



GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

College/School (Select One) School for the Future of Innovation in Society Department
Prefix FIS Number 294 Title The Moviegoer's Guide to the Future Units: 3

Is this a cross-listed course? No If yes, please identify course(s)

Is this a shared course? No If so, list all academic units offering this course

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested.

Is this a permanent numbered course with topics? No

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). Chair/Director Initials DG (Required)

Course description: The Moviegoer's Guide to the Future is an engaging and thought-provoking exploration of how emerging technologies will potentially impact our lives in the future, as seen through the lens of science fiction movies.

Requested designation:

Mandatory Review: No

Humanities, Arts and Design-HU

Note- a separate proposal is required for each designation.

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books



ARIZONA STATE UNIVERSITY

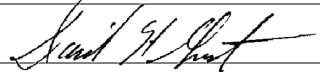
It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Andrew Maynard E-mail andrew.maynard@asu.edu Phone (480) 727-8831

Department Chair/Director approval: (Required)

Chair/Director name (Typed): David Guston Date: March 10, 2017

Chair/Director (Signature): 

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	See in attached: 1.1- 1.16
<input type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	See attached: 3.1 - 3.10
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	See attached: 4b.1 - 4b.7
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	See attached: 4c.1 - 4c.7
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		• Courses devoted primarily to developing skill in the use of a language.	
		• Courses devoted primarily to the acquisition of quantitative or experimental methods.	
		• Courses devoted primarily to teaching skills.	

Course Prefix	Number	Title	General Studies Designation
FIS	294	The Moviegoer's Guide to the Future	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1 Emphasizes the study of values and aesthetic experience	<p>This course is designed to develop students' ability to think about the future and innovation, within the context of personal and social values, and stimulated by the aesthetics, embedded values and insights, and aesthetic experience of watching and studying future-focused movies as a group.</p> <p>The course uses 12 movies as a framework to stimulate discussion and exploration around topics such as human values and ethics; social and personal responsibility, what it means to be human; and how to work toward realizing human values as we develop a technologically complex future.</p> <p>Within this framework, the synthesis of art, design, aesthetic and aesthetic experience, with human values, needs and aspirations, and emerging technological capabilities, is central to expanding students' understanding of their place and their roles within an increasingly complex world.</p>	<p>Please see highlighted sections 1.1 - 1.16 in the draft syllabus. These highlight specific areas where the course aspirations and content emphasize the study of values and aesthetic experience.</p> <p>More broadly, values, aesthetics and learning from them are embedded in the foundational concepts of the course, and are evident in many of the class aims as articulated.</p>
3. Interpretation, engagement with and analysis of aesthetic practices.	<p>At the core of the course is deep aesthetic and values-based engagement with and analysis of twelve science fiction movies. These are used to open up students' imagination and creativity as they explore how moviemakers' visions of the future can lead to novel and persona insights into how to understand their place and responsibilities in a changing world.</p>	<p>Please see highlighted sections 3.1 - 3.10 in the attached draft syllabus. These highlight specific areas where the course addresses engagement with and analysis of aesthetic practices.</p> <p>Together, they reflect an underlying goal of providing novel insights into innovation and the future through engaging with creative content and ideas in the form of future-looking movies.</p>

Humanities and Fine Arts [HU]

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<p>4b. Aesthetic systems and values</p>	<p>The course specifically addresses how the aesthetics of movies and moviemakers can stimulate exploration of values-based approaches to innovation and the future. In the course, the form and nature of movies and how they portray both technologies and society will be explored - including the evolution of movie aesthetics from movies such as The Man in the White Suit to Jurassic Park.</p>	<p>Please see highlighted sections 4b.1 - 4b.7 in the attached draft syllabus. These indicate specific areas where the course material is relevant to aesthetic systems and values.</p> <p>There is substantial integration between these areas of the syllabus, and criteria 1 and 3 (above).</p>
<p>4c. Emphasize aesthetic experience and creative process.</p>	<p>This course is built on a foundation of aesthetic experience, through the individual and communal experience of watching and exploring the twelve movies. It also depends critically on both understanding and experiencing how the creative process and imagination can overcome entrenched ideas and reveal new possibilities.</p>	<p>Please see highlighted sections 4c.1 - 4c.2 in the attached draft syllabus. These indicate specific sections in the syllabus that emphasize aesthetic experience and creative process.</p> <p>In addition to both aesthetic experience and the creative process being foundational to the course, the act of watching, discussing and reflecting on the twelve movies will provide students with direct aesthetic experiences, as well as insights into the creative process.</p>

Catalogue Description

The Moviegoer's Guide to the Future is an engaging and thought-provoking exploration of how emerging technologies will potentially impact our lives in the future, as seen through the lens of science fiction movies. Through a fusion of science, technology, values, ethics and imagination, the course explores how unfettered technology innovation could potentially threaten society, how harm might be avoided, and how new technologies may be channeled toward improving and enriching lives. It taps into the creativity and social awareness of moviemakers to probe the potential dangers of ill-conceived innovation, to better-understand the dangers of complacent attitudes toward change, and to contemplate novel approaches to enabling socially responsive and responsible innovation. Drawing on twelve future-looking movies and accompanying essays, the course addresses critical societal challenges that include equity and dignity, well-being, and what it means to be human. It also touches on some of the biggest issues facing society today, including global warming, pollution, sustainability, and technology-driven existential risks.

Reading List and contents

All readings will be from a collection of essays written for the course by the course instructor. These will include:

1. Prologue

Themes: Establish the course expectations, goals, objectives and format; preview what's in store; dig into how emerging complex and powerful technologies might potentially mess up the future; set the scene for exploring the intersection between innovation, human values, expectations and aspirations through movies; discuss the relevance of movies as an expression of imagination and creativity, together with the aesthetic experience they represent, as a way to gain insights into potential futures.

2. Jurassic Park

Themes: Gene editing; the ethical bounds of scientific enquiry; science, business, and human values; the ethics of species resurrection.

3. AI: Artificial Intelligence

Themes: Human values and automation; the meaning of intelligence and sentience; values of dignity, justice and kindness; narratives and values.

4. Elysium

Themes: Technology and the divide between rich and poor; human rights in a technologically advanced future; rebellion and rights; Aesthetics, narrative and social disparity.

5. Children of Men

Themes: Societal responses to catastrophic failure; human values and the sanctity of life; aesthetics of the future; the nature of heroism.

6. Never Let Me Go

Themes: Cloning; ethics; what it means to be human; values, rights, and social consensus; having meaning in life; casual cruelty.

7. The Man in the White Suit

Themes: Unanticipated consequences of technology innovation; greed; responsibility and innovation; nanotechnology; the relevance of old aesthetics to new generations.

8. The Running Man

Themes: Entertainment, values and the future; ethics, gratification and the slippery slope; Violence and evil in movies as a means of self- and social reflection.

9. Limitless

Themes: The ethics of and embedded values within human enhancement; cognitive enhancement; beliefs, ideologies and aspirations around what enhancement means, and whether it is necessary, acceptable or forbidden.

10. Eternal Sunshine of the Spotless Mind

Themes: Consciousness, memory, and the nature of self; dignity, justice, and personal versus social rights and responsibilities; the nature of happiness.

11. Blade Runner

Themes: Right to life; responsibility and creation; technological slavery; artificial intelligence and robotics; the aesthetics of the future.

12. Interstellar

Themes: Human values and environmental responsibility; balancing personal and societal values; heroism and sacrifice; scientific plausibility and movie aesthetics; deception and hope.

13. Minority Report

Themes: Justice; rights of the many versus the few; the nature of pre-emption; genetic slavery; future aspirations and moral risks.

14. Epilogue

Themes: tying together emerging themes and insights from the 12 movies.

Syllabus

FIS 294: The Moviegoer's Guide to the Future

Semester: Spring 2018

Credits: 3 credit hours

Location: TBD

Instructor: Andrew Maynard (Andrew; andrew.maynard@asu.edu)

Office Hours: Tuesdays 2:00 PM – 4:00 PM (or by appointment)

Course Description

The Moviegoer's Guide to the Future is an engaging and thought-provoking exploration of how emerging technologies will potentially impact our lives in the future, as seen through the lens of science fiction movies. Through a fusion of science, technology, values, ethics and imagination, the course explores how unfettered technology innovation could potentially threaten society, how harm might be avoided, and how new technologies may be channeled toward improving and enriching lives. It taps into the creativity and social awareness of moviemakers to probe the potential dangers of ill-conceived innovation, to better-understand the dangers of complacent attitudes toward change, and to contemplate novel approaches to enabling socially responsive and responsible innovation. Drawing on twelve future-looking movies and accompanying essays, the course addresses critical societal challenges that include equity and dignity, well-being, and what it means to be human. It also touches on some of the biggest issues facing society today, including global warming, pollution, sustainability, and technology-driven existential risks.

1.1

3.1

4b.1

4c.1

3.2

4c.2

This is *not* a course about movies. Rather, it's a course that uses movies and the aesthetics of movies to reveal the complex social landscape around emerging technologies. Through the twelve movies, it provides a uniquely transdisciplinary approach to understanding the complex, entangled relationship we have with technology, and how to avoid it causing more harm than good. It's a course that will appeal to anyone who has wondered what the technology-driven future might be like, and how we as a society can steer it toward futures we desire and away from futures we fear. As a course, it'll entertain and engage you. But it will also challenge you, and leave you more aware of the complex interplay between technology and society, as well how, together, we might go about developing new technologies that help build a better future for all.

Core Competencies

3.3

On completing this class, you will be able to:

4b.2

1.2

4c.3

- Describe how the aesthetics of future-looking movies and the aesthetic experience of watching and engaging with them can reveal novel insights into human values, aspirations, and how these relate to future trends in innovation.
- Describe how engaging with and analysis of future-looking movies from a transdisciplinary perspective can reveal approaches to innovation that are responsive to individual and societal values, needs and aspirations.

- Describe the key limitations of engaging with movies as a way of exploring the future of innovation in society, and how these limitations may be managed or overcome.
- Describe at least three emerging technological trends that potentially impact human values, rights, and aspirations, and the nature of these potential impacts (good and bad).

1.3

- Describe at least five societal and personal values, rights, or aspirations that are how threats might be averted.

Course Format

1.4

Weekly readings: Prior to each class, you will be required to read an essay, written by the course instructor, that sets the scene for the week's class and following discussion. Before each class, you will be required to submit two questions on the intersection between innovation, society, human values and the future, prompted by the reading. Submission of these questions will contribute to your grade.

4c.4

In-class movies. For twelve weeks of the course, we will be watching and discussing movies in class. Here, experiencing the movie together and the following group discussion are critical to developing an appreciation of how each movie provides insights on how emerging technologies potentially intersect with and even influence human values. Each class will be prefaced by a short introduction to the movie, and ways of viewing it in the context of innovation, values and the future. Class attendance and participation will contribute to your grade.

3.4

1.5

4b.3

Weekly reflections. Each week you will be required to write a ~500 word reflection on a specific aspect of innovation, values and the future, as explored through the context of the week's movie. These will contribute to your grade.

1.6

Grading

Grading for the class will be weighted according to the following scheme:

Weekly readings	20%
Class attendance and participation	40%
Reflections	40%

Grading scheme:

I find it easiest to use a quantitative grading scheme where a solid "A" is represented by 95% - reflecting the unlikelihood of achieving perfection (100%) in a learning environment. If you get a score of 95%, this is very good – and not worth asking me why I've scored you low!

My break points for grades are:

A- / A / A+	90.0-92.4 / 92.5-97.9 / 98-100	Excellent
B- / B / B+	80.0-82.4 / 82.5-87.4 / 87.5-89.9	Good
C / C+	70.0-77.4 / 77.5-79.9	Average
D	60.0-69.9	Passing
E	<60	Failure
XE		Failure due to Academic Dishonesty

Schedule**Week 1:****Prologue**

1.7
3.5
4c.5
4b.4

Themes: Establish the course expectations, goals, objectives and format; preview what's in store; dig into how emerging complex and powerful exploring the intersection between innovation, human values, expectations and aspirations through movies; discuss the relevance of movies as an expression of imagination and creativity, together with the aesthetic experience they represent, as a way to gain insights into potential futures.

Pre-class reading: Chapter 1 of *The Moviegoers' Guide To The Future*

Week 2:**Jurassic Park**

1.8

Themes: Gene editing; the ethical bounds of scientific enquiry; science, business, and human values; the ethics of species resurrection.

Pre-class reading: Chapter 2 of *The Moviegoers' Guide To The Future*

Week 3:**AI: Artificial Intelligence**

1.9

Themes: Human values and automation; the meaning of intelligence and sentience; values of dignity, justice and kindness; narratives and values.

Pre-class reading: Chapter 3 of *The Moviegoers' Guide To The Future*

Week 4:**Elysium**

4b.5
3.6

Themes: Technology and the divide between rich and poor; human rights in a technologically advanced future; rebellion and rights; Aesthetics, narrative and social disparity.

Pre-class reading: Chapter 4 of *The Moviegoers' Guide To The Future*

Week 5:**Children of Men**

1.10
3.7

Themes: Societal responses to catastrophic failure; human values and the sanctity of life; aesthetics of the future; the nature of heroism.

Pre-class reading: Chapter 5 of *The Moviegoers' Guide To The Future*

Week 6:**Never Let Me Go**

1.11

Themes: Cloning; ethics; what it means be human; values, rights, and social consensus; having meaning in life; casual cruelty.

Pre-class reading: Chapter 6 of *The Moviegoers' Guide To The Future*

Week 7: The Man in the White Suit

3.8 Themes: Unanticipated consequences of technology innovation; greed; responsibility and innovation; nanotechnology; the relevance of old movie aesthetics to new generations.

Pre-class reading: Chapter 7 of *The Moviegoers' Guide To The Future*

Week 8: Recap and Review

No pre-class reading

Week 9: The Running Man

1.12 Themes: Entertainment, values and the future; ethics, gratification and the slippery slope; Violence and evil in, and the aesthetics of movies, as a means of self- and social reflection.
4c.6

Chapter 8 of *The Moviegoers' Guide To The Future*

Week 10: Limitless

1.13 Themes: The ethics of and embedded values within human enhancement; cognitive enhancement; beliefs, ideologies and aspirations around what enhancement means, and whether it is necessary, acceptable or forbidden.

Chapter 9 of *The Moviegoers' Guide To The Future*

Week 11: Eternal Sunshine of the Spotless Mind

1.14 Themes: Conscious, memory, and the nature of self; dignity, justice, and personal versus social rights and responsibilities; the nature of happiness.

Pre-class reading: Chapter 10 of *The Moviegoers' Guide To The Future*

Week 12: Blade Runner

3.9 Themes: Right to life; responsibility and creation; technological slavery; artificial intelligence and robotics; the aesthetics of the future.
4b.6

Pre-class reading: Chapter 11 of *The Moviegoers' Guide To The Future*

Week 13: Interstellar

1.15 Themes: Human values and environmental responsibility; balancing personal and societal values; heroism and sacrifice; scientific plausibility and movie aesthetics; deception and hope.
3.10
4b.7
4c.7

Pre-class reading: Chapter 12 of *The Moviegoers' Guide To The Future*

Week 14:

Minority Report

1.16

Themes: Justice; rights of the many versus the few; the nature of pre-emption; genetic slavery; future aspirations and moral risks.

Pre-class reading: Chapter 13 of *The Moviegoers' Guide To The Future*

Week 15:

Epilogue

Themes: tying together emerging themes and insights from the course.

Pre-class reading: Chapter 14 of *The Moviegoers' Guide To The Future*

IMPORTANT ADDITIONAL INFORMATION – PLEASE READ

Campus Resources: As an ASU student you have access to many resources on campus. This includes tutoring, academic success coaching, counseling services, financial aid, disability resources, career and internship help and many opportunities to get involved in student clubs and organizations.

Tutoring: <https://tutoring.asu.edu/tutoring>

Counseling Services: <http://students.asu.edu/counseling>

Financial Aid: <http://students.asu.edu/financialaid>

Major/Career Exploration: <https://cls.asu.edu/majorexploration>

Career Services: <http://students.asu.edu/career>

Student Organizations: <http://www.asu.edu/studentaffairs/mu/clubs/>

Writing support: Writing well—especially when it comes to assignments—is tough. In fact, many people who make a living from writing find it demanding, and sometimes difficult. Because of this, you are strongly encouraged to make use of the various resources at the ASU Writing Centers: <https://tutoring.asu.edu/student-services/writing-centers>

All writers (whether you are a novice or an expert) — all ASU undergraduate or graduate students — can benefit from visiting the Writing Center to:

- explore, plan, and develop ideas
- organize and structure a paper
- integrate and cite sources
- engage in writing and revision
- discuss editing and proofreading strategies
- find a place to write

When you have a writing assignment coming up, **always** check what's required as far in advance as possible; **always** estimate how long the assignment is likely to take (for instance, a 3,000 word report may require upward of 20 hours work), start early on it; and **always** consider using the ASU Writing Centers earlier rather than later, to ensure you increase your chances of a good grade.

Academic Integrity – course specific

This course has by design a central focus on written, oral and even visual communication, and these forms of communication need to adhere to norms of academic discourse. These norms

vary depending on the style of communication, e.g., in the implementation study you will follow more strict norms of attribution than you will for the op-ed. **In no case, however, will you ever represent someone else's words or ideas as your own.**

General guidelines for academic work include:

- If the text you are writing has **3 or more important words consecutively** taken from a source, you must use quotation marks around that text AND cite that source and its page number. Some forms relax the requirement for page number (e.g., an op-ed), but they do not relax the requirement for attribution.
- If the text you are writing makes a specific and not commonly known point that is derived from a source, you must attribute that source. Paraphrasing, no matter what the source (even government documents), requires attribution.
- If the text you are referencing makes a point, even a specific one, that is commonly known (e.g., if you could find that same point in at least several different sources), you do not need to attribute that source. But you still must cite the source if you are using its own language rather than your own to make the point.

There are two important reasons for rules of attribution. One is to help your reader find anything he or she might want to pursue in greater detail. The other is to give credit where credit is due. Just because something is on the web or "in public domain" does not relieve the responsibility of providing appropriate attribution. Attribution is NOT about the legalities of copyright – it is about the integrity of scholarship.

ASU's academic integrity policies: <http://provost.asu.edu/academicintegrity>. Please note that there can be severe consequences to failure to adhere to standards of academic integrity.

With regard to style and grammar, your writing should, above all, be clear and correct. Aim for clarity first and elegance later. If you have questions about grammar and style, please consult the Writing Center (<https://tutoring.asu.edu/writing-centers>), which has a number of resources that are very helpful. Indeed, you may also want to consult the Writing Center about the structure and execution of your research paper. You should be absolutely sure to proofread your final versions of assignments at least twice – do not rely on your word processor's spell check, as there is more to good grammar and good style (and, indeed, good spelling) than spell check. But please use the spell check, with the grammar check turned on, because it will help you identify sentences that may need some work.

And please remember – if I struggle to understand what you are trying to convey, because of sloppy writing or poor editing/proof reading, I won't be taking the time to second-guess what you were trying to convey, as this will end up eating into the time I spend on the next assignment I grade!

Academic Integrity – ASU

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>.

If you fail to meet the standards of academic integrity in any of the criteria listed on the university policy website, sanctions will be imposed by the instructor, school, and/or dean.

Academic dishonesty includes borrowing ideas without proper citation, copying others' work (including information posted on the internet), and failing to turn in your own work for group projects. Please be aware that if you follow an argument closely, even if it is not directly quoted, you must provide a citation to the publication, including the author, date, and page number. If you directly quote a source, you must use quotation marks and provide the same sort of citation for each quoted sentence or phrase. You may discuss assignments with other students, however, all writing that you turn in must be done independently. If you have any doubt about whether the form of cooperation you contemplate is acceptable, ask the TA or the instructor in advance of turning in an assignment. Please be aware that the work of all students submitted electronically can be scanned using SafeAssignment, which compares them against everything posted on the internet, online article/paper databases, newspapers and magazines, and papers submitted by other students. Turning in an assignment (all or in part) that you completed for a previous class is considered self-plagiarism and falls under these guidelines. Any infractions of self-plagiarism are subject to the same penalties as copying someone else's work without proper citations. Students who have taken this class previously and would like to use the work from previous assignments should contact the instructor for permission to do so.

Incompletes

A mark of "I" (incomplete) can be given by the instructor when you are otherwise doing acceptable work but are unable to complete the course because of illness or other conditions beyond your control. You are required to arrange with the instructor for the completion of the course requirements. The arrangement must be recorded using the form at <http://students.asu.edu/forms/incomplete-grade-request>. Students should be proactive and discuss this with their instructor and TA before the end of the semester. Students who do not complete this form before the end of the semester cannot be given an incomplete and will be awarded a grade based on the work they have completed.

Late Assignments

Late assignments will have 1/3rd of a letter grade deducted each day they are late. Advanced written or e-mailed notice that you will miss a class or have to turn in an assignment late could help your cause. [Recommended for undergrad – I tend not to do this]

Grade Appeals

ASU has formal and informal channels to appeal a grade. If you wish to appeal any grading decisions, please see: <http://catalog.asu.edu/appeal>

Student Standards

Students are required to read and act in accordance with university and Arizona Board of Regents policies, including: The ABOR Code of Conduct: Arizona Board of Regents Policies 5-301 through 5-308: <https://www.azregents.edu/board-committees/policy-manual>

Professionalism in the Classroom

While learning happens throughout ASU, the classroom is a particularly important focal point. Students are asked to contribute to a collegial atmosphere where ideas can be exchanged, discussed, and debated freely by avoiding disruptions through their own behavior and the

distractions of their technology. Disruptive, threatening or violent behavior will be dealt with according to the policies in the Student Services Manual, [SSM 104-02](#). Students wishing to record lectures electronically must first get permission from the instructor.

It is impossible to learn from your fellow students when you or they are not there. As such attendance is required in this course. Should you have to miss a class, contact your instructor as far in advance as possible. Depending on the nature of the absence the instructor may elect to deduct points from your overall grade. Absences can be excused for religious observances or practices that are in accord with [ACD 304-04](#) or university sanctioned events/activities that are in accord with [ACD 304-02](#).

Prohibition of Commercial Note Taking Services: In accordance with [ACD 304-06 Commercial Note Taking Services](#), written permission must be secured from the official instructor of the class in order to sell the instructor's oral communication in the form of notes. Notes must have the note taker's name as well as the instructor's name, the course number, and the date.

Student Support and Disability Accommodations: In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act of 1990, professional disability specialists and support staff at the Disability Resource Center (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities. [Qualified students with disabilities may be eligible to receive academic support services and accommodations](#). Eligibility is based on qualifying disability documentation and assessment of individual need. Students who believe they have a current and essential need for disability accommodations are responsible for requesting accommodations and providing qualifying documentation to the DRC. Every effort is made to provide reasonable accommodations for qualified students with disabilities. Qualified students who wish to request an accommodation for a disability should contact their campus DRC at: <http://www.asu.edu/studentaffairs/ed/drc/> If you are a student in need of special arrangements we will do all we can to help, based on the recommendations of these services. For the sake of equity for all students, we cannot make any accommodations without formal guidance from these services.

Sexual Violence and Harassment: Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/>.

Drop and Add Dates/Withdrawals: Please refer to the [academic calendar](#) on the deadlines to drop/withdraw from this course. Consult with your advisor and notify your instructor if you are

going to drop/withdraw this course. If you are considering a withdrawal, review the following policies: [Withdrawal from Classes](#), [Medical/Compassionate Withdrawal](#).

Email Communications

All email communication for this class will be done through your ASU email account and the blackboard site. You should be in the habit of checking your ASU email regularly as you will not only receive important information about your class(es), but other important university updates and information. You are solely responsible for reading and responding if necessary to any information communicated via email. For help with your email go to: http://help.asu.edu/sims/selfhelp/SelfHelpHome.seam?dept_pk=822 and file a help desk ticket by clicking on "My Help Center."