Faculty of Public Affairs - The Institute of European, Russian, and Eurasian Studies (EURUS)
TERM: **Fall 2024**
COURSE: **EURR 3001 A / ENGL 3804 A Literature and Culture in Europe**

SESSIONS: **Mondays 11:35 AM - 2:25 PM   Online**
OFFICE HOURS: **Mondays 2:35-3:35 or/and by an appointment**
INSTRUCTOR: **Vildana Stanisic-Keller**

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/historical contexts and focus on the persistent cultural values which connect the different literary traditions. 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 tradition in Europe, the course addresses questions from different intellectual traditions and explores the diversity of positions on the ideas of the 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 & INTENDED OUTCOMES & FORMAT

OBJECTIVES

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

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 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 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:**
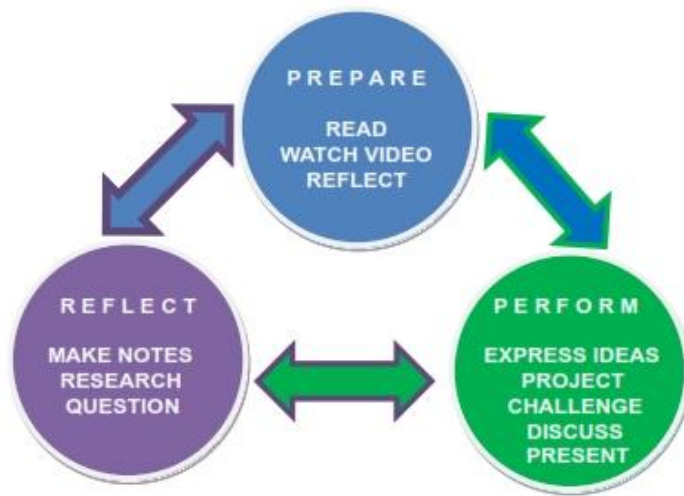
There is **one on-line three-hour session per week** consisting typically of an introductory contextualization of major themes, followed by discussions, questions, and consolidation of the themes and perspectives.

It is **blended course: a combination of live and self-paced modalities:**

VIDEOS READINGS EMAIL CHAT QUESTIONS/COMMENTS FORUMS

LIVE SESSIONS GROUP PRESENTATION OFFICE HOURS CONSULTATIONS

ASYNCHRONOUS (self-paced) activities that you can complete on your own schedule while respecting due dates.

SYNCHRONOUS (live) expecting all participants to meet virtually at the same time. Live Sessions are recorded.

Due to its format, the seminar offers students substantial opportunity for expression and intellectual challenges. The quality of the seminar depends on doing our reading and being prepared for each class. **Participation is essential to the life of the seminar and standing in the course.**

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

C. COURSE TOPICS & RESOURCES

TOPICS: The course is organized into four broad units as thematic frames for our discussion on several topics, including but not limited to issues of cultural production, class & gender, social norms & new norm(al), belonging & acceptance, a role of an individual, memory & storytelling, meanings of phenomena and paradoxes of multiculturalism in the European cultural setting, as well as socio-cultural movements and trends.

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

Our exploration of these themes will lead us toward several additional topics, including but not limited to issues of cultural production, class & gender, social norms & new norm(al), belonging & acceptance, a role of an individual, memory & 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, an essential part of this course is **close examination of the sources**, both primary and secondary. Since we will also be exposed to a various set of materials, we will, thus, be able to see the ways different disciplines interact – creating a network of complex perspectives on European culture.

There will be plenty of information covered in this course. However, **the course is structured to accommodate diverse academic backgrounds and be low stress, providing everyone makes a good faith effort (attends & participates).** 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 Brightspace course page) will heighten your performance and enrich your experience during our sessions.

I expect our journey will be an enjoyable discovery if assigned readings are done in advance.

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 (**to be read before scheduled session**). A PowerPoint Presentation for each session will be available for your review as well.

The **movies** will be available on-line (Library or our course page); **to be 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 ideas and views 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. *Go, Went, Gone / Gehen, ging, gegangen* by **Jenny Erpenbeck**
6. *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. A synopsis, including trigger warnings and movie ratings, for each movie, will be 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:
- "Age of fracture and after" by Daniel T. Rodgers
- " Arbitrary lines: The idea of Europe – and its consequences" by Ferenc Laczó
- "Can the centre hold?" by Beatrice White
- "Creating feminism in the shadow of male heroes" by Zsófia Lóránd
- "Divergent narratives: The unfinished adventure of European unification" by Ulrike Liebert
- " Elastic Borders" – 6 articles
- "East–west inequalities and the ambiguous racialisation of 'Eastern Europeans' " by Aleksandra Lewicki
- "Entangled Memories and the European Cultural Heritage: challenges &scenarios for research" by Gerard Delanty
- "European Identity: What kind of diversity into what form of unity?" by Anna Triandafyllidou and Ruby Gropas
- "Freedom of movement: A European dialectic" by Jannis Panagiotidis
- German Refugees and Refugees in Germany by Peter van der Veer
- "How democracies die, fast and slow" by John Kaene
- "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
- "Is Europe's democracy in crisis?" by Filip Kostelka
- "Judenplatz 1010" by Timothy Snyder
- "Lessons of war: The rebirth of Europe revisited" by Carl Henrik Fredriksson, Klaus Nellen
- "Living dead democracy" – articles and podcast
- "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
- „ Mission interconnectedness: A roundtable on 20 years of Net culture" by Konrad Becker, Josephine Berry Slater, Felix Stalder, Pauline van Mourik Broekman
- "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
- "Remembering to forget: Memory politics in Poland and Hungary" by Irena Maryniak
- "She-cession and women's comeback" by Azzurra Rinaldi
- "The Collapse of the EU? The Return of Borders and the Danger of Populism" by Albrecht von Lucke
- "The Europeans" by Enda O'Doherty
- "The EU migrant debate as ideology" by Hanna Bäckström, Johan Örestig, Erik Persson
- "The Great Substitution" by Holly Case

- "The narrowing spectrum: Representation and democracy in German public service broadcasting" by Annika Weiss
- "The new identity politics: Rightwing populism and the demand for dignity" by Francis Fukuyama
- "The Riace model" by Olav Fumarola Unsgaard
- "The trouble with patriotism" by Simon Keller, Mitja Sardoč
- "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
- "What is a World Capital of Culture? The Case of Paris" by Kjetil Ansgar Jakobse
- "Whose 'Identity'? Multiculturalism vs. Integration in Europe" by Tommaso Virgili
- "Woven memory" by Zsuzsi Flohr

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

Video material:
- Against silence: on freedom of expression in Europe
- All the Names - Trailer and ALL THE NAMES- an introduction
- 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
- Remembering the Future. Politics of Memory and the Culture War: Poland & Germany
- THE CHALLENGE OF DIVERSITY: ITALY AND ITS "IMMIGRANTS" Lecture by Amara Lakhous
- The Elegance of the Hedgehog Trailer   or https://youtu.be/pskSzIGLUVQ
- 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)
- "Writing in Opposition. Culture and Politics"

D. COURSE CALENDAR - TIME SCHEDULE AND READINGS

DATE	TOPICS	MATERIAL/READINGS
Sep 09	**Introduction to the course** ➢ An overview of the syllabus ➢ Concepts, meanings, and descriptions ➢ Interpretations of the term culture as used in the course ➢ Ideas of culture ➢ Approaches to culture and its production	**Syllabus** **Reading: Franz Kafka, "Before the Law"** **Supplementary:** **Fortifying Europe**
Sep 16	**Context(s) and interpretation(s)** ➢ Diversity, stereotypes, dreams...	**Film:** *Spanish Apartment/L'auberge espagnole*
Sep 23	**Cultural Politics** ➢ Cultural Condition/-ing ➢ Reality (ies), Truth(s) ➢ Deceptions and distortions	**Main:** *Clash of Civilizations over an Elevator in Piazza Vittorio* by Amara Lakhous **Supplementary:** • "Introduction: What are cultural politics" by Glen Jordan and Chris Weedon. In *Cultural Politics: Class, Gender, Race, and the Postmodern World*; • **Exiled voices: identity & literature** – podcast **Talk show S1E26** • **"Writing in Opposition. Culture and Politics"** (video)
Sep 30	**Cultural politics** ➢ Culture and Belonging ➢ Reality and Representation	**Main:** *Go, Went, Gone* by Jenny Erpenbeck **Supplementary:** • **"East–west inequalities and the ambiguous racialisation of 'Eastern Europeans' "** by Aleksandra Lewicki • **"Can the centre hold?"** by Beatrice White
Oct 07	**Cultural encounters** ➢ Understanding, acceptance, respect, tolerance ➢ Stereotypes and cultural preconceptions	**Film** - *Never on Sunday* **Supplementary:** • **"Freedom of movement: A European dialectic"** by Jannis Panagiotidis

October 14, 2024 - Statutory holiday. Classes are suspended.

October 21-25, 2024 - Fall break. Classes are suspended.

Oct 28	**Cultural creation/re-creation** ➢ Identity & Belonging ➢ Myth-making/ invention and cultural tradition ➢ Individual and communal identity	Main: *England, England* by **Julian Barnes** **Supplementary:** • **"European Identity: What kind of diversity into what form of unity?" by Anna Triandafyllidou and Ruby Gropas** • **"Whose 'Identity'? Multiculturalism vs. Integration in Europe" by Tommaso Virgili**
Nov 04	**Cultural creation/re-creation** ➢ Nation and narration -search for meaning(s) ➢ Cultural values and their fluidity ➢ Diversity	Main: *England, England* by **Julian Barnes** **Supplementary:** • **"The trouble with patriotism" by Simon Keller, Mitja Sardoč** • **"The Europeans" by Enda O'Doherty**
Nov 11	**Individual and collective** ➢ Cultural condition(ing) ➢ Cultural values and their fluidity ➢ Diversity	Main: *All the Names* by **José Saramago** **Supplementary**: • **"Divergent narratives: The unfinished adventure of European unification" by Ulrike Liebert**
Nov 18	**Being & Belonging** ➢ Art of storytelling ➢ Aesthetics of Experiences & Existence(s) ➢ Time and place ➢ Past vs. Present	**Film**: *Midnight in Paris* **Supplementary**: • **"What is a World Capital of Culture? The Case of Paris" by Kjetil Ansgar Jakobsen**
Nov 25	**Liberation & Self-actualization** ➢ Social divisions and their implications on an individual	Main: *Accidental Death of an Anarchist* by **Dario Fo** **Supplementary:** • **"Then let's dissolve the people: Populists vs the elite, the elite vs populists" by Philip Manow**
Dec 02	**Cultural Politics Deconstructed** ➢ Public & Private ➢ Devices and disguises ➢ The self and the other make-ups	Main: *The Elegance of the Hedgehog* by **Muriel Barbery** **Supplementary:** • **"The next wave: Culture and the virus" by Georg Seeßlen** • **"Quit speaking to the centre" by Lore Gablier & Joci Márton**
Dec 06	**Review and Take-Home Assignment**	**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 assign readings/move 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 reading, 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 elaborate topics for the written assignment will be provided in advance.

Thus, there are **three requirements**:

1. **Effective Participation**: **Attendance and active involvement during** 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 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). 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 several 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.

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

   PRESENTING:
A presentation should be on an article, or a topic related to supplementary readings (articles). We should have a couple of students per class for the presentation of the topics related to the readings. You are encouraged to work as a group (two people) 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 discussion, the presenter(s) is/are responsible for leading discussion/ conversation.

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 take over.

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 submit any materials or links you would like us to consider before class. You should provide any material in a timely manner. Please send me your materials pertinent to your presentation at least 24 hours before your presentation.

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 shared on our Page for you to sign up for presentation.

Please, include a list of sources in your outline/presentation as well.

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

Each of you is welcome to use space within the **Brightspace's Assignments - PRESENTATIONS** where you can submit any materials or links you would like us to consider before class. Each of us is responsible for checking the folder, 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.

You need to send me (as an attachment) your presentation (PPT or PDF) to be stored in our Presentation Repository folder.

Timely feedback will be provided to each student and communicated by e-mail in the morning following our class.

The following resources may help with the mechanics of organizing and giving a presentation:

- [Presentation Zen](#) [blog]
- [Presentations - how to give good presentations](#) (Dennis Angle, Mowhawk College)
- [Kaltura Capture](#) - recording tool

2. **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 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 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 of key passages and analysis of the major reading's texts.

PAPERS
SUBMITION, RETURN AND EVALUATION

- ↓ **Papers are expected to be submitted by December 21, 2024 (till 11:59PM).**
- ↓ **Please, submit your paper electronically (as an attachment to your email) or via Dropbox.**
- ↓ **The papers, with comments and evaluation, will be returned to you electronically in a timely manner**.
- ↓ **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).
- ↓ **Paper Style Guidelines:** Please, use the MLA Handbook for Writers of Research Paper.

Deferral of Final Exam

Deferred exam (take-home) If you miss and/or fail to submit a final take-home by the due date because of circumstances beyond your control (for medical, compassionate, or other valid reasons), you may apply to [the University Registrar's Office](#) to defer your examination.

Deferral may be granted ONLY to the student in good standing in the course.

Minimum standards that a student must meet to be in good standing, and entitled to write a deferred take-home are:
- **To attend at least 60% of our class sessions.**
- **To have presentation done.**

NOTE: If you need a reasonable extension to finish your take-home, please let me know before applying for deferral.

E. EVALUATION & GRADING

The following criteria for evaluation apply to the course:

Effective Participation: attendance & active involvement
  1. **Attendance – 1.2**
  2. **Active involvement – 3.0**
	4.2

Presentation	**3.0**
Take-home	**4.8**

The Carleton University uses 12-point grading scale from A+ (12) to F (0). Your overall Grade Point Average (GPA) will be calculated based on this 12-point scale and the final evaluation you receive in the course will be submitted as a letter grade corresponding to this scale.

EVALUATION

Active Involvement 25%

Attendance 10%

Presentation 25%

Take-Home 40%
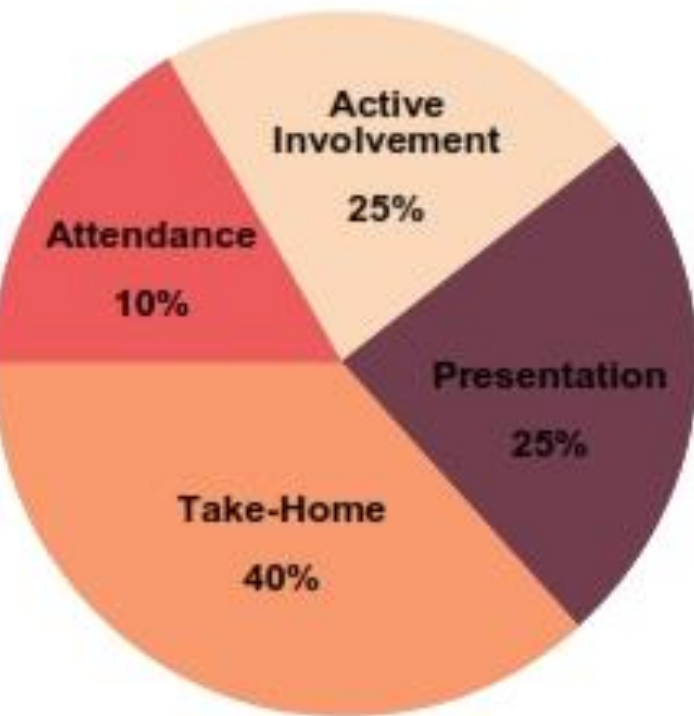
Grading System

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."

What is the course policy on academic freedom, classroom etiquette, or academic integrity?	**Academic Freedom** Studying the literature, culture, and ideas of societies other than their own exposes individuals to unfamiliar and sometimes challenging attitudes, images, language, and values. No one is expected to subscribe to, or be required to accept, the values represented in the material to be studied. However, I expect you will be willing to examine the relevant texts, in various media, and make a sincere effort to understand the presuppositions of others, be willing to discuss the objects of study. By enrolling in this course, you should accept a commitment to academic freedom for all participants, yourselves and the instructor. Please, check Carleton's Freedom of Speech Policy. **Classroom Etiquette** Though some of us may express opinions different than yours, **you are free to disagree – providing you do so in a 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 is considered disrespectful, rude, and dismissive towards your fellow students and the instructor. This kind of behavior impacts your academic standing in this course. However, I doubt it will come to this. For more details, please check **Appendix D** and Netiquette: Expectations of Student Behaviour Online **Academic Integrity** "Carleton University is a community of scholars dedicated to teaching, learning and research. Academic integrity is the set of principles by which a community of scholars governs the pursuit of scholarly activity. **The soundness and reliability of scholarly activity rests on a shared commitment to academic integrity based on principles of honesty, trust, respect, fairness, and responsibility.** Academic misconduct, in any form, is ultimately destructive to the values of the University. Conduct by any person that adversely affects academic integrity at Carleton University is a serious matter. **The University requires, unequivocally, academic integrity from all its members, including students.** Misconduct in scholarly activity will not be tolerated. Carleton University's Academic Integrity Policy ("the Policy) governs student academic integrity. The integrity of a student's academic work is critical to enabling student success and ensuring fairness and reliability in the awarding of grades and degrees. Students who violate the principles of academic integrity undermine the quality of their education and the value of a Carleton University degree. **Students are expected to familiarize themselves with this policy and to uphold the principles set out herein.** It should further be noted that claiming ignorance of or confusion about the academic integrity standards as described in the Policy does not excuse a student from responsibility for violations of those standards." Each student in this course is expected to abide by the Academic Integrity and Academic Offences. I believe, we all agree that: • Any work done and submitted by a student in this course for academic credit has to be the student's own work.

	• Complete acknowledgement for all information obtained from sources in and outside the classroom must be clearly stated in all written work submitted. • Ideas, arguments, and direct phrasings taken from someone else's work must be identified and properly referenced (provide (with citations of sources of information). • Quotations from other sources must be clearly marked as distinct from the student's own work. For more, please, review the course page, consult the Writing Tutorial Services (WTS) at the Centre for Student Academic Support (CSAS). For more details, please check **Appendix C.**
What is the policy regarding intellectual property?	"Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are **copy protected and remain the intellectual property of their respective author(s).** All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s). Students registered in the course may take notes and make copies of course materials for their own educational use only. **Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s)."** The Centre for Student Academic Support (CSAS) is a centralized collection of learning support services designed to help students achieve their goals and improve their learning both inside and outside the classroom. CSAS offers academic assistance with course content, academic writing and skills development.
How to address issue regarding the course, or concerns about our sessions, readings, presentations, absence, etc?	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, email/chat). Many things are settled only if communicated. You are welcome to contact me at vildanastanisickeller@cunet.carleton.ca. **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 and the course page.

Course Outline: The course outline posted to the Department(s) website is the official course outline.

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

NOTE: Accommodation Due to Short-term Incapacitation
I may require documentation to support a request for an informal accommodation due to short-term incapacitation - the Self-Declaration for Academic Considerations form.

Important Dates for the Fall 2024 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

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

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** *"Helping students build a foundation for academic success by facilitating services that foster personal direction and academic competence"*	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** *"Integration, Individualization, Independence"*	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
A Student Referral Guide - a helpful summary of support for students and what the different offices on campus do.		

Appendix C
PLAGIARISM & SUBMISSION, RETURN, AND GRADING OF TERM WORK

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, including the unauthorized use of generative AI tools (e.g., ChatGPT, GPT-3, DALL-E);

- 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).

SUBMISSION, RETURN, AND GRADING OF TERM WORK

Written assignments must be submitted directly to the instructor(s) according to the instructions in the course outline.

Final standing in courses will be shown by alphabetical grades. The system of grades used, with corresponding grade points is:

Percentage	Letter grade	12-point scale	Percentage	Letter grade	12-point scale
90-100	A+	12	67-69	C+	6
85-89	A	11	63-66	C	5
80-84	A-	10	60-62	C-	4
77-79	B+	9	57-59	D+	3
73-76	B	8	53-56	D	2
70-72	B-	7	50-52	D-	1

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 .