

INSTRUCTOR:
Vildana Stanisic-Keller

OFFICE HOURS:
**Mondays, 2:30-3:30 or
per appointment**

CONTACT:

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



cuLearn - BBB

Vildana.StanisicKeller@carleton.ca

WHAT WE'LL DO: We'll explore narratives that contribute to and reflect the stories of European cultures and societies. 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, the creation of cultural fabric and cultural encounters, modes of perceiving and creating reality...

HOW: Blended course: a combination of live and self-paced modalities:



ASYNCHRONOUS (self-paced) activities that you can complete on your own schedule while respecting due dates. It will be facilitated by e-mail, check-ins, chats, discussion forums - cuLearn)

Synchronous (live) expecting (requiring) all participants to meet virtually at the same time.

A. COURSE DESCRIPTION

The course is oriented towards comparative analyses of the phenomena of European culture from mid20th century to the challenges of the 21st century. Our encounter with novels, plays and movies intends to explore literature and cinema as the alternative cultural history of Europe.

Our aim is to investigate the literary, cultural, and individual significance of selected works of the European literary traditions. Through our study, we consider the works in their cultural/historical contexts and focus on the persistent cultural and human values which connect the different literary 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 shaped cultural traditions in Europe, the course addresses questions from different intellectual backgrounds 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, 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.

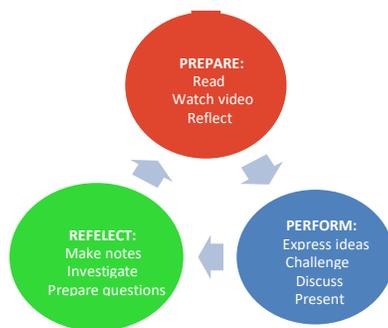
We will treat these sources as alternative cultural documents that open a window on the society, trends, and events and engage us with concerns of their time and of globalized modernity.

INTENDED OUTCOMES

- ✚ greater understanding of contemporary Europe, European issues and appreciation for the diversity of its cultures
- ✚ ability to critically analyze material, synthesize and interpret material, media, diverse disciplinary perspectives, present and debate arguments
- ✚ ability to work independently and collaboratively in drafting, writing and oral skills;
- ✚ opportunity to analyze connections between specific texts and broader cultural contexts.

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.

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.

***Except in a week when we have a movie when we meet for an hour and half.**

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

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 schedule) 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.

PRIMARY SOURCES: A combination of **main readings** and **movies**.



All books listed as the main readings should be available at the Campus Bookstore (as a paper edition) or Kindle Edition on Amazon.ca and electronic edition on the Library Reserves.



Available on-line (Netflix, YouTube, or our cuLearn page); to be watched on your own time but before the scheduled session.. Synopsis, including trigger warnings and movie ratings, for each movie is posted on the cuLearn course page.

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



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**

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

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:

- "Age of fracture and after" by Daniel T. Rodgers <https://www.eurozine.com/age-of-fracture-and-after/?pdf>
- "Creating feminism in the shadow of male heroes" by Zsófia Lóránd
<https://www.eurozine.com/creating-feminism-in-the-shadow-of-male-heroes/?pdf>
- "Deglobalization" by Achille Mbembe <https://www.eurozine.com/deglobalization/?pdf>
- "Divergent narratives: The unfinished adventure of European unification" by Ulrike Liebert
<https://www.eurozine.com/divergent-narratives/?pdf>
- "European Identity: What kind of diversity into what form of unity?" by Anna Triandafyllidou and Ruby Gropas <https://culturalbase.eu/european-identity-what-kind-of-diversity-into-what-form-of-unity/>
- "Freedom of movement: A European dialectic" by Jannis Panagiotidis
<https://www.eurozine.com/freedom-of-movement-a-european-dialectic/?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
- "Judenplatz 1010" by Timothy Snyder <https://www.eurozine.com/judenplatz-1010/?pdf>

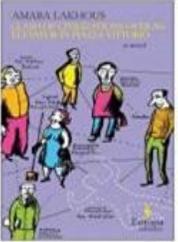
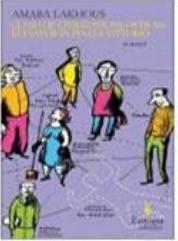
- “Living in diversity: On the fear of the Other and anxieties about the Self” by Kenan Malik <https://www.eurozine.com/living-in-diversity/?pdf>
- “Migration: Europe's absent history” by Imke Sturm-Martin. Eurozine 2012–04–30; <http://www.eurozine.com/pdf/2012-04-30-sturmmartin-en.pdf>
- “No place like 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-violence160703071943305.html>
- “Post-local, de-local, re-local: Transformation and revision in European politics of history” by Claus Leggewie <https://www.eurozine.com/post-local-de-local-re-local/?pdf>
- “Remembering to forget: Memory politics in Poland and Hungary” by Irena Maryniak <https://www.eurozine.com/remembering-to-forget/?pdf>
- “Revolution as accelerated modernity: Hannah Arendt and Anselm Jappe on radical social transformation” by Hannah Ohlén Järvinen and Johan Örestig <file:///C:/Users/Vildana/Desktop/V/Fall%202019/Revolution%20as%20accelerated%20modernity.pdf>
- “The Collapse of the EU? The Return of Borders and the Danger of Populism” by Albrecht von Lucke <https://www.greeneuropeanjournal.eu/the-collapse-of-the-eu-the-return-of-borders-and-the-danger-of-populism/>
- “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 Great Substitution” by Holly Case <https://www.eurozine.com/the-great-substitution/?pdf>
- “The new identity politics: Rightwing populism and the demand for dignity” by Francis Fukuyama <https://www.eurozine.com/new-identity-politics/?pdf>
- “The Riace model” by Olav Fumarola Unsgaard <https://www.eurozine.com/the-riace-model/?pdf>
- “The two faces of European disillusionment” by Jarosław Kuisz <https://www.eurozine.com/two-faces-european-disillusionment/?pdf>
- “Then let’s dissolve the people: Populists vs the elite, the elite vs populists” by Philip Manow <https://www.eurozine.com/lets-dissolve-people/?pdf>
- “Thirty years on: Germany's unfinished unity” by Claus Leggewie <https://www.eurozine.com/thirty-years-germanys-unfinished-unity/?pdf>
- “Unaccountable Europe” by Harald Schumann <https://www.eurozine.com/unaccountable-europe-2/>
- “What has the empire ever done for us?” by Steven Beller <https://www.eurozine.com/what-has-the-empire-ever-done-for-us/?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.

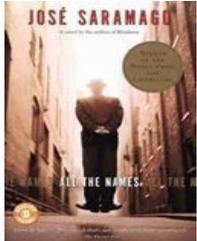
Video material:

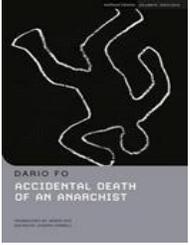
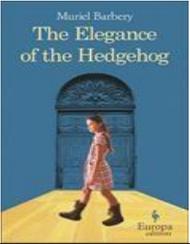
- Against silence: on freedom of expression in Europe https://www.youtube.com/watch?v=6xWj_wDmc
- All the Names- Trailer <https://youtu.be/HINyloUDyTQ> and <https://youtu.be/Gch3uhjp4ks>
- A Tribute To Jose Saramago <https://youtu.be/6zaHj9fEwIo>
- Barcelona <https://youtu.be/EEijPHuuDrU>
- Barcelona 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/AQnU7W3zghI>
- 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/yjxAARokoA0>
- 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>
- Mood of the Union: Facts and figures <https://www.eurozine.com/mood-of-the-union/>
- 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>

D. COURSE SCHEDULE AND READINGS

	TOPICS	MATERIAL/READINGS
Sep 14	<p>Introduction to the course</p> <ul style="list-style-type: none"> - An overview of the course topics, schedule and assignments - Concepts, meanings, and descriptions - Interpretations of the term culture as used in the course - Ideas of culture - Approaches to culture and its production 	<p>Syllabus</p> <p>Reading: Franz Kafka, "Before the Law"</p>
Sep 21	<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 28	<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) - "The EU migrant debate as ideology" by Hanna Bäckström, Johan Örestig, Erik Persson
Oct 05	<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> <ul style="list-style-type: none"> - "Living in diversity: On the fear of the Other and anxieties about the Self" by Kenan Malik - "Freedom of movement: A European dialectic" by Jannis Panagiotidis

October 12, 2020 / Statutory holiday. Classes are suspended.

<p>Oct 19</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 26-30, 2020 / Fall break. Classes are suspended.</p>		
<p>Nov 02</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"> - “Then let’s dissolve the people: Populists vs the elite, the elite vs populists” by Philip Manow - “The new identity politics: Rightwing populism and the demand for dignity” by Francis Fukuyama
<p>Nov 09</p>	<p>Cultural creation/re-creation</p> <ul style="list-style-type: none"> - Nation and narration -search for meaning(s) - Cultural values and their fluidity - Diversity 	<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
<p>Nov 16</p>	<p>Individual and collective</p> <ul style="list-style-type: none"> - Cultural condition(ing) - Boundaries and their forms - Making/Breaking walls 	<p>Main: <i>All the Names</i> by José Saramago</p> <p>Supplementary:</p> <ul style="list-style-type: none"> - “Divergent narratives: The unfinished adventure of European unification” by Ulrike Liebert - „The Great Substitution” Holly Case

<p>Nov 23</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>Reading: Franz Kafka, "An Imperial Message"</p>
<p>Nov 30</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 - "The two faces of European disillusionment" by Jarosław Kuisz
<p>Dec 07</p>	<p>Cultural Politics Deconstructed</p> <ul style="list-style-type: none"> - Public & Private - The self and the other make-ups (Devices and disguises) 	<p>Main: <i>The Elegance of the Hedgehog</i> by Muriel Barbery</p> <p>Supplementary:</p> <ul style="list-style-type: none"> - "Unaccountable Europe" by Harald Schumann - "What has the empire ever done for us?" by Steven Beller
<p>Dec 11</p> <p>(Classes follow a Monday schedule.)</p>	<p>Review and Take-Home Assignment</p>	<p>Take-Home Assignment</p>

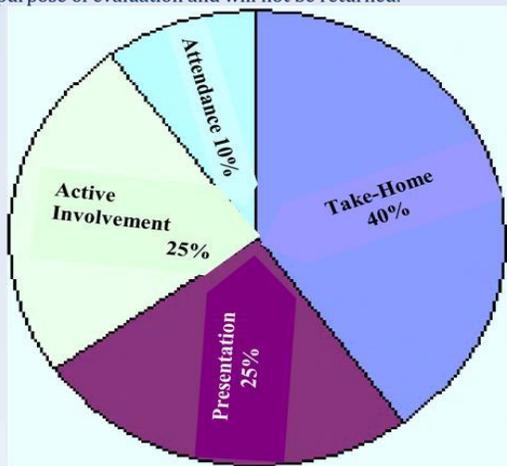
E. COURSE STRUCTURE & REQUIREMENTS & EVALUATION

This seminar course meets **once a week for a three-hour session (except for a week when a movie is scheduled when we meet for an hour and half)**. 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). Sessions are designed to follow an interactive format and require active student 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

- Effective Participation: attendance & active involvement
 - attendance 1.2
 - active involvement 3.0
- Presentation 3.0
- 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 attend the class having read/watched 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!**

Everyone should do the main readings/watch the movie 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/movie in our Primary list, students need to choose an issue, theme, character, paragraph(s) that appeal to them and communicate that during the class or after our session (Forums-Discussion,)). Or, there is a comment or a question that you would like to share with the rest of the class (Weekly Questions & Comments – before or after the session).** 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 session 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.

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

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. You are encouraged to work as a group (two to four 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 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.

What 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;

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 15 minutes and you will have the opportunity to have questions and lead the discussion for 5 - 10minutes (either the whole class or through break-up rooms), after which, if and when discretion dictates, I may take over.

Each of you is welcome to use space within the cuLearn 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.

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

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

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 cuLearn page after the class. 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 welcome to have your list of the resources.

PAPERS

Papers are expected **to be sent electronically as an attachment (document format) to me by 4:00pm on December 23, 2020.**

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**. (check the General section on our cuLearn page, please.)

F. ACADEMIC REGULATIONS & POLICIES

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

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 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.

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

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

<https://carleton.ca/registrar/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 in and outside the classroom must be clearly stated in all written work submitted;

	<ul style="list-style-type: none">• 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. <p>For more, please, review the course cuLearn page, consult the Writing Tutorial Services (WTS) at Student Academic Success Centre (carleton.ca/sasc).</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 (office hours, make an appointment, email/chat).</p> <p>Many things are settled only if communicated, so contact me at Vildana.StanisisKeller@carleton.ca .</p> <p>NOTE: All email communication to students will be via official Carleton university e-mail accounts and/or cuLearn announcement and notifications. As important course and university information is distributed this way, it is the student's responsibility to monitor their Carleton and cuLearn accounts.</p>

Please, consult Appendix A and Appendix B for more detailed information regarding the policies, accommodations, and services available.

Appendix A

ACADEMIC ACCOMMODATION

For more details see the [Student Guide](https://devsite.carleton.ca/equity/accommodation/academic/students/) (<https://devsite.carleton.ca/equity/accommodation/academic/students/>).

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Accommodation Related to Family Status - 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 more details see the [Student Guide](#).

Religious/Spiritual Observances: 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 see the [Student Guide](#).

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).

ACADEMIC INTEGRITY

Carleton University demands academic integrity from all its members. The Academic Integrity Policy governs the academic behavior of students. Academic dishonesty, in whatever form, is destructive to the values of the university, and risks harming the university's reputation as place of learning and innovation. Furthermore, it is unfair and discouraging to those students who pursue their studies honestly.

PLAGIARISM

The University Senate defines plagiarism as “presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."

Plagiarism is a serious offence that cannot be resolved directly by the course’s instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course.

Some Other Violations:

- Improper access to confidential information such as exams or test questions
- Disruption of classroom activities or periods of instruction
- Misrepresentation of facts for any academic purpose

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 its meaning when you first use it.

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

Appendix B – ASSISTANCE FOR STUDENTS

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