



The University of British Columbia
Department of Central, Eastern and Northern European Studies

**CENS 202: Great Works of Literature from Central, Eastern and Northern Europe (in English)
Indigenous Survivance and (Mis)Representation**
Term I Fall Session 2021

Acknowledgement

UBC's Point Grey Campus is located on the traditional, ancestral, and unceded territory of the xwməθkwəyəm (Musqueam) people. The land upon which it is situated has always been a place of learning for the Musqueam people, who for millennia have passed on their culture, history, and traditions from one generation to the next on this site.

COURSE INFORMATION

Title: Great Works of Literature from Central, Eastern and Northern Europe (in English): Indigenous Survivance and (Mis)Representation

Code: CENS 202 **Section:** 005 **Credit Value:** 3

Meeting Times: Monday, Wednesday, and Friday from 1:00 PM to 2:00 PM

Meeting Location(s): BUCH-D221

CONTACT

Instructor: Dr. Elizabeth "Biz" Nijdam
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Office Hours: Fridays 11am to 12pm PT
Virtual Office Hours: By appointment

PREREQUISITES

This course examines Indigenous literature and new media from what is now called Central, Eastern, and Northern Europe **in English and in English translation**. It therefore does not require any prior knowledge of the Indigenous and Western languages of these regions. This course will also introduce and cover the pertinent historical, political, and cultural contexts as they become relevant.

PREREQUISITES: None COREQUISITES: None

COURSE CONTENT & STRUCTURE

This course explores Indigenous self-representation and narratives of Indigenous presence and agency (survivance) alongside the misrepresentation and cultural appropriation of Indigenous identities in what is now called Central, Eastern, and Northern Europe. Framed through the work and theory of Indigenous studies while also engaging the Indigenous culture and history of the x^wməθk^wəyəm (Musqueam) people, students will read Chukchi literature from the shores of the Chukchi Sea region of the Arctic Ocean and Sami poetry and folktales from what is now known as Fenno-Scandinavia. We will also explore examples of digital survivance in the games to emerge out of the 2018 Sami Game Jam and consider the role of social media in global Indigenous activism. Lastly, we will explore issues of Indigeneity in Disney's *Frozen* franchise and the problematic cultural appropriation and misrepresentation of North America's Aboriginal peoples in German popular culture. Ultimately, this course seeks to engage literature, new media, and other platforms for digital and traditional forms of storytelling to unsettle European settler colonialism, privileging the voices of Indigenous authors and artists from other parts of the world, while drawing connections between the experience and consequences of settler colonialism abroad and within Canada.

In addition to course readings, class discussion, group work, short response assignments, and a final creative project and reflective essay, students will attend several virtual events with Indigenous speakers. I've organized this speakers series in order to foreground Indigenous experience and Indigenous voices in our conversations on Indigenous literature and new media, since I am conscious of how my own subject position as a white settler might otherwise problematically dominate the perspectives shared in our class discussion, reiterating the politics and power relations of settler colonialism even while I am trying to destabilize them. Moreover, by intellectually (and financially) supporting the work of Indigenous scholars, activists, and entrepreneurs, I am finding new ways to be an ally to members of Indigenous communities. The first event will feature Dr. **Renaë Watchman** (Diné) from Mount Royal University, who will talk about diasporic Indigenous presence from Turtle Island in Europe. The second virtual event will be a documentary film screening of *Searching For Winnetou* (2018), Ojibway author and humourist **Drew Hayden Taylor**'s quest to understand the roots of the German obsession with Native North Americans, which will conclude with a virtual conversation with the director. A third event will feature Indigenous entrepreneurs and board game expert, **David Plamondon and Jayde Gravel**, who will introduce students to issues around representation in transnational board game cultures.

As a non-Indigenous white settler, I approach the work of Indigenous studies and my teaching of its materials humbly, acknowledging outright that I am still in the process of learning how to be an ally to the Indigenous peoples of what is now called Canada and around the world. Moreover, I am cautious in my teaching of this content, knowing that my approach to teaching about global Indigenous cultures has the potential to reinscribe the problematic power relations that have existed around the world since the onset of settler colonialism in the classroom environment. However, I am committed to striving to meet the goals of truth and reconciliation through my research and teaching (and #62 of the Truth and Reconciliation Commission of Canada's Calls to Action, in particular). I therefore see it as my duty as a settler to work towards unsettling settler colonialism in all aspects of my personal and professional life.

However, in acknowledgement of how I have benefited and continue to benefit from settler colonialism personally, professionally, and, by extension, in the teaching of this course, I'll be making a weekly donation to an Indigenous organization related to our coursework over the course of the semester.

LEARNING OBJECTIVES

Upon successful completion of this course, you will be able to:

- demonstrate a greater awareness and understanding of the societies, histories, cultures, and experiences of Indigenous peoples at the local, regional, national, and international level
- understand the political, cultural, and ethical debates surrounding the media representation of Indigenous people, cultural, and communities
- demonstrate a greater awareness and understanding of the processes and impacts of colonization, and its impacts on the relationships between Indigenous and non-Indigenous peoples around the world
- possess a broader understanding of ways in which Indigenous peoples enact their peoplehood, resist settler colonialism, and transcend it
- be familiar with the terminology necessary to engage the topics and issues of Indigenous studies and better understand Indigenous perspectives on identity, ontology and epistemology
- recognize and critically interrogate conventions in the media representation of Indigenous people, cultural, and communities
- think critically about media and the affordances of various media in Indigenous storytelling traditions
- intellectually engage with discourses of settler colonialism through creative means
- recognize the politics, and power of media representation
- perform visual and narrative analysis of various media texts

GENERAL GUIDELINES AND EXPECTATIONS

Our classroom environment, whether it be virtual or in-person, should be an inclusive and welcoming learning space. To this end, students will be signing a set of Discussion Guidelines at the beginning of the semester in order to help foster the respectful community environment essential to learning. However, even without these explicit guidelines, the following classroom behaviour is expected of all members of this course:

- All questions, posts, and interventions should be respectful, thoughtful and pursued with care about the other students in the course.
- This course addresses some difficult topics that may upset students or trigger some painful memories. While I cannot know in advance what will be a trigger for someone, many of our texts include references to sensitive issues, such as racism and violence, notably against women. Do not feel obliged to engage with triggering material. **If for any reason whatsoever you feel engaging with a particular text might negatively impact your mental health, please email me at biz.nijdam@ubc.ca immediately or have someone you trust email me on your behalf, so that we make an alternative content arrangement.** Moreover, I encourage all students to reach out for help in the event that they find the course material triggering.
- Respectful disagreement should be presented in a manner appropriate to intellectual inquiry, in a manner that respects all those involved, and at the appropriate time.
 - You can reach out to discuss some issues further.
 - You can take time to process something.
 - You should engage with other students, whose experience may be different, with care.

- Since this course was designed during the COVID-19 global pandemic, it takes advantage of some of digital teaching tools and processes available to courses delivered online. **Moreover, in light of the continued uncertainty around new variants, some course sessions will have the option to be participated in remotely, though the classroom will still be available for students who will be on-campus during this time.** These sessions will likely include guest speakers' presentations, workshops, and webinars as well as film screenings, but they might also include other kinds of class sessions.
- Students are expected to attend these sessions, which will generally be held during normal course hours. For those students who cannot attend, permission will be asked to the guest speakers to record the sessions and to make them available online.
- **Email policy:** I respond to emails usually within 24 hours. If you email me very late at night, over the week, or on a holiday, I may not respond until the next working day. For emergency situations, please feel free to text me at 778-697-6294.

COVID-19 Safety

Provincial Health Orders and UBC policy now mandate masks in all indoor public spaces on campus. These spaces include classrooms, residence halls, libraries, and common areas. **You are thus required to wear a non-medical mask during our class meetings, for your own protection and for the safety and comfort of everyone else in the class.** For our in-person meetings in this class, it is important that all of us feel as comfortable as possible engaging in class activities while sharing an indoor space. Non-medical masks that cover our noses and mouths are a primary tool for combating the spread of Covid-19. Further, according to the provincial mandate, masks are required in all indoor public spaces including lobbies, hallways, stairwells, elevators, and labs. There may be students who have medical accommodations for not wearing a mask. Please maintain a respectful environment. UBC Respectful Environment Statement.

Students who wish to request an exemption to the indoor mask mandate must do so based on one of the grounds for exemption detailed in [the PHO Order on Face Coverings \(COVID-19\)](#). Such requests must be made through the Center for Accessibility (Vancouver campus).

After review, students that are approved for this accommodation will be provided with a letter of accommodation to share with faculty members teaching courses in which they are registered. In the intervening time, these students are welcome in the class.

Mask wearing protects you as well as others in your environment. Let's do everything we can as a community to stop the spread of this virus.

If you are sick, it is important that you stay home. Complete a self-assessment for Covid-19 symptoms here: <https://bc.thrive.health/covid19/en>. In this class, the marking scheme is intended to provide flexibility so that you can prioritize your health and still succeed.

If you miss class because of illness:

- Make a connection early in the term to another student or a group of students in the class. You can help each other by sharing notes. If you don't yet know anyone in the class, post on the Discussion Forum on Canvas to connect with other students.
- Consult the class resources on Canvas.

- Use the Discussion Forum on Canvas for help.
- Attend Virtual Office Hours (by appointment).
- If you are concerned that you will miss a key activity due to illness, please contact me at biz.nijdam@ubc.ca to discuss.

If I (the instructor) am feeling ill: If I am unwell, I will not come to class. I will make every reasonable attempt to communicate plans for class as soon as possible via Canvas. Our classroom will still be available for you to sit in and attend an online session.

In this instance, I may ask you to do an activity or read something in place of class time. However, if I am well enough to teach, but am taking precautions to avoid infecting others, we may hold the class online. If this happens, you will receive an announcement in Canvas informing you how to join the class.

LEARNING MATERIALS

All of our course readings will be posted on our [Canvas site](#) in excerpt or available for purchase as books or eBook via Amazon. Movies will be streamed online for free, through UBC's Kanopy streaming service, available for purchase through *Google Play*, *Apple TV* or *Amazon* or accessible through streaming subscriptions such as *Amazon Prime*, *Disney +* or *Netflix*. Digital games will be available online for free or for purchase for various platforms, including laptop and desktop computers as well as Android and iOS devices.

TECHNOLOGICAL REQUIREMENTS

Students will need access to the Internet and a laptop or desktop computer to complete their coursework. Please see keeplearning.ubc.ca for information on and support in online learning.

This course will not be using invigilation software. Webcam usage during virtual class sessions will be encouraged. **Virtual Office Hours (by appointment) will take place via Zoom.**

If you experience a blackout, downed Internet connection or outage, reduced bandwidth or some other unforeseeable technological issue, please contact me at biz.nijdam@ubc.ca immediately. Furthermore, if you have problems accessing course material for any reason, please let me know. In light of the unprecedented times in which we are teaching and learning, I am happy to accommodate students accordingly.

SCHEDULE OF TOPICS*

Week 1: Course Introduction & Overview

Weeks 2: Eurocentrism & Global Indigenous Epistemologies

Week 3: Storytelling and Indigenous Literary Presence

Week 4: Truth and Reconciliation in Canada

Weeks 5-6: German "Indianthusiasm"

Week 7: Indigenous-Designed Board Games

Week 8-9: The Chukchi People of the Chukchi and Bering Sea Regions of the Arctic Ocean

Week 9-10: The Greenlandic Indigenous Peoples & Midterm Break

Week 11-13: The Sami People of the Sápmi Region of Northern Europe

Week 14: Reflection

ASSESSMENT OF LEARNING

Coursework will include weekly readings, online and in-class class participation, and low-stakes and high-stakes assignments. The semester will begin with students producing a **Statement of Positionality** (10%), situating themselves in relationship to the work of Indigenous studies. Students will return to this statement at the end of the semester to revise it, thereby demonstrating some elements of their learning journey. Over the course of the semester, students will respond to the course material through class discussion and seven **Response Assignments** (15%), which are structured to address key words and concepts in Indigenous studies. The **Midterm Assignment** (20%) will ask students to analyze a media text that relates to or can be set in dialog with debates in Indigenous representation, while the **Final Project** (15%) will be a creative rumination on unsettling settler colonialism, which will be accompanied by a **Reflective Essay** (15%) articulating the goals, successes, and shortcomings of the project. No artistic skills are required, but creativity will be encouraged.

Grading:

Class Participation	15%
7 Response Assignments to Keywords/Concepts (10 poss. submission dates)	15%
Statement of Positionality & Revision/ Situating yourself in Indigenous Studies	10%
Midterm Assignment on Indigenous Representation	20%
Final Project “Unsettling Settler Colonialism”	15%
Reflective Essay	15%

Contract Grading: This class uses a grading contract for some of its assignments. This means that if you complete the assignment, you are guaranteed full marks.

These assignments include the following:

7 Response Assignments to Keywords/Concepts (10 poss. submission dates)	15%
Statement of Positionality & Revision/ Situating yourself in Indigenous Studies	10%
Final Project “Unsettling Settler Colonialism”	15%

Following the work of Jane Danielewicz and Peter Elbow (their article, “A Unilateral Grading Contract to Improve Learning and Teaching,” is in the “Course Information” folder of the “Files” section of our Canvas site), I believe that a grading contract allows me to give more honest evaluative feedback, improves learning and teaching, and is a fuller representation of social-justice-oriented pedagogy in the classroom. Not all students have identical educational backgrounds, nor do they possess the same experience in scholarly writing in the Humanities. This is especially true for CENS and GERM courses, which draw students from diverse academic disciplines and training.

A grading contract therefore allows students to produce their best work (on their own terms) and learn from their mistakes and inexperience, while striving to meet their own individual learning goals. Furthermore, considering every student in our class is experiencing the COVID-19 global pandemic differently and with different degrees of stress, changes in employment status, caregiving responsibilities, emotional labor and/or anxiety, I want all of my students to feel like this course is prepared to meet them where they are at. I believe a grading contract is an inclusive pedagogical practice that more effectively supports the diversity of student

experience we are facing today. This may be particularly true with regards to students with disabilities, international students, first-generation students, students from diverse socio-economic backgrounds, and students self-isolating alone or quarantined abroad. To this end, every assignment will receive full credit or no credit – you either participate or you don't, you either complete the assignments or you don't, you either submit seven Response Assignments to Keywords or you don't.

That said, **if you need to submit work late, please email me in advance. I am always glad to accommodate students in extenuating circumstances, and I firmly believe that students should take care of their own mental health and well-being above all else.**

*Obligatory syllabus Easter egg: If you're still reading (**which you should be**), send me the last COVID-19 meme that made you laugh via the Canvas assignment entitled "COVID Meme," which is located in the Assignments section of our course's Canvas site. Personally, I find the [pandemic-themed musical parodies absolutely hilarious](#).*

Attendance and Participation: In accordance with UBC Policies and Regulations, students are expected to attend class regularly. Those students who are unavoidably absent from online class discussions or miss multiple class sessions of in-class assignments must report their absence to me immediately or upon their return to participating in our class. Students may be granted concession for their absence either by me or, in the case of an extended absence, by the Academic Advising Services of the Faculty of Arts.

Good participation will take the form of **regular contributions to class discussion both online and in-person** and the **completion of the in-class and take-home assignments**.

Readings: Our texts will be available free online via Canvas or for purchase through Amazon as books or eBooks. Excerpts and supplementary readings will be posted the Friday in advance of class in the "Modules" section of our course's Canvas site.

Handing in Homework: I will only accept homework posted online or submitted through our course's Canvas site. Homework submitted by email or Google Drive will not be accepted unless previously discussed with me.

Response Assignments to Keywords/Concepts in Indigenous Studies (15%): Over the course of the semester, students will write seven short (ca. 350-500 words) written assignments in response to keywords and concepts in Indigenous studies in the context of our coursework. These assignments require students to demonstrate understanding and engagement with the course material in greater depth than in-class discussion, **responding to one particular concept, idea, or question**, while also documenting the student's learning journey. They will therefore generally be accompanied by an entry from [Native Studies Keywords \(2015\)](#), edited by Stephanie Nohelani Teves, Andrea Smith, and Michelle Raheja or [First Nations 101 \(2011\)](#) by Lynda Gray to facilitate deeper engagement and complexity.

Keywords will change weekly, but they will thematically link to that week's course material, building upon class discussion, and developing students' understanding and awareness of Indigenous issues as well as Indigenous studies methodologies and theory. Excellent responses will consist of coherent and comprehensible short texts that engage with the topic at hand, incorporate references to readings when applicable, and synthesize class discussions with individual responses and interpretations. Refer to departmental grading standards: <https://cenes.ubc.ca/research-resources/students/cenes-course-policies/>.

Response Assignments will be submitted on Fridays via Canvas. There will be ten possible submission dates, but **students are only required to submit seven total Response Assignments**. This affords students the freedom to skip three weeks of coursework in the event that other classes, employment, mental and physical health, or caregiving commitments need to take priority. While these Response Assignments will be submitted

to the instructor for review, they will not be graded in the traditional sense. Students are therefore encouraged to use this writing assignment to work through ideas and problems with the course materially, acknowledging struggles as much as successes in comprehension and learning. These Response Assignments can thus function as a learning journal for students as well as a demonstration of students' engagement with core concepts in our course. **Please see the assignment on our course's Canvas site for more information.**

Statement of Positionality & Revision/ Situating yourself in Indigenous Studies (10%): Following our session on eurocentrism, students will write a Statement of Positionality (350-500 words), situating themselves in relationship to the content of our course and the work of Indigenous studies more broadly. Taking the following questions at the foundation of their writing, students will interrogate their position in relationship to our course material and learning goals: What is your interest in learning about Indigenous issues and experience? How does your biography relate to your personal learning goals? How do your identity politics intersect with the content of this course? How do you understand your individual position as a learner in the context of this course?

At the end of the semester, students will return to their Statement of Positionality to revise and expand their work, further exploring these questions, while mapping out their learning journey.

Please see the assignment on our course's Canvas site for more information and refer to the chapters "Terminology" and "Summary of Indigenous Style Principles" from Gregory Younging's *Elements of Indigenous Style* (2018) for guidance on how to write about Indigenous people and engage concepts of Indigeneity in your writing.

Midterm Assignment on Indigenous Representation (20%): For the Midterm Assignment, students will identify and analyse a pop culture representation Indigeneity. The assignment sheet will provide students with a list of applicable texts, but students are also encouraged to examine a media representation of their choosing. The resulting analysis should be between 750 and 1000 words in length (3 to 4 pages, double-spaced) and include a close reading of the text, relevant information on the cultural, linguistic, social, and political context of its publication or release, its function as a story about Indigenous experience in popular media and the problems and/or achievements of its engagement with Indigenous people and themes. **Please see the assignment on our course's Canvas site for more information.**

Final Project "Unsettling Settler Colonialism" (15%): At the end of the semester, students will produce a creative Final Project on the theme "Unsettling Settler Colonialism". These projects can take any form, but they should (if applicable) be based on online scholarly research (to ensure accuracy) and be modelled after the kinds of texts we are engaging with in this class. Options include a **750-to-1000-word literary text or play, a 4-to-6-page comic book, a 5-to-7-minute media text or series of media texts (such as a short film, podcast, vlog, or series of TikToks), a short digital game or interactive narrative, 5 to 7 atemporal media texts (such as GIFS, memes, an Instagram account & posts), or a larger creative project using traditional or mixed media formats.** Depending on student interest and willingness, some or all of these creative projects will be put on display in an Omeka virtual exhibition space.

Reflective Essay (15%): After completing their Final Project, students will submit a Reflective Essay (3 to 5 pages) on the theme "Unsettling Settler Colonialism" and **the production of their Final Project.** A Reflective Essay is an essay in which the writer examines his, her or their experiences in life. The writer then writes about those experiences, exploring how he/she/they has/have changed, developed or grown from those experiences. In the context of this course, the goal of this assignment is to produce critical thinking on the students' position in relationship to unsettling settler colonialism. *No citations or bibliography are necessary for the Reflective Essay, but please reference ideas and readings we discussed in class as appropriate.*

Assessment Policies

In accordance with University regulations, cheating and plagiarism is subject to disciplinary action. Students must write, correct and/or revise all their assignments independently; that is, with no assistance of any kind from another person.

Assignments are to be submitted on the original due date. Where travel for recognized University activities conflicts with assignment due dates, authorization must be obtained from the University official responsible for the activity. In accordance with UBC policy, students who wish to observe a religious holiday must notify their instructor two weeks in advance of the religious holiday they wish to observe.

If you miss marked coursework for the first time (assignment, participation in class, etc.) and the course is still in-progress, immediately submit a [Student Self-Declaration](#) to me, so that your in-term concession case can be evaluated. If you are not requesting concession for the first time or if classes are over, fill out an Arts Academic Advising's [online academic concession form](#) immediately, so that an advisor can evaluate your concession case. If you are a student in a different Faculty, please consult [your Faculty's webpage on academic concession](#) and then contact me when appropriate.

Supporting student learning and success is a priority for me. If there is a concern about a student's progress or well-being, I reserve the option of submitting an *Early Alert Concern*: <http://earlyalert.ubc.ca>

CONTENT & ASSIGNMENT SCHEDULE: Fall Session 2021 Term I (M/W/F)*

Session Topic Assignments (due Friday)

Week 1: Course Introduction & Eurocentrism

Wednesday, September 8: Course Introduction and Overview

Friday, September 10: Read "Terminology" from Gregory Younging's *Elements of Indigenous Style* (2018)

Week 2: Eurocentrism & Global Indigenous Epistemologies

Monday, September 13: Eurocentrism; Read: "Eurocentrism and the European Ethnographic Tradition" by Marie Ann Battiste & James Youngblood Henderson, pp. 21-34.

Wednesday, September 15: Indigenous Epistemologies; "What Is Indigenous Knowledge?" by Marie Ann Battiste & James Youngblood Henderson, pp. 35-56; Optional: Leroy Little Bear's "Jagged worldviews colliding," pp. 77-85.

Friday, September 17: Global Indigeneity; Read: Ronald Niezen's "A New Global Phenomenon," pp. 1-11.

Response Assignment: Indigenous Epistemologies/Knowledges

Week 3: Storytelling and Indigenous Literary Presence

Monday, September 20: Storytelling Traditions; Listen to Thomas King's "[The Truth about Stories](#)"

Wednesday, September 22: Storytelling Traditions; Read: Robin Wall Kimmerer's "Skywoman Falling"

Friday, September 24 (Virtual Class): Indigenous Literary Presence in Europe: Guest Speaker Event: **Dr. Renae**

Watchman (McMaster University); Read: [The Heartsong of Charging Elk \(excerpt\) by James Welch](#);

Optional: "Listening to the Spirits: An Interview with Leslie Marmon Silko" by Ellen Arnold and Leslie Marmon Silko

Statement of Positionality (Monday)

Response Assignment: Presence/Survivance

Week 4: Truth and Reconciliation in Canada

Monday, September 27: History of Colonialism of Indigenous Peoples in Canada ([Module 1](#) of In/Relation)

Wednesday, September 29: Residential Schools & Truth and Reconciliation ([Module 2](#) of In/Relation)

Thursday, September 30, 2021: Orange Shirt Day/National Day for Truth and Reconciliation: No Classes

Friday, October 1 (Asynchronous): ([Module 3](#) of In/Relation)

Response Assignment: Truth and Reconciliation

Week 5: German “Indianthusiasm”

Monday, October 4 (Virtual Class): Watch [Searching for Winnetou](#) (2018); Guest Speaker Event: *Searching for Winnetou’s* director **Drew Hayden Taylor**

Wednesday, October 6: Indianthusiasm & Karl May’s Winnetou

Friday, October 8 (Virtual Class): Guest Speaker Event: **Dr. Maureen Gallagher (Australian National University)**

Response Assignment: Cultural Appropriation

Week 6: German “Indianthusiasm”

Monday, October 11: Thanksgiving Monday

Wednesday, October 13: Indigenous Misrepresentation in Board Games

Friday, October 15 (Virtual Class): Guest Speaker Event: **Dr. Lars Richter (University of Manitoba)**

Response Assignment: Indigenous (Mis)Representation

Week 7: Indigenous-Designed Board Games

Monday, October 18: Indigenous Representation in Board Games

Wednesday, October 20 (Virtual Class): Guest Speaker Event: **Pe Metawe Board Game Workshop**

Friday, October 22 (Virtual Class): Guest Speaker Event: **Pe Metawe Board Game Workshop**

Midterm Assignment: Indigenous Representation in Popular Media

Week 8: The Chukchi People of the Chukchi and Bering Sea Regions of the Arctic Ocean

Monday, October 25: The Chukchi

Wednesday, October 27: Origin Stories; “The Creation of Earth, Sky, Waters, and Men” (2000) by Yuri Rytkeu

Friday, October 29: *When the Whales Leave* (1975) by Yuri Rytkeu

Response Assignment: Origin Stories

Week 9: The Greenlandic Indigenous Peoples

Monday, November 1: *When the Whales Leave* (1975) by Yuri Rytkeu

Wednesday, November 3: The Greenlandic Indigenous Peoples

Friday, November 5 (Asynchronous): Watch: [Vanishing Point](#) (2012)

Response Assignment: Borders/Boundaries

Week 10: The Greenlandic Indigenous Peoples

Monday, November 8: The Greenlandic and Canadian Inuit

Wednesday, November 10: MIDTERM BREAK

Friday, November 12: MIDTERM BREAK

Week 11: The Sami People of the Sápmi Region of Northern Europe

Monday, November 15: The Sami

Wednesday, November 17: Sami Song: *Joik*

Friday, November 19: Sami Art: Nordic Pavilion; Watch: *Colonial Gaze Sámi Artists' Collective* (2012)

Response Assignment: Colonial Gaze

Week 12: The Sami People of the Sápmi Region of Northern Europe

Monday, November 22: *Sami Blood* (2016)

Wednesday, November 24: Sami New Media & Digital Games

Friday, November 26 (Virtual Class): Guest Speaker Event: **Dr. Outi Laiti (University of Helsinki)**

Response Assignment: Indigenous Digital Games

Week 13: The Sami People of the Sápmi Region of Northern Europe

Monday, November 29: *Frozen I*

Wednesday, December 1: Decolonizing Disney

Friday, December 3: *Frozen II*

Response Assignment: Decolonizing Disney

Monday, December 6: Reflection

Revision of Statement of Positionality

Final Project & Reflective Essay Due

Friday, December 10th

*this assignment schedule is subject to change

OTHER COURSE POLICIES

Academic Integrity, Essays and Homework: All work submitted must be **original** student work produced for this course, with proper quotation and citation of the contributions of others. Violations of academic integrity will be taken seriously.

Respectful Classroom Environment: Effective learning in this class really depends on all of us being comfortable interacting informally with each other about subjects that can sometimes get heated. That makes what is important in every college classroom especially important for us: that the virtual classroom should be a comfortable environment in which everyone feels welcome and respected. This means thinking about the things we say, not perpetuating stereotypes, and apologizing if we say something we didn't mean. It also means contacting me if something happens in our class discussions or on the Course Blog that makes you uncomfortable - or if you believe your own words or actions have made someone else in the class feel uncomfortable - so that we can talk about how to make things better. If in doubt, please say something - I will always be happy to hear from you.

To this end, students will be drafting and agreeing to a set of Discussion Guidelines to help guide our behavior during class discussion on and offline.

Gender and Gender Pronouns: One simple way to maintain an open and inclusive classroom environment is to be mindful and respectful of our classmates' gender identity and preferred pronouns for class discussion and speaking activities. If you identify outside the gender binary or have any other concerns about gender pronouns, I would be happy to meet with you to find a solution that empowers you to comfortably participate in class discussion. This will include planning for how best to communicate this solution to your classmates.

Students with Disabilities: I am committed to creating inclusive learning environments. Please notify me within the first week of class if there are aspects of the instruction or design of this course that inhibit your participation. If you are a student with a disability who will need accommodations in this course, please provide me with the appropriate documentation as soon as possible.

Student Parents: In the event that we go virtual for part of the semester, breastfeeding babies and children of all ages are welcome and may be visible on-screen during class sessions/Virtual Office Hours. Students are encouraged to support and respect caregivers as they mute and/or turn off video and use the chat function as needed. Stepping away momentarily for childcare reasons is understandable and expected, and I ask that all students work with me to create a welcoming environment that is respectful of all forms of diversity, including diversity in parenting status.

I hope that you will feel comfortable disclosing your student-parent status to me. This is the first step in my being able to accommodate any special needs that may arise. While I maintain the same high expectations for all students in my classes regardless of parenting status, I am happy to problem solve with you in a way that makes you feel supported as you strive for a school-parenting balance.

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This syllabus is subject to change at the discretion of the instructor.