

CARLETON UNIVERSITY

Institute of European, Russian and Eurasian Studies (EURUS)

EURR 3001/ENGL3804

Fall 2011

Literatures & Cultures in Europe

Time: **Wednesdays 11:35 - 2:25**

Location: **Leeds House 118**

Instructor: Vildana Stanišić-Keller

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Office hours: **Wednesdays 2:45 -3:45 or by an appointment**

COURSE

A. COURSE DESCRIPTION

Literatures and Cultures in Europe is an interdisciplinary seminar offering, through selected readings/movies and discussions, an exploration of issues which have been emerging in the European tradition.

Through the study of literature and cinema, we will explore diverse cultures of Europe, as both the intersection of many powerful global forces and a distinct cultural, anthropological, historical, linguistic and geopolitical entity. 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/short stories/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 Europe, its unity/disunity, and cultural identity/ies. Some of the topics of the course are: Notion of Europe (geographic/cultural/political); The East/West and North/South divide of Europe; European intellectual and spiritual identity versus its history; Europe – imagined and conceptualized / Europe as a metaphor and reality; Europe – as a civilization / a political community; Europe and its “other”: Europeanization and Globalization.

Readings and classroom discussions will focus on situating individual works in a socio-cultural context in order to gain insights into the significance of diverse European traditions. With an assumption that literature is a form of cultural knowledge, the course will explore the ways in which literature creates a transitional space where the boundaries of language and subjectivity are continually shaped and reshaped on both an individual and a cultural level.

COURSE OBJECTIVES

In the process of our study, we will explore diversity of European cultures reflected in the stories, 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? 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

intellectual traditions of the globe at large. The second line will require us to reflect on articles written by prominent European individuals.

INTENDED OUTCOMES

Students should develop:

- a greater understanding of contemporary Europe, European identity and appreciation for the diversity of the world's 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.

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

READINGS

The readings are a combination of course reserves and on-line resources. While this course has no stated prerequisite, it is assumed that the students like literature and cinema, as well as sharing ideas and views with others.

REQUIRED READINGS

1. *The Elegance of the Hedgehog/L'élégance du hérisson* by Muriel Barbery;
2. *The Baron in the Trees/ Il Barone Rampante* by Italo Calvino;
3. *The Life of the Insects/Ze života hmyzu* by Josef & Karel Čapek;
4. *Book of Laughter and Forgetting/Kniha smíchu a zapomnění* by Milan Kundera;
5. *Clash of Civilizations Over an Elevator in Piazza Vittorio/ Scontro di civiltá per un ascensore a piazza Vittorio* by Amara Lakhous.

NOTE: Paperback editions of these texts have been ordered for the University Bookstore. All titles are available on the Library Reserves.

SUPPLEMENTARY READINGS:

“An anthropologist between banlieues and globalized world” by Monique Selim. Eurozine 2007–12–06

“Balancing the books” by Timothy Snyder. Eurozine 2005–05–03

“Battlefield Europe” by Claus Leggewie. Eurozine: 2009-04-29

- “**Can civilizations clash?**” by Jack F. Matlock, Jr. PROCEEDINGS OF THE AMERICAN PHILOSOPHICAL SOCIETY, VOL. 143, NO. 3, SEPTEMBER 1999
- “**Central European Attitudes**” by Czesław Miłosz. Cross Current 5: 1986
- “**Coherent fragmentation**” by Levente Polyák. Eurozine 2011-08-11
- “**CONFRONTING MEMORIES – CONSTITUTIONALIZATION AFTER BITTER EXPERIENCES - Constitutional Identity and the Politics of Homogeneity**” by Matthias Mahlmann, German Law Journal 1. 06.02, 307-318 (2005), available at <http://www.germanlawjournal.com/index.php?pageID=11&artID=558>
- “**Cultural Citizenship and the Creation of European Identity**” by Juan M Delgado-Moreira. ICAAP – Electronic Journal of Sociology (1997), ISSN: 1198 3655
- “Culturalism: Culture as political ideology” by **Jens–Martin Eriksen, Frederik Stjernfelt**. Eurozine 2009-01-09
- “**Doing the world differently**” by **Per Wirtén**. Eurozine 2007-07-11
- “**Dreaming of Europe**” by Dominique Moïsi. Rex Features 19
- „**Elusive Common Dreams - The Perils and Hopes of a European Identity**“ by Aleš Debeljak. Eurozine: 2001-08-28
- “**Equally criminal?**” by Claus Leggewie. Eurozine 2006-06-01
- “**Euro State of Mind**” by Robert Darnton. The New York review of the Books, Vol 49, No.3, February 28, 2002
- “**Europe: Anomaly or necessity**” by Nicole Gnesotto. Eurozine:2009-07-10
- „**Europe's East as spiritual space**“ by Almantas Samalavicius. Eurozine: 2004-10-28
- „**Europe tests its boundaries - A searching movement**“ by Karl Schlögel. Eurozine: 2004-11-24
- “**European identity: Historical fact and political problem**” by Krzysztof Pomian. Eurozine 2009-08-24
- “**European Integration and the Politics of Identity**” by Rainer Bauböck. ICE-Working Papers
- “**France: return to Babel**” by Mark Hazfeld. Eurozine, 2009-08-18
- „**Globalization: Fear and hope of small European peoples**“ by Darko Dukovski. Eurozine: 2001-11-09
- “**In search of Europe**” by Jacques Delors. Eurozine 2011-07-01
- “**In praise of hybridity**” by Aleš Debeljak. Eurozine 2009-11-23
- “**Introduction: What are cultural politics**” by Jordan, Glenn and C. Weedon. In *Cultural Politics: Class, Gender, Race, and the Postmodern World*.
- “**Is Europe becoming Europe?**” by Timothy Garton Ash. Sanford S. Elberg Lectures in International Studies, April 03, 1996.
- “**Mistaken identity**” by Kenan Malik. Eurozine 2008-07-29
- “**Multiculturalism and diversity**” by Radostin Kaloianov. Eurozine 2009-02-20
- “**Multiculturalism and the politics of bad memories**” by Markha Valenta. Eurozine 2011-03-25
- “**My heart belongs to Europe. Therefore it is Broken**“ by Stig Saeterbakken. Eurozine: 2006-03-09
- “**Paradoxes of memory**” by Helmut König. Eurozine 2011-08-04
- “**Pro Europa**” by George Konrad
(at <http://www.tumultdebat.nl/newhtml/verslagen/Lezing%20Gy%F6rg.>)
- “**Reasons of current upsurge in memory**” by Pierre Nora. Eurozine: 2002-04-19
- “**Seven circles of European memory**” by Claus Leggewie. Eurozine 2010-12-20
- “**The borders of Europe - seen from the outside**“ by Yaroslav Hrytsak. Eurozine: 2005-01-10
- “**The Clash of Civilizations?**” by Samuel Huntington. Foreign Affairs Summer 1993
- “**The enemy within**” by Valeriu Nicolae. Eurozine: 2009-03-29

“**The logic of accusation has no end**” by Adam Michnik, Andrei Plesu. Eurozine 2011–05–25

“**The Power of the Powerless**” by Vaclav Havel in *The Power of the Powerless: Citizens Against the State in Central-Eastern Europe*. Edited by John Keane, Sharpe, 1985

“**The revenge of memory**” by Danuta Glondys. Eurozine 2009–10–22

“**The Tragedy of Central Europe**” by Milan Kundera. *The New York Review of Books*, April 16, 1984, pp.33-38

„**The Wall around the West**“ by Timothy Snyder. Eurozine: 2005-01-06

“**Towards a European Cultural Identity**” by George Schöpflin (at <http://europa.contexts.hu>)

“**Towards a gated community**“ by Henk van Houtum & Roos Pijpers. Eurozine: 2005-01-12

“**What is Europe? Where is Europe? From Mystique to Politique**” by Hugh Seton-Watson. *Encounter*, Vol. LXV, No. 2, July/August 1985, or in G. Schöpflin and N. Wood (eds) *In Search of Central Europe*.

“**Who are the citizens of Europe?**“ by Rainer Bauböck. Eurozine: 2006-12-23

Please, note: We will be using only certain articles from this list. All readings are either on reserve in the Library. Electronic files (majority on the supplementary reading list) could be accessed by using WebCT course page and logging to Ares. Texts for the Required Readings (books) could be purchased at the University’s Bookstore. During the class, the students should have a copy of the texts (books, articles, etc.).

B. COURSE CALENDAR - TIME SCHEDULE AND READINGS

September

07/09 Introduction to the course: the cultural, historical and political context

14/09 Film – *Spanish Apartment*

21/09 Concepts and definitions: Interpretations of the term culture as used in the course. Culture as a way of life, system values, meanings, symbols... The high diversity of Europe’s geo-political conditions; The ‘making’ of Europe; The importance of the historical dimension;

Readings:

“**Introduction: What are cultural politics**” by Glen Jordan and Chris Weedon

“**Towards a European Cultural Identity**” by George Schöpflin

“**Cultural Citizenship and the Creation of European Identity**” by Juan M. Delgado-Moreira

“**Culturalism: Culture as political ideology**” by Jens–Martin Eriksen, Frederik Stjernfelt

“**Who are the citizens of Europe?**“ by Rainer Bauböck

28/09 Readings:

The Life of the Insects/Ze života hmyzu by Josef & Karel Čapek;

“Towards a gated community“ by Henk van Houtum & Roos Pijpers

“Coherent fragmentation” by Levente Polyák

October

05/10 Film - *Never on Sunday*

12/10 Individual and communal identity; Rights and civic values; Diversity;
Readings:

Clash of Civilizations Over an Elevator in Piazza Vittorio

by Amara Lakhous

“The Clash of Civilizations?” by Samuel Huntington

“Can civilizations clash?” by Jack F. Matlock, Jr.

“Battlefield Europe” by Claus Leggewie

“France: return to Babel” by Mark Hazfeld by Mark Hazfeld

“An anthropologist between banlieues and globalized world” by
Monique Selim

19/10 Readings:

“European identity: Historical fact and political problem” by Krzysztof
Pomian

“European Integration and the Politics of Identity” by Rainer Bauböck.

“Euro State of Mind” by Robert Darnton

“The logic of accusation has no end” by Adam Michnik, Andrei Plesu

“Mistaken identity” by Keanan Malik

“Multiculturalism and diversity” by Rodostin Kaloianov

“Doing the world differently” by Per Wirtén

26/10 What/Where/How is Europe? What is community/individual and how it defines itself/is
defined (culturally and socially)?

Readings:

The Baron in the Trees/ Il Barone Rampante by Italo Calvino;

“What is Europe? Where is Europe? From Mystique to Politique” by
Hugh Seton-Watson.

“Pro Europa” by George Konrád

“My heart belongs to Europe. Therefore it is Broken“ by Stig Saertbakken

“Europe: Anomaly or necessity” by Nicole Gnesotto

“Balancing the books” by Timothy Snyder

November

02/11 Film – *Mephisto*

09/11 Individual and collective experience; State ideology / Disciplinary power;

Readings:

Book of Laughter and Forgetting/Kniha smíchu a zapomnění

by Milan Kundera

“The Power of the Powerless” By Vaclav Havel

“Central European Attitudes” by Czesław Miłosz

“The Tragedy of Central Europe” by Milan Kundera

“In search of Europe” by Jacque Delors

16/11 Identity and history; Invented and inverted history; Homeland /
Community/Family;

Readings:

“Multiculturalism and the politics of bad memories” by Markha Valenta

“Paradoxes of memory” by Helmut König

“Reasons of current upsurge in memory” by Pierre Nora

“Seven circles of European memory” by Claus Leggewie

“The revenge of memory” by Danuta Glondys

23/11 „Globalization: Fear and hope of small European peoples“ by
Darko Dukovski
„Elusive Common Dreams - The Perils and Hopes of a European
Identity“ by Aleš Debeljak
“In praise of hybridity” by Aleš Debeljak
“The enemy within” by Valeriu Nicolae

30/11 *The Elegance of the Hedgehog/L'élégance du hérisson* by Muriel
Barbery

C. COURSE FORMAT & REQUIREMENTS & EVALAUTION

I Format

This **seminar** course meets **once a week** for a **three-hour session**. The class is primarily based on a short introductory contextualization of the issues, followed by presentations and discussions of the assigned readings for each week. The quality of the discussion and the class depends on students doing their readings and being prepared for each class.

II Requirements

Students are expected to attend all classes and do assigned readings/writings. Attendance is mandatory and participation, based on active and informed involvement in discussions, will form an important part of the final grade

There are **two requirements** in order for the academic performance to be assessed: **participation** and **assignments**.

1. Participation, involving **attendance and active involvement**, in class discussion are expected from all participants in the course. In order to both have worthwhile class discussion and foster dialogue, it is essential that students be prepared 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. In case someone is not able to attend the weekly seminar for some good reason, please, inform me in advance (in person or via E-mail). Overall, quality counts more than quantity, on both ends!

2. Assignments consist of two assessed pieces of work: **presentation** and **a term paper (essay)**.

A. Presentations: Everybody is expected to have **an oral 15 minute presentation** during the course. Presentation should be on either a required reading (literary work) or on a supplementary reading. The presentation should have a form of debate that would involve a team engaged in an argument on an issue raised in the readings or assigned by the instructor. Each debating team is expected: a) to present 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) to lead the discussion by briefly highlighting key themes and issues to explore; c) to provide handouts (1 page), with the key points of the presentation.

B. A term paper (essay): For this course you will be required to write one paper – analytical or research essay. It should be 8-12 pages long, double-spaced, not including quotations and works cited. The topic should be discussed and agreed with me in advance (no later than 5th week of the course, ideally by the beginning of November). The essay should be relevant to one or more of the themes covered in the syllabus and focused on course’s literary or cinematic works. The term paper 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*). Papers are expected to be **sent electronically as an attachment to the instructor (at vskeller@connect.carleton.ca) by 4:00 PM on December 18, 2011.**

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

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

III Evaluation and Grading

The following applies to the course.

A. Evaluation

Criteria for evaluation are: **Attendance** **10%**
Participation + Active involvement = consistent progress) 25%

Presentation
Take-home

25%
40%

Please, note: * After two missed classes, one percentage point will be deducted from the participation mark per class missed unless a medical certificate is provided.

** Two percentage points per day will be deducted from the mark on the paper after the due date, but no papers will be accepted or marked after their due date, unless a medical certificate is provided.

“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.” The standing in the courses will be shown by alphabetical grades.

B. Grading

The following explanation of grades is the agreed policy of the Faculty of Public Affairs. The standing in the courses will be shown by alphabetical grades. This is expanded upon the grading system outlined in the Undergraduate Calendar in order to give you a fuller description of standards. This explanation is intended to provide a clarification of the Calendar and in no way overrides it.

The Carleton University uses a 12 point grading scale from A+ (12) to F (0). Your overall Grade Point Average (GPA) will be calculated on the basis of this 12 point scale and the final evaluation you receive in the course will be submitted as a letter grade corresponding to this scale. Here is how to interpret grades in terms of expectation of performance for this course:

Letter Grade	Carleton Numerical System	% Ranges	Explanation
A+	12 Outstanding	90-100	Demonstrates exceptional evaluative judgment, outstanding critical thinking, and mastery of all aspects of study. Student often contributes thoughtful comments and insights based on class materials and relevant events and issues; is a catalyst for other student comments; listens to the comments and insights of others with respect and attention. For written work, virtually publishable – demonstrates originality, creativity, research and effectiveness of the argument.
A	11 Excellent	85-89	Demonstrates superior grasp of material, very strong critical thinking, and capacity to understand and extend underlying patterns. Student regularly contributes thoughtful comments and insights based on class materials and relevant events and issues; sometimes results in students’; listens to the comments and insights of others with respect and attention. Superior analytical writing skills, technical as well as literary.
A-	10 Great	80-84	Demonstrates strong grasp of material, its component parts, and capacity to analyze their relationships to each other. Student regularly contributes thoughtful comments and insights based on class materials and relevant events and issues; Writing is strong in its analytical and technical aspects.
B+	9 Very Good	77-79	Demonstrates more than clear understanding of material and ability to apply concepts. Student sometimes contributes comments and insights based on class materials and relevant current events, more often at instructor’s prompting; generally polite but could be more engaged in class discussions. Written work is competent, technically and literary careful and thoughtful.
B	8 Good	73-76	Demonstrates comprehension of material, reasonable but not strong analytical capacity, with limitations in the ability to apply concepts. Student seldom contributes comments and insights of her/his own volition; comments not always relevant to materials or discussion at hand; needs to pay more attention to the contributions of the instructor and peers. Written work is competent, more descriptive than analytical.
B-	7 Adequate	70-72	Demonstrates understanding of parts of material with limited capacity to

			application. Student rarely and reluctantly contributes to class discussions; comments minimal; often noticeably disinterested in instructor's and peers' contributions. Written work is poor in creativity, originality and technical aspects of writing.
C+	6 Barely Adequate	67-69	Did not demonstrate an adequate understanding of the material or the ability to apply concepts. Never participates in class discussions; late with the assignments; writing/presentations show serious.
C to D-	5-1 Less than Adequate	63-50	Grades in this range indicate work that is passable in some respect but does not meet the standards of academic work. Very poor understanding of material; never contributes to class discussion; no interest in the class activities; writing very poor.
F	Failure	0-49	Did not meet minimal requirements and conditions of Satisfactory performance.

Standing in the course will be shown by alphabetical grades. Thus, in the case of this course, grades will be awarded as letter grades, but upon your request, your grade will be calculated as the weighted mean of the grade point equivalencies.

D. ACADEMIC REGULATIONS AND ACCOMMODATIONS

I Academic Freedom

Studying the literature, culture and ideas of societies other than their own exposes individuals to unfamiliar and sometimes provocative 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, all participants in the course should 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, students accept a commitment to academic freedom for all participants, themselves, and the instructor.**

II Classroom Etiquette

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.

Though people in this class 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 Accommodations

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

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

<http://www.carleton.ca/equity/accommodation/outlines.htm>

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

A. For Students with Disabilities

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that I receive your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by the deadlines published on the PMC website: <http://www2.carleton.ca/pmc/new-and-current-students/dates-and-deadlines/>

B. For Religious Observance:

In case you are requesting academic accommodation on the basis of religious observance, you should make a formal, written request to me 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 us. I will make accommodations in a way that avoids academic disadvantage to you.

If you have questions or want to confirm accommodation eligibility of a religious event or practice, you may refer to the Equity Services website for a list of holy days and Carleton's Academic Accommodation policies, or may contact an Equity Services Advisor in the Equity Services Department for assistance. For more details visit the Equity Services website http://www.carleton.ca/equity/accommodation/student_guide.htm .

C. For Pregnancy:

Please, 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. Pregnant students requiring academic accommodations are encouraged to contact an Equity Advisor in Equity Services

to complete a *letter of accommodation*. For more details, please, visit the Equity Services website http://www.carleton.ca/equity/accommodation/student_guide.htm .

IV Academic Integrity

Each student in this course is expected to abide by the Carleton University Academic Integrity Policy (<http://www2.carleton.ca/studentaffairs/academic-integrity/>). Any work submitted by a student in this course for academic credit has to be the student's own work.

Plagiarism is a serious academic offence. It is defined as the “use and pass[ing] off as one's own idea or product work of another without expressly giving credit to another” or as the “use of another person's ideas or expressions in your writing without acknowledging the source.” A good rule of thumb is that any sentence or passage with three or more words taken from another source must be carefully documented with a footnote. If in doubt, come and see me before handing in the final version of your paper.

Assistance for students

IF A STUDENT NEEDS 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	Student Academic Success Centre (SASC) <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 www.carleton.ca/sasc Students can call or drop in to make an appointment
...developing a coherent pattern of courses in the major and consultation about opportunities for graduate school	Undergraduate Program Advisors http://www2.carleton.ca/fass/current-students/undergraduate-program-advisors-2/	Consult the individual departmental website
...a learning disability	Paul Menton Centre <i>"Integration, Individualization, Independence"</i>	500 University Centre 613-520-6608 www.carleton.ca/pmc Students can call or drop in to make an appointment
...developing writing skills	Writing Tutorial Service	4 th Floor, Library 613-520-6632 www.carleton.ca/wts
...peer assisted tutoring for pre-identified, notoriously difficult courses	Peer Assisted Study Sessions <i>"PASS workshops integrate how-to-learn (study skills) with what-to-learn (course content) in a fun, relaxed environment."</i>	Learning Support Services www.carleton.ca/sasc/pass_home/index.html
...polishing English conversation skills, or proof reading (International students only)	International Student Services Office	128 University Centre 613-520-6600 www.carleton.ca/isso/
...Library and Research help; Learning Support and IT support	Staff at MacOdrum Library (reference services desk)	http://www.library.carleton.ca/learning_commons/index.html 613-520-2735
...coping with stress or crisis	Office of Student Affairs or Health and Counseling Services	Either ext. 2573 or http://www.carleton.ca/studentaffairs or www.carleton.ca/health