



Wakanda & Black Liberatory Futures

Course Details

Course Designator & Number: DES 4403/5503

Number of Credits: 3

Language of Instruction: English

Contact Hours: TBD

Instructor: Terresa Moses (she/her); moses@umn.edu

Simone Gbolo (she/her); gbol0001@umn.edu

Course Description

Wakanda & Black Liberatory Futures centers West African cultural practices to explore an international afro-futurist understanding of values, policies, and practices that might support the design, creation, and reimagining of Black futures that promote abolitionist principles and collective liberation. Through historical and modern-day research methods, Afro-Futurist and Pan-Africanist movements, community engagement, and cross-disciplinary approaches, students will engage in the design research process to tackle emerging community issues that directly oppress Black communities throughout the United States. The four major themes present in this course are Senegalese/West-African Culture, Community Activation, Public Policy, and Environmental Justice. This course will directly support the exploration of Black ancestral narratives as a means to learn from the counter-stories of people throughout the African diaspora. *Graduate students registered for this course will engage in the same course outcomes in addition to specified differences notated in maroon italics.*

Liberal Education

“Liberal education requirements include a diversified core, designated themes, and writing intensives.” [Read more about liberal education here](#). This course fulfills the Race, Power, and Justice in the United States theme of liberal education. The afro-futurist design approach will create an opportunity for the historical and present-day impacts of African culture to be explored in order to influence Black liberatory design practices in the creation of artifacts, systems, and experiences. Through discussion, writing, community-engaged research, and

creative projects, this course will examine current systems of oppression and their direct impact on Black communities in the United States. The African diaspora continues to be misrepresented in international and national media which further promotes the divide of African influence in the creations of societies, cultures, and ways of being in the United States. This course promotes an understanding of social concepts at the intersection of Black identity including: racism, misogynoir, disability, sexual and gender identity, environmentalism and sustainability, policy, education, access to opportunity, and other factors that affect the lived experience of Black communities throughout the United States through a variety of onboarding exercises, cultural practice observations, community conversations, creative activities, and course projects. It is with their gained knowledge over the course of the semester that students will leave with an understanding of oppressive systems and their effect on collective liberation and the future of Black lives.

Course Objectives

Wakanda & Black Liberatory Futures centers West African cultural practices to support students' exploration of an international and afro-futurist understanding of values, policies, and practices that might support the design, creation, and reimagining of Black futures and abolitionist principles and their effects on collective liberation through a creative project.

1. Students will be able to identify West African cultural and design influences on modern-day society.
2. Students will be able to apply historical and present-day West African practices toward the reimagining of Black liberatory futures in the United States.
3. Students will understand new ways in which to decolonize their understanding of design impact on society.
4. Students will be able to identify ways in which systemic oppression is rooted in society and contributes to the oppression of Black communities.
5. Students will gain insight and new practices from a community-engagement throughout the West African diaspora to use in their work and discipline.

Student Learning Outcomes

- **Problem Solving: Can identify, define, and solve problems.** Students will be able to critically identify complex and modern day issues and systems of oppression that affect Black communities in order to critically connect Black liberatory approaches to design and cultural practices in West Africa. This outcome will be assessed through a semester-long creative project which will be presented as part of their final project and will detail their creative problem solving process.

- **Engaging Diversity: Understand diverse philosophies and culture within and across societies.** Students will be introduced to community members in a variety of industries within the West African diaspora to influence their own agency in the context of Black oppression. This outcome will be assessed through daily journal entries that ask students to identify the influences and new learnings throughout their trip abroad.
- **Innovation & Creativity: Understand the role of creativity, innovation, discovery, and expression across disciplines.** Students will understand how design contributes to oppression and how they might use creativity and innovation to create opportunities for restoration and healing in our communities. This outcome will be assessed through a semester-long creative project which will be presented as part of their final project.

Methodology

Evaluation (out of 1000 points)

300 points (30%): Project One—Personal Journal Entries

- 20 Points Per Entry

300 points (30%): Project Two—Weekly Media or Experiential Response

- Explanation of Week 1 Media/Experience: 50 points
- Application to Learned Concept: 100 points
- Explanation of Week 2 Media/Experience: 50 points
- Application to Learned Concept: 100 points

400 points (40%): Project Three—Black Liberatory Future Creative Group Project

- Research: 100 points
- Writing: 100 points
- Final Deliverable: 150 points
- Course Participation: 50 points

Course Assignment Details

Project 1: Personal Journal

Journaling helps each student track their knowledge and understanding of the West African diaspora, afro-futurism, complex issues in the United States, anti-Black racism in the United States. Each point in the journey should identify a moment that coincides with a deeper understanding of anti-Black racism and afro-futurist/abolitionist ideologies to apply toward Black liberatory futures. Each journey map will include a journal entry every day per student which can be written or a combination of written and visual expression. Each entry should be at least 150 words or 75 words if combined with visual expression. *Graduate students will be*

required to write 150 words for each entry and include a visual element (photo, illustration, sketch, etc.) Students will submit this assignment in the form of a PDF to Canvas.

Project 2: Weekly Media or Experiential Response

During week one and week two, students will be required to submit a visual or written response that explores a form of media or cultural experience acquired in West Africa. Students will engage with their selected media and connect it to the concepts of: collective liberation, afro-futurism, and/or liberatory Black futures in the United States. The responses are not merely summaries of the media or experience, but are instead used to further your understanding of how to envision new Black futures using historical or present-day West African practices. This might include speculating by placing different media and experiences into conversation with each other, and/or with particular lived experiences or popular media narratives. The intention of this project is to create an engaging and thought-provoking response to engage in conversation with other students. *In addition to the requirements, graduate students will be required to write an abstract of their response in hopes of submitting this project to a peer-reviewed journal or conference.* In addition to your response, you're to respond—in writing—to at least one of your classmates.

Here are some questions that may be helpful in considering your media or experience:

- What is your current understanding of the content within the media or connection to the experience?
- How does the media or experience resonate with your research interests?
- What are some points of agreement/conflict for you in regard to your media or experience?
- What new insights emerged for you in thinking about the media and experience alongside possibilities for a collective and liberatory Black future?
- In what ways can this media or experience be used with abolitionist principles?
- What connections emerge from your media or experience to present-day narratives of anti-Black oppression?

Project 3: Black Liberatory Future Creative Group Project

This project will reimagine Black liberation and your relationship to Black futures. Students will engage in their collected research to create a final project of their choice which may include a written paper, art piece, zine, or any other form of output mutually agreed upon with the instructor. Students will be required to submit a short project proposal midpoint during the semester for approval before they move forward with their chosen project choice. This project will show the full range of learnings throughout the course and applied to an educational outcome that should insight steps toward a Black liberatory future in the United States. Critical thinking and an afro-futurist lens should be used in the creation of a work that considers the realities of Black communities in the United States and how the connection to West African diasporic culture might be applied to further abolition, collective liberation, and a holistic Black future. *In addition to the requirements, graduate students will be required to write a one-page summary of their project process, implications, limitations, and analysis of outcomes.* Consider

the questions from Project 2 to assist in the creation of your design approach. Students should also consider the course's four major themes:

Public Policy: Economic Justice, Housing, Employment

- Soumbédioune Market Visit
- Sandaga and HLM Markets
- Understanding jobs/careers
- Social Enterprises (girls' education)
- IMF/ World Bank debt

Environmental Justice: Climate Change, Deforestation, Transportation, Migration/Settlement

- Tour of Pink Lake (camel ride and jeep tours on the sand dunes)
- Bandia Game Reserve
- Volunteer with the Climate & Clean Air Coalition's Municipal Solid Waste initiative?
- Second-hand goods

Senegalese Culture: Effects of Assimilation & Neo-Colonialism, Religious Practice, Tradition, Art & Design

- Tour of Dakar with Ali (including the Millennium Statue, the Renaissance Monument, the présidentielle palace, the East Corniche, the train station, place du souvenir and musée de la femme)
- Gorée Island (visit the Slave House, guided tour of island)
- Museum of Black Civilization
- Village des arts
- Tour Black Rock facilities
- Introduction to Wolof
- Host families, campus visits, etc.

Community Activation: Activism, Protest, & Fight Against French ("French Get Out")

- Recycling/Art
- Feminist/Womanist Movement, Representation
- Access to Education
- Relation to George Floyd, BLM Movement

Required Reading / Materials

Adichie, Chimamanda Ngozi. "[The Danger of a Single Story](#)." Ted.com, July 2009.

Mercer, Lisa E. and Terresa Moses. [Racism Untaught](#). MIT Press, 2023.

Moses, Terresa and Omari Souza. [An Anthology of Blackness: The State of Black Design](#). MIT Press, 2023.

Rabaka, R. (Ed.). (2020). Routledge handbook of Pan-Africanism. Routledge, Taylor & Francis Group.

Read Part 1 (Ch. 1-4), Pick one chapter from Part 2-7 each - Available online at UMN Libraries

Williams, M. (2022). The Pan-African imperative : revisiting Kwame Nkrumah's vision for African development. Routledge.

Read Chapter 5 and pick two chapters of choice to read—Available online at UMN Libraries.)

Recommended Text & Media

Baldwin, James. [The Fire Next Time](#). 1st Vintage International ed. New York: Vintage International, 1993.

Benjamin, Ruha, and ProQuest. [Race after Technology : Abolitionist Tools for the New Jim Code](#). Cambridge, UK ; Medford, MA: Polity, 2019.

brown, adrienne maree. [Emergent Strategy: Shaping Change, Changing Worlds](#). Chico, CA, Edinburgh, Scotland: AK Press, 2017.

Cullors, Patrisse. [An Abolitionist's Handbook](#). New York, NY: St. Martin's Press, 2021.

Hannah-Jones, Hannah. [The 1619 Project](#). New York, NY: The New York Times Company, Random House Publishing Group, 2021.

hooks, bell. [Killing Rage: Ending Racism](#). 1st ed. New York: H. Holt and Co., 1995.

Required Supplies

Students will need access to a computer or laptop to log in to class. Students will also need access to the Adobe suite or alternative creative programs for creative projects. Additional supplies will be required as needed for course projects.

Course Culture

College of Design Statement of Unity

The University of Minnesota Twin Cities is [located on traditional, ancestral, and contemporary lands of the Dakota People](#) ceded in the Treaties of 1837 and 1851. We are committed to recognizing the complex history of this land by honoring the truth of violence, displacement, migration, and settlement that bring us together. We acknowledge the need to end the violence against missing and murdered Indigenous women—a local and national epidemic which can be traced back to the arrival of European colonizers across Turtle Island. We acknowledge and fight against the legacy of white supremacy and culture of anti-Black racism,

which has led to the murders of Jamar Clark, Philando Castile, George Floyd, Daunte Wright, Winston Smith, Amir Locke, and countless other Black Americans across this nation. Black lives matter. We stand with our Hmong, Asian, Asian-American, and Pacific Islander communities against the rise of xenophobic violence since the start of the COVID-19 pandemic. We recognize that words are not enough and we remain committed to the work of eradicating the injustices against all Black, Indigenous, and people of color caused by systemic racism. [More at Design Justice.](#)

Names & Pronouns

Everyone has the right to be addressed in accordance with their personal identity. Your preferred name can be entered into your student account. I will gladly honor your request at any point throughout the semester to address you by your correct name, gender pronoun, or any other manner you would like to be referred to. I will also instruct class members to do the same and I expect the same.

Inclusivity & Equity

My hope is that students from all backgrounds and perspectives will be well served by this course, that students' learning needs to be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. I strive to present materials and activities that are inclusive of gender, sexuality, disability, age, socioeconomic status, ethnicity, race, and culture. Please let me know ways to improve the effectiveness of the course for you personally or for other students.▶

Workload

This three-credit course is equal to nine hours of academic work per week (including lectures/instruction (2 hours), asynchronous activities (2–4 hours), study group work (2–4 hours), research (2–4 hours), design skill-building (2–4 hours), and so on), averaged over the semester, in order to complete the work of the course to achieve an average grade. Find out [more about student employment](#). The instructional hours will be on Tuesdays, lasting two hours, and will include lectures and/or in-class critique of projects. The student work time in online modality should last approximately two hours, asynchronously, on Thursdays including discussion posts and/or creative projects.

Classroom Presence

Students should plan to be fully present during the entire class period. Students may not intentionally participate in any other class disturbance during the class period and will be asked to leave if necessary. When encountering any difficulty or problem during an in-class assignment, ask the instructor for help. [More on electronic devices in the classroom](#). Students are expected to attend class, bring tools/work to class, take appropriate notes, keep all handouts and course information, utilize class time for questions and discussion, and refer to recommended texts for further clarification of information. If a student is still having difficulties, then an appointment should be made during the instructor's office hours to discuss the matter.

Creating Space

We will verbally acknowledge at the beginning of the course that everyone is learning new concepts and language and ask students to be open to change and to be flexible when new

knowledge is gained. Marta Elena Esquilin from Bryant University and Mike Funk from New York University, write on the importance of community building and the value of engagement agreements¹. They provide over 20 “classroom and meeting guidelines” in order to create an intentional space to have conversations focused on diversity, equity, and inclusion. As a course we will work together on the development of a community agreement. We will determine a community agreement for the semester developed from the link and image below and it will ultimately be posted to the syllabus here.

1. Engage in Conversations in Ways that Honor Each Other

- a. To be decided by students.

2. Speak from Your Own Lived Experience

- a. To be decided by students.

3. Think Beyond Binaries

- a. To be decided by students.

4. Foster a Space for Vulnerability and Humility

- a. To be decided by students.

5. Acknowledge, Validate, and Repair Harm

- a. To be decided by students.

6. Other/Additional

- a. To be decided by students.

¹ Esquilin, Marta Elena. Funk, Mike. "Campus Bias Incidents: What could faculty do? Navigating Discussions in the Classroom." Bryant University. November 13, 2019.

Grading

Grading Rubric

Letter Grade	Score or Percentage	Description
A	93–100	Achievement that is outstanding relative to the level necessary to meet course requirements.
A-	90–92	Achievement that is significantly above the level necessary to meet course requirements.
B+	87–89	
B	83–86	
B-	80–82	Achievement that meets the course requirements in every respect.
C+	77–79	
C	73–76	
C-	70–72	Achievement that is worthy of credit even though it fails to fully meet the course requirements.
D+	67–69	
D	60–66	
F	0–59	Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.

Summary of How Grades Are Weighted

Assignments	Percentage of Grade
Project One—Personal Journal Entries	300 points (30%) (20 points per entry)
Project Two—Weekly Media or Experiential Response	300 points (30%)
Project Three—Black Liberatory Future Creative Group Project	400 points (40%)
Total Points	1000 (100%)

Course Calendar & Itinerary

Week 1

Unit 1

Monday 5/20

- **Depart for New York > Senegal**

Unit 2

Tuesday 5/21

- **Arrive** in Senegal at 9:10 a.m.
- Arrive and Rest at Hotel
- **Evening:** Syllabus/Projects Overview and Dinner at Hotel
- Assignments due: Journal Entry #1, Community Agreements

Unit 3

Wednesday 5/22

- **Morning:** Tour of Dakar with Ali (including the Millennium Statue, the Renaissance Monument, the Présidentielle Palace, the East Corniche, the Train Station, Place du Souvenir)
- Welcome Lunch at WARC
- **Afternoon:** WARC Tour/Passport Copies, Getting Phones, Cultural Orientation
- **Evening:** Group Debriefs and Dinner at Hotel
- Assignments due: Journal Entry #2, Socio-Cultural Identity Activity

Unit 4

Thursday 5/23

- **Morning:** Cultural Orientation at WARC
- Orientation Lunch at WARC
- **Afternoon:** Introduction to Wolof
- Families pick up students
- Assignments due: Journal Entry #3, Project 3 Groups/Pairs Assigned

Unit 5

Friday 5/24

- **Morning:** Lecture at WARC with Teresa/Simone (Social Identity, Senegalese Culture, and Gorée Island Preparation) and Soumbédioune market visit
- Lunch at WARC
- **Afternoon:** Introduction to Wolof (continued) and Musée des Civilisations Noires (Museum of Black Civilizations)
- Assignments due: Journal Entry #4

Unit 6

Saturday 5/25

- **Full Day Site Visit** to Gorée Island (House of Slaves and Major Sites)
- Lunch on the Island
- Assignments due: Journal Entry #5

Week 2

Unit 7

Sunday 5/26

- **Stay with Host Families**

Unit 8

Monday 5/27

- **Morning:** Lecture at WARC with Teresa/Simone (Gorée Island Debrief and Community Activism) and Project 3 Group Work/Report-Out
- Lunch at WARC
- **Afternoon:** Guest Lecturer on Feminism/Women's Movements/Hip Hop Music
- Assignments due: Journal Entry #6, Project Two (First Response)

Unit 9

Tuesday 5/28

- **Morning:** Wolof Class
- Lunch at WARC
- **Afternoon:** Visit Baie de Hann
- Assignments due: Journal Entry #7

Unit 10

Wednesday 5/29

- **Morning:** Volunteer with the Climate Change Initiative
- Lunch at Nearby Restaurant
- **Afternoon:** Visit Professional Training School or Guest Lecturer Formal/Informal Sector
- Assignments due: Journal Entry #8

Unit 11

Thursday 5/30

- **Morning:** Visit Public School and Walk to Cheikh Anta Diop University Campus
- Lunch at Nearby Restaurant
- **Afternoon:** Visit Local Organization Focusing on Girls Education
- Assignments due: Journal Entry #9

Unit 12

Friday 5/31

- **Morning:** Lecture at WARC with Simone/Teresa (Public Policy & Pan-Africanism) and Project 3 Group Work/Report-Out
- Lunch at WARC
- **Afternoon:** Visit Pink Lake
- Assignments due: Journal Entry #10

Unit 13

Saturday 6/1

- Full Day Site Visit to Bandia Reserves

Week 3

Unit 14

Sunday 6/2

- Stay with Host Families

Unit 15

Monday 6/3

- **Morning:** Volunteer with the Climate Change Initiative
- Lunch at Nearby Restaurant
- **Afternoon:** Lecture at WARC with Teresa/Simone (Environmental Justice)
- Visit Musée de la Femme
- Assignments Due: Journal Entry #11, Project Two (Second Response)

Unit 16

Tuesday 6/4

- **Morning:** Visit to Sandaga Market
- Lunch at Chez Loutcha
- **Afternoon:** Visit to Villages des Arts
- Assignments Due: Journal Entry #12

Unit 17

Wednesday 6/5

- **Morning:** Visit Marche Colobane for Second-Hand Goods
- Lunch at Nearby Restaurant
- **Afternoon:** Visit to HLM markets
- Assignments Due: Journal Entry #13

Unit 18

Thursday 6/6

- **Morning:** Lecture at WARC with Teresa/Simone (Afro-Futurism) and Project 3 Group Work/Report-Out and Visit Maison Senghor Museum
- Lunch at Nearby Restaurant
- **Afternoon:** Guest lecturer on World Bank IMF/ Debt
- Assignments Due: Journal Entry #14

Unit 19

Friday 6/7

- **Morning:** Visit Youth Activist Organization
- Lunch at Nearby Restaurant
- **Afternoon:** Kouyaté Koriste and Storytelling
- Farewell Dinner at WARC
- Assignments Due: Journal Entry #15

Unit 20

Saturday 6/8

- **Morning:** Visit Black Rock
- Free time to buy gifts and pack
- Lunch at Nearby Restaurant
- **Afternoon:** Rest, Explore, and Pack for Departure
- Assignments Due: Project One, Project Three

Unit 21

Saturday 6/9

- **Departure** to Paris > Minneapolis

The instructor reserves the right to make adjustments and or changes to the course syllabus with or without notice.

Course Policies

Breaks

Please take care of yourself. Use the restroom, get water, and stand up/stretch when needed.

Projects

Projects must be turned into the instructor at the agreed upon due date and time. No late work will be accepted unless excused. Excused attendance late work must be accompanied by a written (or emailed) excuse upon the first day the student returns to class and the late work will only be accepted on that day. If the absence is known in advance, students may turn work in early. There are no extra credit options for this course. See [more on turning in late assignments](#). Be sure to use the format (.psd, .ai, .indd zipped, .jpg, .png, or .pdf) specified by the instructor and name the file correctly. Projects need to be saved to your google drive folder and be automatically synced from your computer. Keep your work and files organized. Assignments will not be returned to students.

Final Grades

The professor of record determines all final grades. Your final grades are based on a sum of your project grades and overall progress of learning. Grades will be assigned two to three weeks after the final assignment has been turned in.

Attendance & Daily Progress

Good attendance and participation are expected for this course and will affect your learning experience. Your daily progress will be evaluated towards the beginning of class. It will be noted if you do not have all of your work, you arrive considerably late, or you don't participate in class. If you need to leave early or if you arrive late, let the instructor know via email. Excused absences include all those within the University policy; subpoenas, jury duty, military duty, religious observances, bereavement, sickness (flu and/or COVID), and anything approved between you and the instructor. In addition to excused absences, you have two personal days. Please use these however you would like including; family vacation, personal emergency, work, etc. You must inform your instructor before class begins to use a personal day. If you are absent, you are responsible for contacting a class member in order to get any information or assignments that were given in class. The instructor will not use any class time to repeat missed lectures or assignments.

Email

Emailing the instructor for missed class assignments and course grades is prohibited. Instructor email is not to be utilized as your private tutoring tool. Instead of email, try your best to ask questions in class as this will benefit others and will allow for further elaboration. Emails will be answered Monday–Friday 10 a.m.–6 p.m.

Google Suite

As a University student, you are assigned a UMN email address hosted by Google. It is imperative you check this email (or have it forwarded to another email). You are also to set up

and use your Google calendar to plan work time, class time, and set office hour appointments with your instructor. You should also use your Google drive to save and sync your work so that if you have technical issues, your work is saved to the cloud and can be worked on with another device.

Problem, Issue, or Dispute Elevation

Problems and/or issues may arise in this course and it might be intimidating to confront these concerns. In some cases, students may be experiencing the same issues, so we want to make sure you have what you need to ensure your learning experience is not hindered by negative class environment experiences. While we would hope that the classroom culture provides opportunities to informally address any issues you are having, we recognize that you may not always feel comfortable or safe to handle issues through informal conversation. The College of Design asks that the following chain of elevation be followed for any and all formal disputes: the Teaching Assistant (if applicable), the Instructor, the Lead Instructor ([Terresa Moses](#)), the Undergraduate Program Director or Director of Graduate Studies ([Eugene Park](#)), the Associate Head of the College of Design ([Frances Trice](#)), the Department Head ([Dr. Barry Kudrowitz](#)), the Associate Dean of Academic Programs (Dr. [Juanjuan Wu](#)), the Dean of the College of Design ([Dr. Prasad Boradkar](#)), and the Vice Provost and Dean of Undergraduate Education ([Dr. Robert McMaster](#)). Please note that you should go to whomever's position sits after the person(s) you have issue with.

“Student academic complaints are brought by students regarding the University's provision of education and academic services affecting their role as students and must be based on a claimed violation of a University rule, policy, or established practice. Student academic complaints do not include student complaints regarding: their University employment, disciplinary action under Board of Regents Policy: Student Conduct Code, grades, University admission decisions.” View the [University's policy on Addressing Student Academic Complaints](#).

University Policies

Use of Class Video & Audio

This course may include video and audio recordings of class lectures and classroom activities. These recordings will be used for educational purposes and the instructor will make these available to students currently enrolled in this course. Students must seek instructor permission in order to share either course recordings or course content/materials. Similarly, instructors who wish to share Zoom recordings with other sections or classes must seek and document permission from students whose image or voice are in these recordings.

Attendance Policy

Students are expected to be on time and attend all classes while abroad. Many instructors assess both attendance and participation when assigning a final course grade. Attendance alone does not guarantee a positive participation grade; the student should be prepared for class and engage in class discussion. See the on-site syllabus for specific class requirements.

University of Minnesota Policies & Procedures

As defined by [Office for Community Standards, plagiarism](#) shall mean representing the words, creative work, or ideas of another person as one's own without providing proper documentation of source. Plagiarism is a serious offense in academia and is not tolerated by the College of Design. It is the responsibility of students to understand the standards and methods of proper attribution and to clarify with each instructor the standards, expectations, and reference techniques appropriate to the subject area and class requirements, including group work and Internet use. The College of Design holds students accountable to the standards set forth in the [Student Conduct Code](#) regarding plagiarism. Students are encouraged to seek out information about reference methods from instructors and other resources and to apply this to all submissions of academic work.

Scholastic Dishonesty

Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.

Within this course, a student responsible for scholastic dishonesty can be assigned a penalty up to and including an "F" or "N" for the course. If you have any questions regarding the expectations for a specific assignment or exam, ask.

Student Conduct

The University of Minnesota has specific policies concerning student conduct. This information can be found [on the Learning Abroad Center website](#).

Statement on Climate of Inclusivity

You are expected to be attentive during class, ask questions if you do not understand something, and to offer your opinion. You are also expected to listen respectfully to other students and to me when speaking. The University of Minnesota is committed to providing a safe climate for all students, faculty, and staff. All persons shall have equal access to its programs and facilities without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Racism, sexism, homophobia, classism, ageism and other forms of bigotry are inappropriate to express

in this class. Reports of harassment are taken seriously, and there are individuals and offices available for help. [Download the policy at Equity and Diversity.](#)

Disability & Mental Health Accommodation

The University of Minnesota views disability as an important aspect of diversity, and is committed to providing equitable access to learning opportunities for all students. The Disability Resource Center (DRC) is the campus office that collaborates with students who have disabilities to provide and/or arrange reasonable accommodations. If you have, or think you have, a disability in any area such as, mental health, attention, learning, chronic health, sensory, or physical, please contact the DRC 612.626.1333 to arrange a confidential discussion regarding equitable access and reasonable accommodations.

Students with short-term disabilities, such as a broken arm, can often work with instructors to minimize classroom barriers. In situations where additional assistance is needed, students should contact the DRC as noted above. If you are registered with the DRC and have a disability accommodation letter dated for this semester or this year, please contact your instructor early in the semester to review how the accommodations will be applied in the course. If you are registered with the DRC and have questions or concerns about your accommodations, please contact your access consultant. Additional information is available on the [DRC website](#) or email: drc@umn.edu.

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce your ability to participate in daily activities. University of Minnesota services are available to assist you with addressing these and other concerns you may be experiencing. You can learn more about the broad range of confidential mental health services available on campus via mentalhealth.umn.edu or contact Counseling/Consulting Services at 612.624.3323.

University Links

[Scholastic Dishonesty and Student Conduct Code](#)

[Sexual Harassment, Sexual Assault, Stalking and Relationship Violence Policy](#)

[Academic Freedom and Responsibility Policy](#)

[Student Counseling Services](#)

[Student Writing Support](#)

[Student Academic Success Service](#)

[University Holiday Calendars](#)

[Grading Policies](#)

[FERPA Policies on Student Records](#)