

# MHL 342 Music History II (HUAD)

Meeting times: Tuesdays & Thursdays, 10:30-11:45 a.m. Location: Music, E510 (Recital Hall)

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

Email: rekennel@asu.edu Office: Music, E511

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

Zoom link: [asu.zoom.us/j/5118050600](https://asu.zoom.us/j/5118050600)

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## Course Description

MHL 342 surveys music of the Western canon from 1750 through the present while also critically considering the reasoning behind who and what gets included in that canon. We will study a variety of musical styles, techniques, and genres from the perspectives of musicology, politics, economics, religion, philosophy, intellectual history, and social structures. In doing so, we will seek to better understand this music 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): Performance BM or Theory and Composition BM major; MHL 140 with C or better; MTC 223 with C or better OR Music Learning and Teaching BM, Music Therapy BM, or Music BA major; MHL 140 with C or better; MTC 221 with C or better

## Course Objectives

1. Introduce students to concepts, terminology, and key figures in the development of the canon of Western European art music from 1750 to present from the perspectives of politics, economics, religion, intellectual history, social structures, and the music's contemporary relevance.
2. Develop understanding of this music in its broader social, historical, and cultural contexts.
3. Develop students' abilities to critically reflect on music, readings about music, and the "Western canon."
4. 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 and distinguish between a variety of relevant terms, genres, movements, composers, pieces, and musicians.

2. Research musicological subjects and reflect critically on music, writings about music, and the “Western canon.”
3. Wield skills related to listening, research, and writing in order to communicate effectively about music and music history in a variety of contexts.
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 Outcomes (LO 1, 2))
2. Interpret the formal, aesthetic, and creative elements in literary, visual, or cultural texts. (LO 1, 2)
3. Articulate relationships among tradition, innovation, individual creativity, and communal expression in cultural creations or practices. (LO 2, 3, 4)
4. Communicate narratives, ideas, or arguments using such elements as evidence, creativity, and critical thinking. (LO 2, 3, 4)



## Course Access

Your ASU courses can be accessed by both [my.asu.edu](http://my.asu.edu) and [myasucourses.asu.edu](http://myasucourses.asu.edu); bookmark both in the event that one site is down.

### Additional Requirements

This course requires the following technologies

- Web Browsers ([Chrome](#), Mozilla Firefox, or Safari)
- Adobe Acrobat Reader (free)
- Adobe Flash Player (free)
- Webcam, microphone, headset/earbuds, and speaker
- Microsoft Office ([Microsoft 365 is free](#) for all currently-enrolled ASU students)
- Reliable broadband internet connection (DSL or cable) to stream videos.
- W. W. Norton Total Access (see Required Materials below).

### Classroom Technology (Your specific Technology Usage policy)

- It is encouraged that you bring technology (cell phones, tablets and laptops) to class to help you take notes and do research, however please turn off cell phone ringers and do not use your phone to make personal calls in class or use any technology to use social media in class. Do not answer your phone in class. If you believe you are receiving an emergency call, please step

outside to take it.

### Student Success

To be successful:

- check the course daily
- read announcements
- read and respond to course email messages as needed
- complete assignments by the due dates specified
- utilize [W. W. Norton Total Access](#) daily
- 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

### 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. 2 of Norton Anthology of Western Music*. 8th ed. New York and London: W.W. Norton & Company, 2019.

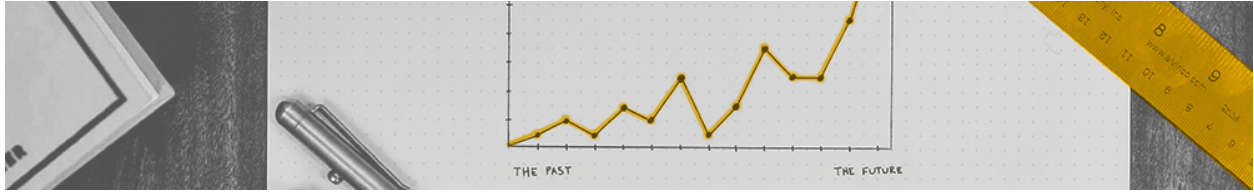
- Hard copy only
- shorthand = NAWM2

Burkholder, J. Peter, and Claude V. Palisca, eds. *Vol. 3 of Norton Anthology of Western Music*. 8th ed. New York and London: W.W. Norton & Company, 2019.

- Hard copy only
- shorthand = NAWM3

### 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 two years. To register for Total Access with a new hard copy of *A History of Western Music* go to [www.digital.wwnorton.com/hwm10](http://www.digital.wwnorton.com/hwm10) and follow the instructions.



## Assignments

### 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 research one topic of Western music which is relevant to this class (a piece, a composer, a genre, an album, an ensemble, etc.). This topic does not have to be specifically covered by the textbook, but must directly relate to the scope of this class (Western music after the year 1750). Half of the paper will be spent detailing your research.

The remaining half of your paper will be devoted to your own personal, subjective reflections about how you think your topic represents the society in which it/he/she/they exists or existed. This portion of the

paper does not need to contain any citations and should resemble the sort of reflective, opinion-based writing you do for your

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 the instructor's 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.
  - This topic should directly relate to this course (i.e. Western music after the year 1750). However, your topic does not necessarily need to be explicitly covered by our textbooks. (For example, our textbook deals with several jazz musicians, but you could write your paper on a jazz musician who is not specifically addressed.)
  - 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...”
  - 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.
  - 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.
  - DO NOT:
    - Do not cite book reviews, online blogs, or any non-scholarly books.
    - Do not be afraid to ask me for help!

## **Grading, including grade scale**

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.

Discussion Questions

30%

Listening Journal	30%
Research and Reflect paper proposal	10%
Research and Reflect paper	30%.

### Grading scale

A+ = 97 – 100
A = 93 – 96.9
A- = 90 – 92.9
B+ = 87 – 89.9
B = 83 – 86.9
B- = 80 – 82.9
C+ = 77 – 79.9
C = 70 – 76.9
D = 60 – 69.9
E = 0 – 59.9

### Rounding Policy

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

### Incomplete Policy

The incomplete grade 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 and announcements on Canvas. The student is responsible for noting changes and acting accordingly. Grading and absence policies are not subject to change.



### Course Itinerary (Schedule)

Add/drop deadline: January 21  
 Course withdrawal deadline: March 31

#### Week 1

- Tuesday, January 9 – Introduction, Syllabus, Projects & Resources

- Thursday, January 11 – Writing & Researching About Music
  - Due by 10:30 a.m.
    - Discussion Question

## **UNIT I – THE EIGHTEENTH CENTURY**

### **Week 2**

- Tuesday, January 16 – Musical Taste and Style in the Enlightenment
  - Class prep
    - Read: HWM, chapter 20 (p. 454-470)
  - Due by 10:30 a.m.
    - Discussion Question (no Listening Journal)

- Thursday, January 18 – Opera and Vocal Music in the Early Classical Period
  - Class prep
    - Read: HWM, chapter 21 (p. 471-493)
    - Listen: NAWM2 109, 110, 111, 112, 113, 114
  - Due by 10:30 a.m.
    - Listening Journal
    - Discussion Question

### **Week 3**

- Tuesday, January 23 – Instrumental Music: Sonata, Symphony, and Concerto
  - Class prep
    - Read: HWM, chapter 22 (p. 494-513)
    - Listen: NAWM2 115, 116, 117, 118, 119, 120
  - Due by 10:30 a.m.
    - Listening Journal
    - Discussion Question

- Thursday, January 25 – Classical Music in the Late Eighteenth Century (part one)
  - Class prep
    - Read: HWM, chapter 23 (p. 514-533)
    - Listen: NAWM2 121, 122, 123
  - Due by 10:30 a.m.
    - Listening Journal
    - Discussion Question

### **Week 4**

- Tuesday, January 30 – Classical Music in the Late Eighteenth Century (part two)
  - Class prep
    - Read: HWM, chapter 23 (p. 533-551)
    - Listen: NAWM2 124, 125, 126, 127, 128

o Due by 10:30 a.m.

- Listening Journal
- Discussion Question

• Thursday, February 1 – Revolution and Change

o Class prep

- Read: HWM, chapter 24 (p. 554-579)
- Listen: NAWM2 129, 130, 131

o Due by 10:30 a.m.

- Listening Journal
- Discussion Question

## **UNIT II – THE NINETEENTH CENTURY**

### **Week 5**

• Tuesday, February 6 – The Romantic Generation: Song

o Class prep

- Read: HWM, chapter 25 (p. 580-600)
- Listen: NAWM2 132, 133, 134

o Due by 10:30 a.m.

- Listening Journal
- Discussion Question

• Thursday, February 8 – The Romantic Generation: Piano

o Class prep

- Read: HWM, chapter 25 (p. 600-617)
- Listen: NAWM 135, 136, 137, 138, 139, 140, 141

o Due by 10:30 a.m.

- Listening Journal
- Discussion Question

### **Week 6**

• Tuesday, February 13 – Romanticism in Classical Forms: Choral & Chamber

o Class prep

- Read: HWM, chapter 26 (p. 618-630)
- Listen: NAWM2 142, 143, 144, 145 \

o Due by 10:30 a.m.

- Listening Journal
- Discussion Question

• Thursday, February 15 – Romanticism in Classical Forms: Orchestral

o Class prep

- Read: HWM, chapter 26 (p. 631-645)
- Listen: NAWM2 146, 147, 148

o Due by 10:30 a.m.



- Listening Journal
- Discussion Question

### **Week 7**

- Tuesday, February 20 – Romantic Opera and Musical Theater to Midcentury

- o Class prep

- Read: HWM, chapter 27 (p. 646-670)
- Listen: NAWM2 149, 150, 151, 152

- o Due by 10:30 a.m.

- Listening Journal
- Discussion Question

- Thursday, February 22 – Opera and Musical Theater in the Later Nineteenth Century (part one)

- o Class prep

- Read: HWM, chapter 28 (p. 671-694)
- Listen: NAWM2 153, 154

- o Due by 10:30 a.m.

- Listening Journal
- Discussion Question
- Research & Reflect proposal due Friday, February 23, 11:59 pm

### **Week 8**

- Tuesday, February 27 – Opera and Musical Theater in the Later Nineteenth Century (part two)

- o Class prep

- Read: HWM, chapter 28 (p. 694-710)
- Listen: NAWM2 155, 156, 157, 158, 159

- o Due by 10:30 a.m.

- Listening Journal
- Discussion Question

- Thursday, February 29 – Late Romanticism in German Musical Culture

- o Class prep

- Read: HWM, chapter 29 (p. 711-730)
- Listen: NAWM2 160, 161, 162

- o Due by 10:30 a.m.

- Listening Journal
- Discussion Question

### **Week 9**

- Tuesday, March 5 & Thursday, March 7 – (Spring Break – no class)

### **Week 10**

- Tuesday, March 12 – Diverging Traditions in the Later Nineteenth Century (part one)

o Class prep

- Read: HWM, chapter 30 (p. 731-745)
- Listen: NAWM2 163, 164, 165, 166

o Due by 10:30 a.m.

- Listening Journal
- Discussion Question

• Thursday, March 14 – Diverging Traditions in the Later Nineteenth Century (part two)

o Class prep

- Read: HWM, chapter 30 (p. 745-753)
- Listen: NAWM2 167, 168

o Due by 10:30 a.m.

- Listening Journal
- Discussion Question

### **UNIT III – THE TWENTIETH CENTURY & AFTER**

#### **Week 11**

• Tuesday, March 19 – The Early Twentieth Century: Vernacular Music

o Class prep

- Read: HWM, chapter 31 (p. 756-769)
- Listen: NAWM3 169

o Due by 10:30 a.m.

- Listening Journal
- Discussion Question

• Thursday, March 21 – The Early Twentieth Century: The Classical Tradition (part one)

o Class prep

- Read: HWM, chapter 32 (p. 770-789)
- Listen: NAWM3 170, 171, 172, 173

o Due by 10:30 a.m.

- Listening Journal
- Discussion Question

#### **Week 12**

• Tuesday, March 26 – The Early Twentieth Century: The Classical Tradition (part two)

o Class prep

- Read: HWM, chapter 32 (p. 790-803)
- Listen: NAWM3 174, 175, 176, 177, 178, 179

o Due by 10:30 a.m.

- Listening Journal
- Discussion Question

• Thursday, March 28 – Radical Modernists

o Class prep

- Read: HWM, chapter 33 (p. 804-847)
- Listen: NAWM3 180, 181, 182, 183, 184, 185, 186, 187, 188, 189

o Due by 10:30 a.m.

- Listening Journal § Discussion Question

**Week 13**

• Tuesday, April 2 – Between the World Wars: Jazz and Popular Music

o Class prep

- Read: HWM, chapter 34 (p. 849-868)
- Listen: NAWM3 190, 191, 192, 193

o Due by 10:30 a.m.

- Listening Journal
- Discussion Question

• Thursday, April 4 – Between the World Wars: The Classical Tradition

o Class prep

- Read: HWM, chapter 34 (p. 869-897)
- Listen: NAWM3 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204

o Due by 10:30 a.m.

- Listening Journal
- Discussion Question

**Week 14**

• Tuesday, April 9 – Postwar Crosscurrents

o Class prep

- Read: HWM, chapter 36 (p. 899-918)
- Listen: NAWM3 205, 206, 207, 208

o Due by 10:30 a.m.

- Listening Journal
- Discussion Question

• Thursday, April 11 – Postwar Heirs to the Classical Tradition

o Class prep

- Read: HWM, chapter 37 (p. 919-953)
- Listen: NAWM3 209, 210, 211, 212, 213, 214, 215, 216

o Due by 10:30 a.m.

- Listening Journal
- Discussion Question
- Research & Reflect project due Friday, April 12, 11:59 pm

**Week 15**

• Tuesday, April 16 – The Late Twentieth Century

o Class prep

- Read: HWM, chapter 38 (p. 954-989)
- Listen: NAWM3 217, 218, 219, 220, 221, 222, 223

o Due by 10:30 a.m.

- Listening Journal
- Discussion Question

• Thursday, April 18 – The Twenty-First Century

o Class prep

- Read: HWM, chapter 39 (p. 990-1011)
- Listen: NAWM3 224, 225, 226, 227, 228, 229

o Due by 10:30 a.m.

- Listening Journal § Discussion Question

## Week 16

• Tuesday, April 23 – TBA

• Thursday, April 25 – TBA

o Due - Revised Research and Reflect project (optional) due Friday, April 26, 11:59 pm



## 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](http://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.



## Policies and Procedures

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 the instructor or TA 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 the instructor for 15 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.

### **AI Code of Conduct**

#### **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](https://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>