



**INTERNATIONAL INDIGENOUS STUDIES PROGRAM
FACULTY OF ARTS**

**INDG 397.14 – Lecture 02
Topics in Canadian Indigenous Studies:
Contemporary Indigenous Non-Fiction
Winter 2022**

INSTRUCTOR: Dr. Joshua Whitehead
EMAIL: joshua.whitehead@ucalgary.ca
OFFICE HOURS: Tuesdays 11 a.m. – 12 p.m.
OFFICE: SS1040
COURSE DAY/TIME: Tuesdays/Thurs 2:00 – 3:15 p.m.
ROOM: CHE 110
DELIVERY METHOD: In-Person
TEACHING ASSISTANTS: TBD

COURSE DESCRIPTION

In their book, *Shapes of Native Nonfiction: Collected Essays by Contemporary Writers*, Elissa Washuta and Theresa Warburton chart dozens of Indigenous writers and attempt to redefine what nonfiction might and ought to look like for Indigenous writings. They conceive of the essay as an “exquisite vessel” noting that it, “evidences the delicate balance of beauty and pain. The ‘exquisite’ character of this vessel invokes simultaneously an exquisite work of art and the exquisite ache” (10). Washuta and Warburton’s arguments are a stylization against anthologized literary productions of Indigenous nonfiction, which is far too often read, in a settler colonial misnomer, as representing a solidified Indigenous past. To relegate Indigenous nonfiction to the past is to create and foreground anthropologic literary expectations of the contours of Indigenous nonfiction storytelling. Indigenous stories, especially our non-fiction oratories, are not simply fodder for Canadian canonization, nor are our stories simply trauma narratives. The writers we will be exploring defy and outlaw against the borders of genre and form, they ache, but they too revel in unprecedented joy—and they resist any desire to be read as testimony. Here, in the era of the Truth and Reconciliation Commission (TRC), MMIWG2S, and now in the wake of the Kamloops 215 onward, settler readers thirst and quake for Indigenous testimonials and privilege residential school narratives as a readership within the capitalism of Canadian literary productions. We will be reading against this.

In this class we will survey contemporary Indigenous non-fiction and ask ourselves: what stakes are at play within Indigenous memoirs? How does Indigenous non-fiction differentiate itself from Canadian non-fiction? Do we even consider Indigenous non-fiction, non-fiction in the Western sense? What is our, and the text’s, relationship to land and body(s), if at all? Is non-

fiction strictly confession? Is non-fiction also a kind of voyeurism? What legacies of genocide and state sanctioned imperialism haunt Indigenous narratives today? How does Indigenous non-fiction, and our literatures at large, disrupt genre, border, nation, and province? How do Indigenous conceptualizations of gender, sex, and sexuality play into what we create, but also, how we are read? Throughout a variety of sources, including printed text, essay, film, and television, we will attempt to answer these questions in a holistic and nuanced way that takes to heart decolonial theory, Indigenous feminisms, Indigenous masculinities, genre studies, and Two-Spirit studies. We will survey the peoplehoods of: the Cree (Driftpile), the Métis, the Inuk, the Nlaka’pamux, the Cherokee, the Cowlitz, the non-Indigenous, among others.

COURSE OBJECTIVES & LEARNING OUTCOMES

The International Indigenous Studies Program has a range of capacities and critical thinking skills that our Majors will develop over the course of their degree. This course sets you on the pathway to achieving them.

For the full list of program learning outcomes expected at the end of the degree, please see: <https://arts.ucalgary.ca/international-indigenous-studies/about/program-statement>

For this Course, the learning objectives are: developing critical writing skills, empowering decolonial ways of thinking, Indigenous gender and sexuality studies, the amplification of Indigenous feminisms and matriarchal models, as well as a better understanding of how cultural and actual genocides against Indigenous peoples affects and effects us today, by both settler and Indigenous peoples alike. Participation will be deemed invaluable in this class as we foster a wholistic and cyclical learning style together. Each of you hold vast amounts of knowledge from your own embodied experiences of being in this world, outside of and beyond the academy.

REQUIRED TEXTBOOK(S)

Washuta, Elissa and Theresa Warburton. *Shapes of Native Nonfiction: Collected Essays by Contemporary Writers*. U of Washington P, 2019.
 Belcourt, Billy-Ray. *A History of my Brief Body*. Hamish Hamilton, 2020.
 Mailhot, Terese. *Heart Berries*. Anchor Canada, 2018.
 Tagaq, Tanya. *Split Tooth*. Penguin Random House Canada, 2018.
 An assortment of short stories, essay, and other writings all of which are available online (see reading schedule for details and links)

COURSE COMPONENT WEIGHTS AND DUE DATES

COMPONENT	WEIGHTING	DUE DATES
Group Work	20%	Jan 18, Feb 10, Mar 8, March 31
Reading Responses	15%	Jan 25, Mar 3, Apr 5
Short Essay	15%	Feb 17
In-Class Presentation & Response	20%	TBD in class
Creative Project	20%	Apr 7
Participation/Attendance	10%	
Total	100%	

If a student misses a required course component, please get in touch the instructor as soon as possible.

COURSE SCHEDULE & TOPICS

See reading schedule on D2L. Please note that the schedule is tentative and may change as the need arises.

ASSIGNMENTS

Short Essay (1000 words, 15%)

For this assignment you will take the introductory essay from *Shapes of Native Non-Fiction* and/or the assigned reading of Daniel Heath Justice and **one** essay from the anthology that piques your interest to discuss any of the following topics: the differentiation between Indigenous and non-Indigenous non-fiction, the role of “wonderworking,” within your chosen essay, the role of the “exquisite vessel” in relation to genre and form, and/or any decolonial analysis you may infer from the essay. You will use the knowledge gained from the introductory essay and/or Justice’s essay to do an analysis of the lack or benefit of that text and how it contributes to the ongoing decolonial work of Indigenous literatures within Canadian Literature. Ideally, your paper will demonstrate an understanding of decolonization, literary analysis, and more importantly, your ability to read the historical legacies coalesced within your chosen narrative.

Reading Responses (3 x 250 words, 15%)

Throughout the term you will be responsible for filling out a short analysis of the texts covered in class. Each response will be approximately 250 words. This assignment will be a practice in brevity, close reading, and literary analysis. Your entries must be written in the first person, focused on thinking both theoretically and literarily, and analyzing a brief passage from the texts we’ve read up until that point. The topic of discussion is yours to make albeit about: 2SQness, Indigenous livelihoods, decolonization, and/or any topic that may have interested you within that text. There will be three responses scheduled throughout the term and you must pick a text read prior to, but within, its due date timeframe. Each assignment will be marked out of five percent. No primary text may be written about twice. Each response is due at the beginning of the class as a hardcopy submission. If you know you will be away during the due date, exceptions will be made for students to submit electronically with the instructor’s permission.

Group Work (400 words approx. x 5% for a total of 20%)

Participation is deemed as engaging in class discussion and active participation in group learning. This course will be highly interactive and will include opportunities for active engagement during each class session, including organized discussions, debates, small group work, etc. Your participation and responses will be graded based on the consistency and thoughtfulness of your contributions and should highlight students understanding and learning of course objectives and materials. Students will be enrolled in a semester-based cohort that will meet, on 4 specific dates, to discuss the questions and issues posted by the instructor. The group

will be responsible for writing a 1-page essay using MLA citation style, that addresses the question and is supported by course materials. The work must be submitted as a hard copy to the instructor at the beginning of the next class. If a student member does not contribute within the small group discussion, they will receive a zero.

In-Class Presentation (2 x 10% for a total of 20%)

As noted, participation and engagement are active parts of our learning strategies within this class. During the term, you will pair up with one other student. Both of you will, during different times, present on a chosen essay from within the anthology or one of our assigned texts. The topic of choice is yours to make. The presentation will be a 10-minute overview of the essay which can include: its form, structure, synopsis, and, most importantly, a critical argument that you are making about said essay (this could include decolonial strategies, Indigenous feminisms, Indigenous queerness, gender, genre, style, and/or any other topic that may pique your interest). Keep your arguments tight and concise—I would highly encourage you to pick but one topic and hone in by pulling arguments and examples from the essay itself. Your chosen partner will also provide a 5-minute response that either agrees with, challenges, and/or critiques your response. Your partner will also draw from both your argument and the chosen essay to make insights of their own. You will be required to submit your presentation to your responder with a minimum of one week prior to your chosen presentation date.

Creative Project (1000 words approx., 20%)

Throughout the term you will be responsible for creating a creative response to a concept, theory, visual, dialogue, or text from the class. This assignment is for you to take the time to introspect, as a creative person (remembering that writing an essay is just as creatively rigorous as writing a poem), and to apply those thoughts in the medium of your choice. You are free to pick any genre you wish to respond within: personal essay, poetry, prose, comic, artwork, photography, picture book, song, play, podcast, recipe, dance, etc. Ideally, your assignment will demonstrate an understanding of the texts/theories and an application of those into the medium of your choice. Ideally your assignment will fall within a ten-minute reading maximum, which equals to about **750 words** (it is highly recommended that any project not bound to paper will be discussed with the instructor prior to its undertaking). In addition, a short exegesis of approximately **250 words** will be required which will demonstrate your research and application of the skills learned in class. In addition, adequate time for research will be assigned. A rubric and more detailed descriptions will be distributed in class closer to the date.

All assignments must be handed in as hard copies upon the due date, in class, unless otherwise specified (such as an electronic creative assignment). Please do keep your work backed up and saved in the event of loss or misplacement.

Participation/Attendance (10%)

Students are expected to attend class regularly and to be fully present and engaged in class activities and to contribute to discussions—including group work and presentations. These are part of the participation grade, as outlined in the assessment components section above. This will

be graded upon not only physical presence within the classroom, but your willingness to partake in prompted discussions that we may have throughout the term with myself and your TAs. In an Indigenous class as such, orality, questioning, critiquing, and storytelling will all be held in high regard as we build a community within our classroom.

READING SCHEDULE

(Please note that the schedule is tentative and may change as the need arises)

January 11-20: What Is Indigenous Genre(s)?

January 11: Introduction

Jan 13: *Talk Easy*: Musician Buffy Sainte-Marie's Path to Home (Available on D2L): 56 min
"Contemporary Creative Writing and Ancient Oral Tradition" from *Shapes of Native Non-Fiction*: p. 23-30 (Ernestine Hayes)

Jan 18: "Introduction: Exquisite Vessels" from *Shapes of Native Non-Fiction*: p. 3-19

Jan 20: "How Do We Become Good Ancestors?" from *Why Indigenous Literatures Matter* (Available on D2L) p.113-156 (Daniel Heath Justice).

Last day to drop without financial penalty

January 21: **Last day to add or swap a class**

January 25-27: What Informs (or Haunts) Contemporary Indigenous Genres?

Jan 25: "Truth and Reconciliation Commission Survivors Speak: Abuse" p. 153-164
(Available on D2L)

Chelsea Vowel's "Monster" from *Indigenous Writes* p. 171-180 (Available on D2L)

Jan 27: TIA House Talks: "Joshua Whitehead Interviews Jordan Abel" (Available on D2L): 51 min

Feb 1: Joshua Whitehead: "On Bodies of Writing" (Available on D2L): 90 mins

February 3-17: Indigiqueer Memoir

Feb 3: Leanne Betasamosake Simpson's "Indigenous Queer Normativity" pp. 119-144 from *As We Have Always Done*

Feb 8: *A History of my Brief Body*

"What it's like to navigate the world as a queer, Indigenous man," *The Social* (Available on D2L): 10 min

Feb 10: *A History of my Brief Body*

Feb 15: *A History of my Brief Body*

"A History of my Brief Body – Billy-Ray Belcourt" *Ottawa International Writers Festival* (Available on D2L): 37 min

Feb 17: *A History of my Brief Body*

February 22-24: Reading Week

February 22: No class

February 24: No class

March 1-3: How Do We Narrate Pain?

Mar 3: *Reservation Dogs*, “Hunting” (Episode 6): To be screened in class
Devery Jacobs “How *Reservation Dogs* Is Opening Up a Crucial Conversation About Suicide in Indigenous Communities” *Time Magazine* (Available on D2L)

Mar 8: *Reservation Dogs*, “California Dreamin’” (Episode 7): To be screened in class
Allison Crist “How *Reservation Dogs*’ Devery Jacobs is ‘Living Truthfully’ as Queer & Indigenous” *E! Online* (Available on D2L)

March 10-22: Storytelling From the North

Mar 10: *Split Tooth*

Mar 15: *Split Tooth*

“Tanya Tagaq melds memoir and fiction with emotional first book, *Split Tooth*” CBC’s The Next Chapter (Available on D2L): 17 min

Mar 17: *Split Tooth*

“*Split Tooth* – Tanya Tagaq” *International Festival of Arts & Ideas* (Available on D2L): 39 min.

Mar 22: *Split Tooth*

March 24: Memoirs for our Mothers

Mar 24: *Heart Berries*

March 29: *Heart Berries*

“Why behind the pain, Terese Marie Mailhot’s *Heart Berries* champions hope” CBC’s The Next Chapter (Available on D2L): 16 min

March 31: *Heart Berries*

“I’d never written about my abuse as truth, I’d always fictionalized it’: Terese Marie Mailhot on her memoir” CBC’s Unreserved (Available on D2L): 10 min

April 5: *Heart Berries*

April 7-12: Creating, in Spite of, and Beyond

April 7: “Buffy Sainte-Marie on the importance of telling our own stories” *CBC Q* (Available on D2L): 25 min

April 12: Final day of class

Last day to withdraw from a course

WRITING STATEMENT

Written assignments are often required in International Indigenous Studies courses, and the quality of writing skills, including but not limited to such elements as grammar, punctuation, sentence structure, clarity, citation, and organization, will be taken into account in the determination of grades. Students are encouraged to make use of the services offered through Writing Support Services in the Student Success Centre by contacting them at <http://www.ucalgary.ca/ssc/writing-support>.

GRADING SCALE

The following grading scale will be used:

The International Indigenous Studies Program uses the percentage conversion scale below. Your

final grade will be converted to the University's official 4-point scale at the end of term. The interpretation of the undergraduate university grading system can be found at <http://www.ucalgary.ca/pubs/calendar/current/f-1.html>.

A+	96-100
A	90-95.99
A -	85-89.99
B+	80-84.99
B	75-79.99
B-	70-74.99
C+	65-69.99
C	60-64.99
C-	55-59.99
D+	53-54.99
D	50-52.99
F	0-49.99

These are the grade ranges and specific numeric values I assign to letter grades on D2L. An A+ is solely honorific, meaning that its grade point amount is the same as an A (4.0). I will use this mark to distinguish superlative work that exceeds expectations in style, intellectual depth and breadth, sophistication, creativity and originality.

LATE PENALTIES

Deadlines will be treated seriously. It is unfair to students who meet deadlines if those who have taken extra time are treated the same. Late papers, those without an extension granted by the instructor, will be penalized with the loss of a third of a grade (e.g., an A- to B+) for each calendar day (including weekends). Papers more than 7 days late will not be marked and shall receive a mark of 0%. A note of caution: computer failure is not grounds for an extension. **Always back-up your work to avoid last-minute catastrophes.**

Students who confront emergencies are asked to reach out to the instructor as soon as they are able to do so. In some cases, the only accommodation may be for the student to apply for a Deferral of Term Work from the Registrar's website.

INSTRUCTOR GUIDELINES

Students requiring assistance are encouraged to speak to the instructor during class or their office hours. Should you wish to meet outside of office hours, please email to make an appointment. It is to the student's advantage to keep such appointments. Meetings can be held either virtually on Zoom or in person during Instructor office hours.

Email is a common form of communication, but it is not always the most effective way of answering student questions. If you cannot make office hours, please request a one-on-one meeting outside of these hours. Again, these meetings can be held virtually.

Students are welcome to use laptops and other electronic note-taking devices in this course. Please be considerate of others and switch off all cell phones when you enter the classroom. Sending/receiving texts and browsing the Web is extremely disruptive to others and will not be tolerated.

MENTAL HEALTH SUPPORTS

International Indigenous Studies covers topics that can have elements that are emotionally difficult to talk about. The INDG website contains supports and resources for students that can be accessed both on and off campus.

Please see:

- ◆ <https://arts.ucalgary.ca/international-indigenous-studies/contact/indigenous-supports-campus>
- ◆ <https://arts.ucalgary.ca/international-indigenous-studies/contact/indigenous-supports-campus-0>

Course materials created by instructors, including presentations, posted notes, labs, case studies, assignments, and exams, remain the intellectual property of the instructor. These materials may not be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.

IMPORTANT POLICIES AND INFORMATION

Supporting Documentation and the Use of a Statutory Declaration

As stated in the University Calendar:

Students may be asked to provide supporting documentation for an exemption/special request. This may include, but is not limited to, a prolonged absence from a course where participation is required, a missed course assessment, a deferred examination, or an appeal. Students are encouraged to submit documentation that will support their situation. Supporting documentation may be dependent on the reason noted in their personal statement/explanation provided to explain their situation. This could be medical certificate/documentation, references, police reports, invitation letter, third party letter of support or a statutory declaration etc. The decision to provide supporting documentation that best suits the situation is at the discretion of the student. Students cannot be required to provide specific supporting documentation, such as a medical note.

Students can make a Statutory Declaration as their supporting documentation (available at ucalgary.ca/registrar). This requires students to make a declaration in the presence of a Commissioner for Oaths. It demonstrates the importance of honest and accurate information provided and is a legally binding declaration. Several registered Commissioners for Oaths are available to students at no charge, on campus. For a list of locations to access a Commissioners for Oaths, visit ucalgary.ca/registrar).

Falsification of any supporting documentation will be taken very seriously and may result in disciplinary action through the Academic Discipline regulations or the Student Non-Academic Misconduct policy.

This statement is accessible at: <https://www.ucalgary.ca/pubs/calendar/current/m-1.html>

Absence From a Mid-term Examination

Students who are absent from a scheduled term test or quiz for legitimate reasons are responsible for contacting the instructor via email within 48 hours of the missed test to discuss alternative arrangements. A copy of this email may be requested as proof of the attempt to contact the instructor. Any student who fails to do so forfeits the right to a makeup test.

Deferral of a Final Examination

Deferral of a final examination can be granted for reasons of illness, domestic affliction, and unforeseen circumstances, as well as to those with three (3) final exams scheduled within a 24-hour period. Deferred final exams will not be granted to those who sit the exam, who have made travel arrangements that conflict with their exam, or who have misread the examination timetable. The decision to allow a deferred final exam rests not with the instructor but with Enrolment Services. Instructors should, however, be notified if you will be absent during the examination. The Application for Deferred Final Exam, deadlines, requirements and submission instructions can be found on the Enrolment Services website at:

<https://www.ucalgary.ca/registrar/exams/deferred-exams>.

Reappraisals

The University Calendar states that for reappraisals of graded term work:

“A student who feels that a piece of graded term work (term paper, essay, test, etc.) has been unfairly graded, may have the work reappraised as follows. The student shall discuss the work with the instructor **within ten business days** of being notified about the mark or of the item's return to the class. If not satisfied, the student shall take the matter to the head of the department offering the course **within 2 business days of receiving the decision from the instructor**, who will arrange for a reappraisal of the work **within the next ten business days**. The reappraisal will only be considered if the student provides a detailed rationale that outlines where and for what reason an error is suspected.” See <https://www.ucalgary.ca/pubs/calendar/current/i-2.html>

The University Calendar states that for reappraisal of academic assessments (final grades):

“A student may request a reappraisal of a final grade. The only element that will be considered is the final assessment(s) that makes up the final mark (e.g., final examination, final project, and final paper). The exception is when a grade for a piece of graded term work is made available to students after the last day of classes for the term in which the course is scheduled; that grade may also be considered in a reappraisal of the final grade.”

“A student seeking a reappraisal of a final grade should first attempt to review the final assessment with the department or faculty offering the course. After which the student shall obtain a Reappraisal of Final Grade form from [ucalgary.ca/registrar](https://www.ucalgary.ca/registrar) (under Student Forms). The student

must indicate exactly what error was made in marking the final assessment and/or in computing the final grade. The reappraisal will only be considered if the student provides a detailed rationale that outlines where and for what reason an error is suspected.” More information is available at: <https://www.ucalgary.ca/pubs/calendar/current/i-3.html>

University Regulations

Students are responsible for familiarizing themselves with the University policies found in the Academic Regulations sections of the Calendar at:

www.ucalgary.ca/pubs/calendar/current/academic-regs.html.

Student Accommodations

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/.

Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor.

The full policy on Student Accommodations is available at

<http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

Plagiarism And Other Forms Of Academic Misconduct

Academic misconduct in any form (e.g. cheating, plagiarism) is a serious academic offence that can lead to disciplinary probation, suspension or expulsion from the University. Students are expected to be familiar with the standards surrounding academic honesty; these can be found in the University of Calgary calendar at <http://www.ucalgary.ca/pubs/calendar/current/k.html>. Such offences will be taken seriously and reported immediately, as required by Faculty of Arts policy.

Required Access to Technology

Please see the University’s resource page at:

https://ucalgary.service-ow.com/it?id=kb_article&sys_id=86e7438013753ac06f3afb2e144b031

Copyright Legislation

As stated in the University of Calgary Calendar, Academic Regulations, “students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright and requirements of the copyright act to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.”

<https://www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf> and <https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>

Instructor Intellectual Property

Course materials created by instructors (including presentations and posted notes, labs, case

studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.

Freedom of Information and Protection of Privacy (FOIP)

FOIP legislation requires that instructors maintain the confidentiality of student information. In practice, this means that student assignment and tests cannot be left for collection in any public place without the consent of the student. It also means that grades cannot be distributed via email. Final exams are kept by instructors but can be viewed by contacting them or the main office in the Department of Political Science. Any uncollected assignments and tests meant to be returned will be destroyed after six months from the end of term; final examinations are destroyed after one year.

Evacuation Assembly Points

In the event of an emergency evacuation from class, students are required to gather in designated assembly points. Please check the list found at www.ucalgary.ca/emergencyplan/assemblypoints and note the assembly point nearest to your classroom.

Faculty of Arts Program Advising and Student Information Resources

For program planning and advice, visit the Arts Students' Centre in Social Sciences 102, call 403-220-3580 or email artsads@ucalgary.ca. You can also visit arts.ucalgary.ca/advising for program assistance.

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at (403) 210-ROCK [7625] or visit their office in the MacKimmie Tower, MT 116.

Important Contact Information

Campus Security and Safewalk (24 hours a day/7 days a week/365 days a year)

Phone: 403-220-5333

Faculty of Arts Undergraduate Students' Union Representatives

Phone: 403-220-6551

Email: arts1@su.ucalgary.ca, arts2@su.ucalgary.ca, arts3@su.ucalgary.ca,
arts4@su.ucalgary.ca

Students' Union URL: www.su.ucalgary.ca

Graduate Students' Association

Phone: 403-220-5997

Email: askgsa@ucalgary.ca

URL: www.ucalgary.ca/gsa

Student Ombudsman

Phone: 403-220-6420

Email: ombuds@ucalgary.ca

Campus Mental Health Resources

The University of Calgary recognizes the pivotal role that student mental health plays in physical health, social connectedness and academic success, and aspires to create a caring and supportive campus community where individuals can freely talk about mental health and receive supports when needed. We encourage you to explore the excellent mental health resources available throughout the university community, such as counselling, self-help resources, peer support or skills-building available through the following resources:

SU Wellness Centre: <http://www.ucalgary.ca/wellnesscentre/>

Student Wellness Services: <https://www.ucalgary.ca/wellness-services/services/mental-health-services>

Campus Mental Health Strategy website: <https://www.ucalgary.ca/mentalhealth/>

Facebook Group for Indigenous Studies Program: <https://www.facebook.com/groups/UC.IIST/>

INDG Program Website: <http://www.ucalgary.ca/indg/>

Writing Symbols Lodge (Native Centre) Website: <https://www.ucalgary.ca/nativecentre>

Library and Resource Website : <http://www.ucalgary.ca/library>