

**HIST 4201A/EURR 4201B**  
**Paris in the Jazz Age**  
**Department of History**  
**Carleton University**  
**Winter 2019**

**Professor Susan Whitney**

**420 Paterson Hall**

**613-520-2600, ext. 1409**

**Office hours:**

**Monday 1:30-3:00**

**Thursday 3:00-4:00 and by appointment**

**Class time: Thursday 11:35-2:25**

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**Note: Please put HIST 4201 or EURR 4201 in the subject line of any email you send to Professor Whitney.**

**Course description:**

There're jazz bands by day, by night

There're jazz bands everywhere

It's all the rage in Paris, it makes men crazy

--from *Jazz-band partout!*

As the historian Jeffrey Jackson notes in his *Making Jazz French: Music and Modern Life in Interwar Paris*, the 1920 song *Jazz-band partout!* highlighted both the popularity of jazz and the frenzied nature of life in 1920s Paris. In postwar Paris, some people seemed to be trying to dance and drink their troubles away, while young women bared their bodies and behaved in new ways, including sexually. As the lyrics above suggest, the 1920s was a time when people seemed to be going a bit crazy. In fact, the French remember the 1920s as "les années folles," the crazy years, although North Americans prefer to remember it as "the Jazz Age."

This seminar explores social, cultural, and political life in Paris during this tumultuous decade. The course is, first and foremost, a seminar in the history of Paris, a topic that has received considerable attention from academic and popular historians. The interest in Paris stems partly from the diverse roles that the city played during the 1920s. It was at once the capital of France and its overseas empire; the centre of French political life; the primary showcase for French cultural, imperial, and global ambitions; and a magnet for tourists, artists, writers, revolutionaries, and young people from across the globe. During the 1920s, Paris was home not just to Parisians, but also to American writers such Gertrude Stein and a young Ernest Hemingway, the Spanish artist Pablo Picasso, the Russian-born writer Irène Nemirovsky, who became posthumously famous with her magnificent novel *Suite française*, and numerous African American jazz musicians and performers, including Josephine Baker, who found in Paris freedoms that eluded them in the United States. The Vietnamese Communist Ho Chi Minh, who led the Vietminh to victory over, first, the France and, then, the United States between 1945 and 1975, got his start in revolutionary politics in post-World War One Paris. The city was unusual in mixing tradition with revolutionary political and cultural impulses and architectural elegance with antiquated housing and

urban poverty.

Our historical examination of Paris in the 1920s introduces students to the key topics and problems that have absorbed historians writing about Paris in the early twentieth century. We will begin by considering Paris' transformation into a modern city in the second half of the nineteenth century and the emergence of Paris as a capital of pleasure and culture at the turn of the twentieth century. The bulk of the class meetings will explore key facets of Paris history between 1918 and 1931. Together we will contemplate Paris as a city and urban space for which politicians, architects, artists, writers, and tourists all had plans and dreams. We will consider people's diverse experiences of living in this city of neighborhoods; the political movements and identities the city gave rise to; the cultural life that attracted so many; and the international exhibitions that helped shape modern Paris and cement its place in the global imagination. We will also contemplate the arrival of jazz in Paris and consider how Josephine Baker became one of the era's most famous modern women. Throughout, we will pay attention to the relationship Paris and its inhabitants had to the modern and to modernity itself, and we will consider how issues pertaining to race, gender, and empire played themselves out for performers such as Baker and for Parisians more generally.

**Learning outcomes:**

This course allows students to extend their historical knowledge and sharpen their critical reading, writing, and speaking skills. By the end of the course, students will have a good knowledge of the key issues and arguments currently animating the historical study of early twentieth-century Paris and an appreciation of some of the main issues historians consider when studying the history of urban spaces more generally and this urban agglomeration more particularly. Students will also have enhanced their ability to analyze the kinds of primary sources used by historians and to read historical scholarship critically. This includes identifying, analyzing, and critiquing how historical arguments are made, substantiated, and developed. Students will also have refined their ability to express their thoughts and formulate their arguments both in writing and orally, and to conceptualize and carry out an independent piece of historical research and analysis. These skills can be transferred to numerous settings, including professional employment and graduate or professional school.

**Course organization and seminar participation:**

The course will be run as a seminar, which means that each week we will spend our class time engaged in serious, scholarly discussion of the assigned readings. Because seminar discussions are such an important component of this course, **seminar participation will be worth 25% of your final grade in the course.** The grade you receive for your seminar participation will be based on both the quality and frequency of your comments, which need to be based on the assigned readings.

A few notes to guide your seminar participation:

- 1) you will need to attend class regularly, for if you are not in class you cannot participate. To put it another way, poor attendance (which I consider to be more than 1 absence) will negatively affect your participation grade.
- 2) you will need to prepare carefully before coming to class. There are certain things to keep in mind as

you prepare for class. Most of the secondary sources we will read combine historical argumentation with the exposition of historical fact. When reading secondary works of historical scholarship, therefore, you should read for both argument and fact, and you should pay careful attention to such things as: the questions the historian is addressing; the historiographical, chronological, and methodological contexts in which the work is situated; the arguments that are being advanced; and the contours of the larger historical narrative or story being told.

3) you will need to listen carefully and participate actively, thoughtfully, and constructively during class discussions.

After each class, I will record your participation grade for that class. For your information, a student in the A-range attends class having done the readings carefully, makes thoughtful contributions that demonstrate advanced engagement with the readings and that refer to and advance the discussion, and shows interest in and respect for other students' views and ideas. Students in the B-range do the same, but less often per class and less rigorously. Students in the C-range and below do not speak or engage much with the required texts or their comments may derail the discussion. Please feel free to talk to me if you need any help participating to your fullest ability and please know that improvement through continuous effort will be rewarded in the final calculation of your participation grade.

#### **A note on electronic devices:**

Because this course is a seminar, because there is no final exam for which you will need notes, and because recent studies demonstrate that electronic devices distract both the students using them and the students sitting around them, **students are not permitted to use laptops, tablets or cellphones during class unless these devices are being used to give a presentation. Cell phones must be kept out of sight during class discussions.**

#### **Grading and Evaluation:**

- 25% Participation in seminar discussions
- 20% Two 4-5 page critical reading response papers (10% each) (Note: at least one must be done before the February break)
- 10% Proposal and bibliography (1-2 pages) for long essay **due Friday February 1st by 4pm**
- 10% Long essay presentation **(either March 28 or April 4)**
- 35% Long essay (12-13 pages) **due to the History Department box on Tuesday April 9th by 4pm**

#### **Assignments:**

##### **1) Critical reading response papers:**

In this course, you will be asked to write two critical reading response papers of roughly 4-5 pages each on one week's readings. The critical reading response papers ask you to engage critically and thoughtfully with the assigned readings (and film clips, if relevant) and they must be submitted the night before the class during which the readings are discussed. You have a choice as to how you do these critical reading response papers.

The first option is to write a more typical essay in which you analyze comparatively the assigned materials, paying special attention to the approaches taken and arguments made, and how the assigned readings relate to each other. These essays will have a standard academic introduction, body, and conclusion. The best essays bring the various readings into conversation with each other in some way. **Please note that your essay needs to discuss all the assigned readings for the week.**

The second option would be for you to set up a course blog using wordpress.com and write blogposts of around 1,000-1,500 words on the week's assigned materials. In these blogposts, you can choose how you reflect on the week's assigned materials, **but you must engage critically and thoughtfully with all readings and you must engage with their main arguments and approaches as you would with the standard essay in option one. In other words, you still have to address the things laid out in the description of option one above.** What's different with this option is that you have a little more leeway in terms of the form you choose for your critical reflection and you can use images and/or videos as illustration.

**Please note that you will need to choose one option and stick with it for both of your critical reading responses.**

It is up to you to choose the readings you write on, but you must do at least one response paper before the February break. **Your paper or blogpost link must be submitted to Professor Whitney by email by 11:00pm on the Wednesday evening before that week's Thursday morning class.** Because you choose the date, your paper will not be accepted past that deadline. In other words, if you miss the deadline, you will have to write on another set of readings.

Please note that your reading responses will be graded with attention to both your ideas and the manner in which they are expressed. Please edit and proofread your work carefully before submitting it.

To encourage you to do these assignments as thoughtfully as possible, the student who is judged to have the best collection of critical reading response papers at the end of the semester will be awarded the class Reading Response Prize, which carries with it a \$50 gift certificate at Chapters.

## 2) Long essay

The long essay is designed to allow you to explore a topic of your own interest in greater depth. Your essay will examine a group of primary sources or, in some cases, one exceptional primary source that is/are directly related to Paris during our period and do so in conversation with scholarly secondary sources on your topic. It is preferable that your secondary sources be written by historians or art historians, although this will not always be possible. Examples of suitable primary sources for this assignment include newspaper coverage of a particular event, one or two memoirs of life in Paris during the 1920s, one or two novels based in Paris during the 1920s, or a manifesto by a 1920s writer, artist or architect. Please note that these are merely meant to be ideas and are not meant to exhaust the possibilities available to you. Please feel free to consult Professor Whitney if you need help finding other primary sources. **Students who are able to read French-language sources for their papers are encouraged to incorporate them into their paper.** The National Library of France (the Bibliothèque nationale de France) has an internet site, **Gallica**, which makes digitized versions of most French newspapers from the 1920s and 1930s freely available to the public. More instructions on the

assignment will be given in class.

Your paper should be 12-13 pages typed, double-spaced pages and **is due to the History Department box by 4:00 on Tuesday April 9<sup>th</sup>. E-mail submissions are not acceptable for this assignment.** As you prepare your paper for submission, you should keep in mind that it will be evaluated according to the quality and rigour of your analysis, the thoroughness of your research, the clarity of your prose, and the success of your organizational structure. **You should also ensure that all your sources are cited correctly, and in accordance with the Academic Integrity Policy's section on Plagiarism, which can be found at the end of your course outline.**

The best research essay will receive the class Research Essay Prize, which carries with it a certificate and a \$50 gift certificate from Chapters.

### 3) Proposal and bibliography

To make sure you are on the right track, you will be responsible for submitting a 1-2 page proposal plus a bibliography for your research on **Friday February 1st by 4pm.**

The **proposal** should clearly introduce and explain the topic you have chosen and the approach you plan to take to your paper. It should indicate the major questions you will be investigating and the key primary and secondary sources you will be using to investigate them.

The **bibliography** should list (using correct bibliographic form) the main primary source(s) you will focus your paper around, and the secondary sources you will use to analyze it. For your key primary source(s) and your three most important secondary sources, you will also need to briefly describe (in 4-5 sentences) the contents, argument, and contribution of the source. This kind of source description is known as annotation.

If you are at all uncertain about correct bibliographic form, please consult the information contained in the History Department's essay guide: <http://www2.carleton.ca/history/resources/essay-guide/>

Please remember that the proposal is a formal piece of written work. As such, it will be graded for content (i.e. what you say) and quality of writing (i.e. how you say it), as well as for the more mechanical aspects of style such as grammar, spelling, proper bibliographic format etc.

### 4) Research Presentation:

During the last two classes, students will make a presentation on their research to their classmates. These presentations are designed not only to give you the opportunity to make an oral presentation but also to allow you to benefit from feedback from Professor Whitney and from your fellow seminar participants. The presentations are to be 7-8 minutes long and should clearly describe your research (indicating both the general topic and the precise questions you will be investigating) and your findings thus far. You should explain how your paper relates to larger historiographical questions and debates. You should make sure to discuss the primary and secondary sources that you are using and the ways you are using them. You may illustrate the presentation however you wish. You may also use the presentation as an opportunity to discuss any challenges or problems you may be having. Presentations

will be followed by brief questions from Professor Whitney and your classmates.

The research presentations will be graded in a cooperative way: 50% of the mark will be assigned by Professor Whitney and 50% will be assigned by your student colleagues. After each presentation, therefore, students will assign the presentation a grade and write a brief justification for that grade. The grades assigned by students will then be averaged and this average will constitute 50% of each student's presentation grade.

**A note on the submission of your proposal/bibliography and long essay:**

Your proposal and bibliography and long essays are to be handed in the day they are due. **Email submission is not acceptable.** Late papers will not be accepted without penalty, unless you have been seriously ill or have suffered a death in the family. In these cases, you should discuss the problem with Professor Whitney before the paper is due. **Unexcused late papers will be penalized 2% for each day that they are late.** You are also asked to ensure that your paper is printed in a way that is easy to read. Hard to decipher essays will be returned for resubmission. Finally, you must keep a copy of any written work that you submit for this course as it is your responsibility to produce another copy should this be required. Finally, you should pay careful attention to the regulations about plagiarism on the attached information about rules and regulations common to all history courses.

**Seminar Schedule and Required Readings:**

All readings and film clips are available on **ARES**, the University's electronic reserve system, which can be accessed through our CuLearn course page.

**January 10 Course Introduction**

**January 17 Making Paris Modern, Thinking about Modern Paris**

- 1) Donald J. Olsen, *The City as a Work of Art: London, Paris, Vienna* (Yale University Press, 1986), chapter 4: "The New Paris," pp. 35-57.
- 2) Charles Rearick, *Paris Dreams, Paris Memories: The City and Its Mystique* (Stanford University Press, 2011), pp. 6-26.
- 3) Map of Paris, 1850-1870 from *City Maps and Images*  
[http://www.remling.net/recitation/images/Cities/paris\\_map.jpg](http://www.remling.net/recitation/images/Cities/paris_map.jpg)
- 4) film clip: Paris as imagined and curated by Woody Allen  
<https://www.youtube.com/watch?v=yHJ3yEUiSoo>

**January 24 Paris in the Early Twentieth Century**

- 1) Colin Jones, *Paris: The Biography of a City* (Penguin, 2004), chapter 10: "The Anxious Spectacle, 1889-1918," pp. 344-84.
- 2) Charles Rearick, *Paris Dreams, Paris Memories: The City and Its Mystique* (Stanford University Press, 2011), pp. 26-43.
- 3) Henri Loyrette, "The Eiffel Tower," in Pierre Nora, ed., *Realms of Memory*, Volume 3: Symbols (translated edition: Columbia University Press, 1998), pp. 349-376.
- 4) film clip of Belle Époque Paris: "Paris 1900-1925 la belle époque"  
<https://www.youtube.com/watch?v=LUIOWmTFbVY> NOTE: as you watch this clip, think about how the street scenes shift over time, including with the coming and conclusion of war

### **January 31 Race and the Arrival of Jazz in France**

- 1) Hugh Schofield, "Human zoos: When real people were exhibits," BBC News, Paris 27 December 2011 <http://www.bbc.com/news/magazine-16295827> Please note: read the article first and then click on the two-minute interview with Musée Branly curator Nanette Snoep.
- 2) Emmanuelle Cronier, "The Street" in Jay Winter and Jean-Louis Robert, *Capital Cities at War: Paris, London, Berlin 1914-1919* (Cambridge University Press, 2007), **pp. 93-97 only** ("Foreigners and strangers in the capitals")
- 3) Tyler Stovall, "Colour-blind France? Colonial workers during the first world war," *Race & class* (35)2. p.35 -55.
- 4) Matthew F. Jordan, *Le Jazz: Jazz and French Cultural Identity* (University of Illinois Press, 2010), chapter 2: "The First Wave: Jazz and Cultural Recovery," pp. 39-58.
- 5) film clip, "James Reese Europe The Hellfighters" <https://www.youtube.com/watch?v=eC9m3Xie3uk>

### **February 7 Living in 1920s Paris: Expatriate Writers, Ordinary Parisians, Artists**

- 1) Janet Flanner, "Introduction," *Paris Was Yesterday, 1925-1939* (Penguin Books, 1972, reprinted 1981), pp. vii-xxiv.
- 2) Ernest Hemingway, *A Moveable Feast* (Scribner, 1964, reprinted 2003), pp. 3-8, 25-31, 35-38, 41-45.
- 3) Sarah Maza, "A Neighborhood in Paris," chapter one of *Violette Nozière: A Story of Murder in 1930s Paris* (University of California Press, 2011), pp. 5-27.
- 4) Jeffrey H. Jackson, "Artistic Community and Urban Development in 1920s Montmartre," *French Politics, Culture & Society*, Vol. 24, No. 2 (Summer 2006), pp. 1-25.

### **February 14 The Rise of the Suburbs and the Paris Red Belt**

- 1) Tyler Stovall, *The Rise of the Paris Red Belt* (University of California Press, 1990), pp. 17-40.
- 2) Laura Lee Downs, *Childhood in the Promised Land: Working-Class Movements and the Colonies de Vacances in France, 1880-1960* (Duke University Press, 2002), pp. 114-130, 237-241.
- 3) Susan B. Whitney, *Mobilizing Youth: Communists and Catholics in Interwar France* (Duke University Press, 2009), pp. 80-90.
- 4) Tyler Stovall, "From Red Belt to Black Belt: Race, Class, and Urban Marginality in Twentieth-Century Paris," in Sue Peabody and Tyler Stovall, eds., *The Color of Liberty: Histories of Race in France* (Duke University Press, 2003), pp. 351-369.

### **February 21 No Class – Winter Break**

### **February 28 Gender and the 1920s Modern Woman**

- 1) Mary Louise Roberts, "Introduction," *Civilization without Sexes: Reconstructing Gender in Postwar France, 1917-1927* (University of Chicago Press, 1994), pp. 1-16.
- 2) Mary Louise Roberts, "Samson and Delilah Revisited: The Politics of Fashion in 1920s France," *American Historical Review* 98, 3 (June 1993), pp. 657-683.
- 3) Whitney Chadwick and Tirza True Latimer, "Becoming Modern: Gender and Sexual Identity after World War I," *The Modern Woman Revisited: Paris Between the Wars* (Rutgers University Press, 2003), pp. 3-20. (NB: notes begin on p. 15)

### **March 7 African Americans in the City of Light**

- 1) Tyler Stovall, "Bringing the Jazz Age to Paris," Chapter Two of *Paris Noir: African Americans in the City of Light* (Houghton Mifflin, 1996), pp. 25-81.
- 2) Tyler Stovall, "The New Woman and the New Empire: Josephine Baker and Changing Views of Femininity in Interwar France," in *The Scholar and Feminist Online*, Double Issue 6.1-6.2: Fall 2007/Spring 2008).
- 3) film clip: "Josephine Baker doing the original Charleston" (1925)
- 4) film clip: "Josephine Baker- Siren of the Tropics"

**March 14 Reasserting French Cultural Prominence: the Paris 1925 Exposition**

- 1) Charlotte Benton, "The International Exhibition," in Charlotte Benton, Tim Benton, Ghislaine Wood eds, *Art Deco 1910-1939* (Bulfinch Press, 2003), pp. 140-155.
- 2) Tag Gronberg, "Paris 1925: Consuming Modernity," in Charlotte Benton, Tim Benton, Ghislaine Wood eds, *Art Deco 1910-1939* (Bulfinch Press, 2003), pp. 156-163.
- 3) Tag Gronberg, "Cars and jars: L'Esprit Nouveau and a geometry of the city," chapter 5 of Gronberg, *Designs on Modernity: Exhibiting the city in 1920s Paris* (Manchester University Press, 1998), pp. 1114-145.

**March 21 Celebrating Empire in Paris: the Colonial Exhibition of 1931**

- 1) Martin Evans, "Projecting Greater France," *History Today* (50, 2), February 2000, pp.18-28.
- 2) Herman Lebovics, "The Seductions of the Picturesque and the Irresistible Magic of Art," in Lebovics, *True France: the Wars over Cultural Identity* (Cornell University Press, 1992), pp. 51-97.
- 3) The following film clips of the 1931 Colonial Exhibition available on **ARES**: Perchicot, « Ah! Que c'est beau l'exposition » (1931); Angkor Wat in Expo Paris

**March 28 Research Presentations**

**April 4 Research Presentations**

**\*\*\*Reminder: Long essay due to the History Department Box by 4pm on Tuesday April 9<sup>th</sup>\*\*\***

## **REGULATIONS COMMON TO ALL HISTORY COURSES**

### **COPIES OF WRITTEN WORK SUBMITTED**

Always retain for yourself a copy of all essays, term papers, written assignments or take-home tests submitted in your courses.

### **PLAGIARISM**

The University Senate defines plagiarism as "*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one's own.*" This can include:

- 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."

Plagiarism is a serious offence which cannot be resolved directly with 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.

### **COURSE SHARING WEBSITES and COPYRIGHT**

Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).

Students registered in the course may take notes and make copies of course materials for their own educational use only. Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).

### **STATEMENT ON CLASS CONDUCT**

The Carleton University Human Rights Policies and Procedures affirm that all members of the University community share a responsibility to:

- promote equity and fairness,
- respect and value diversity,
- prevent discrimination and harassment, and

- preserve the freedom of its members to carry out responsibly their scholarly work without threat of interference.

**Carleton University Equity Services states that “every member of the University community has a right to study, work and live in a safe environment free of discrimination or harassment”.** [In May of 2001 Carleton University’s Senate and Board of Governors approved the Carleton University Human Rights Policies and Procedures. The establishment of these policies and procedures was the culmination of the efforts of the Presidential Advisory Committee on Human Rights and a Human Rights Implementation Committee.]

### **GRADING SYSTEM**

Letter grades assigned in this course will have the following percentage equivalents:

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

F Failure. No academic credit WDN Withdrawn from the course

ABS Absent from the final examination

DEF Official deferral (see "Petitions to Defer")

FND Failure with no deferred exam allowed -- assigned only when the student has failed the course on the basis of inadequate term work as specified in the course outline.

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

### **WITHDRAWAL WITHOUT ACADEMIC PENALTY**

January 31, 2019: Last day for a full fee adjustment when withdrawing from **winter** courses (financial withdrawal). Withdrawals after this date will result in a permanent notation of WDN on the official transcript.

April 9, 2019: Last day for academic withdrawal from **winter** courses.

### **REQUESTS FOR ACADEMIC ACCOMMODATIONS**

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

**Pregnancy obligation:** write to the professor 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 see <https://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf>

**Religious obligation:** write to the professor 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 see <https://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf>

**Accommodation for Student Activities:** write to the professor 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 see <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

**Survivors of sexual violence:** 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: <https://carleton.ca/sexual-violence-support/wp-content/uploads/Sexual-Violence-Policy-December-1-2016.pdf>

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and 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 me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

#### **PETITIONS TO DEFER**

Students unable to write a final examination because of illness or other circumstances beyond their control or whose performance on an examination has been impaired by such circumstances may apply within five working days to the Registrar's Office for permission to write a deferred examination. The request must be fully and specifically supported by a medical certificate or other relevant documentation. Only deferral petitions submitted to the Registrar's Office will be considered.

#### **ADDRESSES (613-520-2600, phone ext.)**

- Department of History (2828) 400 PA
- Registrar's Office (3500) 300 Tory
- Academic Advising Centre (7850) 302 Tory
- Paul Menton Centre (6608) 500 Unicentre
- Centre for Student Academic Support – Study Skills, Writing Tutorials, Bounce Back (3822) 4th fl Library

#### **Application for Graduation Deadlines**

- Spring Graduation (June): March 1
- Fall Graduation (November): September 1
- Winter Graduation (February): December 1