

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

NORD 341 (3): Indigenous Activism

Acknowledgement

UBC's Point Grey Campus is located on the traditional, ancestral, occupied, and unceded territory of the xʷməθkʷəy̓əm (Musqueam) people. I acknowledge the land rights of the Musqueam people, who for millennia have passed their culture, history, and traditions from one generation to the next on this site. In this course, we pay respect to the Musqueam people by centring the Indigenous perspectives from which the course content emerges.

Course Information

Course Title	Course Code Number	Credit Value
Indigenous Activism	NORD 341 (meets with CENS 203)	3 Credits

Meeting Times and Place			
NORD 341/101	Tuesday/Thursday	9:30 – 11:00	BRCS 2070

Course Instructor	Contact Details	Office	Office Hours
Tim Frandy	tim.frandy@ubc.ca	Buchanan Tower 901	T/R 11:00 – 12:00, or by appointment
TA: Ashleigh Kruschel	ashleigh.kruschel@ubc.ca	n/a	n/a

Calendar Description

This course examines contemporary political and social conflicts in the arctic and circumpolar north, looking specifically at the ways Indigenous people have used art, performance, and activism as a tool for resistance and decolonization.

Prerequisites and Co-requisites

No prerequisites or co-requisites

Learning Outcomes

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

LO1: Demonstrate a familiarity with the diverse Indigenous cultures of the Arctic and circumpolar region, and the ways it connects to Indigenous peoples in the Pacific Northwest.

LO2: Demonstrate a sound knowledge of the environmental, social, and political challenges that Indigenous people face in the circumpolar regions, and the ways Indigenous people have responded to them and engaged with them through artistic expression.

LO3: Analyze the ways that colonization reinvents itself in different social and political moments, and the ways contemporary Indigenous artists draw upon traditional culture and multicultural influences to create complex political and artistic visions.

LO4: Analyze the ways art operates as both a tool and a discourse within social movements.

LO5: Craft effective and nuanced analysis and interpretation of Indigenous art from different critical perspectives, using both scholarly and primary source materials.

Course Overview

NORD 341 looks at Indigenous political art in the circumpolar region, focusing largely on the arts from Sápmi, Inuit Nunangat, and Siberia. The course looks at the ways both traditional and contemporary arts serve as a political and social tool: to promote awareness, to cultivate community, to shape discourse, and to leverage social power. The course is thematically arranged, looking at the shared experiences Indigenous peoples have with colonization, resistance, and decolonization today.

Course Format

NORD 341 is a lecture/discussion course, focused on close readings of Indigenous literature, film, music, and digital media, with additional contextual information supplemented through lectures and additional readings. Course materials will be presented in class and online. In-class activities will include discussion, lectures, and student presentations.

Learning Materials

Two books are required for purchase and are available for purchase at the UBC Bookstore:

- Niviaq Korneliussen. *Last Night in Nuuk* (aka *Crimson* aka *HOMO Sapienne*). Nuuk: Milik.
- Tanya Tagaq. *Split Tooth*. New York: Viking.

The library has a small number of physical and electronic copies (only a few people may “borrow” the e-books at a time). The books are widely available in physical and electronic versions, on Amazon, iBooks, and Google Books, and can be purchased for \$20 or less combined.

All other required readings and materials (see Course Reading List below) are posted on our course Canvas site (canvas.ubc.ca).

Assessment of Learning

Class Participation	15%
Midterm exam	30%
Comparative Artist Paper	25%
Final exam	30%

90-100% = A+	76-79% = B+	64-67% = C+	50-54% = D
85-89% = A	72-75% = B	60-63% = C	00-49% = F
80-84% = A-	68-71% = B-	55-59% = C-	

Class Participation (15%)

The success of this course depends on in-class discussion of readings. For that reason, it's essential that all students come prepared for discussion, with course materials read in advance of class. Students will be assessed holistically on their presence, preparedness, and willingness to engage with course materials during in-class discussion and activities. In general, participation grades will be "baselined" in relation to your other grades in the course (e.g., if you earn 75% on your graded work, your participation grade will begin at 75%). Active course engagement and participation will raise it; deficient course participation (e.g., if you seldom come to class or are on your phone through the whole class) will lower it.

The instructor reserves the right—in the event that discussions are unproductive because of lack of preparation—to require students to do occasional reading quizzes or journals to earn their participation grade for the course.

If you are going to miss more than an occasional routine absence (due to sickness or personal conflicts), please be sure to reach out to inform me via email. This way we can ensure it won't inadvertently impact your participation grade, and that you can be better prepared to catch up with missing materials.

Midterm Exam (30%)

The first midterm exam is a writing-based exam that explores topics from the first half of the course, specifically land-use issues and confronting colonization. Questions will be provided at least one week in advance on a Midterm Exam Study Guide. The exam will be taken in class on **Thursday, October 16th**.

Comparative Artist Paper (25%)

Students enrolled in NORD 341 will write a 6-8 page comparative analysis paper that profiles 2 Indigenous artists (including musicians, writers, dancers, etc.) and their work.

At least one artist must be from the course materials. One artist must be from the circumpolar region (broadly defined), and one must be more local to the Pacific Northwest (broadly defined). With permission from the instructor, students may opt to profile artists outside these regions (e.g., if you would like to profile someone from your own home place; if you would like to profile a relative/friend who is an Indigenous artist).

For the paper, you should research your chosen artists' biographical information, what they say about their own art, and how others regard it. I encourage you to integrate Indigenous scholars—or, if you're Indigenous, appropriate traditional knowledge—into the paper. You may wish to search the library's online databases (for instance, JSTOR or MLA International Bibliography), but you may also only find journalistic sources or online sources (like personal websites, or gallery sites). You must properly cite all your published sources using a style manual of your choice (MLA, Chicago, etc).

Your paper should be thesis-driven, advancing a comparative argument that tells us something new about the artists, the ways they express their artistic vision, their engagement with political or social struggles, how they have impacted their communities, etc. Be sure to make connections between the artists in some way, whether these connections are similarities or differences of artistic vision, political engagement, or approaches to activism.

Where possible and reasonable, I encourage you to integrate artistic works directly into the text. So, for instance, if you're referring to a piece of visual art, it may be worth including as a captioned image within the body of the text. Or, if you're discussing a poem, you may wish to quote it in full. If you're discussing a song or video, insert a link. This allows me to better understand a work I might not be familiar with without having to look it up separately.

Papers will be due **Thursday, November 13th**. Please upload your finished papers to our Canvas site.

Final Exam (30%)

The final exam is a writing-based exam that explores topics from the last half of the course. It will be taken on paper, during the **final exam period (TBD)**. Questions will be provided at least one week in advance of the exam on a Final Exam Study Guide.

All assignments are assessed on 1) command of content and concepts developed in the course; 2) the quality of humanistic analysis and argument presented in the assignment; 3) the efficacy of communication in the finished product.

Overview of Course Schedule

Week	Date	Topic	Assignments
1	9/4	Introduction to the Course	
2	9/9, 9/11	Land & Water; Hunting & Fishing	
3	9/16, 9/18	Land & Extraction	
4	9/23, 9/25	Confronting Colonialism: Church & Schools	
5	9/30, 10/2	TRC DAY SEPT 30; Navigating Trauma I	
6	10/7, 10/9	Navigating Trauma I; Queering Indigeneity I	
7	10/14, 10/16	Queering Indigeneity II; Midterm Exam	Midterm Exam, Oct. 16
8	10/21, 10/23	Traditional Stories, New Media: <i>Atanarjuat</i>	
9	10/28, 10/30	Revitalization & Traditional Arts (Mino-Giizhig Class Visit)	
10	11/4, 11/6	Cultural Hybridity	
11	11/11, 11/13	MIDTERM BREAK NOV 10-12; Diasporic Indigeneity	Comparative Artist Paper Due, Nov. 13
12	11/18, 11/20	Indigenizing the Novel: Split Tooth	
13	11/25, 11/27	Interculturality; Indigenous Gaming I	
14	12/2, 12/4	Indigenous Gaming II; Course Reflection	
Finals	12/9-12/20	Final Examination Period	tbd

Course Reading List and Schedule

All the reading materials are available on the course Canvas site. You are expected to read the materials prior to class and come prepared to discuss them.

Week 1 (9/2-9/6)

Introduction to the Course

Tuesday

No class (Imagine Day)

Thursday

No readings due

Week 2 (9/7-9/13)

Land & Water: Hunting & Fishing

Tuesday

Nils Aslak Valkeapää. "Mu Ruoktu lea mu Váimmus." 8 pages.

Nils Aslak Valkeapää. Selections. *Beaivi Áhčážan* [The Sun My Father].

Paulus Utsi. Selections. Ed. Harald Gaski, *In the Shadow of the Midnight Sun*. 109-118.

Sofia Jannok. "We are Still Here." <https://www.youtube.com/watch?v=EVB0jvnaIqU> 5 minutes.

Sofia Jannok. "This is my Land." <https://www.youtube.com/watch?v=riXVuhlMNQA> 5 minutes.

Linda Tuhiwai Smith. "25 Indigenous Projects." In *Decolonizing Methodologies*, 142-162.

Thursday

Alethea Arnaquq-Baril. Angry Inuk (film). <https://go.exlibris.link/Q976bhZF> 82 minutes.

Alvin Nelson. "British Columbia perspective on indigenous water rights." Report.

Christina Roberts. 2010. "Treaty Rights Ignored: Neocolonialism and the Makah Whale Hunt." *Kenyon Review* 32.1: 78-90.

Niillas Somby. Gáddegándát. (in class). 38 minutes. https://mediaspace.wisc.edu/media/Gaddeganddat/0_9zpeus4o

Week 3 (9/14-9/20)

Land & Extraction

Tuesday

Yeremei Aipin. Selections from Eds. Alexander Vaschenko and Claude Clayton Smith, *The Way of Kinship: An Anthology of Native Siberian Literature*. 3-65.

Maria Vagatova. Selections from Eds. Alexander Vaschenko and Claude Clayton Smith, *The Way of Kinship: An Anthology of Native Siberian Literature*. 175-87.

Thursday

Hannu Hyvönen. "Last Yoik in the Saami Forests." Film. <https://vimeo.com/791751905?share=copy> 54 minutes.

Lindsey Nixon. "Wet'suwet'en Strong." <https://canadianart.ca/features/wetsuweten-strong/>

Dawn Marie Paley. "Wet'suwet'en solidarity: 'This movement wouldn't exist without everything that preceded it.'" <https://towardfreedom.org/story/wetsuweten-solidarity-this-movement-wouldnt-exist-without-everything-that-preceded-it/>

Sara Marielle Gaup Beaska. "We Speak Earth." <https://www.youtube.com/watch?v=VzBmDpDAskQ> and

<https://www.youtube.com/watch?v=VTL87q6O6Kw>

Jeff Cornassel. 2010. "Re-envisioning Resurgence: Indigenous Pathways to Decolonization and Sustainable Self-Determination." *Decolonization: Indigeneity, Education, & Society* 1(1): 86-101.
Elle Márjá Eira, Mai-Lis Eira. "The Sámi Have Rights." (in class) 10 minutes.

Week 4 (9/21-9/27)

Confronting Colonialism: Church & Schools

Tuesday

Galina Keptuke. Selections from Eds. Alexander Vaschenko and Claude Clayton Smith, *The Way of Kinship: An Anthology of Native Siberian Literature*. 95-125.
Francis Joy. "Reconstructing Culture Through Art for the Memory of Sámi Noaidi Aikia Aikianpoika."
Eeva-Kistiina Harlin and Outi Pieski. "The Legacy of Ládjogahpir: Rematriating Sápmi with Foremother's Hat of Pride." Ed. Carrie Hertz, *Dressing With a Purpose*. 203-210.
Elle Márjá Eira. IditSilba. (in class) 11 minutes.
Amanda Kernell. 2016. *Sámi Blood*. (in class) 108 minutes.

Thursday

Ellen Marie Vars. "Boarding School." 10 pages.
Dennis Saddleman. "Monster." <https://www.youtube.com/watch?v=uD2ysbp8708>
Witness Blanket. <https://witnessblanket.ca/>
Michelle Jacob. "Teach Them in a Good Way: Critical Pedagogy of the Wapato Indian Club." In *Yakama Rising: Indigenous Cultural Revitalization, Activism, and Healing*. Tucson: University of Arizona Press. 18-46.
Amanda Kernell. 2016. *Sámi Blood*. (in class) 108 minutes.

Week 5 (9/28-10/4)

Navigating Trauma I

Tuesday

NO CLASS—Truth and Reconciliation Day

Thursday

Sofia Jannok. "Áhpi." <https://www.youtube.com/watch?v=hr13WV7UkgA>
Jovnna-Ánde Vest. "The Cloudberry Trip." 10 pages.
Coppellie Cocq and Thomas DuBois. *Sámi Media and Indigenous Agency in the Arctic North*. Seattle: University of Washington Press. 145-165.
Sara Margrethe Oskal. Daughter of the Sun. (in class) 10 minutes.
Elle Maija Tailfeathers. *Bihttoš*. (in class) 12 minutes.

Week 6 (10/5-10/11)

Navigating Trauma II / Queering Indigeneity I

Tuesday

Joseph Dandurand. 2020. *The East Side of it All*. Selections.
Yuri Vaella. Selections from Eds. Alexander Vaschenko and Claude Clayton Smith, *The Way of Kinship: An Anthology of Native Siberian Literature*. Pgs. 78-93.

Thursday

Niviaq Korneliussen. *Last Night in Nuuk* (Ivik, Sara) 68 pages.

Sabine Lang. 1997. "Various Kinds of Two-Spirit People." In Sue-Ellen Jacobs, Wesley Thomas, and Sabine Lang, *Two Spirit People: Native American Gender Identity, Sexuality, and Spirituality*. Urbana: University of Illinois Press, 100-118.

Week 7 (10/12-10/18)

Queering Indigeneity II / Midterm Exam

Tuesday

Niviaq Korneliussen. *Last Night in Nuuk* (Fia, Inuk, Arnaq) 112 pages.

Ilona Verley. "How former Canada's Drag Race contestant Ilona Verley came to terms with being on the trans spectrum." <https://www.straight.com/living/how-former-canadas-drag-race-contestant-ilona-verley-came-to-terms-with-being-on-trans>

Chelazon Leroux. "'Canada's Drag Race' Season 3: 'After the Sashay' with Chelazon Leroux." <https://xtramagazine.com/video/canadas-drag-race-season-3-after-the-sashay-with-chelazon-leroux-227776>

Thursday

Midterm Exam

Week 8 (10/19-10/25)

Traditional Stories, New Media: Atanarjuat

Tuesday

Zacharias Kunuk. *Atanarjuat*. Film. 167 minutes.

Thursday

Zacharias Kunuk. *Atanarjuat*. Film. 167 minutes.

Michelle Raheja. 2007. "Reading Nanook's Smile: Visual Sovereignty, Indigenous Revisions of Ethnography, and Atanarjuat (The Fast Runner)." *American Quarterly* 59(4): 1159-1185.

Week 9 (10/26-11/1)

Revitalization and Traditional Arts

Tuesday

Tim Frandy and B. Marcus Cederström. "Introduction to Culture Work." In *Culture Work: Folklore for the Public Good*. 3-12.

Julian Brave Noisecat. "The Tribal Canoe Journey, an Odyssey to Reclaim Traditional Territory." <https://canadiangeographic.ca/articles/the-tribal-canoe-journey-an-odyssey-to-reclaim-tradition-and-territory/>

B. Marcus Cederström, Thomas DuBois, and Tim Frandy. *Birchbark Canoes and Wild Rice*. <https://vimeo.com/170565548> 10 minutes.

"A Qayaq to Carry Us." <https://www.pbs.org/video/lived-knowledge-djhbyk/> 8 minutes

Cathy Morris. "The Angyaaq Sets Sail Once Again." <https://www.burkemuseum.org/news/angyaaq-sets-sail-once-again>

Sven Haakanson. "Rebuilding Angyaat on Kodiak Island." <https://www.burkemuseum.org/news/rebuilding-angyaat-kodiak-island>

Thursday

Ojibwe Winter Games. <https://ldfwintergames.wordpress.com>

Arctic Winter Games. <https://www.awg2026.org/> and <https://www.youtube.com/@2023arcticwintergames>

Heather Igloliorte. "Curating Inuit Qaujimagatuqangit: Inuit Knowledge in the Qallunaat Art Museum." *Art Journal* 76, no. 2 (2017): 100–113.

Week 10 (11/2-11/8)

Cultural Hybridity

Tuesday

SlinCraze. Suhtadit. <https://www.youtube.com/watch?v=aOWH0W6t6eM> 4 minutes.

Tanya Tagaq. "Colonizer." <https://www.youtube.com/watch?v=8LbWNiej8J8> 5 minutes.

Tanya Tagaq. "Tongues." <https://www.youtube.com/watch?v=ziaqLa0uinU> 3 minutes.

Otyken. Legend. <https://www.youtube.com/watch?v=tXLoP9iSU5Y> 3 minutes

Otyken. Storm. <https://www.youtube.com/watch?v=CqwrwwOzVcQ> 4 minutes

Otyken. Genesis. <https://www.youtube.com/watch?v=SU1apJTv94o> 3 minutes

Anders Sunna. <https://anderssunna.com>

Jenni Laiti. <https://www.jennilaiti.com>

Coppellie Cocq and Thomas DuBois. "Ruövddietjarvva: Beyond the World Wide Web." In *Sámi Media and Indigenous Agency in the Arctic North*. 249-286.

Thursday

Tejal Rao. 2016. "The Movement to Define Native American Cuisine." *New York Times*. http://www.nytimes.com/2016/08/17/dining/new-native-american-cuisine.html?smid=tw-share&_r=0

Salmon N Bannock. <https://www.salmonandbannock.net>

Amanda Green. 2018. "Indigenous reflexivity and resistance in global food activism: The case of Sápmi." *Food and Foodways* 26(3): 175-197.

Dana Vantrease. 2013. "Commod Bods and Frybread Power: Government Food Aid in American Indian Culture." *Journal of American Folklore* 126: 55-69.

Week 11 (11/9-11/15)

Diasporic Indigeneity

Tuesday

-no class (midterm break)-

Thursday

Sallie Anna Steiner. "A Growing Art: Traditional Arts and Heritage Rediscovery in Northern Minnesota Scandinavian Communities." In *Culture Work: Folklore for the Public Good*. 216-226.

Gary Anderson. *Skyfixer*. Selections.

Ron Riekk. *My Ancestors are Reindeer Herders and I am Melting in Extinction*. Selections.

Vivian Prescott. *Old Woman With Berries in Her Lap*. Selections.

Thomas DuBois. "Recalling – Reconstituting – Migration: Sámi Americans and the Immigrant Experience." *Transnational Finnish Mobilities: Proceedings of FinnForum XI*. 52-72.

Week 12 (11/16-11/22)

Indigenizing the Novel: Split Tooth

Tuesday

Tanya Tagaq. *Split Tooth*. 1-101.

Thursday

Tanya Tagaq. *Split Tooth*. 102-189.

Week 13 (11/23-11/29)

Hybridity / Indigenous Gaming I

Tuesday

Belic, Roko. 1999. *Genghis Blues*. 88 minutes.

Thursday

Simon Parkin. "Never Alone: Could a Video Game Help to Preserve Inuit Culture?" <https://www.newyorker.com/tech/annals-of-technology/never-alone-video-game-help-preserve-inuit-culture>

"Kunuksaayuka." 4 pages.

Chad Valdez. "Indigenous Representation in Video Games." <https://www.culturalsurvival.org/news/indigenous-representation-video-games>

Play in class: Never Alone

Week 14 (11/30-12/6)

Indigenous Gaming II

Tuesday

John Last. "Skábma: Snowfall is a Huge Win for Indigenous Game Makers." <https://www.wired.com/story/skabma-snowfall-indigenous-game-makers/>

Play in class: Skábma

Thursday

Course Reflection/Make-Up Day—No Readings Due

Instructor-Specific Policies of Note

Late Work

It is important that you stay on task and meet weekly deadlines... students get into trouble when they fall behind. But sometimes life gets in the way of our ability to meet deadlines. If you are having problems meeting deadlines (particularly for major assignments), please communicate with me as soon as possible, and we can try to come up with a solution. We almost always can. Please let me know before you're going to miss a deadline, rather than afterwards, since that's really the much more polite and responsible thing to do.

Missing Class

Though I want you all in class, there are all kinds of reasons to miss class. If you're feeling sick, you should stay home. If you have personal situations arise (family situations, work commitments, other responsibilities, etc), then you should attend to those. If you really need a mental health day, maybe you should take one.

Although I don't take daily attendance in the class, if you're finding you're going to have to miss class for more than 2 classes in a row (or if you're accumulating a lot of absences through the term), you would be wise to reach out via email to either me, or the course TA, Ashleigh. Missing class means you're missing essential course content that you won't simply get from the slides, and it also may negatively impact your participation grade.

I usually post slides within a couple days after class to Canvas, however, my PowerPoints tend to be image heavy—and therefore not easily readable as a standalone document.

Generative AI Use

For the purposes of NORD 341, generative AI is not allowed to be used on graded work. Any graded work that fails three AI generator detector tests with 75% or more probability will be automatically given a 0, and a meeting with the professor will be required. A second offence will be reported as academic misconduct. The instructor further reserves the right to hold oral interviews with students to formally assess learning, in the event that AI use is suspected.

Be warned: many common writing tools, like Grammarly, offer up language revision suggestions that trigger AI generators. It is the student's responsibility to check their work against AI generators if you're using these technologies.

The reason for this policy is that generative AI does not encourage students to grow as critical thinkers or better writers. If we ask bots to generate assignments, write assignments, and grade assignments, we have failed to understand the purpose of the university. They short-circuit the system of honesty and trust in which learning needs to happen. In more practical terms, generative AI creates flowery language that says nothing, and it creates massive issues with fair assessment across a class. Plus, each case takes an absurd amount of time to address, which should be dedicated to providing useful feedback on other students' work.

University and Course Policies

Academic Integrity

The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply when the matter is referred to the Office of the Dean. Careful records are kept in order to monitor and prevent recurrences. A more detailed description of academic integrity, including the University's policies and procedures, may be found in the [UBC Calendar: Student Conduct and Discipline](#).

Students might additionally consult the UBC Library Plagiarism Guide for general information on plagiarism, information on safe practices to avoid plagiarism and more <https://guides.library.ubc.ca/tutorial-lfs/citing/plagiarism>

Academic Concessions

UBC's academic concession policy (<http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,329,0,0>) states that students seeking academic concession for any of three reasons: conflicting responsibilities; medical circumstances; and compassionate grounds, would take the following steps:

If you miss marked coursework for the first time (assignment, exam, presentation, participation in class) and the course is still in-progress, please submit a Student Self-Declaration (<https://www.arts.ubc.ca/wp-content/uploads/sites/24/2019/10/Student-Self-Declaration-Form-1.6-Arts.pdf>) to the instructor as soon as possible so that your in-term concession case can be evaluated.

If this is not the first time that you have requested concession or if classes are over, you are required to fill out the Arts Academic Advising's online academic concession form, so that an advisor can evaluate your concession case. For additional information you can consult this site: <https://students.arts.ubc.ca/advising/academic-performance/help-academic-concession/>

If you are a student in a different Faculty, please consult [your Faculty's webpage on academic concession](#), and then contact me where appropriate.

Academic Accommodation

Academic accommodations help students with a disability or ongoing medical condition overcome challenges that may affect their academic success. Students requiring academic accommodations must register with the [Centre for Accessibility](#) (previously known as Access & Diversity). The Centre will determine that student's eligibility for accommodations in accordance with [Policy LR7: Academic Accommodation for Students with Disabilities](#). Academic accommodations are not determined by your instructors, and instructors should not ask you about the nature of your disability or ongoing medical condition, or request copies of your disability documentation. However, your instructor may consult with the Centre for Accessibility should the accommodations affect the essential learning outcomes of a course.

Class Preparedness

For every class you are expected to have required reading and/or due assignments completed, and are ready to participate in discussions. If you require additional audio/visual equipment for a presentation or project in class, please notify me through email at least 3 business days before the class so that I can reserve the equipment.

Academic Freedom

The classroom is a place for the open discussion of ideas and issues. The points of view expressed by the instructor represent a professional perspective of matters related to Critical European Studies, and you and your peers are expected to contribute. However, if at any time you wish to further discuss an issue taken up from class, or do not feel comfortable to engage, please feel free to contact the instructor.

Early Alert

We participate in the Early Alert Program which helps me support students who are facing difficulties that are interfering with school. If you are feeling stressed, please notify the TA or the instructor and indicate that you would like assistance. While we are not trained to help with personal problems, we can get you help from people who are. Any information that they receive from you or us is strictly confidential and is in the interest of your academic success and wellbeing. For more information, please visit [EarlyAlert](#).