

Literature and Culture in Europe



Course Schedule: Thursdays 11:35 am - 2:25 pm
Southam Hall 313

Instructor Info

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In this course, we explore narratives that contribute to and reflect the stories of European culture and society. Designed as an interdisciplinary seminar, it offers, through selected readings/movie screening and discussions, a survey of European cultural diversity and issues that emerge in the European cultural traditions. Topics include exploration and discussion on issues of cultural politics and social conditioning, creation of cultural fabric and cultural encounters, modes of perceiving and creating reality...

WHY STUDY LITERATURE & CULTURE?

My abiding interest for literature, culture, 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, analyzing and interpreting not only complement your experience, but also broaden your job prospects...

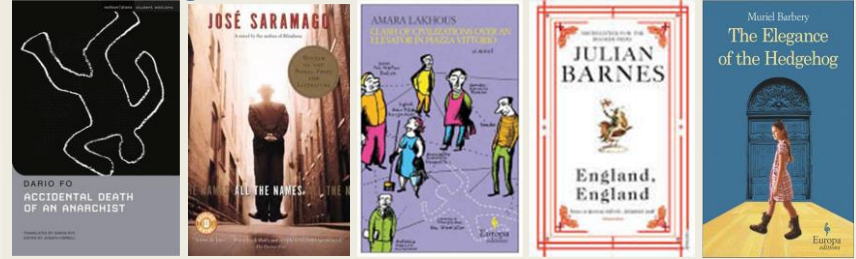
I assure you will enjoy narratives that delight and instruct us all!

SYLLABUS COTENT

- 2-4 COURSE DESCRIPTION & OBJECTIVES & OUTCOMES & FORMAT**
- 4-7 COURSE TOPICS & RESOURCES**
- 8-10 COURSE CALENDAR & SCHEDULES & READINGS**
- 10-12 COURSE STRUCTURE & REQUIREMENTS & EVALUATION**
- 13-15 ACADEMIC REGULATIONS & POLICIES**

COURSE RESOURCES

Primary sources - a combination of **main readings** and **movie screenings**.

Main Readings:**Movies:**

COURSE DESCRIPTION

The course is oriented towards comparative analyses of the phenomena of European culture from 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 alternative cultural history of Europe.

Designed as an introduction to the ideas that shaped cultural tradition in Europe, 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 classroom 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 inspire 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 cultural level.

Emphasis will be on illuminating concepts and ideas of reality, perception of reality and its representation, liberty and its conditions, cultural divisions 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 institutions, individual & collectivity, belonging, myth-making / invention and cultural tradition, self-exploration and imagination, as well as social movements and cultural trends.

A. OBJECTIVES & OUTCOMES & FORMAT

OBJECTIVES

In the process of our study, we will explore diversity of European cultures reflected in the novels, plays, and movies. 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)? We will treat these sources as alternative cultural documents that open a window on the society, trends, and events not only of the era in which they are created, but also of the intellectual traditions of the human world. The second line will require us to reflect on articles written by prominent European authors.

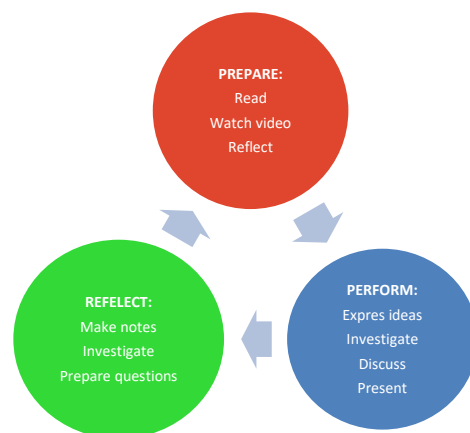
INTENDED OUTCOMES

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 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 a short introductory contextualization of major themes, followed by instructor- & student-prepared discussions, questions, small group to whole class discussion, 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 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.

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.

B. 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 encounter

PRIMARY SOURCES:

Primary sources are a combination of **main readings** and **movie screenings**. All books listed as the main readings should be available at the Campus bookstore and the Library Reserves. The movies are going to be featured during our in-class scheduled screening. 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.

Our exploration of these themes will lead us toward several additional 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.

To be able to discuss these topics, an 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 cuLearn 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 an enjoyable discovery if you do assigned reading in advance.

MAIN READINGS



Amara Lakhous



Dario Fo



José Saramago



Julian Barnes



Muriel Barbery

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**

NOTE: Texts for the Main Readings (books) could be purchased at the University's Bookstore. During the class, the students are expected to have a copy of the texts.

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**
4. ***The Man Without a Past* / *Mies vailla menneisyttä* - a 2002 Finnish film directed and written by Aki Kaurismäki**

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

SECONDARY SOURCES:

Secondary sources - a combination of **editorials** and **video material** that are posted on the cuLearn course page according to our class calendar. We will be using some material from this list.

Editorials:

- "A sense of community or in defense of the citizens' nation" by Bruno Schoch
<http://www.eurozine.com/pdf/2016-03-18-schoch-en.pdf>
- "An enlightened localism - Ullrich Kockel in interview", Tomas Kavaliauskas, Ullrich Kockel
<http://www.eurozine.com/pdf/2016-02-05-kockel-en.pdf>
- "Aspirational maps: On migrant narratives and imagined future citizenship" by Arjun Appadurai
<http://www.eurozine.com/pdf/2016-02-19-appadurai-en.pdf>
- "Behind the world's 'crisis of humanity' " by Zygmunt Bauman
<http://www.aljazeera.com/programmes/talktojazeera/2016/07/zygmunt-bauman-world-crisis-humanity-160722085342260.html>
- "Culturalism: Culture as political ideology" by Jens-Martin Eriksen, Frederik Stjernfelt. Eurozine 2009-01-09; <http://www.eurozine.com/pdf/2009-01-09-eriksenstjernfelt-en.pdf>
- „Culture WITH people, not just FOR people!“ by Agnieszka Wisniewska, Eurozine 2016-04-26
<http://www.eurozine.com/pdf/2016-04-26-wisniewska-en.pdf>
- "Digital solidarity" by Felix Stalder <http://www.eurozine.com/pdf/2014-02-26-stalder-en.pdf>
- "Europe Essays: Love It Or Leave It?" by Elif Shafak 21st October 2014
<https://www.freewordcentre.com/explore/essays-on-europe-elif-shafak>

- “Freedom of Faith – Foundation of Freedom of Religion” by Matthias Mahlmann in *Cardozo Law Review*, Volume 30:6, 2009 <http://cardozolawreview.com/joomla1.5/content/30-6/MAHLMANN.30-6.pdf>
- “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
- “Migration: Europe's absent history” by Imke Sturm-Martin. *Eurozine* 2012-04-30; <http://www.eurozine.com/pdf/2012-04-30-sturmmartin-en.pdf>
- “No place like home: A concise history of statelessness” by Lyndsey Stonebridge <http://www.eurozine.com/pdf/2015-12-01-stonebridge-en.pdf>
- “No time to lose hope: Central Europe at breaking point” by Michal Koran <http://www.eurozine.com/pdf/2016-02-19-koran-en.pdf>
- “Opinion is starkly different from blind violence” by Santiago Zabala <http://www.aljazeera.com/indepth/opinion/2016/07/opinion-starkly-blind-violence-160703071943305.html>
- “Public space democracy” by Nilüfer Göle. *Eurozine* 2013-07-29
- “Strangers when we meet: Identity and solidarity” by Roshi Naidoo <http://www.eurozine.com/pdf/2016-04-13-naidoo-en.pdf>
- “A new impulse – But for which Europe?” by Étienne Balibar <http://www.eurozine.com/pdf/2015-02-11-balibar-en.pdf>
- “The EU migrant debate as ideology” by Hanna Bäckström, Johan Örestig, Erik Persson <http://www.eurozine.com/pdf/2016-06-15-orestig-en.pdf>
- “The failure of the political centre ground: The EU and the rise of right-wing populism” by Ulrike Guérot <http://www.eurozine.com/pdf/2016-06-15-guerot-en.pdf>
- „The power to refuse: Commons and resistance“ by Brigitte Kratzwald <http://www.eurozine.com/pdf/2016-04-26-kratzwald-en.pdf>
- „The shadow citizenry“ by Andy Merrifield <http://www.eurozine.com/articles/2015-07-24-merrifield-en.html>
- “Toward a definition of popular culture” by Holt N. Parker. *History and Theory* 50 (May 2011), 147-170; http://www.academia.edu/709858/Toward_a_Definition_of_Popular_Culture
- „Uncommon knowledge“ by Pelin Tan <http://www.eurozine.com/articles/2014-05-30-tan-en.html>
- „Utopian dreams beyond the border“ by Ivan Krastev <http://www.eurozine.com/pdf/2016-06-24-krastev-en.pdf>
- „We Europeans After the loss of innocence“ by Rainer Hank <http://www.eurozine.com/pdf/2014-01-17-hank-en.pdf>
- „Who is “the people”?“ by Claus Leggewie <http://www.eurozine.com/pdf/2016-07-08-leggewie-en.pdf>

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


Video material:



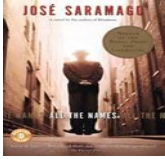
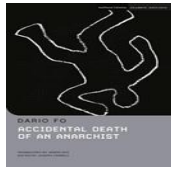
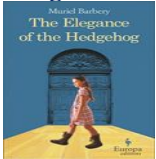
- Against silence: on freedom of expression in Europe <https://www.youtube.com/watch?v=6xWj-wDmc>
- All the Names- Trailer <https://youtu.be/HINyloUDyTQ> and <https://youtu.be/Gch3uhjp4ks>
- A Tribute To Jose Saramago <https://youtu.be/6zaHj9fEwIo>
- Barcelona <https://youtu.be/EEijPHuuDrU>
- Barcelona in 4K <https://youtu.be/uOzwwZxjPRs>

- Barcelona, a capital that inspires <https://youtu.be/LyZyRbJ3S8s>
- Dario Fo - Accidental Death of an Anarchist (full) <https://youtu.be/TqKfwC70YZI>
- Dario Fo: 'What had taken centuries to create in Italy was degraded in a very short time' <https://youtu.be/ddYLYCOQBpo>
- Dario Fo: We Need to Intervene <https://youtu.be/AQnU7W3zghl>
- Dario Fo: I am a Born Storyteller <https://youtu.be/UCZVug7r4VY>
- Dislocations: language, loss and discovery in narratives of migration
- <https://youtu.be/V2rL3ewAuhw>
- Europe is Kaput. Long live Europe! <https://youtu.be/yjxAAR0koA0>
- Fantasy cartography. Redrawing the map of Europe <https://youtu.be/xdReh4le7x0>
- Free speech now? How much freedom of expression can we tolerate? <http://www.eurozine.com/timetotalk/free-speech-now-how-much-freedom-of-expression-can-we-tolerate/#recording>
- Freedom of Speech or Tyranny of Silence? https://youtu.be/FWrKI_hPbvW
- Gianni Vattimo's Agora lecture "Christianity as Secularisation" <https://youtu.be/qK3ZsvPSLZI>
- How do Europeans really feel about each other? Emoticon diplomacy The Economist <https://youtu.be/dtWjIEDEUME>
- Jose Saramago at IDB (2) <https://youtu.be/bUM-Sq7HJD8>
- José Saramago José Saramago, A Life of Resistance pt 1.mp4 <https://youtu.be/qp0yQVuphSQ>
- José Saramago, A Life of Resistance pt 2.mp4 <https://youtu.be/hpQ6TFhhtR0>
- José Saramago, A Life of Resistance pt 3.mp4 https://youtu.be/l_xbhLWjYho
- Julian Barnes Interview.mov <https://youtu.be/DWv-HjAYXdM>
- Migrating Words (with Amara Lakhous) <https://youtu.be/0rnqsVDMtu8>
- Narrating Italy Today: Amara Lakhous <https://youtu.be/y1wkcJMgmR0>
- THE CHALLENGE OF DIVERSITY: ITALY AND ITS "IMMIGRANTS" Lecture by Amara Lakhous <https://youtu.be/uEk0Yiv-vZ4>
- The Elegance of the Hedgehog Trailer <https://youtu.be/-bLq4ehVo7c> or <https://youtu.be/pskSzIGLUVQ>
- The Trilingual Dream/Amara Lakhous on writing, religion and clashing civilizations <https://youtu.be/ZBq9-ZpTdQA>
- Towards a new Europe? Talk Real Live <https://youtu.be/Vc1vMTTfaQc>
- Trailer Scontro di civiltà per un ascensore in Piazza Vittorio (ITA) <https://youtu.be/bgP2aFkJin0>

C. COURSE CALENDAR - TIME SCHEDULE AND READINGS

DATE	TOPICS	MATERIAL/READINGS
September 06	Introduction to the course <ul style="list-style-type: none"> - Concepts, meanings and descriptions - Interpretations of the term culture as used in the course - Ideas of culture - Approaches to culture and its production 	
September 13	Context(s) and interpretation(s)	Film: <i>Spanish Apartment / L'auberge espagnole</i>

<p>September 20</p>	<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> <ul style="list-style-type: none"> • “Introduction: What are cultural politics” by Glen Jordan and Chris Weedon. In <i>Cultural Politics: Class, Gender, Race, and the Postmodern World</i>; (at Library Reserves Desk) • “Fighting the wrong battle: A crisis of liberal democracy, not migration” by Michal Simecka and Benjamin Tallis • “The EU migrant debate as ideology” by Hanna Bäckström, Johan Örestig, Erik Persson • “A sense of community or in defense of the citizens' nation” by Bruno Schoch • “Migration: Europe's absent history” by Imke Sturm-Martin
<p>September 27</p>	<p>Cultural Politics</p> <ul style="list-style-type: none"> - Cultural Condition/-ing - Liberty, 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> <ul style="list-style-type: none"> • “Europe’s Culture Clash” by Robert R. Farrell and Samuel C. Baxter • “Multiculturalism at its limits? Managing diversity in the new Europe” by Kenan Malik, Fero Sebej • “Does European culture exist?” by Enda O’Doherty • “A new impulse – But for which Europe?” by Étienne Balibar • “Europe’s Culture Clash” by Robert R. Farrell and Samuel C. Baxter • “An enlightened localism - Ullrich Kockel in interview”, Tomas Kavaliauskas, Ullrich Kockel
<p>October 04</p>	<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 11</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"> • “Culturalism: Culture as political ideology” by Jens-Martin Eriksen and Frederik Stjernfelt • “The failure of the political centre ground: The EU and the rise of right-

		wing populism” by Ulrike Guérot • • „The power to refuse: Commons and resistance“ by Brigitte “Cultural
October 18	Cultural creation/re-creation <ul style="list-style-type: none"> - Nation and narration - Cultural values and their fluidity - Diversity 	Main: <i>England, England</i> by Julian Barnes Supplementary: <ul style="list-style-type: none"> • „Europe as a republic: The story of Europe in the twenty-first century“ by Ulrike Guérot • “History, politics and postmodernism: Stuart Hall and cultural studies” (Chapter 7) by Lawrence Grossberg. <i>Stuart Hall: Critical Dialogues in Cultural Studies</i>, p.151-164
October 22-26: Fall Break – No classes		
November 01	Individual and collective <ul style="list-style-type: none"> - Cultural condition(ing) - Boundaries and their forms - Making/Breaking the walls 	Main: <i>All the Names</i> by José Saramago Supplementary: <ul style="list-style-type: none"> • „Who is "the people"?" by Claus •L• • „Culture WITH people, not just FOR people!“
November 08	Being & Belonging <ul style="list-style-type: none"> - Art of story-telling - Aesthetics of Experiences & Existence(s) - Time and place - Meanings and Ambiguities 	Film: <i>Midnight in Paris</i>
November 15	Liberation & Self-actualization <ul style="list-style-type: none"> - Social divisions and their implications on an individual 	Main: <i>Accidental Death of an Anarchist</i> by Dario Fo <ul style="list-style-type: none"> • „The shadow citizenry“ by Andy Merrifield Supplementary: <ul style="list-style-type: none"> • “Strangers when we meet: Identity and solidarity” by Roshi Naidoo
November 22	Cultural Politics Deconstructed <ul style="list-style-type: none"> - Public&Private - The self and the other make-ups - Devices and disguises 	Main: <i>The Elegance of the Hedgehog</i> by Muriel Barbery
December 08	Review and Take-Home Assignment	

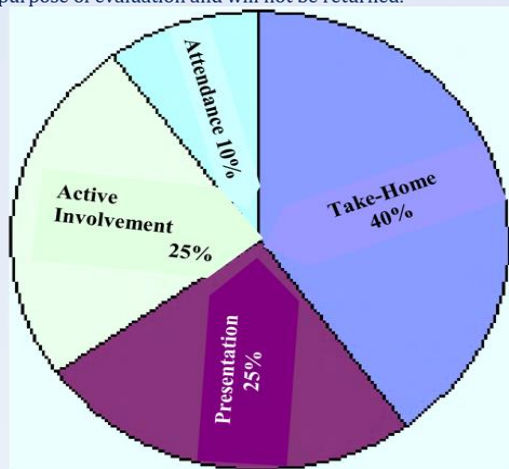
D. COURSE STRUCTURE & REQUIREMENTS & EVALUATION

This seminar course meets **once a week for a three-hour session**. Students are expected to attend all classes and do assigned readings. 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 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 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:

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"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 through either of 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.

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

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

A presentation should be on 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. 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, 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 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.

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.

Each of you is 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.

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

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

*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.

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>

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 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 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 21st, 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.

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 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!?

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.

E. ACADEMIC REGULATIONS & POLICIES

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

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

“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 of integrity of academic work is paramount in achieving student success.”

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 that:

- Any work done and submitted by a student in this course for academic credit has to be the student’s own work.
- Complete acknowledgement for all information obtained from sources outside the classroom must be clearly stated in all written work submitted.
- Ideas, arguments, and direct phrasings taken from someone else's work must be identified and properly footnoted.
- 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).

What about technology use during sessions?

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 the case of emergencies, you could always excuse yourself and leave the class.

<p>What is the policy regarding plagiarism?</p>	<p>The University Senate defines plagiarism as “presenting, whether intentional or not, the ideas, expression of ideas or work of others as one’s own”. This can include:</p> <ul style="list-style-type: none"> ➤ reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source; ➤ submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else; ➤ using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment; using another’s data or research findings; ➤ failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks; ➤ handing in substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs. <p>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.</p>
<p>What is the policy regarding intellectual property?</p>	<p>“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).</p> <p>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).”</p> <p>The Centre for Student Academic Support (CSAS) is a centralized collection of learning support services designed to help students achieve their goals and improve their learning both inside and outside the classroom. CSAS offers academic assistance with course content, academic writing and skills development. Visit CSAS on the 4th floor of MacOdrum Library or online at: www.carleton.ca/csas.</p>
<p>What if I need academic accommodations?</p>	<p>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.</p> <p>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 the instructor 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). Requests made within two weeks will be</p>

	<p>reviewed on a case-by-case basis. After requesting accommodation from PMC, meet with the instructor to ensure accommodation arrangements are made. Please consult the PMC website (www.carleton.ca/pmc) for the deadline to request accommodations for the formally-scheduled exam (if applicable).</p> <p>Religious Observance: Students requesting accommodation for religious observances should apply in writing to their instructor for alternate dates and/or means of satisfying academic requirements. Such requests should be made during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist, but no later than two weeks before the compulsory academic event. Accommodation is to be worked out directly and on an individual basis between the student and the instructor(s) involved. Instructors will make accommodations in a way that avoids academic disadvantage to the student. Instructors and students may contact an Equity Services Advisor for assistance (www.carleton.ca/equity).</p> <p>Pregnancy: Pregnant students requiring academic accommodations are encouraged to contact an Equity Advisor in Equity Services to complete a letter of accommodation. Then, make an appointment to discuss your needs with the instructor at least two weeks prior to the first academic event in which it is anticipated the accommodation will be required.</p>
<p>How do I address any issue regarding the course, or concerns about our sessions, readings, presentations, absence, etc?</p>	<p>You are welcome to voice them during or after our sessions, come to my office hours, make an appointment, email me.</p> <p>Many things are settled only if communicated, so contact me at Vildana.StanisicKeller@carleton.ca .</p> <p>NOTE: 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 cuLearn. As important course and university information is distributed this way, it is the student's responsibility to monitor their Carleton and cuLearn accounts.</p>

Official Course Outline: The course outline posted to the Department website is the official course outline.