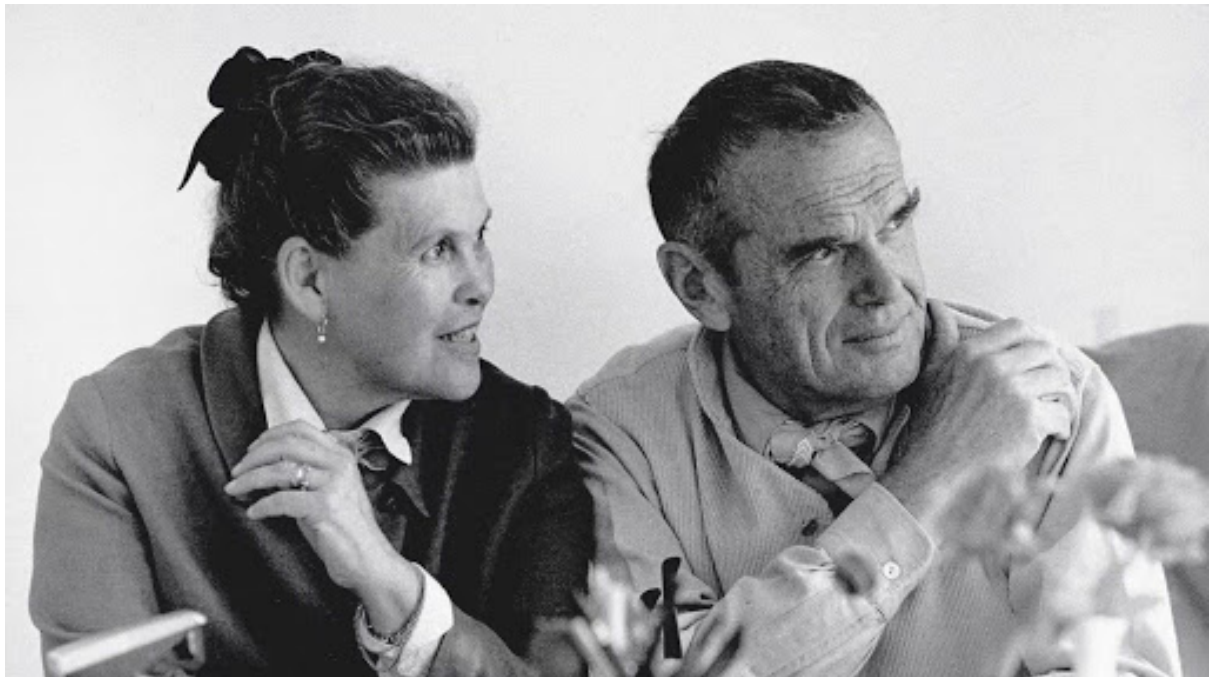


*"True education is the habitual contemplation of greatness."*  
Alfred North Whitehead, *Dialogues* 1953.

**APH 461: Charles + Ray Eames** (3 credit hours)

"Survey of the American designers Charles and Ray Eames, their innovative design thinking and masterworks. Prerequisites: ASU cumulative 3.00 GPA, minimum 60 hours, or Graduate standing, including both degree and non-degree seeking graduate students. Satisfies General Studies Requirements: HU (Humanities, Arts + Design)."



**Max Underwood AIA**  
Presidents Professor  
Zoom office hours: scheduled via email  
max.underwood@asu.edu

*"The Eameses have so strongly influenced the way we sit, store things, build, play, communicate, teach, learn, and think, it would almost seem that the diversity is their genius. Not so. What their genius represents is not merely minds versatile enough to move in many directions, but minds so wholly centered that it brings precisely the same talent and experience to bear upon problems that seem vastly different from each other. It is that unity of approach that lets us see the quintessential Eameses in almost anything they do - whether it's an astronomy lesson or physics or a chaise lounge or a film."*  
Ralph Caplan *Herman Miller: Adventures in Design* lecture.

**Office of Charles and Ray Eames** (1941-1988)

Charles and Ray Eames dedicated their lives to the endless search for connections, which celebrate the experiences of life and the evolving nature of things, which surround us. Practicing in the dawn of the television age, the Eameses realized that designers must be prepared daily to redefine the boundaries of design, and their creative practice, to effectively engage the key cultural, historical, political, social, economic and technical forces

of their age. The breadth and depth of the Eameses creative work is simply staggering, which includes over nine hundred designs for furniture, toys, exhibitions, films, graphics and architecture - beautifully showcased in the recent PBS *American Masters* profile on them. The hallmark of Eames design is that it simultaneously directs a process of discovery to arrive at penetrating insight, as well as convey and celebrate those discoveries clearly to people of any age.

From 1941 to 1988 the Office of Charles and Ray Eames redefined "design" as not simply making objects, but formulating new ways to see and embrace the richness of life around us. The Eames Office was an experimental laboratory of catalytic clutter where an array of cultural artifacts, raw materials, tools, and a multi-talented staff were transformed at any moment by fresh perceptions, energetic discourse and hard work. The design projects, or "design problems," as the Eameses called them, were not solved with willful gestures or preconceived notions, but with making precise connections between situations and conditions. Eames Design thinking began with extensive research and observation of the multiple situations and conditions that surrounded the artifact of inquiry. Through the "intelligence of the eye," using the tools of photography and film, a rough understanding of the ideas and their possible intellectual and emotional connections were reached and documented. Collective analysis of these records, coupled with more precise research and discourse with consultants and area specialists, established the critical inter-relationships, constraints, boundaries and ultimately a focus for future investigations. At this point, the design exploration of the Eames Office shifted to combine the "intelligence of the eye" with the "intelligence of the hand." Simultaneous design activities of scale models, full-scale material mock-ups, documentary film and photography became interdependent instruments of discovery enabling future assessment and refinement to occur. The "design problems" were always mentally and physically absorbing, challenging and demanding. Work in the Office of Charles and Ray Eames was "a difficult form of play."

In 1985, Charles and Ray Eames were internationally recognized at the World Design Conference, as "*the most influential designers of the 20th century*". Today Eames Design is synonymous with the word "Designer." Their design thinking and creative masterwork continues to be one measure and standard against new designers and their work continue to be judged.

## Course objectives and learning outcomes

*"We work because it's a chain reaction, each subject leads to the next."*  
Charles Eames *Norton Lecture #5*, Harvard University, 29 March 1971.

The objectives and learning outcomes of this course are three-fold:

### ***Experiencing a Great Design Practice***

The first objective of this course is to enable you to experience the richness of a great design practice: the office of Charles and Ray Eames. You will develop a first-hand understanding of and an appreciation for WHY great design happens, HOW it is brought about, and WHAT it is. This will be achieved by surveying the American designers Charles and Ray Eames, their innovative design thinking and breath of masterworks via readings, films and lectures.

### ***Understanding a Great Design Practice***

The second objective of this course is to have you understand the organization and workings of a great design practice, and the specific personal, cultural, political, economic and technical forces which shape its evolution. This will be achieved through a series of readings, films and lectures on Charles + Ray, their philosophy of practice, core moral and ethical values, office organization and management, design processes, and their resilient strategies for growth, adaptation and change.

### ***Understanding Contemporary and Future Design Practice***

The third objective of this course is to give you the opportunity to witness first-hand how contemporary designers have built upon and continue to extend the legacy of Eames Design to solve today's wicked design problems. This will be achieved by you going out and interviewing a living designer, on-camera, about their background, design process and resultant trans-disciplinary work, which bridges known disciplines to create new innovative solutions to our pressing problems today. Followed by you proposing what the Future of Design will be and look like in 2070.

*"Do not take any job with whose objectives you do not agree, and don't take a job as a stepping stone to something else."*  
Charles Eames *Norton Lecture #5*, Harvard University, 29 March 1971.

## Course requirements

You will need to complete the following:

1. **Familiarize yourself with our course website**

Go to <https://eames.hol.asu.edu>

2. **Review the class syllabus, assignments, schedule and deadlines**

Posted on our course website

3. **Lectures and quizzes**

To succeed you will need to watch each lecture and complete the quiz, to insure you develop an understanding of the key ideas and gain full benefits from this course. A list of supplemental readings (not required) has also been provided for your further enrichment and research.

4. **Interview with a Contemporary Designer – YouTube video, summary, discussion and peer grading**

You are required to go out into your local community, arrange, meet and interview, on-camera, a living designer about their background, design process and resultant trans-disciplinarily work, which bridges known disciplines to create new innovative solutions to our pressing problems. You will create and submit a 5:00 minute YouTube video and summary, followed by a group discussion and peer grading. More details for this assignment can be found on our course web site.

5. **Future of Design 2070 – YouTube video, summary, discussion and peer grading**

Charles + Ray Eames constantly explored the critical issues and problems of their age. Each design solution the Eames Office created, not only addressed a critical issue, problem and need, it also seamlessly connected people, culture, new materials and emerging technologies. In our second assignment, building on this Eames legacy, you will be designing the Future in 2070. You will first define the critical issues and problems of 2070, and then create your own new design solutions which connect people, culture, new materials and emerging technologies. Finally, you will showcase your new designs, and their use through an entire day in 2070, in a 5:00 minute YouTube video and summary, followed by a group discussion and peer grading.

## Feedback, evaluation and grading

Within this course your work will be carefully examined, evaluated and graded. You should not confuse feedback or evaluation with grading. **Feedback** is a process of discussion in which your ideas and observations are themselves modified, corrected, and strengthened. **Evaluation** is a critic of a performance to appraise and mentor a future trajectory of intellectual growth (Mastery). **Grading** on the other hand is an index of a relative standing against a grading standard or norm for a particular peer group. Within this course all feedback, evaluation and grading will be done collectively by both your Group, Teaching Assistant and Professor.

We want to be sure that all grading is fair and equitable. We only discuss grades FACE-TO-FACE (in person or w/ Zoom) not by email, text or phone. You should confer with your Professor and/or Teaching Assistant several times during the semester, during office hours, to assure that you are meeting the scope, requirements and your own grading expectations. Remember you are responsible for demonstrating through the physicality of your work, what you learn each day. If you have a grading issue, please contact your professor and set up a meeting. Next write out the reason for your proposed grade change, print it out and bring all the supporting materials with you to our meeting. Understand that your grade may go up or down based on our re-examination.

### Grade breakdown

Online quizzes on lectures (80 questions, 1/2 point each)	40 %
Interview with a Contemporary Designer (video, summary, discussion + peer grading)	30 %
Future of Design 2070 (video, summary, discussion + peer grading)	30 %
	100 %

A+	97% and above	B	84-86.99 %	D	70-73.99%
A	94-96.99 %	B-	80-83.99 %	E	69.99% and below
A-	90-93.99 %	C+	77-79.99 %		
B+	87-89.99 %	C	74-76.99 %		

### Important reminders

- o Remember late work is never accepted and no extra credit will be given for missing assignments.
- o To insure equity and fairness for every student, we do not round up or down the final cumulative percentage you earn.

## Session A

19 August – 8 October

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<i>Week 1</i>	watch lecture 1 watch lecture 2 complete supplemental readings complete quiz 1 + 2 before Sunday 22 August	Great Practice Awakening Consciousness
<i>Week 2</i>	watch lecture 3 watch lecture 4 watch lecture 5 complete supplemental readings complete quiz 3, 4 + 5 before Sunday 29 August	Charles + Ray Goods + Things Work + Play - the Eames design process
<i>Week 3</i>	<b>DUE W 1 Sept</b>  <b>DUE Th 2 Sept</b>  <b>DUE F 3 Sept</b>  watch lecture 6 watch lecture 7 complete supplemental readings complete quiz 6 + 7 before Sunday 5 Sept	<b>SUBMIT online – Contemporary Designer interview</b> post your YouTube hyperlink and summary before 23:59 PM  <b>GROUP DISCUSSION online - Contemporary Designer interview</b> participate in your GROUP ON-LINE DISCUSSION ALL DAY  <b>PEER GRADING online - Contemporary Designer interview</b> post your grades for your group member's work before 23:59 PM  901 – the Eames office Photography + slide shows
<i>Week 4</i>	watch lecture 8 watch lecture 9 watch lecture 10 complete supplemental readings complete quiz 8, 9 + 10 before Sunday 12 Sept	Furniture + experiments House + Home Toys + Games
<i>Week 5</i>	watch lecture 11 watch lecture 12 complete supplemental readings complete quiz 11 + 12 before Sunday 19 Sept	Film + Communication Reflections

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Week 6

watch lecture 13 Exhibits + spaces  
watch lecture 14 Graphics + Textiles  
complete supplemental readings  
complete quiz 13 + 14 before Sunday 26 Sept

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Week 7

**DUE M 27 Sept**                      **SUBMIT online – Future of Design**  
post your YouTube hyperlink and summary before 23:59 PM

**DUE Tu 28 Sept**                      **GROUP DISCUSSION online - Future of Design**  
participate in your GROUP ON-LINE DISCUSSION ALL DAY

**DUE W 29 Sept**                      **PEER GRADING online - Future of Design**  
post your grades for your group member's work before 23:59 PM

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Week 8

watch lecture 15 Eames Legacy  
watch lecture 16 Next  
complete supplemental readings  
complete quiz 15 before Friday 8 Oct, our last day of class

complete your online course evaluation before Tuesday 5 Oct



*"Do stuff. Be clenched, curious. Not waiting for inspiration's shove or society's kiss on your forehead . . . Pay attention. It's all about paying attention. It's all about taking in as much of what's out there as you can, and not letting the excuses and the dreariness of obligations narrow our lives. Attention is vitality. It connects you with others. It makes you eager. Stay eager."*  
Susan Sontag

## Supplemental readings for your further enrichment and research (not required reading)

### Week 1

#### great practice: the worlds of Charles and Ray Eames

- Cohn, Jason *Eames: the architect and the painter* (NY: WNET American Masters 2011) film 84 min.  
Demetrios, Eames "Introduction" *Eames: Beautiful Details* (Pasadena: American Modern Books, 2012) pp. 6-9.  
Caplan, Ralph *Connections: The Work of Charles and Ray Eames* (LA: UCLA Arts Council, 1976) pp. 15-54.

#### awakening consciousness

- Richards, M.C. "Centering as a dialogue" *Centering* (Hanover: Wesleyan, 1962) pp. 9-32.  
Mau, Bruce "An Incomplete Manifesto for Growth" *I.D. Magazine*, March/April 1999, pp. 36-38.

### Week 2

#### Charles (1907-1978) and Ray (1912-1988)

- ? *NBC Today show interview with Charles and Ray Eames* 1956 (film 15 min).  
Eames, Charles "Charles Eames" *Eames: Beautiful Details* (Pasadena: American Modern, 2012) pp. 10-29.  
Eames, Ray "Ray Eames" *Eames: Beautiful Details* (Pasadena: American Modern Books, 2012) pp. 30-61.  
Demetrios, Eames "A Good Learner" *An Eames Primer* (New York: Universe, 2001) pp. 47-61.  
Demetrios, Eames "Painting in the Broadest Sense" *An Eames Primer* (New York: Universe, 2001) pp. 63-75.  
Demetrios, Eames "From Mexico to Cranbrook" *An Eames Primer* (New York: Universe, 2001) pp. 77-91.  
Demetrios, Eames "Charles and Ray Eames" *An Eames Primer* (New York: Universe, 2001) pp. 93-105.

#### goods + things

- Eames, Charles & Ray *Goods* (Venice: Office of Charles & Ray Eames, 1981) film 6 min 25 sec.  
Eames, Charles & Ray *Blacktop* (Venice: Office of Charles & Ray Eames, 1952) film 10 min 47 sec.  
Eames, Charles & Ray *Day of the Dead* (Venice: Office of Charles & Ray Eames, 1957) film 14 min 48 sec.  
Eames, Charles "Society is in Need of Craftsmanship Values" *Domus* 796, Sept 1997, pp. 62-63.  
Demetrios, Eames "Lotas" *An Eames Primer* (New York: Universe, 2001) pp. 27-33.

#### work + play - the Eames design process

- Eames, Charles & Ray *Design Q & A* (Venice: Office of Charles & Ray Eames, 1972) film 5 min 20 sec.  
Eames, Charles "What is Design?" *Eames Design* (New York: Abrams, 1989) pp. 13-15.  
Demetrios, Eames "Constraints" *An Eames Primer* (New York: Universe, 2001) pp. 167-177.  
Demetrios, Eames "Modeling" *An Eames Primer* (New York: Universe, 2001) pp. 205-213.

### Week 3

#### 901 – the Eames office

- Demetrios, Eames *901: After 45 Years of working* (Santa Monica: Pyramid, 1989) film 28 min.  
Demetrios, Eames "The Guest/Host Relationship" *An Eames Primer* (New York: Universe, 2001) pp. 155-165.  
Demetrios, Eames "901 Culture" *An Eames Primer* (New York: Universe, 2001) pp. 191-203.  
Demetrios, Eames "If the Office were an Island" *An Eames Primer* (New York: Universe, 2001) pp. 215-225.

#### photography + slide shows

- Eames, Charles & Ray *Something about Photography* (Venice: Office of Charles & Ray Eames, 1976) film 8 min 32 sec.  
Eames, Charles & Ray *SX 70* (Venice: Office of Charles & Ray Eames, 1972) film 10 min 47 sec.  
Eames, Charles & Ray *Two Baroque Churches in Germany* (Venice: Office of Charles & Ray Eames, 1955) film 11 min.  
Eames, Charles "Multiple images + Communication" *Eames: Beautiful Details* (Amer Modern, 2012) pp. 262.  
Demetrios, Eames "An Image can be an Idea" *An Eames Primer* (New York: Universe, 2001) pp. 227-239.  
Demetrios, Eames "Photography + Slide shows" *Eames: Beautiful Details* (Amer Modern, 12) pp. 224-261.

## Week 4

### furniture + experiments

- Eames, Charles & Ray *Fiberglass Chairs* (Venice: Office of Charles & Ray Eames, 1970) film 8 min 39 sec.  
Eames, Charles & Ray *Kaleidoscope Jazz Chair* (Venice: Office of Charles & Ray Eames, 1960) film 6 min 28 sec.  
Hartman, Carla "Furniture + Experiments" *Eames: Beautiful Details* (American Modern Books, 2012) pp. 106-153.  
Demetrios, Eames "Eames Chairs: A 30-Year Flash (Part I)" *An Eames Primer* (NY: Universe, 2001) pp. 35-45.  
Demetrios, Eames "Eames Chairs: A 30-Year Flash (Part II)" *An Eames Primer* (NY: Universe, 2001) pp. 107-119.

### house + home

- Eames, Charles & Ray *House: After Five Years of Living* (Venice: Office of Charles & Ray Eames, 1955) film 11 min.  
Eames, Charles & Ray *Lucia Chase Vignette* (Venice: Office of Charles & Ray Eames, 1978) film 2 min 32 sec.  
Demetrios, Eames "House + Home" *Eames: Beautiful Details* (American Modern Books, 2012) pp. 340-395.  
Demetrios, Eames "Case Study #8" *An Eames Primer* (New York: Universe, 2001) pp. 131-141.

### toys + games

- Eames, Charles & Ray *Tops* (Venice: Office of Charles & Ray Eames, 1969) film 7 min 35 sec.  
Eames, Charles & Ray *Toccata for Toy Trains* (Venice: Office of Charles & Ray Eames, 1957) film 13 min 28 sec.  
Hartman, Carla "Toys + Games" *Eames: Beautiful Details* (Amer Modern Books, 2012) pp. 187-225.  
Demetrios, Eames "Take your Pleasure Seriously" *An Eames Primer* (New York: Universe, 2001) pp. 121-129.

## Week 5

### films + communication

- Eames, Charles & Ray *Powers of Ten* (Venice: Office of Charles & Ray Eames, 1968 & 1977) film 8 min 47 sec.  
Eames, Charles & Ray *Parade* (Venice: Office of Charles & Ray Eames, 1952) film 6 min.  
Eames, Charles & Ray *Blackships* (Venice: Office of Charles & Ray Eames, 1970) film 7 min 40 sec.  
Eames, Charles & Ray *Copernicus* (Venice: Office of Charles & Ray Eames, 1973) film 9 min 30 sec.  
Demetrios, Eames "Films + Communication" *Eames: Beautiful Details* (Amer Modern Books, 2012) pp. 264-297.  
Demetrios, Eames "Films as Essays" *An Eames Primer* (New York: Universe, 2001) pp. 143-153.  
Demetrios, Eames "Proposals, Sketches and Powers of Ten" *An Eames Primer* (NY: Universe, 2001) pp. 241-251.

### reflections

- Underwood, Max "Inside the Office of Charles and Ray Eames" *Ptah* (Helsinki: Aalto Foundation, 2006) pp. 46-63.

## Week 6

### exhibits + spaces

- Eames, Charles & Ray *World of Franklin and Jefferson* (Venice: Eames office, 1976) film 28 min 20 sec.  
Eames, Charles & Ray *National Fisheries Center and Aquarium* (Venice: Eames office, 1967) film 11 min.  
Eames, Charles & Ray *Mathematica Peep shows* (Venice: Office of Charles & Ray Eames, 1961) film 2 min each.  
Eames, Charles & Ray *Textiles and Ornamental Arts of India* (Venice: Eames office, 1955) film 11 min.  
Atwood, Byron "Exhibits + Spaces" *Eames: Beautiful Details* (Amer Modern Books, 2012) pp. 298-339.  
Demetrios, Eames "Mathematica" *An Eames Primer* (New York: Universe, 2001) pp. 179-189.

### graphics + textiles

- Eames, Charles & Ray *IBM at the Fair* (Venice: Office of Charles & Ray Eames, 1965) film 7 min 30 sec.  
Eames, Charles & Ray *The House of Science* (Venice: Office of Charles & Ray Eames, 1964) film 14 min.  
Eames, Charles & Ray *Atlas* (Venice: Office of Charles & Ray Eames, 1976) film 2 min 30 sec.  
Demetrios, Lllisa "Graphics + Textiles" *Eames: Beautiful Details* (Amer Modern Books, 2012) pp. 154-187.  
Eames, Charles "A Prediction: Less self-expression for the Designer" *Print* January 1960, pp. 77-79.

## Week 7

### Eames legacy

- Eames, Charles & Ray *Clown Face* (Venice: Office of Charles & Ray Eames, 1971) film 16 min 27 sec.  
Eames, Lucia "Remembering" *Eames: Beautiful Details* (Pasadena: American Modern Books, 2012) pp. 396-403.  
Demetrios, Eames "Ten years apart" *An Eames Primer* (New York: Universe, 2001) pp. 253-261.

### next

- Goetz, Thomas "How to Spot the Future: 7 Rules for Identifying the Trends, Technologies, and Ideas that will Change the World" *Wired* May 2012, pp. 153-161.  
?  
Isaacson, Walter "25 Ideas Shaping the Future of Design" *Steve Jobs* (NY: Simon Schuster, 2010) pp. 340-7.  
Parker, Ian "The Shape of Things to Come: How an Industrial Designer Became Apple's Greatest Product" *The New Yorker* February 23 - March 2, 2015, pp. 120-139.  
Thomke, Stefan "Organizing for Rapid Iteration" *Experimentation Matters* (Cambridge: Harvard Business School, 2003) pp. 201-239 (BMW & IDEO).

## Course Policies and Responsibilities

It is assumed that every student in this course will take an active role in ensuring its quality. All ASU rules and regulations including attendance, withdrawals, drop-adds, incompletes and grading are followed in this class.

### 1. Student Rights and Responsibilities

Students must abide by all the requirements stated in this syllabus. In addition, all students should be aware of their [Rights and Responsibilities](#) at Arizona State University and abide by the [ASU Student Honor Code](#).

### 2. Academic Integrity

Under the ASU Student Academic Integrity Policy (<https://provost.asu.edu/academic-integrity/policy>). "Each 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 5 broad areas that include but are not limited to:

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

Should you have any question about whether or not something falls subject to this clause, feel free to contact your professor 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.

### 3. Student Honor Code and Academic Integrity

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](#)."

Under the ASU Student Academic Integrity Policy (<https://provost.asu.edu/academic-integrity/policy>). "Each 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 5 broad areas that include but are not limited to:

- o Cheating on an academic evaluation or assignments
- o Plagiarizing



- Academic deceit, such as fabricating data or information
- Aiding Academic Integrity Policy violations and inappropriately collaborating
- Falsifying academic records

Should you have any question about whether or not something falls subject to this clause, feel free to contact your professor 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.

**4. Policy Against Disruptive, Threatening, or Violent 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. Any Disruptive, Threatening, or Violent behavior is also a violation of the ASU Student Code of Conduct and ASU Student Academic Integrity Policy will not be tolerated. Please review the ASU Disruptive, Threatening, or Violent Behavior Policy (<http://www.asu.edu/aad/manuals/ssm/ssm104-02.html>).

All incidents and allegations of violent or threatening conduct by an ASU student (whether on- or off-campus) will be reported to the ASU Police Department and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU Police, Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

**5. Expected Classroom behavior**

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. No image, voice or video recording of our website, lectures or discussions is allowed.

**6. Attendance and absence policy**

Your active participation each and every day is mandatory. Be sure to notify your professor via email and phone of any emergencies or other disruptions to your schedule. The only exceptions are: 1) excused absences due to a serious illness under a doctor's care, hospitalization, a family death/tragedy, or another serious life altering event; 2) excused absences related to religious observances/practices that are in accord with Accommodation for Religious Practices (<http://www.asu.edu/aad/manuals/acd/acd304-04.html>); 3) excused absences related to an ASU sanctioned events/activities that are in accord with Missed Classes Due to University-Sanctioned Activities (<http://www.asu.edu/aad/manuals/acd/acd304-02.html>); or 4) excused absences related US Military sanctioned events/activities in accord with accommodation of US Armed Forces, National Guard, or Reserve members (<https://www.asu.edu/aad/manuals/ssm/ssm201-18.html>). After receiving a pdf documenting your event, an excused absence will be granted and you will be allowed to complete the assignment in the same amount of time you were absent.

**7. Time management**

Time management is a well-known problem for all college students today. Purchase a calendar and use it – put all our course deadlines and your study times on it today. Keep ahead of the deadlines by working on this class for one-hour every day (the rule of thumb is for each 3 credit course = 6 hours a week of homework), rather than waiting until the last minute to complete poor quizzes, weak interview videos, or the last-minute writing of unprepared discussion posts.

**8. Plagiarism**

Plagiarism is a violation of the Student Code of Conduct and ASU Student Academic Integrity Policy will not be tolerated. Please review (<https://provost.asu.edu/academic-integrity>). Plagiarism is the act of using images, designs, words and the ideas of others as if they are your own. By citing sources correctly, you give credit to the originator of the words and ideas you are using, you give your readers the information they need to consult those sources directly, and build their own credibility. Young college students sometime get into trouble because they mistakenly assume that plagiarizing and mashing up is ok, it is not. Please note this includes, uploading onto any course shell, discussion board, course forum, or course website images, video, music and/or text materials that are not the student's original work. ASU

and its faculty members reserve the right to delete materials on the grounds of suspected copyright infringement. Be sure all your work complies with all applicable copyright laws. If you have any doubts, ask your professor.

9. **Academic Calendar and Important Dates**

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

10. **Drop, Add, and Withdrawal**

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

11. **Computer, Internet, and Electronic Communications Policy**

It is your responsibility to be in compliance with the ASU Computer, Internet, and Electronic Communications Policy at all times. For more information see

<http://www.asu.edu/aad/manuals/acd/acd125.html>

ASU Online classes can be streamed anywhere with the proper technology. We encourage you to use a PC or Apple laptop or desktop equipped with a built-in or standalone webcam. You will need an internet connection that can effectively stream live broadcasts. It is recommended that your internet download speed is at least 5.0 mbps. This course requires the following technologies:

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

12. **HIDA Online Technical Support**

Please do not contact your instructor with technical questions. Herberger Online handles all technical questions and issues that may arise in this course. Please contact the support team immediately if you encounter technical issues while completing an assignment and you are unable to resolve the problem and reset your work. The Herberger Online support team is available to assist you 24 hours a day, 365 days a year. You may reach them anytime at:

- o [holsupport@asu.edu](mailto:holsupport@asu.edu)
  - o 1-888-298-4117 (local) or 480-965-3057 (International)
- When contacting support, please provide:
- o The full name of this course (APH 461 Eames)
  - o The title(s) of any assignment(s) you're having trouble with
  - o A brief description of the problem
  - o Detailed, step-by-step instructions to reproduce the problem

13. **Required Email Communication**

In this class, you are required to use only your asu.edu email for all communications. It is essential that you check your asu.edu email every day for any announcements and updates.

14. **Netiquette - Online Etiquette**

Also, known as Netiquette, is set of rules that defines "good" online behavior and is something to keep in mind during all your online course interactions. Writing may be the only means of communication you have with classmates and instructors, so it is especially important to do this effectively. Please review the ASU Computer, Internet, and Electronic Communications Policy (<http://www.asu.edu/aad/manuals/acd/acd125.html>) and follow the guidelines below to leave your mark as a knowledgeable, respectful and polite student who is also positioned to succeed both academically and professionally.

*Be Scholarly*

- o Do: Use proper language, grammar, and spelling. Be explanatory. Justify your opinions. Credit the ideas of others; cite and link to scholarly resources.
- o Avoid: Misinforming others when you may not know the answer. If you are guessing about something, clearly state that you do not have all of the information.

*Be Respectful*

- Do: Respect privacy. Respect diversity and opinions that differ from your own. Communicate tactfully, and base disagreements on scholarly ideas or research evidence.
- Avoid: Sharing another person's professional or personal information.

*Be Professional*

- Do: Represent yourself well at all times. Be truthful, accurate, and run a final spell check. Write in a legible, black font, and limit the use of emoticons.
- Avoid: Using profanity or participating in hostile interactions (flaming).

*Be Polite*

- Do: Address others by name or appropriate title, and be mindful of your tone. Be polite as you would in a face-to-face situation.
- Avoid: Using sarcasm, being rude, or writing in all capital letters (shouting). Written words can be easily misinterpreted, as they lack facial expression, body language, and tone of voice.

15. **Policy on Prohibition Against Discrimination, Harassment, and Retaliation**

ASU 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. 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, your professor is obligated to report any information that they 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 discuss any concerns confidentially and privately.

16. **ASU Disability Resource Services**

Students who feel they will need disability accommodations in this class, but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (<https://eoss.asu.edu/drc>); Phone: (480) 965-1234; TDD: (480) 965-9000). Qualified DRC students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me face-to-face at the beginning of the semester either during office hours or by appointment. This is a very important step as accommodations may be difficult to make retroactively. Prior to receiving disability accommodations, verification letter of eligibility from the Disability Resource Center (DRC) is required. All disability information is confidential.

17. **Student Services and 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.

18. **Counseling and Consultation**

ASU Counseling Services offers confidential, personal counseling and crisis services for students experiencing emotional concerns, problems in adjusting, and other factors that affect your ability to achieve your academic and personal goals. <https://eoss.asu.edu/counseling>, Tempe: 480-965-6146 (M-F 8am-5pm), 24-hour crisis hotline: 480-921-1006 (after-hours/weekends)

19. **Health & Wellness**

ASU Wellness helps students adopt and maintain a healthy lifestyle by providing wellness education, involvement and resources for students. Find strategies to help manage stress, develop healthy sleep and nutritional habits, and more. <https://eoss.asu.edu/wellness>

20. **Subject to change**

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