

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

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

College/School Herberger Institute for the Arts and Design Department/School School of Music, Dance and Theatre

Prefix: MU Number: 354 Title: Country Music Units: 3
S

Course description: This course will give students a basic overview of the historical, cultural, social, and musical aspects of country music. Students will explore and analyze the themes and people who have contributed to the growth of the genre, as well as the ways country music both reflects and initiates cultural change. They will also investigate various means of engaging with country music such as through the role of listener, singer, songwriter, DJ, or critic.

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. 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? Yes

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

Requested designation: HU

Mandatory Review: Yes

*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 Emily Schwartz E-mail ermuller@asu.edu Phone 562-355-2377

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Heather Landes Date: Feb. 17, 2022



Chair/Director (Signature):

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories, and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances, and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of artwork and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of artwork and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised March 2021

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 Submitted Documentation That Demonstrably Provides Evidence
<input type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, critical analysis, or creation of written, aural, or visual texts; and/or the critical analysis (not summary or memorization) of historical development of textual traditions.	Syllabus, texts, course itineraries
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, critical analysis, or engagement with aesthetic practices; and/or the critical analysis (not summary or memorization) of historical development of artistic or design traditions.	
<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 demonstrable critical 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.	Syllabus, texts, course itineraries
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus, texts, course itineraries
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the demonstrable critical 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:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
MUS	354	Country Music	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)
#2: Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	The Country Music course gives students a history of the genre as they trace its roots from African, Folk, and Appalachian traditions and explore how it has both reflected and influenced culture over time. As both researchers, and active participants in music making and music listening, students discover the ways in which the genre has evolved, diversified, and reimagined its roots.	The Country Music course tasks students with exploring the development of country music over time by reading, listening, and analyzing (See course syllabus, reading list, and itinerary pages 2-5.) Students are asked to draw comparisons between recordings of modern day country music and recordings of music from early folk tradition, compare and contrast the elements of country music from three major geographic regions over time, identify advances in music and recording technology that altered country music's trajectory, analyze the origins of country music as a cultural export to other countries around the world, analyze the lives and work through readings and recordings of several prominent country music artists including Jimmie Rodgers, Loretta Lyn, Charlie Pride and Frankie Staton, and understand examine country music's development and influence through the lens of gender, race, and politics.
#4b: Concerns aesthetic systems and values in the arts (popular music.)	The Country Music topic addresses the shift from folk tradition to Nashville Sound with the rise of rock and roll, and advent of technology shifts toward radio and television as well as country music's place in national and international culture and events such as the Civil Rights movement.	The Country Music topic addresses music's role in both political and social messaging during the cultural shifts of the 50s, 60s, and 70s, as well as its role in giving a mouthpiece to those looking to expand rights such as the second wave of feminism, and those looking to suppress rights such as the protests of the freedom riders in the civil rights movement (see course syllabus pages 2-5.)
#4c: Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	The Country Music topic traces the development of country music in the United States from its early Appalachian, Folk, and African roots in the early 1900s, through the rise of the Nashville Sound through today. Students listen to repertoire representative of various regions and styles (Bakersville Sound, Honkey Tonk, Nashville Sound, Western	The Country Music Course provides students with tools to trace the development of country music and the evolution of its sound, elements, artists, and performances in historical and social context. The first unit covers the evolution of country from its Appalachian, Folk, and African roots, the second covers the difference in regional sounds among Nashville, Bakersfield, and Western Swing, the third unit covers

	Swing) recording styles (amplification, instruments, and microphones) and historical context (feminism and civil rights.)	advances in instrument and recording technology and its influence on the genre, the fourth unit covers country music as a cultural export around the world, the fifth unit covers the role of a diverse array of singer songwriters in the development of the genre, and the sixth unit covers the country music's development through the lens of race, gender, and politics. Additionally, students complete both a midterm and final project in which they are asked to synthesize course material and engage with country music as listeners, performers, producers, DJs, and/or promoters. (Syllabus and course outcomes pages 1-5)

MUS 354: Country Music

Online iCourse, Fall 2021

Instructor: Dr. Emily Schwartz

Office Location: NA

Email: Emily.Muller@asu.edu

Telephone: 562-355-2377

Office hours: Please email me to set up Zoom office hours that work for you

Course Description

This course will give students a basic overview of the historical, cultural, social, and musical aspects of country music. Students will explore and analyze the themes and people who have contributed to the growth of the genre, as well as the ways country music both reflects and initiates cultural change. They will also investigate various means of engaging with country music such as through the role of listener, singer, songwriter, DJ, or critic.

Enrollment Requirements

Minimum 42 hours OR Visiting University Student

Course Objectives

Students will deepen their understanding of the country music tradition by analyzing its roots and origins, its influence on culture, the intersections of politics, gender, and race in the development of the genre, as well as engage with country music as a listener and creator.

Student Learning Outcomes

By the end of the course students will:

Trace the development of today's country music from its early historical roots

Analyze how country music both reflects and influences culture

Deepen their understanding of music's role in society by analyzing country music's intersection with race, politics, and gender.

Identify ways in which recording technology, cultural trends, and media shifts contributed to the development of country music

Actively engage with examples of country music through the lenses of listener, creator, and performer.

Course Access

This icourse can be accessed at my.asu.edu and myasucourses.asu.edu;

Additional Requirements

This course requires the following technologies

- Web browsers (Chrome, Mozilla Firefox, or Safari)
- Adobe Acrobat Reader (free)
- Adobe Flash Player (free)
- Speakers to listen to required music clips
- Microsoft Office (Microsoft 365 is free for all currently-enrolled ASU students)
- Reliable broadband internet connection (DSL or cable) to stream videos.

Student Success and the Classroom Learning Community

To be successful:

- You are part of the learning community in this course and expected to engage with the material, discussion and activities with care and integrity, and to respect the rights of others in carrying out all academic assignments and classroom discussions.

Additional Success Strategies

- check the course daily
- read announcements
- read and respond to course email messages as needed
- complete assignments by the due dates specified
- communicate regularly with your instructor and peers
- create a study and/or assignment schedule to stay on track
- access ASU Student Resources

Required Primary and Secondary Materials (e.g., readings, videos, podcasts, films and studio supplies)

There is no required textbook to purchase for this class. All required readings and supplemental videos will be posted on the class Canvas page.

Unit 1

Neal, J. Country music. *Grove Music Online*. Retrieved 27 Aug. 2021, from <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002224075>.

Cusic, D. (2008). *Discovering country music*. Praeger. (1-12)

Cusic, D. (2008). *Discovering country music*. Praeger. (57-66)

Unit 2

Tribe, I. (2006) *Country: A regional exploration*. Westport, CT: Greenwood press. (184-187)

Comber, C & Paris, M. (1975). Jimmie Rodgers. In Malone, B and McCulloh, J. (Eds) *Stars of country music*. (pg 121- 124) Chicago: University of Illinois Press.

Hill, T. (1999). A Distinctive country voice: The Nashville sound and country music's genre crisis in the 1950s. *Journal of Popular Music Studies*, 11, pg 3-17.

Mazor, B. (2009) Meeting Jimmy Rodgers: How America's original roots music hero changed the pop sounds of a century. Oxford University Press, Cary, North Carolina. 2009 (Full text available online at ASU)

Mitchell, R. (1991, July 28th). It don't mean a thang if it ain't western swing. *Houston Chronicle*.

Unit 3

Millard, A. J. (2005). *America on record : a history of recorded sound* (2nd ed.). Cambridge University Press.

Malone, B. C., & Neal, J. R. (2010). *Country music, U.S.A.* (3rd rev. ed.). University of Texas Press.

Unit 4

Reily, S. A. (1992). Música sertaneja and migrant identity: the stylistic development of a Brazilian genre. *Popular Music*, 11(3), 337–358. <https://doi.org/10.1017/S0261143000005183>

Cusic, D. (2008). *Discovering country music*. Praeger. (57-66)

Unit 5

Brown, M. (2005). *Looking back to see a country music memoir*. University of Arkansas Press.

Goehr, L., Sparshott, F., Bowie, A., & Davies, S. Philosophy of music. *Grove Music Online*. Retrieved 27 Aug. 2021, from

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/978156159263>

Peterson, R. A. (1997). *Creating country music : fabricating authenticity*. University of Chicago Press.

Unit 6

Keel, B. (2004). Between Riot Grrrl and Quiet Girl: The New Women's Movement in Country Music. *A Boy Named Sue: Gender and Country Music*, 155-177

Mann, G. (2008). Why does country music sound white? Race and the voice of nostalgia. *Ethnic and racial studies*, 31(1), 73-100.

Testa, K. (1996) Charley Pride Overcomes Racism in Country Career

<http://news.google.com/newspapers?nid=1298&dat=19960718&id=XOkyAAAAIBAJ&sjid=xwcGAAAAIBAJ&pg=6752,3419417>

Pecknold, D. (2007). The selling sound: the rise of the country music industry. Duke University Press Books. (pages 218 and 219)

Assignments

This course is divided into 6 units, each spanning 2 weeks. Each week will consist of readings, online lectures, and 2 assignments. After Unit 3, students will complete a midterm project involving participating in a live country music scene. After Unit 6, students will assume the position of a stakeholder in country music and complete a project from that perspective.

Please submit all assignments on time by 11:59pm on the assigned due date. Work submitted 24 hours late will be subject to half credit. Work turned in later than 24 hours is subject to no credit.

Unit 1- The Evolution of Country Music (Weeks 1 and 2)

Assignment #1: (10 points) *Due Friday 8/27 at 11:59 p.m.*

Assignment #2: (10 points) *Due Friday 9/3 at 11:59 p.m.*

Unit 2- Country Music by Region (Weeks 3 and 4)

Assignment #1: (10 points) *Due Friday 9/10 at 11:59 p.m.*

Assignment #2: (10 points) *Due Friday 9/17 at 11:59 p.m.*

Unit 3- Music Technology and Country Music (Weeks 5 and 6)

Assignment #1: (10 points) *Due Friday 9/24 at 11:59 p.m.*

Assignment #2: (10 points) *Due Friday 10/1 at 11:59 p.m.*

Midterm Project Due: VIRTUAL Music Field Trip (Week 7 and 8)

Country music is all about the....music! For this project, please find a recording of a country music concert of your choice. This could be from any time period but try to find one that was recorded live and is available in its entirety. Ideally we'd be watching LIVE country music, but since that is no feasible at the moment, this is the next best thing. In essay format, please give your reaction to the concert and specifically address how your experience relates to the course modules so far. For example, what region of the country did this music come from? What subgenre of country music might it fit into? What instruments were used? Where did those instruments originate? Can you hear the influence of any other genres on what you're listening to? Etc...Please cite course readings in your essay and tie it back to what you've learning so far in the course. Midterm Project: (100 points) *Due Friday 10/15 at 11:59 p.m.*

Unit 4- Country Music as Cultural Export (Weeks 9 and 10)

Assignment #1: (10 points) *Due Friday 10/22 at 11:59 p.m.*

Assignment #2: (10 points) *Due Friday 10/29 at 11:59 p.m.*

Unit 5- The Relationship Between Artist and Culture: Singer songwriter (Weeks 11 and 12)

Assignment #1: (10 points) *Due Friday 11/5 at 11:59pm*

Assignment #2: (10 points) *Due Friday 11/12 at 11:59 p.m.*

Unit 6- The Relationship Between Artist and Culture: Race, Gender, and Politics (Weeks 13 and 14)

Assignment #1: (10 points) *Due Friday 11/19 at 11:59pm*

Assignment #2 (10 points) **Due MONDAY 11/29 at 11:59 p.m.**

Final Project: Choose Your Path in Country Music (Weeks 15 and 16)

This is an opportunity for you to express how this course has given you a deeper understanding of country music through the lens of different contributors to the genre. Take the role of a singer-songwriter, music critic, music producer, or DJ to complete the final assignment. More information will be provided on Blackboard following completion of the midterm assignment.

Final Project: (100 points) **Due MONDAY 12/6 (instead of a final exam.)**

Grading Criteria:

Weekly assignments for this course are worth 10 points unless otherwise noted and will be graded according to the following criteria:

9-10 points	The student provided a thoughtful, analytical response to the questions demonstrating higher level college writing skills. Course materials were cited where appropriate.
6-8	The student provided cursory responses to the questions that were weakly supported by course materials.
0-5	The student provided little or no response to the questions and was not supported by course materials.

The midterm is worth 100 points and will be graded according to the following criteria

90-100 points	The student provided a detailed analysis of the country music concert experience and thoroughly and thoughtfully made explicit connections to course material.
60-80 points	The student provided a brief summary of the country music concert experience and made weak or vague connections to course material.
0-50 points	The student provided a brief summary of the country music concert and did not attempt to tie the experience to course material.

The final project is worth 100 points and will be graded according to the following criteria

90-100 points	The student thoroughly assumed the role of a country music contributor and used college level writing and analytical skills to draw from the themes of the course to provide an evidence based depiction of their chosen slice of country music.
60-80 points	The student assumed the role of a country music contributor with few examples of integrating supporting themes or evidence from the class.
0-50 points	The student either did not assume the role of a country music contributor or did so with little to no integration of supporting themes or evidence from the class.

Grading and grade scale

Grades will be rounded up to the nearest whole number (i.e. 89.5 will be rounded up to 90%)

Unit 1 Assignment 1	10 points
Unit 1 Assignment 2	10 points
Unit 2 Assignment 1	10 points
Unit 2 Assignment 2	10 points
Unit 3 Assignment 1	10 points
Unit 3 Assignment 2	10 points
Unit 4 Assignment 1	10 points
Unit 4 Assignment 2	10 points
Unit 5 Assignment 1	10 points
Unit 5 Assignment 2	10 points
Unit 6 Assignment 1	10 points
Unit 6 Assignment 2	10 points
Midterm	100 points
Final Project	100 points
Total:	320

Grade Scale

97-100	A+
93-96	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
70-76	C
60-69	D
0-59	E

Rounding Policy

I round grades up to the nearest whole number.

Attendance Policy

As this is an asynchronous icourse, weekly attendance at a given time and/or place is not required. However, participation for the duration of the course is mandatory.

You are welcome to work ahead on assignments but please do not fall behind. Assignments submitted late are subject to partial or no credit, however, I understand that sometimes unavoidable circumstances will impact your ability to complete work on time. These circumstances include: (1) a university-sanctioned event [ACD 304-02]; (2) religious holidays [ACD 304-04; a list can be found here <https://eoss.asu.edu/cora/holidays>]; (3) work performed in the line-of-duty according [SSM 201-18]; and (4) illness, quarantine or self-isolation related to illness as documented by a health professional.

If a university-sanctioned events, religious holidays, line-of-duty activity, or illness will impact your ability to complete your work on time, please communicate that to me in email.

Incomplete Policy

The incomplete is not a routine process for successful completion of coursework. Rather, it is a limited academic exception intended to address situations where a student who has been doing acceptable work experiences exceptional extenuating circumstances beyond the student's control preventing their timely completion of the course. In evaluating requests for incompletes, I not only assess the nature of the extenuating circumstances and whether such circumstances were beyond the student's control, but also whether the student's record of performance in the class demonstrates the likelihood for successful completion of the remaining coursework. All incomplete contracts must also be approved from the academic unit leads. Finally, while policy dictates the maximum time for contract completion, I take into account what materials are outstanding and consider the appropriate extension. Statistically at ASU, the shorter the contract length the more likely students will be able to successfully complete their classroom obligations. You can read more about the incomplete policy at <https://www.asu.edu/aad/manuals/ssm/ssm203-09.html>

Course Itinerary (Schedule)

All readings are available on the class Canvas site

Week	Topic	Readings	Lecture	Tasks Due
1	Unit 1 The Evolution of Country Music	-Country Music in Oxford Music Online -Discovering Country Music	Unit 1 Lecture 1	Assignment 1
2	Unit 1 The Evolution of Country Music	-5 Types of Country	Unit 1 Lecture 2	Assignment 2
3	Unit 2 Country Music by Region	-Bakersfield Sound -Distinctive Country Voice -Stars of Country Music: Jimmie Rodgers	Unit 2 Lecture 1	Assignment 1
4	Unit 2 Country Music by Region	-Western Swing in A Brief Survey of 80 Years of Musical History -Don't Mean a Thang -Meeting Jimmie Rodgers	Unit 2 Lecture 2	Assignment 2
5	Unit 3 Music Technology and Country Music	-Electric Speech: America on Record	Unit 3 Lecture 1	Assignment 1

		-Early Phonographs -Amplification and Microphones -Radio Expansion: Country Music during the Depression		
6	Unit 3 Music Technology and Country Music	-A Revolution in Sound -Perfecting Studio Recording	Unit 3 Lecture 2	Assignment 2
7	Midterm Assignment	NA	NA	NA
8	Midterm Assignment	NA	NA	Midterm
9	Unit 4 Country Music as Cultural Export	-Musica Sertaneja and Migrant Identity	Unit 4 Lecture 1	Assignment 1
10	Unit 4 Country Music as Cultural Export	-Country Music Internationally	Unit 4 Lecture 2	Assignment 2
11	Unit 5 Relationship Between Artist and Culture	-Maxine Brown -Singer Songwriter	Unit 5 Lecture 1	Assignment 1
12	Unit 5 Relationship Between Artist and Culture	-Philosophy of Music from Antiquity	Unit 5 Lecture 2	Assignment 2
13	Unit 6 Artist and Culture: Race Gender and Politics	-Selling Sound -Johnny Rebel	Unit 6 Lecture 1	Assignment 1
14	Unit 6 Artist and Culture: Race Gender and Politics	-Riot Grrl and Quiet Girl	Unit 6 Lecture 2	Assignment 2
15	Final Project: Choose Your Path in Country Music	NA	NA	NA
16	Final Project: Choose your Path in Country Music	NA	NA	Final Project

Subject to change

The Instructor reserves the right to change portions of this syllabus (assignments, deadlines etc.) by verbal instructions during scheduled class time. The student is responsible for noting changes and acting accordingly. Grading and absence policies are not subject to change.

Policies and Procedures

Anti-Discrimination Statement

The Herberger Institute of Design and the Arts at Arizona State University upholds, values, and cherishes student and faculty diversity, no matter the circumstance. As members of the ASU community, we are charged with challenging injustices and social inequities of any kind through

education. These values are an integral part of our standing as an institution and must be upheld by all members of the ASU community, including but not limited to all Herberger Institute of Design and the Arts staff, faculty and students. The call is clear and present at ASU for every member of our community to do their part in fostering a culture of Inclusive Excellence that contributes meaningfully to lasting equity for all. For students and faculty alike, this culture of Inclusive Excellence creates role models, broadens perspectives, combats negative stereotyping and enables artists, designers and makers of the 21st century to think creatively, critically and, above all, compassionately about our impact on the world at large.

This course and [Arizona State University welcomes all students](#) regardless of race/ethnicity, gender identities, gender expressions, sexual orientation, socio-economic status, age, disabilities, religion, regional background, Veteran status, citizenship status, nationality and other diverse identities that we each bring to class. Each of us bear intersectional perspectives that are born out of our backgrounds and identities, and each of us has a contribution to make towards our culture of Inclusive Excellence. As your instructor, I expect that all of my students abide by the following community agreements:

- to bring a willingness to deeply inspect your own assumptions about the world, identifying areas in which you may need to unlearn implicit biases and behaviors
- to help others learn by respectfully voicing your thoughts and reactions, acknowledging that they are partial to and shaped by the way you make sense of the world
- to demonstrate a curious and eager inquiry into how others make sense of the world

Diversity of experiences, backgrounds and opinions are essential to cultivating a rich academic environment which in turn strengthens our capacity to be ethical and empathetic creative-thinkers. I aim for students of all backgrounds to be well served by this course and that the diversity students bring to this class be viewed as a resource, strength and benefit. The materials of this course, including readings and assignments, will reflect this commitment to diverse and inclusive knowledge. If a student feels that there has been a discrepancy between my teaching practices and the university's commitment to Inclusive Excellence, you are encouraged to discuss your concerns directly with me. I value your learning experience and welcome all opportunities to enrich the efficacy of this course for all student groups. Here are resources available to all students to report incidents of bias, harassment, and other forms of discrimination inside and outside the classroom:

- Unsure of whether the concern you experience or witness falls under the criteria of bias, harassment, and other forms of discrimination? You can fill out the Herberger Institute Community of Care form at herbergerinstitute.asu.edu/caring describing the situation. One of the members of the Herberger Institute Behavioral Response Team will connect with you.
- Anyone who believes that they have been subjected to discrimination, harassment, or retaliation in violation of this policy, or who believes that this policy has been violated, should report the matter immediately to the [Office of University Rights and Responsibilities](#) or the [Dean of Students office](#) or directly fill out an [incident report](#).
- Unless a person is restricted by law from doing so, any employee who is informed of or has a reasonable basis to believe that [sexual harassment](#) has occurred, shall immediately [report](#) all information regarding the occurrence(s) to the Office of University Rights and Responsibilities or the Title IX Coordinator or the Dean of Students office.
- More reporting pathways are available to students on the [University's Prohibition Against Discrimination, Harassment, and Retaliation](#) policy page.

Instructor Absence Policy (NA for this course)

Students should wait for an absent instructor 15 minutes in class sessions of 90 minutes or less, and 30 minutes for those lasting more than 90 minutes, unless directed otherwise by someone from the academic unit.

Academic Integrity and Student Honor Code

The ASU student honor code affirms the commitment of ASU to uphold the values, principles, and ethics of academic integrity. All students are expected follow the code which states,

“We, the students of Arizona State University, have adopted this code as an affirmation of our commitment to academic integrity and our participation in ethical education. We embrace the duty to uphold ASU’s Honor Code, and in light of that duty, We promise to refrain from academic dishonesty. We pledge to act with integrity and honesty to promote these values among our peers. We agree to always abide by the Sun Devil Way and uphold the values of the New American University.”

Every student is expected to produce his/her original, independent work. Any student whose work indicates a violation of the ASU Academic Integrity Policy including cheating, plagiarism, and dishonesty will be subject to disciplinary action. Plagiarism is defined as deliberately passing off someone else’s words or ideas as your own. All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. Arizona State University and the Herberger Institute for Design and the Arts expect the highest standards of academic integrity from all students. Failure to meet these standards may result in suspension or expulsion from the university or other sanctions as specified in the ASU Student Academic Integrity Policy (<http://provost.asu.edu/academicintegrity>), “[e]ach student must act with honesty and integrity, and must respect the rights of others in carrying out all academic assignments.” This policy also defines academic dishonesty and sets a process for faculty members and colleges to sanction dishonesty. Violations of this policy fall into five broad areas that include but are not limited to:

- Cheating on an academic evaluation or assignments
- Plagiarizing
- Academic deceit, such as fabricating data or information
- Aiding Academic Integrity Policy violations and inappropriately collaborating
- Falsifying academic records

I sanction any incidents of academic dishonesty in my courses using University and HIDA guidelines. Should you have any question about whether or not something falls subject to this clause, feel free to contact me or review the university policy on academic integrity at the above link. Per ASU policy, a student may not avoid the consequences of academic dishonesty by withdrawing from a course, and may be placed back in the course in order to face sanctions resulting from academic integrity violations. You are responsible for abiding by this policy.

Student Learning Community Conduct

ASU adheres to a university-wide Student Code of Conduct. The philosophy behind this policy states, The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals. The Student Code of Conduct is designed to promote this environment at each of the state universities. You are expected to treat your instructor and your fellow classmates with respect and kindness. In all correspondence and in Discussion Board postings, you should show respect for the viewpoints of others who may disagree with you or see things from a different perspective. Criticizing, ridiculing, insulting, or belittling others will not be accepted. Keep in mind that electronic communications do not have the advantage of nonverbal cues that are so much a part of interpersonal communication. Humor or satire can sometimes be misinterpreted in strictly electronic

communication forums. In addition, all students should be aware of their Rights and Responsibilities at Arizona State University.

Copyright

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, 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. The course content, including lectures and other handouts, is copyrighted material. Students may not share outside the class, upload, sell, or distribute course content or notes taken during the conduct of the course (see ACD 304-06, "Commercial Note Taking Services" for more information). THIS CONTENT IS PROTECTED AND MAY NOT BE SHARED, UPLOADED, SOLD, OR DISTRIBUTED.

Statement on ASU's Community of Care standards

The Herberger Institute for Design and the Arts complies with the spirit and the letter of ASU's community of care standards with regard to social distancing, masking, and student, faculty, and staff safety and well being. <https://eoss.asu.edu/communityofcare>

Threatening or disruptive behavior

Self-discipline and a respect for the rights of others in the classroom or studio and university community are necessary for a conducive learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of the student from the class. Disruptive behavior may result in the removal of the student from the class. Threatening, violent, or disruptive behavior will not be tolerated in this class, and will be handled in accordance with ASU policy (SSM 104-02).

For more information please visit:

<https://eoss.asu.edu/dos/srr/PoliciesAndProcedures> and
<https://eoss.asu.edu/dos/safety/ThreateningBehavior>.

Withdrawal

If you are unable to complete the course, it is your responsibility to arrange for withdrawal from the class. You will not be automatically withdrawn and unless you are officially withdrawn from the course you will receive a final grade based upon the total points you have earned for the semester. Students are required to pay all tuition and fees for any registered course unless enrollment is officially cancelled during the 100% refund period. Please visit the Academic Calendar to review the withdrawal deadlines for this semester. For more information on Drop/Add and Withdrawal visit <https://students.asu.edu/drop-add>

Special Accommodations

Your instructor will make any reasonable adaptations for limitations due to any disability documented with the Student Accessibility and Inclusive Learning Services (SAILS), including learning disabilities. Please contact the instructor during office hours or by appointment to discuss any special needs you may have. You must contact the SAILS to process the paperwork for special course accommodations. To request academic accommodations due to a disability, please contact the SAILS (<https://eoss.asu.edu/drc>); Phone (480) 965-1234; TDD (480) 965-9000). Students who feel they will need disability accommodations in this class but have not registered SAILS should contact SAILS immediately. Students should contact the Center on the campus that your class is being held. Campus-specific location and contact information can be found on the SAILS website. SAILS offices are open 8 a.m. to 5 p.m. Monday – Friday. Check the above website for eligibility and documentation policies (<https://eoss.asu.edu/drc>). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me as soon as possible so that your needs can be addressed effectively.

Title IX and Mandated Reporter Policy

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/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately.

Policy on Sexual Discrimination

Policy on sexual discrimination as described in ACD 401, "Prohibition Against Discrimination, Harassment, and Retaliation", including the fact that the instructor is a mandated reporter and therefore obligated to report any information regarding alleged acts of sexual 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. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

Student Services & Resources

You will find a list of student resources at <https://eoss.asu.edu/resources>

Resources included are advisement, registration, financial aid, disability services, counseling, tutoring, library, and more.

Novel Coronavirus Information and Updates

You will find information and Frequently Asked Questions here <https://eoss.asu.edu/communityofcare>

You will find Novel Coronavirus updates and announcements here <https://eoss.asu.edu/health/announcements/coronavirus>

Non-emergency Student Care process

If you are concerned for a your own or a fellow student's well-being, please review the information and complete the form at herbergerinstitute.asu.edu/caring and the HIDA Care Team will reach out. FOR EMERGENCIES CALL 911. (Be prepared with the physical address of the location.)

Academic Calendar and Important Dates

The academic calendar can be found here <https://students.asu.edu/academic-calendar>