

COURSE: EURR 3001 A / ENGL 3804 A - Literature and Culture in Europe

TERM: Fall 2021

CLASS SCHEDULE: Mondays 11:35 am - 2:25 pm

INSTRUCTOR: Vildana Stanišić-Keller



[BigBlueButton \(BBB\)](#)

OFFICE HOURS: Mondays 2:30 pm – 3:30 pm and/or by an appointment

CONTACT: vildanastanisickeller@cunet.carleton.ca

A. COURSE DESCRIPTION

The course is oriented towards comparative analyses of the phenomena of European culture from the mid-20th century to the challenges of the 21st century. Our encounter with novels, plays and movies, created by authors from the regions in question, aims to investigate literature and cinema as an alternative cultural history of Europe.

Through our study, we consider the works in their cultural/historical contexts and focus on the persistent cultural values which connect different traditions. The attention is given to critical thinking within a framework of cultural diversity as well as comparative and interdisciplinary analysis.

Designed as an introduction to the ideas that have been shaping the European culture, the course addresses questions from different intellectual traditions and explores the diversity of positions on the ideas of European cultural landscape. Through examining primary and secondary sources and our discussions you will not only improve your ability to critically assess individual works in a socio-cultural context to gain insights into the significance of diverse European traditions, but also create your own interpretations on a variety of ideas that probe entire culture and challenge individuals and communities. With an assumption that literature is a one of the greatest forms 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 collective level.

Emphasis will be on illuminating concepts and ideas of reality, perception of reality and its representation, human conditions, cultural environments and their implications on an individual, 'walls' and their forms, memory and storytelling, truth vs. 'truths', mainstream & popular culture, social norms & the changing role of the social structure, individuality & collectivity, belonging, myth-making / invention and cultural tradition, self-exploration and imagination, as well as social movements and cultural trends.

B. OBJECTIVES & OUTCOMES & FORMAT

OBJECTIVES

In the process of our study, we will explore diversity of European cultures reflected in the novels, plays, movies and editorials. The course will proceed simultaneously along two lines of inquiry:

The first concerns the works of literature and cinema directly: what, if anything, do these authors have to tell us about cultures (including that most puzzling of themes – cultural commonalities / diversities) and individuals (regarding their hopes, desires, concerns and struggles)?

The second line will require us to reflect on editorials written by prominent European authors that help us understand the roots of intellectual exchange and nowadays intertwined cultures.

We will treat these sources as alternative cultural documents that open a window on the society, trends, and events and engage us with concerns of their time and of globalized modernity.

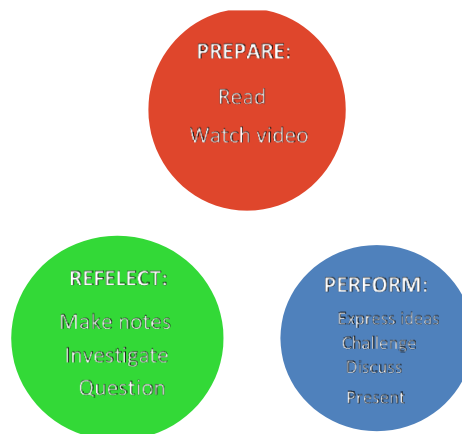
INTENDED OUTCOMES

Students should develop:

- ✚ a greater understanding of contemporary Europe, European issues and appreciation for the diversity of its cultures
- ✚ the ability to critically analyze material, synthesize diverse disciplinary perspectives, present and debate arguments
- ✚ the ability to examine the interconnected themes and other aspects of the European cultural and literary traditions
- ✚ the ability to work independently and collaboratively in drafting, writing and oral skills

FORMAT: LEARNING/TEACHING METHODS

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



There will be **one three-hour seminar per week** consisting typically of an introductory contextualization of major themes, followed by discussions, questions, and consolidation of the themes and perspectives.

Due to its format, the seminar offers students substantial opportunity for expression and intellectual challenges. The quality of 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.**

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. You are welcome to read books in original languages.

C. COURSE TOPICS & RESOURCES

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 cultural production, class & gender, social norms & new norm(al), belonging & acceptance, a role of an individual, memory & story-telling, meanings of phenomena and paradoxes of multiculturalism in the European cultural setting, as well as socio-cultural movements and trends.

- cultural politics
- cultural condition/-ing
- cultural creation /re-creation
- cultural encounters

To be able to discuss these topics, the essential part of this course is **close examination of the sources**, both primary and secondary. Since we will also be exposed to a various set of materials, we will, thus, be able to see the ways different disciplines interact – creating a network of complex perspectives on European culture.

There will be plenty of information covered in this course. However, the course is structured to **accommodate diverse academic backgrounds and be low stress**, providing everyone makes a good faith effort (and attends). I believe that all of us will work together to establish optimal conditions for honorable academic work and exchange of ideas.

Paying attention to the schedule (see the course calendar) and to the primary sources accompanied by the secondary sources (material posted on our page) will heighten your performance and enrich your experience during our sessions.

I expect our journey - through readings, movie screenings, and lively discussions - will be enjoyable discovery if you do assigned reading in advance.

PRIMARY SOURCES: A combination of **main readings** and **movie screenings**.

All books listed as the main readings will be available through Ares or posted on to our course page.

The movies are going to be available on-line (Library or our course page) - **to be watched on your own time but before** the scheduled session.

While this course has no stated prerequisite, it is assumed that the students like literature and cinema, as well as reading, sharing ideas and views with others.

MAIN READINGS

1. *Accidental Death of an Anarchist / Morte accidentale di un anarchico* by **Dario Fo**
2. *All the Names / Todos os nomes* by **José Saramago**
3. *Clash of Civilizations over an Elevator in Piazza Vittorio / Scontro di civiltà per un ascensore a Piazza Vittorio* by **Amara Lakhous**
4. *England, England* by **Julian Barnes**
5. *The Elegance of the Hedgehog / L'élégance du hérisson* by **Muriel Barbery**

MOVIES

1. *Spanish Apartment /L'auberge espagnole* - a 2002 French-Spanish film directed and written by Cédric Klapisch
2. *Never on Sunday/ Ποτέ Την Κυριακή* - a 1960 Greek film directed and written by Jules Dassin
3. *Midnight in Paris* – a 2011 American film written and directed by Woody Allen

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

SECONDARY SOURCES: A combination of **editorials** and **video material** that are posted on the course page according to our class calendar. We will be using some material from this list.

Editorials:

- [“Are crises necessary?”](#) Debates on Europe: Budapest & Beyond
- [“Can carnival be saved?”](#) by Quinsy Gario
- [“Creating feminism in the shadow of male heroes”](#) by Zsófia Lóránd
- [“Deglobalization”](#) by Achille Mbembe
- [“Divergent narratives: The unfinished adventure of European unification”](#) by Ulrike Liebert
- [“Eastern exodus”](#) by Slavenka Drakulić
- [“Entangled Memories and the European Cultural Heritage: challenges & scenarios for research”](#) by Gerard Delanty
- [“European Identity: What kind of diversity into what form of unity?”](#) by Anna Triandafyllidou and Ruby Gropas
- [“Freedom of movement: A European dialectic”](#) by Jannis Panagiotidis
- “Introduction: What are cultural politics” by Jordan, Glenn and C. Weedon. In *Cultural Politics: Class, Gender, Race, and the Postmodern World*; **at the Library reserves (Ares)**
- [“Judenplatz 1010”](#) by Timothy Snyder
- [“Living in diversity: On the fear of the Other and anxieties about the Self”](#) by Kenan Malik
- [“Migration: Europe's absent history”](#) by Imke Sturm-Martin.
- [“No place like home: A concise history of statelessness”](#) by Lyndsey Stonebridge
- [“Opinion is starkly different from blind violence”](#) by Santiago Zabala
- [“Post-local, de-local, re-local: Transformation and revision in European politics of history”](#) by Claus Leggewie
- [“Remembering to forget: Memory politics in Poland and Hungary”](#) by Irena Maryniak
- [“Revolution as accelerated modernity: Hannah Arendt and Anselm Jappe on radical social transformation”](#) by Hannah Ohlén Järvinen and Johan Örestig
- [“The Collapse of the EU? The Return of Borders and the Danger of Populism”](#) by Albrecht von Lucke
- [“The Europeans”](#) by Enda O'Doherty
- [“The Great Substitution”](#) by Holly Case
- [“The next wave: Culture and the virus”](#) by Georg Seeßlen
- [“The new identity politics: Rightwing populism and the demand for dignity”](#) by Francis Fukuyama
- [“The Riace model”](#) by Olav Fumarola Unsgaard
- [“The two faces of European disillusionment”](#) by Jarosław Kuisz
- [“Then let's dissolve the people: Populists vs the elite, the elite vs populists”](#) by Philip Manow
- [“Unaccountable Europe”](#) by Harald Schumann
- [“Welcome to Britain: Anti-immigrant populism and the asylum invasion complex”](#) by Imogen Tyler
- [“Writing in opposition: A conversation on the politics of literature”](#) Zsófia Bán, Rosie Goldsmith, A. L. Kennedy



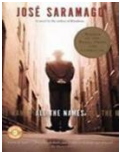



NOTE: All readings are on reserve in the Library as electronic files (majority on the supplementary reading list) and could be accessed by using the course page or logging to Ares.

Video material:

- [Against silence: on freedom of expression in Europe](#)
- *All the Names* - [the stage adaptation](#)
- [A Tribute To Jose Saramago](#)
- [Barcelona](#)
- [Barcelona in 4K](#)
- [Belfast and Minsk: The Pandemic as a Political Game Changer](#)
- [Belonging in Europe:](#) Gary Younge, Susan Neiman and Jan Plamper in conversation
- Dario Fo - *Accidental Death of an Anarchist* ([Theatre production](#))
- Dario Fo: ['What had taken centuries to create in Italy was degraded in a very short time'](#) (Euronews interview)
- Dario Fo: [We Need to Intervene](#) (interview)
- Dario Fo: [I am a Born Storyteller](#) (interview)
- [Dislocations: language, loss and discovery in narratives of migration](#) – Amara Lakhous & Archimede Fusillo conversation
- [Europe is Kaput. Long live Europe!](#) Slavoj Žižek, Yanis Varoufakis and Julian Assange
- ["Europe's drama of the foreigner"](#) - highlights from the *Sofia Festival of Ideas on Europe 2019*
- Fantasy cartography. [Redrawing the map of Europe](#)
- [Free speech now? How much freedom of expression can we tolerate?](#) (debate)
- [Freedom of Speech or Tyranny of Silence?](#) (panel discussion)
- [Gianni Vattimo's Agora lecture "Christianity as Secularisation"](#)
- [Jose Saramago at IDB \(2\)](#) ("All the Names," talk and book signing)
- [José Saramago José Saramago, A Life of Resistance pt 1.mp4](#)
- [José Saramago, A Life of Resistance pt 2.mp4](#)
- [Julian Barnes Interview.mov](#)
- [Robert Adams on *The Elegance of the Hedgehog*](#) - lecture
- ["THE CHALLENGE OF DIVERSITY: ITALY AND ITS "IMMIGRANTS"](#) Lecture by Amara Lakhous
- [The Elegance of the Hedgehog Trailer](#)
- [Writing in Opposition. Culture and Politics](#) - A conversation on literature and politics
- ["Wild thinking: Karl Schlögel's farewell to dreamland"](#) - Gagarin, the Eurozine podcast
- [Towards a new Europe? Talk Real Live](#) – political webshow

D. COURSE CALENDAR - TIME SCHEDULE AND READINGS

DATE	TOPICS	MATERIAL/READINGS
Sep 13	<p>Introduction to the course</p> <ul style="list-style-type: none"> ➤ An overview of the syllabus ➤ Concepts, meanings, and descriptions ➤ Interpretations of the term culture as used in the course ➤ Ideas of culture ➤ Approaches to culture and its production 	<p style="text-align: center;">Syllabus</p> <p>Reading: Franz Kafka, "Before the Law"</p>
Sep 20	<p>Context(s) and interpretation(s)</p> <ul style="list-style-type: none"> ➤ Diversity, stereotypes, dreams... 	<p>Film: <i>Spanish Apartment/L'auberge espagnole</i></p> 
Sep 27	<p>Cultural politics</p> <ul style="list-style-type: none"> ➤ Culture and Belonging ➤ Reality and Representation 	<p>Main: <i>Clash of Civilizations over an Elevator in Piazza Vittorio</i> by Amara Lakhous</p> <p>Supplementary:</p> <p>-"Introduction: What are cultural politics" by Glen Jordan and Chris Weedon. In <i>Cultural Politics: Class, Gender, Race, and the Postmodern World</i>;</p> <p>"Are crises necessary?" Debates on Europe: Budapest & Beyond - Gian-Paolo Accardo, Timothy Garton Ash, Réka Kinga Papp</p>
Oct 04	<p>Cultural Politics</p> <ul style="list-style-type: none"> ➤ Cultural Condition/-ing ➤ Reality (ies), Truth(s) ➤ Deceptions and distortions 	<p>Main: <i>Clash of Civilizations over an Elevator in Piazza Vittorio</i> by Amara Lakhous</p> <p>Supplementary:</p> <p>-"Living in diversity: On the fear of the Other and anxieties about the Self" by Kenan Malik</p> <p>-"Freedom of movement: A European dialectic" by Jannis Panagiotidis</p>
<p>October 11, 2021 - Statutory holiday. Classes are suspended.</p>		
Oct 18	<p>Cultural encounters</p> <ul style="list-style-type: none"> ➤ Understanding, acceptance, respect, tolerance ➤ Stereotypes and cultural preconceptions 	<p>Film - <i>Never on Sunday</i></p> 
<p>October 25-29, 2021 - Fall break. Classes are suspended.</p>		

<p>Nov 01</p>	<p>Cultural creation/re-creation</p> <ul style="list-style-type: none"> ➤ Identity & Belonging ➤ Myth-making/ invention and cultural tradition ➤ Individual and communal identity 	<p>Main: <i>England, England</i> by Julian Barnes</p> <p>Supplementary:</p> <ul style="list-style-type: none"> -“European Identity: What kind of diversity into what form of unity?” by Anna Triandafyllidou and Ruby Gropas - “The new identity politics: Rightwing populism and the demand for dignity” by Francis Fukuyama
<p>Nov 08</p>	<p>Cultural creation/re-creation</p> <ul style="list-style-type: none"> ➤ Nation and narration -search for meaning(s) ➤ Boundaries and their forms ➤ Making/Breaking walls 	<p>Main: <i>England, England</i> by Julian Barnes</p> <p>Supplementary:</p> <ul style="list-style-type: none"> -“Deglobalization” by Achille Mbembe -“The Europeans” by Enda O’Doherty
<p>Nov 15</p>	<p>Individual and collective</p> <ul style="list-style-type: none"> ➤ Cultural condition(ing) ➤ Cultural values and their fluidity ➤ Diversity 	<p>Main: <i>All the Names</i> by José Saramago</p> <p>Supplementary:</p> <ul style="list-style-type: none"> -„The Great Substitution” Holly Case - “Post-local, de-local, re-local: Transformation and revision in European politics of history” by Claus Leggewie
<p>Nov 22</p>	<p>Being & Belonging</p> <ul style="list-style-type: none"> ➤ Art of storytelling ➤ Aesthetics of Experiences & Existence(s) ➤ Time and place ➤ Past vs. Present 	<p>Film: <i>Midnight in Paris</i></p> 
<p>Nov 29</p>	<p>Liberation & Self-actualization</p> <ul style="list-style-type: none"> ➤ Social divisions and their implications on an individual 	<p>Main: <i>Accidental Death of an Anarchist</i> by Dario Fo</p> <p>Supplementary:</p> <ul style="list-style-type: none"> -“Revolution as accelerated modernity: Hannah Arendt and Anselm Jappe on radical social transformation” by Hannah Ohlén Järvinen and Johan Örestig -“Then let’s dissolve the people: Populists vs the elite, the elite vs populists” by Philip Manow
<p>Dec 06</p>	<p>Cultural Politics Deconstructed</p> <ul style="list-style-type: none"> ➤ Public & Private ➤ Devices and disguises ➤ The self and the other make-ups 	<p>Main: <i>The Elegance of the Hedgehog</i> by Muriel Barbery</p> <p>Supplementary:</p> <ul style="list-style-type: none"> -“The next wave: Culture and the virus” by Georg Seeßlen -“Entangled Memories and the European Cultural Heritage: challenges &scenarios for research” by Gerard Delanty
<p>Dec 10</p>	<p>Review and Take-Home Assignment</p>	<p>Draft of the take-home</p>

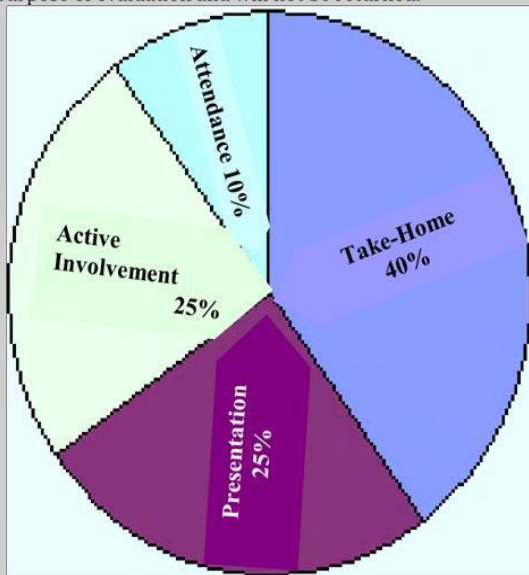
E. COURSE STRUCTURE & REQUIREMENTS & EVALUATION

This seminar meets once a week for a three-hour session. Students are expected to attend all classes and do assigned readings/move watching. 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 reading, as noted in the Course Calendar. A group (2-3 students) is responsible for selected supplementary readings (as indicated in the Course Calendar) to be presented in the class. Sessions are designed to follow an interactive format and require active students' involvement (such as group work, debates, discussions, questions).

Participation in discussion is essential to the life of the class and intensity of students' remarks will have a marked influence on grades. Much of the grade will also depend 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.

SUBMISSION, RETURN & GRADING OF TERM WORK

"Written assignments must be submitted directly to the instructor(s) according to the instructions in the course outline. If permitted in the course outline, late assignments may be submitted to the drop box in the corridor outside room 3305 River Building. Assignments will be retrieved every business day at 4 p.m., stamped with that day's date, and then distributed to the instructors. For written assignments not returned in class please attach a stamped, self-addressed envelope if you wish to have your assignment returned by mail. Final exams are intended solely for the purpose of evaluation and will not be returned."



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 12-point scale	Percentage
A+	12	90-100
A	11	85-89
A-	10	80-84
B+	9	77-79
B	8	73-76
B-	7	70-72
C+	6	67-69
C	5	63-66
C-	4	60-62
D+	3	57-59
D	2	53-56
D-	1	50-52

* Final standing in courses will be shown by alphabetical grades. The system of grades used, with corresponding grade points is:

4

"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."

Thus, there are **three requirements**:

1. Effective Participation: Attendance and active involvement in class discussion are expected from all participants in the course.

To have worthwhile class discussion and foster dialogue, it is essential that students 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 but coming prepared to voice your perspectives and interpretations is assumed. **All your ideas, opinions, comments, and questions matter!**

The whole class reads the main readings and everyone is expected to contribute. Preparation means keeping up with the reading, articulating questions and issues to explore. Students 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 and use our Forum(s) as well. Use any of the mentioned means in order to have your participation points granted accordingly.

In the 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.

The quality of your contributions is as important as their quantity.

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

➤ **PRESENTING:**

A presentation should be on an article or a topic related to the supplementary readings (articles). We should have a couple of students per class for the presentation of the topics related to the readings. You are encouraged to work as a group (two to three people) in preparing a seminar presentation.

Everyone 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) to have an individual contribution to the group work appropriately evaluated. It is up to the group to organize the 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.

What is expected?

- a) to present key points/ ideas/ arguments/ propositions and information comprehensively and in an organized manner;
- b) to connect the article to our main texts (novel, play, movie) either the one(s) already discussed or the one(s) assigned as the Main resource for the day of presentation;
- c) to participate in constructive communication by listening critically and attentively in order to make connections, interpret, infer, confirm, summarize, question;
- d) to lead the discussion by briefly highlighting key themes and issues to explore; Since the heart of this course is a discussion, the presenter is responsible for leading discussion/ conversation.

NOTE: It is recommended that you discuss the presentation outline with me (in advance, ideally a week before presenting).

* Please, provide a 1-page outline, with the key points of the presentation, or the whole presentation to be posted onto our page a day before scheduled.

How long?

Presenting the contextual material should take no more than 15 minutes and you will have the opportunity to have questions and lead the discussion for 5 – 10 minutes (the whole class), after which, if and when discretion dictates, I may get involved.

Since the heart of this course is discussion, the presenter is responsible for leading discussion/conversation. A schedule is shared with you (shared fillable doc – link provided in the General Section) and you are supposed to sign up for presentation.

Each of you is welcomed to use space within the Brightspace Forum where you can 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, post any materials you like or are pertinent to your presentation. Please, include a list of sources in your outline/presentation as well.

Timely feedback will be provided to each student and communicated through e-mail the same day after the class.

➤ PARTICIPATORY FEEDBACK

For the presenters and the rest of you (not presenting at the time), there is a fillable **Peer Assessment Form - PAF that should be completed and sent to me after class (email with attached form).** It is considered as your participation. Please, check the Brightspace General Section.

Presentation schedule (with the link) will be posted on our Page for you to sign up.

The following resources may help with the mechanics of organizing and giving a presentation:

- Presentation Zen [blog] <http://www.presentationzen.com/>
- Presentations - how to give good presentations (Dennis Angle, Mowhawk College <https://www.youtube.com/watch?v=AzsPgsHLNT0>)
- Kaltura Capture - recording tool

Content Sharing & Copyright

“Student or professor materials created for a course (including presentations, posted notes, labs, case studies, assignments, exams, etc.) remain the intellectual property of the author(s). The content is intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s).”

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

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 page after the class. The complementary critical texts for the paper will be suggested when we discuss the main ideas and concepts (during my office hours). You are welcome to have your list of the resources.

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 and must involve close reading of key passages and analysis of the major reading's texts.

**PAPERS (submission &
advice)**

Papers are expected to be **sent electronically as an attachment (document format)** to me by **4:00pm on December 23, 2021**.

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.

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

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

- Do not keep your files on only one device!
- Save them on a few devices!
- And / Or store them in Google Drive, Dropbox, Cloud for remote access!
- Why not send it/them as an e-mail attachment to yourself

F. ACADEMIC REGULATIONS & POLICIES

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

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.

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 impacts your academic standing in this course.

However, I doubt it will come to this.

For more details, please check **Appendix D.**

Academic Integrity Standards

Effective adherence to academic integrity requires that students understand the meaning of academic misconduct. The following list describes conduct that violates standards of academic integrity, which may lead to the imposition of sanctions pursuant to the Policy. It is important to note that this is neither a comprehensive nor exhaustive list. 1.

Plagiarism: Plagiarism is presenting, whether intentionally or not, the ideas, expression of ideas, or work of others as one's own. Plagiarism includes 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. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, material on the internet and/or conversations.

Examples of plagiarism include, but are not limited to:

- any submission prepared in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings without appropriate acknowledgement;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one's own; and
- failing to acknowledge sources through the use of proper citations when using another's work and/or failing to use quotations marks.

For more details, please, review the latest [Academic Integrity Policy](#) .

How do I address any issue regarding the course, or concerns about our sessions, readings, presentation, etc?

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 or after our sessions (office hours, make an appointment, forums, email/chat).

Many things are settled only if communicated.

You are welcome to contact me at vildanastanisickeller@cunet.carleton.ca .

NOTE: All email communication to students will be via official Carleton university e-mail accounts and/or Brightspace announcement and notifications. As important course and university information is distributed this way, it is your responsibility to monitor Carleton accounts regularly.

Please, consult appendices A, B, C and D for more detailed information regarding the policies, accommodations, available services, plagiarism, and netiquette:

Appendix A: ACADEMIC ACCOMMODATION

Appendix B: ASSISTANCE FOR STUDENTS

**Appendix C: PLAGIARISM & SUBMISSION,
RETURN, AND GRADING OF
TERM WORK**

Appendix D: NETIQUETTE

Appendix A

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 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/sexual-assault-support-services>

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: students.carleton.ca/course-outline

Appendix B

ASSISTANCE FOR STUDENTS

IF YOU NEED ASSISTANCE WITH...	REFER TO...	CONTACT INFORMATION
...understanding academic rules and regulations ...choosing or changing their major ...finding a tutor ...academic planning guided by an Academic Advisor ...polishing study skills	Academic Advising Centre <i>"Helping students build a foundation for academic success by facilitating services that foster personal direction and academic competence"</i>	302 Tory Building 613-520-7850 Website No appointment is necessary as all students are seen on a walk-in basis.
...developing a coherent pattern of courses in the major and consultation about opportunities for graduate and professional study	Undergraduate Program Advisors	Consult the individual departmental website
...a learning disability	Paul Menton Centre <i>"Integration, Individualization, Independence"</i>	501 University Centre 613-520-6608 Website Students can call or drop in to make an appointment.
...peer assisted tutoring for pre-identified, notoriously difficult courses ...writing services ...learning support workshops ...online support	Centre for Student Academic Support (CSAS)	4th floor MacOdrum Library 613-520-3822 Website For an appointment, please email CSAS@carleton.ca
...polishing English conversation skills, or proof reading (International students only)	International Student Services Office	128 University Centre 613-520-6600 Website
...Library and Research help; Learning Support and IT support	Staff at MacOdrum Library (reference services desk)	613-520-2733 Website
...coping with stress or crisis	Office of Student Affairs or Health and Counseling Services	Student Affairs Health & Counselling Services

Appendix C

PLAGIARISM

Plagiarism is presenting, whether intentionally or not, the ideas, expression of ideas, or work of others as one's own.

Plagiarism includes 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.

Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, material on the internet and/or conversations.

Examples of plagiarism include, but are not limited to:

- any submission prepared in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings without appropriate acknowledgement;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one's own; and
- failing to acknowledge sources through the use of proper citations when using another's work and/or failing to use quotations marks.

All suspicions of plagiarism will be dealt with according the Carleton's Academic Integrity Policy (<http://carleton.ca/studentaffairs/academic-integrity/>). The Associate Dean of the Faculty will conduct a rigorous investigation, including an interview with the student. Penalties are not trivial. They may include a mark of zero for the plagiarized work or a final grade of F for the course.

Student or professor materials created for this course (including presentations and posted notes, assignments and exams) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s).

SUBMISSION, RETURN, AND GRADING OF TERM WORK

Written assignments must be submitted directly to the instructor(s) according to the instructions in the course outline.

Percentage	Letter grade	12-point scale	Perce.	Letter grade	12-point scale
90-100	A+	12	67-69	C+	6
85-89	A	11	63-66	C	5
80-84	A-	10	60-62	C-	4
77-79	B+	9	57-59	D+	3
73-76	B	8	53-56	D	2
70-72	B-	7	50-52	D-	1

Final standing in courses will be shown by alphabetical grades. The system of grades used, with corresponding grade points is:

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by an instructor may be subject to revision. No grades are final until they have been approved by the Dean.

CARLETON E-MAIL ACCOUNTS: All email communication to students from the Institute of European, Russian and Eurasian Studies will be via official Carleton university e-mail accounts and/or the Brightspace. As important course and university information is distributed this way, it is the student’s responsibility to monitor their Carleton and cuLearn accounts.

OFFICIAL COURSE OUTLINE: The course outline posted to EURUS/ENGL websites is the official course outline.

Appendix D: NETIQUETTE

We all are already aware of the ground rules in a traditional, face-to-face classroom environment, but there is an additional code of conduct students should be aware of when interacting with others in an online environment: “netiquette.”

Netiquette is the practical code of behaviour for working virtually on the Internet. The following are some general netiquette guidelines to keep in mind in addition to the normal rules of behaviour for a classroom setting.

- ✚ Adhere to the same standards of behaviour online that you follow in real life and in a real classroom.
- ✚ Know where you are in cyberspace and understand that many people will view what you type.
- ✚ Respect other people’s time and bandwidth – so contribute valuable comments rather than “noise.”
- ✚ Express yourself clearly online and respect the views of others.
- ✚ Share expert knowledge rather than “keeping it to yourself.” And share this knowledge with respect rather than using it to put others down.
- ✚ Don’t start “flame wars” (emotionally charged opinions) and work to douse flaming whenever you see it.
- ✚ Respect other people’s privacy by not sharing or spreading inappropriate information. If someone posts information that you think may have been posted accidentally, let them know about it privately.
- ✚ Don’t worry too much about typing errors and spelling, as long as you can be understood. But be sure to spend time reviewing your messages before posting to be sure that they are written clearly.
- ✚ Be forgiving of other people’s mistakes, and cheerfully acknowledge your own mistakes if you make them. Don’t correct insignificant problems in front of the entire class.
- ✚ Use proper and respectful language and refrain from any off-colour jokes, insults, or threats.
- ✚ Challenge ideas rather than the students who offer the ideas. When you challenge an idea, do so respectfully and with the goal of increasing everyone’s knowledge.
- ✚ Remember that your colleagues can’t see you wink or smile when you type. You may want to use emoticons to indicate your feelings, such as the ubiquitous smiley face :) or frowning face :(. Only use those emoticons that will be understood by others or explain their meanings when you use it for the first time.

For more information, visit [The Core Rules of Netiquette](http://www.albion.com/netiquette/corerules.html) at <http://www.albion.com/netiquette/corerules.html> .