

Hist. 200: Gandhi, King, Mandela: Non-Violence in the World (3 Credits)

Instructor: Dr. Mou Banerjee

Email: mbanerjee4@wisc.edu

Class Hours: Monday 8:50 AM - 10:45 AM, GRAINGER 2165.

Office hours: Through Zoom and only by prior email appointments. Students **are required to meet with me at least once** by the end of the third week of the semester, so please set up your appointments.

Credit Hours: The credit standard for this 3-credit course is met by an expectation of a total of 135 hours of student engagement with the course's learning activities (at least 45 hours per credit or 9 hours per week), which include regularly scheduled meeting times (group seminar meetings of 115 minutes per week), guided individual research, dedicated online time, reading, writing, field trips, individual consultations with the instructor, and other student work as described in the syllabus.

Syllabus: This syllabus is subject to change at the discretion of the Instructor.

Course Description:

1. This course is a historical introduction to the idea and practice of non-violence as a viable method of political resistance and protest. We shall study the evolution of the politics of non-violence in the 20th century globally. Some of the ways to do this fruitfully are to compare the evolution of different strategies of non-violent political protests as these emerged in political regimes in the regions of South Asia, South Africa and the USA through the inspired political leadership of transformative leaders such as Mahatma Gandhi, Martin Luther King and Nelson Mandela.
2. We will aim to do is recognize key features of nonviolent action or civil resistance. We shall also meditate on whether nonviolence is an outdated mode of public protest in the 20th and 21st century, a weapon of the weak, or if it still holds within itself the transformative power of morally destabilizing authoritarian regimes.

Course Requirements and Grading:

1. The main objective of the course is to help you think and write critically about the discourses of non-violent and civil disobedience practices and strategies of resistance and constructions of imagined communities.
2. We will do this through close reading and analysis of primary sources and secondary material, as well as through writing assignments. In the written assignments, we shall work on identifying and engaging with historical arguments through examination and contextualization of primary sources and through critiques of academic monographs or articles.

Course Learning Outcomes:

By the end of this course, students will have achieved the following course learning outcomes:

- Demonstrate a strong basis of knowledge of the history and political practice of non-violence in the world.
- Students will learn critical thinking and will be able to apply historical methods to evaluate critically the record of the past.
- Students will acquire historical research skills, including (as appropriate) the effective use of libraries, archives, and digital databases and demonstrate the ability to write a research paper of publishable quality..
- Students will learn to organize and express their thoughts clearly and coherently both in writing and orally and thereby offer their own analytical critique of major historical events in the history of nonviolent movements.

We will follow the Jigsaw Discussion Method in this Seminar:

Instructions:

Do your assigned reading before class. You should be prepared to explain it to classmates who have not done this reading. (Those who fail to do the reading will be asked to participate only as observers, as they will not be in a position to present their reading to others.) Identify a total of two different (and fairly short) passages from your readings that fit into two different categories:

- *I agree with this or can relate to it.*
 - *I disagree with this or have doubts about it.*
 - I have a question about this.
1. Form home groups. Meet with the others who did the same reading (Group A, B, C or D). Instructor will decide which group you belong to.
 2. Introduce yourself, then take turns (max. 3 minutes each) sharing the passages you have identified.
 3. As a group, discuss the following questions:
 - *How would you describe the articles?*
 - *What are the most important themes of your reading?*
 - *What did you find most interesting? Most disturbing?*
 - *What insights and lessons can we take away from these memoirs?*
1. Full-class discussion:
 2. Share your jigsaw group's thoughts (the instructor will ask representatives person from each group to sum up)

3.

Norms	Working Agreements
Presume positive intentions	Use names to address each other
Engage respectfully	Use features – mute, raise hand, chat, etc. – appropriately
Listen attentively	Be ok with silence
Aim for equal participation	Start & end on time
Respect boundaries	
Provide evidence	

Grade Distribution:

1. Attendance and Class Prep: 10+10 = 20%. I shall expect attendance at the seminar, and active participation in the discussion of the readings. It is essential in a course of this nature to approach the course material and your classmates with respect and an academic mindset and attitude: much of the material we will cover is controversial and the subject of heated debate. Be kind.

Your responses should be critically and historically reflective, and exhibit your intimate understanding of the readings. You should post to the Discussion Board every week, concentrating on critically analyzing the readings, and writing 400 words. Please do not write summaries. I want thoughtful critiques and opinions, and you should always quote or cite from the readings to substantiate your arguments. You are strongly encouraged to reply to and engage with the opinions of your peers, both in class and in the Discussion threads.

Discussion Board Posts Rubric:

You are required to post to the Discussion Board every week. I want thoughtful critiques and opinions, and you should always quote or cite from the readings to substantiate your arguments. You are strongly encouraged to reply to and engage with the opinions of your peers, both in class and in the Discussion threads.

Ideas expressed in discussion posts include original thought, substantial depth, and are relevant to topic. Viewpoint shows strong logical thinking, reasoning, and analysis with evidence and examples. Construction of new meaning and insights are evident. Direct connections are made to readings and/or other course materials (lectures, media, resources, etc.) and are clearly stated.

2. One book and one film review, each no more than three pages, from those recommended in the syllabus or related to the wider contexts of the course. **15% + 15% = 30%**.

Choose a historical book/film that depicts a particular historical period within the context of the course and analyze the narrative in the context of the historical period it describes. Reflect on the many ways in which historical facts are used to depict a particular understanding or POV, and think about the many ideological ways in which history can be interpreted. Cited and annotated clearly.

Book Review Rubric:

1. Title and author listed. Introduction is attractive and provides genre and details. 10 pts.
2. Short summary consists of a clear discussion of themes, ideas and characters from the book, with examples which are clearly annotated and footnoted. 20 pts.
3. Thorough critique of the themes, subject and narrative of the book. The student will clearly and elegantly articulate their own understanding of the novel/non-fiction monograph under review, and also analyze whether the monograph succeeds or fails in its intent. 25 pts.
4. Structure of the paper smoothly transitions from paragraph to paragraph, the arguments and evidence are clearly signposted, the sequence of topics is clearly organized and logical. There is a clear introduction, body and conclusion. 25 pts.
5. Properly edited, vibrant vocabulary, with no spelling mistakes. Your paper should be in 12-point font, double spaced, with 1-inch margins. The pages should be numbered. You should use Chicago style for your footnotes and endnotes. 20 pts. Draft for Writing Fellows due on September 26th. Final draft uploaded to the submission box on Canvas on October 10th by 11.59 PM.

Film Review Rubric:

1. Director, title, year and lead actors/characters listed. Great opening sentence that attracts the interests of the reader and demonstrates the tone of the review. 20 pts.
2. Provides a succinct plot synopsis without divulging too much about the film, giving away "spoilers." I do not want a scene-by-scene summary or synopsis. More attention should be paid to the historical context, the narrative arc and overarching themes. 30 pts.
3. Provides relevant examples/illustrations from the film, compares and contrasts them to the historical facts, to back-up the reviewer's opinion about the film's effectiveness. Makes a provable case for the film's merit and analyzes what worked and did not work in the film. 30 pts.
4. Properly edited, vibrant vocabulary, with no spelling mistakes. Your paper should be in 12-point font, double spaced, with 1-inch margins. The pages should be numbered. You should use either Chicago style for your footnotes and endnotes. 20 pts. Draft for Writing Fellows due on November 1st. Final draft uploaded to the submission box on Canvas on November 14th by 11.59 PM.

4. One 8-page final paper.

The components for grading: 30%

Thesis: 5% (1 page, to be submitted through Canvas, October 18th by 11:59 PM, after consultation with me)

Evidence: 5% (1 pages, including primary and secondary sources you will be using, to be submitted through Canvas, on November 18th by 11.59 PM)

First draft of essay: 5%, (through Canvas, on November 30th by 11.59 PM)

Final edited and polished submission including bibliography and footnotes cited properly: (10% + 5% = 15%) in Chicago Style: Draft for Writing Fellows due on December 1st. Final draft uploaded to the submission box on Canvas on December 14th by 11.59 PM.

I expect polished, exciting essays. Barring extremely urgent and unforeseen medical or personal circumstances, in which case, please contact me as soon as you can, **extension of the deadline for the final essay will not be allowed. You lose 1/3 of the grade for each day of delay in submission of coursework, so more than three days of delay means an automatic 0%.**

I am open to reading one draft for the longer final review. You should have shown me a draft at least a week before final deadline to allow for a re-write.

Final Paper Rubric for Expected Components:

1. The writer's central purpose or argument is readily apparent to the reader. The thesis is not either too broad or too narrow. A few things to keep in mind - it is always better to choose one or two case studies that demonstrate your thesis. Your case studies must choose either specific protagonists or have a limited time span (not more than 5 years) or a specific geographical location (city or state). You have a 15-page paper, and you have restricted space to make a very good case to demonstrate your argument. The wider the scope of a paper is, the more diffuse, and therefore weaker the argument and narrative can get.
2. Balanced presentation of **relevant and legitimate information** that clearly supports a central purpose or argument and shows a thoughtful, in-depth analysis of a significant topic. Reader gains important insights.
3. The ideas are arranged logically to support the purpose or argument. They flow smoothly from one to another and are clearly linked to each other. The reader can follow the line of reasoning.
4. The writing is compelling. It hooks the reader and sustains interest throughout.
5. The **tone is consistently professional and appropriate for an academic research paper.**
6. The writing is free or almost free of errors - both grammatical and editorial.
7. Paper is the number of pages specified in the assignment - not less. Font is 12 point Times Roman, margin is 1 inch, double spaced.

8. Compelling evidence from professionally legitimate sources is given to support claims. Attribution is clear and fairly represented.

9. References are primarily peer-reviewed professional journals or other approved historical and archival sources. The reader is confident that the information and ideas can be trusted. There must be at least 3 citations of sources per page of the paper - that is at least 45 citations for your 15 page paper. These citations should derive from the course material and from your research, and back evidence you provide.

10. Chicago format is used accurately and consistently in the paper and on the "Bibliography" page.

You can also refer to this explanation of what makes an exemplary undergraduate research paper: https://scholar.harvard.edu/files/adamsowalsky/files/research_paper_grading_rubric_1.pdf

Writing Fellows:

Your Writing Fellows are:

Austin Barrett: ajbarrett2@wisc.edu

Ayuka Sinanoglu: sinanoglu@wisc.edu

You will be assigned to a WF by the instructor.

Students will work with the WF on two of their written projects. The first of these, as noted above, is the painting/film review; the second is the final paper itself. For each of these, we will have two deadlines: one for a draft and one for a final. Both are required. The drafts will be reviewed with the help of the peer undergraduate Writing Fellows at the UW Writing Center (<http://www.wisc.edu/writing/>), who will meet with you and discuss draft improvements. Late drafts will be read at discretion of the writing fellows. Meeting with the Writing Fellows is part of the assignment. If you do not meet them or do not provide a full draft of your paper to them, you will automatically lose the part of the grade that is assigned to the first draft.

Working with the Fellows is a rare opportunity to improve your writing, and this is precisely why I have specifically chosen to develop the course around student work with them. One thing that is true, no matter how “advanced” a writer you are or what sort of writing you’re doing: we can all benefit from revision, and we can all benefit from a collaborative process of learning and revising. The Fellows, as we will discuss in class, are not TAs; they are undergraduate students who have been selected through a very competitive process who are highly skilled in working with peers to improve their writing. Working with Fellows, as outlined in the syllabus, is mandatory for all participants. Fellows cannot give extensions for assignments.

Further Resources:

The History Lab: If you wish to improve your chances of writing an excellent paper and need more help, you are strongly encouraged to consider visiting [The History Lab](#)Links to an external site.

The Nonviolence Project: <https://thenonviolenceproject.wisc.edu/>Links to an external site.

Research Guide to Archives on Non-Violence at UW-

Madison: <https://researchguides.library.wisc.edu/c.php?g=1007376&p=7298135>Links to an external site.

Research Guide to Hist. 200 - How to access Digital databases and Physical holdings within the UW-Library System:

<https://researchguides.library.wisc.edu/NonviolenceProject>Links to an external site.

The Zinned Project: <https://www.zinnedproject.org/materials/two-thumbs-up/> **(Links to an external site.)**

Grade Cutoffs:

92-100% A

87-91.9% AB

82-86.9% B

77-81.9% BC

72-76.9% C

67-71.9% D

0-66.9% F

Absences:

Over the course of the semester, you are allowed up to two absences, for any reason, without penalty, provided you inform the instructor in advance through email. Every additional absence will result in a three-point deduction from your overall final grade. **Rare** exceptions to this policy will be made at the professor's discretion in cases of health or family emergency or due to religious observances. Absences due to routine schedule conflicts (job interviews, exams in others classes, etc.) will not result in additional excused absences beyond the three already allotted.

If you are late to class, it is your responsibility to make sure at the end of that day's class that you are counted as present for the day. Excessive lateness will also count as absences at the

instructor's discretion. If I am late for class, please wait for fifteen minutes, unless you are informed otherwise.

Late Coursework Submission Policy: Extensions will be granted only in exceptional circumstances. Late assignments without prior notification to the instructor will lose 1/3 of a letter grade for each day's delay.

Learning during a Pandemic

I'm fully committed to making sure that you learn everything you were hoping to learn from this class! I will make whatever accommodations I can to help you finish your assignments, do well on your projects, and learn and understand the class material. Under ordinary conditions, I am flexible and lenient with grading and course expectations when students face difficult challenges. Under pandemic conditions, that leniency is intensified. If you tell me you are having trouble, I will not judge you or think less of you. You **never** owe me personal information about your health (mental or physical). You are **always** welcome to talk to me about things that you are going through, though. If I can't help you, I can find someone who can. If you need extra help, or if you need more time with something, or if you feel like you're behind or not understanding the course material, **do not suffer in silence!** Talk to me. I will work with you. **I promise.**

I hope that you will learn lots of things from this course and that you will enjoy your time in my classroom. But primarily, I want you to stay healthy, balanced, and grounded during this crisis.

Recommended Texts:

1. Roberts, et al. *Civil Resistance and Power Politics: the Experience of Non-Violent Action from Gandhi to the Present*. Oxford University Press, 2009.
2. Schell, Jonathan. *The Unconquerable World: Power, Nonviolence, and the Will of the People*. 1st ed., Metropolitan Books, 2003.

Availability of required texts: All readings for the class will be posted on the course website at the beginning of the semester. You may choose to purchase the required reading textbook online. Readings may change at instructor discretion but will be announced and posted on the Canvas site in advance.

Readings:

Week 1: Introduction

Week 2: What is Nonviolence?

1. Singh, Upinder. *Political Violence in Ancient India*. Harvard University Press, 2017. "Introduction"

2. Losurdo, Domenico. *Non-Violence: a History beyond the Myth*. Lexington Books, 2015. "From Pacifist Abolitionism to Gandhi and Tolstoy."

Week 3: The Intellectual Influences on Gandhi

1. Henry David Thoreau. *Civil Disobedience (Links to an external site.)*, 1849.
2. Gandhi, et al. *Hind Swaraj and Other Writings*. Centenary ed., Cambridge University Press, 2009. Chapter X.

Week 4: Mahatma Gandhi and Non-Violence

1. Brown, Judith M., and Parel, Anthony. *The Cambridge Companion to Gandhi*. Cambridge University Press, 2011. Chapters 6, 12.
2. Film to watch: "Gandhi", director Richard Attenborough, 1981. Stable URL: <https://www.youtube.com/watch?v=IRB2MiSjmTk&t=32s>

Week 5: Non-Violence in Theory

1. Jahanbegloo, Ramin. *The Gandhian Moment*. Harvard University Press, 2013. Chapter 6, "Gandhi and Beyond".
2. Ed. Fiala, Andrew. *The Routledge Handbook of Pacifism and Non-violence*. Danielle Poe, "Feminism and Non-Violent Activism" Chapter 23. New York and London: Routledge, 2018.
3. B.R. Ambedkar. "What Path to Freedom?" Stable URL: http://www.columbia.edu/itc/mealac/pritchett/00ambedkar/txt_ambedkar_salvation.html (Links to an external site.)

Recommended Reading on the debates between Gandhi and Ambedkar on caste:

"The Doctor and the Saint." *Annihilation of Caste: the Annotated Critical Edition*, by B. R. Ambedkar et al., Verso, 2016, pp. 15–158.

Week 6: Martin Luther King and Gandhi

1. "My Trip to the Land of Gandhi", Martin Luther King. Stable URL: <https://kinginstitute.stanford.edu/king-papers/documents/my-trip-land-gandhi> (Links to an external site.)
2. Shelby, Tommie, and Brandon M. Terry. *To Shape a New World: Essays on the Political Philosophy of Martin Luther King, Jr.* The Belknap Press of Harvard University Press, 2018. "Showdown for Non-Violence."

3. Martin Luther King: I have a Dream: <https://kinginstitute.stanford.edu/king-papers/documents/i-have-dream-address-delivered-march-washington-jobs-and-freedom> (Links to an external site.)
4. <https://blackdesisecrethistory.org/> (Links to an external site.)

Week 7: King and the Walk towards Freedom

1. Martin Luther King, Jr. "Letter from Birmingham Jail." Stable URL: https://www.africa.upenn.edu/Articles_Gen/Letter_Birmingham.html (Links to an external site.)
2. Martin Luther King, Jr. "Nonviolence and Social Change." Stable URL: <https://www.jacobinmag.com/2018/04/martin-luther-king-jr-nonviolence-direct-action> (Links to an external site.)
3. Martin Luther King: Unfulfilled Dreams: <https://kinginstitute.stanford.edu/king-papers/documents/unfulfilled-dreams> (Links to an external site.)
4. Film to watch: "Selma." Directed by Ava DuVernay. Available in the UW-Madison Library system and also for rent here - Stable URL: [Selma](#) (Links to an external site.)
5. Malcolm X, *Message to the Grassroots*. Stable URL: <https://www.historyisaweapon.com/defcon1/malcgrass.html> (Links to an external site.)
6. Malcolm X. "The Ballot or the Bullet." Stable URL: <http://americanradioworks.publicradio.org/features/blackspeech/mx.html>
7. Morrison, Toni. *The Source of Self-Regard*. "Tribute to Martin Luther King Jr."

Week 8: Non-violence and standing witness to History

1. "King in the Wilderness" -https://www.youtube.com/watch?v=9eQXD_44Kso
2. Film to watch: "I am not your Negro". Stable URL: <https://wisc.kanopy.com/video/i-am-not-your-negro>
3. <https://www.kunhardtfilmfoundation.org/king-in-the-wilderness-lessons/2-women-in-the-movement>
4. James Baldwin. "Nobody knows my name: a letter from the South" (*Nobody knows my name*). "Down at The Cross — Letter from a Region of My Mind" and "Letter to my nephew on one hundred years of the Emancipation." (*The fire next time*)
5. Morrison, Toni. *The Source of Self-Regard*. "James Baldwin Eulogy".

Recommended Film:

1. Malcolm X, dir. Spike Lee. Available for rent on Amazon Prime:

<https://www.amazon.com/Malcolm-X-Denzel-Washington/dp/B000QFQE4U> (Links to an external site.)

2. Judas and the Black Messiah, dir. Shaka King. Trailer here:

Week 9: Mandela and South Africa

1. Coates, Ta-Nehisi. “Mandela and the Question of Violence.” *The Atlantic*, Atlantic Media Company, 11 Dec. 2013, www.theatlantic.com/politics/archive/2013/12/mandela-and-the-question-of-violence/282255/ (Links to an external site.).

Films to watch: "Invictus" :

1. “The Long Walk of Nelson Mandela.” : https://fod.infobase.com/p_ViewVideo.aspx?xtid=56080&tScript=0 (Links to an external site.)
2. [Invictus](#) (Links to an external site.)

Week 10: Apartheid and Non-violence

1. Noah, Trevor. *Born a Crime : Stories from a South African Childhood*. Spiegel & Grau, 2016. Part 1, chapters 1 and 2. Also watch: <https://www.youtube.com/watch?v=1s5iz6ml-qA> (Links to an external site.)
2. Krog, Antjie. *Country of My Skull : Guilt, Sorrow, and the Limits of Forgiveness in the New South Africa*. 1st ed., Times Books, 1999. Chapters 3, 4, 20, 21.
3. Tutu, Desmond. *No Future without Forgiveness*. 1st ed., Doubleday, 1999. Chapters 2 and 11.
4. Films to watch:
5. “The Death of Apartheid”: <https://www.youtube.com/user/alphafoxtrotalpha1/search?query=apartheid> (Links to an external site.)
6. "Long Night's Journey into day": https://fod-infobase-com.ezproxy.library.wisc.edu/p_ViewVideo.aspx?xtid=57850Links to an external site.

Week 11: Violent Non-Violence

1. Special Issue on Buddhism and Politics *Journal of Buddhist Ethics*. ISSN 1076-9005 <http://blogs.dickinson.edu/buddhistethics/> Volume 25, 2018. <http://blogs.dickinson.edu/buddhistethics/files/2018/08/Terrone-Burning-final.pdf> (Links to an external site.)
2. Biggs, Michael. “Dying without Killing: Self-Immolations, 1963-2002.” *Making Sense of Suicide Missions*, ed. Diego Gambetta, Oxford University Press, 2005.
3. <https://www.nytimes.com/topic/subject/hunger-strikes> (Links to an external site.)

4. Fierke, K. M. *Political Self-Sacrifice: Agency, Body and Emotion in International Relations*. Cambridge University Press, 2013. "The public diplomacy of suffering" and "Martyrdom in the contemporary Middle-East and North Africa."

Week 12: The value of lives and the question of civil resistance

1. Morrison, Toni. *The Source of Self-Regard*. "A Race in the Mind", "Racism and Fascism", "The Trouble with Paradise."
2. a. Ross Gay - "A small needful fact" : <https://poets.org/poem/small-needful-fact> (Links to an external site.)
3. Danez Smith - "Dear White America"/ "Alternate names for black boys"/ "Not an elegy for Mike Brown" - <https://www.poetryfoundation.org/poets/danez-smith> (Links to an external site.)
4. Claudia Rankine - "You are in the dark, in the car..." - <https://www.poetryfoundation.org/poets/claudia-rankine> (Links to an external site.)

Recommended Film to watch:

"Black Panther." Available through the UW-Madison library system and also for rent here - Stable URL: https://www.amazon.com/gp/video/detail/B079NKRRK66/ref=atv_dl_rdr (Links to an external site.)

Cobb, Jelani. "The Matter of Black Lives." *The New Yorker*, The New Yorker, 23 Dec. 2017, www.newyorker.com/magazine/2016/03/14/where-is-black-lives-matter-headed (Links to an external site.).

Touré. "A Year inside the Black Lives Matter Movement." *Rolling Stone*, 25 June 2018, www.rollingstone.com/politics/politics-news/a-year-inside-the-black-lives-matter-movement-204982/ (Links to an external site.)

Week 13: Non-violent Mass Protest and Social Media

1. Erica Chenoweth, Sirianne Dahlum. "Analysis | This May Be the Largest Wave of Nonviolent Mass Movements in World History. What Comes next?" *The Washington Post*, WP Company, 16 Nov. 2019, www.washingtonpost.com/politics/2019/11/16/this-may-be-largest-wave-nonviolent-mass-movements-world-history-what-comes-next/ (Links to an external site.)
2. Malchik, Antonia. "The Problem With Social-Media Protests." *The Atlantic*, Atlantic Media Company, 6 May 2019, www.theatlantic.com/technology/archive/2019/05/in-person-protests-stronger-online-activism-a-walking-life/578905/ (Links to an external site.)

3. Seeds of Revolution | The Arab awakening. [Seeds of Revolution | The Arab awakening \(Links to an external site.\)](#)

Week 14: The Question of Nonviolence in the 21st Century

Class Reflection on the lessons learned during the semester. Everyone must be prepared to talk about what they found to be most valuable in their understanding of Nonviolence and how they plan to implement these lessons in their lives going forwards.

End of Fall Semester 2022

Care Networks at UW-Madison

- [University Health ServicesLinks to an external site.](#)
- [Undergraduate Academic Advising and Career ServicesLinks to an external site.](#)
- [Office of the RegistrarLinks to an external site.](#)
- [Office of Student Financial AidLinks to an external site.](#)
- [Dean of Students OfficeLinks to an external site.](#)

Usage of Audio Recorded Lectures Statement

Lecture materials and recordings for Hist. 142 are protected intellectual property at UW-Madison. Students in this course may use the materials and recordings for their personal use related to participation in this class. Students may also take notes solely for their personal use. If a lecture is not already recorded, you are not authorized to record my lectures without my permission unless you are considered by the university to be a qualified student with a disability requiring accommodation. [Regent Policy Document 4-1] Students may not copy or have lecture materials and recordings outside of class, including posting on internet sites or selling to commercial entities. Students are also prohibited from providing or selling their personal notes to anyone else or being paid for taking notes by any person or commercial firm without the instructor's express written permission. Unauthorized use of these copyrighted lecture materials and recordings constitutes copyright infringement and may be addressed under the university's policies, UWS Chapters 14 and 17, governing student academic and non-academic misconduct.

ACADEMIC INTEGRITY STATEMENT

By virtue of enrollment, each student agrees to uphold the high academic standards of the University of Wisconsin-Madison; academic misconduct is behavior that negatively impacts the integrity of the institution. Cheating, fabrication, plagiarism, unauthorized collaboration, and helping others commit these previously listed acts are examples of misconduct which may result

in disciplinary action. Examples of disciplinary action include, but is not limited to, failure on the assignment/course, written reprimand, disciplinary probation, suspension, or expulsion.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES STATEMENT

The University of Wisconsin-Madison supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12), and UW-Madison policy (Faculty Document 1071) require that students with disabilities be reasonably accommodated in instruction and campus life. Reasonable accommodations for students with disabilities is a shared faculty and student responsibility. Students are expected to inform faculty [me] of their need for instructional accommodations by the end of the third week of the semester, or as soon as possible after a disability has been incurred or recognized. I will work either directly with the student [you] or in coordination with the McBurney Center to identify and provide reasonable instructional accommodations. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA. McBurney Disability Resource Center: <https://mcburney.wisc.edu/> Links to an external site.

DIVERSITY & INCLUSION STATEMENT: <https://diversity.wisc.edu/>

Diversity is a source of strength, creativity, and innovation for UW-Madison. We value the contributions of each person and respect the profound ways their identity, culture, background, experience, status, abilities, and opinion enrich the university community. We commit ourselves to the pursuit of excellence in teaching, research, outreach, and diversity as inextricably linked goals.

The University of Wisconsin-Madison fulfills its public mission by creating a welcoming and inclusive community for people from every background – people who as students, faculty, and staff serve Wisconsin and the world.