COURSE DESCRIPTION

A capstone is the opportunity for you to demonstrate the skills and perspectives you have learnt from your training as historians over the last few years. The course allows you to exhibit that training, and produce work that will show that you have not only read history, but can “do” history, and communicate your own research to an audience of historians.

This capstone research seminar takes as its subject the partition of the Indian subcontinent in 1947. A major event in the history of the modern world, partition created two (later, three) separate nation-states in the Indian subcontinent and directly influenced the lives of well over 11 million people in 1947. It continues to play a large role in shaping the lives of almost a quarter of the world’s population even today.

Partition is also a fascinating study in historical interpretation, and has a great deal of room for new and inventive historical research. After studying different representations of the partition of the subcontinent in traditional historiography and film in the first half of the course, we move to the second and equally important component of this course. In the second half of the course, students will undertake an independent research exercise related to the subject of the course, and produce a final research project based on that original research.

COURSE OBJECTIVES

This course has two primary objectives. The focus of the first half of the course is to understand contending interpretations of India’s partition. Not only will we be reading a variety of different historical interpretations of the event, but taking advantage of a growing number of excellent films on the subject, we will also examine how various films represent this event. An important component of the first half of the course will be to see how cinematic and literary representations differ from other sorts of written narratives, and how the latter differ amongst themselves. An equally important objective of this course is to have you learn how to undertake independent historical research and how to present that research that is in dialogue with existing historical scholarship, and with content and form acceptable to the historical profession.
COURSE STRUCTURE

Discussions are the lifeblood of a seminar. This is not a lecture class where you can expect to learn simply by reading and listening to the instructor. Rather, learning occurs through in-class discussions as much as from the readings/films and assignments. Recognizing that much of the subject matter of this course may be quite unfamiliar to many students, over the first two weeks of the course, we will seek to understand the historical background to India’s partition. There will be some lecturing involved during this period. However, after that, I fully expect that this course WILL continue as a true seminar where students take primary responsibility for knowledge-production in the classroom. To do that effectively, you must come prepared having done the week’s assigned readings and viewed the relevant films. To ensure you are ready to raise questions and discuss the material for the week, I will ask you to bring to class first, written discussion notes, and later questions as well as notes for discussions, which will be evaluated and count toward a substantial part of your class grade.

In the second half of the semester, you will undertake independent research on a subject related to the theme of this course. All students will first submit a preliminary, and then a more detailed research prospectus, describing their project, sources, their research questions, and a tentative thesis or hypothesis. The actual writing of the paper (or filmmaking) will go through a peer-review process before submitting the final version of the project.

READINGS AND FILMS

Two books have been ordered at the NAU Bookstore for this course.


In addition, there are a large number of articles either available on the internet, or available as electronic reserves (most of which I will try to link directly from the course webpage).

You are also required to analyze a number of films for this course. ALL the films required or recommended for this course are available through web-streaming BY USING THE BBLEARN PAGE FOR THIS COURSE. I will also try to have available for in-library use only in the Media Section of Cline Library. The films we will use in this class are:

**Required**

<table>
<thead>
<tr>
<th>Film</th>
<th>DVD</th>
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<tr>
<td>Gandhi</td>
<td>1695</td>
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<tr>
<td>Jinnah</td>
<td>1290</td>
</tr>
<tr>
<td>Viceroy’s House</td>
<td>7258</td>
</tr>
<tr>
<td>Division of Hearts</td>
<td>2330</td>
</tr>
<tr>
<td>Earth</td>
<td>2231</td>
</tr>
<tr>
<td>Begum Jaan (if available)</td>
<td>1297</td>
</tr>
<tr>
<td>Pinjar</td>
<td></td>
</tr>
<tr>
<td>Silent Waters</td>
<td>2295</td>
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</tbody>
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COURSE REQUIREMENTS AND ASSIGNMENTS

The primary requirement is that you attend all class meetings, and come to the meetings well prepared to discuss the films and the readings. I will not screen films in class, unless special circumstances dictate doing so. It is your responsibility to come to class having already seen the film and done the readings we are to discuss on a particular day.

There are a number of writing assignments required for this course.

1. **Discussion Questions and Notes:** To promote class discussions and ensure that everyone in the class is ready for discussion, I have asked you, on four different occasions, to prepare discussion notes, and on the last two of these, to provide your own questions too! The discussion is a forum where you can present your own INFORMED opinion about the subject you study. It requires thinking independently about the subject. You will not find the ANSWERS for discussion questions in the class readings or films -- only the EVIDENCE that YOU have to use to formulate your OWN arguments about the subject. There are no RIGHT or WRONG answers to discussion questions, only more or less persuasive arguments. But, no argument can be persuasive unless it is based on adequate factual, textual, filmic or literary evidence. So, DO take a position on the questions, differ with the assumptions of the questions even, but make your arguments with reference to SPECIFIC data, by deploying known and verifiable historical facts. Merely stating a personal opinion or a general feeling about an issue is not enough. Be as specific as possible about events, dates, personalities, and historical processes and cite page numbers of readings you refer to in your notes. Hold all members of the class to the same standards of historical debate. **Discussion notes that either do NOT have a clearly outlined thesis OR do not point to specific evidence to support the thesis, WILL be penalized.**

NOTES: You need to prepare at least two to three pages of (single-spaced) TYPED notes for the discussion. Your notes should be in the form of short thesis-type ANSWERS to the questions posed to you, followed by EVIDENCE to support that answer. You may simply point to page and paragraph numbers of assigned texts and point to significant portions of the films when indicating the evidence. Discussion notes do not have to be formally written, and will be evaluated for content and not style. You may use abbreviations and write these up in "note form" as long as you address the questions for discussion. **Bring TWO copies of your notes.** You will hand one copy to me, and use the other to participate in the discussion.

QUESTIONS: Once you have some experience of the discussion process, you should be ready to put together their OWN list of discussion questions. I expect to see between four and six questions, all designed to encourage discussion of the major issues brought up by the films and the readings, with a focus on competing interpretations of partition. At least one question should make a connection between the film and readings, where appropriate. Do look over the questions I have set up for the first two discussions. While you are free to frame your questions in any way you choose, keep in mind that I will be evaluating them on the extent to which they reveal a close reading and analysis of the films and readings. You are of course free to bring up queries, separately from the discussion questions. You MUST also bring in notes (two to three pages, similar to the notes in response to my questions) that indicate your own positions on the discussion questions and the evidence you use to support your positions. **Submit the questions to me – either as hard copy in my box in the History office, or via email – by noon of the day of class.** Bring two copies of your notes to class.
2. Research Project: You have two options.
i. The first, and preferred, option is for you to write a Research Paper. An important part of this capstone course is to demonstrate that you possess the skills of research, writing, and communicating with a scholarly audience. To demonstrate this, the preferred option is for you to write a 15-18 page paper based on original research.
   ➢ The paper needs to be double spaced, using a 12 point font, and have one-inch margins around the text.
   ➢ The paper must deal with some aspect of the history of partition of the Indian subcontinent.
   ➢ It needs to use at least two sets of primary sources and should ideally (but not necessarily), include a discussion of the representation of your topic in film and/or literature.
   ➢ The paper must be in dialog with the secondary work on your topic, and demonstrate that it is making an original argument on the topic.

I will be happy to discuss ideas about possible topics with you as soon as you are ready and will provide some possible themes during class discussions as well. I have a link from the course webpage called “The Research Process” that can help you through the process of choosing and researching your paper.

The paper will go through multiple stages, starting with two drafts of your paper prospectus (see below). I will give you feedback on both drafts of the prospectus. You will then submit the first draft of your paper to a classmate (selected by me) who will peer-review the paper (also see below). A final, revised, and polished version of the paper will be submitted to me by December 10. I expect this paper to be of publishable quality. If it is so, then, with your permission, I would like to publish it on the course website after you have made the changes I suggest.

ii. Research Film: A second, and much harder, option is for you to produce a digital film between 15 and 30 minutes in length, on a specific topic around the partition of India. The film has to be based on primary sources, and engage with secondary scholarship on the partition of the subcontinent. You are free to include sections from feature films to make your point, but not as the major part of your project. I offer this option only because a great deal of primary filmic data, including interviews with survivors and descendants, is now available online. If you choose this option, please consult with me BEFORE you start work on the project. I will only allow you to do this if you have some demonstrable experience in filmmaking. As seniors, I know you already know how to write a history paper. I need to have evidence that you possess enough knowledge of the mechanics and the art of filmmaking before I allow you to embark on this project.

Stages for the Final Project

Prospectus: You must submit, by the dates mentioned in the syllabus, TWO versions of your prospectus for a research project.

➢ The first draft (around two to four double spaced pages) must have the following sections:
   a. A description of your research project with historical background explaining its relevance and significance and setting it in its historical context. (Less than 1 page)
   b. Some reasons why you think this is an important topic, in the context of your
preliminary readings on the topic, and in the context of the history of partition. (Less than one page)
c. **A bibliography** (at least one to two pages) which includes
   i. at least a few PRIMARY sources you will use for your research, and how you will get them (the point is that you should propose a RESEARCHABLE topic, one that has sources that you know about, and will be able to access).
   ii. FILM(S) if relevant to your topic, and
   iii. A list of SECONDARY works you will argue with or against when writing your paper or making your film.

- For the second version of the prospectus, which should be between five to ten double-spaced pages, I expect to see:
  a. a clear, formal, articulation of your **RESEARCH QUESTION** and at least a preliminary **THESIS** you will put forward in your paper. (1 page, max.)
  b. a clear justification for the significance of the topic in the context of the secondary readings on the topic. I need to have a sense you have mastered the secondary works in your topic by the time you submit this version. (2-4 pages)
  c. An **annotated bibliography** of the primary sources you have read, seen, or called, and how they will, or how you expect them to contribute to your final paper. (2-4 pages)

Treat the second and final prospectus as your first outline of the final paper. This is the last occasion on which you will get formal feedback from me before the submission of your final paper, so try to make this as complete, as thorough, as possible. You must show me exactly HOW your proposed paper DIFFERS from or ADDS to the existing writing on the subject, and HOW each entry in your bibliography will support your paper’s thesis.

- **Peer Review of Project** You must carefully proofread, edit, and comment on a classmate’s project, and provide at least one page of **constructive** feedback to your peer. 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 project, and keep in mind that this is **neither** an opportunity to “trash” peer work, or to praise it. Rather, it is an opportunity for everyone to help classmates write a substantially better paper than the version they have submitted. You should find this to be useful as you revise your own final project. Do correct writing errors, but also try to offer more substantive comments on your classmates’ work.

- **Film Projects** Much of the same rules as the paper will apply to the film. First, keep in mind that your film is being made for an audience of HISTORIANS! I expect you to use at least two different sets of primary data for the film. I expect you the film to be in conversation with existing historical scholarship, and to demonstrate how it makes an original argument based on the existing primary material available on the topic.

- The film project too will go through the same three stages as the research paper (see above). You will first WRITE a prospectus, where you will describe the project, an outline of the argument you wish to make through the film, a list of primary sources you will use (and how you will access them), and a bibliography of secondary scholarship you hope to engage through the film. Your second “prospectus” will be a rough cut of the film,
accompanied by a short written statement arguing how it is a dialogue with secondary scholarship on partition. The final submission too needs to be accompanied by a short written paper, explaining to historians the significance of your work for the field. Depending on the nature of the film you make, you might be able to incorporate the latter into your film project.

**EVALUATION AND GRADES**

Grades will be determined using the following criteria:

- Two sets of Discussion Notes (total) 15 points (5 for first, 10 for second)
- Two sets of Discussion Questions and Notes (total) 20 points (10 points each)
- Research Prospectus (preliminary) 05 points
- Research Paper Prospectus (final) 15 points
- Peer Review 05 points
- Final Paper 30 points
- Participation 10 points

(includes regular attendance and quality of in-class participation)

**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, which is particularly critical for a seminar class that meets once a week. Given that we only have around eight or nine substantive class meetings for this course, missing even one class will have serious learning consequences. More than one absence from class, unless it is for documentable reasons or other reasons allowed for by University policy, will result in a penalty of 3 points deducted from your participation points. More than three absences from scheduled class meetings, unless allowed for by University policy, will automatically result in a failing grade. 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. **PLEASE NOTE:** I do not give extensions on paper deadlines or other assignment deadlines, except in cases allowed for by University Policy. I do not offer the option of an incomplete or “IP” at the end of the course, unless warranted by exceptional, emergency, situations.

Plagiarism or other forms of academic dishonesty will not be tolerated, and will result in failing the course. Please consult the section on “Academic Integrity” in the link to [NAU Policy Statements](#) at 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 COURSE SCHEDULE (SUBJECT TO MODIFICATIONS)

August 29: **Introductions**

**Objective**
1. Course and Seminar Participants’ Introductions
2. Introductory Lecture, Questions, and Discussion on Historical Background.

**Reading**

**Film Screening/Discussion**
1. *Partition... 70 years on: A primer* - BBC Newsnight [https://www.youtube.com/watch?v=gmaNi_c2Dm8](https://www.youtube.com/watch?v=gmaNi_c2Dm8)
2. *That Bloody Line* (Fictional Recreation of Cyril Radcliffe’s later life) [https://www.youtube.com/watch?v=aIvQ2AyCCu4](https://www.youtube.com/watch?v=aIvQ2AyCCu4)

For Future Assignments
1. Start reading Metcalf and Metcalf ASAP, even if you DO have some background on South Asian history.
2. ON YOUR OWN TIME (as homework) make sure you see the following films over next two weeks. *Gandhi* (DVD 1695); *Jinnah* (DVD 1290).

September 05: **Historical Background**

**Objective**
1. To understand the historical developments from the decline of the Mughal Empire to the period to the beginnings of the nationalist movements against British Imperialism, roughly, 1700-1930.
2. In particular, to focus on themes that help us better understand the events and processes which contributed to the eventual partition of the Indian subcontinent.

**Readings**
2. Metcalf and Metcalf, Chapters One through Five.
3. Look over Outlines One through Four (and accompanying Powerpoints) on the course web page.

**Discussion Assignment 1:** Bring Notes for the following **Discussion Questions:** (please read the requirements under the Assignments section of the syllabus, above. You will need to have seen the films and done the readings above to be able to write decent notes on the following questions)
* Was politics in pre-British times organized around religious categories? Were Hindu and Muslim important categories in politics of the times?

* What sort of categories *would* you say were the salient ones in politics in the subcontinent before the establishing of British rule?

* Why did religious identity become salient for Indians living in British India? What role did colonial policies play in making these more salient for politics in colonial India?

* What class of Indians were most concerned with questions of religious identity in British India in the late nineteenth and early twentieth centuries? Why? [class here refers to socio-economic standing]

* What alternative bases of political solidarities do you think were possible for Indians living in British India in the 1920s and 1930s?

* What questions might we be asking of the material you have read if Partition were NOT the focus of our course?

September 12: “High Politics” and Partition: Film Focus Gandhi and Jinnah

Objective

1. To get a good sense of the historical events which led up to the partition of the subcontinent, in particular the “high politics” of India’s partition.
2. To begin to understand that this is a history which can be, and almost always is, narrated from very different points of views and to try and evaluate the merits and demerits of these different positions.
3. To be able to understand the strengths and limitations of different styles of historical narrative, in particular the difference between academic prose and cinematic representations.

Films to be discussed: Gandhi, Jinnah.

Readings

1. Metcalf and Metcalf, Chapters Five and Six
4. Read Outline #5 and accompanying Powerpoints carefully.

Discussion Assignment 2: Bring Notes for the following Discussion Questions: (please read the requirements under the Assignments section of the syllabus, above)

* Whom can we blame for partition? Why? Should we?
* When did the partition of India become inevitable? For whom?
* To what extent are the films reliable sources of history? Why or why not?
* How and What do the films tell you about partition which is not in the history books? That is, what do they ADD to your knowledge about partition of the subcontinent?
* Why are films able to tell such a different story from the one found in books and articles?
* Is there one film that does a better job than others in accounting for or helping to understand partition? Why?
* What tentative conclusions may we draw about the relationships between film and history from this comparison?

September 19: Research Class
Objective
To learn techniques of historical research.
To acquire familiarity with resources in Cline Library and in the use of Inter Library Loans.

Reading
1. Carefully look over the webpage created for this class by the good folks at Cline Library http://libraryguides.nau.edu/his498c
2. Also, do look at Research Links section from the course web page, particularly, the sections on, “RESEARCH PROCESS” and “RESEARCH GUIDELINES and Sources.”

September 26: Understanding Partition: Film focus, Earth
Objective
1. To understand how the events of 1947 have been represented in historical and popular prose, and contrast these with representations in the film.
2. To understand how these events had differential impacts across class/caste, age, and gender divides.
3. To seek to question the representations of partition violence in both film and historical literature.
4. To explore the relationship between violence and collective identities during events leading up to 1947.

Film to be discussed: Deepa Mehta’s Earth.

Reading

Strongly Recommended
Assignment
Bring TWO COPIES of the first draft of your research prospectus, with a topic and some basic sources drawn from film, literature and conventional historiography that you might use to write the paper. This should be about three to four pages, double-spaced

October 3: Politics & History, Representations of Partition: Film Focus, Viceroy’s House
Objective
To examine one of the most recent and controversial filmic representations of Partition in the context of both the politics and history of the period and of our own times.

Reading
3. Ashvin Immanuel Devasundaram, “Viceroy’s House is very watchable – but its account of Indian independence is limited.” The Conversation https://theconversation.com/viceroys-house-is-very-watchable-but-its-account-of-indian-independence-is-limited-73884

Film to be discussed: Viceroy’s House.

October 10: Partition from Above and Below: Film focus, Division of Hearts
Objective
1. To understand the impact of partition on the lives of ordinary folks in the South Asian region.
2. To understand the very different concerns which animate personal/local narratives of partition and nationalist narratives of the event.
3. To understand how the personal and local are folded into nationalist narratives.
4. To discuss how and why it may be important to untangle the personal and local from the nationalist.
5. To understand how a documentary film approach to partition differs from that of a feature film.

Reading

Film to be discussed: Division of Hearts
Discussion Assignment #3: Discussion Questions and Notes to be provided by YOU!
(Focus on readings and films for the last three classes, though you may bring in issues from earlier classes as well) Please read the requirements under the Assignments section of the syllabus, above. Your questions should compare representations of partition in traditional historiography and film. Your questions should seek to provoke discussions that help evaluate the relative strengths and weaknesses of the different ways of understanding of the past offered by
i. different interpretations of partition by historians,
ii. the difference between films and historiography for an understanding the event,
iii. how contemporary agenda shape how we represent the partition in history and film.

October 17: Discussion of Proposals in Class, discussion of the film Begum Jaan if we all have access to the film by this time. Appropriate readings will be assigned once I know we have access to the film.

October 24: Different Stories: Film focus Pinjar
Objective
1. To understand and be in a position to critique traditional historiography on India’s partition.
2. Relating today’s readings to what we have seen and read so far, to seek to evaluate the strengths and limitations of both film and traditional historical narrative in being able to recount people’s experiences.
3. To question how can we tell the story of partition differently, in more inclusive and more complex ways. What sort of strategies of collecting information, thinking, writing or attention to different social groups do we need in order to change our perceptions about these days of momentous social change?

Reading

Film to be discussed: Pinjar

Assignment
FINAL Research Paper Prospectus DUE

October 31: Gendering Partition: Film Focus, Silent Waters
Objective
1. To understand the experience of partition as being highly gendered, for women and men.
2. To understand, in particular, some women’s experience of partition and what this tells us about ideas of the nation animating the politics of partition.
3. To compare and contrast the written versus the cinematic representations of women’s victimization and agency during and after the events of 1947.
Readings


Film to be discussed: Silent Waters

Discussion Assignment # 4 : Discussion Questions and Notes to be provided by YOU, with questions centrally addressing the following theme: what does adding a gendered perspective to the history of partition, and a focus on the lives of ordinary people, add to our understanding of those times. Remember to draw on texts AND films (Pinjar, Silent Water, and, if possible, Begum Jaan) for your questions and your notes.

November 7: NO CLASS, INDIVIDUAL MEETINGS WITH ME TO DISCUSS RESEARCH PROSPECTUS. Sign up Sheet to be Provided in Advance.

NOV 14th No Class, work on your paper.

November 21: NO Class meeting, BUT you MUST make arrangements to turn in the first draft of your paper to the classmate assigned to peer review your final project by the start of class time on this date.

November 28: IN CLASS Peer Review of Paper
Objective
Provide helpful feedback to your peers in class on the first draft of their papers.

Reading
Peer papers.

December 5: Short class meeting to discuss progress on final project and learning outcomes of this course.

December 10: Turn in a complete final portfolio to my box in the HIS office by 4 pm. Send me an attachment with the paper as a text file or a link to a site hosting your final version of the film. In addition, the final paper (or film) should be part of a portfolio that includes your Peer Reviewed DRAFT PAPER (or a link to the first cut of your film) and peer review comments, and both PROSPECTUSES (prospectii?) that include my comments.
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 NAU’s online academic integrity workshop available in the E-Learning Center and should review the full academic integrity policy available at https://policy.nau.edu/policy/policy.aspx?num=100601.

COURSE TIME COMMITMENT
Pursuant to Arizona Board of Regents guidance (Academic Credit Policy 2-224), for every unit of credit, a student should expect, on average, to do a minimum of three hours of work per week, including but not limited to class time, preparation, homework, and studying.

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 breach the peace, interfere with normal class activities, or violate the rights of others. Instructors have the authority and responsibility to address disruptive behavior that interferes with student learning, which can include the involuntary withdrawal of a student from a course with a grade of “W”. For additional information, see NAU’s disruptive behavior policy at https://nau.edu/university-policy-library/disruptive-behavior.

NONDISCRIMINATION AND ANTI-HARASSMENT
NAU prohibits discrimination and harassment based on sex, gender, gender identity, race, color, age, national origin, religion, sexual orientation, disability, or veteran status. Due to potentially unethical consequences, certain consensual amorous or sexual relationships between faculty and students are also prohibited. The Equity and Access Office (EAO) responds to complaints regarding discrimination and harassment that fall under NAU’s Safe Working and Learning Environment (SWALE) policy. EAO also assists with religious accommodations. For additional information about SWALE or to file a complaint, contact EAO located in Old Main (building 10), Room 113, PO Box 4083, Flagstaff, AZ 86011, or by phone at 928-523-3312 (TTY: 928-523-1006), fax at 928-523-9977, email at equityandaccess@nau.edu, or via the EAO website at https://nau.edu/equity-and-access.
TITLE IX
Title IX is the primary federal law that prohibits discrimination on the basis of sex or gender in educational programs or activities. Sex discrimination for this purpose includes sexual harassment, sexual assault or relationship violence, and stalking (including cyber-stalking). Title IX requires that universities appoint a “Title IX Coordinator” to monitor the institution’s compliance with this important civil rights law. NAU’s Title IX Coordinator is Pamela Heinonen, Director of the Equity and Access Office located in Old Main (building 10), Room 113, PO Box 4083, Flagstaff, AZ 86011. The Title IX Coordinator is available to meet with any student to discuss any Title IX issue or concern. You may contact the Title IX Coordinator by phone at 928-523-3312 (TTY: 928-523-1006), by fax at 928-523-9977, or by email at pamela.heinonen@nau.edu. In furtherance of its Title IX obligations, NAU will promptly investigate and equitably resolve all reports of sex or gender-based discrimination, harassment, or sexual misconduct and will eliminate any hostile environment as defined by law. Additional important information about Title IX and related student resources, including how to request immediate help or confidential support following an act of sexual violence, is available at http://nau.edu/equity-and-access/title-ix.

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), 928-523-6906 (TTY), 928-523-8747 (fax), or 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 at https://nau.edu/disability-resources/student-eligibility-process 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.

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. More information regarding RCR training is available at https://nau.edu/research/compliance/research-integrity.

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.

Updated 8/20/2018
Updated 3/29/17
Approved UGC – 2/12/14
Approved UCC – 1/28/14