-renaissance-women-3529258>

Georgia Douglas Johnson: <https://www.poetryfoundation.org/poets/georgia-douglas-johnson>

- “The Heart of a Woman”:
<https://www.poetryfoundation.org/poems/52494/the-heart-of-a-woman>
- “When I Rise Up”:
<https://poets.org/poem/when-i-rise>
- “Black Woman”:
<https://poets.org/poem/black-woman>

Blues Women

Billie Holiday: <https://www.biography.com/musician/billie-holiday>

- “Strange Fruit”:
<https://billieholiday.com/signaturesong/strange-fruit/>

Bessie Smith: <https://www.blackpast.org/african-american-history/bessie-smith-1894-1937/>

- “Empty Bed Blues”:
<https://genius.com/Bessie-smith-empty-bed-blues-lyrics>

Group B Reading Response 1 Due in Class.

Tues. Oct. 8: Beat Poets Introduction:

<https://www.poetryfoundation.org/collections/147552/an-introduction-to-the-beat-poets>

Allen Ginsberg: <https://www.poetryfoundation.org/poets/allen-ginsberg>

- “Howl”:
<https://www.poetryfoundation.org/poems/49303/howl>

Group 1: Lawrence Ferlinghetti: <https://www.poetryfoundation.org/poets/lawrence-ferlinghetti>

- “Constantly Risking Absurdity”:
<https://www.poetryfoundation.org/poems/52319/constantly-risking-absurdity-15>

Group 2: Diane Di Prima: <https://www.poetryfoundation.org/poets/diane-di-prima>

- “Revolutionary Letters,” # 19 (For the Poor People’s Campaign”:
<https://aadl.org/node/192778>
- “City Lights, 1961”:
<https://poets.org/poem/city-lights-1961>

Working Group Assignment 1 Due in Class.

Tues. Oct. 15: The Confessionals & Post-Confessionals: Intro:
<https://poets.org/text/brief-guide-confessional-poetry>

Robert Lowell:

- “Skunk Hour”: <https://poets.org/poem/skunk-hour>

Sylvia Plath, bio: <https://www.poetryfoundation.org/poets/sylvia-plath>

- “Lady Lazarus”: <https://www.poetryfoundation.org/poems/49000/lady-lazarus>
- “Ariel”: <https://www.poetryfoundation.org/poems/49001/ariel>

Adrienne Rich, bio: <https://www.poetryfoundation.org/poets/adrienne-rich>

- “Yom Kippur 1984”: <https://www.poetryfoundation.org/poems/54069/yom-kippur-1984>

Sharon Olds: <https://www.poetryfoundation.org/poets/sharon-olds>

- “His Stillness”: <https://www.poetryfoundation.org/poems/47058/his-stillness>

Bronwen Wallace, bio: <https://www.revolvy.com/page/Bronwen-Wallace>

- “A Simple Poem for Virginia Woolf”: <http://picklemethis.com/2010/12/20/a-simple-poem-for-virginia-woolf-by-bronwen-wallace/>

Group A Reading Response 2 Due in Class

Fall Break Week: Oct. 21 – 25

Oct. 24-29: Attend a poetry event at the Ottawa Writer’s Fest and write a response paper review (300-500 words): for +2 pts. extra credit.

Tues. Oct. 29: The Contemporary Long Poem

- Rachel Blau Duplessis, “After the Long Poem,” *Arcade* (2017):
https://arcade.stanford.edu/sites/default/files/article_pdfs/Dibur-Vol04-article01-Blau_DePlessis.pdf
- **Group 1: bp Nichol: The Canadian Long Poem: “Continental Trance”:**
<http://www.bpnichol.ca/sites/default/files/archives/document/Continental%20Trance.pdf>
- **Group 2: Anne Carson: “The Glass Essay”:**
<https://www.poetryfoundation.org/poems/48636/the-glass-essay>

Working Group Assignment 2 Due in Class

Tues. Nov. 5: Postcolonial Poetry: <https://www.poetryfoundation.org/learn/glossary-terms/postcolonial-theory>

Afro-Caribbean Poetry: Derek Walcott:

<https://www.poetryfoundation.org/poets/derek-walcott>

- “A Far Cry from Africa”: <https://poets.org/poem/far-cry-africa>
- “Sea Grapes”: <https://www.poetryfoundation.org/poems/57111/sea-grapes>

Dionne Brand Bio: <https://www.thecanadianencyclopedia.ca/en/article/dionne-brand>

- from Inventory: <https://canpoetry.library.utoronto.ca/brand/poem2.htm>
- from public lecture, “Writing Against Tyranny”: <https://www.youtube.com/watch?v=ychlzoeIm0>

Irish Postcolonial Poetry: Seamus Heaney:

- “Digging”: <https://www.poetryfoundation.org/poems/47555/digging>
- “Bog Queen”: <https://www.ronnowpoetry.com/contents/heaney/BogQueen.html>
- “From the Frontier of Writing”: http://awp.diaart.org/poetry/87_88/heaney3.html
- “Doubletake,” from *The Cure at Troy*: <https://war-poetry.livejournal.com/342332.html>

Group B Reading Response 2 Due in Class

Tues. Nov. 12: Migrant, Refugee, Diaspora, Exile Poetry:

Mahmoud Darwish (Palestinian): <https://www.poetryfoundation.org/poets/mahmoud-darwish>

- “In Jerusalem”: <https://poets.org/poem/jerusalem>
- “Identity Card”: <https://www.wrmea.org/017-november-december/id-card-by-mahmoud-darwish-a-translation-and-commentary.html>

Warsan Shire (Somali): <https://www.poetryfoundation.org/poets/warsan-shire>

- “Home”: <https://www.facinghistory.org/standing-up-hatred-intolerance/warsan-shire-home>

Naomi Shihab Nye (Palestinian): <https://www.poetryfoundation.org/poets/naomi-shihab-nye>

- “Gate A-4”: <https://www.poets.org/poetsorg/poem/gate-4>

Ocean Vuong (Vietnamese): <https://www.poetryfoundation.org/poets/ocean-vuong>

- “Self Portrait as Exit Wounds”: <https://poets.org/poem/self-portrait-exit-wounds>

Wang Ping (Chinese): <https://poets.org/poet/wang-ping>

- “Things we Carry on the Sea”: <https://poets.org/poem/things-we-carry-sea>

Group A Reading Response 3 Due in Class
Tues. Nov. 19: Indigenous Poetry from Turtle Island

Rita Joe, (Mi'kmaq): <https://nac-cna.ca/en/bio/rita-joe>

- “Your Buildings”:
<https://womenmakingwaves.wordpress.com/2009/06/22/national-aboriginal-day-june-21-2009/>

Marilyn Dumont (Cree-Metis): <https://www.poetryfoundation.org/poets/marilyn-dumont>

- “The Land She Came From”: <http://arcpoetry.ca/2014/04/21/national-poetry-month-marilyn-dumont-the-land-she-came-from/>

Armand Ruffo (Anishnaabe): <https://www.poetryinvoice.com/poems/poets/armand-garnet-ruffo>

- “Terra Nullius Lingus (1)”: <http://open-book.ca/News/Read-Three-Powerful-Poems-from-Treaty-by-Armand-Garnet-Ruffo>

Gregory Scofield (Cree-Metis): <https://www.poetryfoundation.org/poets/gregory-scofield>

- “She is Spitting a Mouthful of Stars”: <https://thewalrus.ca/she-is-spitting-a-mouthful-of-stars-nikwis-song/>

Joy Harjo (Muskogee Creek): <https://www.poetryfoundation.org/poets/joy-harjo>

- “When the World as We Knew it Ended”:
<https://www.poetryfoundation.org/poems/49619/when-the-world-as-we-knew-it-ended>

Sherman Alexie (Spokane): <https://www.poetryfoundation.org/poets/sherman-alexie>

- “Powwow at the End of the World”:
<https://www.poetryfoundation.org/poems/47895/the-powwow-at-the-end-of-the-world>

Group B Reading Response 3 Due in Class.

Tues. Nov. 26: Contemporary Eco-Poetry & Climate Change Poetry

Gary Snyder: <https://www.poetryfoundation.org/poets/gary-snyder>

- “Riprap”: <https://www.poetryfoundation.org/poems/47178/riprap>
- “Piute Creek”: <https://www.poetryfoundation.org/poems/47181/piute-creek>

Don Mckay: <https://www.thecanadianencyclopedia.ca/en/article/don-mckay>

- “Astonished” and “Petrified”: from *Strike/Slip*, Griffin Poetry Prize:
<https://www.griffinpoetryprize.com/see-and-hear-poetry/h-n/don-mckay/>

Climate Change Poetry

Jackie Kay, “Extinction”: <https://www.theguardian.com/environment/2015/may/15/a-climate-change-poem-for-today-extinction-by-jackie-kay>

Imtiaz Dharker, “X”: <https://www.theguardian.com/environment/2015/may/25/a-climate-change-poem-for-today-x-by-imtiaz-dharker>

Carol Ann Duffy (Britain’s Poet Laureate, 2009): <https://poets.org/poet/carol-ann-duffy>

- “Keep It in the Ground”:
<https://www.theguardian.com/environment/2015/mar/27/keep-it-in-the-ground-a-poem-by-carol-ann-duffy>

Kathy Jetnil-Kijiner (Marshallese): <https://www.kathyjetnilkijiner.com/author-bio/>

- Poem for UN Climate Summit 2014, “Dear Matafele Peinam”:
<https://themissingslate.com/2017/10/01/dear-matafele-peinam/>
- “Utilomer”:
<https://jkijiner.wordpress.com/2016/12/08/utilomar/>
- With Aka Niviana (Inuit) “Rise” (a video poem): <https://350.org/rise-from-one-island-to-another/#poem>

Tues. Dec. 3: Spoken Word/Slam Poetry: Nominations welcome

Exam Period: Final Reflection Response for Course: Due at scheduled exam time in exam room: TBA

WORKSHEET: How Poems Work

This assignment is designed to give students a practice workshop on close analysis of poetry and on using some of the relevant terminology from your “literary toolbox.” Part of training your eyes and ears to be attentive to how poems work will involve learning how to meaningfully recognize and apply poetry terms. This will be foundational for all other assignments in the course.

See CU-Learn for the Worksheet Template and Guiding Questions.

Step 1: Practicing literary annotation or graffiti: Print off your poem and read carefully to yourself and out loud with a pencil or highlighter in your hand, underlining or circling key imagery, outstanding diction, key sound patterns. Look up any words or references that are unfamiliar and write down the definition. Write marginal notes on key questions, poetic terms, and themes in the margins. I will provide an example of a poetry annotation in the first class.

Step 2: Consult the Worksheet Guiding Questions for prompts on the elements of the poem that create meaning (speaker, tone, stanza divisions, key images, diction,

alliteration, assonance, rhyme or other sound patterns, figurative language like personification, metaphor, and simile).

Step 3: Type in your insights into the relevant sections in the Poetry Worksheet template.

Step 4: Bring both your annotated poem and your typed poetry worksheet to class for submission at the end of class discussion.

Further Resources: “How to Read a Poem”: <https://www.poets.org/poetsorg/text/how-read-poem-0>

***Glossary of Poetic Terms:**

<http://www.poetryfoundation.org/resources/learning/glossary-terms>

****You may also request an extra tutoring session with me for tips on close reading poetry.**

****Proper Citation Practices Required!** If you consult any sources, including web sources, you must provide a Works Cited and indicate your sources with parenthetical citation.

*****Average length for this assignment is 6-10 pages typed.**

READING RESPONSES

The goal of this assignment is to provide you with an informal space to respond to the poets of the week. Your responses may engage questions, issues, problems in the weekly readings. In other words, speak your mind, give your gut response, but do it thoughtfully. Strong responses will go into depth with specific poems or make comparative connections between poets, poems, and poetics. Engage. React. Challenge. **Creative formats are welcome.** Please offer your poems, songs, collages, paintings, or other visual responses!

****You will be divided into an A or B group and will respond in alternating weeks to the readings.**

Format: Responses should be 750 words double-spaced and typed unless they are in creative format. Creative format responses should be accompanied by a two-paragraph artist’s statement explanation of the connection to the readings.

WORKING GROUP ASSIGNMENTS

This small group work requires some out of class preparation and allows students to develop their close reading and analysis skills while benefiting from the insights of their peers. Early in the term, I will divide students into two working groups. If I assign you to Group 1, you will be working on the “Group 1” assigned poem for each working group

class. I will post your working groups on Cu-learn.

Step 1: For each of the two working group classes, each group will be assigned a focus poem as indicated in the course calendar. Each student should print out and annotate their focus poem as they did for your worksheet.

Step 2: Based on annotation notes, each student should prepare two questions that he, she, or they believe are central to understanding the poem's themes, issues, imagery, diction, or form. Questions could link some aspect of the poet's social context or poetics with the poem to be discussed. For each of your questions, students will then prepare two - three paragraph answers. These answers will be in short essay form with a topic sentence and detailed discussion of specific lines of the poem (using direct quotation). If students consult secondary research, they must use proper documentation with a Works Cited. Research is not required for this assignment.

Step 3: Bring your typed questions and responses to class. You will meet with your working group to discuss your responses. Each member of the group should ask one of his, her, or their questions, get feedback from the group and take notes on new ideas from group members. He or she should also share their own answer when everyone has had a turn. When the discussion winds down, move onto the next person and their question. Make sure everyone in the group has a chance to present at least one question. The discussion should be as free and creative as possible, allowing room for tangents and respectful differences of opinion. One person will be a note-taker for the group and be prepared to report your insights to the larger class if time permits.

Step 4: Please hand in your annotated poems and question-answer papers with your class notes at the end of class.

***The average length of this assignment should be 4-5 pages (1000-1250 words), double-spaced and typed.**

Alternative Final Exam: Summative Course Reflection Narrative & Oral Presentation*

This exam prioritizes student-centred learning and peer learning. Your summative course reflection narrative is a culminating exercise in which members of the class first prepare an individual exam paper, then come together to offer key insights to each other on what each is taking away from this course in five minute oral presentations based on the prepared exam paper. This exam underscores my pedagogical belief that learning is both an individual and collective endeavour and that the context for your learning in this course is not solely the Prof., but rather the entire community of your classmates.

This assignment asks you to identify what has been most interesting or meaningful about the modernist and contemporary poets you have encountered and to write a short exam paper based on your own narrative of the course. On one level, you will do a similar kind of **connecting the dots exercise** that you might do by reviewing and **making connections between texts** on the course for a more traditional essay exam question assigned by your Prof. and written in an exam room. However, this is a more student-

centred approach in which each student creates a personal learning narrative without the timed writing exam room stress.**

*Please note that the oral presentation can only improve your grade on the written assignment, not detract from it.

**Please note that accommodations for the oral presentation component are available for students who experience presentation anxiety on a case-by-case basis. For any such student, you will need to let me know prior to the exam, be present in the exam room to listen to your classmates, and present individually to me in my office.

For your exam prep, you should do the following:

- Review the course materials
- Develop **summary notes** on key poets, strategies, and issues that most interested you
- Prepare a **short essay exam paper** (1250-1500 words) that makes connections between one or two important themes from among the poets we read this term.
- Prepare talking points on cue cards or a summary sheet to bring on the exam date (TBA) to share with your classmates in a **five-minute oral presentation**.

What to bring to the exam:

- **Your exam paper to hand in.**
- **Five index cards or one page of selected summary notes/talking points that you would like to share with the class in a five-minute oral presentation.**

Further Instructions:

- You may wish to identify one or two main patterns, themes, or connections between questions or issues that stand out for you from the course readings, lectures, and discussions. You might also wish to consider themes, issues or questions that the course lectures and discussion did not cover, but that you found to be interesting in several of the poets on the course.
- Please refer to at least **five specific texts** for your **specific examples** representing **five different weeks** of the term to support your points. **The more specific you can be in a concise way, the stronger your paper will be.** You may pursue several different topics or themes using two or three texts for illustration of your points and then turn to a second cluster of texts to illustrate a second topic or theme. Or you may find a theme that connects all five of the texts that you wish to discuss.
- **As always if you consult a secondary source, including lecture notes, you must indicate your sources in both parenthetical citation and works cited.**
- Proofread your writing for spelling, grammar, punctuation, missing words, awkward sentences, typos etc.!! Writing and presentation counts.

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 **print out assigned poems and bring them to class** so that we can refer to them and have a meaningful discussion. **You may have two grace absences for sickness, emergencies or appointments.** Budget them well. Three or more undocumented absences will negatively affect your participation grade. 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.

****Students missing more than 50% of the course will be advised to withdraw from the course or risk failure.**

Device Free Classroom: No laptops, Cell phones or Tablets: 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 happens on screens in the classroom is not related to coursework (you all know what I'm talking about). This means that all devices will need to stay in your backpacks and off your desktops.

Exceptions: Students with special permission may use laptops for note-taking purposes.

Late Assignment Policy: In order to pass this course, you must complete ALL assignments and hand them in on time. Extensions must be arranged in person with me (for illness or other difficult circumstances) in advance of the due date. Assignments handed in late without prior arrangement will be docked up to two points per day with a weekend counting as one day.

Plagiarism

Please ensure that all sources (including biographical and internet) you use in any of your work are properly credited. If I suspect that an essay or portion of an essay has been plagiarized, I am required to submit the essay to the Associate Dean of the Faculty.

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 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.

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 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: 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>