

COURSE: EURR 3001 A / ENGL 3804 A - Literature and Culture in Europe
TERM: Fall 2022
CLASS SCHEDULE: Mondays 11:35 am - 2:25 pm



brightspace

by D2L

[BigBlueButton \(BBB\)](#)

INSTRUCTOR: Vildana Stanišić-Keller
OFFICE HOURS: Mondays 2:30 pm – 3:30 pm and/or by an appointment
CONTACT: vildanastanisickeller@cunet.carleton.ca

A. COURSE DESCRIPTION

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

Our encounter with novels, plays and movies, created by authors from the regions in question, aims to investigate the literary, cultural, and human significance of selected works of the European literary traditions. Through our study, we consider the works in their cultural contexts and focus on the persistent cultural 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, barriers and their forms, memory and storytelling, truth vs. 'truths', mainstream & popular culture, social norms & the changing role of the social structure, individuality & collectivity, belonging, myth-making / invention and cultural tradition, self-exploration and imagination, as well as social movements and cultural trends.

B. OBJECTIVES & OUTCOMES & FORMAT

OBJECTIVES

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

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

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

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

INTENDED OUTCOMES

Students should develop:

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

FORMAT: LEARNING/TEACHING METHODS

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



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

Due to its format, the seminar offers students substantial opportunity for expression and intellectual challenges. The quality of the seminar depends on doing our readings and being prepared for each class.

Participation in discussions is essential to the life of the seminar and standing in the course.

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

C. COURSE TOPICS & RESOURCES

TOPICS: The course is organized into four broad units as thematic frames for our discussion:

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

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

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

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

I expect our journey - through readings, movie screenings, and lively discussions - will be enjoyable discovery if you **get engaged** with the material and the class.

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

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

The movies are going to be available on-line (Library or our course page).

NOTE: To be read/watched on your own time but before the scheduled session.

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

MAIN READINGS

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

MOVIES

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

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

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

Editorials:

- [“Can carnival be saved?” by Quinsy Gario](#)
- [“Creating feminism in the shadow of male heroes” by Zsófia Lóránd](#)
- [“Deglobalization” by Achille Mbembe](#)
- [“Divergent narratives: The unfinished adventure of European unification” by Ulrike Liebert](#)
- [“European Identity: What kind of diversity into what form of unity?” by Anna Triandafyllidou and Ruby Gropas](#)
- [Before the Law by Franz Kafka \(kafka-online.info\)](#)
- [“Freedom of movement: A European dialectic” by Jannis Panagiotidis](#)
- “Introduction: What are cultural politics” by Jordan, Glenn and C. Weedon. In *Cultural Politics: Class, Gender, Race, and the Postmodern World*; at the Library Reserves
- [“Judenplatz 1010” by Timothy Snyder](#)
- [“Living in diversity: On the fear of the Other and anxieties about the Self” by Kenan Malik](#)
- [“Migration: Europe's absent history” by Imke Sturm-Martin](#)
- [“No place like home: A concise history of statelessness” by Lyndsey Stonebridge](#)
- [“No time to lose hope: Central Europe at breaking point” by Michal Koran](#)
- [“Opinion is starkly different from blind violence” by Santiago Zabala](#)
- [“Post-local, de-local, re-local: Transformation and revision in European politics of history” by Claus Leggewie](#)
- [“Quit speaking to the centre” by Lore Gablier & Joci Márton](#)
- [“Real refugees, fake refugees” by Lidia Zessin-Jurek](#)
- [“Remembering to forget: Memory politics in Poland and Hungary” by Irena Maryniak](#)
- [“Revolution as accelerated modernity: Hannah Arendt and Anselm Jappe on radical social transformation” by Hannah Ohlén Järvinen and Johan Örestig](#)
- [“The Collapse of the EU? The Return of Borders and the Danger of Populism” by Albrecht von Lucke](#)
- [“The EU migrant debate as ideology” by Hanna Bäckström, Johan Örestig, Erik Persson](#)
- [“The Great Substitution” by Holly Case](#)
- [The horrifying right to one's own context: Seven rules of culture warfare” by Ondřej Slačálek](#)
- [“The new identity politics: Rightwing populism and the demand for dignity” by Francis Fukuyama](#)
- [“The price of dishonesty” by Gary Younge](#)
- [“The Riace model” by Olav Fumarola Unsgaard](#)
- [“The two faces of European disillusionment” by Jarosław Kuisz](#)
- [“Then let's dissolve the people: Populists vs the elite, the elite vs populists” by Philip Manow](#)
- [“Thirty years on: Germany's unfinished unity” by Claus Leggewie](#)
- [“Unaccountable Europe” by Harald Schumann](#)
- [“What has the empire ever done for us?” by Steven Beller](#)
- [“Why a far-right activist slapped President Macron” by Hannah Leffingwell](#)


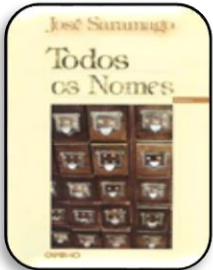



NOTE: All readings are on reserve in the Library or our course page as electronic files (majority on the supplementary reading list) and could be accessed by using the course page or logging in to Ares.

Video material:

- [Against silence: on freedom of expression in Europe](#)
- [All the Names - Trailer](#) or <https://youtu.be/Gch3uhjp4ks>
- [A Tribute to Jose Saramago](#)
- [Barcelona](#)
- [Barcelona in 4K](#)
- [Barcelona, a capital that inspires](#)
- [Dario Fo - Accidental Death of an Anarchist \(full\)](#)
- [Dario Fo: 'What had taken centuries to create in Italy was degraded in a very short time'](#)
- [Dario Fo: We Need to Intervene](#)
- [Dario Fo: I am a Born Storyteller](#)
- [Dislocations: language, loss and discovery in narratives of migration](#)
- [Europe is Kaput. Long live Europe!](#)
- [Fantasy cartography. Redrawing the map of Europe](#)
- [Free speech now? How much freedom of expression can we tolerate?](#)
- [Freedom of Speech or Tyranny of Silence?](#)
- [Gianni Vattimo's Agora lecture "Christianity as Secularisation"](#)
- [How do Europeans really feel about each other? Emoticon diplomacy The Economist](#)
- [Jose Saramago at IDB \(2\)](#)
- [José Saramago José Saramago, A Life of Resistance pt 1.mp4](#)
- [José Saramago, A Life of Resistance pt 2.mp4](#)
- [José Saramago, A Life of Resistance pt 3.mp4](#)
- [Julian Barnes Interview.mov](#)
- [Migrating Words \(with Amara Lakhous\)](#)
- [Mood of the Union: Facts and figures](#)
- [Narrating Italy Today: Amara Lakhous](#)
- [THE CHALLENGE OF DIVERSITY: ITALY AND ITS "IMMIGRANTS" Lecture by Amara Lakhous](#)
- [The Elegance of the Hedgehog Trailer](#) or <https://youtu.be/-bLq4ehVo7c>
- [The Trilingual Dream/Amara Lakhous on writing, religion and clashing civilizations](#)
- [Towards a new Europe? Talk Real Live Trailer Scontro di civiltà per un ascensore in Piazza Vittorio \(ITA\)](#)

D. COURSE CALENDAR - TIME SCHEDULE AND READINGS

DATE	TOPICS	MATERIAL/READINGS
Sep 12	Introduction to the course <ul style="list-style-type: none"> ➤ An overview of the syllabus ➤ Concepts, meanings, ideas of culture 	Syllabus Reading: Franz Kafka, <u>"Before the Law"</u>
Sep 19	Context(s) and interpretation(s) <ul style="list-style-type: none"> ➤ Diversity, stereotypes, dreams... 	Film: <i>Spanish Apartment</i> 
Sep 26	Cultural politics <ul style="list-style-type: none"> ➤ Culture and Belonging ➤ Reality and Representation 	Main: <i>Clash of Civilizations over an Elevator in Piazza Vittorio</i> by Amara Lakhous Supplementary: <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>;
Oct 03	Cultural Politics <ul style="list-style-type: none"> ➤ Cultural Condition/-ing ➤ Reality (ies), Truth(s) ➤ Deceptions and distortions 	Main: <i>Clash of Civilizations over an Elevator in Piazza Vittorio</i> by Amara Lakhous Supplementary: <ul style="list-style-type: none"> • <u>"The horrifying right to one's own context: Seven rules of culture warfare" by Ondřej Slačálek</u> • <u>"Freedom of movement: A European dialectic"</u>
October 10, 2022 - Statutory holiday. Classes are suspended.		
Oct 17	Cultural encounters <ul style="list-style-type: none"> ➤ Understanding, acceptance, respect, tolerance ➤ Stereotypes and cultural preconceptions 	Film - <i>Never on Sunday</i> 
October 24-28, 2022 - Fall break. Classes are suspended.		
Oct 31	Cultural creation/re-creation <ul style="list-style-type: none"> ➤ Identity & Belonging ➤ Myth-making/ invention and cultural tradition ➤ Individual and communal identity 	Main: <i>England, England</i> by Julian Barnes Supplementary: <ul style="list-style-type: none"> • <u>"Then let's dissolve the people: Populists vs the elite, the elite vs populists" by Philip Manow</u> • <u>"The price of dishonesty" by Gary Younge</u>

Nov 07	<p>Cultural creation/re-creation</p> <ul style="list-style-type: none"> ➤ Nation and narration - search for meaning(s) ➤ Cultural values and their fluidity 		<p>Main: <i>England, England</i> by Julian Barnes</p> <p>Supplementary:</p> <ul style="list-style-type: none"> • “European Identity: What kind of diversity into what form of unity?” by Anna Triandafyllidou and Ruby Gropas • „The Great Substitution” Holly Case
Nov 14	<p>Individual and collective</p> <ul style="list-style-type: none"> ➤ Cultural condition(ing) ➤ Boundaries and their forms ➤ Making/Breaking 		<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
Nov 21	<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> 
Nov 28	<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
Dec 05	<p>Cultural Politics Deconstructed</p> <ul style="list-style-type: none"> ➤ Public & Private ➤ Devices and disguises ➤ The self and the other make-ups 		<p>Main: <i>The Elegance of the Hedgehog</i> by Muriel Barbery</p> <p>Supplementary:</p> <ul style="list-style-type: none"> • “Living in diversity: On the fear of the Other and anxieties about the Self” by Kenan Malik • “Quit speaking to the centre” by Lore Gablier & Joci Márton
Dec 09	Review and Take-Home Assignment		Draft of the take-home

E. COURSE STRUCTURE & REQUIREMENTS & EVALUATION

This seminar meets once a week for a three-hour session. Students are expected to attend all classes and do assigned readings/movie watching. Attendance is mandatory and participation, based on active and effective involvement in discussions, will form an important part of the final grade. Each student is responsible for the main readings, as noted in the Course Calendar. A group (2 students) is responsible for selected supplementary readings (as indicated in the Course Calendar) to be presented in the class. Sessions are designed to follow an interactive format and require active students' involvement (such as group work, debates, discussions, questions).

Participation in discussion is essential to the life of the class and intensity of students' remarks will have a marked influence on grades. Much of the grade will also depend upon the quality of the presentation and the written assignment required by the course: an essay (running from ten to twelve pages). The presentation will deal with major aspects of the readings and the paper will deal with common aspects of the primary sources and discussions. Topics may be suggested by the students, but the elaborate topics for the written assignment will be provided in advance.

Thus, there are **three requirements**:

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

To have worthwhile class discussion and foster dialogue, it is essential that students come to class having read the assigned material closely, being prepared to contribute by articulating and expressing your views, listening classmates, and engaging in conversation respectfully. No one is expected to provide a brilliant insight at every moment but coming prepared to voice your perspectives and interpretations is assumed. **All your ideas, opinions, comments, and questions matter!**

The whole class reads the main readings and everyone is expected to contribute. Preparation means keeping up with the reading, articulating questions and issues to explore. Students are encouraged to be creative and personal in expressing their insights and reactions, as well as responding to specific issues and texts of the seminar. **For each book in our main reading list, students need to choose an issue, theme, character, paragraph(s) that appeal to them and communicate that during the class. Or, there is a comment or a question that you would like to share with the rest of the class.** You are highly encouraged to participate and use our Forum(s) as well. Use any of the mentioned means in order to have your participation points granted accordingly.

In the case you are not able to attend the weekly seminar for some good reason, please, inform me in advance (in person or via e-mail). The 1% will be taken off (of the Attendance total 10%) for each incident. Being late (more than 15 minutes) is a form of absence, and I will decide when a sufficient number of late arrivals (if not advised in advance) becomes equivalent to absence of one seminar.

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

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

➤ **PRESENTING:**

A presentation should be on an article, or a topic related to the supplementary readings. 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 people) in preparing a seminar presentation.

Everyone involved needs to actively participate in the class presentation (either by outlining the issues, presenting the key points, asking questions, commenting on arguments and discussion) to have an individual contribution to the group work appropriately evaluated. It is up to the group to organize the division of the tasks. The presentation should have a form of discussion or debate that would involve a team engaged/class in an argument on an issue raised in the readings or assigned by the instructor.

What is expected?

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

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

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

How long?

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

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

You are welcome to use space within the Brightspace Forum where you can submit any materials or links you would like us to consider before class. Each of us is responsible for checking the Forum, but you must add any new material in a timely manner - at least 24 hours before your presentation. If you wish, post any materials you like or are pertinent to your presentation. Please, include a list of sources in your outline/presentation as well.

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

PARTICIPATORY FEEDBACK

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

Presentation schedule (with the link) will be posted on our Page for you to sign up for presentation. Please, include a list of sources in your outline/presentation as well.

The following resources may help with the mechanics of organizing and presenting:

- [Presentation Zen](#) [blog]
- [Presentations - how to give good presentations](#)
- [Kaltura Capture](#) - recording tool

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

The take-home is related to the issues discussed during the seminar and relevant to the themes covered by the literature and cinema. **It will be assigned during our last class** and posted on the course page after

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

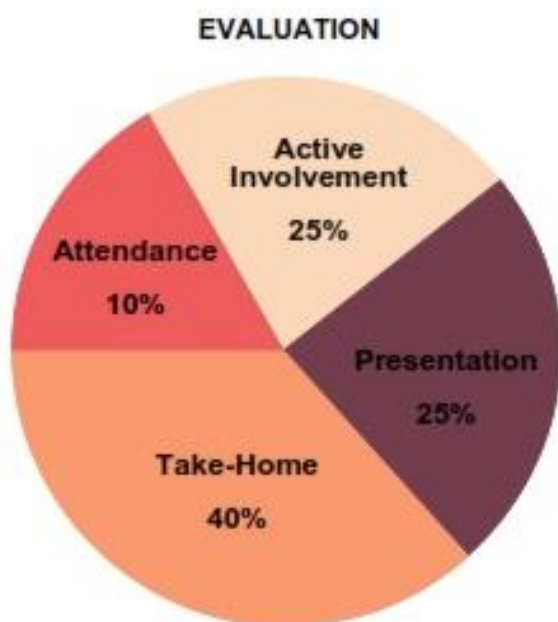
Students are given topics out of which 3 (three) should be selected and elaborated in short (3 pages each) essays. Topics will be broad enough to allow you to explore your specific interests and must involve close reading and analysis of the major texts.

PAPERS

Papers are expected to be submitted (document format) to me by **4:00pm on December 22, 2022**.

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

The papers, with comments and evaluation, will be returned to you in a timely manner.



Grading System
The University uses the following letter grade scale, and percentage equivalents, which are used to calculate final course grades:

Letter Grade	Percentage
A+	90-100
A	85-89
A-	80-84
B+	77-79
B	73-76
B-	70-72
C+	67-69
C	63-66
C-	60-62
D+	57-59
D	53-56
D-	50-52
F	0-49

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

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)."

F. ACADEMIC REGULATIONS & POLICIES

<p>What is the course policy on academic freedom, classroom etiquette, or academic integrity?</p>	<p>I Academic Freedom</p> <p>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.</p> <p>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. For more details: Statement on Academic Freedom Campus Handbook Carleton College</p> <p>II Classroom Etiquette</p> <p>Though some of us may express opinions different than yours, you are free to disagree – providing you do so in calm, courteous and respectful manner. This is especially important because we will be covering some sensitive, divisive topics during this class. Showing lack of engagement impacts your academic standing in this course. However, I doubt it will come to this.</p> <p>For more details, please check Appendix D.</p> <p>III Academic Integrity</p> <p><i>“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.”</i></p> <p>Carleton University demands academic integrity from all its members. For more details, check the Academic Integrity Policy and Academic Integrity Campus Handbook Carleton College.</p> <p>Each student in this course is expected to abide by the Carleton University Academic Integrity Policy.</p> <p>I believe, we all agree that:</p> <p>Any work done and submitted by a student in this course for academic credit has to be the student’s own work;</p> <p>Complete acknowledgement for all information obtained from sources in and outside the classroom must be clearly stated in all written work submitted;</p> <p>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> <p>For more, please, review the course page, consult the Writing Tutorial Services (WTS) at Student Academic Success Centre (carleton.ca/sasc).</p> <p>For more details, please check Appendix C.</p>
<p>How do I address any issue regarding the course, or concerns about our sessions, readings, presentations, absence, etc?</p>	<p>In case you need to address any issue regarding the course, or have some concerns about our sessions, readings, presentations, etc., please voice them during or after our sessions (office hours, make an appointment, forums, email/chat). Many things are settled only if communicated.</p> <p>You are welcome to contact me at vildanastanisickeller@cunet.carleton.ca .</p> <p>NOTE: All email communication to students will be via official Carleton university e-mail accounts and/or Brightspace announcement and notifications. As important course and university information is distributed this way, it is the student’s responsibility to monitor their Carleton accounts.</p>

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

Appendix A: ACADEMIC ACCOMMODATION

Appendix B: ASSISTANCE FOR STUDENTS

Appendix C: PLAGIARISM

Appendix D: NETIQUETTE

Appendix A

ACADEMIC ACCOMMODATION

Carleton University is committed to providing access to the educational experience in order to promote academic accessibility for all individuals.

Academic accommodation refers to educational practices, systems and support mechanisms designed to accommodate diversity and difference. The purpose of accommodation is to enable students to perform the essential requirements of their academic programs. At no time does academic accommodation undermine or compromise the learning objectives that are established by the academic authorities of the University.

Addressing Human Rights Concerns

The University and all members of the University community share responsibility for ensuring that the University's educational, work and living environments are free from discrimination and harassment. Should you have concerns about harassment or discrimination relating to your age, ancestry, citizenship, colour, creed (religion), disability, ethnic origin, family status, gender expression, gender identity, marital status, place of origin, race, sex (including pregnancy), or sexual orientation, please contact the [Department of Equity and Inclusive Communities](#) at equity@carleton.ca.

Requests for Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. 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, please check the following links:

[Pregnancy obligation](#)

[Religious obligation](#)

[Academic Accommodations for Students with Disabilities](#)

[Survivors of Sexual Violence](#)

[Accommodation for Student Activities](#)

Important Dates for the Fall 2022 Term

A [full list of important dates](#) is available on the Calendar website. Please note that the academic withdrawal dates have changed recently. Consult the Calendar website for the most updated information: <https://calendar.carleton.ca/academicyear>

Course Outlines: Course outlines must be made available by August 31 to students registered in Full Fall, Early Fall and Fall/Winter courses, and by October 24 to students registered in Late Fall courses.

Deferred Exams: Early Fall undergraduate deferred final examinations will be held November 18 to 20.

Fall Break: Carleton students will have a week-long break from October 24 to 28. No classes will take place during this time. Students cannot be required to attend class or submit coursework from October 22 to October 30. If exceptional circumstances necessitate holding a test after Friday, October 21, such a test can only be scheduled for Saturday, October 22 and must be announced on the course outline distributed at the beginning of the term.

Remembrance Day: Remembrance Day is on Friday, November 11. As much as possible, course instructors are asked to allow for a moment of silence for personal reflection at 11 a.m. in accordance with [Senate policy](#).

Deferred Exams: Full Fall and Late Fall term deferred final examinations will be held January 20 to 22 and 27 to 29.

RESOURCES AND SUPPORTS

Teaching and Learning Services

[Teaching and Learning Services \(TLS\)](#) offers a wide range of services in support of the university's teaching and learning activities including course design, teaching and assessment strategies, digital learning (online, blended and HyFlex) and learning spaces and technology. TLS oversees the Future Learning Lab, the [Students as Partners Program](#) and [I-CUREUS](#), the undergraduate research initiative. Whether you have a simple question about technology or need in-depth support on pedagogical issues, TLS is here to support you. [Set up a one-on-one consultation](#) or email us at tls@carleton.ca.

Resources for Indigenous and/or Equity-Driven Curricula and Pedagogy

- The Centre for Indigenous Support and Community Engagement is available for [individual curricula consultations with faculty](#). Contact [Lane Bourbonnière](#), Indigenous Curriculum Learning Specialist, for more information.
- The Department of Equity and Inclusive Communities provides support for implementing or enhancing equity-driven curricula and pedagogy. Contact [Krista Craven](#), EDI Learning Specialist, for more information.

Supporting Our Students

The Office of the Vice-President (Students and Enrolment) offers a full package of tools and resources, such as Supporting Students in Distress and the Student Referral Guide, to assist you in helping students achieve their academic, personal and professional potential at carleton.ca/studentsupport. For updated news and information on the undergraduate student experience, visit the [Faculty and Staff page](#) on students.carleton.ca.

Student Mental Health

As a university student you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you. Here is a list that may be helpful:

Emergency Resources (on and off campus): <https://carleton.ca/health/emergencies-and-crisis/emergency-numbers/>

Carleton Resources:

- Mental Health and Wellbeing: <https://carleton.ca/wellness/>
- Health & Counselling Services: <https://carleton.ca/health/>
- Paul Menton Centre: <https://carleton.ca/pmc/>
- Academic Advising Centre (AAC): <https://carleton.ca/academicadvising/>
- Centre for Student Academic Support (CSAS): <https://carleton.ca/csas/>
- Equity & Inclusivity Communities: <https://carleton.ca/equity/>

Off Campus Resources:

- Distress Centre of Ottawa and Region: (613) 238-3311 or TEXT: 343-306-5550, <https://www.dcottawa.on.ca/>
- Mental Health Crisis Service: (613) 722-6914, 1-866-996-0991, <http://www.crisisline.ca/>
- Empower Me: 1-844-741-6389, <https://students.carleton.ca/services/empower-me-counselling-services/>
- Good2Talk: 1-866-925-5454, <https://good2talk.ca/>
- The Walk-In Counselling Clinic: <https://walkincounselling.com>

Appendix B

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

Appendix C

PLAGIARISM

The University Academic Integrity Policy defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This 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, artworks, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, material on the internet and/or conversations.

Examples of plagiarism include, but are not limited to:

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

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.

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

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

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

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

Appendix D: NETIQUETTE

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

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

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

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