

## **HISTORY 300W: COLONIALISM AND NATIONALISM IN INDIA**

**Instructor: SANJAY JOSHI**

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**Credit Hours: 3**

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**Meeting: Mon 4:00 to 6:30 pm, Lib Arts 346**

**Office Hours: Mon-Fri 12:25-1:25 pm  
and by appointment**

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**Course Web Page: <http://jan.ucc.nau.edu/~sj6/HIS300W.htm>**

**NAU Policy Statements <https://nau.edu/university-policy-library/syllabus-requirements/>**

### **COURSE DESCRIPTION**

This course uses written and visual texts to study two key themes in the history of modern India. Starting with the advent of British colonialism, this course then studies the many ways in which Indians responded to colonialism. Our aim is to understand the working of British colonialism in India and to understand how a variety of nationalisms emerged in response to British rule. An important part of the course will be to see why, in 1947, not one but two nation-states, came into being in the Indian subcontinent.

We will be using a variety of sources, traditional historical scholarship as well as film to see how this history is represented in many ways. The course will ask students to examine and evaluate how cinematic representations of history differ from a variety of written narratives, and, of course, how the latter differ amongst themselves. While the history of the Indian subcontinent will be central to this course, I encourage students to consider using the critical and historical tools learnt from analysis of film and history of India to write their papers on film and scholarship from any part of the British or other Europeans empires in the nineteenth and twentieth century.

### **COURSE OBJECTIVES**

Our aim is to reach a critical understanding and evaluation of different perspectives in the history of one of the most populous areas of the world. As a course designed to meet the Junior Writing Requirement for General Studies and for History Majors, writing is, obviously, central to this course. An essential quality for any historian is the ability to be able to express their ideas with clarity and logic. Good writing cannot happen without a proper understanding of the subject matter. There is, therefore, a mutually reinforcing relationship between content and writing that I will emphasize throughout the course. Good historical writing also comes from practice and revision, which this course is designed to facilitate.

### **COURSE STRUCTURE**

The course will be run primarily as a film and readings-based seminar, with some lectures which will usually be given only on student demand. To gain the maximum from any seminar experience, it is

imperative that all students participate in the seminar, both orally and through their writing.

## READINGS

Only one book is required for this course, **Barbara and Thomas Metcalf. *A Concise History of India*. Cambridge, UK: Cambridge University Press, 3<sup>rd</sup> edition, 2012.** This is available as an e-book via Cline Library. <https://research.ebsco.com/c/vsistd/search/details/242buexgcr?db=nlebk&auth-callid=d7b8b181-acd9-4111-90c5-b03242a8dcf4>

There are several other REQUIRED electronic readings and films available as links through this syllabus, or on Canvas. As a matter of habit, I urge you to visit all course-related web sites in advance and save or print the required readings. Connections to web sites often fail at the very time we need them most! For that reason, having soft or hard copies of the readings in advance will prevent panic the night before, or a few hours before class.

## FILMS

The following films are also required viewing for this course. They can be streamed via links available on Canvas.

1. *The Man Who Would Be King*
2. *Lagaan: Once Upon a Time in India*
3. *Gandhi* (Attenborough's version)
4. *Jinnah*
5. *Pinjar*

## COURSE REQUIREMENTS AND ASSIGNMENTS

The primary requirement is that you attend all class meetings and come to class **well prepared to discuss the films and the readings**. I will not screen films in class but will ask you to come prepared to talk about specific portions of an assigned film that we might screen for the purpose of discussion. However, it IS your responsibility to come to class having **already** seen the entire film before our discussion of the subject it covers.

Writing is a central element of this course, and it requires you complete three different kinds of writing assignments.

1. A short two-to-four-page (double-spaced, 12-point font, 1-inch margins) **response to the first four chapters of Metcalf and Metcalf based on prompts I will provide**. It is very important that you follow accepted citation styles and write this as formal response paper paying attention to grammar, punctuation, spelling, and of course, content. The paper will be evaluated on both content and form. (10 points)
2. **Reviews of Film and Readings**: You are expected to write TWO reviews of films and readings, each of around five to seven double-spaced pages (12-point font, 1-inch margins), reviewing materials from sections II and III of the course. You need to pay equal attention to the films and the course readings. I will provide more detailed assignment guidelines for the reviews closer to the deadlines for their submission, which are on the schedule below. (10 points each, 20 total)

3. **A Paper:** which will be written and evaluated in four stages. The paper needs to focus on any event or process in either South Asian history from 1750 to 1947, or to other parts of the British Empire in Asia, Africa, the Middle East or the Caribbean in the nineteenth and twentieth centuries. The paper must refer to at least **TWO** films AND **TWO scholarly** articles OUTSIDE OF SYLLABUS. You must, of course, refer to all the course readings and films from the course which pertain to the topic of your paper. Your objective will be to compare and evaluate different representations in scholarly literature and film and to make a case for the medium that yields a better, more nuanced, understanding of the historical issue you choose to examine. The five stages that the paper will go through are as follows:

a. **A Proposal** which I expect to be a two-to-three-page double-spaced document, with a **description** of your project with sufficient historical background explaining its relevance and significance. You need also to **include a list of films and articles (outside of the syllabus)** you will use to write the paper, **and a tentative THESIS** you will put forward in your paper. Do **include a bibliography** which includes both FILMS and the SCHOLARLY works you will use to write your paper, including in this part, readings and films from the course. (10 points)

b. **A First Draft** of 5-8 pages, on which you need to get feedback from advisors at the [LUMBERJACK WRITING CENTER](#) (5 points)

c. **A Second draft** that will be submitted to ME, including the feedback you have received from the writing center, where I will primarily be looking at CONTENT rather than style. I expect this document to be at least 5 to 8 pages long (double spaced, no more than 12-point font, one-inch margins all around). I expect a relatively finished document, with AT LEAST the research as well as the argument (thesis) to be the one you will use in your final paper. A piece of advice, the closer you can make this version to the final draft, the better the quality of the feedback you will get from me. You will certainly NOT benefit greatly from my comments if I need to spend most of my time simply trying to make sense of your prose! (15 points)

d. Based on the feedback you get from me on the second draft, you will submit a third draft of your paper for a **Peer Review**. All students must carefully proofread, edit, and comment on a classmate's paper, and provide at least one page of written **constructive** feedback to your peers. Please try to provide the sort of feedback on peer papers you would find most helpful yourself. Be considerate of the effort they have put into the paper, and keep in mind that this is **not** an opportunity to "trash" peer work, but rather a process through which everyone can write a substantially better paper than the version they have submitted. Do correct writing errors but also try to provide more substantive comments on your classmates' work. You will also be giving some verbal comments and suggestions to the person whose paper you review in class. (10 points)

e. **Final Submission** This is your final revised paper. You also need to submit this as part of a **PORTFOLIO of writing, which should include the proposal, your first draft, your revised second draft, the draft for peer review, along with the peer comments you received**. Your evaluation will be based on the quality of your final work but will also consider how well you have responded to suggestions you have received in the different stages of the writing process. (20 points)

The deadlines for each of these stages **are on the course schedule below**. Here is a short summary:

Week of Jan 26 <sup>th</sup>	Seek an appointment with Lumberjack Writing Center for March 18-23.
March 2	Proposal due on Canvas by end of day.
March 18-23	Get feedback from advisor at Lumberjack Writing Center. Revise paper as per their advice. Submit Draft and Comments on Canvas.
March 30	Second draft of paper due on Canvas by end of day.
April 13	Submit Third draft to assigned Peer Reviewer
April 20	In Class Peer Review
May 4	Final paper is due on Canvas by end of day.
May 5	Hard copy of Portfolio due in the History Office by 3 pm.

## EVALUATION

Grades will be determined using the following criteria:

Response paper	10 points
Two Reviews	20 points (10 points each)
Paper Proposal	10 points
First Draft	5 points
Second Draft	15 points
Review of Peer Work	10 points
Final Paper and Portfolio	20 points
Attendance and Participation	10 points

TOTAL FOR COURSE      100 points

The grading scale for the course will be as follows:

90+ = **A**; 80 - 89= **B**; 70-79= **C**; 60-69= **D**; below 60= **F**.

## COURSE POLICIES

I expect regular class attendance of course, without which there is no point in your being enrolled in this class. Missing too many classes will, however, undoubtedly and negatively impact your class performance, especially given the discussion-oriented nature of this class, and will be penalized at my discretion.

If you miss a class, whatever your reasons for doing so, it is **YOUR RESPONSIBILITY** to arrange to meet or call a classmate and find out what happened in that class. I also expect you to come to class having done all the required reading and prepared to engage in discussion. Finally, I expect you to be motivated to learn about the subject, and to improve your skills as a historian and social critic.

**PLEASE NOTE:** I do not give extensions, incompletes, or make-up exams, except in cases allowed for by University Policy.

Plagiarism or other forms of academic dishonesty will not be tolerated and will result in your failing the course. Please consult the section on “Academic Integrity” in the *NAU Policy Statements* linked to the

top of this syllabus for further details. IT IS THE STUDENTS' RESPONSIBILITY TO FAMILIARIZE HERSELF/HIMSELF WITH THESE MATTERS AS DEFINED BY THE UNIVERSITY.

I do not permit the use of ANY electronic devices in the classroom, for any purpose not directly related to this course. If this policy is abused, I reserve the right to ban all electronic devices in the classroom at any point in the semester.

### **PROVISIONAL SCHEDULE (subject to change)**

#### **SECTION I: INTRODUCTIONS**

**January 12 Introduction to the Course and Region**

Assignment: Prompt for Response Paper to Metcalfs' Chapters One through Four assigned

**January 19 NAU Holiday Dr. Martin Luther King Jr. Day**

**January 26 Preliminary Historical Background**

**Please take an appointment at the Lumberjack Writing Center (March 18-23).**

#### Readings

1. Metcalf and Metcalf, Chapters One through Four
2. It will be helpful for you to look at the following from the course web page:  
[Outline # 1: Coming of British Rule](#)  
[Mughals to EIC Powerpoint](#)  
[Outline # 2: Revolt of 1857 and Responses to EIC Colonialism](#)  
[Early Responses to EIC Rule Powerpoint](#)
3. William K. Shorey, "[Writing History Faithfully](#)" Chapter Three of *Writing History: A Guide for Students* Fifth Edition. New York: Oxford University Press, 2016, pp. 40-61. (for writing response papers) Do look the Chicago Manual of Style Citation Style guidelines at <https://nau.edu/library/citation-help/>

#### Class Objectives and Activities

- To understand the transition from the Mughals to the rule of the British over India (1700-1880s)
- Come prepared with questions and to initiate and participate in discussions about South Asian history, or to suffer a VERY LONG LECTURE.

#### **SECTION II: EMPIRE**

**February 2 Imperial Representations of Empire**

Assignment: Response Paper due

**Required Film** *Man Who Would Be King* (129 Minutes)

#### Readings

1. Bernard S. Cohn "Introduction" in *Colonialism and Its Forms of Knowledge: The British in India*. Princeton: Princeton University Press, 1996, pp. 3-15.  
<http://jan.ucc.nau.edu/~sj6/CohnIntroduction.pdf>
2. Francis Hutchins, "Concepts of Indian Character." in *The Illusion of Permanence: British*

*Imperialism in India*. Princeton: Princeton University Press, 1967, pp. 53-78.

[http://jan.ucc.nau.edu/~sj6/Concepts\\_of\\_indian\\_character.pdf](http://jan.ucc.nau.edu/~sj6/Concepts_of_indian_character.pdf)

3. Rudyard Kipling, "[Man Who Would be King](#)"

#### Class Objectives and Activities

- We will be looking to discuss the film as a REPRESENTATION of Empire, to understand how colonial knowledge did and continues to shape and to frame our understanding of India.
- Be prepared to discuss and contrast the film and the readings above, and to locate our discussion in historical context from Metcalf and Metcalf Chapters Three and Four.

#### **February 9                      Nationalist Representations of Empire**

Assignment: **Review of Section II Assignment assigned**

**Required Film                      *Lagaan: Once Upon a Time in India*. (225 minutes)**

#### Readings

1. Boria Majumdar "Politics of Leisure in Colonial India 'Lagaan': Invocation of a Lost history?" *Economic and Political Weekly of India* (henceforth *EPW*) September 1, 2001.

<http://jan.ucc.nau.edu/~sj6/Boria Politics of Leisure in Colonial India.pdf>

2. Chandrima Chakraborty "Subaltern Studies, Bollywood and Lagaan." *EPW* May 10, 2003.

<http://jan.ucc.nau.edu/~sj6/Subaltern Studies Bollywood and Lagaan.pdf>

#### Class Objectives and Activities

- Continue to discuss the "High Noon" of British Empire in India
- How and why is the representation of India so different in this film compared to the previous one?
- What can a comparison of the two films help us understand about the British empire India, *and* our knowledge about that empire?
- Discuss *Lagaan* in the context of this history and of early 21<sup>st</sup> C India.

#### **February 16                      History, Empire, and Cinema**

#### Readings

Robert A. Rosenstone, "History in Images History in Words: Reflecting on the Possibility of Really Putting History onto Film," in *Visions of the Past: The Challenge of Film to Our Idea of History*.

<http://jan.ucc.nau.edu/~sj6/rosenstonefilmhistory.pdf>

**and ALL the readings assigned for the last two weeks!**

#### Class Objectives and Activities

- Discuss Film and History, and also, Film *as* History
- Discuss the two films as different representations of History
- Discuss the politics of representation in the two films
- Discuss the accuracy or otherwise of the two films as well as their strengths and weaknesses
- Discuss the plotlines of the films **as products of History**
- Discuss **the histories that made the two stories possible**

### SECTION III: NATIONALISMS IN SOUTH ASIA

**February 23                      Historical Background to Nationalisms in India**

Assignment: Review of Section II Due.

#### Readings

1. Metcalfs, Chapter Five.
2. Sumit Sarkar, "Introduction" and "Chapter Two: c.1870-1917." From *Popular Movements and Middle Class Leadership in late Colonial India: Perspectives and Problems from a History from Below*. Calcutta: K.P. Bagchi and Sons, 1983.

<http://jan.ucc.nau.edu/~sj6/SarkarPopularmovements.pdf>

3. From the Course Web Page:

[Outline # 3: Themes in Indian Nationalism](#)

[Powerpoint: Nationalism and the Middle Class](#)

[Powerpoint: Early Nationalism in India](#)

#### Class Objectives and Activities

Discuss the following:

- What is Nationalism?
- Was all anti-colonial activity in India "nationalist"? Why or why not?
- Who in the late 19<sup>th</sup> and early 20<sup>th</sup> century India, was thinking of the nation, how and why?
- What were the limitations (caste, class and gender in particular) of early Indian nationalism?

**March 2                              Attenborough's Gandhi**

Assignment: Paper Proposal Due

**Required Film:** *Gandhi* (ca. 191 minutes)

#### Readings:

1. Metcalfs chapter Six
2. Salman Rushdie, "[Attenborough's Gandhi](#)" in *Imaginary Homelands: Essays and Criticism 1981-1991* London: Granta, 1991.
3. From the course web page:

[Outline # 4: Gandhi and Indian Nationalism, 1915-32](#)

[Powerpoint: Gandhi](#)

[Powerpoint: Gandhi's India](#)

#### Class Objectives and Activities

Discuss the following:

- What made Gandhi different from earlier nationalists in India?
- To what extent was Gandhi a product of his context? What WAS that context?
- What were the key precepts and tactics used by Gandhi?
- How can we best contrast the historical Gandhi and the screen Gandhi?

**March 9                      NO CLASS Spring Break**

**March 16                      No class Meeting. Individual Meetings on Proposal (through the week)**

**March 18-23 First Draft of Paper to the Lumberjack Writing Center**  
(exact date will depend on your appointment at the writing center)

**March 23 Gandhi's India**

**Assignment:** Submit first draft and writing center advisor's comments on Canvas.

Readings

1. Mohandas K. Gandhi, *Hind Swaraj* (extract)
2. David Hardiman, "Father of the Nation" in *Gandhi in His Time and Ours*. New York: Columbia University Press, 2003. <http://jan.ucc.nau.edu/~sj6/hardimangandhigender.pdf>
3. Emma Tarlo "Married to the Mahatma: The predicament of Kasturba Gandhi." *Women: A Cultural Review*, 8:3 (1997), pp. 264-277.
4. From the course web page:

**Powerpoint: Gandhi: Class, Caste and Gender**

Class Objectives and Activities

Discuss:

- Gandhi and his relationship with subordinated groups
- Subaltern appropriation of Gandhi
- Gandhi and Gender
- Gandhi and Caste

**March 30 Gandhi, Jinnah, and the lead up to Partition**

**Assignment:** Second Draft of Paper Due on Canvas

**Required Film** *Jinnah* (ca. 110 minutes)

Reading

1. Metcalfs Chapter Seven.
2. Pervez Hoodbhoy, "Jinnah and the Islamic State: Setting the Record Straight." *Economic and Political Weekly*, Vol. 42, No. 32 (Aug. 11-17, 2007), pp. 3300-3303  
<http://jan.ucc.nau.edu/~sj6/Hoodhbhoy%20Jinnah%20Islamic%20State.pdf>
3. David Hardiman "Fighting Religious Hatreds" in *Gandhi in His Time and Ours*. New York: Columbia University Press, 2003, pp. 156-197. <http://jan.ucc.nau.edu/~sj6/Hardimanreligioushatred.pdf>

Class Objectives and Activities

Discuss:

- Gandhi and Jinnah in their historical context
- Religion, Jinnah and Gandhi
- Politics of Religion
- Lead up to Partition



## **April 6 Historical Background to Partition**

**Assignment: Review of Section III Assignment assigned**

### Readings

1. Pankaj Mishra, "Exit Wounds," *The New Yorker* (August 13, 2007) <https://www.newyorker.com/magazine/2007/08/13/exit-wounds>
2. David Gilmartin, "Partition, Pakistan, and South Asian History: In Search of a Narrative," *Journal of Asian Studies*, vol. 57, no. 4 (November 1998) pp. 1068-95.  
<http://jan.ucc.nau.edu/~sj6/gilmartin%20partition.pdf>
- 3 From the course web page:

**Outline # 5: Toward Independence and Partition 1928-47**  
**Gandhi Marginalized Powerpoint**  
**Partition Powerpoint**

### Class Objectives and Activities

The following questions will frame our discussion:

- Why did Partition occur?
- What role did religion play in partition?
- When did it become inevitable? Was this different for different classes, regions, classes and by gender?
- Who should share the blame or the accolades for the event?
- Might Partition be seen differently from India and Pakistan? Why?

## **April 13 Women and Partition**

**Assignment: Submit Revised Draft of Paper to Assigned Peer Reviewer**

**Required Film** *Pinjar* (ca. 183 minutes)

### Readings

1. Urvashi Butalia, "Abducted and Widowed Women: Questions of Sexuality and Citizenship During Partition," in Meenakshi Thapan, ed., *Embodiment: Essays on Gender and Identity*.  
<http://jan.ucc.nau.edu/~sj6/butaliaabductedwomen.pdf>
2. Ritu Menon and Kamla Bhasin "Honourably Dead" **and** "Speaking for Themselves: Partition History, Women's Histories" in *Borders and Boundaries: Women and India's Partition*. Delhi: Kali for Women, 1998, pp. 1-64. [http://jan.ucc.nau.edu/~sj6/Menon\\_BhasinHonourablydead.pdf](http://jan.ucc.nau.edu/~sj6/Menon_BhasinHonourablydead.pdf) AND  
<http://jan.ucc.nau.edu/~sj6/MenonBhasinSpeakingforthemselves.pdf>

### Class Objectives and Activities

- How well or otherwise does the film represent the problems confronted by women in the lead up to, during, and after partition?
- Why have a special section on Women and Partition?
- Did women "belong" to the nation or to the menfolk?
- What might the above question tell us about the nature of nationalist politics and the claims of those speaking for the nation?
- Can this focus allow us to question the nature of partition and its historiography?

## **SECTION IV WINDING UP!**

**April 20**                      **Peer Review of Paper**

### Objective

Provide helpful feedback to your peers in class on the first draft of their papers. These comments should be based on the written comments as well as comments on the actual paper, both of which you should hand back to the classmate whose paper you reviewed.

**April 27**                      **Short Class Meeting for End of Term Review**

**ASSIGNMENT:** Review of Section III due.

**MAY 4**                      **FINAL REVISED PAPER DUE ON CANVAS by end of day**

**MAY 5**                      **Portfolio with hard copies of the following:**

1. *The Final Paper*
2. *Your Proposal*
3. *Your first draft*
4. *Your revised second draft along with the peer comments you received*

**DUE IN THE HISTORY OFFICE by 3 pm.**

## SYLLABUS POLICY STATEMENTS

### ACADEMIC INTEGRITY

NAU expects every student to firmly adhere to a strong ethical code of academic integrity in all their scholarly pursuits. The primary attributes of academic integrity are honesty, trustworthiness, fairness, and responsibility. As a student, you are expected to submit original work while giving proper credit to other people's ideas or contributions. Acting with academic integrity means completing your assignments independently while truthfully acknowledging all sources of information, or collaboration with others when appropriate. When you submit your work, you are implicitly declaring that the work is your own. Academic integrity is expected not only during formal coursework, but in all your relationships or interactions that are connected to the educational enterprise. All forms of academic deceit such as plagiarism, cheating, collusion, falsification or fabrication of results or records, permitting your work to be submitted by another, or inappropriately recycling your own work from one class to another, constitute academic misconduct that may result in serious disciplinary consequences. All students and faculty members are responsible for reporting suspected instances of academic misconduct. All students are encouraged to complete the online course entitled **Academic Integrity @NAU for Students** found in their Canvas Dashboard and review the full [NAU Academic Integrity Policy](#).

### ARTIFICIAL INTELLIGENCE

Artificial intelligence (AI) technologies bring both opportunities and challenges. Ensuring honesty in academic work creates a culture of integrity and expectations of ethical behavior. The use of these technologies can depend on the instructional setting, varying by faculty member, program, course, and assignment. Please refer to course policies, any additional course-specific guidelines in the syllabus, or communicate with the instructor to understand expectations. NAU recognizes the role that these technologies will play in the current and future careers of our graduates and expects students to practice responsible and ethical use of AI technologies to assist with learning within the confines of course policies.

### COPYRIGHT INFRINGEMENT

All lectures and course materials, including but not limited to exams, quizzes, study outlines, and similar materials are protected by copyright. These materials may not be shared, uploaded, distributed, reproduced, or publicly displayed without the express written permission of NAU. Sharing materials on websites such as Course Hero, Chegg, or related websites is considered copyright infringement subject to United States Copyright Law and a violation of NAU Student Code of Conduct. For more information on ABOR policies relating to course materials, please refer to [ABOR Policy 6-908 A\(2\)\(5\)](#).

### COURSE TIME COMMITMENT

Pursuant to Arizona Board of Regents guidance ([ABOR Policy 2-224](#), *Academic Credit*), each unit of credit requires a minimum of 45 hours of work by students, including but not limited to, class time, preparation, homework, and studying. For example, for a 3-credit course a student should expect to work at least 8.5 hours each week in a 16-week session and a minimum of 33 hours per week for a 3-credit course in a 4-week session.

### DISRUPTIVE BEHAVIOR

Membership in NAU's academic community entails a special obligation to maintain class environments that are conducive to learning, whether instruction is taking place in the classroom, a laboratory or clinical setting, during course-related fieldwork, or online. Students have the obligation to engage in the educational process in a manner that does not interfere with normal class activities or violate the rights of others. For more information, see the [Student Code of Conduct policy](#).

### NONDISCRIMINATION AND ANTI-HARASSMENT

NAU prohibits discrimination and harassment based on sex, gender, gender identity, race, color, age, national origin, religion, sexual orientation, disability, veteran status and genetic information. Certain consensual amorous or sexual relationships between faculty and students are also prohibited as set forth in the *Consensual Romantic and Sexual Relationships* policy. The Equity and Access Office (EAO) responds to complaints regarding discrimination and harassment that fall under NAU's *Nondiscrimination and Anti-Harassment* policy. To report a concern related to

possible unlawful discrimination or harassment or to request a time to meet, please use the [Report an Issue Form](#). To file a complaint, please submit the online [Complaint Form](#). EAO also assists with religious accommodations. To request a religious accommodation, please use the [Religious Accommodation Request Intake Form](#). EAO additionally provides access to lactation spaces, and please use the [Lactation Space Request Form](#) to request use of a location. For additional information about nondiscrimination or anti-harassment, contact EAO at [EquityandAccess@nau.edu](mailto:EquityandAccess@nau.edu), or visit the EAO website at <https://nau.edu/equity-and-access>. The EAO is located in Old Main on the first floor.

#### **TITLE IX**

Title IX of the Education Amendments of 1972, as amended, protects individuals from discrimination based on sex in any educational program or activity operated by recipients of federal financial assistance. In accordance with Title IX, Northern Arizona University prohibits discrimination based on sex or gender in all its programs or activities. Sex discrimination includes sexual harassment, sexual assault, relationship violence, and stalking. NAU does not discriminate on the basis of sex in the education programs or activities that it operates, including in admission and employment. NAU is committed to providing an environment free from discrimination based on sex or gender and provides a number of supportive measures that assist students, faculty and staff employees, and covered guests.

One may direct inquiries concerning the application of Title IX to either or both the university Title IX Coordinator or the U.S. Department of Education, Assistant Secretary, Office of Civil Rights. You may contact NAU's Title IX Coordinator at [titleix@nau.edu](mailto:titleix@nau.edu) or by phone at 928-523-5434. In furtherance of its Title IX obligations, NAU promptly will investigate or equitably resolve all reports of sex/gender-based discrimination, harassment, or sexual misconduct and will eliminate any hostile environment as defined by law. To submit a report, please use the [File a Report Form](#). The Office for the Resolution of Sexual Misconduct (ORSM): Title IX Institutional Compliance, Prevention & Response addresses matters that fall under the university's [Sexual Misconduct Policy](#). ORSM also facilitates reasonable modifications for pregnant or parenting individuals. Additional important information and related resources, including how to request help or confidential support following conduct covered by the Sexual Misconduct Policy, is available on the [ORSM web site](#), and you also may contact the office at [titleix@nau.edu](mailto:titleix@nau.edu). The ORSM is located in Gammage on the third floor.

#### **ACCESSIBILITY**

Professional disability specialists are available at Disability Resources to facilitate a range of academic support services and accommodations for students with disabilities. If you have a documented disability, you can request assistance by contacting Disability Resources at 928-523-8773 (voice), 928-523-8747 (fax), or [dr@nau.edu](mailto:dr@nau.edu) (e-mail). Once eligibility has been determined, students register with Disability Resources every semester to activate their approved accommodations. Although a student may request an accommodation at any time, it is best to initiate the application process at least four weeks before a student wishes to receive an accommodation. Students may begin the accommodation process by submitting a [self-identification form](#) online or by contacting Disability Resources. The Director of Disability Resources, Jamie Axelrod, serves as NAU's Americans with Disabilities Act Coordinator and Section 504 Compliance Officer. He can be reached at [jamie.axelrod@nau.edu](mailto:jamie.axelrod@nau.edu)

#### **RESPONSIBLE CONDUCT OF RESEARCH**

Students who engage in research at NAU must receive appropriate Responsible Conduct of Research (RCR) training. This instruction is designed to help ensure proper awareness and application of well-established professional norms and ethical principles related to the performance of all scientific research activities. For more information and details, students are encouraged to navigate to the complete policy on [Responsible Conduct of Research Training](#).

#### **MISCONDUCT IN RESEARCH**

As noted, NAU expects every student to firmly adhere to a strong code of academic integrity in all their scholarly pursuits. This includes avoiding fabrication, falsification, or plagiarism when conducting research or reporting research results. Engaging in research misconduct may result in serious disciplinary consequences. Students must also report any suspected or actual instances of research misconduct of which they become aware. Allegations of research misconduct should be reported to your instructor or the University's Research Integrity Officer, Scott Pryor, who can be reached at [scott.pryor@nau.edu](mailto:scott.pryor@nau.edu) or 928-523-5927. Students are encouraged to view the complete policy on [Misconduct in Research](#).

#### **SENSITIVE COURSE MATERIALS**

University education aims to expand student understanding and awareness. Thus, it necessarily involves engagement with a wide range of information, ideas, and creative representations. In their college studies, students can expect to encounter and to critically appraise materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs. Students are encouraged to discuss these matters with faculty.

Last revised August 14, 2025