

**Carleton University
Winter 2020
Department of English Language and Literature
and
PhD Program in Cultural Mediations**

**ENGL 5002W / CLMD 6904W:
Contemporary Literary Theory / Special Topic in Cultural Mediations**

Topic: How To Do Things With Words

**Time: Tuesdays, 11:35 – 14:25
Location: 201 St. Patrick's Building**

Instructor: Professor Stuart J. Murray

Email: stuart.murray@carleton.ca

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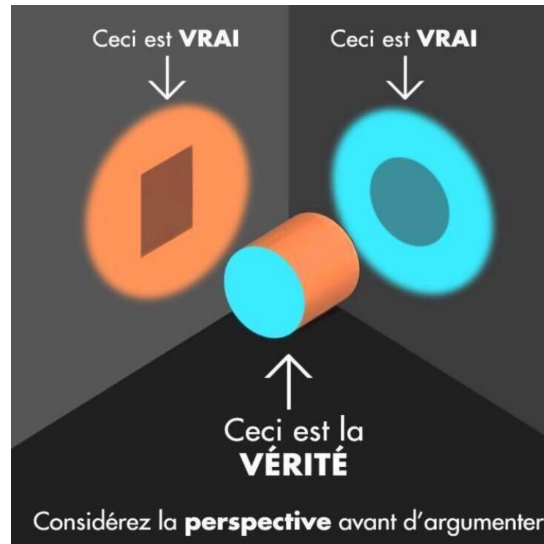
Zoom: Personal Meeting ID 967-775-1956 (<https://www.zoom.us/join>)

Office: 1820 DT

Consultation in person and via Zoom: by appointment (please email)



Figure 1: Divided. A 'peace wall' in north Belfast (January 2017); Paul Faith - AFP - Getty Images



Course Problematic

“To write is to break the bond that unites the word with myself. It is to destroy the relation which, determining that I speak toward a ‘you,’ gives me room to speak within the understanding which my word receives from you (for my word summons you, and is the summons that begins in me because it finishes in you). To write is to break this bond.

— Maurice Blanchot

The title of this course derives from J. L. Austin’s little book, *How To Do Things With Words*, which will be required reading. Reading select critical speech act theory since Austin (Butler, Blanchot, Derrida, Foucault), we will also address diverse cultural texts, which pose the question of how our speech *acts* performatively, how it does what it says, and implicates us in the saying. Thematic content will suggest contemporary debates surrounding free speech and (digital) hate speech—including identity politics, race, from the culture wars and #MeToo to the alt-right and alt-truth. If we can never quite see as another sees—perceive what she perceives—we nevertheless bear witness to the other’s words, gestures, and rhetorical postures. What are the discursive practices of power, and how is some speech policed while other speech is sanctioned or demanded of us?

Interdisciplinary and transcultural in scope, course readings will include select literary texts, digital texts, high and “low” culture, and much in between. Interdisciplinarity and experimentation will be encouraged: students are welcome to develop argumentative literacy in digital or more traditional literary or creative projects, including fine art, photography, theatre, poetry, etc. The strength of this course will be in the diversity of students’ interests across genres, methods, and historical foci.

Why theory? If you are not a student of theory, you'll end up a victim of it. We all hold theories, deploy them, as ways of perceiving, knowing, understanding. Even the aversion to theory belies a deep theoretical commitment. Theory: from the Greek *theoros* (*θεωρός*), meaning “envoy, ambassador, spectator”; and this, from the stem *theasthai* (*θεᾶσθαι*), which means “to behold, view, contemplate” (OED). Theories are, simply stated, ways of seeing and being-in-the-world. Arguably, they are most dangerous when they are implicit, ostensibly natural, quotidian, and unreconstructed—otherwise called prejudice, bias, the self-evident “truth” of feelings, broscience. When these structures are brought to light, avowed, and analyzed, we begin to see things differently.

Course Literary Texts

Anna Burns, *Milkman: A Novel* (London: Faber & Faber, 2018)
 Milan Kundera, *The Festival of Insignificance: A Novel* (New York: Harper Collins, 2015)
 Milan Kundera, *The Joke*, definitive version (New York: HarperPerennial, 1992)
 Edna O'Brien, *Girl: A Novel* (New York: Farrar, Straus and Giroux, 2019)

Literary texts should be available from your favourite bookseller and are widely available to be downloaded and read as an e-book.

Warning: Some of the novels on this course depict graphic scenes of sexual violence.

Course Theoretical Texts

Information concerning the availability of other course texts—for consultation or copying, as well as through the university library—will be discussed on Week 1. Readings for Week 1, as well as a finalized syllabus, will be distributed in advance via email to everyone registered in the course.

Course Schedule with Readings

Class Cancelled, with apologies (MLA Conference) 7 Jan 2020

Week 1 The Mobile Army of Tropes 14 Jan 2020

Friedrich Nietzsche, “On Truth and Lies in the Nonmoral Sense,” in *The Rhetorical Tradition: Readings from Classical Times to the Present*, 2nd edition, ed. Patricia Bizzell and Bruce Herzberg (Boston: Bedford Press, 2011), 1168–79.
 Denise Riley, *Impersonal Passion: Language as Affect* (Durham and London: Duke University Press, 2005), “‘Lying’ When You Aren’t,” 85–95.

Week 2	The Performative	21 Jan 2020
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J. L. Austin, "Performative Utterances," in *Philosophical Papers*, 2nd edition, eds. J. O. Urmson and G. J. Warnock (Oxford: Clarendon Press, 1970), 233–52.

Judith Butler, "On Linguistic Vulnerability," in *Excitable Speech: A Politics of the Performative* (New York: Routledge, 1997), 1–41.

Stanley Cavell, "Passionate and Performative Utterance: Morals of Encounter," in *Contending with Stanley Cavell*, ed. Russell B. Goodman (Oxford: Oxford University Press, 2005), 177–98.

Jacques Derrida, "Signature Event Context," in *Limited Inc* (Evanston: Northwestern University Press, 1988), 1–24.

Denise Riley, "Bad Words," in Jean-Jacques Lecercle and Denise Riley, *The Force of Language* (New York: Palgrave Macmillan, 2005), 46–62.

Recommended Reading

J. L. Austin, *How To Do Things With Words*, 2nd edition (Cambridge: Harvard University Press, 1962), 1–66 and 94–132.

Denise Riley, "'A Voice Without a Mouth': Inner Speech," in Jean-Jacques Lecercle and Denise Riley, *The Force of Language* (New York: Palgrave Macmillan, 2005), 7–45.

Seminar Presentation _____

Week 3	The "Literary" Performative	28 Jan 2020
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Roland Barthes, "The Death of the Author" [1968], in *Image – Music – Text*, ed. Stephen Heath (New York: Hill and Wang, 1977), 142–48.

Maurice Blanchot, *The Book to Come*, trans. Charlotte Mandell (Stanford: Stanford University Press, 2003), "Encountering the Imaginary," 3–10.

Jacques Derrida, "A Certain Impossible Possibility of Saying the Event," *Critical Inquiry* 33, no. 2 (2007): 441–61.

Michel Foucault, "Language to Infinity" [1963], in *Aesthetics, Method, and Epistemology: Essential Works of Michel Foucault, 1954–1984, Vol 2*, ed. James D. Faubion (New York: New Press, 1988), 89–101.

Michel Foucault, "The Thought of the Outside" ["*La pensée du dehors*," 1966], *Aesthetics, Method, and Epistemology: Essential Works of Michel Foucault, 1954–1984, Vol 2*, ed. James D. Faubion (New York: The New Press, 1998), 147–70.

Martin Heidegger, "The Nature of Language," in *On the Way to Language*, trans. Peter D. Hertz (New York: Harper & Row, 1971), 57–108.

Recommended Reading

Maurice Blanchot, *The Unavowable Community*, trans. Pierre Joris (Barrytown, NY: Station Hill Press, 1988), "The Negative Community," 1–26.

Seminar Presentation _____

Week 4	The Joke	4 Feb 2020
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Milan Kundera, *The Joke*, definitive version (New York: HarperPerennial, 1992).

Seminar Presentation

Week 5	The Trope	11 Feb 2020
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Maurice Blanchot, *The Infinite Conversation*, trans. Susan Hanson (Minneapolis: University of Minnesota Press, 1993), “Note,” “The Relation of the Third Kind: *Man without Horizon*,” and “Plural Speech,” xi–xii, 66–74, 80–82.

Leonard Cohen, “Who By Fire?” <https://www.youtube.com/watch?v=EgMaBreDuF4>

Jonathan Culler, “Apostrophe,” *Diacritics* 7, no. 4 (1977): 59–69.

Paul de Man, “The Concept of Irony,” *Aesthetic Ideology* (Minneapolis: University of Minnesota Press, 1996), 163–84.

Barbara Johnson, “Apostrophe, Animation, and Abortion,” *Diacritics* 16, no. 1 (1986): 28–47.

Maurice Merleau-Ponty, “The Specter of a Pure Language,” *The Prose of the World*, trans. John O’Neill (Evanston: Northwestern University Press, 1973), 3–8.

Denise Riley, *Words of Selves* (Stanford: Stanford University Press, 2000), “Echo, Irony, and the Political,” 146–84.

Percy Bysshe Shelley, “Ode to the West Wind,”

<https://www.poetryfoundation.org/poems/45134/ode-to-the-west-wind>.

Seminar Presentation

[Reading Week]

Week 6	The Eternal Return of the Mème	25 Feb 2020
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Guest Lecture by Dr. Tad Lemieux

Jacques Derrida, *Of Spirit: Heidegger and the Question*, trans. Geoffrey Bennington and Rachel Bowly (Chicago: University of Chicago Press, 1989), 1–13.

Natasha Lennard, “No Joke: Irony is not a Gateway Drug or Alibi for Racism,” *Real Life*, 18 Oct. 2018, <https://reallifemag.com/no-joke/>.

Friedrich Nietzsche, *Thus Spoke Zarathustra*, eds. Adrian Del Caro and Robert Pippin, trans. Adrian Del Caro (Cambridge: Cambridge University Press, 2006), 1–60.

Emily Nussbaum, “How Jokes Won the Election,” *New Yorker*, 23 Jan. 2017,

<http://www.newyorker.com/magazine/2017/01/23/how-jokes-won-the-election>.

Recommended Reading

Jacques Derrida, “Artifactualities,” in Jacques Derrida and Bernard Stiegler, *Echographies of Television: Filmed Interviews*, trans. Jennifer Baorek (Cambridge, UK: Polity, 2002), 1–28.

Stuart J. Murray and Tad Lemieux, “*Combat — Débat*: Parataxis and the Unavowable Community; or, The Joke,” *Philosophy & Rhetoric* 52, no. 1 (2019): 78–85.

*“To keep a secret — to refrain from saying some particular thing — pre-supposes that one could say it. This is nothing remarkable: it is merely a rather unpleasant kind of restraint. — Even so, it does relate to the question of the secret in general: to the fact (it is no fact) of wondering whether the secret is not linked to there being still something left to say when all is said; it does suggest Saying (with its glorious capital), always in excess of everything said. — The not-apparent in the whole when it is totally manifest; that which withdraws, hides in the demand that all be disclosed: the dark clearing or the error of truth itself. — The un-knowledge after absolute knowledge which does not, precisely, allow us to conceive of any ‘after.’ — Except as introduced by the imperative of the return, which ‘designifies’ every before, as well as every afterward, by untying them from the present, rendering them foreign to every tense. — The secret escapes: it is never circumscribed; it makes itself boundless. What is hidden in it is the necessity of being hidden. — There is nothing secret, anywhere; this is what the secret always says. — All the while not saying it. For, with the words ‘there is’ and ‘nothing,’ the enigma continues to rule, preventing installation and repose. — The stratagem of the secret is either to show itself, to make itself so visible that it isn’t seen (to disappear, that is, as a secret), or to hint that the secret is only secret where there is no secret, or no appearance of any secret. — The secret is not linked to an ‘I,’ but to the curve of the space which cannot be called intersubjective, for the I-subject is related to the Other inasmuch as the Other is not a subject, and in the inequality of difference, in the absence of community, by virtue of the un-common of communication. — ‘He will live henceforth in the secret’: has this disquieting sentence been elucidated? — It is as though it were said that for him death would occur in life. — Let us leave to silence this sentence which only means, perhaps, silence.” (Maurice Blanchot, *The Writing of the Disaster*, 137–38).*

In addition to the required reading above, please read through the online comments and reviews below on YouTube and Bandcamp. There are many comments on YouTube but make a good faith effort to get a picture of what has been said and when – ideally while listening to the music – and be prepared to discuss. *Listen to all the music with headphones on.* Hover your cursor over the icons of those who have purchased the two albums on Bandcamp and read the images. Click to expand the album art. Read the device/s you read it on. Read the browser or app you read them in. Read the dates of their release. Some of these readings will have happened retrospectively, some concurrently, some instantaneously. We will think about all of this.

Required Cultural Texts

Chris††† – *No Lives Matter* (2016). <https://christtt.bandcamp.com/album/no-lives-matter>

Chris††† – *Social Justice Whatever (VHS)* (2017).

<https://www.youtube.com/watch?v=scUe6mWKQgY>

death's dynamic shroud – *Classroom Sexxtape* (2016).

<https://deathsdynamicsroud.bandcamp.com/album/classroom-sexxtape>,

<https://www.youtube.com/watch?v=D0ALkNKQzMA>

N O S T A L G I C (2017). <https://www.youtube.com/watch?v=hQyzEyIf7P0>

Recommended Cultural Texts

Web 2.0 is Us/ing Us: <https://www.youtube.com/watch?v=6gmP4nk0EOE>

Casually Explained Memes: <https://www.youtube.com/watch?v=bJTSxRBbCQA>

“VR Chat Was a Mistake”: <https://youtu.be/y7E92IdraxQ>,

<https://twitter.com/hashtag/nuwrlld>

AOL Chat: <https://www.youtube.com/watch?v=hxVQ9rhjyTY>

MSN Messenger: <https://www.youtube.com/watch?v=z30oQIEzzvo>

Playstation: https://www.youtube.com/watch?v=zh7V8BUk_20

Windows 95: <https://www.youtube.com/watch?v=miZHa7ZC6Z0>

Windows 98: <https://www.youtube.com/watch?v=tajDxBaPBBM>

iPhone: <https://www.youtube.com/watch?v=o3x8CPo5GBY>

Rebecca Black vine compilation (0:23): <https://youtu.be/NE0RScQp3Sk?t=23s>

Week 7	The Milkman	3 Mar 2020
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Anna Burns, *Milkman: A Novel* (London: Faber & Faber, 2018).

Optional Cultural Text

Derry Girls, Netflix, Season 1 (opening episodes, if you're interested)

James C. Scott, *Weapons of the Weak*, Chapter 2(?)

Seminar Presentation

Week 8	The Ab/Uses	10 Mar 2020
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Giorgio Agamben, *The Use of Bodies*, trans. Adam Kotsko (Stanford: Stanford University Press, 2016), “Chresis” and “Use and Care,” 24–37.

Lauren Berlant, “The Subject of True Feeling: Pain, Privacy, and Politics,” *Cultural Pluralism, Identity Politics, and the Law*, eds. Austin Sarat and Thomas R. Kearns (Ann Arbor: University of Michigan Press, 1999), 49–84.

Judith Butler, “Sovereign Performatives,” *Excitable Speech: A Politics of the Performative* (New York: Routledge, 1997), 71–102.

Michel Foucault, “What is an Author?” [1969], in *The Essential Works of Foucault, 1954-1984: Vol. 2. Aesthetics, Method, and Epistemology*, ed. James D. Faubion (New York: New Press, 1988), 205–22.

Michel Foucault, “What is Literature?” [1964], in *Language, Madness, and Desire: On Literature*, eds. Judith Revel, Mathieu Potte-Bonneville, Jean-François Bert, and Philippe Artières, trans. Robert Bononno (Minneapolis: University of Minnesota Press, 2015), 45–65.

Hayden White, “Writing in the Middle Voice,” *Stanford Literature Review* 9 (1992): 179–87.

Recommended Reading

Michel Foucault, “The Masked Philosopher” [1980], in *The Essential Works of Foucault, 1954-1984: Vol. 1. Ethics: Subjectivity and Truth*, ed. Paul Rabinow (New York: New Press, 1997), 321–28.

Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences* (London and New York: Routledge, 2002), “Language Became Object,” 321–27.

Seminar Presentation _____

Week 9 The Girl 17 Mar 2020

Edna O’Brien, *Girl: A Novel* (New York: Farrar, Straus and Giroux, 2019).

Seminar Presentation _____

Week 10 TBA 24 Mar 2020

TBA: Texts will be assigned in consultation with the class, and in response to the theoretical trajectory of our discussions. Light reading load today (end-of-semester kindness). We may prefer to circle back to the literary texts discussed, or we can tackle a contemporary issue in the news media.

Seminar Presentation _____

Week 11 The Insignificance 31 Mar 2020

Milan Kundera, *The Festival of Insignificance: A Novel* (New York: Harper Collins, 2015).

Seminar Presentation _____

Week 12 Research Presentations 7 Apr 2020

Course Requirements and Evaluation¹

All assignments will be discussed in seminar.

1. **Critical Reader Responses (a total of 3 x 10% each): 30%**

These assignments are intended to make you more critical readers and writers.

N.B. You may submit up to 5, the best 3 marks will count.

NO LATE PAPERS WILL BE ACCEPTED. Due (hard copy) at the beginning of each class. [Hint: consider writing one of these in conjunction with your Seminar Presentation!]

- a. **Assignment Overview:** A critical reading of a text from the week's readings (theory, literature, whatever). Answer the question: What is the text's purpose? In other words, what claim does it make on the reader, and more importantly, *how*? [Hint: you might engage one of the course themes, such as death/life, identity (politics), community, representation, etc. – these themes will morph and develop based on our in-class discussions.]
 - b. **Method:** This is *not* a personal response, an opinion, or feelings – though this might be where you begin, your motivation. A critical reading means more than just being moved, affected, informed, persuaded, etc., by a text; it means analyzing and understanding how the text achieves its effects. In other words, *critique* means paying attention to the conditions of possibility for a reader's response, opinion, or feeling: what would the reader need to think, believe, or feel in order for the text to be persuasive and to make a claim (on us and/or about its subject)? How does the text marshal, invoke, or “curate” these thoughts, beliefs, or feelings? (You won't evaluate the text's success or failure for this assignment).
 - c. **Analysis:** Demonstrate through a critical reading (analysis/interpretation) of the text *how* it makes its claim.
 - d. **Details:** 1000–1250 words, double-spaced Times New Roman 12 pt font, no secondary sources (although a good dictionary is permitted, e.g., *OED* <https://proxy.library.carleton.ca/login?url=http://www.oed.com>).
2. **Seminar Presentation: 20%**
- The critical presentation of a text or texts (i.e., one or more, the choice is yours) from the assigned weekly readings, comprising:
- a. 20-minute presentation: Make a high quality, carefully prepared presentation (PowerPoint, hand-outs, props, etc. are *optional*). Come prepared with a text, aim for 2,500 words but practice and time it out. Avoid reading your text; this is not an academic conference presentation, but intended to generate discussion.
 - b. Assume your audience has carefully read the text(s). Present an overview of the author's *purpose*: the claim(s), the controversies, the style of the text(s), the literary and/or rhetorical (persuasive) devices that are used, etc.

¹ [Required fine print here—SJM] “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.”

- c. Evaluate the “evidence” for the author’s claim(s). You may also engage the author’s critics (secondary sources). Then focus! Take time to analyze – perform a close reading of – one or two issues or passages that you find especially significant, revealing, suggestive, i.e., not just *what* the text is saying, but *how*. I encourage you to be creative.
- d. 15–30-minute discussion: Engage class questions and prompt discussion. The spirit of the seminar presentations is *collaborative, not competitive*.

3. **Optional Research Presentation: 0%**

***Given time limitations, please respect a maximum of 15 minutes total per presentation.**

This is an opportunity to briefly present and “workshop” your emergent Argumentative Research Paper. For this, I encourage you to locate a “site” (object, text, social/political movement, controversy) in the world, however you wish to define this, whether real, political, literary, filmic, etc. At this stage, you will typically be honing your thesis statement (claim). Here are some guiding questions:

- a. The texts that I will analyze in my essay is/are:
- b. To craft an argument, I will also use (e.g., theoretico-methodological texts):
- c. The theme that most interests me is:
- d. Bearing in mind this theme, specifically, I will address:
- e. I am studying _____ because I want to find out (what/whether/how) _____.
- f. Why is this topic significant, or in other words, “so what?” (a “statement of significance” that accompanies a thesis statement).
- g. Finally, think back to your Critical Reader Responses and question your own text from this vantage, as a critical reader:
 - i. What is your essay’s purpose? In other words, what claim will it make on the reader, and more importantly, *how*?
 - ii. What would your readers need to think, believe, or feel in order for your essay to be persuasive and to make a claim (on them and/or about your essay’s subject)?
 - iii. How will your essay marshal, invoke, or “curate” these thoughts, beliefs, or feelings – without appearing jejune?

4. **Argumentative Research Paper* (20 pp. double-spaced Times New Roman 12 pt font): 50%**

Due **17 April 2020 (at latest, this is already pressing deadlines!)**, submitted via email to stuart.murray@carleton.ca:

- a. This will normally be the workshopped and refined iteration of your Research Presentation, in polished essay format, in MLA, APA, or Chicago format (I don’t care a jot which, but choose one, be consistent and accurate: no RefWorks-generated nonsense please!).

- b. Again, I encourage you to locate a “site” (object, text, social/political movement, controversy) in the world, however you wish to define this, whether real, political, literary, filmic, etc. (For PhD students, this might be related to your eventual dissertation topic and I hope that some of our course work will be incorporated into a dissertation chapter—and I’m always available to discuss how course materials might synergize with your research).
- c. I always get asked about the “minimum” number of secondary sources and my answer is always: as many as you need. Read widely but wisely, work smart (I will offer tips in seminar), but only employ secondary sources to the extent that they advance *your* argument and serve *your* essay (i.e., keep the literature review/summary to a minimum).
- d. I am available and keen to discuss your topic ideas throughout the course.
- e. I will send a return email confirming that I have received your essay and can open it. I typically respond with detailed written comments by email, but I am always happy to meet in person or virtually to discuss your work.

***Critical Research-Creation Option:** By now you will know me and know that I read literary texts as arguments (claims supported by evidence). Though cultural texts (poems, works of art, music, etc.) are not in the traditional format of a research paper, they can be effective in many different ways. Contact me if you would like to explore a more creative format for the final assignment or would like to pair a critical analysis with a research-creation component.

5. Attendance and Active Participation

Attendance and participation are required and expected throughout the course; three or more *unexcused* absences will result in failing the course. That said, if you’re ill please (and thank you!) stay home, take care of yourself, and send a brief email to let me know.

Carleton University Policies

Academic Integrity and Academic Offences (e.g., 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.*” 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

[I am required to paste the official University text below, and it pleases me to include all typos and syntactical infelicities (some might include these among the performative contradictions of neoliberal-bureaucratic care). Most importantly, however, I hope that you will please feel free to contact me in confidence for any concerns you may have throughout the semester. —SJM]

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

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:

<http://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:

<http://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. <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 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:

<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>

For more information on academic accommodation, please contact the departmental administrator or visit: <http://students.carleton.ca/course-outline>