

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

**School of International Letters
and Cultures**

College/School (Select One) College of Liberal Arts and Sciences Department/School _____

Prefix: PO Number: 460 Title: Brazilian Society Through Music Units: 3
R

Course description: This course will survey Brazilian Popular Music in the 20th and 21st centuries, focusing on one main question: What images of Brazil have been imagined by Brazilian Popular Music in various socio-political contexts? Working with various genres, we will discuss how issues pertaining to race, social class, and citizenship have contributed to shape the Brazilian Popular Music scene and its representations of Brazil both at home and abroad.

Is this a cross-listed course? (Choose one) If yes, please identify course(s): SLC 460 and
Yes POR/SLC 598

Is this a shared course? (Choose one) If so, list all academic units offering this course:
No

*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. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics? No

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: (Choose One) Global Awareness - G

Mandatory Review: (Choose one)

*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 2021 Effective Date: October 2, 2020

For Spring 2022 Effective Date: March 5, 2021

Area 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. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

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 being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

Proposals must be submitted electronically with all files compiled into one PDF.

Contact information:

Name Ligia Bezerra E-mail Ligia.bezerra@asu.edu Phone 480-965-4462

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Nina Berman Date: 9/8/2021

Chair/Director (Signature): 

Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

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

ASU--[G] CRITERIA			
GLOBAL AWARENESS [G]			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	Syllabus
		2. The course must match at least one of the following descriptions: (check all which may apply):	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. The course is a language course for a contemporary non-English language, and has a significant cultural component.	Syllabus
<input type="checkbox"/>	<input checked="" type="checkbox"/>	c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	Syllabus

Course Prefix	Number	Title	Designation
POR	460	Brazilian Society Through Music	Global Awareness (G)

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)
SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue	SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.	SAMPLE: Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
1	The course examines the cultural and historical significance of music in Brazil since the beginning of the 20 th century	Throughout the semester, students will complete readings and participate in discussions on how Brazilian popular music has been a key instrument of political and social engagement since the beginning of the 20 th century (course itinerary)
2a	The entire course examines a foreign culture, that is, Brazilian culture	The course is dedicated to understanding Brazilian society through the study of its music and musical movements (course description and learning outcomes)
2b	The course has a language component for those students who will be taking for completing the Brazilian Studies Certificate. They will have the option of completing some assignments in Portuguese. In addition, all students will be exposed to the original lyrics in Portuguese.	All assignments may be completed in Portuguese by the students in the Brazilian Studies Certificate (assignments and learning outcomes).
2d	The course will deal with topics such as race, democracy, and gender, all of global relevance. Students will be encouraged to draw cross-cultural comparisons during class discussion.	Modules such as Canção de Protesto will focus on the role of music in pro-democracy movements during Brazil's military dictatorship; several units will focus on race and gender such as the ones on rap, hip hop, and funk (course itinerary).

POR/SLC 460
POR/SLC 598
Brazilian Society Through Music

General studies designations:

Date, time and venue: TBA

1. Contact information

Professor Ligia Bezerra

Email: ligia.bezerra@asu.edu

Office Hours: TTh 1:30-2:30 and by appointment

Phone number:

Office: SS214480-965-4462

2. Course description and overall objectives:

Prerequisite: Minimum 45 earned hours

Number of credit hours: 3

This course will survey Brazilian Popular Music in the 20th and 21st centuries, focusing on one main question: What images of Brazil have been imagined by Brazilian Popular Music in various socio-political contexts? Working with various genres, we will discuss how issues pertaining to race, social class, and citizenship have contributed to shape the Brazilian Popular Music scene and its representations of Brazil both at home and abroad. The course will be taught in English. However, students who have completed POR 202 or POR 321 have the option of completing the assignments in Portuguese.

Learning Portuguese and/or about the Portuguese-speaking world gives you access to a community of millions of speakers around the world, from Latin America to Africa, to Europe, to Asia, including the United States. With a Certificate in Brazilian Studies you will be able to use Portuguese not only for travel, but also for work, in jobs in several different areas, with companies such as Netflix, Amazon, LATAM, the State Department, and many more.

3. Learning outcomes

Upon completing this course, students will be able to:

1. Identify movements, genres, and artists in the history of Brazilian Popular Music by reading articles about the topic in question, participating in class discussion, listening to songs in class, watching films, and writing about Brazilian popular music.
2. Explain important issues pertaining to the representation of Brazilian identity through music by engaging in small group and whole-class discussion, watching films, listening to songs in class, asking critical questions based on readings, producing a video, and writing essays.
3. Apply methods of inquiry from Cultural Studies to approach media representations of Brazilian culture, by discussing songs and films, and by asking critical questions based on readings.
4. Articulate ideas and communicate arguments through practiced use of language and voice by engaging in small group and whole-class discussions about Brazilian Popular Music and by producing a video about Brazilian Popular Music.
5. POR students only: Narrate and describe in Portuguese by producing videos, reports, plot summaries, and descriptions of characters.

4. Assignments and class activities

Throughout the semester, you will complete a series of readings, writings, and speaking assignments, as listed below, aimed at achieving the learning outcomes listed above.

5. Assessment, grading policies, and percentages

Late or missing assignments

Notify the instructor BEFORE an assignment is due if an urgent situation arises and the assignment will be submitted late. Late assignments without official documentation from an official source, such as a doctor's office or a university official, will have the maximum grade possible reduced by one sublevel per day after the due date (for example, 24 hours after the deadline the maximum grade will be an A, 48 hours after the deadline it will be an A-, 72 hours after the deadline it will be a B+, etc.). Published assignment due dates (Arizona Mountain Standard time) are firm. Please follow the appropriate University policies to request an accommodation for religious practices or to accommodate a missed assignment due to

University-sanctioned activities.

All assignments may be completed in Portuguese or in English.

Questions about films (15%): for each film, students will write a 250-300 word response to a question (typed, Times New Roman 12, double-spaced, one-inch margin). The responses are due at the beginning of the class in which the film will be discussed and will be used during the discussion. Your grade on this assignment also depends on your contribution to class discussion. In addition to turning in the written assignment, you are expected to contribute your thoughts to class discussion. Submission via Canvas.

Final paper (25%): you will write a 4-6 page essay (typed, Times New Roman 12, double-spaced, one-inch margin) about two Brazilian songs of your choice based on what you learned in class this semester. Your essay should include the following components:

- Biographical information about the artist(s) that is relevant to your topic.
- Historical information about the socio-historical context during which the artist(s) produced the music.
- Analysis of two songs based on scholarly articles and information that you learned in class.
- References to at least two academic sources (Articles, book chapters, etc., including those read during the semester. References to non-academic sources such as Wikipedia, newspapers, and magazines do not count towards your grade).

Submission via Canvas.

Midterm exam (30%): The midterm exam will cover content from the first half of the semester. Students may be asked to answer questions and/or write short essays. In both cases, students are expected to provide concrete examples, refer to course readings and class discussions, and make connections between the topics addressed during the first half of the semester. In-class assignment.

Brazilian sounds podcast project (30%): Throughout the semester, students will produce a podcast of approximately 15 minutes in length, in which they review their favorite albums by Brazilian singers/songwriters. The podcast will be made available for public listening, with students' permission. Given its targeted audience, this assignment should be completed in English by all students. The review should be informed by our class discussions and provide viewers with 1) a brief summary of the themes of the albums; 2) a brief biography of the singer/songwriter; 3) relevant points about the social, political, and cultural context in which the album was produced; and 4) a critical opinion stating why you recommend this album to your audience. Your opinion **must** show evidence that it is informed by class discussion and course readings. As a model for this assignment, consider the following segments from NPR: <https://www.npr.org/podcasts/510019/all-songs-considered>

Before recording, make sure to write a script as a guide during recording and rehearse it before coming to the studio. You cannot play more than a total 120 seconds of music in your podcast.

The first complete draft of the podcast is due on Canvas by the date assigned on the syllabus. Students will revise their script according to the instructor’s feedback, rehearse it, and record it in SILC Learning Support Services studio reservations will be made mid-semester.

Grade	Criterion
A+	96.5 to 100 %
A	92.5 to 96.4 %
A-	89.5 to 92.4%
B+	86.5 to 89.4%
B	82.5-86.4%
B-	79.5-82.4%
C+	76.5-79.4%
C	69.5 to 76.4%
D	59.5 to 69.4%
E	59.4% and below

Grade appeals

Grade disputes must first be addressed by discussing the situation with the instructor. If the dispute is not resolved with the instructor, the student may appeal to the department chair per the University Policy for Student Appeal Procedures on Grades.

6. Materials and daily/weekly itineraries

All materials will be available on Canvas

	In – class	Readings/assignments due
08/20	Syllabus; Introduction to Brazilian Popular Music	
08/22	Introduction to Brazilian Popular Music (cont.)	Sandroni. “Farewell to MPB” Avelar and Dunn. Introduction
08/27	The 1930s: samba, national identity, and political propaganda.	Paranhos. “Dissonant Voices Under the Regime of Order-Unity: Popular Music and Work in the Estado Novo” (*) Tinhorão. “Getúlio Vargas: música popular, produto e propaganda.” (Reading of the article recommended for students with knowledge of Portuguese or Spanish)
08/29	The 1930s: Carmen Miranda Film: Carmen Miranda: <i>Bananas is my Business</i>	Sanchez. “Brazilian Stardom”

09/03	Labor Day – NO CLASS	
09/05	Film: Carmen Miranda: <i>Bananas is my Business</i>	Questions on Carmen Miranda: <i>Bananas is my Business</i> due
09/10	“This is all very natural:” Bossa Nova and the “new taste” of Brazilian Music	Treece. “Guns and Roses: Bossa Nova and Brazil’s Music of Popular Protest, 1958-1968.”
09/12	“This is all very natural:” Bossa Nova and the “new taste” of Brazilian Music	Excerpts from <i>The Music According to Tom Jobim</i> will be shown in class.
09/17	Alienation and political engagement I - Jovem Guarda: cars, girls and consumption.	Perrone. “Changing of the Guard: questions and contrasts of Brazilian Rock Phenomena.”
09/19	Alienation and political engagement II - Art and Politics in the Canção de Protesto	Stroud. “Música é para o povo cantar: Culture, Politics and Brazilian Song Festivals, 1965-1972” Napolitano. “A produção do silêncio e da suspeita: a violência do regime militar contra a MPB nos anos 70.” (Recommended reading for students with knowledge of Portuguese or Spanish).
09/24	Alienation and political engagement II – The Tropicalist Carnival	Dunn. “Tropicália, counterculture and the diasporic imagination in Brazil.”
09/26	Alienation and political engagement II – The Tropicalist Carnival	Dunn. “Interview with Caetano Veloso”
10/01	New protest songs: “Golpe, não!” and other songs	
10/03	Midterm	
10/08	Fall Break – NO CLASS	
10/10	The “Coca-cola Generation” of Brazilian rock	Madeira. “Rude Poetics of the 1980s: The Politics and Aesthetics of Os Titãs”(*)
10/15	The Retropicália	Bezerra. ““Jack soul Brasileiro’: identidade cultural e globalização na música de Lenine.” (Reading of the article recommended for students with knowledge of Portuguese or Spanish).
10/17	Preliminary work on scripts – first draft due at the end of class	1) Decide on your artist/album

		<p>2) Listen to the album/music you have chosen</p> <p>3) Research and read about the artist/album/music/genre</p>
10/22	Forró Film: <i>Gonzaga</i>	
10/24	Forró Film: <i>Gonzaga</i>	
10/29	Technobrega, lambadão, and axé	Questions on <i>Gonzaga</i> due Vianna. "Technobrega, Forró and Lambadão: The Parallel Music of Brazil"
10/31	Sounds from Bahia: Mangue Beat	Avelar. "Mangue Beat and the Coding of Citizenship in Sound"
11/05	Sounds from the Periferia: Funk	Freire Filho and Herschmann. "Funk Music Made in Brazil: Media and Moral panic"
11/07	Sounds from the Periferia: Funkeiras	"The funkeiras on top"; "The relationship with other women"; "The relationship with men: love, sex, and business"; "Final thoughts: the funkeiras matter"
11/12	Sounds from the Periferia: Ostentation Funk	Scripts due
11/14	Sounds from the Periferia: Hip Hop	Weller and Tella. "Hip-hop in São Paulo: Identity, Community Formation, and Social Action"
11/19	Sounds from the Periferia: Rap	Lehnen. "Rap nacional: vozes da periferia e do protesto." (Reading of the article recommended for students with knowledge of Portuguese. Boillig, "White Rapper/Black Beats"
11/21	Sertanejo	Dent. "Cross cultural countries."
11/26	Podcast recording	
11/28	Brazilian Popular Music in the Global Market	Podcast due
TBA	Final paper due on final exam day	

7. Technology requirements and support

Learning Support Services (LSS) provides access to specialized software, media, computer classrooms, consulting on technology projects, access to specialized equipment, and training for

students enrolled in SILC courses. LSS also supports proficiency and placement testing for those courses in SILC that require it. Students have access to LSS physical spaces, including informal study areas, computer classrooms, active learning classrooms, and studio spaces 65 hours per week – from 7:30am – 9:30pm Monday through Thursday, 7:30am – 5:00pm on Friday. LSS staff are available onsite to support faculty and students within the School 55 hours per week, and regularly respond to requests for support outside of working hours.

Students can contact Learning Support Services at silclss@asu.edu; for support for online courses, we encourage faculty to contact us at silclss_ois@asu.edu.

Students are required to comply with ACD 125: Computer, Internet, and Electronic Communications policy <http://www.asu.edu/aad/manuals/acd/acd125.htm>

Computer requirements

This course requires a computer with Internet access and the following:

- Web browsers ([Chrome](#), [Mozilla Firefox](#), or [Safari](#))
- [Adobe Acrobat Reader](#) (free)
- [Adobe Flash Player](#) (free)
- Webcam, microphone, headset/earbuds, and speaker
- Microsoft Office or Google Drive ([Microsoft 365](#) and Google Drive are free for all currently-enrolled ASU students)
- Reliable broadband internet connection (DSL or cable) to stream videos

Note: A smartphone, iPad, Chromebook, etc. may not be sufficient for completing your work in ASU courses. While you will be able to access course content with mobile devices, you must use a computer for all assignments, quizzes and exams, and virtual labs.

Technical support

This course uses Canvas to deliver content. It can be accessed through MyASU at <http://my.asu.edu> or the Canvas home page at <https://myasucourses.asu.edu>. To monitor the status of campus networks and services, visit the System Health Portal at <http://syshealth.asu.edu/>. To contact the help desk, call toll-free at 1-855-278-5080.

8. Campus resources

Please refer to the following additional resources available to ASU students:

- ASU Academic Success Program (tutoring)
- Counseling Services
- Financial Aid
- Disability Resource Center
- Major & Career Exploration

- Career Services
- Student Organizations

9. Class participation

Students may only miss 2 classes during the semester, excluding those permitted under official ASU policy, as specified below. More than 2 unexcused absences will result in a 2% deduction from your final grade for every subsequent absence. Every two tardies will count as one absence. This policy will be strictly followed.

It is your responsibility to keep track of your absences and make sure you do not go over your two excused absences. If that does happen and you have documentation that justifies your absences, make sure to communicate with your instructor immediately. Excessive absences cannot be made up by extra work. After returning to class, you will have one week to present documentation to your instructor for your absence. No consideration will be given to any documentation turned in beyond this deadline.

Procedure for recording of attendance

The instructor will orally record attendance at the beginning of class according to the instructor's clock (computer or cell phone). Any student that arrives after the instructor completes this procedure will be considered late. Students who arrive late must sign a sign-in sheet at the end of class to have their attendance recorded. After the end of class, the record of attendance for the day is considered final and is not subject to revision.

Students that need to be absent from class due to religious observances (ACD 304–04: Accommodations for Religious Practices) or due to participation in university-sanctioned activities (ACD 304–02: Missed Classes Due to University-Sanctioned Activities) should notify the instructor at the beginning of the semester about the need to be absent from class and make arrangements to make up missed assignments and in-class work.

Please refer to the [academic calendar](#) on the deadlines to drop/withdraw from this course. Consult with your advisor and notify your instructor to add or drop this course. If you are considering a withdrawal, review the following ASU policies: Withdrawal from Classes, Medical/Compassionate Withdrawal, and a Grade of Incomplete.

10. Expected class behavior

Classroom Etiquette

- ✓ Technology is an excellent tool for communication and learning. We will use technology in various ways in this course. However, technology can also negatively impact learning when it prevents you from staying focused. In order to maximize learning opportunities in the classroom, students' use of technology during class time will be permitted only

for the purposes of class participation. Computers and cell phones are allowed only for note-taking and for consulting course-related materials. The instructor reserves the right to take away a student's use of technology privileges any time during the semester if she determines that the use of technology is distracting the student and hurting her or his performance in class.

- ✓ Time management is essential in a class. In order to maximize students' exposure and practice, daily activities are timed by the instructor and students are expected to complete them within the assigned time. Therefore, students should engage immediately in completing each assignment and stay focused throughout the class. The instructor will not grant students extra time to do the activities and students are expected to be prepared to provide answers during follow-up practice time.

Email Communication

- ✓ If you have a question regarding course policies or the schedule for this class, please consult the syllabus before emailing your instructor. Emailed questions that are already addressed in this syllabus will not receive a reply.
- ✓ If you are absent, please refrain from emailing the instructor regarding what you have missed. You should check Canvas for the latest PPT as well as for any changes to the following day. It is also recommended that you get the contact information of another student and ask him or her for this information.
- ✓ Over the course of the semester, the instructor will make every effort to reply to emails within 48 hours of receipt during the week and within 72 hours during the weekend and during breaks/holidays.
- ✓ Emails regarding requests for any cases in which students have not followed the procedures indicated in this syllabus (for any assignments), opportunities for extra credit beyond those indicated on the syllabus, questions about how grades can be improved will not be replied to. If you would like to talk about your performance in the class in order to get advice on what you can do to learn more, please make an appointment for office hours as early in the semester as possible. Your main concern should not be how to improve your grade, but rather how to improve your learning. If you improve your learning, your grade will certainly improve.

Please also refer to the ABOR Code of Conduct: Arizona Board of Regents Policies 5-301 through 5-308: <https://eoss.asu.edu/dos/srr>

11. Academic integrity

Academic honesty is expected of all students in all examinations, papers, and laboratory work, academic transactions and records. Each student must act with honesty and integrity, and must respect the rights of others in carrying out all academic assignments.

A student may be found to have engaged in academic dishonesty if, in connection with any academic evaluation or academic or research assignment (including a paid research position),

he or she engages in any form of academic deceit, refers to materials/sources or uses devices (e.g., computer disks, audio recorders, camera phones, text messages) not authorized by the instructor for use during the evaluation or assignment; possesses, reviews, buys, sells, obtains, or uses, without appropriate authorization, any materials intended to be used for an evaluation or assignment in advance of its administration; acts as a substitute for another person in any academic evaluation or assignment; uses a substitute in any academic evaluation or assignment; depends on the aid of others, including other students or tutors, in connection with any evaluation or assignment to the extent that the work is not representative of the student's abilities; engages in plagiarism; uses materials from the Internet or any other source without full and appropriate attribution; permits his or her work to be submitted by another person in connection with any academic evaluation or assignment, without authorization; claims credit for or submits work done by another; signs an attendance sheet for another student, allows another student to sign on the student's behalf, or otherwise participates in gaining credit for attendance for oneself or another without actually attending.

Copyrighted Materials

All content in this course, including video lectures, presentations, assignments, discussions, quizzes, and exams, is protected by copyright and may not be shared, uploaded, sold, or distributed.

Plagiarism is strictly prohibited. Students must refrain from uploading or submitting material that is not the student's original work to any website, course shell, or discussion used in this course or any other course unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement and impose sanctions as listed below.

Academic dishonesty includes any act of academic deceit, including but not limited to possessing, reviewing, buying, selling, obtaining, posting on a site accessible to others, reviewing materials from a site accessible to others, or using, without appropriate authorization, any materials intended to be used for an Academic Evaluation.

Prohibition of Selling Class Notes

Students may not share outside the class, upload, sell, or distribute course content or notes taken during the conduct of the course. 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 notetaker's name as well as the instructor's name, the course number, and the date.

Sanctions for Academic Integrity Violations

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 from ASU. For more information, see <http://provost.asu.edu/academicintegrity>.

12. Accessibility statement

In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act as amended (ADAAA) of 2008, 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 accommodation for a disability should contact the DRC by going to <https://eoss.asu.edu/drc>, calling (480) 965-1234 or emailing DRC@asu.edu. To speak with a specific office, please use the following information:

ASU Online and Downtown Phoenix Campus University Center Building, Suite 160 602-496-4321 (Voice)	Polytechnic Campus 480-727-1165 (Voice)
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West Campus University Center Building (UCB), Room 130 602-543-8145 (Voice)	Tempe Campus 480-965-1234 (Voice)
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13. Student conduct and appropriate behavior

Additionally, required behavior standards are listed in the Student Code of Conduct and Student Disciplinary Procedures, Computer, Internet, and Electronic Communications policy, SSM 104–02 policy against threatening behavior, per the Student Services Manual, “Handling Disruptive, Threatening, or Violent Individuals on Campus”, and outlined by the Office of Student Rights & Responsibilities. Anyone in violation of these policies is subject to sanctions.

Students are entitled to receive instruction free from interference by other members of the class. An instructor may withdraw a student from the course when the student's behavior disrupts the educational process per Instructor Withdrawal of a Student for Disruptive Classroom Behavior.

Netiquette --appropriate online behavior-- is defined by the instructor and includes keeping course discussion posts focused on the assigned topics. Students must maintain a cordial

atmosphere and use tact in expressing differences of opinion. Inappropriate discussion posts may be deleted by the instructor.

If you deem content shared by an instructor or student offensive, bring it to the attention of the instructor or, alternatively, to the unit chair or director.

The Office of Student Rights and Responsibilities accepts incident reports from students, faculty, staff, or other persons who believe that a student or a student organization may have violated the Student Code of Conduct.

14. Prohibition against discrimination, harassment, and retaliation

Policy on Discrimination

Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests.

Title VII

Title VII of the Civil Rights Act of 1964 is a federal law that provides that no person be discriminated against based on certain specified characteristics: sex, race, color, national origin and religion, age, disability, veteran status, sexual orientation, gender identity, and genetic information. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status.

Inappropriate conduct need not rise to the level of a violation of federal or state law to constitute a violation of this policy and to warrant disciplinary action/sanctions.

Title IX

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.

Reporting Title IX Violations

Your instructor is a mandated reporter and therefore obligated to report any information regarding alleged acts of sexual discrimination, including sexual violence and dating violence.

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 <http://sexualviolenceprevention.asu.edu/faqs>.

ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately.

15. Course evaluation

Students are expected to complete the course evaluation. The feedback provides valuable information to the instructor and the college and is used to improve student learning. Students are notified when the online evaluation form is available.

16. Syllabus disclaimer

The syllabus is a statement of intent and serves as an implicit agreement between the instructor and the student. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. Please remember to check your ASU email and the course site often.