

Content and trigger warnings: perspectives from Classics education

by Cressida Ryan, Jordi Alonso,
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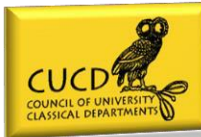
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1. Cressida Ryan: Editorial

Trigger or content warnings – the very terminology is contentious – have become an increasingly prevalent feature in both our educational materials, and the media discourse about our subject.

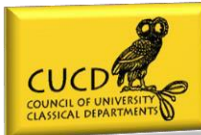
Too often, to my mind, the discussion has been a knee-jerk reaction against what has become a highly politicised topic. In bringing together different voices here in a planned and coordinated fashion, I seek to counterbalance this trend. The contributors did not previously know each other; the fact that they all agreed or offered to write about the topic does mark them as having an interest, but the views represented are not intended to be united. Sharing views, respectfully disagreeing, and fostering a healthy discussion which allows education to improve does not have to be tokenistic, headline-grabbingly superficial, combative, or politically partisan.



I have watched colleagues in Classics and English faculties deal with Freedom of Information (FoI) requests from media outlets whose news reports seem designed to paint Humanities as somehow fluffy, or driven by students who are too fragile to handle the content, unlike their more robust tutors, or involving a curriculum whose rigour is declining. I reject all these positions. The kinds of media articles produced rarely acknowledge the nuance involved in Humanities education, or the need for education to evolve as its students do. This work is disproportionately carried out by academics from marginalised groups; in addressing problems they faced in their own education, or in generally approaching academia with a broader perspective than that of the status quo, they are often committed to compassionate and innovative pedagogy, whilst simultaneously facing the impact of their own marginalisation in conjunction with the precarity typical of many academic roles. In writing this piece, I hope to encourage a broader range of teachers and educators to engage in discussion and reflection on these important topics.

I found myself choosing not to engage directly with the area while teaching in a Theology department; it took longer for the Fols to reach us. But they did. I received an FoI asking whether I used trigger warnings in my teaching. The facile answer was no, as my department did not routinely produce the kind of module handbooks where such things might be used. In fact, the substantiated answer was also no: I had never even thought about whether I should use them, not least because teaching the New Testament seemed so “routine” that I had not thought to ask myself the question over whether they were necessary. Receiving the FoI, however, began a process of reassessment.

In my contribution here, I focus on the concept of horror within literature, while others in this piece will have more to say on topics such as teaching sensitive topics, how teachers engage with and use the warnings themselves, and trauma-informed pedagogy. It is both impossible and undesirable to shield students from all aspects of life that might be difficult for them. Incorporating ways to support them in handling life and engaging responsibly, taking ownership of their education, and fostering a collaborative environment for the safe discussion of a broad range of topics – some of which may be commonly thought of as difficult (e.g. violence), whilst others might only

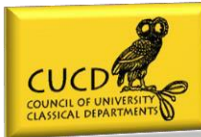


affect individuals (e.g. personal trauma triggers) – seems to be to be a valid educational endeavour, and one I am trying to take more seriously.

My two key research texts are the New Testament, and the plays of Sophocles. I found myself engaging in an online discussion where it was suggested that if Greek tragedy should have trigger warnings, then so should the New Testament, but as we did not routinely use them for the New Testament, why should we use them for Sophocles? My initial response was agnostic – I just had not given it enough thought to come to a nuanced position by which I was prepared to stand. I had not thought this was important work for me to do. The FoI proved to me, however, that such an agnostic position was not neutral, but lazy. I am currently employed as a disability advisor, dealing daily with reasonable adjustments to support those for whom trauma-informed (and neurodivergence-informed) pedagogy is crucial for academic success and personal wellbeing. My hope is for this short collection of articles to support others in better understanding the discourse and in reassessing their own positions.

When I first saw Sophocles' *Ajax*, on a school trip to a stunning production by the Actors of Dionysus (AoD), right back in 1997, I stood on the Tube home asking teachers not to talk to me while I mulled over the power of what I had witnessed. I later spent several weeks on work experience with AoD; I watched the suicide speech in their *Face of Tragedy* film, and was strangely unmoved. Conversely, I later discovered the prop used for Aegisthus' severed head in *Electra* hidden in a cupboard, and found myself quite shaken. Live theatre, recorded extracts, and decontextualised props: they had very different effects on me. Musing on this has made me think about medium and context, and my desire to support students in accessing difficult material in ways which maximise their potential for participation.

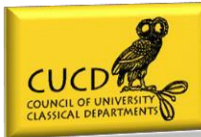
Mel Gibson's 2004 *The Passion of Christ* is gratuitous in its violence and carries an 18 certificate. Ever since I read Nevil Shute's 1950 novel *A Town Like Alice*, I have found the Passion narrative hard to stomach myself, as the book features a graphically described crucifixion. To take the "but it's just the Bible" approach, reminds me that teaching children about crucifixion is in fact profoundly disturbing. The death of Christ is sanitised in much children's religion, leading to the foundations of many people's



Christian faith being grounded in something other than the Passion, or in other cases, some churches wallowing in the horror and either terrifying young people into obedience, or putting them off faith completely.

Back to Greek tragedy, the New Testament, and trigger warnings. “Trigger Warning” really is the wrong term here, presupposing the need to protect people from content and therefore exclude them from their education. “Content Description” may allow a different approach, one which informs without presupposing that I can predict what might affect my students. I can tell students that material in class will contain certain themes, and that can be the start of a conversation about how to handle those themes respectfully and sensitively. I want my classroom to be diverse and inclusive. I have previously been an outreach officer, selling the idea that a university education is a good thing, and that Classics in particular can be for all. That is only true if university educators pay attention to what education entails and how it develops with its students, and if we acknowledge that people come to Classics from different backgrounds, and will therefore by definition respond to content in ways that we, as individuals with our own individual experiences, cannot predict or control.

I cannot expect students to know the story of Oedipus, or to have read the New Testament. In fact, one of the greatest privileges of my role in teaching beginners has been to be the first one to introduce some students to these texts. I have learned enormous amounts from students new to reading the New Testament, who come with fewer preconceptions about what it is they are encountering. One of the things I have been reminded of, as indeed David Bentley-Hart is keen to point out in the introduction to his 2017 translation, is that the New Testament is shocking, and was intended to be shocking. My PhD examines Oedipus within a neo-Gothic context; to eighteenth-century aesthetic philosophers, the horror in a messenger speech was beyond what could be visually represented in a play and was left for the mind to create, and the power of this horror to overwhelm and disturb is acknowledged as profound. Gotthold Lessing’s *Laocoon* is perhaps the best-known discussion of the relationship between text and image, but the difference is not always easy to navigate and was a key eighteenth-century preoccupation. My own teaching and research cannot be respectful, honest, and academically credible without acknowledging and managing



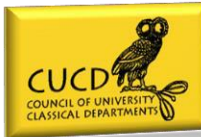
this horror.

Adding a content description to a passage enables me to teach more freely. I can have discussions with students about what a decontextualised gobbet means; does a sudden exposure to a horror scene without its build-up or resolution change how we handle it? Do people with very vivid imaginations respond differently to those with aphantasia? How do people experience reading a text differently to seeing a painting, or a video representation, or a live performance? Translating a text or reading it in a foreign language both require a cognitive transformation of the words which engages our minds, and hearts, in complex ways. Jesus is gut-wrenched at seeing lepers suffer; his experience of compassion is visceral, and not the flattened emotional response offered by many translations. Should a compassionate Christian not be similarly moved? But at what cost? How can that cost be mitigated? These are important questions, and having the chance to explore them collaboratively means that more people will be able to engage more thoroughly with profound materials.

Jordi takes a very different approach to me, suggesting ways of teaching Latin and Greek without immediate recourse to the kinds of material which might standardly be thought to need content warnings. I agree with him that our teaching materials are too narrow. Texts should not be taught for their linguistic content without regard to their subject content, and his piece opens up questions about how we make these decisions, and what is canonical. This discussion about trigger warnings is not irrelevant to the broader discourse about what education is and does.

Caroline explores what the term “trigger” might mean in a trauma-informed classroom, and the impact of the materials to which this might be appended, and of some standard (and often exclusionary) practices in terms of dealing with them. She challenges the use of the word, offers suggestions for inclusive practice, and links this to her role managing and creating educational materials.

Mar brings a further perspective to the discussion, talking through the difficulties involved in many of the standard educational practices. Mar demonstrates how nuanced the situation needs to be, how contextually contingent our responses are,



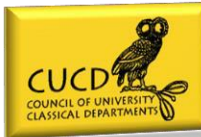
and how much work there still is to be done in order to support both teachers and students. Both Caroline and Mar consider the physical and psychological impact of trauma, and Mar develops this further in raising the intersectional impact of one's physical and mental health. This collection is designed to open up conversations, not provide answers, and Mar leaves us with useful food for thought.

Both Caroline and Mar are also clear about their personal investment in the topic, which raises a further angle concerning teachers' own identities and experiences. Teaching materials need to be inclusive and accessible for all participants, which includes those designing and using them; teachers should not struggle or suffer because of the material their courses require them to teach. Sensitive, well-informed materials are important for everyone.

We live in unsettled and unsettling times; equipping students and staff with tools to ensure not only that they flourish within the present world, but can integrate academic work with real life pressures in a safe and productive fashion seems to be a responsible way forward. We want academic discourse to flourish, with as much freedom as possible. That will only work if we do not divorce the materials we are discussing from their various contexts, and if we offer terms of engagement which enable people to engage in ways that respect the materials they are studying, their own contexts, and those of others. Admitting I did not use warnings because I had not really thought about them enough to work out why I might need warnings within Theology has probably had the opposite effect to what the journalists intended: I would now be minded to include content descriptions, because I respect my material, my students, and my own wellbeing as a teacher. I do not expect everyone to agree with me, but I do encourage people to engage with the topic, and look forward to further discussion.

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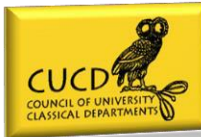


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2. Jordi Alonso: The potential for using non-standard texts in teaching

The concept of the 'content warning' itself feels at times too fraught with collegiate politics to me. Content warnings, prevalent since the early 2010s serve one purpose in my opinion, to alert people to sensitive topics. This is particularly important in pedagogical settings, where the instructor is responsible for fostering a welcoming learning environment for their students. While I believe all ancient literature is worthy of study, and some of it is genuinely beautiful even though it might present difficult topics, I am an advocate for providing warnings to students who would be more prone to be active participants in their own education, and retain more information when they have a caring instructor who knows the material to be taught better than they do and as such is in a better position to provide warnings about its content so that it may be better appreciated and interrogated.

An example of Latin poetry that might benefit from this kind of content warning is *Ov. Met.* I.547ff. There, Daphne prays to nature that she may be freed from her body and save herself by this de-corporealization from Apollo's pursuit. To present this passage without first acknowledging the potentially harmful content describing a literal out-of-body experience in the process of Apollo's refusal to acknowledge Daphne's bodily autonomy, does a disservice both to any students who are survivors of sexual assault and to the analysis of the poem as a whole, which presents countless similar dispassionate accounts of various assaults by gods on nymphs and mortals alike. To brush off any attempt to acknowledge the sexual and physical violence in Ovid, Homer, and other mainstays of the Classical curriculum, or to focus only on grammar or literary devices, without acknowledging potentially disturbing content contributes to the perception of our field as one that is elitist and out-of-touch.

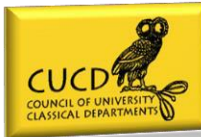


An alternative I could see working – and one I’m preparing material to teach when I venture back into a Classics department – is to present grammatical concepts through inscriptions and epigraphy. While Latinists can use Irby-Massie and English’s 2012 *A Little Latin Reader* to reinforce grammatical concepts and present Classical texts like inscriptions and poets in a new way to beginning undergraduates, Hellenists have no such resource. During the last year of my classics program at Columbia University in New York, I started collecting short interesting texts that would be easily presented in unadapted form to students with not much more than a glossary for the words which they do not yet know. By using unadapted material such as inscriptions, letters, and the like, one could easily present engaging, informative, and authentically ancient texts that would be more curated than long passages from the major poets and less likely to cause anyone any discomfort. Using “non-standard” texts, for lack of a better term, such as short scholia, epigraphy, and texts from papyri and ostraka, in a beginning Greek classroom could also open up profitable avenues of discussion about prestige linguistics, cultural hegemony, dialect variation, and other fertile areas of discussion, as well as potentially introduce students to metre and poetic devices earlier than might otherwise be possible.

I would be happy to share my notes with anyone who might want them as I have yet to find a publisher for my small contribution to classical studies.

I believe we can make Classics a more welcoming field, especially for beginner undergraduates, not by limiting the material we teach to the anodyne and unmemorable, but by extending kindnesses we wish would be extended to us no matter our circumstances. This is why I’m in favor of content warnings in pedagogical settings. What better way do we have to empower students than to allow them to form an active part in their own education?

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3. Caroline Bristow: Traumas and triggers: compassionate risk management

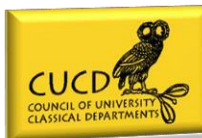
The discourse about “trigger warnings” is one that I have had cause to think about a lot, both as a survivor of trauma and as an educator. The debate surrounding them seems to me a microcosm of a larger debate about how we understand the very idea of trauma and what it means to navigate the world while feeling its effects. At the heart of my understanding is the importance of validating our students’ struggles rather than seeing them as an inappropriate intrusion of the personal into the academic: “It is not that *some students* bring their private troubles into the classroom; rather teachers bring into the classroom *some topics* that resonate with their students’ lives.” (Konradi, page 16)

In their 2015 article in *The Atlantic*, Greg Lukianoff and Jonathan Haidt put forward a common misrepresentation of trigger warnings:

“... alerts that professors are expected to issue if something in a course might cause a strong emotional response ... so that students who have been previously victimized by racism or domestic violence can choose to avoid these works, which they believe might ‘trigger’ a recurrence of past trauma.”

This paragraph is preceded by one discussing Law professors being asked to avoid teaching law pertaining to rape and sexual assault. In the view of these authors, trigger warnings are about facilitating avoidance. The article never addresses any other possible motivation; “the ultimate aim, it seems, is to turn campuses into ‘safe spaces’ where young adults are shielded from words and ideas that make some uncomfortable”.

In my view, this is a straw man argument which derails what should be an important discussion about being considerate in our educational spaces. For that is actually what is being requested: consideration, not a free pass.



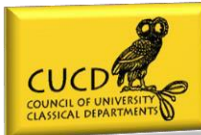
Let us begin with descriptions of triggering as being “uncomfortable” or “taking offence”. This is not what it means to be triggered as a trauma survivor:

“Long after a traumatic experience is over, it may be reactivated at the slightest hint of danger and mobilize disturbed brain circuits and secrete massive amounts of stress hormones. This precipitates unpleasant emotions intense physical sensations, and impulsive and aggressive actions. These posttraumatic reactions feel incomprehensible and overwhelming.” (Van Der Kolk, page 2)

Much research has been done on the embodied nature of trauma and the effects on the limbic system (the opening chapters of Bessel Van Der Kolk’s book *The Body Keeps the Score* give a useful account). A key issue seems to be how memory is stored. Rather than being carefully put in the correct place by our brains, “timestamped” by a sense of chronology, it is instead connected to sensations, stored incorrectly and not made properly “past”. When a person encounters a stimulus (a smell, a sight, a feeling) which is connected to that memory, they might be triggered.

For someone who is triggered, the “memory” becomes part of the present. The person may react to their current situation as though they are in their past circumstances. They may feel what they felt or see what they saw. Their reactions might include appearing overly upset, angry, or totally withdrawn. It is not always dramatic, it can simply be a sense of inner struggle and distress, but it can also be utterly debilitating.

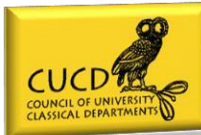
Being trauma-informed means recognising that people can have trauma responses, stemming from a variety of experiences, which are individual and valid. It is vital to understand that recovery is possible and to support this process by promoting safety and healing relationships, as well as helping survivors to build autonomy. A lot of this work involves complex therapeutic interventions requiring the support of a skilled specialist, but people in all walks of life can take small steps to be more trauma-informed. To be honest, most are little more than simple acts of compassion.



One of the most important tenets of trauma-informed teaching is avoidance of deliberately shocking or distressing students. This may sound obvious, but it is all too common to find teachers going the extra mile to really emphasise the horror of particular scenarios. It is possible to acknowledge the reality of sexual violence for enslaved women in the Roman world, for example, without asking students to imagine being such a woman or giving a visceral description of an act of violence. Avoiding shock and distress does not mean avoiding hard material, as Lukianoff and Haidt seem to think. Yes, some students may have huge issues engaging with certain material and need to work with their teacher to find a way forward. I would always say, however, that limiting learning should be a last resort. Survivors deserve to access the same opportunities as their peers and if you can make it easier for them to do so, why would you not?

A trigger warning, in this context, is an exercise in risk management. Triggering can be unpredictable and cannot be reliably prevented. When I train teachers, I always stress that unless they did something thoughtless or egregious, a student being triggered is not a matter for blame. It cannot be prevented by universally applicable set of actions. Instead, we should be helping a student to cope with the aftermath and enabling them to prepare for the possibility. If students know what is about to be covered it will not take them by surprise, this can help them to face the material and feel confident in doing so. Springing rape, racial violence, bereavement etc. on an unsuspecting class is unnecessarily risky.

One thing that Lukianoff and Haidt point out that I do accept is that trigger warnings can make the problem worse not better. Creating a sense of doom – a dramatic pause laden with emotional language which stresses the horrible nature of the material about to be inflicted on the room – may feel like giving the matter the appropriate weight, but actually you are modelling a reaction to the material and priming students to do the same. Assuming a reaction in people makes that reaction more, not less, likely. While research is mixed, it does seem that trigger warnings increase anticipatory stress (Bridgland et al.). Such stress is also increased by such warnings being an unusual occurrence and a change to routine.

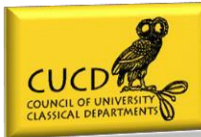


So yes, I do reject the concept of the one-off trigger warning wheeled out only when material is “sensitive”. I especially dislike the term “trigger warning”; laden as it is with connotations of danger. I prefer to talk about “content notes” and “content summaries” being standard practice so that the class always know where you, and the material, are heading. Much to my younger, teacher-training-hating-self’s despair, this sounds scarily close to “aims and objectives on the board”.

You do not move in and out of trauma-informed practice; it is not just for when you are handling “sensitive topics”. It also cannot be reduced to giving a trigger warning and hoping for the best. Students should always feel safe in the room, able to be upset by material and supported by you and their peers. They should feel empowered to bring concerns to you, and work with you to make the best of their educational opportunities. This is a long-term project, an act of building community. Into this framework, I suggest that normalising students knowing what material is coming up is a method of risk management for you and them. Rather than viewing a content note as an excuse for students to avoid material or leave, consider its value in helping more of them to feel able to engage and stay.

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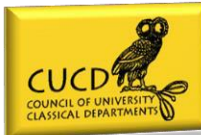
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4. Mar A Rodda: CW for the next slide: content warnings and modes of learning

I come to any discussion of content warnings as an educator who uses them in teaching, but also as a person who appreciates their use, as there are topics that I find difficult enough to disrupt my engagement with learning and teaching. I write from the point of view that warnings and content descriptions are, at least in principle, a positive tool for accessibility and equality in the classroom; but also that the ways in which we use them in practice can open up new issues. Two areas overlap here: power dynamics and accessibility, which I approach from a disability-informed perspective. Overall, content warnings can be part of the ways we create a community of care in the classroom or lecture room, but their simple existence is not in itself enough to achieve this. I define a community of care as a network of actors who recognise that they share not just a space or a time in an institution, but also ethical obligations to each other. (For an excellent discussion of communities of care in ancient Mediterranean studies, with a focus on gender identity, see Merkley 2024.)

Content warnings are not neutral to their context. While the text can be the exact same, there is a significant difference between a speaker giving a content warning at the beginning of a paper, versus at the beginning of a class or lecture: allowing for some generalisations, speaker and audience at an academic talk are roughly equal in power, while in the classroom an educator has power over their students. This can obviously make it difficult for the students to respond in a way that is perceived as disruptive. Another difficulty arises from the scope of the content warning itself: even assuming the same context (for instance, a lecture), content warnings can range from “be aware that today’s discussion is globally about a topic that might provoke strong emotional responses,” to a challenging topic cropping up briefly in a context that is overall not upsetting. In the first scenario, the audience knows that the speaker plans to deal with difficult materials, and a content warning can signal that they plan to treat these materials with respect (more on that later); in the second scenario, it is much easier for upsetting content to be mentioned in passing and without due care given to the well-being of the audience. We cannot think of the content warning as something we can just slot into the relevant spot in a talk and consider ourselves relieved of



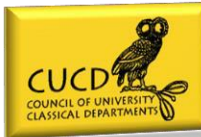
responsibility.

My general sense is that we are much better equipped to handle general-scope content warnings than specific examples. Other contributors to this piece discuss the use of content warnings in language teaching, and whether we are not in fact better served by the radical concept of avoiding content that requires a warning; and the question of whether we want to warn for content that “everyone knows is in the text.” When lecturing on Aeschylus’ *Agamemnon* a few years ago, I knew I could expect my third- and fourth-year students to know that the play involves murder (with some gore), war, and abuse of power between genders – even child sacrifice is probably expected. I did not personally feel a strong ethical need to warn students that these topics would come up throughout the lecture series.

Where the rubber hit the road was with the “pop-up” content warnings. When discussing the attempted rape of Cassandra by Apollo, which Cassandra herself describes in lines 1202-13, and the scholarly debate over whether Cassandra can claim to be a rape victim given that no intercourse has technically taken place (Kovacs 1987, for those interested, although I cannot recommend the article’s approach), I provided the classic content warning in the form of a full-screen slide announcing “CW: RAPE FOR THE NEXT SLIDE,” on which I paused for a few seconds and suggested that students may want to leave the classroom for a break. No one did.

In retrospect, I am deeply unhappy with this solution. When offering this kind of specific warning, what issue are we really trying to overcome or mitigate? One of the key purposes of flagging content in advance should be to *promote* engagement: to ensure that students are in a frame of mind that allows them to engage meaningfully with challenging material. It is at least a basic requirement that the teacher should also meet the same standard of meaningful engagement. Instead, this kind of content warning structure can be and often is used to excuse ourselves from meeting this goal.

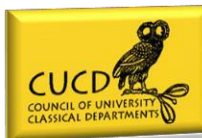
In a classroom environment, what can students do when they are, in the moment, not feeling able to engage meaningfully? A common suggestion is that they might want to “take a short break and leave the room”. This relies on some assumptions about the



students' bodyminds: that they will feel comfortable standing up and leaving (an action that can feel confrontational and disruptive even when explicitly allowed), thereby acknowledging that they are vulnerable; that even if they are willing to do the above, a student will enjoy the kind of embodiment which allows them to leave the classroom quickly – so, not a wheelchair or cane user, able to stand up and walk quickly (I have fibromyalgia, so I do not meet this assumption), sighted, without an assistance dog, etc. A common alternative, to “feel free not to listen for a little bit”, is baffling to me as an autistic person who finds it impossible to tune out speech. More importantly, there is the general problem that by using content warnings to allow students to disengage we are creating further inequalities: we are in practice excluding vulnerable students from part of their learning rather than making sure that they can engage with it more comfortably and safely.

Asynchronous and online learning provide alternative environments in which this kind of content warning can be much more effective. Texts and audio can be annotated for content in more detail and cross-medially; students engaging with recorded material can take a range of measures, from skipping a few minutes of a lecture or accessing it in a different way (only reading the subtitles, or avoiding looking at images), to making sure they are in a safe and supportive environment where they can manage more direct triggers. Online environments help even more when they are designed *not* to mimic the offline classroom: it may still be easier to mute, turn the camera off, and disengage from a virtual class discussion than it is to walk out of a room, but in this scenario the student is still losing an opportunity to engage which a recording, or the possibility to submit a reflective comment on a text in their own time, could afford them in a different form.

This is, not so secretly, a reflection about universal design in teaching: often by rethinking structural aspects of what we do we also identify the unseen barriers that were built into our starting point. Universal Design (UD) started as an architectural principle (Goldsmith 2000), and has now firmly established itself in higher education (Burgstahler and Cory 2008; Seok, DaCosta, and Hodges 2018), to the point that it is ripe for review and critique from a Disability Studies perspective (Dolmage 2017). Beyond the questions about UD's usefulness as a blanket remedy, the problem of how

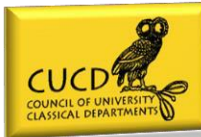


the underlying design of our teaching shapes its accessibility is a crucial priority at a time when universities are reconsidering or rolling back even the most basic provisions for distance learning, like lecture capture, on the principle that they were emergency solutions for the COVID pandemic. Our use of content warnings is just one way in which online learning offers us opportunities to revise our structural assumptions (a class discussion does not need to happen all at the same time, a lecture does not need to be a sustained hour-long effort to focus, etc.), all in favour of the shared goal of widening access and fostering engagement and participation. Time can be our ally when we abandon the expectation that it can only be used in one way: I am indebted here to discussions of queer and crip time, from both a cultural and an individual perspective (McCallum and Tuhkanen 2011; Samuels 2017; McRuer 2018; Keeling 2019). We can uncouple the content warning from the actual content, for instance, and ensure students come to a lecture prepared for the possibility that they might need to take a rest break, see a friend, or self-soothe in some structured way afterwards; we can encourage online discussion and engagement with recordings as alternative or even primary modes of learning. Sofia Fenner (2018) offers a set of more practical suggestions; resources often predate the “emergency mode” of pandemic teaching, and should not be discarded with it.

Ultimately, I see content warnings as being about shared responsibility. As the teacher, I am recognising that the topic I am about to discuss is significant, difficult, potentially upsetting; I expect my students to bring the required care into the discussion (for instance, by not dismissing other students’ emotional responses), and to take care of themselves as well. We cannot use content warnings to shift the responsibility of this care onto the students only; we must continue to hold ourselves responsible for thinking about what we are doing, how we are doing it, and what we can do better.

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