

TERM: Winter 2026
COURSE: ENGL3020A/EURR3010A Literature and Culture - Europe, Russia, and Eurasia Beyond Borders
SESSIONS: Mondays 11:35 AM - 2:25 PM [Online](#)  
OFFICE HOURS: Mondays 2:35-3:35 or/and by an appointment
INSTRUCTOR: Vildana Stanistic-Keller VildanaStanisticKeller@CUNET.CARLETON.CA

A. COURSE DESCRIPTION

This course examines cultural and ideological borders in Europe, Russia, and Eurasia through literature, film, essays, and other ways of cultural expressions. We explore how artistic narratives challenge political, social, and symbolic boundaries, particularly in response to issues such as migration, authoritarianism, nationalism, and the afterlives of the Cold War.

Focusing on themes of displacement, identity negotiation, memory, and resistance, we will explore how writers and artists reimagine belonging, critique dominant ideologies, and voice to marginalized perspectives. We consider key concepts such as borderlands, cultural hybridity, transnationalism, post-socialist transformations, and memory politics.

By the end of the course, students will gain a critical understanding of how literature and culture function both as reflections of historical and political realities and as transformative tools that challenge, reconfigure, and transcend borders.

B. PRECLUSIONS: Second-year standing.

C. OUTCOMES & FORMAT

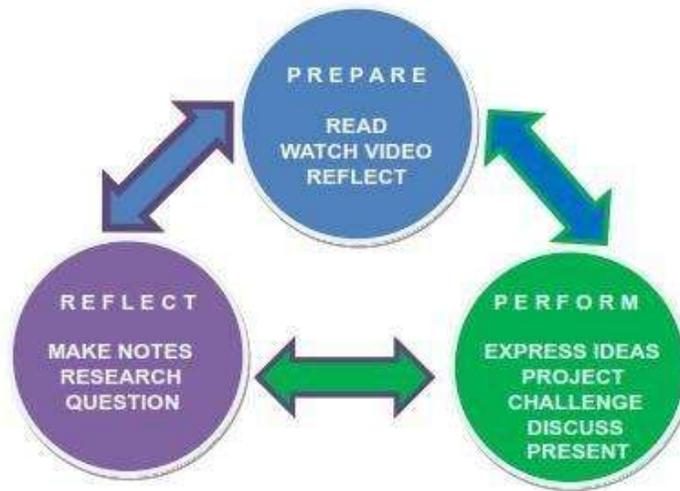
COURSE OUTCOMES

By the end of this course, students will be able to:

- ✚ **Analyze** literary, cinematic, and editorial texts to understand how they represent cultural identities, borders, and social transformation in Europe, Russia, and Eurasia.
- ✚ **Interpret** how narratives reflect individuals' hopes, desires, fears, and responses to political, social, and cultural change.
- ✚ **Explain** how historical experiences - such as imperial legacies, post-Soviet transitions, and the aftermath of the Cold War - shape contemporary cultural expressions and intellectual debates.
- ✚ **Compare and contrast** cultural perspectives across different regions and genres, identifying both commonalities and diversities in their representations of identity, belonging, and cultural exchange.
- ✚ **Evaluate** editorials and essays as alternative cultural documents that reveal intellectual dialogues, social trends, and evolving relationships between nations and communities.
- ✚ **Discuss** the role of literature, film, and media as tools of resistance, negotiation of identity, and cultural memory.
- ✚ **Examine** how migration, mobility, and border-crossings challenge traditional notions of nation, culture, and belonging.
- ✚ **Develop informed arguments** about cultural production in Europe, Russia, and Eurasia, supporting claims with textual evidence and cross-cultural insights.
- ✚ **Reflect critically** on the role of art and literature in shaping public consciousness, promoting dialogue, and bridging cultural divides in the context of global modernity.

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**:



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 opportunities for expression and intellectual challenges. The quality of the seminar depends on doing our reading and being prepared for each class. **Active involvement is essential to the life of the seminar and standing in the course.**

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

D. COURSE TOPICS & RESOURCES

TOPICS: The course is organized into a few 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 & nostalgia, meanings of phenomena and paradoxes of cultural hybridity, etc.

- ✚ Borders, borderlands, and cultural crossings
- ✚ Post-colonial spaces, and post-Soviet identity
- ✚ Memory, trauma, and cultural legacies of Cold War
- ✚ Migration, displacement, and diaspora identities
- ✚ Authoritarianism, dissent, nostalgia, and cultural resistance
- ✚ Nationalism vs. transnational identity
- ✚ Cultural hybridity and cultural politics

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), journalism 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.

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, Russian, and Eurasian cultures.

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 are available:

- **Electronic resources: on-line** (via Ares or our course page),
- **Physical copies: placed on Library Reserves,**
- **At the Campus Store** in a paper or online edition, which can be purchased or rented if you decide to do so (for individual cost, 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 unless you decide to purchase/rent the book.

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

MAIN READINGS:

1. ***Clash of Civilizations over an Elevator in Piazza Vittorio / Scontro di civiltà per un ascensore a Piazza Vittorio*** by **Amara Lakhous**. Ann Goldstein (Translator). New York: Europa Editions, 2012.
Available: On-line (via Ares) & A paper copy placed on Library Reserves. For purchase at the Campus Store (\$27.95)
2. ***England, England*** by **Julian Barnes**. Toronto: Vintage Canada, 1999.
Available: On-line (via Ares) & A paper copy placed on Library Reserves. For purchase at the Campus Store (\$19.95)
3. ***Go, Went, Gone / Gehen, ging, gegangen*** by **Jenny Erpenbeck**. Susan Bernofsky (Translator). New York: New Directions Books, 2017.
Available: A paper copy placed on Library Reserves. For purchase at the Campus Store (\$24.75). May be available online (TBA)
4. ***Secondhand Time: The Last of the Soviets / Время секонд хэнд*** by **Svetlana Alexievich (selected chapters)**
Available: A paper copy placed on Library Reserves. . For purchase at the Campus Store (\$33.50). May be available online (TBA).
5. ***The Book of Laughter and Forgetting / Kniha smíchu a zapomnění*** by **Milan Kundera. Aaron Asher (Translator)**. New York, NY: Harper Perennial, 1999.
Available: On-line (via Ares) & A paper copy placed on Library Reserves. . For purchase at the Campus Store (\$23.99)
6. **"The Distance of the Moon" / "La distanza della Luna"** by **Italo Calvino. William Weaver (Translator)**. Boston: Mariner Books Classics-Harper Collins, 2015.
Available: A paper copy placed on Library Reserves. May be available online (TBA)

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

We have access to a 3 user copy for institutional use. For limited user e-books, the best option is to not keep the e-book open in your browsers – download the chapter/ section you need in PDF (when permitted) and then exit the e-book.

MOVIES:

1. **"Burnt by the Sun" / Утомлённые солнцем** (1994) by **Nikita Mikhalkov**
2. **"Good Bye, Lenin!"** (2003) by **Wolfgang Becker** (DVD placed on short term reserve)
3. **"Green Border" / Zielona granica** (2023) by **Agnieszka Holland**
4. **"The Spanish Apartment" / L'Auberge espagnole** (2002) by **Cédric Klapisch**

NOTES: Except the "Good Bye, Lenin", the other 3 films are available on streamers and the links will be added to Ares.

To be watched before the scheduled session.

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 and Book Chapters:

- ["After Growth: Culture as Foundational for Democracy"](#) by Justin O'Connor
- ["Arbitrary lines: The idea of Europe – and its consequences"](#) by Ferenc Laczó
- ["Back to square one"](#) by Igor Torbakov

- “Blurring the Boundary between Civic and Ethnic: The Kremlin's New Approach to National Identity under Putin's Third Term” by Blakkisrud, Helge. *The New Russian Nationalism: Imperialism, Ethnicity and Authoritarianism 2000–2015*, edited by Pål Kolstø, Edinburgh University Press, 2016, pp. 249–274.
- [“East–west inequalities and the ambiguous racialisation of ‘Eastern Europeans’”](#) by Aleksandra Lewicki
- [“‘Eurowhiteness’: Europe’s civilizational turn”](#) by Hans Kundnani
- Fortifying Europe – Podcasts/Talk-shows, Standard Time
- [“Freedom of movement: A European dialectic”](#) by Jannis Panagiotidis
- [“Genderphobia in Eastern Europe: Myths and Realities”](#) by Judit Takács and Kata Benedek
- [German Refugees and Refugees in Germany](#) by Peter van der Veer
- [“How democracies die, fast and slow”](#) by John Kaene
- [“How Firewalls Fall”](#) by Francesca De Benedetti
- [“Is Europe’s democracy in crisis?”](#) by Filip Kostelka
- [“Lessons of war: The rebirth of Europe revisited”](#) by Carl Henrik Fredriksson, Klaus Nellen
- [“Liminal border situation”](#) by Ariel Rosé
- [“Living dead democracy”](#) – articles and podcast
- [“Living in diversity: On the fear of the Other and anxieties about the Self”](#) by Kenan Malik
- [“Migration: Anatomy of a Dutch Obsession”](#) by Peter Scholten
- [“Migration: Europe’s absent history”](#) by Imke Sturm-Martin
- [“No place like home: A concise history of statelessness”](#) by Lyndsey Stonebridge
- [“No time to lose hope: Central Europe at breaking point”](#) by Michal Koran
- [“Our dear friends in Moscow: An interview with Irina Borogan and Andrei Soldatov”](#) by Mirjana Tomić
- [“Owning the Past: Orbán’s Statue Craze”](#) by Kata Benedek
- [“Parallel societies”](#) by Bárbara Alves
- [“Remembering to forget: Memory politics in Poland and Hungary”](#) by Irena Maryniak
- [“Rituals of resistance”](#) by Jay Jordan
- [“Snapshots: Grief, Extended Reality, Hope”](#) by Charles Devellennes, Darcy Harris and Rūta Kazlauskaitė
- [“Snapshots: Informed Anger, Joyous Resistance, Nostalgia”](#) by Julia Steinberger, Sophia Vitrierat NG, Sven Schreurs
- [“Soviet Atlantis: A melancholic fantasy of the post-Soviet subject”](#) by Ilya Kalinin
- [“Symbiotic culture and repression”](#) by Yegor Mostovshikov
- [“Shifting the wall further east: Kundera’s tragedy of ‘central Europe’ three decades later”](#) by Mykola Riabchuk
- [“Tearing down Fortress Europe”](#) by Aleksandra Savanović
- [“The clash of civilizationalisms”](#) by Hans Kundnani, Srirupa Roy
- [“The Collapse of the EU? The Return of Borders and the Danger of Populism”](#) by Albrecht von Lucke
- [“The EU migrant debate as ideology”](#) by Hanna Bäckström, Johan Örestig, Erik Persson
- [“The language that waited at the doorstep”](#) by Olga Bubich [“The narrowing spectrum: Representation and democracy in German public service broadcasting”](#) by Annika Weiss
- [“The Tragedy of Central Europe”](#) by Milan Kundera
- [“Towards a Degrowth Border Perspective”](#) by Jenny Ufer
- [“\(Un\)natural Border: The Bug River Between Politics and Ecology”](#) by Maria Dybcio and Nadzeya Litvina
- [“Westspaining versus eastspaining”](#) by Venelin Ganey
- [“Whose ‘Identity’? Multiculturalism vs. Integration in Europe”](#) by Tommaso Virgili
- [“Woven memory”](#) by Zsuzsi Flohr

NOTE: All readings are posted on the course page or a link available via Ares

E. COURSE CALENDAR - TIME SCHEDULE AND READINGS

DATE	TOPICS	MATERIAL/READINGS
Jan 05	<p>Introduction – Mapping Borders and Memories</p> <ul style="list-style-type: none"> ➤ An overview of the syllabus. ➤ Overview of cultural and political landscapes of Europe, Russia, and Eurasia. ➤ Concept of borders, memory, identity, migration. ➤ Reading: Short story “The Distance of the Moon” by Italo Calvino 	<ul style="list-style-type: none"> ✚ Syllabus ✚ Reading: Short story “The Distance of the Moon” by Italo Calvino
Jan 12	<p>Cultural Borders and Division</p> <ul style="list-style-type: none"> ➤ Historical, Political and Metaphorical Borders ➤ Cultural Identity and Memory ➤ Everyday Life under Division 	<p>Main: Film: “Good Bye, Lenin!” by Wolfgang Becker</p> 
Jan 19	<p>Authoritarianism and Cultural Resistance</p> <ul style="list-style-type: none"> ➤ The relationship between culture and authoritarian regimes. ➤ The voice as resistance, memory as storytelling. ➤ Cultural censorship, dissidence, resistance and reimagining. 	<p>Main: <i>The Book of Laughter and Forgetting</i> by Milan Kundera</p> <p>Supplementary:</p> <ul style="list-style-type: none"> ✚ “The Tragedy of Central Europe” by Milan Kundera ✚ “Shifting the wall further east: Kundera’s tragedy of ‘central Europe’ three decades later” by Mykola Riabchuk
Jan 26	<p>Migration, Displacement, and Transcending Borders</p> <ul style="list-style-type: none"> ➤ The experience of migration across Europe and Eurasia (immigration, domesticity, race, borders of class and ethnicity. ➤ Identities, displacement, diaspora, exiles, trauma. 	<p>Main: <i>Clash of Civilizations over an Elevator in Piazza Vittorio</i> by Amara Lakhous</p> <p>Supplementary:</p> <ul style="list-style-type: none"> ✚ “Living in diversity: On the fear of the Other and anxieties about the Self” by Kenan Malik ✚ “Parallel societies” by Bárbara Alves
Feb 02	<p>Resistance & Human Connection & Indifference</p> <ul style="list-style-type: none"> ➤ Marginalization, emotional invisibility and social silencing. ➤ Preservation of Identity and Memory. 	<p>Main: <i>Go, Went, Gone</i> by Jenny Erpenbeck</p> <p>Supplementary:</p> <ul style="list-style-type: none"> ✚ “No place like home: A concise history of statelessness” by Lyndsey Stonebridge ✚ “Woven memory” by Zsuzsi Flohr
Feb 09	<p>Invisible Borders</p> <ul style="list-style-type: none"> ➤ Processing the Soviet Past. ➤ Surveillance, fear, and political control. ➤ Identity, Power, and the Fate of the Individual. 	<p>Main: Film “Burnt by the Sun” by Nikita Mikhalkov</p>  <p>Supplementary:</p> <ul style="list-style-type: none"> ✚ “Symbiotic culture and repression” by Yegor Mostovshikov

February 16, 2026 - Statutory holiday. University closed.

February 16-20, 2026 - Winter break, no classes.

<p>Feb 23</p>	<p>Post-Soviet Memory and Nostalgia</p> <ul style="list-style-type: none"> ➤ Collective memory and memory politics. ➤ Types of Post-Soviet nostalgia. ➤ Nostalgia as resistance. 	<p>Main: Selected Chapters from <i>Secondhand Time: The Last of the Soviets</i> by Svetlana Alexievich: “<i>Remarks on Red Time</i>” (Introductory Section); “<i>On the Battle Lost</i>” (Part I, Chapter: “<i>The War’s End. No One’s Left Out.</i>”); “<i>How Easy It Is to Fall Out of History</i>”; “<i>I Loved Communism</i>”, and “<i>The Wonderful Deer of the Eternal Hunt</i>” (The Final Epilogue).</p> <p>Supplementary:</p> <ul style="list-style-type: none"> ✚ “Remembering to forget: Memory politics in Poland and Hungary” by Irena Maryniak ✚ “Soviet Atlantis: A melancholic fantasy of the post-Soviet subject” by Ilya Kalinin
<p>Mar 02</p>	<p>Resistance</p> <ul style="list-style-type: none"> ➤ Activism, Soviet loyalty, and resistance to the new capitalist order. ➤ Nostalgia as a moral protest against consumerism, inequality, and loss of values. 	<p>Main: Selected Chapters from <i>Secondhand Time: The Last of the Soviets</i> by Svetlana Alexievich: “<i>The Girl Who Stood Up for the Army</i>” and “<i>I’m Happy That I Didn’t Live Long Enough to See It</i>”.</p> <p>Supplementary:</p> <ul style="list-style-type: none"> ✚ “Rituals of resistance” by Jay Jordan
<p>Mar 09</p>	<p>Contemporary Borders and Re-bordering</p> <ul style="list-style-type: none"> ➤ The European Union as a political and cultural borderland. ➤ Russia’s role in the changing European geopolitical landscape. ➤ Migration, Mobility, and the "Fortress Europe" Paradigm. 	<p>Main: Film “<i>Green Border</i>” by Agnieszka Holland</p>  <p>Supplementary:</p> <ul style="list-style-type: none"> ✚ “Arbitrary lines: The idea of Europe – and its consequences” by Ferenc Laczó ✚ “Tearing down Fortress Europe” by Aleksandra Savanović
<p>Mar 16</p>	<p>Cultural Reconfiguration & National Identity</p> <ul style="list-style-type: none"> ➤ The search for new cultural identities. ➤ Memory & Heritage. 	<p>Main: <i>England, England</i> by Julian Barnes</p> <p>Supplementary:</p> <ul style="list-style-type: none"> ✚ “Westspaining versus eastspaining” by Venelin Ganey ✚ “Owning the Past: Orbán’s Statue Craze” by Kata Benedek
<p>Mar 23</p>	<p>The Politics of Borders</p> <ul style="list-style-type: none"> ➤ The historical roots and modern dynamics of border politics. ➤ Nationalism reborn: Populist movements. 	<p>Main: <i>England, England</i> by Julian Barnes</p> <p>Supplementary:</p> <ul style="list-style-type: none"> ✚ “Whose Identity? Multiculturalism vs. Integration in Europe” by Tommaso Virgili

<p>Mar 30</p>	<p>Beyond Borders</p> <ul style="list-style-type: none"> ➤ Transcending political borders. ➤ Cultural border-crossing (exchange). ➤ New cultural landscapes. 	<p>Main: Film “The Spanish Apartment” by Cédric Klapisch</p>  <p>Supplementary:</p> <ul style="list-style-type: none"> ➤ “Freedom of Movement: A European Dialectic” by Jannis Panagiotidis ➤ “East–West inequalities and the ambiguous racialization of ‘Eastern Europeans’” by Aleksandra Lewicki
<p>Apr 06</p>	<p>Conclusion and Reflections on Cultural Boundaries Take-Home Assignment</p>	<p>Take-home</p>

F. COURSE STRUCTURE & REQUIREMENTS & EVALUATION

STRUCTURE

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 (3 students) is responsible for selecting 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 the 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.

REQUIREMENTS

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 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.

2. **Presentation:** Everybody is expected to do **an oral in-class 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 topics related to the readings. You are encouraged to work as a group (three 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 make 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

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

The take-home is related to the issues discussed during the seminar and relevant to the themes covered by 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 texts.

PAPERS SUBMISSION, RETURN AND EVALUATION

- ✚ **Papers are expected to be submitted by April 23, 2026 (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.

Content Sharing & Copyright

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Generative Artificial Intelligence (AI)

Acceptable Use of Artificial Intelligence (AI) Tools

Students may use AI tools (e.g., ChatGPT, Grammarly, DeepL) **to support learning and organization**, such as brainstorming ideas, clarifying concepts, refining language, or structuring your work. For example, AI can help create outlines, sequence topics, or generate prompts for discussion. **All analysis, interpretation, and critical engagement must remain your own work.** Any significant AI support should be briefly acknowledged in your assignment or presentation (e.g., in an “AI Use” note), specifying the tool used and its purpose. AI-generated content may be used only as **supplementary material, not as a replacement for your original thinking.**

1. Permitted Uses of AI in This Course

Students may use AI tools (e.g., ChatGPT, Grammarly, translation tools, or AI-based research assistants) **to support** their learning - **not to replace** their own critical thinking or original work. Acceptable uses include:

- Brainstorming ideas, generating discussion topics, or refining research questions
- Helping organize, structure, and plan presentations
- Clarifying concepts or summarizing course readings (for personal understanding)
- Receiving help with grammar, language clarity, or restructuring sentences in drafts
- Using AI for translations of non-English sources for comprehension

AI-generated content may be used in presentations *only if* it is supplemental, clearly cited, and does not replace your analytical contributions. Your own interpretation, argumentation, and critical engagement must remain clearly visible. For example, AI may be used to:

- Create an initial outline or flow of ideas
- Suggest ways to sequence topics or themes
- Generate prompts for discussion or research questions

Important: AI should not be used to write the presentation content or analysis. All interpretation, argumentation, and critical engagement with texts or cultural material must be your own work. Any AI support used should be briefly acknowledged at the end of your presentation.

2. Documentation of AI Use

Whenever AI tools significantly assist your work, you must document their use in a brief statement at the end of your assignment (e.g., “AI Acknowledgment”). This should include:

- The name of the AI tool used (e.g., ChatGPT)
- The purpose (e.g., “assisted with grammar correction,” “helped brainstorm structure,” “explained the concept of cultural hybridity”)
- Any content directly generated by AI that you used (quoted or summarized)

Example acknowledgment:

I used ChatGPT to help brainstorm possible research angles and to clarify the difference between cultural assimilation and hybridity.

3. Rationale for This AI Policy

The purpose of this policy is to promote **ethical and responsible use of AI**, reinforce academic integrity, and support your learning. AI can be a valuable tool for exploration and skill-building, but it cannot replace your own critical thinking, creativity, cultural interpretation, or original academic contributions. This policy ensures that AI serves as a **learning aid**, rather than a **substitute for student work**.

4. Limitations: What Is Not Permitted

The following uses of AI are **not allowed** in this course:

- ⊘ Submitting AI-generated text, analysis, or interpretation as your own original work
- ⊘ Using AI to write presentation, essays, Forum discussion insights, literature reviews, or complete assignments without your own critical input
- ⊘ Using AI tools during discussions, exams or assignments where independent work is required
- ⊘ Fabricating sources, citations, quotes, or academic references using AI
- ⊘ Using AI to misrepresent your abilities or bypass genuine learning processes

Note: AI can assist in writing, but it **cannot replace your analytical thinking, personal voice, interpretation of texts, or evidence-based argumentation**.

Failure to comply with these guidelines may be considered academic misconduct under university policy.

Note: You can also access resources related to Generative AI on [the MacOdrum Library website](#).

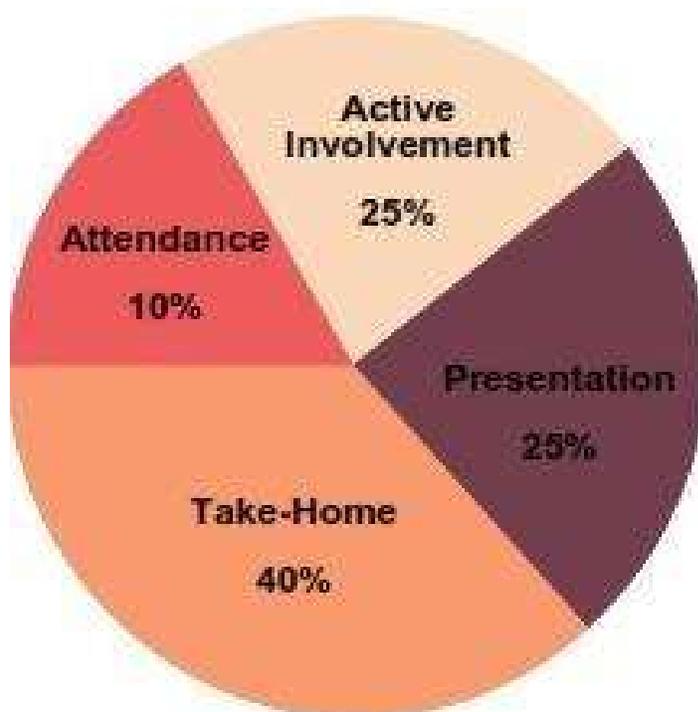
EVALUATION & GRADING

The following criteria for evaluation apply to the course:

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



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.”

Deferred 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.

Deferrals 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.

Grade appeals process

Please consult <https://carleton.ca/registrar/appeal-of-grade/> for more details.

G. ACADEMIC REGULATIONS & POLICIES

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

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 to be 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](#).

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.

	<ul style="list-style-type: none"> • 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 (provided with citations of sources of information). • Quotations from other sources must be clearly marked as distinct from the student's own work. <p>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.</p> <p>Recording of Synchronous Online Sessions</p> <p>Live (synchronous) class sessions are recorded for educational and accessibility purposes, including for students who are unable to attend due to academic accommodation or approved absences. Recordings may include audio, video, shared screens, and chat contributions.</p> <p>Use and Access:</p> <ul style="list-style-type: none"> • Recordings will be made available only to students registered in this course through the course page. • They are intended solely for personal study and review. • Recordings may not be downloaded, copied, shared, edited, posted, or redistributed outside the class under any circumstances. <p>Privacy:</p> <ul style="list-style-type: none"> • Students who participate will appear in the recordings. • By remaining in the session, you consent to being recorded. <p>Instructor Materials:</p> <p>All lecture content, discussions, slides, and recordings are the intellectual property of the instructor and are protected by academic policy. Unauthorized distribution violates academic integrity and privacy regulations.</p> <p>Sensitive Content Notice:</p> <p>Given the subject matter of literature and culture, class discussions may include personal reflections and sensitive topics. Please speak respectfully and be mindful that recorded content may be revisited by others in the class.</p>
<p>What is the policy regarding intellectual property?</p>	<p>“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).</p> <p>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).”</p> <p>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.</p>

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 vildanastanisickler@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

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 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 fulfil 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

“Carleton is committed to providing academic accessibility for all individuals. You may need special arrangements to meet your academic obligations during the term. The accommodation request processes, including information about the *Academic Consideration Policy for Students in Medical and Other Extenuating Circumstances*, are outlined on the Academic Accommodations website (students.carleton.ca/course-outline).”

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 2026 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.

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 & Inclusion

- The Centre for Indigenous Support and Community Engagement [is available to Indigenous students.](#)
- [The Department of Equity and Inclusive Communities](#) provides support and a variety of services.

Student Mental Health

"As a 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. For more information, please consult <https://wellness.carleton.ca/>". Here is a list that may be helpful:

Emergency Resources ([on and off campus](#)):

- Crisis/Urgent Counselling Support: 613-520-6674 (Mon-Fri, 8:30-4:30)
- Suicide Crisis Helpline: call or text 9-8-8, 24 hours a day, 7 days a week.
- For immediate danger or urgent medical support: call 9-1-1

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/>
- Good2Talk: 1-866-925-5454, <https://good2talk.ca/>
- The Walk-In Counselling Clinic: <https://walkincounselling.com>

Appendix B

ASSISTANCE FOR STUDENTS

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

[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 or unacknowledged 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 students. 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 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 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

“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.

- ✚ 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](#) .