

# Literature and Culture in Russia and Eurasia

**Course Schedule: Tuesdays 11:35 am - 2:25 pm**

**Paterson Hall: 240**

## Instructor Info:

**Vildana Stanišić-Keller**

**Office: River Building 3315**

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**Office hours: Tuesdays 2:35-3:35 (appointments)**



*This course is designed to present a general introduction to the study of Russian culture and literature through a range of interdisciplinary contexts, perspectives and approaches. It will provide a survey to the issues that shape cultures of Russia and Eurasia “before” and “after” through an exploration of the ideas reflected in their artistic traditions. Through our readings, screening of movies and classroom discussions, the seminar will focus on situating individual works in a cultural and social context in order to gain insights into the significance of respective cultural traditions.*

## SYLLABUS CONTENT

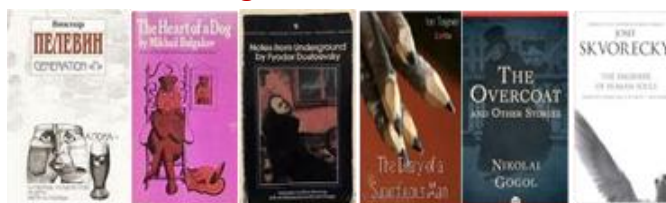
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## COURSE RESOURCES

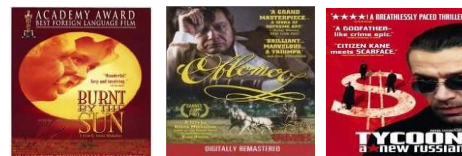
### Primary sources - a combination of main

readings and movie screenings

#### Main Readings:



#### Movies:



### WHY STUDY LITERATURE & CULTURE?

*My abiding interest for literature, cultures, theatre, languages and social issues helps me in illuminating some aspect of the human condition, in gaining greater understanding of the ways of the world, in widening horizons about people and forces shaping our minds and actions. Living and studying, abroad and over here, awarded me with ability to unfold amazing intricacies of diverse cultures and ideas, and opened a gate into a broader context for pondering about life, questioning (im)possibilities of ideas, and understanding of differences and similarities in human experiences.*

*Someone said that “literature gives us a mirror in which to examine our collective reflection as a people”. Such a reflective aspect of literature lures me to engage with interdisciplinary projects as a portal to connect with variety of perceptions and their endless values...and much more...*

*You are thinking: WHAT IS HERE FOR ME? Apart from the course content, while studying literature and culture, you will refine the tools to appreciate and understand diverse cultures and societies, perceive the world from multiple viewpoint, improve transferable skills essential to your personal and professional future regardless of your academic interests and expertise. The skills such as effective communication, critical and independent thinking, comparing, reflecting, analysing and interpreting not only complement your experience, but also broaden your job prospects...*

*I assure you will enjoy narratives that delight and instruct us all!*



## COURSE DESCRIPTION

The past decades have brought enormous changes to Russia and the other Slavic countries. Designed with those changes in mind, the Literature and Culture in Russia and Eurasia course puts emphasis on the study of Russia and the non-Russian regions.

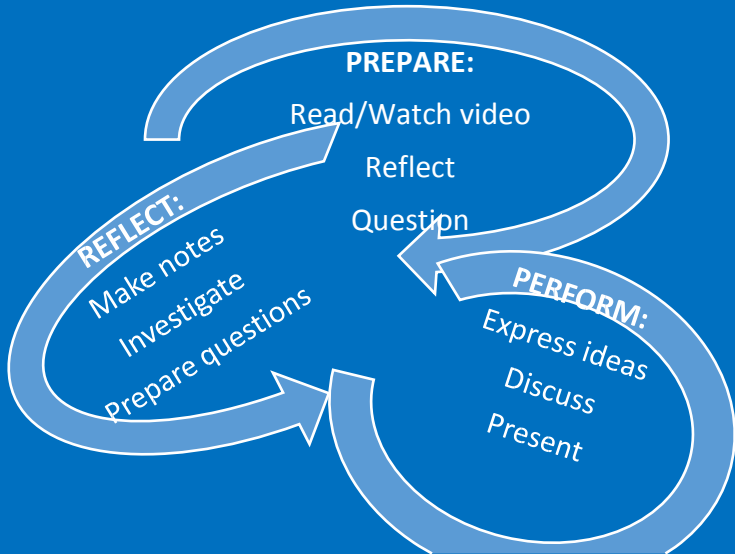
Through our readings, screening of movies and classroom discussions, the seminar will focus on situating individual works in a cultural and social context with the aim of gaining insights into the significance of cultural traditions. We will also be addressing the role of the artist / intellectual vis à vis social context, and the literary stylization of the individual and collective experience.

With an assumption that literature is a form of cultural knowledge, the course will explore the ways in which literature creates a transitional space where the boundaries of language and subjectivity are continually shaped and reshaped on both an individual and a cultural level.

While this course has no stated prerequisite, it is assumed that the student has a basic understanding or interest of/in modern Russian context. If you like literature and cinema, the names of Turgenyev, Gogol, Dostoyevsky, Bulgakov, Zamyatin, Paley, Petrushevskaya, Solzhenitsyn, Sokurov, Mihalkov, Menshov, Zvyagintsev, Lungin will become more than objects of our study.

### FORMAT: LEARNING / TEACHING METHODS

The general, methodological approach of the course will be a discourse analysis. In order to make the most of it and create the opportunity for a variety of expressions, we will employ elements of **the flipped-classroom model**:



## OBJECTIVES & OUTCOMES

### OBJECTIVES

One of the main aims of this seminar is to give you the possibility of investigating complex topics from an interdisciplinary perspective. In order to have a glimpse into the historical and socio-anthropological background of the differences regarding cultural issues in the region, we would read and discuss different critical texts as well. They will help in clarifying the origins/causes of certain mentality (for example, discriminative mentality), mythologies of ethno-genesis, origins of religious beliefs, focusing on the dualistic character of the popular religions, their imprints in the art, gender roles within community (ex. popular explanations of the 'natural inequality' between man and woman), constructed images and stereotypes concerning different regions and the process of 'virtualization' of certain areas, the impact of the unification/division and other aspirations - reflecting the diversity of themes and styles in literature, and also touching on the question of how literature is reacting to the rising neo-conservatism and political pressure in society and culture.

Emphasis will be on illuminating concepts and ideas of reality and its representation, liberty and its conditions, social divisions and their implications on an individual, boundaries and their forms, nationhood and belonging, myth-making/invention and cultural tradition, and self-exploration and imagination.

### INTENDED OUTCOMES:

- closer understanding of Russia and neighboring societies, the cross-fertilization of cultures and literatures;
- appreciation for the diversity of the cultures and the ability to synthesize diverse disciplinary perspectives;
- analytical and interpretative skills while applying background knowledge to culture-specific material through critical analyses and discussions.
- ability to critically analyze material, synthesize diverse disciplinary perspectives, present and debate arguments;
- ability to work independently and collaboratively in drafting, writing and verbal expression.

There will be a three-hour seminar per week consisting typically of a short introductory lecture/contextualization of major themes, followed by instructor- & student-prepared discussions, questions, small group to whole class discussion, and consolidation of the themes and perspectives.

We read/view and discuss assigned texts and films, focusing on literary analysis and self-expression.

Due to its format, the seminar offers students substantial opportunities for expression and intellectual challenges. The quality of the discussion and the seminar depends on doing our readings and being prepared for each class. Participation in discussions is essential to the life of the seminar and standing in the course.

**COURSE STRUCTURE & REQUIREMENTS**

This seminar, which involves reading and group discussion, meets once a week for a three-hour session. You are expected to attend all classes and do assigned work. Attendance is mandatory and participation, based on active and effective involvement in discussions, will form an important part of the final grade.

Each student is responsible for the main readings, as noted in the Course Calendar. A student or a group is responsible for selected supplementary readings (as indicated in the Course Calendar).

Participation in discussion is essential to the life of the class and intensity of your remarks has a marked influence on grades. Much of the grade also depends upon the quality of the presentation and the written assignment required by the course: an essay (running from ten to twelve pages). The presentation will deal with major aspects of the readings and the paper will deal with common aspects of the primary sources and discussions. Topics may be suggested by the students, but the elaborate topics for the written assignment will be provided in advance.

**NOTE:** The course assumes no prior knowledge of literatures, languages and cinema of Europe. All books are in English language and movies with English subtitle. However, you are welcome to read books in their original languages.

### Thus, there are three requirements:

#### **1. Effective Participation: Attendance and active involvement** leads to consistent progress! **35 %**

Attendance is taken in each session. This is a seminar that will develop through class discussion as a form of collaborative labor. Thus, regular attendance (including arriving to class on time) and thoughtful engagement with the course materials are crucial to its success. Careful preparation is a key component of your participation. Complete all readings and written assignments before you come to class in order to be ready to participate in that day's discussion. Come to class with questions you have about the material and/or with specific issues or passages from works you would like to discuss. Preparation, thus, means not just having completed the assignment, but having engaged with the materials thoughtfully and actively.

In order to both have worthwhile class discussion and foster dialogue, it is essential that we all come to class having read the assigned material closely, being prepared to contribute by articulating and expressing your views, listening classmates and engaging in conversation respectfully. No one is expected to provide a brilliant insight at every moment, or agree with others' views and comments, but coming prepared to voice your perspectives and interpretations is assumed. All of your ideas, opinions, comments and questions matter!

**The whole class reads the main reading and everyone is expected to contribute.** Preparation means keeping up with the reading, articulating questions and issues to explore. You are encouraged to be creative and personal in expressing their insights and reactions, as well as responding to specific issues and texts of the seminar. **For each book in our main reading list, students need to choose an issue, theme, character, paragraph(s) that appeal to them and communicate that during the class. Or, there is a comment or a question that you would like to share with the rest of the class.** You are highly encouraged to participate through either of mentioned means in order to have your participation points granted accordingly.

**Weekly questions:** As an element of your preparation and active involvement, you will also be asked to post/e-mail a thoughtful discussion question on the course page. Please read all of the questions before coming to class. Post/e-mail your question for the day on which you are not coming to the session as well. Questions are due every week - a day prior to the class. No question is due for the first two weeks of class.

In case you are not able to attend the weekly seminar for some good reason, please, inform me in advance (in person or via e-mail). The 1% will be taken off (of the Attendance total 10%) for each incident. Being late (more than 15 minutes) is a form of absence, and I will decide when a sufficient number of late arrivals (if not advised in advance) becomes equivalent to absence of one seminar.

Overall, quality counts more than quantity, on both ends.

## 2. **Presentation:** Everybody is expected to do **an oral presentation.**

25%



A presentation should be on a topic related to the secondary sources\* (articles).

We should have a couple of students per class for the presentation of the topics related to the readings.

*Please, see page 6 of the syllabus.*

Besides individual student's presentation, you are encouraged to work as a group (two to four people) in preparing a seminar presentation. If you choose to work in a group, each individual involved needs to actively participate in the class presentation either by outlining the issues, presenting the key points, asking questions, commenting on arguments and discussion in order to have individual contribution to the group work appropriately evaluated. It is up to the group to organize division of the tasks.

The presentation should have a form of discussion or debate that would involve a team engaged/class in an argument on an issue raised in the readings or assigned by the instructor.

Each presenter is expected: a) to present key points/ ideas/ arguments/ propositions and information comprehensively and in a logical manner; b) to participate in constructive communication by listening critically and attentively in order to make connections, interpret, infer, confirm, summarize, question; c) to lead the discussion by briefly highlighting key themes and issues to explore; d) to provide handouts (1 page)\*, with the key points of the presentation.

*\*A handout (with potential questions) should be emailed to me in advance, at least 2 days before the presentation, so it could be posted on the course cuLearn page.*

Since the heart of this course is discussion, the presenter is responsible for leading discussion/ conversation. A schedule will be distributed in the second week of class (upon signing up during our first session). Presenting the contextual material should take no more than 10 minutes and you will have the opportunity to have questions and lead the conversation for at least 15 minutes, after which, if and when discretion dictates, I may take over.

You are welcome to use space within the cuLearn server forum where you can (need not) submit any materials or links you would like us to consider before class. Each of us is responsible for checking the forum, but you must add any new material in a timely manner - at least 24 hours before your presentation. If you wish, bring to class any materials you like or are pertinent to your presentation. Please, include a list of sources in your handout as well.

## 3. **Written Assignment:** For this course, you will be required to write **a take-home exam: an analytical reflection essay.**

40%

The take-home is related to the issues discussed during the seminar and relevant to the themes covered by the literature and cinema. It will be assigned during our last class and posted on the course cuLearn page after the class.

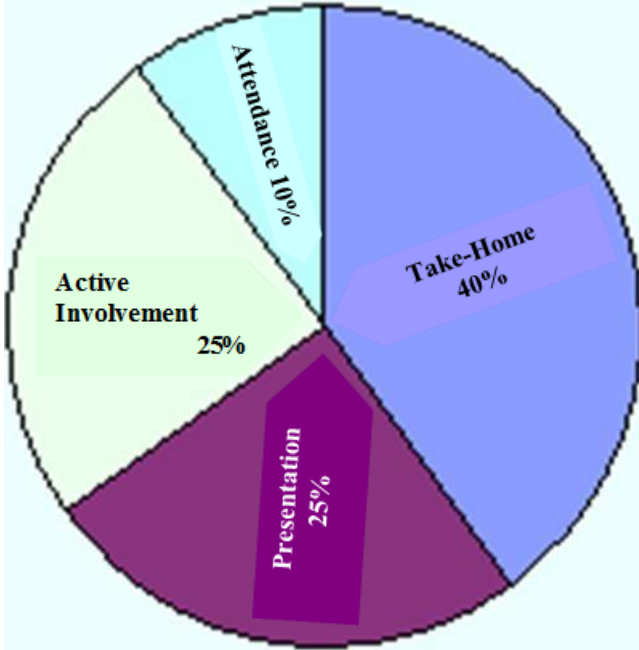
Students are given topics out of which 3 (three) should be selected and elaborated in short (3 pages each) essays. Topics will be broad enough to allow you to explore your specific interests, but will involve close reading of key passages and analysis of the major readings' texts.

The complementary critical texts for both presentations and papers will be suggested when we discuss the main ideas and concepts (during my office hours). You are welcomed to have your list of complementary literature.



## EVALUATION & GRADING

The following criteria for evaluation apply to the course:



\*The Carleton University uses 12 point grading scale from A+ (12) to F (0). Your overall Grade Point Average (GPA) will be calculated on the basis of this 12-point scale and the final evaluation you receive in the course will be submitted as a letter grade corresponding to this scale.

### PAPERS (submission & advice)

Papers are expected to be sent electronically as an attachment (document format) to me by **4:00pm on April 26, 2018.**

The essay will be evaluated on the criteria of framing of the topic (a clearly defined argument, consistent formulation of the main ideas, internal organization of the text, correct citation of sources) and technical matters (spelling, grammar, and use of style guide).

The papers, with comments and evaluation, will be returned to you electronically in a timely manner.

### GRADING\* - 12 POINTS

1. Effective Participation: attendance & active involvement

- a) attendance 1.2
  - b) active involvement 3.0
2. Presentation 3.0
3. Take-home 4.8

### GRADING SCALE - 12 POINTS:

Letter Grade	Carleton Numerical System	% Ranges
A+	12 Outstanding	90-100
A	11 Excellent	85-89
A-	10 Great	80-84
B+	9 Very Good	77-79
B	8 Good	73-76
B-	7 Adequate	70-72
C+	6 Barely Adequate	67-69
C to D-	5-1 Less than Adequate	63-50
F	Failure	0-49

### Paper Style Guidelines: Please, use the MLA Handbook for Writers of Research Paper.

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I know, unfortunately, how it is losing work, files, data... In order to avoid this trouble, I remind myself constantly:

- Do not keep your files on only one device!
- Save them on a few of them!
- And / Or store them in Google Drive, Dropbox, Cloud for remote access!

## TOPICS & COURSE MATERIAL

**TOPICS** The course is organized into four broad units as thematic frames for our discussion on several topics, including but not limited to issues of class & gender, social norms, belonging, a role of an individual, memory, as well as phenomena and paradoxes of changes and reforms:

- A concept of the superfluous man (лишний человек);
- Myth of the “Russian/Slavic soul”;
- Memory and nostalgia;
- Utopian & Dystopian existence.

## READINGS

In order to provide a sense of the larger political/social/historical context of the cultures in question, we will explore heterogeneous materials: works of literature (fiction), journalist and scholarly writing, as well as other texts. The course also integrates a scholarly conference on post-socialist cultures and screening of recent films. Thus, readings of literary works will be supplemented with other documents to provide a sense of the larger cultural-political-social-historical context in which they were written.

The readings are a combination of the main readings and supplementary readings (the book-store & course reserve materials and other resources). Everyone is responsible for the required and supplementary readings for each week. All texts are in English translation and movies with English subtitle. You are welcome to read texts in the original language.

### MAIN READINGS:

 *Heart of a Dog/ Собачье сердце* by Mikhaíl Afanasyevich Bulgakov/Миха́йл Афа́насьевич Булга́ков

 *Номо Zapiens/ Generation "П"* by Victor Olegovich Pelevin/Виктор Олегович Пелевин

 *Notes from Underground/Записки из подполья* by Fyodor Mikhailovich Dostoyevsky/Фёдор Миха́йлович Досто́евский

 *“The Diary of a Superfluous Man”/ “Дневник лишнего человека”* by Ivan Sergeyeovich Turgenyev/Ива́н Серге́евич Турге́нев

 *The Engineer of Human Souls/ Příběh inženýra lidských duší* by Josef Škvorecký

 *“The Overcoat”/“Шинель”* by Nikolai Vasilievich Gogol/Никола́й Васи́льевич Го́голь

**NOTE:** Paperback editions of these texts have been ordered for the University Bookstore. All titles are available on the Library Reserves as well. During the class, the students are expected to have a copy of the texts.

### SECONDARY READINGS:

"After": Russian Post-Colonial Identity Author(s) by Dragan Kujundžić

“Colonizing oneself: Imperial puzzles for the twenty-first century” by Alexander Etkind

“Coca-Cola, MTV and the laboratory of culture in the New Russia” by Andrew Padgett

“From the Russian Soul to Post-Communist Nostalgia” by Svetlana Boym  
 “Histories: Eastern Europe Before and After 1989”  
 “Historical memory as a source of conflict in Eastern Europe” by Jerzy Jedlicki  
 „History without memory: Gothic morality in post-Soviet society“ by Dina Khapaeva  
 “In the Ruins of Communism”, from Pushkin's children: writings on Russia and Russians by Tatyana Tolstaya, p. 124-139  
 “Kakistocracy or the true story of what happened in the postSoviet area” by Vahram Abadjian  
 The Long Life of Stalinism: Reflections on the Aftermath of Totalitarianism and Social Memory” by Maria M. Tumarkin  
 “Post-Soviet Hauntology: Cultural Memory of the Soviet Terror.” by Alexander Etkind  
 “Russia Inc. – The new realities of the Russian state” by Vladislav Inozemtsev  
 “Russia’s resurrection” in Pushkin's children : writings on Russia and Russians by Tatyana Tolstaya, p. 175-186  
 “Stalinism, Memory and Commemoration: Russia’s dealing with the past” by Christian Volk  
 “The Power of the Powerless” by Václav Havel  
 “Tragedy of Central Europe” by Milan Kundera

**NOTE:** We will be using only certain articles from this list. Articles are 9 pages average. Readings are on reserve in the Library and electronic files (majority on the supplementary reading list) could be accessed by using the course cuLearn page or logging to Ares.

## FILM SCREENING



“**Burnt by the Sun**”/ Утомлённые солнцем (1994) by Nikita Mihalkov



“**Ten Days in the Life of I.I. Oblomov**”/Несколько дней из `izni Oblomova (1980) by Nikita Mihalkov



“**Тусоон**”/ Олигарх (2003) by Pavel Lungin

**NOTE:** All movies are with English subtitle. Synopsis, including trigger warnings and movie ratings, for each movie is posted on the cuLearn course page.

## OTHER RESOURCES

### Useful links:

<http://www.youtube.com/user/RussiaToday> or <http://www.myeasytv.com/watch/russia-today>  
*Russia Today/RT* is a global news channel broadcasting from Moscow and Washington studios that focuses on live coverage of European and International news coverage

<http://www.themoscowtimes.com> *Moscow Times* is an English-language newspaper published in Moscow, Russia.

<http://en.rian.ru> RIANovosti/Russian News and Information Agency (RIAN) supplies a state-sanctioned perspective on current events in Russia.

<http://www.rferl.org/section/Russia/161.html> *Radio Free Europe/Radio Liberty* provides extensive coverage of the post-communist region from the Western perspective.

[http://rbth.ru/rubric\\_read\\_russia](http://rbth.ru/rubric_read_russia) Read Russia! Russia beyond the headlines

<http://readrussia2012.com>

Read.Russia 2012 is a new initiative celebrating contemporary Russian literature and book culture, offers American audiences opportunities to meet and engage with a new generation of Russia's literary leaders and newsmakers.

Russian Film <http://russianfilm.blogspot.ca>

*KinoKultura* [www.kinokultura.com](http://www.kinokultura.com)

Maps of the region are available in the online map collection of the University of Texas:

<http://www.lib.utexas.edu/maps>.

<http://www.mongabay.com/history/russia/russia-the-postsoviet-education-structure-the-soviet-heritage.html>

Faces of Eurasia link <http://printfu.org/read/faces-of-eurasia-1e1b.html?f=1qeYpurpn6Wih-SUpOGul6unh7LQ2crniNTWkq7j5sfo1saOqumfpqKH5OaLqeegpp6fjtnr20jV1cDCztrZiLDgn52pmMuWo9iqp5mols7p4dWmnqXc69-T2dbM3unI4dbY1NT02KLL1N2h2dLalamglcvj39ngzdHZ5d2c5Mrbj6Dp>

The Central Asia-Caucasus Analyst <http://www.cacianalyst.org/?q=issuearchive>


### **Relevant journals**

Relevant journals for this course include the following: Communist and post-Communist Studies; Current Digest of the Post-Soviet Press; Demokratizatsiya; Europe-Asia Studies; International Affairs; Journal of Communist Studies and Transition Politics; Journal of Democracy; Post-Soviet Affairs; Central Asian Survey; China and Eurasia Quarterly



COURSE CALENDAR - TIME SCHEDULE AND READINGS	
January 09 Introduction to the course	Concepts, meanings and descriptions Interpretations of the term culture as used in the course Ideas of culture Approaches to culture and its production
January 16 Context(s) and interpretation(s)	Film "Ten Days in the Life of I.I. Oblomov" (1980) by Nikita Mikhalkov
January 23 Constructing and De-Constructing Legacies	<ul style="list-style-type: none"> <li>• "The Diary of a Superfluous Man" by Ivan S. Turgenev</li> <li>• "Russia: Europe but not Western" by Nicolas K. Gvosdev</li> <li>• The "superfluous man" by Joseph Frank</li> <li>• "Salvation fantasies" by Tomas Kavaliauskas</li> </ul>
January 30 Cultural Re-Conditioning	<ul style="list-style-type: none"> <li>• "The Overcoat" by Nikolai Vasilievich Gogol</li> <li>• "The significance of the Russian Soul in understanding contemporary geopolitics" by Raisa Ostapenko</li> <li>• "The Official and the Unofficial in Soviet culture 1950-80" by Stanislav Savitsky</li> </ul>
February 06 Social Division and Implications on an Individual: Understanding "Self" and "Other" & Self-exile	<ul style="list-style-type: none"> <li>• <i>Notes from Underground</i> by Fyodor M. Dostoyevsky</li> <li>• "The Power of the Powerless" by Václav Havel</li> <li>• „Of grids and groups An alternative view of "open" and "closed" societies“ by Catriona Kelly</li> </ul>
February 13 Liberty and Conditioning: Self and Home(land)-Invented	Film "Burnt by the Sun" / Утомлённые солнцем by Nikita Mikhalkov
February 19-23: Winter Break – No class	
February 27 Cultural condition(ing): Individual and and collective	<ul style="list-style-type: none"> <li>• Heart of a Dog by Mikhaíl Afanasyevich Bulgakov</li> <li>• "Stalinism, Memory and Commemoration: Russia's dealing with the past" by Christian Volk</li> <li>• "Post-Soviet Hauntology: Cultural Memory of the Soviet Terror" by Alexander Etkind</li> </ul>
March 06 Cultural memory or Disillusion? and State of being	<ul style="list-style-type: none"> <li>• "History without memory: Gothic morality in post-Soviet society" by Dina Khapaeva</li> <li>• "Colonizing oneself: Imperial puzzles for the twenty-first century" by Alexander Etkind</li> <li>• "After": Russian Post-Colonial Identity Author(s) by Dragan Kujundžić</li> </ul>
March 13 Cultural Politics: Changes and self-invention/criminalization?	Film "Tycoon: A New Russian" / Олигарх (2003) by Pavel Lungin
March 20 The 'post-modern' condition(ing) and Mythology Revisited	<ul style="list-style-type: none"> <li>• Generation "P" / Homo Zapiens by Victor O. Pevlin</li> <li>• "Kakistocracy or the true story of what happened in the post-Soviet area" by Vahram Abadjian</li> <li>• "Coca-Cola, MTV and the laboratory of culture in the NewRussia" by Andrew Padgett</li> </ul>
March 27 Past and present - Defining the self (culturally and socially)	• The Engineer of Human Souls / Příběh inženýra lidských duší by Josef Škvorecký
April 03 'Imaginary geography': Where to?	• The Engineer of Human Souls
April 10 Review Assignment for a Take-Home	

## Q&amp;A

 **What is the course policy on academic freedom, classroom etiquette, or academic integrity?**

“Sound scholarship rests on a commitment to a code of academic integrity that stresses principles of honesty, trust, respect, fairness and responsibility. The University demands integrity of scholarship from all of its members including students. The quality and integrity of academic work is paramount in achieving student success.”

## ACADEMIC REGULATIONS & POLICIES

### I Academic Freedom

*Studying the literature, culture and ideas of societies other than their own exposes individuals to unfamiliar and sometimes challenging attitudes, images, language and values. No one will be expected to subscribe to, or be required to accept, the values represented in the material to be studied.*

*However, I expect you will be willing to examine the relevant texts, in various media, and make a sincere effort to understand the presuppositions of others, be willing to discuss the objects of study. By enrolling in this course, you should accept a commitment to academic freedom for all participants, yourselves and the instructor.*

### II Classroom Etiquette

*Though some of us may express opinions different than yours, you are free to disagree – providing you do so in calm, courteous and respectful manner. This is especially important because we will be covering some sensitive, divisive topics during this class.*

*Showing lack of engagement by talking to other students while someone else is speaking, repeatedly reading the newspaper, using cell phone or other gadgets, doing homework for other classes, or using the notebook computer for non-class-purposes is considered disrespectful, rude and dismissive towards your fellow students and the instructor. This kind of behavior impacts your academic standing in this course. However, I doubt it will come to this.*

### III Academic Integrity

*Carleton University demands academic integrity from all its members. The Academic Integrity Policy can be accessed at <http://www2.carleton.ca/studentaffairs/academic-integrity>. Each student in this course is expected to abide by the Carleton University Academic Integrity Policy. I believe, we all agree on the following:*

- 1. Any work done and submitted by a student in this course for academic credit has to be the student's own work.*
- 2. Complete acknowledgement for all information obtained from sources outside the classroom must be clearly stated in all written work submitted.*
- 3. Ideas, arguments, and direct phrasings taken from someone else's work must be identified and properly footnoted.*
- 4. Quotations from other sources must be clearly marked as distinct from the student's own work. For more, please, refer to the style guides at the Library, the course cuLearn page, consult the Writing Tutorial Services (WTS) at Student Academic Success Centre ([carleton.ca/sasc](http://carleton.ca/sasc)).*

*Please, do not use your electronic devices during our sessions. Exceptions are made when using your laptop for class purposes – to take notes or access course material. In case of emergencies, you could always excuse yourself and leave the class.*

*Presenting, whether intentional or not, the ideas, expression of ideas or work of others as one's own, 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, submit substantially the same piece of work for academic credit more than once - **not acceptable**. Have confidence in your own potentials and abilities to produce your work! Penalties are not trivial at all!*

*Do get more information on this policy, violations, procedures, and penalties at <http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/acadregsuniv14/> or [carleton.ca/studentsupport/](http://carleton.ca/studentsupport/)*

*“Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, **are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).***

*Students registered in the course may take notes and make copies of course materials for their own educational use only. **Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).**”*

 **What about technology use during sessions?**

 **What is the policy regarding plagiarism?**

 **What is the policy regarding intellectual property?**



## What if I need academic accommodations?

If you need special arrangements to meet your academic obligations during the term, please, contact me at the beginning of the term. Together, we can plan a strategy that will help you reach your goals for this course.



## What if I need academic accommodations?

“Academic accommodation refers to educational practices, systems, and support mechanisms designed to accommodate diversity and difference within the meaning of the Ontario Human Rights Code. The purpose of accommodation is to enable students to perform the essential requirements of their academic programs. At no time should academic accommodation undermine or compromise the learning objectives that are established by the academic authorities of the University. Under the Code accommodation is assessed and provided on an individual basis, up to the point of undue hardship.

**There are three types of accommodations typically made by the university: accommodations for disabilities, religious observance, and pregnancy.**

Academic accommodation is assessed and provided on an individual basis. The University is committed to maintaining confidentiality to the greatest extent possible when providing academic accommodation and related support services to students.”

**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 <http://carleton.ca/pmc/> 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).

You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at <http://carleton.ca/equity/>

### Additional Campus Resources to assist you:

If not familiar with the MacOdrum Library up to now, get to know staff at the Reference and Research Service Desk and contact at

<http://creativecamp.library.carleton.ca/services/research-help>

For assistance with writing, academic skills development, and a variety of support programs contact Centre for Student Academic Support (CSAS) -

<http://carleton.ca/csas/>

*In case you need to address any issue regarding the course, or have some concerns about our sessions, readings, presentations, etc., please voice them during our class, come to my office hours, make an appointment, email me. Many things are settled only if communicated.*

*You are welcome to contact me at [Vildana.StanasicKeller@carleton.ca](mailto:Vildana.StanasicKeller@carleton.ca)*