Basque Art, Politics and Identity in a Global Context

Fall Semester 2016

Art (448/688)
Basque Studies 448/688

Prof. Zoe Bray
Email: zoebray@unr.edu
Telephone: (office) 775 6825574
Office hours: Tuesday, Wednesday and Thursday by appointment.
Class meets: DATE and TIME (twice a week)
Venue: Basque Conference Room, KNC (2nd floor, North entrance)
COURSE DESCRIPTION

This course looks at the process of artistic production in the socio-political and cultural context of the Basque Country. It situates Basque art in relation to political and artistic movements elsewhere over time. By art we mean the plastic visual arts (traditionally understood as fine art, notably painting and sculpture).

The course invites reflection on how people think about art, produce it, identify with it and invest time, energy and money in it. We also question the utility of art and reflect on how different understandings of art develop, depending on how the past—and present—are collectively remembered and interpreted.

We discuss what constitutes Basque art and the different understandings of who is a Basque artist. The course reviews the development of art in the Basque Country chronologically, from the nineteenth century up to today. Artistic developments are examined in the social, economic and political context of the Basque Country. A comparison is made between the French and Spanish state contexts of the Basque Country, taking into account the impact that the separation of the northern and southern Basque territories---imposed by the Franco-Spanish state frontier---has on artistic production.

We also consider the Basque diaspora and explore the dialogue that members of this diaspora have with art in the Basque homeland and with a specific understanding of their identity. Today, the Basque Country has gone from being a source of emigration to a recipient of immigration. We explore the consequences of this development for contemporary Basque art. We consider the institutionalization of art, with the emergence since the 1980s of policies for the development, funding and promotion of Basque art and the creation of museums, commercial art galleries and public exhibition spaces devoted to Basque art. We also reflect on the nature of patronage and how this has changed over the years.

THE MISSION OF THE CENTER FOR BASQUE STUDIES AT UNR

The primary mission of the Center for Basque Studies is to conduct, facilitate and disseminate the results of interdisciplinary research on Basques to local, regional, national and international audiences.

OVERVIEW OF THE COURSE

This course is interdisciplinary. It draws on social and cultural anthropology, political science and art history, in order to understand the relationship between art and identity politics. It will explore the ways in which politics and art influence each other.

The course focuses on the development of Basque art in national and international frameworks. Its goals are to explore the definitions and transformations of Basque
art within both the local and global context. We look at the political, social and cultural context in which art is produced and appreciated.

The course invites students to reflect on the different ways in which Basque art and artists can be defined. It aims to make students see how art and politics may be related in the Basque Country and, comparatively, in a wider cultural context. In the same vein, it invites students to analyze the different assumptions about the relationships between art, identity and ethnicity, and how national, regional, and worldwide politics impact the development and appreciation of art.

**READING ASSIGNMENTS**

Reading assignments are mainly E-Reserves. Those that aren’t will be provided directly by the instructor.

Required text: *Basque Culture: Anthropological Perspectives* by William Douglass and Joseba Zulaika. A copy will be lent to you for the duration of the course.

Recommended reading (copies on 2 hour reserve at the front desk of the Knowledge Center):

*Politics, culture and sociability in the Basque nationalist party* by Roland Vazquez

*Contesting Art* by Jeremy MacClancy

*Expressing Identities in the Basque Arena* by Jeremy MacClancy.

There are lots of great books on art in the Center for Basque Studies Library (open from 9 to 5, Monday to Friday).

This capstone course relates to Core Objective 13: Integration and Synthesis. Students will be able to integrate and synthesize Core knowledge, enabling them to analyze open-ended problems or complex issues.

This course also integrates **CO1 (Effective Composition & Communication)** **CO3 (Critical Analysis & Use of Information)**, and **CO11 (Global Contexts)**.

**STUDENT LEARNING OUTCOMES**

By the end of the course, students will be able to:

- integrate and synthesize Core knowledge and thus be able to analyze complex artistic, socio-political and cultural issues relating to the different ways in which Basque art and artists can be understood (CO13);
- use advanced search strategies in library research databases and tools to find primary and secondary sources for the written assignments (CO3);
- integrate and synthesize results from course-related reading/lectures/discussions in the written assignments, group presentations and exams (CO1, CO3, & CO13);
• reflect critically on their learning and life experiences in a comparative, global context and comprehend different viewpoints on the relationships between art, contemporary politics, and identity formation in the Basque Country (CO11);

• articulate relationships between works of art and their historical contexts in Basque politics, culture, and society.

Students will acquire the competencies described in Core Objective 13 through two term papers, a group presentation and two exams. Student leadership and participation in regular, structured discussion groups will help them integrate their knowledge of Basque art and its relationship to identity politics. Discussions will also enable them to draw upon their learning and life experiences relating to other cultures, including their own. The term papers and exams are designed to gauge the extent of student success in meeting Core Objective 13.

Unique class procedures/structures

The course will involve standard presentations by the instructor, with use of visuals including Powerpoint, pictures and videos. It will be complemented by student discussions. Students are expected to take notes in class.

ASSESSMENT METHODS AND PLANS FOR THE EVALUATION OF YOUR WORK

The final grade for the course will be based upon a total of 1,000 points.

10% of your final grade (100 points): You will take part in a group presentation (30 minutes total) to the class, based on the topic you will have chosen together. The quality of your presentation will be judged according to the following criteria: the extent to which you have examined critically the relationships between art, identity, and ethnicity; your ability to articulate ways in which regional, national, and global politics impact the development and appreciation of art in Basque and another society; the extent to which you have used initiative in thinking about the topic; the extent to which you have drawn on the literature covered in the course and explored the literature further; and the quality of your public speaking (how you address the audience and engage them in discussion). You will lose points if you “talk at us”, merely reading from a script and not making contact with your audience. Do not simply talk from your personal point of view, but consider what other relevant people say.

I encourage you to use visuals and Powerpoint.

Please see the list of topics, and let me know your first and second choices by DATE. We will then form groups, and I will help you select a focus for your presentation and with additional source material. Group presentations will be on DATE.

40% of the final grade (400 points): You will produce two analytical term papers on a work of art or artist of your choice in relation to politics and identity formation.
The first paper will be on one non-Basque artist/artwork, and the second paper on one Basque artist/artwork.

The first paper should be between four and five pages long (double-spaced, font size 12), in addition to a References Cited page. The first paper will be due on DATE, in class. No late assignments will be accepted.

The second paper should be between five and six pages long (double-spaced, font size 12), in addition to a References Cited page. The second paper will be due on DATE, in class. No late assignments. (Only a letter from the doctor can excuse a late assignment.)

I will evaluate papers as follows: To what extent have you made effective use of the reading assignment(s), class discussions and lectures in your critical examination of the ways in which art, identity and ethnicity interconnect? To what extent have you explored the literature further? How cohesive is your argument? How clear is your writing style? You will lose points for repetitive prose, spelling and grammatical mistakes, failing to cite sources or to include a “References Cited” section, and normative statements. You will earn points for making good use of quality sources and demonstrating that you have grasped key points, for reflexive thinking and clear structure.

Structure is crucial:
Introduction. What is your paper about. What are you going to do in the paper.
Main part of your paper – your argument, with evidence and references to the literature.
Conclusion. Wrap up what your paper was about and your argument.
Provide References.

20% of the final grade (200 points): There will be a mid-term exam, which will consist of five short essay questions. You will earn points for clear thinking and structuring of argument, use of evidence to back it up, and clear reference to the literature covered in the course. The exam will take one hour and a half.

You may use your notes. NO USE OF LAPTOPS OR INTERNET.

20% of the final grade (200 points): There will be an end of term exam, which will consist of five short essay questions. You will earn points for clear thinking and structuring of argument, use of evidence to back it up, and clear reference to the literature covered in the course. The exam will take one hour and a half.

You may NOT use your notes, your laptop or the internet.

10% of the final grade (100 points): You will be assessed as a class participant (50 points) and on your attendance record (50 points). Class participation will be assessed on the quality and frequency of your contribution to discussions. Absence is excused only in the case of proven illness (letter from doctor). A second unexcused absence will entail a reduction of one letter grade from your final grade for the course.
The **grading scale** is: **A** 100-94; **A-** 93-90; **B+** 89-87; **B** 86-84; **B-** 83-80; **C+** 79-77; **C** 76-74; **C-** 73-70; **D+** 69-67; **D** 66-64; **D-** 63-60; **F** below 60.

**EXPECTATIONS FOR GRADUATE STUDENTS AT 600-LEVEL:**

To receive graduate credit for this course, students will complete **two essays**, each approximately 15 pages in length (double-spaced, font size 12), excluding footnotes and bibliography, which are both required. They will be expected to read more extensively than undergraduates and engage with theory, and this should be reflected in the essays. Each graduate student will receive tutorials from the instructor, prior to writing each essay. Tutorials will focus on their additional reading and chosen essay topics. The essays will be weighted equally, valued at 300 points each for a total possible score of 600 points for written work. This will comprise 60% of the total assessment. Essays will be evaluated according to the following additional criteria:

**Additional Student Learning Outcome:**

By the end of the course, graduate students will also be able to:

- apply modes of academic inquiry, creative expression, and the results of research on Basque art, politics and identity formation to problems in historical and contemporary global contexts

To what extent and how does the essay utilize the additional reading expected of graduate students?

Does the student’s writing reflect broad familiarity with approaches to the subject in this course?

Does the student’s writing demonstrate his/her understanding of the fundamental issues relating to the subject?

Is the student able to analyze key themes within an interdisciplinary framework?

Graduate students will not have a midterm exam but **will** have a final exam. The final exam is weighted at 300 points, or 30% of the final grade.

Lastly, 10% of the final grade will be based upon a class presentation (topic to be agreed with me and relating to one or more of the themes addressed in this course).

2 essays (600 points) + Final exam (200 points) + Class Participation (100 points) + Presentation (100 points) = 1000.
The Basque Country in France and Spain:
France:

The French Basque Country in the *department des Pyrenees Atlantiques*:
Spain:
The Basque Country and its 7 provinces (Lapurdi, Behe Nafarroa and Zuberoa on the French side; and Bizkaia, Gipuzkoa, Araba and Nafarroa on the Spanish side):
Europe:

The European Union:
Basque Centers across the world:
Les Centres Basques dans le monde
Euskal zentroak munduan gaindi
COURSE CALENDAR

Week One –
Presentation and Organization of the Course.
General introduction.
Review the syllabus.
What do we understand by art and politics on a regional, national and global level, and what is the relationship between the two?
We discuss the different ways of understanding art over time and how it is culturally, politically context-dependent.
We discuss the concept of politics, and how it is relevant to the social appreciation of art. Four themes: state power; gender; ethnicity; political activism.
We introduce the main case study: the Basque Country; its geographical location, and cultural and linguistic characteristics.
We divide ourselves into groups for future reading discussions.
Just one reading for next class (as from the following week, we will have two):
MacClancy, Jeremy ‘Biologically Basque, Sociologically Speaking’.

Week Two –
Introduction to the political context of the Basque Country
We will review, in groups, your understanding of the reading assignment by MacClancy.
We will have a broad introduction to political and cultural history of the Basque Country in its Spanish and French context, explaining the development of autonomy in the seven provinces of the Basque Country, the concurrent construction of Basque identity, and the central role of Basque nationalism.
Reading for next class:
Geertz, Clifford 1976 ‘Art as a cultural system’ MLN, 91, No. 6, Pp. 1473-1499

Week Three –
How Art made the World
We will separate into groups and discuss the text of Ferraro and Andreatta.
We live in a complex world, which requires us to develop different skills and abilities to make sense of it. One of these is to see lines and shapes and give meaning to them. About 35,000 years ago, we started creating pictures. Why?

The discovery of the prehistoric cave paintings of Altamira, in Spain, gave 19th century archaeologists a clue. They first theorized the obvious: prehistoric humans painted simply to represent the world around them. But these early artists only seemed to paint one thing—animals. And they painted their pictures in dark caves, away from the public eye.

Scientists who study altered states of consciousness suggest the answer lies in the hard-wiring of the brain. People didn't just one day decide to make pictures. Rather, scientists suggested, prehistoric artists were experiencing sensory deprivation deep within their caves—in a sort of trance state—resulting in hallucinations. These were so powerful that they felt compelled to paint them on the walls. According to this theory, these artists were simply nailing down their visions.

Hand in your choice of topics.

We will watch and discuss one part of the documentary ‘How Art made the World’: Episode 2 ‘The Day Pictures were Born’.

Reading for next class:


Week Four –

Art and Ethnic Specificity

We will explore the question of what consequences did ideas of a ‘Basque specificity’ have for the production of art in the Basque Country.

With the emergence of the disciplines of archaeology and anthropology in the nineteenth century, numerous discoveries of prehistoric artifacts were made, which led to new speculations on the origins of humankind and culture. Over the course of the 20th century, cave paintings and cromlechs were also discovered in the Basque Country, fueling the imagination on the indigenous identity of the region’s former inhabitants. We shall explore what consequences this had for the production and definition of Basque art. Also, in this context, who could be considered a Basque artist.
Late nineteenth and early twentieth century art: painting ‘reality’.

In line with archaeological and anthropological interests in the human species, was the emergence of nationalism. This was also the time of technological development of photography. All this had an impact on the technique and subject matter of painting, in the Basque Country and other Western countries.

We discuss the topics of the upcoming group presentations.


Week Five –

Gernika and Picasso’s Guernica

Gernika (in Basque - and Guernica in Spanish) is a small town in the province of Biscay, in Euskadi, the Autonomous Community of the Basque Country, Spain. On the morning of market day, April 26 1937, Fascist and Nazi bomber planes attacked the town. According to official Basque figures, 1654 civilians died. At the time, Spain was in a Civil War (from early 1936 to mid 1939). In their action, Nazi Germany, together with Fascist Italy, was supporting the efforts of General Francisco Franco to overthrow the Basque Government and the Spanish Republican Government.

Why was Gernika picked? It is speculated that this was because Gernika is a strong symbol of Basque independence: it is the location of the traditional provincial assembly, and of the oak tree which has over centuries symbolized the traditional freedoms of the people of Biscay, and by extension of the Basque people as a whole. Under this tree, Spanish lords swore to respect these liberties and, nowadays, the president of the Basque government also swears his charge there.

The horror of the bombings made international news and it drove Picasso to produce a big painting about it, in his studio in Paris. It was first shown at the Paris International Exhibition and, as it toured, soon became an important political focal point.

We will watch a documentary by Simon Scharma on Picasso’s Guernica.

Again divided in groups, we will draw on the reading of Van Hensbergen and Raento et al, to discuss the continuing impact of Picasso’s painting, and the example of Picasso as an artist involved in politics.

Hand in your first and second choices for group presentation topics. I shall give you the schedule next week (presentations will be on DATES).

Make appointments with me to discuss the topic of your first paper, due on DATE.
Reading for next class:

Week Six –
Basque Sentiment: Art as ‘the ikurrina we could not fly’.
We will look at the emerging role of artists in the Basque Country under the regime of General Franco. A particular focus will be on the groups Orain, Danok, Emen and Gaur made up of artists who felt the need to connect with a sense of Basqueness in this oppressive atmosphere of Franco’s dictatorship. While these groups were short-lived, they had an immense impact on Basque sentiment.
We will watch excerpts of the film ‘Amalur’ by the artist Nestor Basterretxea.
We will examine two instances when these artists clashed with Franco authorities: the art project for the new catholic sanctuary of Aranzazu and the international art meeting called Encuentros de Pamplona.
We will reflect on how the political context affected artists and their work, and vice versa.
Reading for next class:

Week Seven –
The ‘fathers of Basque modern art’: Jorge Oteiza and Eduardo Chillida
The artist Oteiza played a central role in the emergence of a modern notion of Basque art. He theorized extensively on the link between his work and that of paleolithic art, and called on other artists to actively regain contact with this past. In 1963, he published his book Quousque Tandem, which became a key reference for his generation seeking to forge their Basque identity. We will discuss Oteiza’s vision and his influence on his contemporaries in the Basque Country.
Chillida is another key figure in Basque modern art. After breaking away from Oteiza, Chillida went on to become the most internationally established Basque artist. We explore the notion of space in Chillida’s work and his use of local material
for his sculptures, particularly steel. Chillida was also, to a certain extent, a politically engaged artist. We discuss this dimension and reflect on how and why a number of his works remain symbols today of Basque identity.

First paper due today in class.

No readings for next week. We discuss how to prepare for the mid-term exam.

**Week Eight –**

Mid-term exam (1h and 15mins.)

**Video and Discussion**

**Reading for next class:**


**Week Nine –**

**Basque Art and Identity: contrasting developments in the New World and the Old World**

**New World**

Throughout most of the 20th century, the Basque Country was marked by emigration – many people left for the US to find political freedom or economic opportunities. In this foreign context, a sense of Basque identity developed differently to that of the Old World, which was undergoing transformation under the Franco regime, Basque nationalist politics, and later with democracy.

We consider artistic expression of Basque identity in the diaspora, with a focus on the case of the commission for a monument to the Basque sheepherder in Nevada.

*The next generation of Basque artists in the new political context of democratic Spain.*

We make further sense of the political context of the Basque Country in the 1960s, 1970s and 1980s.

Artists, who were born just after the Civil War and grew up during the Franco dictatorship, were awoken to a new Basque consciousness influenced by Oteiza. However, as artists active in the 1970s and 80s, when the Franco regime was waning (Franco died in 1975 and, soon after, a democratic government was put in place), they chose to take their art into different directions and forms: some
continued in the vein of engaging with the idea of a Basque art, while others shunned it, considering it a stuffy topic, too much under Oteiza’s patriarchal influence. Some drew inspiration elsewhere, with humor (eg Euskadi Sioux), or engaging in cultural and political movements outside the Basque Country (eg Venice Bienal 1976).

We will look at artists such as Mari Puri Herrero, Bixente Ameztoy, Jose Luis Zumeta, Andres Nagel, Ramon Zurriarraz, Rosa Valverde and Esther Ferrer.

How should these artists be understood in context? How do some of them try and transcend their Basque background?

*Reading for next class:*


**Week Ten –**

**Street Art**

We discuss the political atmosphere of the Basque Country during the 1980s and 1990s and what consequences that had for the Basque imagination and the importance of the production of images, especially with graffiti and murals. We consider examples elsewhere in the world (for example Mexican muralism, Palestinian graffiti, Banksy, Barrio paintings)

1st group presentation.

*Reading for next class:*


**Week Eleven –**

**Different Approaches to Art with Democracy,**

In groups, we discuss the reading, to understand the new political and cultural context of the Basque Country in the 1990s, following the establishment of a democratic government.

We will consider the experience of younger artists, many who were the first to be able to study art at university in the Basque Country and how these artists reflected on their work and their role in this new Basque society (for example Ibon Aranberri, Txomin Badiola, Pello Irazu, Angel Bados, Jon Mikel Euba, Maria Luisa Fernandez,
Itziar Okariz, Ana Laura Alaez, Azucena Vieites). Some of these artists came to be referred as representatives of the 'Nueva escultura vasca’, the post Oteiza generation.

Other Basque artists, meanwhile, continue to draw inspiration from Basque mythology and pagan symbols. Why? What identity is being claimed in the process? We also discuss what may be expected of an artist by society and by the artist in question as a member of a distinct national/cultural community.

2nd group presentation.

Reading for next class:

Week Twelve –
The Guggenheim of Bilbao
We will discuss the emergence of the Guggenheim Museum in Bilbao in the late 1990s and how it was part of a new social, economic and political context for the Basque Country. The decision of the Basque government to build the Guggenheim in Bilbao was a source of controversy for those people concerned about developing a distinctive Basque art.

3rd group presentation.

Reading for next class:

Week Thirteen –
Public Sculpture and Memory

Over the years, different public and private entities in the Basque Country have created public monuments to the memory of those who suffered or died due to the violent political conflict which affected the Basque Country for most of the 20th and 21st century. However, the definition of terrorism, whether it is just that of ETA, the violent Basque separatist group, or also that of the State (France and Spain in this case), continues to be hotly contested by opposing political factions. Local artists have responded differently to such commissions, some gladly taking them up, while others opting out for fear of political backlash. The public has also responded differently to the installation of these artworks. Whilst in some cases, the sculptures
have been vandalized; in other cases they have been integrated trouble-free in the urban landscape, and in yet other cases they have become the site of a variety of political commemorations. We will explore how these public sculptures are the source of contestation and why and what do they say about Basque identity.

*Reading for next class:*


**Week Fourteen –**

The Institutionalisation of Basque Art. Diverging trends across the border: French/Ipar and Spanish/Hego Basque Country

We discuss the patronage of the arts and what influence this has had on the production of art. We reflect on how patronage has evolved to include a variety of different actors, from the private sphere to the religious, governmental and corporate. We consider the role of Basque institutions since the creation of the Basque Autonomous Community (eg the opening of the faculty of Fine Art in Bilbao in 1982, and the opening of Arteleku, the art incubator, in San Sebastian in 1987). In the French Basque Country, we discuss the establishment of the Basque Cultural Institute and the role it seeks to play in encouraging the arts and spreading awareness of contemporary Basque cultural expression. We consider the influence of galleries and exhibitions, and the relevance of competitions and grants.

4th group presentation.

2nd paper due.

**Week Fifteen –**

Revision for final exam

Please do your course evaluations online

**Week Sixteen – Date to be determined**

Final Exam
Topics for Group Presentations

Choose one of the four options below. Please see me as a group for preparation.

1. Art and State Power (for presentation on DATE)

Think of examples of where state institutions exert a political influence on an artist or on art production. Provide one to two examples in depth and explain what is going on.

Some examples to get you thinking: the Chinese artist Ai Wei Wei; the involvement of the CIA in the promotion of American Abstract Expressionist artists during the Cold War; the promotion of Social Realist art by the Soviet government.

2. Art and Gender (for presentation on DATE)

Think of examples where gender may play a role in the appreciation of an artist or work of art. For instance, the gender identity of the artist, or the representation of gender in the work of art. Questions to ask yourself: might the gender of the artist have something to do with their public appreciation - or mis-appreciation - of their work? How?

Provide one to two examples in depth and explain what is going on.

3. Art and Ethnicity (for presentation on DATE)

Think of examples where national or ethnic belonging may play a role in the appreciation of an artist or work of art. Throughout the course we will regularly discuss the question of what is a 'Basque artist' – someone who has Basque ancestry, someone who lives and works in the Basque Country, someone who speaks the Basque language, someone who identifies as Basque nationalist?

Find one or two examples from other countries. For example American Indian art. Think about how certain artists talk about themselves as members of an ethnic group, or treat this topic in the work. Think about why some may do this, and what public reaction they may get.

4. Art activism (for presentation on DATE)

Think of examples of artists deliberately seeking to have political impact. How do they do it? What does the artwork consist of? How is it successful or not? What is the artist's intent or motivation?

Provide one to two examples in depth and explain what is going on.
Write your first and second choice of topic for group presentation below.

Detach the paper and hand it to me by DATE. We will then divide accordingly into groups.

Name: _________________________________

1st choice: _________________________________

2nd choice: _________________________________
UNIVERSITY AND INSTRUCTOR’S POLICIES

DISABILITY STATEMENT: The Center for Basque Studies and UNR are committed to equal opportunity in education for all students, including those with documented physical or learning disabilities. If you have a disability and will be requiring assistance, please contact the Disability Resource Center (Thompson Building Suite 101) as soon as possible to arrange for appropriate accommodations.

Statement for Academic Success Services: Your student fees cover usage of the Math Center (784-4433 or www.unr.edu/mathcenter/), Tutoring Center (784-6801 or www.unr.edu/tutoring/), and University Writing Center (784-6030 or http://www.unr.edu/writing_center/). These centers support your classroom learning; it is your responsibility to take advantage of their services. Keep in mind that seeking help outside of class is the sign of a responsible and successful student.

Statement on Audio and Video Recording: Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may be given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.

Statement on Academic Dishonesty: “Cheating, plagiarism or otherwise obtaining grades under false pretenses” constitute academic dishonesty according to the code of this university. I will test papers for plagiarism. Academic dishonesty will not be tolerated and penalties include giving an F for the course or for the assignment.

How to cite sources: It is professional academic practice to give credit where it is due. This means whenever you quote someone, you must cite the source. For example:

In the text:
According to Mary Smith, “chickens just aren’t what they used to be” (in Douglas 2008:45).

Reference in a footnote or in the bibliography list at the end of the paper:

If your source is from the internet, make a reference to the webpage and the time you consulted it in a footnote. For example:
**Attendance and Class Participation:** You are expected to participate in class (except in cases of emergency or serious illness). Participation entails active involvement in class discussions, asking relevant questions, and challenging points of view. By NSHE policy in Title 4 Chapter 20 A, Section 3, paragraph 1, there are no official absences from any university class. It is the personal responsibility of the student to consult with the instructor regarding absence from class. In the event that a student misses a class because of an official university function or event or because of serious personal issues, the Office of the Vice President for Student Services may, at its discretion, send an explanation to affected faculty. The instructor shall make the final determination on whether the missed work can be done at a time other than during the regularly scheduled class period.

**Religious Holy Days:** It is the policy of NSHE (Title 4 Chapter 20 A, Section 3, paragraph 2, to be sensitive to the religious obligations of its students. Any student missing classes, quizzes, examinations, or any other class or lab work because of observance of religious holy days should, whenever possible, be given an opportunity during that semester to make up the missed work. The make-up will apply to the religious holy day absence only. It shall be the responsibility of the student to notify the instructor in advance in writing, if the student intends to participate in a religious holy day, which does not fall on state holidays or periods of class recess. This policy shall not apply in the event that administering the assignment at an alternate time would impose an undue hardship on the instructor or the institution, which could not reasonably have been avoided.