

History 142: South Asia, Past and Present (3 Credits)

Instructor: Dr. Mou Banerjee

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Class Hours: Monday and Wednesday, 2:30 PM - 3:45 PM, Humanities 1131.

Office hours: Wednesdays 11.00-12.30 pm and only through prior email appointments. If you are going to miss your appointment and need to reschedule, please let me know as soon as possible.

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 (75 minutes per class session, 2 sessions per week – which is a total of 150 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:

The South Asian Subcontinent, site of one of oldest civilizations of the world, and home to one-fourth of the world's population, is a study in paradoxes. Culturally complex, religiously syncretic yet divisive, politically tumultuous, the subcontinent is a melting-pot of languages, ethnicities, heterogeneous political and social regimes, and widely disparate economic and ecological habitats. From being shaped by one of the greatest empires of the early-modern period - the Mughals; to being the most important imperial possession of Britain in the nineteenth century – the jewel in the crown; and ultimately providing a mosaic of postcolonial nations experimenting with democracy and authoritarianism in varied measures of success and tragedy, South Asia is both a world unto itself and a central node to wider global connections.

In this class then, our objectives are to analytically understand South Asia as a politically, economically, historically, and geo-strategically vital part of our early-modern and modern world. Beginning with a short but in-depth examination of early-modern South Asia from antiquity, with emphasis on the Mughal period from 1500-1757, we shall engage more fully with the shaping of the subcontinent into a complex colonial and then post-colonial territory through the influences and engagements with British imperial rule from 1757-2019.

We will think about the birth of two sovereign nation states, India and Pakistan, accompanied by bloody carnage, resulting in mass-movements of about 8 million people across shadowy and uncertain borders, in 1947, a tragedy that was repeated again in 1971 with the birth of Bangladesh, marred by genocidal violence. Such partitions were and are not one-time

catastrophes, but ongoing events, shaping the lives of the billions of people who inhabit the geo-political imaginaries of South Asia. We will also pay close attention to the ways in which the peoples of South Asia adapted, adopted and refashioned the notions of modern enlightenment and national belonging. We will see how India is not at all the mythic space of changeless tradition that it was characterized as, by Orientalist scholars past and present. Instead, we will discover a vibrant, engaged, vital and rapidly changing South Asian subcontinent.

Course Objectives:

1. The main objective of the course is to help you think and write critically about the South Asian subcontinent, the makings and multiple markers of colonial and postcolonial modernity, and the creation of political identities and the ideological discourses of political practice.
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:

1. By the end of this course students will be able to identify and describe the contours and stakes of conversations among historians about South Asia.
2. Students will learn critical thinking and will be able to apply historical methods to evaluate critically the record of the past and how historians of South Asia and British imperialism have interpreted it.
3. Students will acquire historical research skills, including (as appropriate) the effective use of libraries, archives, and digital databases.
4. 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 and their legacies in South Asia.
5. Students will learn how to demonstrate their mastery of the knowledge and skills involved in historical practice by conceptualizing and executing a significant piece of research.

Course Guide: <https://researchguides.library.wisc.edu/introductorysouthasia>

Required Textbook:

The primary background reading for the course is the textbook by **Sugata Bose and Ayesha Jalal. Modern South Asia: History, Culture, Political economy (5th Ed.). New York: Routledge, 2022.**

You can also consult the third edition of Thomas and Barbara Metcalf's *A Concise History of Modern India*, 2012.

As background preparation, listen to Sunil Khilnani's excellent podcast on BBC, [India in 50 Lives](#).

Also watch the series *Bharat Ek Khoj/ A Discovery of India*: <https://www.youtube.com/watch?v=4f6vdW91hLA&list=PL1EG23oYcaFu6SNAiofd0uco0sD0JeVji>. Subtitles in English are available.

Availability of required texts: All readings for the class (including the textbook) will be posted on the course website at the beginning of the semester. You may choose to purchase the required reading textbook online if you want. Readings may change at instructor discretion. **Though full books are uploaded to Files and linked in course Modules, students are only expected to read the sections and chapters assigned in the syllabus.**

Technology-free space: For this semester, our class will be a technology-free zone (for students). With the exception of relevant accommodations, this means that students will take notes by hand, not on electronic devices. Electronic devices should be put away during class. This policy is grounded in research that shows that students who take notes by hand exhibit better comprehension and retention of course materials, engage in more effective summarizing, and are subject to fewer distractions. If you have an accommodation that requires you to take notes on an electronic device, please be aware that your screen is visible to those around you, and will be distracting to them if you engage in non-course-related online activity.

Relevant Research on Benefits of Hand-written Note-taking:

<https://www.scientificamerican.com/article/why-writing-by-hand-is-better-for-memory-and-learning/>

<https://www.learningscientists.org/blog/2024/7/18-1>

<https://pmc.ncbi.nlm.nih.gov/articles/PMC6302751/>

Use of AI/Chat GPT: Among the most important goals of this class is to teach you to think, analyze sources, and write convincingly about them. These are invaluable skills that will serve you no matter what your major or what you want to do with your life. The use of artificial intelligence (AI) tools and applications (including, but not limited to, Chat-GPT, DALL-E, and others) for course assignments and assessments does not support the learning objectives of this course and is prohibited. I will consider this cheating and the grounds for failing an assignment.

Using them in any way for this course is a violation of the course's expectations and will be addressed through UW–Madison's academic misconduct policy, specifically UWS 14.03(1)b (b) Uses unauthorized materials or fabricated data in any academic exercise.

This course is designed to help you realize your full potential by becoming a stronger reader, writer, speaker, and thinker. You will not develop these skills if you are outsourcing them to AI, which incidentally still makes false claims and exhibits bias of various kinds.

Students will be evaluated on the basis of:

Participation, Attendance, and Class Prep (10%+10% = 20%):

Attendance and participation are mandatory. 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, particularly that regarding religion, caste, citizenship, and ethnicity in South Asia, is controversial and the subject of heated debate. So are issues of statehood, sovereignty, geographical borders enforced nationally and migration. Be attentive, constructive, empathetic, kind, and collegial.

You should, ideally, finish your readings for the week by Sunday evening, before the first lecture for the week. Life being an inexact, unideal chain of events, I would strongly encourage you to at least complete the readings by Tuesday morning.

Written Assignments:

This class has a midterm (30%) and two reviews (20% + 30% = 50%)

Midterm (30%) - I will upload the questions for a take-home **mid-term exam on Wednesday, February 26th, with submissions from the students by 8.00 pm the 28th of February.** I will post the question paper on the Announcements page on Canvas on Wednesday at 8.00 A.M.

You will answer 2 essay questions out of six choices (each 7 points – 500-600 words at least, though the recommended length is about 1000 words), and there will be a choice of 6 date/event identifications out of ten choices (each of 1 point – 4-5 sentences.)

I will provide you some samples for the questions to practice which will be uploaded in advance to the Canvas site. You will email me a word.doc (not a Google doc link or a pdf) of your typed answers by 8.00 PM on Friday the 28th of October.

Rubric for Grading Mid-terms:

Essay Questions:

1. **5-7 points:** Correctly examined the issues and answered questions completely and clearly. Incorporated pertinent and detailed information from lectures, lecture slides, class discussion and assigned readings (whenever applicable), providing needed evidence through thorough citation practices (use Chicago or MLA style). The dates and historical actors mentioned were accurate and spelled correctly, and the answer showed deep familiarity with textbook, readings cited and the student's own research. Language was clear, simple and elegant.
2. **3-4.5 points:** Correctly examined the issues and answered questions but not in a clear and complete manner and/or provided little support from textbook and other assigned readings. The dates and historical actors were correct only in approximation, and the language use was confused, inelegant and filled with spelling errors.
3. **1-2.5 points:** Did not answer the specific central question in any way. Did not incorporate information from pertinent class discussion and/or assigned readings. Provided no information that could be understood or related to the specific topic. May lack any recognizable organization. May contain enough distracting grammar/spelling/etc. problems to make it substantially incomprehensible.

Key-terms and identification:

1. **1 point:** Provided all of the required important facts and clearly demonstrated understanding of the historical relevance of the Key Terms.
2. **0-0.5 points:** Only provided one correct basic fact and did not make any reference to historical relevance and/or did not demonstrate clear understanding of historical relevance.

The Reviews: One each on a painting or a historical film (not mythological) set in South Asia (20%) and a combined review (academic monograph paired with historical fiction, either book or film – 30%). 12-point font, double spaced, 1 inch margin.

Citations are mandatory, and you should use the Chicago Manual of Style or the MLA for citatory practices. **I have a zero-tolerance policy on plagiarism or on the use of AI in any way**, so if you're unclear on any aspect of writing the paper, please schedule a meeting with me before submission, and we can have a discussion on your draft.

1. **First Review (10% on First Draft + 10% on Final Draft)** – Choose a historical painting (Abanindranath Tagore, Raja Ravi Verma or Jamini Ray for example) or film (not a mythological/superhero film, say, for e.g., *Bahubali*) that depicts a particular historical period in India, and analyze the narrative of in context of the historical period it

describes. Reflect on the many ways in which historical facts can be a product of the period it is produced in, and may be used to depict a particular understanding or POV. Think about the many ideological ways in which history can be interpreted. Consider the genre, historical provenance, the painter, the subject matter, and the historical scholarship (if any) on the painting. Clear, elegant language, depth of analysis and citations will be considered for the highest grade. Compelling evidence from professionally legitimate sources is given to support claims. References are primarily peer-reviewed professional journals or other approved historical and archival sources. 3-4 pages, cited and annotated clearly. Draft for Writing Fellows due on March 7th, uploaded to submission box on Canvas by 8.00 pm. Final draft uploaded to the submission box on Canvas on March 21st by 8.00 PM.

Review Rubric:

Director/Painter, title, year and characters/lead actor depicted. Great opening sentence that attracts the interests of the reader and demonstrates the tone of the review. Provides a succinct synopsis (in the case of the film without divulging too much about the film, giving away "spoilers") Attention should be paid to the historical context, the narrative arc and overarching themes. Provides relevant examples/illustrations from the film/painting, compares and contrasts them to the historical facts, to back-up the reviewer's opinion about the painting/film's effectiveness. Makes a provable case for the painting/film's merit and analyzes what worked and did not work. 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 or MLA style for your footnotes and endnotes.

1. **Final Review (10% on First Draft + 20% on Final Draft)** – Choose a work of historical fiction set in the South Asian subcontinent or containing elements that illuminate the history of the subcontinent, and pair it with a historical monograph that deals with a central concern of your fiction choice, to make a nuanced argument about the many ways in which the historical past provides a rich tapestry and a polyphony of voices to illuminate contemporary concerns, both in the academic sphere and for entertainment or informational purposes. Concentrate on the oft-repeated adage – “The past is a foreign country, they do things differently there.” Is it really the case? 6-8 double-spaced pages. Clear, elegant language, depth of primary source research, analysis and citations will be considered for the highest grade. Compelling evidence from professionally legitimate sources is given to support claims. References are primarily peer-reviewed professional journals or other approved historical and archival sources. Draft for Writing Fellows due on April 18th, uploaded to submission box on Canvas by 8.00 pm. Final draft uploaded to the submission box on Canvas on May 2nd by 8.00 PM.

Final Review Rubric:

Title and author of books listed. Introduction is attractive and provides genre and details.

Short summary consists of a clear discussion of themes, ideas and characters from the books, with examples which are clearly annotated and footnoted. Thorough critique of the themes, subject and narrative of the book. The student will clearly and elegantly articulate their own understanding of the film/novel/non-fiction monograph under review, and also analyze whether it succeeds or fails in its intent. A clear concise paragraph explaining the overlaps and differences between the fiction and the non-fiction interpretations, and the reasons such differences emerge. 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. The tone should be consistently professional and appropriate for an academic research paper. Compelling evidence from professionally legitimate sources is given to support claims. Attribution is clear and fairly represented. 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.

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 or MLA style for your footnotes and endnotes.

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 if the instructor is not informed in advance and has given an extension, so more than three days of delay means an automatic 0%.

Writing Fellows:

Your Writing Fellows are:

Matthew Pennington: mrpennington@wisc.edu

Ellie Kim: egkim3@wisc.edu

Your WFs will reach out to you in due time.

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

(<https://writing.wisc.edu/>), who will meet with you and discuss draft improvements. Late drafts will be read at discretion of the writing fellows.

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.

Here are the questions you should reflect on and be prepared to answer when you're meeting your Writing Fellows to discuss their feedback on your first drafts, which will help you to revise your work and rewrite your papers before your final submissions to me:

1. What do you like most about this draft?
2. What did you find most difficult about writing this assignment?
3. List some aspects of this draft to which you would like me to pay special attention when I comment on your paper.
4. Anything else you need me to know?

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 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. Please respect their time, their expertise and their suggestions. Any complaint of disrespect will invite strict censure from me.

2. The History Lab: If you want more help to improve your chances of writing an excellent paper, you are also strongly encouraged to consider visiting The History Lab:

<https://history.wisc.edu/undergraduate-program/the-history-lab/>

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 three absences, for any reason, without penalty, provided you inform the instructor well 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 (vacations, 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.

Calendar of Topics and Assignments:

Week 1: Introduction

Week 2: Unravelling India's Heritage: Ashoka to Somanatha

Textbook: Bose & Jalal, *Modern South Asia*, ch.1-3

Monday: Nayanjot Lahiri, *Ashoka in Ancient India*, Epilogue

Wednesday: Romila Thapar, *Somanatha: The Many Voices of a History*, pp. 1-17.

Week 3: The Mughal Empire: State, Economy and Society

Textbook: Bose & Jalal, *Modern South Asia*, ch.4

Monday: Amartya Sen, *The Argumentative Indian*, pp. 273-293

Wednesday: Excerpts from K. Asif's [Mughal-e-Azam](#) (1960). Short class discussion on film.

Week of 4: India Between Empires: Decline or Decentralization?

Textbook: Bose & Jalal, *Modern South Asia*, ch.5

Monday: C.A. Bayly, *Indian Society and the Making of the British Empire*, ch.1

Wednesday: Short excerpt of [Sanjay Leela Bhansali](#)'s *Bajirao Mastani* (2016) and discussion of the power vacuum left behind after the death of the last Mughal Emperor, Aurangzeb.

Week 5: The Transition to Colonialism: the late 18th Century

Textbook: Bose & Jalal, *Modern South Asia*, ch.6 and ch.7

Monday : Bayly, *Indian Society and the Making of the British Empire*, chs. 2 and 3

Wednesday: Excerpts and short class discussion of [Bharat Ek Khoj: The Company Bahadur](#) and William Dalrymple, [The East India Company: The original corporate raiders.](#)

Week 6: Company Raj and Indian Society, 1757 to 1857

Textbook: Bose & Jalal, *Modern South Asia*, ch.8

Monday: Raja Ram Mohan Roy, "Petitions and Addresses on the Practice of Suttee (1818–1831)" Pgs. 369-373 and Jules Verne, "Fogg Rescues a Sati", from Mia Carter and Barbara Harlow. *Archives of Empire. Vol. I*. North Carolina: Duke University Press, 2003. Excerpts from [Around the World in 80 Days](#) (1989).

Wednesday: Lata Mani, "Contentious Traditions: The Debate on Sati in Colonial India." *Cultural Critique*. No. 7, The Nature and Context of Minority Discourse II (Autumn, 1987), pp. 119-156.
Stable URL: https://www.jstor.org/stable/1354153#metadata_info_tab_contents

***Mid-term take home exam.**

Week 7: Rebellion, Collaboration and the Transition to Crown Raj

Textbook: Bose & Jalal, *Modern South Asia*, ch.9

Monday: Gautam Bhadra, 'Four Rebels of 1857' in Ranajit Guha and Gayatri Spivak (eds.), *Selected Subaltern Studies*, pp. 129-175.

Wednesday: Excerpts from Satyajit Ray's *The Chess Players* (1977): [Shatranj Ke Khilari](#)

***First Draft for Film/Painting Review for the Writing Fellows (WFs) due**

Week 8: High Noon of Colonialism, 1858 to 1914: State and Political Economy

Textbook: Bose & Jalal, *Modern South Asia*, ch.10

Monday: Dadabhai Naoroji, *Poverty and Un-British Rule in India* – selections from *Sources of Indian Traditions*, Vol. 2, p. 188-191 and Mike Davis, *Late Victorian Holocausts: The Making of Indian Poverty*, Chapter 10.

Week 9: A Nation in Making? Swadeshi Nationalism - 1858 to 1914

Textbook: Bose & Jalal, *Modern South Asia*, ch.11.

Monday: Sugata Bose 'Nation as Mother' in Bose & Jalal (eds.), *Nationalism, Democracy and Development*, pp. 50-75.

Wednesday: Excerpts from Satyajit Ray's [Home and the World](#) (1984). Short class Discussion.

***Final draft for Painting/Film Review uploaded to the submission box on Canvas**

***Spring Break, March 22-30**

Week 10: Colonialism Under Siege: State and Political Economy During and After World War I

Textbook: Bose & Jalal, *Modern South Asia*, ch.12

Monday: Bose & Jalal (eds.), *Nationalism, Democracy and Development*, ch.3

Wednesday: David Olusoga, *The World's War: [The Martial Races](#)*.

Shrabani Basu, *For King and another Country: Indian Soldiers on the Western Front, 1914-1918*, "Introduction."

Recommended reading/Viewing: [The English Patient](#) (novel by Michael Ondaatje/film by Anthony Minghella)

Week 11: Gandhian Nationalism and Radical Social Politics: Enigma and Reality in the 1920s

Textbook: Bose & Jalal, *Modern South Asia*, ch.13.

Monday: Shahid Amin, *Event, Metaphor, Memory*, pp. 1-6, Jawaharlal Nehru, *Towards Freedom*, pp. 59-64 and Sugata Bose, *His Majesty's Opponent*, pp. 54-70.

Wednesday: Students watch Richard Attenborough's [Gandhi](#) (1982) and selections from Mahatma Gandhi, [The Story of My Experiments with Truth](#), Part V, Section 14. Class discussion.

Week 12: 1930s, The Depression Decade: Society, Economy and Politics

Textbook: Bose & Jalal, *Modern South Asia*, ch.14.

Monday: Amartya Sen, "Poverty and Famines"

Wednesday: [Bengal Shadows](#) and excerpts from Satyajit Ray's [The Distant Thunder](#) (1973). Class discussion on paintings and etchings by [Chittaprosad](#) and [Zainul Abedin](#) of the Bengal Famine.

Week 13: World War II and its Aftermath: Economic Crisis and Political Confrontation

Textbook: Bose & Jalal, *Modern South Asia*, ch.15

Monday And Wednesday: C.A. Bayly and T.N. Harper, *Forgotten Armies: The Fall of British Asia, 1941-1945*, pgs. 282-291, 321-327, 356-359.

***First Draft of Final Review for Writing Fellows due**

Week 14: Partition and Independence

Textbook: Bose & Jalal, *Modern South Asia*, ch.16-17.

Monday: Selections from Anis Kidwai, *In Freedom's Shade*, Sadat Hasan Manto, "Toba Tek Singh", Faiz Ahmed Faiz's poem "This is not that dawn".

Wednesday: Urvashi Butalia, *The Other Side of Silence*, excerpts. Class discussion.

Week 15: No class, students work on final review paper. Instructor available for meetings.

***Final Draft of Final Review to be uploaded to Submission Box on Canvas on May 2nd.**

End of Semester Spring 2025.

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.

Care Networks at UW-Madison

- [University Health Services](#)
- [Undergraduate Academic Advising and Career Services](#)
- [Office of the Registrar](#)
- [Office of Student Financial Aid](#)
- [Dean of Students Office](#)

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>

