

Literature and Culture in Russia and Eurasia

Class Schedule: Thursdays 11:35 am - 2:25 pm Paterson Hall 111



Instructor:

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Office hours: Thursdays 2:35-3:35 (by appointment)

If you are enthused by Russian culture, especially its literature and cinema, this course lets you pick up more about the context and cultural history behind them. A few countries have had such a profound impact on global culture, history, science, art and some aspects of geopolitics. We will take a look at the ideas, events and figures that have defined Russia, pursue the topics that are as fascinating as they are controversial as we delve into the history, politics and culture of the story of Russia's evolution.

This course will guide you through this evolution and introduce you to the authors, ideas and events that have been shaping and reshaping Russia. The course offers a sound insight into a variety of topics that complement each other with a stimulating mix of literature and film. **The Literature and Culture in Russia and Eurasia** course is designed as a general introduction to the study of Russian culture and literature through a range of interdisciplinary contexts, perspectives and approaches.

Through our readings, screening of movies and classroom discussions, the seminar will focus on situating individual works in a cultural and social context, from Goncharov and Dostoevsky to the contemporary authors.

A. SOURCE DESCRIPTION

The past decades have brought enormous changes to Russia and the other Slavic countries. Designed with those changes in mind, the Literature and Culture in Russia and Eurasia course puts emphasis on the study of Russia and the non-Russian regions.

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.

While this course has no stated prerequisite, it is assumed that the student has a basic understanding or interest of/in modern Russian context. If you like literature and cinema, the names of Goncharov, Turgenyev, Gogol, Dostoyevsky, Bulgakov, Ulitskay, Pelevin, Solzhenitsyn, Sokurov, Mihalkov, Menshov, Zvyagintsev, Lungin will become more than objects of our study.

OBJECTIVES

One of the main aims of this seminar is to give you the possibility of investigating complex topics from an interdisciplinary perspective. In order to have a glimpse into the historical and socio-anthropological background of the differences regarding cultural issues in the region, we would read and discuss different critical texts as well. They will help in clarifying the origins/causes of certain mentality (for example, discriminative mentality), mythologies of ethno-genesis, origins of religious beliefs, focusing on the dualistic character of the popular religions, their imprints in the art, gender roles within community (ex. popular explanations of the 'natural inequality' between man and woman), constructed images and stereotypes concerning different regions and the process of 'virtualization' of certain areas, the impact of the unification/division and other aspirations - reflecting the diversity of themes and styles in literature, and also touching on the question of how literature is reacting to the rising neo-conservatism and political pressure in society and culture.

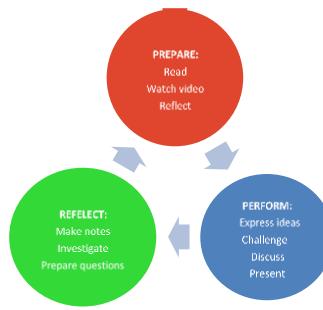
Emphasis will be on illuminating concepts and ideas of reality and its representation, liberty and its conditions, social divisions and their implications on an individual, boundaries and their forms, nationhood and belonging, myth-making/invention and cultural tradition, and self-exploration and imagination.

INTENDED OUTCOMES:

- closer understanding of Russia and neighboring societies, the cross-fertilization of cultures and literatures;
- appreciation for the diversity of the cultures and the ability to synthesize diverse disciplinary perspectives;
- analytical and interpretative skills while applying background knowledge to culture-specific material through critical analyses and discussions.
- ability to critically analyze material, synthesize diverse disciplinary perspectives, present and debate arguments;
- ability to work independently and collaboratively in drafting, writing and verbal expression.

FORMAT: LEARNING/TEACHING METHODS

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



There will be one three-hour seminar per week consisting typically of a short introductory contextualization of major themes, followed by instructor- & student-prepared discussions, questions, small group to whole class discussion, and consolidation of the themes and perspectives.

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

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

B. COURSE TOPICS & RESOURCES

TOPICS

The course is organized into four broad units as thematic frames for our discussion on several topics, including but not limited to issues of 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;
- Utopian & Dystopian existence.

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

There will be plenty of information covered in this course. However, the course is structured to accommodate diverse academic backgrounds and be low stress, providing everyone makes a good faith effort (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 cuLearn 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 an enjoyable discovery if you do assigned reading in advance.

PRIMARY SOURCES:

Primary sources are a combination of main readings and movie screenings. All books listed as the main readings should be available at the Campus bookstore and the Library Reserves. The movies are going to be featured during our in-class scheduled screening. While this course has no stated prerequisite, it is assumed that the students like literature and cinema, as well as reading, sharing ideas and views with others.

READINGS

To provide a sense of the larger political/social/historical context of the cultures in question, we will explore heterogeneous materials: 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 recent 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 readings are a combination of the main readings and supplementary readings (the book-store & course reserve materials and other resources). 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.

MAIN READINGS:

-  *Heart of a Dog/Собачье сердце* by Mikhaíl Afanasyevich Bulgakov/Михаил Афанасьевич Булгаков
-  *Homo Zapiens / Generation "П"* by Viktor Pelevin / Виктор Пелевин
-  *Notes from Underground/Записки из подполья* by Fyodor Mikhailovich Dostoyevsky/Фёдор Михайлович Достоевский
-  *One Day in the Life of Ivan Denisovich / Один день Ивáна Дени́совича* *Odin den' Ivana Denisovicha* by Aleksandr Isayevich Solzhenitsyn / Александр Исаевич Солженицын
-  *"The Diary of a Superfluous Man"/Дневник лишнего человека* by Ivan Sergeyevich Turgenev/Ивáн Сергеевич Тургéнев
-  *"The Overcoat"/"Шинель"* by Nikolai Vasilievich Gogol/Николáй Васíльевич Гóголь

NOTE: Paperback editions of these texts have been ordered for the University Bookstore. All titles are available on the Library Reserves as well. During the class, the students are expected to have a copy of the texts.

MOVIES:

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



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



"Tycoon"/ Олигарх (2003) by Pavel Lungin

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

SECONDARY SOURCES/SUPPLEMENTARY READINGS:

Secondary sources - a combination of editorials and video material that are posted on the cuLearn course page according to our class calendar. We will be using some material from this list.

EDITORIALS:

“An informal concordat: Culture wars in modern Russia” by Boris Falikov <https://www.eurozine.com/an-informal-concordat-culture-wars-in-modern-russia/?pdf>

“Dissidence – doubt – creativity” by Joachim von Puttkamer <https://www.eurozine.com/dissidence-doubt-creativity/?pdf>

“Explaining eastern Europe” by Stephen Holmes, Ivan Krastev

<https://www.journalofdemocracy.org/articles/explaining-eastern-europe-imitation-and-its-discontents-2/>

“Free expression on the margins” by Maria Lipman <https://www.eurozine.com/free-expression-on-the-margins/?pdf>

„History without memory: Gothic morality in post-Soviet society“ by Dina Khapaeva
<https://www.eurozine.com/history-without-memory/?pdf>

“How modernity invented tradition” by Clemena Antonova <https://www.eurozine.com/how-modernity-invented-tradition/?pdf>

“Kakistocracy or the true story of what happened in the post-Soviet area” by Vahram Abadjan
<https://www.sciencedirect.com/science/article/pii/S1879366510000254>

“Putinism after Putin” by Irina Borogan and Andrei Soldatov <https://www.eurozine.com/putinism-after-putin/?pdf>

“Rewriting Russian history” by Dagmara Moskwa <https://www.eurozine.com/rewriting-russian-history/?pdf>

Russia: Did liberals bury liberalism?” by Lilia Shevtsova <https://www.eurozine.com/russia-did-liberals-bury-liberalism/?pdf>

“Soviet Atlantis” by Ilya Kalinin <https://www.eurozine.com/soviet-atlantis/?pdf>

“Staring through the mocking glass” by Dorothee Bohle and Béla Greskovits
<https://www.eurozine.com/staring-through-the-mocking-glass/?pdf>

“The future was next to you” by Simon Garnett, Ivan Krastev and Réka Kinga Papp
<https://www.eurozine.com/the-future-was-next-to-you/?pdf>

“The mythology of the East-West divide” by Jan Zielonka <https://www.eurozine.com/mythology-east-west-divide/?pdf>

“The Power of the Powerless” by Václav Havel <https://medium.com/@bruces/the-power-of-the-powerless-by-vaclav-havel-84b2b8d3a84a>

“This mess of troubled times” Karl Schlögel <https://www.eurozine.com/this-mess-of-troubled-times/?pdf>

“Tragedy of Central Europe” by Milan Kundera

https://is.muni.cz/el/1423/jaro2016/MEB404/um/Kundera_1984.pdf or

<http://www.parevo.eu/1parevo/images/PDF/05.%20Kundera%20The%20Tragedy%20of%20Central%20Europe.pdf>

“Violence and anti-violence” Volodymyr Yermolenko <https://www.eurozine.com/violence-and-anti-violence/?pdf>

“Wests, East-Wests, and divides” by Niall Chithelen <https://www.eurozine.com/wests-east-wests-and-divides/?pdf>

NOTE: We will be using only certain articles from this list. Articles are 9 pages average. Readings are on reserve in the Library and electronic files (majority on the supplementary reading list) could be accessed by using the course cuLearn page or logging to Ares.

OTHER RESOURCES

Useful links:

- <http://www.youtube.com/user/RussiaToday> or <http://www.myeasytv.com/watch/russia-today>
Russia Today/RT is a global news channel broadcasting from Moscow and Washington studios that focuses on live coverage of European and International news coverage
- <http://www.themoscowtimes.com> *Moscow Times* is an English-language newspaper published in Moscow, Russia.
- https://www.youtube.com/watch?time_continue=39&v=oSMwrJ-KMxU&feature=emb_logo The Power of the Powerless [Václav Havel]
- <http://en.rian.ru> RIANovosti/Russian News and Information Agency (RIAN) supplies a state-sanctioned perspective on current events in Russia.
- <http://www.rferl.org/section/Russia/161.html> *Radio Free Europe/Radio Liberty* provides extensive coverage of the post-communist region from the Western perspective.
- [http://rbth.ru/rubric read russia](http://rbth.ru/rubric_read_russia) Read Russia! Russia beyond the headlines
- <http://readrussia2012.com>

Read. Russia 2012 is a new initiative celebrating contemporary Russian literature and book culture, offers American audiences opportunities to meet and engage with a new generation of Russia's literary leaders and newsmakers.

- Russian Film <http://russianfilm.blogspot.ca>
- [KinoKultura](http://www.kinokultura.com) www.kinokultura.com
- Maps of the region are available in the online map collection of the University of Texas: <http://www.lib.utexas.edu/maps>.
- http://www.mongabay.com/history/russia/russia-the_postsoviet_education_structure_the_soviet_heritage.html
- Faces of Eurasia link <http://printfu.org/read/faces-of-eurasia-1e1b.html?f=1qeYpurpn6Wih-SUp0Gul6unh7LQ2crniNTWkq7j5sfo1sa0qumfpqKH50aLqeegpp6fjtnr20jV1cDCztrZiLDgn52pmMuWo9iwp5mols7p4dWmnqXc69-T2dbM3unI4dbY1NTo2KLL1N2h2dLalamglcvj39ngzdHZ5d2c5Mrbj6Dp>
- The Central Asia-Caucasus Analyst <http://www.cacianalyst.org/?q=issuearchive>

Relevant journals

Relevant journals for this course include the following: Communist and post-Communist Studies; Current Digest of the Post-Soviet Press; Demokratizatsiya; Europe-Asia Studies; International Affairs; Journal of Communist Studies and Transition Politics; Journal of Democracy; Post-Soviet Affairs; Central Asian Survey; China and Eurasia Quarterly

C. COURSE CALENDAR

COURSE CALENDAR - TIME SCHEDULE AND READINGS	
January 09 Introduction to the course	Concepts, meanings and descriptions Interpretations of the term culture as used in the course Ideas of culture Approaches to culture and its production
January 16 Context(s) and interpretation(s)	Film " Ten Days in the Life of I.I. Oblomov " by Nikita Mikhalkov
January 23 Constructing and De-Constructing Legacies	<ul style="list-style-type: none"> - "The Diary of a Superfluous Man" by Ivan S. Turgenev - "Russia: Did liberals bury liberalism?" by Lilia Shevtsova - "This mess of troubled times" by Karl Schlögel
January 30 Cultural Re-Conditioning	<ul style="list-style-type: none"> - "The Overcoat" by Nikolai Vasilievich Gogol - "The Power of the Powerless" by Václav Havel - "Free expression on the margins" by Maria Lipman
February 06 Social Division and Implications on an Individual: Understanding "Self" and "Other" & Self-exile	<ul style="list-style-type: none"> - Notes from Underground by Fyodor M. Dostoyevsky - "Staring through the mocking glass" by Dorothee Bohle and Béla Greskovits - "An informal concordat: Culture wars in modern Russia" by Boris Falikov
February 13 Liberty and Conditioning: Self and Home(land)- Invented	Film " Burnt by the Sun " / Утомлённые солнцем by Nikita Mihalkov
February 17-21: Winter Break - No class	
February 27 Cultural condition(ing): Individual and collective	<ul style="list-style-type: none"> - Heart of a Dog by Mikhail Afanasyevich Bulgakov - "Rewriting Russian history" by Dagmara Moskwa - "Soviet Atlantis" by Ilya Kalinin
March 05 Sociopolitical conditioning and subversion: State of being	<ul style="list-style-type: none"> - One Day in the Life of Ivan Denisovich by Aleksandr Isayevich Solzhenitsyn - "History without memory: Gothic morality in post-Soviet society" by Dina Khapaeva - "How modernity invented tradition" by Clemena Antonova
March 12 Cultural Politics: Changes and self-invention / criminalization?	Film " Tycoon: A New Russian " by Pavel Lungin
March 19 The 'post-modern' condition(ing) and Mythology Revisited	<ul style="list-style-type: none"> - Homo Zapiens / Generation "II" by Viktor Pelevin - "Kakistocracy or the true story of what happened in the post-Soviet area" by Vahram Abadjian - "The future was next to you" by Simon Garnett, Ivan Krastev and Réka Kinga Papp
March 26 Present - Defining the self (culturally and socially)	<ul style="list-style-type: none"> - Homo Zapiens / Generation "II" by Viktor Pelevin - "Putinism after Putin" by Irina Borogan and Andrei Soldatov - "Dissidence – doubt – creativity" by Joachim von Puttkamer
April 02 Review & Assignment for a Take-Home	

D. COURSE STRUCTURE & REQUIREMENTS & EVALUATION

This seminar course meets once a week for a three-hour session. Students are expected to attend all classes and do assigned readings. Attendance is mandatory and participation, based on active and effective involvement in discussions, will form an important part of the final grade. Each student is responsible for the main reading, as noted in the Course Calendar. A student or a group is responsible for selected supplementary readings (as indicated in the Course Calendar).

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

Thus, there are three requirements:

1. Effective Participation: Attendance and active involvement leads to consistent progress! 35 %

Attendance is taken in each session. This is a seminar that will develop through class discussion as a form of collaborative labor. Thus, regular attendance (including arriving to class on time) and thoughtful engagement with the course materials are crucial to its success. Careful preparation is a key component of your participation. Complete all readings and written assignments before you come to class in order to be ready to participate in that day's discussion. Come to class with questions you have about the material and/or with specific issues or passages from works you would like to discuss. Preparation, thus, means not just having completed the assignment, but having engaged with the materials thoughtfully and actively.

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

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

Weekly questions: As an element of your preparation and active involvement, you will also be asked to post/e-mail a thoughtful discussion question on the course page. Please read all of the questions before coming to class. Post/e-mail your question for the day on which you are not coming to the session as well. Questions are due every week - a day prior to the class. No question is due for the first two weeks of class.

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

Overall, quality counts more than quantity, on both ends.

2. Presentation: Everybody is expected to do an oral presentation. 25%

A presentation should be on a topic related to the secondary sources* (articles). We should have a couple of students per class for the presentation of the topics related to the readings. Besides individual student's presentation, you are encouraged to work as a group (two to four people) in preparing a seminar presentation. If you choose to work in a group, each individual involved needs to actively participate in the class presentation either by outlining the issues, presenting the key points, asking questions, commenting on arguments and discussion in order to have individual contribution to the group work appropriately evaluated. It is up to the group to organize division of the tasks.

The presentation should have a form of discussion or debate that would involve a team engaged/class in an argument on an issue raised in the readings or assigned by the instructor.

Each presenter is expected: a) to present key points/ ideas/ arguments/ propositions and information comprehensively and in a logical manner; b) to participate in constructive communication by listening critically and attentively in order to make connections, interpret, infer, confirm, summarize, question; c) to lead the discussion by briefly highlighting key themes and issues to explore; d) to provide handouts (1 page)*, with the key points of the presentation.

Since the heart of this course is discussion, the presenter is responsible for leading discussion/conversation. A schedule will be distributed in the second week of class (upon signing up during our first session). Presenting the contextual material should take no more than 10 minutes and you will have the opportunity to have questions and lead the conversation for at least 15 minutes, after which, if and when discretion dictates, I may take over.

You are welcome to use space within the cuLearn server forum where you can (need not) submit any materials or links you would like us to consider before class. Each of us is responsible for checking the forum, but you must add any new material in a timely manner - at least 24 hours before your presentation. If you wish, bring to class any materials you like or are pertinent to your presentation. Please, include a list of sources in your handout as well.

3. Written Assignment: For this course, you will be required to write a **take-home exam: an analytical reflection essay.** 40%

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

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

Complementary critical texts for both presentations and papers will be suggested when we discuss the main ideas and concepts (during my office hours). You are welcomed to have your list of complementary literature.

Papers are expected to be sent electronically as an attachment (document format) to me by 4:00pm on April 25, 2019.

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).

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

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:

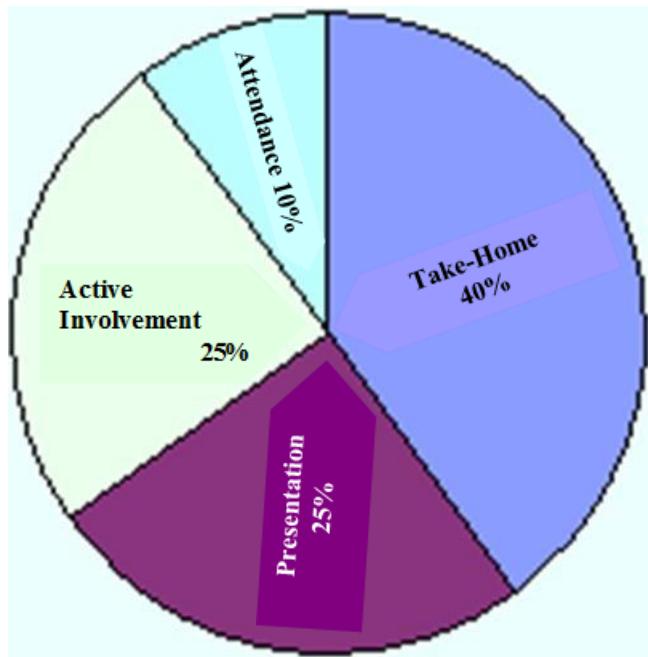
- Do not keep your files on only one device!
- Save them on a few of them!
- And / Or store them in Google Drive, Dropbox, Cloud for remote access!

E. EVALUATION & GRADING

The following criteria for evaluation apply to the course:

GRADING* - 12 POINTS

1. Effective Participation: attendance & active involvement



a) attendance	1.2	3.0	4.8
b) active involvement	3.0		
2. Presentation			
GRADING SCALE - 12 POINTS			

Letter Grade	Carleton Numerical System	% Ranges
A+	12 Outstanding	90-100
A	11 Excellent	85-89
A-	10 Great	80-84
B+	9 Very Good	77-79
B	8 Good	73-76
B-	7 Adequate	70-72
C+	6 Barely Adequate	67-69
C to D-	5-1 Less than Adequate	63-50
F	Failure	0-49

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

F. ACADEMIC REGULATIONS & POLICIES

<p>What is the course policy on academic freedom, classroom etiquette, or academic integrity?</p>	<p><i>Academic Freedom</i></p> <p>Studying the literature, culture and ideas of societies other than their own exposes individuals to unfamiliar and sometimes challenging attitudes, images, language and values. No one will be expected to subscribe to, or be required to accept, the values represented in the material to be studied.</p> <p>However, I expect you will be willing to examine the relevant texts, in various media, and make a sincere effort to understand the presuppositions of others, be willing to discuss the objects of study. By enrolling in this course, you should accept a commitment to academic freedom for all participants, yourselves and the instructor.</p> <p><i>Classroom Etiquette</i></p> <p>Though some of us may express opinions different than yours, you are free to disagree – providing you do so in calm, courteous and respectful manner. This is especially important because we will be covering some sensitive, divisive topics during this class.</p> <p>Showing lack of engagement by talking to other students while someone else is speaking, repeatedly reading the newspaper, using cell phone or other gadgets, doing homework for other classes, or using the notebook computer for non-class-purposes is considered disrespectful, rude and dismissive towards your fellow students and the instructor. This kind of behavior impacts your academic standing in this course. However, I doubt it will come to this.</p> <p><i>Academic Integrity</i></p> <p><i>“Sound scholarship rests on a commitment to a code of academic integrity that stresses principles of honesty, trust, respect, fairness and responsibility. The University demands integrity of scholarship from all of its members including students. The quality of integrity of academic work is paramount in achieving student success.”</i></p> <p>Carleton University demands academic integrity from all its members. The Academic Integrity Policy can be accessed at http://www2.carleton.ca/studentaffairs/academic-integrity. Each student in this course is expected to abide by the Carleton University Academic Integrity Policy. believe, we all agree that:</p> <ul style="list-style-type: none"> ➤ Any work done and submitted by a student in this course for academic credit has to be the student's own work. ➤ Complete acknowledgement for all information obtained from sources outside the classroom must be clearly stated in all written work submitted. ➤ Ideas, arguments, and direct phrasings taken from someone else's work must be identified and properly footnoted. ➤ Quotations from other sources must be clearly marked as distinct from the student's own work. <p>For more, please, refer to the style guides at the Library, the course cuLearn page, consult the Writing Tutorial Services (WTS) at Student Academic Success Centre (carleton.ca/sasc).</p>
<p>What about technology use during sessions?</p>	<p>Please, do not use your electronic devices during our sessions.</p> <p>Exceptions are made when using your laptop for class purposes – to take notes or access course material.</p> <p>In the case of emergencies, you could always excuse yourself and leave the class.</p>

<h2>What is the policy regarding plagiarism?</h2>	<p>The University Senate defines plagiarism as “presenting, whether intentional or not, the ideas, expression of ideas or work of others as one’s own”. This can include:</p> <ul style="list-style-type: none">○ 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;○ submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;○ using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment; using another’s data or research findings;○ failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;○ handing in substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs. <p>All suspicions of plagiarism will be dealt with according the Carleton’s Academic Integrity Policy (http://carleton.ca/studentaffairs/academicintegrity/). 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.</p>
<h2>What is the policy regarding intellectual property?</h2>	<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. Visit CSAS on the 4th floor of MacOdrum Library or online at: www.carleton.ca/csas.</p>

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Information on Academic Accommodations	<p>Requests for Academic Accommodation You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes are as follows:</p> <p>Pregnancy obligation Please contact your instructor 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, visit the Equity Services website: <u>carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf</u></p> <p>Religious obligation Please contact your instructor 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, visit the Equity Services website: <u>carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf</u></p> <p>Academic Accommodations for Students with Disabilities If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or <u>pmc@carleton.ca</u> for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with your</p>

	<p>instructor as soon as possible to ensure accommodation arrangements are made. carleton.ca/pmc</p> <p>Survivors of Sexual Violence</p> <p>As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and is survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: carleton.ca/sexual-violence-support</p> <p>Accommodation for Student Activities</p> <p>Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor 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. https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf</p> <p>For more information on academic accommodation, please contact the departmental administrator or visit: students.carleton.ca/course-outline</p>
How do I address any issue regarding the course, or concerns about our sessions, readings, presentations, absence, etc.?	<p>You are welcome to voice them during or after our sessions, come to my office hours, make an appointment, email me.</p> <p>Many things are settled only if communicated, so contact me at Vildana.StanisicKeller@carleton.ca .</p> <p>NOTE: All email communication to students from the Institute of European, Russian and Eurasian Studies will be via official Carleton university e-mail accounts and/or cuLearn. As important course and university information is distributed this way, it is the student's responsibility to monitor their Carleton and cuLearn accounts.</p>