

MHL 341 – Music History I (HUAD)

Arizona State University | Fall 2023

Meeting times: Tuesdays & Thursdays, 10:30-11:45 a.m.

Location: Music, E510 (Recital Hall)

Instructor: Richard Kennel, M.F.A. (he/him)

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Office: Music, E511

Office hours: Tuesdays & Thursdays, 12:00-1:30 p.m. or by appointment

Zoom link: asu.zoom.us/j/5118050600

Course Description

MHL 341 traces the development of music in European society from the time of the ancient Greeks to the mid-eighteenth century (marked by the death of J.S. Bach) while also critically considering the reasoning behind who and what gets included in the “Western canon.” We will study a vast variety of musical styles, techniques, and genres from the perspectives of politics, economics, religion, intellectual history, social structures, etc. to better understand music from this period in its broader social, historical, and cultural contexts.

Lectures and discussions will elaborate on material found in the textbook, *A History of Western Music, 10th ed.*, with its accompanying scores and streamed recordings. Attendance and class participation are essential to succeed in this course, as projects and assignments may cover additional lecture and discussion material not found in the textbook. Announcements, review sheets, assignment guidelines, and other study material will be posted on Canvas (accessible at MyASU).

Enrollment Requirements

Prerequisite(s) with C or better: Performance BMUS or Theory and Composition BMUS major; MHL 140; MTC 222 OR Music BA, Music Learning and Teaching BMUS, or Music Therapy BMUS major; MHL 140; MTC 221 OR Visiting University Student

Course Objectives

1. Introduce students to concepts, terminology, and key figures in the development of the canon of Western European art music from the perspectives of politics, economics, religion, intellectual history, social structures, and the music’s contemporary relevance.
2. Develop students’ abilities to critically reflect on music, readings about music, and the “Western canon.”
3. Increase students’ literacy, research, and communication skills in relation to music and music history.

Student Learning Outcomes

At the completion of this course, students will be able to...

1. recognize a variety of relevant terms, genres, movements, composers, pieces, and musicians.
2. reflect critically on music, writings about music, and the “Western canon.”

3. develop skills related to listening, research, critical thinking, and writing to communicate effectively about music and music history in a variety of mediums.
4. evaluate the relevancy music of the past has in the world today.

General Studies Gold Syllabus Statements

This course fulfills the ASU **Humanities, Arts and Design** General Studies requirement. Students completing a Humanities, Arts and Design course will be able to:

1. Analyze cultural creations or practices in historical or contemporary context. (Learning outcome (LO) 1)
2. Interpret the formal, aesthetic, and creative elements in literary, visual, or cultural texts. (LO 2, 3)
3. Articulate relationships among tradition, innovation, individual creativity, and communal expression in cultural creations or practices. (LO 1, 2, 3, 4)
4. Communicate narratives, ideas, or arguments using such elements as evidence, creativity, and critical thinking. (LO 3, 4)

Course Access

Your ASU courses can be accessed by both my.asu.edu and myasucourses.asu.edu; bookmark both in the event that one site is down.

Required Primary and Secondary Materials

Textbooks

Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca, eds. *A History of Western Music*. 10th ed. New York and London: W.W. Norton & Company, 2019.

- Hard copy or eBook
- shorthand = HWM

Burkholder, J. Peter, and Claude V. Palisca, eds. Vol. 1 of *Norton Anthology of Western Music*. 8th ed. New York and London: W.W. Norton & Company, 2019.

- Hard copy only
- shorthand = NAWM

W.W. Norton Total Access

With the purchase of a new hard copy of *A History of Western Music*, 10th edition, you will receive a free registration code for Total Access to recordings, an online e-book identical to the print copy of the textbook (with the capability to highlight, take notes, watch videos, and listen to musical examples), and review materials including chapter quizzes, listening quizzes, outlines, and flashcards. To listen to streamed recordings and to access these other online resources, students must register for Total Access by entering the registration code on the small card included at the front of the textbook. Upon activation, the code is valid for 2 years.

To register for Total Access with a new hard copy of *A History of Western Music* go to digital.wwnorton.com/hwm10 and follow the instructions.

Assignments

All assignments are due in class on the day and time indicated on the syllabus. Late submissions will be docked a full letter grade for every day past the due date.

Class Preparation

Each class meeting will center around content from our textbook (HWM) and listenings from our anthology (NAWM). For each class you will need to prepare the following:

1. Listen to each of the listed anthology pieces while following along with the score.
2. Write and submit your response to the day's Discussion Question (more info below).
3. Write and submit your daily Listening Journal entry (more info below)

Note —While reading the textbook is critical to success in this course, you are not required to read *every* page. Your reading should be guided by your responses to the Discussion Questions and Listening Journals. Nevertheless, you are encouraged to read to as your curiosity demands!

Discussion Questions

Students will be required to answer discussion-oriented questions prior to each class. The purpose of these responses is to help you prepare for each class meeting and to hold you accountable for the required readings and listenings. These serve as preparation for small-group and/or full-class discussion. Your responses should be at least fifty words of complete sentences and should contain robust research cited from *A History of Western Music*. These will be due via Canvas by the start of class time (10:30 a.m.).

Listening Journal

For each class, you will need to listen to all of the listed recordings for the day. You must then select one of the listed recordings and write a journal entry about it. These entries should contain the following:

1. A brief summary of the time and place in which the piece was composed
2. A brief description of the genre
3. An interesting fact about the music from the relevant reading in the anthology (NAWM)
4. Three to five complete sentences describing your own personal feelings about the pieces
(e.g. How did it make you feel? What did it remind you of, either inside or outside the confines of this course? How would you go about working up this piece for performance? etc.)

These responses will be due via Canvas by the start of class time (10:30 a.m.). During class, you may be asked to meet with the other students who selected the same piece, synthesize your thoughts, and then informally present to the rest of the class.

Research & Reflect Project

For your written project this semester, you will be asked to research and reflect on the following question: ***How is music of the past relevant in today's world?*** For this class, we will define "music of the past" as any aspect of music dating from antiquity to 1750. You will be free to focus on what you personally relate to and see as most relevant to the present. 50% of the project will be devoted to research and 50% to your individual opinion.

The "research" half of your paper will consist of you presenting your sources while tying them into your thesis. The "reflect" half should not contain any citation and should resemble the sort of reflective, opinion-based writing you do for your Listening Journals. Do not be afraid of being "incorrect" in the "reflect" section; feel free to use your imagination here!

This paper should be ten complete pages of prose, double-spaced, in 12-point Times New Roman font. You are free to use any citational format with which you are comfortable, but you are required to have a complete list of your sources at the end of your paper. The works cited list does not count toward your ten-page total!

You will have the opportunity to revise your paper based on my initial feedback. This revision is optional, but highly recommended.

Proposal

You will be required to turn in a proposal for your semester project. It should contain all of the following:

- Topic — Simply identify whatever piece, composer, concept, philosophy, institution, ensemble, genre, album, etc. which will serve as the central topic for your paper. You will draw comparisons between this topic and today's world.
 - o This topic should directly relate to this course (i.e. Western music up to the year 1750). However, your topic does not necessarily need to be explicitly covered by our textbooks.
 - o Bear in mind that your topic should be significant enough that you are able to find numerous sources which address it. In other words, just because something interests you does not mean you will be able to find an adequate amount of scholarly sources from which to draw upon.
- Thesis statement — For your proposal, please provide a complete thesis statement. While your wording may be tweaked in the final draft of your paper, I want you to word your thesis statement as follows for your proposal: "In this paper I will..."
 - o Remember, your thesis statement is NOT a description of what your paper is about. Your thesis statement tells the reader what you will do in your paper. (e.g. "In this paper I will demonstrate..." "In this paper I will argue..." "In this paper I will challenge...")
- Source list — You are required to utilize five scholarly sources for this project. Provide a list of these sources in whatever citational format you choose.
 - o DO:
 - Select a topic that has been written about by plenty of different scholars.
 - Try to avoid any sources published before the year 2000. The more recent the better.
 - Cite either 1) scholarly books or 2) scholarly journal articles. (We will discuss this in class.)
 - One of your five sources may be an entry in the scholarly music encyclopedia Grove Music Online (aka Oxford Music Online). This database can be found in the "Frequently used resources" section on the ASU Music Library website.
 - Whether you cite Grove or not, this is an excellent place to help you settle on a topic and find relevant sources.
 - o DO NOT:
 - Do not cite book reviews, dissertations, online blogs, or any non-scholarly books.
 - Do not be afraid to ask me for help!

Grading

Discussion Questions	30%
Listening Journal	30%
Research and Reflect paper proposal	10%
Research and Reflect paper	30%

Grade Scale

97-100	A+
93-96.9	A
90-92.9	A-

87-89.9	B+
83-86.9	B
80-82.9	B-
77-79.9	C+
70-76.9	C
60-69.9	D
0-59.9	E

Rounding Policy

All grades will be rounded to the nearest whole number. Grades will only be raised by 0.5%.

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>

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.

Course Itinerary

Week 0

- Thursday, August 17 – Introduction, Syllabus, Projects & Resources

UNIT I – THE ANCIENT AND MEDIEVAL WORLDS

Week 1

- Tuesday, August 22 – Music in Antiquity
 - o Class prep
 - Read: HWM, chapter 1
 - Listen: NAWM 1, 2
 - o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question
- Thursday, August 24 – The Christian Church in the First Millennium
 - o Class prep
 - Read: HWM, chapter 2

- o Due by 10:30 a.m.
 - Discussion Question (no Listening Journal)

Week 2

- Tuesday, August 29 – Roman Liturgy and Chant (part one)
 - o Class prep
 - Read: HWM, chapter 3
 - Listen: NAWM 3, 4
 - o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question
- Thursday, August 31 – Roman Liturgy and Chant (part two)
 - o Class prep
 - Read: HWM, chapter 3
 - Listen: NAWM 5, 6, 7
 - o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question

Week 3

- Tuesday, September 5 – Song and Dance Music to 1300 (part one)
 - o Class prep
 - Read: HWM, chapter 4
 - Listen: NAWM 8, 9, 10
 - o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question
- Thursday, September 7 – Song and Dance Music to 1300 (part two)
 - o Class prep
 - Read: HWM, chapter 4
 - Listen: NAWM 11, 12, 13
 - o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question

Week 4

- Tuesday, September 12 – Polyphony through the Thirteenth Century (part one)
 - o Class prep
 - Read: HWM, chapter 5
 - Listen: NAWM 14, 15, 16, 17, 18, 19
 - o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question
- Thursday, September 14 – Polyphony through the Thirteenth Century (part two)
 - o Class prep
 - Read: HWM, chapter 5
 - Listen: NAWM 20, 21, 22, 23
 - o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question

Week 5

- Tuesday, September 19 – New Developments in the Fourteenth Century (part one)
 - o Class prep
 - Read: HWM, chapter 6

- Listen: NAWM 24, 25, 26, 27
- o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question
- Thursday, September 21 – New Developments in the Fourteenth Century (part two)
 - o Class prep
 - Read: HWM, chapter 6
 - Listen: NAWM 28, 29, 30, 31
 - o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question

UNIT II – THE RENAISSANCE

Week 6

- Tuesday, September 26 – England in the Fifteenth Century
 - o Class prep
 - Read: HWM, chapter 7
 - Listen: NAWM 32, 33
 - o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question
- Thursday, September 28 – Burgundy in the Fifteenth Century
 - o Class prep
 - Read: HWM, chapter 7
 - Listen: NAWM 34, 35, 36, 37
 - o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question

Week 7

- Tuesday, October 3 – Franco-Flemish Composers (part one)
 - o Class prep
 - Read: HWM, chapter 9
 - Listen: NAWM 38, 39, 40, 41
 - o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question
 - **Research and Reflect proposal due (11:59 p.m.)**
- Thursday, October 5 – Franco-Flemish Composers (part two)
 - o Class prep
 - Read: HWM, chapter 9
 - Listen: NAWM 42, 43, 44, 45
 - o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question

Week 8

- Tuesday, October 10 – (Fall Break – no class)
- Thursday, October 12 – Madrigal and Secular Song in the Sixteenth Century
 - o Class prep
 - Read: HWM, chapter 10

- Listen: NAWM 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57
- Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question

Week 9

- Tuesday, October 17 – Sacred Music in the Era of Reformation (part one)
 - Class prep
 - Read: HWM, chapter 11
 - Listen: NAWM 58, 59, 60, 61
 - Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question
- Thursday, October 19 – Sacred Music in the Era of Reformation (part two)
 - Class prep
 - Read: HWM, chapter 11
 - Listen: NAWM 62, 63, 64, 65
 - Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question

UNIT III – THE BAROQUE

Week 10

- Tuesday, October 24 – The Rise of Instrumental Music
 - Class prep
 - Read: HWM, chapter 12
 - Listen: NAWM 66, 67, 68, 69, 70
 - Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question
- Thursday, October 26 – New Styles in the Seventeenth Century & The Invention of Opera
 - Class prep
 - Read: HWM, chapter 14
 - Listen: NAWM 71, 72, 73, 74, 75, 76
 - Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question

Week 11

- Tuesday, October 31 – Music for Chamber and Church in the Early Seventeenth Century (part one)
 - Class prep
 - Read: HWM, chapter 15
 - Listen: NAWM 77, 78, 79
 - Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question
- Thursday, November 2 – Music for Chamber and Church in the Early Seventeenth Century (part two)

- o Class prep
 - Read: HWM, chapter 15
 - Listen: NAWM 80, 81, 82, 83, 84
- o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question

Week 12

- Tuesday, November 7 – France in the Seventeenth Century
 - o Class prep
 - Read: HWM, chapter 16
 - Listen: NAWM 85, 86, 87, 88, 89
 - o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question
- Thursday, November 9 – (no class)
 - o Due by 11:59 p.m.
 - **Research and Reflect Project**

Week 13

- Tuesday, November 14 – England, Spain, colonial North America, and Russia in the Seventeenth Century
 - o Class prep
 - Read: HWM, chapter 16
 - Listen: NAWM 90, 91, 92
 - o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question
- Thursday, November 16 – Italy and Germany in the Late Seventeenth Century
 - o Class prep
 - Read: HWM, chapter 17
 - Listen: NAWM 93, 94, 95, 96, 97
 - o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question

Week 14

- Tuesday, November 21 – The Early Eighteenth Century in Italy and France
 - o Class prep
 - Read: HWM, chapter 18
 - Listen: NAWM 98, 99, 100
 - o Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question
- Thursday, November 23 – (Thanksgiving – no class)

Week 15

- Tuesday, November 28 – German Composers of the Late Baroque (part one)
 - o Class prep
 - Read: HWM, chapter 19
 - Listen: NAWM 101, 102, 103, 104, 105
 - o Due by 10:30 a.m.
 - Listening Journal

- Discussion Question
- Thursday, November 30 – German Composers of the Late Baroque (part two)
 - Class prep
 - Read: HWM, chapter 19
 - Listen: NAWM 106, 107, 108
 - Due by 10:30 a.m.
 - Listening Journal
 - Discussion Question
 - **Revised Research and Reflect project (optional) due Friday, December 1 by 11:59 p.m.**

Policies and Procedures

Attendance Policy

Attendance at all class meetings is required. *Each student is allowed three unexcused absences. For each additional unexcused absence, five percentage points will be deducted from your final course grade (e.g. 84% — 79%). It is the student's responsibility to keep track of their absences.* Repeated tardiness and/or leaving class early will be recorded and your final grade will be lowered accordingly. To request an excused absence, contact me by email at least 24 hours in advance, or as soon as possible in the case of an emergency.

Excused absences related to religious observances/practices in accord with ACD 304–04,

“Accommodation for Religious Practices”: Students may be excused for the observance of religious holidays. Students should notify the instructor at the beginning of the semester about the need to be absent from class due to religious observances. Students will be responsible for materials covered during their absence and should consult with the instructor to arrange reasonable accommodation for missed exams or other required assignments.

Excused absences related to university sanctioned activities in accord with ACD 304–02, “Missed Classes Due to University-Sanctioned Activities.” Students required to miss classes due to university sanctioned activities will not be counted absent. However, absence from class or examinations due to university-sanctioned activities does not relieve students from responsibility for any part of the course work required during the period of the absence. Students should inform the instructor early in the semester of upcoming scheduled absences and immediately upon learning of unscheduled required class absences. Reasonable accommodation to make up missed exams or other required assignments will be made. Consult the instructor BEFORE the absence to arrange for this accommodation.

Line-of-duty absence and missed assignment policy: A student who is a member of the National Guard, Reserve, or other U.S. Armed Forces branch who misses classes, assignments or examinations due to line-of-duty responsibilities shall have the opportunity to make up the coursework in accordance with SSM 201-18 Accommodating Active Duty Military Personnel.

This accommodation also applies to spouses who are the guardian of minor children during line-of-duty activities. This policy does not excuse students from course responsibilities during their absence. Students should first notify the Pat Tillman Veterans Center of their activation and then the instructor to discuss options.

Instructor Absence Policy

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 their 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.

Herberger Institute Professionalism Standard

Further, Herberger Institute students are expected to adhere to the Herberger Institute Professionalism standards. Professionalism entails a set of skills critical for workplace and creative successes, and professional behavior creates an atmosphere promoting safe and high-quality spaces for constructive learning as well as individual and community well-being. The institute expects students to show professional behavior with clients, members of the community, and others in the university environment (e.g., classrooms, clinics, labs, studios) including members of the faculty and administration, other students and staff. Students are expected to conduct themselves in a professional manner, including arriving on time with an open attitude to learning, engaging in ethical behavior, resolving conflicts in an appropriate manner at all times, holding partnership information confidential, and using prudence in written and verbal communications. Professionalism includes:

- self-control
- respectful communication
- following all university and studio safety protocols and behavioral expectations
- attendance and punctuality
- honesty and integrity.

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.

No Generative AI Use Permitted

In this course, all assignments must be completed by the student. Artificial Intelligence (AI), including ChatGPT and other related tools used for creating of text, images, computer code, audio, or other media, are not permitted for use in any work in this class. Use of these generative AI tools will be considered a violation of the [ASU Academic Integrity Policy](#), and students may be sanctioned for confirmed, non-allowable use in this course.

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>

Disruptive, Threatening, or Violent Behavior

In the classroom and out, students are required to conduct themselves in a manner that promotes an environment that is safe and conducive to learning and conducting other university-related business. All incidents and allegations of violent or threatening conduct by an ASU student will be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. Such incidents will be dealt with in accordance with the policies and procedures described in Section 104-02 of the Student Services Manual, available at <https://public.powerdms.com/ASU/documents/1560490>

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>