



<b>COURSE TERM</b>	<b>EURR 3002 A / ENGL 3805 A – Literature and Culture in Russia and Eurasia Winter 2025</b>		
<b>CLASS</b>	<b>Mondays 11:35 AM - 2:25 PM <a href="#">Online</a></b>	 brightspace by D2L	
<b>OFFICE HOURS</b>	<b>Mondays 2:30 PM or/and by an appointment</b>		
<b>INSTRUCTOR</b>	<b>Vildana Sanišić-Keller <a href="mailto:vildanastanisickeller@cunet.carleton.ca">vildanastanisickeller@cunet.carleton.ca</a></b>		

## I - COURSE DESCRIPTION

There is hardly a period in the Russian history which has not brought enormous changes to society, culture, a set of ideas and actions that influenced the country and the world. Designed with those changes in mind, the **Literature and Culture in Russia and Eurasia** course puts emphasis on the study of Russian culture, especially its literature and cinema.

Through our readings, screening of movies and classroom discussions, the seminar will focus on situating individual works in a cultural and social context with the aim of gaining insights into the significance of cultural traditions. We will also be addressing the role of the artist / intellectual vis à vis social context, and the literary stylization of the individual and collective experience.

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.

It is assumed that the student has a basic understanding or interest of/in the target context. Our journey will focus on situating individual works in a cultural and social setting, from Goncharov and Dostoevsky to contemporary authors.

**II - PRECLUSIONS:** Second-year standing.

## III - OBJECTIVES & OUTCOMES & FORMAT

### OBJECTIVES

In the process of our study, we will explore cultural diversity reflected in novels, novellas, short stories, 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 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, events and engage us with concerns of their time and of globalized modernity.

### INTENDED OUTCOMES

Students should develop:

- ✚ closer understanding of culture of Russia and neighboring Slavic countries, contemporary issues, and appreciation for the diversity of their 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 cultural traditions
- ✚ the ability to analyze connections between specific texts and broader cultural contexts
- ✚ the ability to work independently and collaboratively in drafting, writing, and presenting

### 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 online 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.

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



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

**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 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 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.

## IV - COURSE TOPICS & MATERIAL/RESOURCES

### A. 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, as well as phenomena and paradoxes of changes and reforms:

- A concept of the superfluous man (лишний человек)
- Myth of the “Russian/Slavic soul”
- Memory and nostalgia
- Utopia & Dystopia

### B. RESOURCES

To provide a sense of the larger political/social/historical context of the cultures in question, we will explore heterogeneous materials such as works of literature (fiction), journalist and scholarly writing, as well as other texts. The course also integrates a scholarly conference on post-socialist cultures and screening of films. Thus, readings of literary works will be supplemented with other documents to provide a sense of the larger cultural-political-social-historical context in which they were written.

**The resources are a combination of primary and secondary/supplementary materials.** Everyone is responsible for the required and supplementary readings for each week. All texts are in English translation and movies with English subtitle. You are welcome to read texts in the original language.

#### 1. PRIMARY MATERIAL: A combination of **main readings** and **movie screenings**.

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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 Russian 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.



All books listed as the main readings are available:

- **Electronic resources: on-line** (via Ares or our course page),
- **Physical copies: placed on Library Reserves,**
- **One reading is available at the Campus Bookstore** in a paper edition, which can be purchased or rented if you decide to do so (please see below).



Available on-line (**Ares or our course page**). A synopsis, including trigger warnings and movie ratings, for each movie, are posted on the course page.

It is assumed that the students like literature and cinema, as well as reading, sharing ideas and views with others. Please note that there are no costs involved in accessing the material except for one reading (please, see below) in case you decide to purchase/rent the book.

### MAIN READINGS:



***Heart of a Dog/ Собачье сердце.*** Bulgakov, Mikhail / Михайл Афанасьевич Булгаков. Mirra Ginsburg (Translator). Paperback, Grove Press, 1994.  
Available: On-line (via Ares) and a paper copy placed on Library Reserves.



***Homo Zapiens / Generation "II".*** Pelevin, Victor / Виктор Пелевин. Andrew Bromfield (Translator). Paperback, Penguin Publishing Group, 2002.  
Available: On-line (via Ares), a paper copy placed on Library Reserves, for rental (used) / purchase at the Campus Bookstore (Rental Used \$12.87; Buy New \$29.26; Buy Used \$22.00).



***Notes from the Underground/Записки из подполья.*** Dostoyevsky, Fyodor / Фёдор Михайлович Достоевский. Richard Pevear and Larissa Volokhonsky (Translation). Paperback, Vintage Classics, 1994.  
Available: On-line (via Ares), a paper copy placed on Library Reserves.



***One Day in the Life of Ivan Denisovich / Один день Ивана Денисовича Odin den' Ivana Denisovicha.*** Solzhenitsyn, Aleksandr / Александр Исаевич Солженицын. Ronald Hingley, H.T. Willetts and Max Hayward (Translation). Leopold Labedz (Introduction). Paperback, Farrar, Straus and Giroux, 2005.  
Available: On-line (via Ares), a paper copy placed on Library Reserves.



***"The Diary of a Superfluous Man"/ "Дневник лишнего человека".*** Turgenev, Ivan / Иван Сергеевич Тургенев. Constance Garnett (Translator). Paperback, Dodo Press, 2008.  
Available: On-line (via Ares), a paper copy placed on Library Reserves, a link for the audiobook posted in the module.



***"The Overcoat"/"Шинель".*** Gogol, Nikolai / Никола́й Васи́льевич Го́голь. Paperback, Dover Publications, 1992.  
Available: On-line (via Ares), a paper copy placed on Library Reserves, a link for the audiobook posted in the module.

**NOTE: To be read before the scheduled session.**

### MOVIES:



**"Burnt by the Sun"/ Утомлённые солнцем (1994) by Nikita Mikhalkov**



**"A Few Days in the Life of I.I. Oblomov"/ Несколько дней из жизни И. И. Обломова (1980) by Nikita Mikhalkov**



**"Tycoon"/Олигарх (2003) by P. Lungin or "The Fool" (Дурак) by Yury Bykov**

All movies are available: On-line (via Ares), or a link posted in the module.

**NOTE: To be watched before the scheduled session.**

**2. SECONDARY/SUPPLEMENTARY MATERIAL: A combination of book excerpts, editorials and video material.**

**BOOK CHAPTERS:**

- ❖ Sahadeo, Jeff. *Voices from the Soviet Edge*. Ithaca, N.Y.: Cornell University Press, 2019.
  - Chapter 2: Friendship, Freedom, Mobility, and the Elder Brother (pp. 35-63)
  - Chapter 4: Race and Racism (pp. 93-115)
  - Conclusion: Red or Black? (pp. 198-204)Available: On-line (via Ares).
  
- ❖ Blakkisrud, Helge. Chapter 9 - "Blurring the Boundary between Civic and Ethnic: The Kremlin's New Approach to National Identity under Putin's Third Term." *The New Russian Nationalism: Imperialism, Ethnicity and Authoritarianism 2000–2015*, edited by Pål Kolstø, Edinburgh University Press, 2016, pp. 249–274.  
Available: On-line (via Ares).

**EDITORIALS:**

**Availability:** Links to this material are posted on the course page (according to our class calendar). We will be using some material from this list. Please note that complete citations for the material are accessible via links provided.

- ["An informal concordat: Culture wars in modern Russia"](#) by Boris Falikov
- ["A Crisis of Constitutional Democracy in Post-Communist Europe: 'Lands In-Between' Democracy and Authoritarianism"](#) by Bojan Bugarić
- ["Back to square one"](#) by Igor Torbakov
- ["Decontextualization of History: Fantasmic Rebuilding of the Soviet Past"](#) by Ilya Kalinin
- ["Deconstructing imperial knowledge"](#) by Mykola Riabchuk, Serhy Yekelchuk
- ["Defending the family Kremlin-style"](#) by Rasa Navickaitė
- ["Dissidence – doubt – creativity"](#) by Joachim von Puttkamer
- ["Explaining eastern Europe"](#) by Stephen Holmes, Ivan Krastev
- ["Free expression on the margins"](#) by Maria Lipman
- ["Growing up in Kundera's Central Europe"](#) by Jonathan Bousfield
- ["History and the inevitability of eternity?"](#) by Peter Verovšek
- ["History without memory: Gothic morality in post-Soviet society"](#) by Dina Khapaeva
- ["How modernity invented tradition"](#) by Clemena Antonova
- ["Internal empire"](#) by Nick Sywak
- ["Kakistocracy or the true story of what happened in the post-Soviet area"](#) by Vahram Abadjian
- ["On the rubble of the rule of law"](#) by Tomasz Tadeusz Koncewicz
- ["Once upon a time in 1989: How the West is now learning the hard lessons of the East"](#) by Slavenka Drakulić
- ["Our enemy is not Tchaikovsky himself"](#) by Iuliia Bentia
- ["Putin's reset"](#) by Maria Lipman
- ["Putinism after Putin"](#) by Irina Borogan and Andrei Soldatov
- ["Rewriting Russian history"](#) by Dagmara Moskwa
- ["Russia: Did liberals bury liberalism?"](#) by Lilia Shevtsova
- ["Soviet Atlantis: A melancholic fantasy of the post-Soviet subject"](#) by Ilya Kalinin

- [“Staring through the mocking glass: Three misperceptions of the east-west divide since 1989”](#) by D. Bohle and B. Greskovits
- [“The end of an era”](#) by Yavor Siderov
- [“The future was next to you”](#) by Simon Garnett, Ivan Krastev and Réka Kinga Papp
- [“The horrifying right to one’s own context: Seven rules of culture warfare”](#) by Ondřej Slačálek
- [“The names of the lost”](#) by Maksim Lyalin , Kamila Orlova, Anna Tugarinova
- [“The politics of bones”](#) by Konstantin Akinsha
- [“The Political Use of Soviet Nostalgia to Develop a Russian National Identity”](#) by Maria Markova
- [“The Power of the Powerless”](#) by Václav Havel
- [“The significance of the Russian Soul in understanding contemporary geopolitics”](#) by Raisa Ostapenko
- [“This mess of troubled times”](#) Karl Schlögel
- [“Tragedy of Central Europe”](#) by Milan Kundera
- [“Transformations in the perception of Russian literature after February 24, 2022”](#) by Ivan Posokhin
- [“Varieties of antifascism: Russian notes towards a global debate”](#) by Mischa Gabowitsch
- [“Violence and anti-violence”](#) Volodymyr Yermolenko
- [“Wests, East-Wests, and divides”](#) by Niall Chithelen
- [“Whose revolt is it?”](#) by Volha Biziukova


#### AUDIO & VIDEO MATERIAL:

- [Freedom of Speech Under Duress – The case of Belarus, Poland and Ukraine](#)
- [“Wasn’t the East-West divide supposed to go away?”](#) - Discussing ‘The Legacy of division: Europe after 1989’ with the curators
- [Wild thinking: Karl Schlögel's farewell to dreamland](#)

#### LINKS:

- [Balkan Diskurs](#)
- [Communist and post-Communist Studies](#)
- [Demokratizatsiya; Europe-Asia Studies](#)
- [Eurasianet](#)
- [Euronews](#)
- [Journal of Communist Studies and Transition Politics](#)
- [Journal of Democracy](#)
- [Post-Soviet Affairs](#)
- [Radio Free Europe/Radio Liberty](#)
- [Sputnik News](#)
- [The Moscow Times](#)
- [The Power of the Powerless \[Václav Havel\]](#)
- [Ukrainska Pravda](#)
- [UNIAN or Ukrainian Independent Information Agency of News](#)

## V - COURSE CALENDAR - TIME SCHEDULE AND READINGS

DATE	TOPICS	MATERIAL/READINGS
Jan 06	Introduction to the course -Concepts, meanings and descriptions	<ul style="list-style-type: none"> <li>• Syllabus</li> <li>• <a href="#">“The Power of the Powerless”</a> by Václav Havel</li> </ul>
Jan 13	Context(s) and interpretation(s)	Film <b>“A Few Days in the Life of I.I. Oblomov”</b> (1980) by Nikita Mikhalkov 

Jan 20	Constructing and De-Constructing Legacies	<p><b>Main:</b> "The Diary of a Superfluous Man" by Ivan S. Turgenev</p> <p><b>Supplementary:</b> <a href="#">"This mess of troubled times"</a> Karl Schlögel</p>	
Jan 27	Cultural Re-Conditioning	<p><b>Main:</b> "The Overcoat" by Nikolai Vasilievich Gogol</p> <p><b>Supplementary:</b> <a href="#">"Free expression on the margins"</a> by Maria Lipman</p>	
Feb 03	Social Division and Implications on an Individual	<p><b>Main:</b> <i>Notes from the Underground</i> by Fyodor M. Dostoyevsky</p> <p><b>Supplementary:</b> <a href="#">"The significance of the Russian Soul in understanding contemporary geopolitics"</a> by Raisa Ostapenko</p>	
Feb 10	Understanding "Self" and "Other" & Self-exile	<p><b>Main:</b> <i>Notes from Underground</i> by Fyodor M. Dostoyevsky</p> <p><b>Supplementary:</b></p> <ul style="list-style-type: none"> <li>Chapter 2: Friendship, Freedom, Mobility, and the Elder Brother (pp. 35-63) from <i>Voices from the Soviet Edge</i> by Jeff Sahadeo</li> <li>Chapter 4: Race and Racism (pp. 93-115) <i>Voices from the Soviet Edge</i> by Jeff Sahadeo</li> <li>Conclusion: Red or Black? (pp. 198-204 <i>Voices from the Soviet Edge</i> by Jeff Sahadeo</li> </ul>	
<b>Feb 17 - Statutory holiday. University closed.</b>			
<b>February 17-21, 2025 - Winter Break - no classes.</b>			
Feb 24	Liberty and Conditioning: Self and Home(land) - Invented tradition	<p>Film "Burnt by the Sun" by Nikita Mihalkov</p>	
Mar 03	Cultural condition(ing): Individual and collective	<p><b>Main:</b> <i>Heart of a Dog</i> by Mikhaíl Afanasyevich Bulgakov</p> <p><b>Supplementary:</b> <a href="#">"Decontextualization of History: Fantasmic Rebuilding of the Soviet Past"</a> by Ilya Kalinin</p>	
Mar 10	Sociopolitical conditioning and subversion: State of being	<p><b>Main:</b> <i>One Day in the Life of Ivan Denisovich</i> by Aleksandr Isayevich Solzhenitsyn</p> <p><b>Supplementary:</b></p> <ul style="list-style-type: none"> <li><a href="#">"History without memory: Gothic morality in post-Soviet society"</a> by Dina Khapaeva</li> <li><a href="#">"The Political Use of Soviet Nostalgia to Develop a Russian National Identity"</a> by Maria Markova</li> </ul>	
Mar 17	The 'post-modern' condition(ing) and Mythology Revisited	<p><b>Main:</b> <i>Homo Zapiens / Generation "П"</i> by Viktor Pelevin</p> <p><b>Supplementary:</b> <a href="#">"Kakistocracy or the true story of what happened in the post-Soviet area"</a> by Vahram Abadjian</p>	
Mar 24	Present - Defining the self (culturally and socially)	<p><b>Main:</b> <i>Homo Zapiens / Generation "П"</i> by Viktor Pelevin</p> <p><b>Supplementary:</b></p> <ul style="list-style-type: none"> <li><a href="#">"On the rubble of the rule of law"</a> by Tomasz Tadeusz Koncewicz</li> <li><a href="#">"The horrifying right to one's own context: Seven rules of culture warfare"</a> by Ondřej Slačálek</li> </ul>	
Mar 31	Cultural Politics: Changes and self-invention / criminalization?	<p>Film "The Fool" (2014) by Yuri Bykov</p> <p><b>Supplementary:</b> <a href="#">"Putinism after Putin"</a> by Irina Borogan and Andrei Soldatov</p>	
Apr 07	Review & Assignment	<p><b>Take-Home Assignment</b></p>	

## VI - COURSE STRUCTURE & REQUIREMENTS & EVALUATION

### A. STRUCTURE

This seminar meets once a week for a three-hour session. Students are expected to attend all classes and do assign 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 elaborate topics for the written assignment will be provided in advance.

### B. REQUIREMENTS

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 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), or leaving sessions (for the 50% and above 50% of the class time) is a form of absence, and I will decide when a number of late arrivals/leavings (if not advised in advance) becomes equivalent to absence of one whole session.

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 secondary/supplementary material, or a topic related to the supplementary readings (articles). We should have a couple of students per class for the presentation of the topics related to the readings. You are encouraged to work as a group (two 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, story, 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 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 the presentation** to be posted onto our page (PRESENTATIONS Module- PRESENTATIONS REPOSITORY folder) a day before scheduled. Please, include a list of sources in your outline/presentation as well.

### **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/when discretion dictates, I may get involved.
- ✚ Since the heart of this course is discussion, the presenter is responsible for leading discussion/ conversation.

**Timely feedback will be provided to each student and communicated in an e-mail the morning following your presentation.**

#### **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/shared to/with me after class. It is considered as your participation.**

**Presentation schedule (with the link) is shared so you can sign up for presentation by the end of the 2<sup>nd</sup> week (by January 19<sup>th</sup>, 2025).**

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 are required to write a **take-home exam: 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 focus is on understanding, critically processing, and interpreting, as well as forming well-founded opinions based on a critical approach. 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 and analysis of the major reading's texts.

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#### **PAPERS SUBMISSION, RETURN AND EVALUATION**

- ✚ **Papers are expected to be submitted by 11:59PM on April 26, 2025.**
- ✚ **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**.

I know, unfortunately, how it is losing work, files, data...

In order to avoid this trouble, I remind myself constantly:

- Do not keep your files on only one device!
- Save them on a few devices/places!
- And / Or store them in Google Drive, Dropbox, Cloud for remote access, a USB flash drive!
- Why not send it as an e-mail attachment to yourself?!

#### **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).”**

## EVALUATION & GRADING

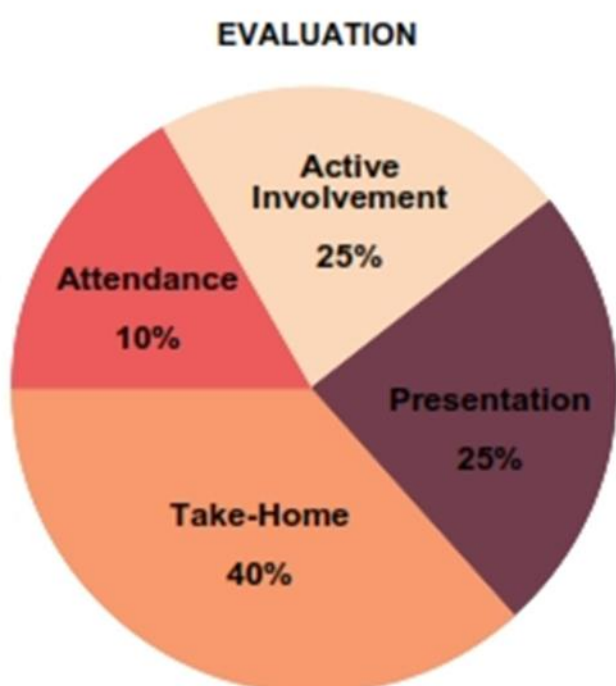
The following criteria for evaluation apply to the course:

<b>Effective Participation: attendance &amp; active involvement</b>	<b>4.2</b>
<b>Attendance - 1.2</b> <b>Active involvement - 3.0</b>	
<b>Presentation</b>	<b>3.0</b>
<b>Take-home</b>	<b>4.8</b>

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.

### Grading System

Standing in a course is determined by the course instructor, subject to the approval of the faculty Dean.  
Standing in courses will be shown by alphabetical grades.  
The system of grades used, with corresponding grade points and the percentage conversion, is listed below.



Grade	Point Equivalence	Percentage Conversion
A+	12	90-100
A	11	85-89
A-	10	80-84
B+	9	77-79
B	8	73-76
B-	7	70-72
C+	6	67-69
C	5	63-66
C-	4	60-62
D+	3	57-59
D	2	53-56
D-	1	50-52
F	0	less than 50

**“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.”**

### 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.

## VII - ACADEMIC REGULATIONS & POLICIES

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

### **I. 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.

I expect you are curious and willing to examine the relevant texts, in various media, and make a sincere effort to understand the presuppositions of others, be willing to discuss subject matter. 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](#).

### **II. Classroom Etiquette**

Though some of us may express opinions different than yours, **you are free to disagree – providing you do so in calm, courteous and respectful manner**. This is especially **important because we will be covering some sensitive, divisive topics during this class**.

Showing lack of engagement 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](#) .

### **III. 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](#).

	<p>I believe, we all agree that:</p> <ul style="list-style-type: none"> <li>• Any work done and submitted by a student in this course for academic credit has to be the student's own work.</li> <li>• Complete acknowledgement for all information obtained from sources in and outside the classroom must be clearly stated in all written work submitted.</li> <li>• Ideas, arguments, and direct phrasings taken from someone else's work must be identified and properly referenced (provide (with citations of sources of information)).</li> <li>• Quotations from other sources must be clearly marked as distinct from the student's own work.</li> </ul> <p>For more, please, review the course page, consult the <a href="#">Writing Tutorial Services (WTS)</a> at the <a href="#">Centre for Student Academic Support (CSAS)</a>.</p> <p>For more details, please check <b>Appendix C</b>.</p>
<p><b>What is the policy regarding intellectual property?</b></p>	<p>“Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are <b>copy protected and remain the intellectual property of their respective author(s)</b>. 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).</p> <p>Students registered in the course may take notes and make copies of course materials for their own educational use only. <b>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).</b>”</p> <p><a href="#">The Centre for Student Academic Support (CSAS)</a> 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.</p>
<p><b>How to address any issue regarding the course, or concerns about our sessions, readings, presentations, absence, etc?</b></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).</p> <p><b>Many things are settled only if communicated.</b></p> <p>You are welcome to contact me at <a href="mailto:vildanastanisickeller@cunet.carleton.ca">vildanastanisickeller@cunet.carleton.ca</a> .</p> <p>NOTE: All after-class communication will be via official Carleton university <b>e-mail accounts</b>, and/or <b>Brightspace announcement and notifications</b>. As important course and university information are distributed this way, it is the student's <b>responsibility to monitor</b> their Carleton <b>accounts</b> and <b>our course page</b>.</p>

**Course Outline:** The course outline posted to the Department(s) website(s) and the course page 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**

**Appendix B: ASSISTANCE FOR STUDENTS**

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

**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](mailto:equity@carleton.ca) at [equity@carleton.ca](mailto: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 Winter 2025 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: [The Academic Year \(Graduate and Undergraduate Studies\) < Carleton University](#) .

### **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](mailto:tls@carleton.ca).

**Resources for Indigenous students** The Centre for Indigenous Support and Community Engagement has knowledge of the many supports available on campus, particularly those that our office provides. Carleton University offers a range of supports to all students as well [resources specifically for Indigenous students](#). If you are unable to find what you are looking for, feel free to email us [indigenous@carleton.ca](mailto:indigenous@carleton.ca).

**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](http://carleton.ca/studentsupport). For updated news and information on the undergraduate student experience, visit the [Faculty and Staff page](#) on [students.carleton.ca](http://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 YOU NEED 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	<b>Academic Advising Centre</b>  <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 <a href="#">Website</a> 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	<b>Undergraduate Program Advisors</b>	Consult the individual departmental website
...a learning disability	<b>Paul Menton Centre</b> <i>“Integration, Individualization, Independence”</i>	501 University Centre 613-520-6608 <a href="#">Website</a> 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	<b>Centre for Student Academic Support (CSAS)</b>	4th floor MacOdrum Library 613-520-3822 <a href="#">Website</a> For an appointment, please email <a href="mailto:CSAS@carleton.ca">CSAS@carleton.ca</a>
...polishing English conversation skills, or proof reading (International students only)	<b>International Student Services Office</b>	128 University Centre 613-520-6600 <a href="#">Website</a>
...Library and Research help; Learning Support and IT support	Staff at <b>MacOdrum Library</b> (reference services desk)	613-520-2733 <a href="#">Website</a>
...coping with stress or crisis	<b>Office of Student Affairs or Health and Counseling Services</b>	<a href="#">Student Affairs</a> <a href="#">Health &amp; Counselling Services</a>

[A 2024-25 Student Referral Guide](#) - a helpful summary of support for students and what the different offices on campus do.

## 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, 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.

#### **KEEP IN MIND:**

Student’s or professor’s materials created for this course (including presentations and posted notes, assignments and presentations) 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 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	%	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

**“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.”**

## 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.

Please:

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

For more information, visit [The Core Rules of Netiquette](#).