

Institute of European, Russian and Eurasian Studies (EURUS)

Literature and Culture in Europe

EURR 3001/ENGL3804

Fall 2014

Time: Mondays 11:35 - 2:25

Location: TBA

Instructor: Vildana Stanišić-Keller
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Office: River Building 3315

Office hours: Mondays 2:30-3:30 (by an appointment)

A. COURSE DESCRIPTION

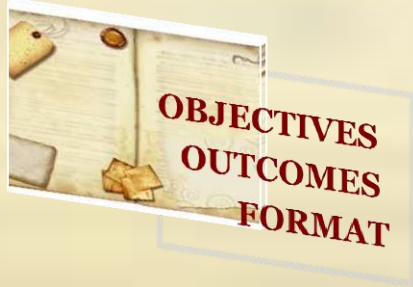
Literatures and Cultures in Europe is an interdisciplinary seminar offering, through selected readings/movies and discussions, an exploration of issues which have been emerging in the European tradition.

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, 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.

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.

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



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 identity 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.

There will be one three-hour seminar per week consisting typically of a short introductory contextualization of major themes, followed by instructor- & student-prepared discussion 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 students doing their readings and being prepared for each class. Participation in discussions is essential to the life of the seminar and students' 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.



TOPICS & READINGS

TOPICS

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

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

READINGS

The readings are a combination of the main readings and supplementary readings. 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:



Dario Fo



Julian Barnes



Muriel Barbery



Amara Lakhous



José Saramago

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 (books, articles). All titles are available on the Library Reserves (course reserves and on-line resources).

SUPPLEMENTARY READINGS (tentative)

We will be using only certain articles from this list.

- “The Artworld” by Arthur C. Danto. *Journal of Philosophy* 61 (1964), 571-584.
<http://www9.georgetown.edu/faculty/irvinem/visualarts/danto-artworld.pdf>
- “Confronting memories: Constitutional Identity and the Politics of Homogeneity” by Matthias Mahlmann, *German Law Journal* 1. 06.02, 307-317 (2005)
http://www.germanlawjournal.com/pdfs/Volo6Noo2/PDF_Vol_06_No_02_307-318_Art_SI_Mahlmann.pdf
- “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>
- “Cultural Reproduction and Social Reproduction” by Pierre Bourdieu
<http://edu301s2011.files.wordpress.com/2011/02/cultural-reproduction-and-social-reproduction.pdf>
- “Democracy protection in the EU revisited: What, if anything, is wrong with a Copenhagen Commission?” by Jan–Werner Müller. *Transatlantic Academy*, July 2013. http://www.transatlanticacademy.org/sites/default/files/publications/Mueller_CopenhagenCommission_Jul13.pdf
- “Divine Europe” by Jean Baudrillard in *International Journal of Baudrillard Studies*, Volume 3, Number 1 (January 2006)
http://www.ubishops.ca/ baudrillardstudies/vol3_1/ baudrillard.htm
- “Does European culture exist?” by Enda O’Doherty. *Eurozine* 2013-07-12
<http://www.eurozine.com/articles/2013-07-12-odoherty-en.html>
- “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*, No. 8. June 2000; <http://www.eif.oeaw.ac.at/downloads/workingpapers/IWE-Papers/WP8.pdf>
- “Euroskansen” by Slavenka Drakulić
- “Hegemony (Civil Society) and Separation of Powers” by Antonio Gramsci. *Selections from Prison Notebooks*. Ed. and transl. by Quentin Hoare and Geoffrey Nowell Smith. 506-508 <http://www.walkingbutterfly.com/wp-content/uploads/2010/12/gramsci-prison-notebooks-vol1.pdf>
- “Hegemony of Western Culture over the whole World Culture” by Antonio Gramsci. *Selections from Prison Notebooks*. Ed. and transl. by Quentin Hoare and Geoffrey Nowell Smith. 765-767 <http://www.walkingbutterfly.com/wp-content/uploads/2010/12/gramsci-prison-notebooks-vol1.pdf>
- “History, politics and postmodernism: Stuart Hall and cultural studies” (Chapter 7) by Lawrence Grossberg. *Stuart Hall: Critical Dialogues in Cultural Studies*, p.151-164
<http://wxy.seu.edu.cn/humanities/sociology/htmledit/uploadfile/system/20110213/20110213135536108.pdf>

- “Intimate Revolt: The Future of the Culture of Revolt, the Life of the Mind, and the Species” by Julia Kristeva. *International Journal of Baudrillard Studies*, Volume 3, Number 1 (January 2006) http://www.ubishops.ca/baudrillardstudies/vol3_1/kristevapf.htm
- “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>
- “Multiculturalism and liberal democracy: Four questions to Will Kymlicka” by Filimon Peonidis. Eurozine 2008-07-25; <http://www.eurozine.com/pdf/2008-07-25-kymlicka-en.pdf>
- “Must we respect religiosity? On questions of faith and the pride of the secular society” by Jan Philipp Reemtsma. Eurozine 2005-12-02; <http://www.eurozine.com/pdf/2005-12-02-reemtsma-en.pdf>
- “On the side of democracy: Should Brussels intervene in EU member states?” by Jan-Werner Müller. Eurozine 2013-05-03 <http://www.eurozine.com/pdf/2013-05-03-muller-en.pdf>
- “Passage from Knowing to Understanding and to Feeling and vice versa from Feeling to Understanding and to Knowing” by A. Gramsci *Selections from Prison Notebooks*. Ed. and transl. by Quentin Hoare and Geoffrey Nowell Smith. 767-768; <http://www.walkingbutterfly.com/wp-content/uploads/2010/12/gramsci-prison-notebooks-vol1.pdf>
- “Public space democracy” by Nilüfer Göle. Eurozine 2013-07-29 <http://www.eurozine.com/pdf/2013-07-29-gole-en.pdf>
- “Relation between science, religion and common sense” by A. Gramsci *Selections from Prison Notebooks*. Ed. and transl. by Quentin Hoare and Geoffrey Nowell Smith. 631-655 <http://www.walkingbutterfly.com/wp-content/uploads/2010/12/gramsci-prison-notebooks-vol1.pdf>
- “Religion and the profane” by Ernest Gellner Eurozine 2000-08-28; <http://www.eurozine.com/articles/2000-08-28-gellner-en.html>
- “Religion, European secular identities, and European Integration” by José Casanova. <http://www.eurozine.com/pdf/2004-07-29-casanova-en.pdf>
- “The European dis-Union” by Ivan Krastev. Eurozine: 2012-07-26; <http://www.eurozine.com/pdf/2012-07-26-krastev-en.pdf>
- “The Holy Roman Empire: European disunion done right”. *The Economist*: Dec 22nd 2012 <http://www.economist.com/news/christmas/21568659-old-empire-offers-surprising-lessons-european-union-today-european-disunion-done>
- “The rebirth of religion and enchanting materialism” by Sven-Eric Liedman. Eurozine: 2008-04-01; <http://www.eurozine.com/pdf/2008-04-01-liedman-en.pdf>
- “The transparency delusion” by Ivan Krastev. Eurozine: 2013-02-01 <http://www.eurozine.com/pdf/2013-02-01-krastev-en.pdf>
- “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
- “Towards a European Cultural Identity” by George Schöpflin <http://europa.contexts.hu>
- “Transnational citizenship: Ideals and European realities” by Claus Leggewie <http://www.eurozine.com/pdf/2013-02-19-leggewie-en.pdf>

- "Utopia Achieved: "How Can Anyone Be European?" by Jean Baudrillard in: Chris Turner (Translator). *IJBS*. Vol. 3, No. 2, July 2006. <http://www.egs.edu/faculty/jean-baudrillard/articles/utopia-achieved-how-can-anyone-be-european/>
- "Who are the citizens of Europe?" by Rainer Bauböck. Eurozine: 2006-12-23; <http://www.eurozine.com/pdf/2006-12-23-baubock-en.pdf>
- "We Good Europeans': Homo Europaeus: Beyond East and West" by Stefan Elbe www.stefanelbe.com/resources

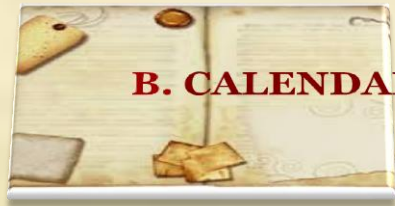
NOTE: All readings are on reserve in the Library as electronic files (majority on the supplementary reading list) and could be accessed by using cuLearn course page or logging to Ares.

During the class, the students are expected to have a copy of the texts (books, articles).

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.



B. CALENDAR

COURSE CALENDAR - TIME SCHEDULE AND READINGS

September 08

Introduction to the course

- + Concepts, meanings and descriptions;
- + Interpretations of the term culture as used in the course;
- + Ideas of culture;
- + Approaches to culture and its production.

September 15

Context(s) and interpretation(s)

- + **Film:** *Spanish Apartment /L'auberge espagnole*

September 22

Cultural politics: Culture and Belonging; Reality and representation

- + Key concepts: use and abuse;

Readings:

- + ***Clash of Civilizations over an Elevator in Piazza Vittorio***
by Amara Lakhous
- + “Introduction: What are cultural politics” by Glen Jordan and Chris Weedon. In *Cultural Politics: Class, Gender, Race, and the Postmodern World*; (at Library Reserves Desk);
- + “Multiculturalism and liberal democracy: Four questions to Will Kymlicka” by Filimon Peonidis;
- + “Must we respect religiosity? *On questions of faith and the pride of the secular society*” by Jan Philipp Reemtsma;
- + “The rebirth of religion and enchanting materialism” by Sven–Eric Liedman

September 29

Cultural Politics: Cultural condition/-ing; Liberty, truth(s) – deceptions and distortions

Readings:

- + ***Accidental Death of an Anarchist/ Morte accidentale di un anarchico*** by Dario Fo;
- + “Toward a definition of popular culture” by Holt N. Parker;
- + “Divine Europe” by Jean Baudrillard
- + “Does European culture exist?” by Enda O'Doherty
- + “Culturalism: Culture as political ideology” by Jens–Martin Eriksen and Frederik Stjernfelt.
- + “Cultural Reproduction and Social Reproduction” by Pierre Bourdieu;

October 06

Cultural encounters: understanding, acceptance, respect, tolerance, and opposites

- + **Film** - *Never on Sunday*

October 13 – Statutory holyday/Thanksgiving Day –University closed

October 20

Cultural creation/re-creation: Identity & Belonging

- + Myth-making/invention and cultural tradition;
- + Individual and communal identity;
- + Cultural values and their fluidity;
- + Diversity.

Readings:

- + ***England, England*** by Julian Barnes

October 27-31: Fall Break – No classes

November 03

Cultural creation/re-creation: Boundaries and their forms

- + Social divisions and their implications on an individual

Readings:

- + ***All the Names*** by José Saramago;

- + “European identity: Historical fact and political problem” by Krzysztof Pomian;
- + “The Artworld” by Arthur C. Danto;
- + “Hegemony (Civil Society) and Separation of Powers” by Antonio Gramsci;
- + “Hegemony of Western Culture over the whole World Culture” by Antonio Gramsci;
- + “Confronting memories-Constitutionalization after bitter experiences-Constitutional Identity and the Politics of Homogeneity” by Matthias Mahlmann.

November 10

Cultural creation/re-creation: Home(land)

- + Invented and inverted history;
- + Community/Family.

+ **Film** – *Midnight in Paris*

November 17

Cultural politics & Encounters: Community/individual and Influences

- + Defining it/self (culturally and socially)

Readings:

+ *The Elegance of the Hedgehog* by Muriel Barbery

November 24

Individual and collective

- + Experience/experiments

Readings:

- + “History, politics and postmodernism: Stuart Hall and cultural studies” (Chapter 7) by Lawrence Grossberg;
- + “European Integration and the Politics of Identity” by Rainer Bauböck;
- + "Utopia Achieved: “How Can Anyone Be European?” by Jean Baudrillard;
- + “The European dis-Union” by Ivan Krastev;
- + “The logic of accusation has no end” by Adam Michnik.

 **December 01**
Individual and collective memory

- + Self-awareness sense of community;
- + Sense of community.

+ **Film** – *The Man Without a Past*

 **December 08**
+ **Review**



REQUIREMENTS

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 readings and discussions. Topics may be suggested by the students, but the elaborate topics for the written assignment will be provided in advance.

Thus, there are **three requirements**:

1. Effective Participation: 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 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 of your ideas, opinions, comments and questions matter.

The whole class reads the main reading and everyone is expected to contribute. Preparation means keeping up with the reading, articulating questions and issues to explore. 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 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, each individual involved needs to actively participate in the class presentation either by outlining the issues, presenting the key points, asking questions, commenting on arguments and discussion in order to have individual contribution to the group work appropriately evaluated. It is up to the group to organize division of the tasks.

The presentation should have a form of discussion or debate that would involve a team engaged/class in an argument on an issue raised in the readings or assigned by the instructor. Each presenter is expected: a) to present key points/ ideas/ arguments/ propositions and information comprehensively and in a logical manner; b) to participate in constructive communication by listening critically and attentively in order to make connections, interpret, infer, confirm, summarize, question; c) to lead the discussion by briefly highlighting key themes and issues to explore; d) to provide handouts (1 page)*, with the key points of the presentation.

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 provide 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.

Resources:

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

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

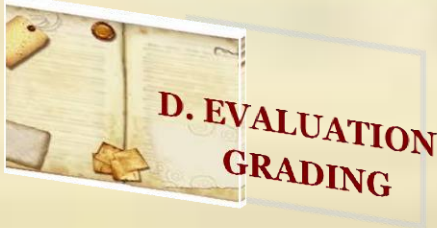
Students are given topics out of which 3 (three) should be selected and elaborated in short (3 pages each) essays. Topics will be broad enough to allow you to explore your specific interests, but will involve close reading of key passages and analysis of the major reading's texts.

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*). Papers are expected to be **sent electronically as an attachment (document format) to the instructor by December 21, 2014.**

The essays, with comments and evaluation, will be returned to you electronically in a timely manner (latest by the January 1st).

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 the main ideas and concepts (during my office hours). You are welcomed to have your list of complementary literature.



EVALUATION

The following criteria for evaluation apply to the course:

- | | |
|---|------------|
| 1. Effective Participation: attendance & active involvement > consistent progress | |
| a) attendance | 10% |
| b) active involvement | 30% |
| 2. Presentation | 25% |
| 3. Take-home | 35% |

Please, note:

One percentage point will be deducted from the attendance 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.

GRADING

“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 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. Example: B on attendance worth 7.5%; A- on a presentation worth 23%; A on a participation worth 27%; and A+ on the take-home worth 35% > Final: 85.5 or A.



ACADEMIC REGULATIONS & POLICIES

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 and exchange of ideas.**

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. **So, please, do not use mobile phones, gadgets, or laptops during our sessions.** Exceptions are made when you are using your laptop for class purposes. In case of emergencies, you could always excuse yourself and leave the class.

III Academic Integrity

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

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

Academic Integrity Violations

The following are some of the categories mentioned in the list of offences under the policy:

- Plagiarism
- Unauthorized Resubmission of Work
- Unauthorized Co-operation or Collaboration
- Misrepresentation (submission of false assignments, research, credentials, other documents)
- Impersonation
- Withholding (of records, transcripts, other academic documents)
- Obstruction and Interference
- Tests and Examinations (bringing in unauthorized material; consulting a person or materials outside the confines of the examination room without permission; attempts to read other students' exams, leaving papers exposed to view, etc.).

I believe, we all agree on the following:

- 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).

The following list describes some conducts considered as violation of standards of academic integrity. For more on Academic Integrity Standards, please, consult Academic Integrity Policy (Section VI) at

1. **Plagiarism**

“Plagiarism is presenting, whether intentional or not, the ideas, expression of ideas or work of others as one's own. Plagiarism includes reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and material on the Internet.

Examples of plagiarism include, but are not limited to:

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

2. **Unauthorized Resubmission of Work**

A student shall not submit 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. Minor modifications and amendments, such as phraseology in an essay or paper do not constitute significant and acceptable reworking of an assignment.

3. **Unauthorized Cooperation or Collaboration**

An important and valuable component of the learning process is the progress a student can make as result of interacting with other students. In struggling together to master similar concepts and problems and in being exposed to each other's views and approaches, group of students can enhance and speed the learning process. Carleton University encourages students to benefit from these activities. However, it is also critically important that each individual student's abilities and achievements form the basis of the evaluation of that student's progress. As result, while collaboration is supported as being beneficial for various components of course and is generally encouraged, instructors typically limit the amount of collaboration allowed and communicate this to students in the course outlines. To ensure fairness and equity in assessment of term work, students shall not cooperate or collaborate in the completion of an academic assignment, in whole or in part, when the instructor has indicated that the assignment is to be completed on an individual basis. Failure to follow the instructor's directions regarding which assignments, or parts of assignments, should be completed by the individual alone will be considered violation of the standards of academic integrity.”

All of these are serious offences which cannot be resolved only with the course's instructor. The Associate Deans of the Faculty conduct 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 include, but not limited to a mark of zero for the plagiarized work or a final grade of "F" for the course.

“Instructors, advisors and/or supervisors must report all suspected cases of violation of the *Academic Integrity Policy* to the Faculty Dean. Details of the procedures to be followed in the event of a suspected violation can be found in Section VII, Procedures, of the *Carleton University Academic Integrity Policy* at carleton.ca/studentssupport . “

IV Electronic Communication

“The University provides each student with an email address and uses this as an official channel of communication with the student. A message sent to a student's university-provided email address constitutes an official communication to the student. Students are responsible for monitoring their University email address on a regular basis for as long as they are active in the academic affairs of the university. Requests from students regarding academic or administrative issues must be sent from the student's university-provided email address.”

You are welcome to contact me at Vildana.StanisticKeller@carleton.ca

ACADEMIC ACCOMMODATIONS

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

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

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

If you need special arrangements to meet your academic obligations during the term, please, refer to the accommodation statement below. For an accommodation request the processes are stated as follows:

Pregnancy obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the Student Guide.

Religious obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details 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).

Additional 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 No appointment necessary as all students are seen on a walk-in basis.
...developing a coherent pattern of courses in the major and consultation about opportunities for graduate 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