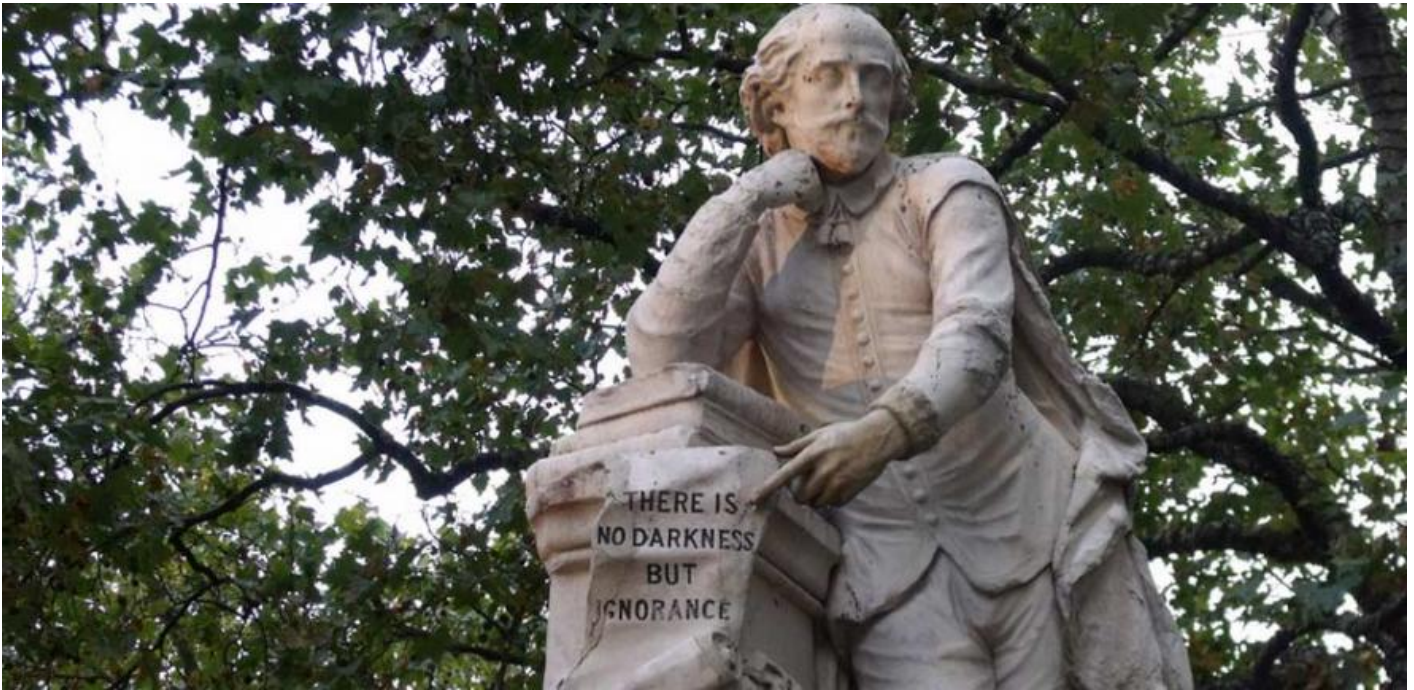

THE 421

Shakespeare: Stage and Film

Spring 2024, Session B: March 11 - April 30



Instructor Information

Jared Sprowls (he/him)

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Office Hours: Tuesdays 1-3pm at Dixie Gammage 241 (or by appt)

Course Description

Shakespeare: Stage and Film is a 7.5-week course devoted to exploring how Shakespeare's plays, which we will first encounter as printed texts, are transformed into stage and film productions. We will read the plays as published texts, yet also consider how theatre and film artists make thoughtful dramaturgical choices as they bring the texts to life on stage and screen. We will watch several films and staged versions in their entirety, and also look at shorter scenes. The goal is for students to analyze the choices made in staging the plays to determine the meanings made. The course is divided into Five Acts that contain readings, quizzes, viewings, discussions, and essay assignments. Please note that the Acts overlap; you will be completing one Act as you begin the next. You will also study for and take a final exam during the last week of the course.

Act I: Introduction to Shakespeare, his theatre, and his texts	3/11 - 3/22
Act II: Reading a stage production, reading a film	3/18 - 3/29
Act III: Shakespeare's characters	3/25 - 4/5
Act IV: Adaptations and offshoots	4/1 - 4/12
Act V: Putting it all together	4/8 - 4/19
Final Exam Week	4/20 - 4/30

Course Overview

In this course, we will be looking at the differences between stage and film productions of Shakespeare. The materials that we will be viewing have been made for different purposes, and it is important to notice the differences in style and intention:

- In some cases, we will be looking at recordings of actual stage productions. Though the production quality of these recorded stagings have improved in recent years, it is important to keep in mind that watching a recording *is not the same as seeing a stage production live*. Directorial choices about the recording (where to focus the camera, when and where to use close ups, how to capture the audience response, etc.) alter the experience of being an audience member in the theatre.
- Film versions of Shakespeare were conceived directly for film, using all the tools of filmmaking to create a cinematic version of Shakespeare's play. These films tend to make great use of visual equivalents for Shakespeare's dialogue, and offer a different means of bring the play's physical world(s) to vivid life.

In general, stage productions use the highest percentage of Shakespeare's text, while television versions use less, and films even less than television (sometimes using only about 30% of Shakespeare's dialogue), substituting visual elements for language wherever possible. It is therefore important to consider the *kind* of recording you are watching: stage, television, or film, and to understand the tools and conventions of each medium. We will explore these differences as we go along.

This is an upper-level, 3-credit L course that is condensed into 7.5 weeks. It is intense, and it is your job to pay attention to the schedule and meet the deadlines. You are expected to read the lectures and each of the plays in their entirety BEFORE watching the different viewings. It is important for you to analyze the play texts on your own so that you can see the interpretive decisions of the directors. You should expect to spend a significant amount of time on this class during each of the weeks (if a 15 week three-credit course requires approximately 9 hours of work each week (3 in class and 6 outside of class), you can expect to roughly double that in the condensed time frame).

Required Readings

Shakespeare's texts are readily available in the library and online. If you choose to read online, I recommend the [Folger Digital Texts](#). They are easy to read, offer helpful synopses and textual introductions, and are searchable. They do not, however, contain the footnotes and annotations that can help make Shakespeare a bit easier to understand. You may want to purchase or check out of the library print copies of the plays with these annotations. The Folger and The Arden print versions are recommended, but many other editions are also sufficient. **Because you are not required to purchase the texts, you may have to rent the film versions that are assigned.** Some will be available to stream through the library, and others must be rented for a small fee through streaming services such as Netflix or Amazon Prime. You are also expected to read the lectures and any engage with all additional materials that may be assigned over the course of the session.

<u>Plays</u>	<u>Recorded Versions</u> (year released, director)
<i>Titus Andronicus</i>	<i>Titus</i> (1999, Taymor)
<i>Much Ado About Nothing</i>	Student's choice: (2019, Leon; 2013, Whedon; 2011, Rourke (Delamere); or 1993, Branagh)
<i>Twelfth Night</i>	<i>Twelfth Night</i> (2017, Godwin)
<i>Macbeth</i>	<i>Throne of Blood</i> (1957, Kurosawa)
<i>Richard III</i>	<i>Richard III</i> (1995, Loncraine)

Student Learning Outcomes

1. Students will gain familiarity with the plays of Shakespeare, reading five of his canonical texts.
2. Students will think critically about the texts of Shakespeare, and consider the meanings made through different stage and film productions.
3. Students will consider the dramaturgical decisions made in bringing a Shakespearean play to life, either on stage, television, or film.
4. Students will enhance their critical inquiry skills through written communication, crafting thoughtful essays that analyze the works of Shakespeare and offer corroborating evidence in support of an argument.

Assignments

You will have assignments due on **Mondays, Wednesdays, and Fridays** of this course (with exceptions for University recognized holidays). **Quizzes are due Mondays, Yellowdig Posts are due Wednesdays, and Essays are due Fridays.** The **Final Exam is due by the final day of class.**

Brief Critical Essays: At the conclusion of each Act of the course, you will be asked to select an essay prompt to answer. You will be asked to write a **2-3 page essay** (more is allowed) that offers a substantive response to the question, with a gripping introduction, a clear thesis statement, a line of argumentation, corroborating evidence, and a thoughtful conclusion. The instructor will offer targeted feedback to help you improve your writing. **All essays MUST cite lines from the play text as evidence. You may also cite from the viewings and outside scholarly sources** (Wikipedia is NOT okay). Please note that you are NOT required to reference outside sources, though **you are required to cite from the play text.** Please refer to the writing rubric for more specific guidelines. In the event of a problem with the file upload, please save a copy of the assignment and the confirmation code you receive with the upload. These essays will be due

on Friday nights by 11:59 p.m. Late essays will not be accepted without prior permission. **Each essay is worth 100 points each (5 essays x 100 points = 500 points total).**

Yellowdig Posts: Yellowdig assignments are all about student engagement and learning from each other. This is primarily a low-key, fun spot for you to get to know each other, though at times we will engage in more serious discussion here as well. I will read all of your posts and respond to general issues that arise, but grading is based on your interactions with your peers. These assignments are designed to allow for more creative responses to the material. As opposed to the critical writing that occurs in the essays, here you can be more casual. I will post the prompt to the announcements on Thursday mornings and also pin the week's prompt at the top of our Yellowdig board. You will need to complete your own post and your peer responses between Thursdays at 12:00 a.m. and the following Wednesday at 11:59 p.m. **Your Yellowdig posts often include a visual component and a brief written discussion of 300 words (more is allowed), and you should write three peer responses (these can be to three different people, or multiple conversational responses on your own or your peers' posts). These responses should be 50 words long (more is allowed). Yellowdig posts are worth 45 points, and each of your three responses is worth 5 points, for 60 points total, with a total of 300 points over the 5 weeks of coursework.**

Quizzes: With each Act, you will take a review quiz. These T/F questions are based on the classroom lectures. They will help you solidify your understanding of the material, and will also serve as excellent study guides for the final exam. Quizzes will be due on Monday nights by 11:59 p.m., no exceptions. **Quiz questions are worth 2 points x 10 questions, for 20 points total.** There is an extra credit question added into each quiz, so it is possible to earn 22/20 on these.

Final Exam: At the end of the session, you will take a comprehensive final exam. The final exam consists of 50 multiple choice questions based on the readings, films, and additional assigned material. Once you open the exam, it will be timed to automatically shut down after two hours. **Exam questions are worth 2 points x 50 questions, for 100 points total.**

Extra Credit: An extra credit **discussion post** will be available during the final week of class. This happens on the Discussions tab of the course shell, not Yellowdig! However, **like the Yellowdig posts, students can earn up to 45 points for their post and 5 points for three peer responses for a total of 60 points.**

All assignments have strict due dates and late work for written assignments is not accepted without prior permission. If you are not going to be able to successfully complete the assignment by the due date, reach out to me ASAP to make arrangements. I am usually able to grant extensions, but only if you ask in advance! It is your responsibility to ensure that your work is well-crafted, carefully proofread, and submitted on time. At the end of the session, you will be granted the opportunity to make up ONE essay for reduced points, or to revise a previously submitted essay for a higher grade.

Grading Policy

It is my policy to have everything graded within 1-2 weeks from the due date. Because this is an accelerated online course, I will stick as close to 1 week as possible. Once I have given you feedback, I expect you to incorporate my suggestions into your writing.

I am a tough grader, and I am so because I want you to become better thinkers and better writers (this is an L class, after all). Critical thinking is perhaps the most valuable skill you can hone in college, so I will expect you to offer analyses (not plot summaries) backed with evidence in all of your writing. To earn an A on any assignment, your work should be excellent. Please be sure to review the writing rubric.

I am tough, but I want to see you all succeed. I do not like failing people. Generally, if you do your work to the best of your ability, you will pass the class. I have also built extra credit opportunities into the class. I get that we are all human beings here, and sometimes things happen. If you have concerns about this, my door – virtual and physical – is always open. I am a resource to you and will do all that I can to help you achieve in this class.

Grading Breakdown and Scale

Please see <https://students.asu.edu/grades> for grade definitions.

Critical Essays	50%	500 points	A+	970-1000+ points	97%100%+
Yellowdig Posts	30%	300 points	A	930-969 points	93%-96.9%
Quizzes	10%	100 points	A-	900-929 points	90%-92.9%
Final Exam	10%	100 points	B+	870-899 points	87%-89.9%
		_____	B	830-869 points	84%-86.9%
		1000 points total	B-	800-829 points	80%-82.9%
			C+	770-799 points	77%-79.9%
			C	700-769 points	70%-76.9%
			D	600-699 point	60%-69.9%
			E	0-599 points	0%-59.9%

Course Schedule

Act I: 3/11 – 3/22

- Read lecture material, introductory guide, and *Titus Andronicus*.
- Watch *Titus*, directed by Julie Taymor. This will be available to stream through our course reserves.
- Content Transparency: This play is a tragedy, which means a lot of people die. Sections of this play are inspired by ancient myths and plays. The play and film contain scenes of violence, death, rape, and mutilation, and discussions of race and gender.
- Complete Act I Quiz by **Monday, March 18 at 11:59 p.m.**
- Complete YellowDig post **Make a Meme!**; post opens **Thursday, March 14 at 12:00 a.m.** and closes **Wednesday, March 20 at 11:59 p.m.** You must complete your post and your peer responses during that time and can earn up to 60 points this week.
- Complete 2-3 page essay on *Titus Andronicus* by **Friday, March 22 at 11:59 p.m.**

Act II: 3/18 – 3/29

- Read lecture material, introductory guide, and *Much Ado About Nothing*.
- **Watch clips from four different versions of the play:** the Public Theater’s Summer 2019 theatre production for Shakespeare in the Park, directed by Kenny Leon; the 2013 film version directed by Joss Whedon; the 2011 theatre production for a West End production, directed by Josie Rourke (live recording directed by Robert Delamere); and the 1993 film version directed by Kenneth Branagh. (Clips of the Kenny Leon version are [here](#); please be sure to watch all six of these. Clips of the other versions are largely accessible on YouTube). **After watching several clips from all four versions, select one (or more, if you are interested) to view in its entirety.** I will provide a link to the Kenny

Leon version, which is also available through PBS with a passport ID. The Josie Rourke version is available at Digital Theatre+ through the ASU Library. The film versions are available to rent through Amazon Prime and (weirdly) On Demand through Pluto TV. Recommended: listen to the [Shakespeare Unlimited podcast with director Kenny Leon](#).

- Content Transparency: Though the play is a comedy, it contains accusations of infidelity and discussions of gender.
- Complete Act II Quiz by **Monday, March 25 at 11:59 p.m.**
- Complete Yellowdig post **Which Ado Did You Choose?** post opens **Thursday, March 21 at 12:00 a.m.** and closes **Wednesday, March 27 at 11:59 p.m.** You must complete your post and your peer responses during that time. You can earn up to 60 points this week.
- Complete 2-3 page essay on *Much Ado About Nothing* by **Friday, March 29 at 11:59 p.m.**

Act III: 3/25 - 4/5

- Read lecture material, introductory guide, and *Twelfth Night*.
- Listen to assigned podcasts about Shakespeare: [African Americans and Shakespeare](#) and [Redressing the Balance: Gender in Shakespeare](#)
- Watch the Royal National Theatre's *Twelfth Night*, available through the course reserves. Please also watch the National Theatre's [nine-segment series](#) on *Twelfth Night* on YouTube. Watch the following segments of *Twelfth Night* at the Globe, available through the course reserves: Opening-1.3 (segments 1-4), 1.5 (segment 6), 2.5 (segment 11), 3.4 (segment 16), 5.1 (segment 20). And, just because I love the depth of sadness that Dame Judy Dench is able to evoke while sitting on a conference stage in regular clothes, watch this [clip](#).
- Content Transparency: Though this play is a comedy, it engages with death, grief, mourning, and (playful) persecution; the productions play with gender and sexuality.
- Complete Act III Quiz by **Monday, April 1 at 11:59 p.m.**
- Complete Yellowdig post **Shakespeare for the 21st Century**; post opens **Thursday, March 28 at 12:00 a.m.** and closes **Wednesday, April 3 at 11:59 p.m.** You must complete your post and your peer responses during that time and can earn up to 60 points this week.
- Complete 2-3 page essay on *Twelfth Night* by **Friday, April 5 at 11:59 p.m.**

Act IV: 4/1 - 4/12

- Read lecture material, introductory guide, and *Macbeth*
- Listen to the [first scene](#) of Migdalia Cruz's Play On! Shakespeare translation of *Macbeth* at the Play On Podcast. You may wish to read along with the original text so that you can see the changes made in Cruz's translation.
- Watch [Ian McKellen on analyzing Shakespeare's text](#); watch YouTube clip with [five different adaptations](#); watch all of *Throne of Blood*, which is available to stream through the ASU library on Kanopy (you will need to set up an account at Kanopy) or can be rented through Amazon Prime. Please note that several of the versions featured in the clips are also available to rent through Amazon Prime if you are interested in watching more, though your essay for the week will focus on *Throne of Blood*. Recommended: YouTube video of different versions of [Macbeth's soliloquy](#), documentary on filmmaker [Akira Kurasawa](#) (this is available through the ASU library in the Films on Demand infobase).
- Content Transparency: This is a tragedy, which means a lot of people die. The play and film feature violence, murder, war, and presentations of the supernatural, and discussions of gender.
- Complete Act IV Quiz by **Monday, April 8 at 11:59 p.m.**
- Complete Yellowdig post **Who Would You Cast?**; post opens **Thursday, April 4 at 12:00 a.m.** and closes **Wednesday, April 10 at 11:59 p.m.** You must complete your post and your peer responses during that time. You can earn up to 60 points this week.
- Complete 2-3 page essay on either on *Throne of Blood* **Friday, April 12 at 11:59 p.m.**

Act V: 4/8 – 4/19

- Read lecture material, introductory guide, and *Richard III*.
- Read “[Richard III: Laurence Olivier’s melodramatic baddie is seriously limp](#)” from *The Guardian*; watch clips from Laurence Olivier’s *Richard III* ([opening soliloquy](#) and [Order Now!](#)); watch *Richard III* directed by Richard Loncraine, available to stream through our course reserves. Recommended: watch *Looking for Richard*. This is available to rent through Amazon Prime and other streaming services.
- Content Transparency: This is a tragedy, which means a lot of people die. The play and film feature violence, murder, civil war, and discussions of gender and disability.
- Complete Act V Quiz by **Monday, April 15 at 11:59 p.m.**
- Complete Yellowdig post **Putting it All Together**; post opens **Thursday, April 11 at 12:00 a.m.** and closes **Wednesday, April 17 at 11:59 p.m.** You must complete your post and your peer responses during that time and can earn up to 60 points this week.
- Complete 2-3 page essay on *Richard III* by **Friday, April 19 at 11:59 p.m.**

Final Exam Week: 4/20 – 4/30

- Complete Final Exam: The final will open on **Saturday, April 20 at 12:00 a.m.** and will close **Tuesday, April 30 at 11:59 p.m.** Herberger Online uses strict anti-cheating protocols. Make sure that you take the exam in one sitting, with only one internet browser open, and only one tab open, using only one device. If you navigate away from the exam page for any reason, the test will lock, and you will need to contact Herberger Online for an exam reset (see note below in Technical Requirements). The instructor cannot issue exam resets. Do not wait until the last day to take the exam.
- Complete extra credit discussion post (on the course shell, not on Yellowdig) **My Favorite Shakespeare Passage**; post opens **Saturday, April 20 at 12:00 a.m.** and closes **Tuesday, April 30 at 11:59 p.m.** You must complete your post and your peer responses during that time.
- You have the opportunity to make up ONE essay for reduced points, or to revise a previously submitted essay for a higher grade; essay should be emailed to the instructor by **Tuesday, April 30 by 11:59 p.m.**

Guidelines for Written Work

- Double space, 12-point Times New Roman font, 1” margins.
- Follow the MLA Style guide, especially for your in-text citations and your Works Cited page. A free version is available at the [Purdue Owl](#) website. You must list sources in a works cited page, and the works cited page does not count toward your page requirements.
- Title your essays (and title them something other than the title of the play – Shakespeare already wrote those). Try to come up with something succinct and evocative that reflects your argument.
- You MUST include lines from the text as evidence for ALL essays.
- You can cite Shakespeare’s texts by act, scene, and line number, marking where the verse lines end with a forward slash: “If music be the food of love, play on; / Give me excess of it, that surfeiting, / The appetite may sicken and so die.” (*Twelfth Night*, 1.1.1-3).
- When citing dialogue between two or more characters, block quote and make sure it is legible and appears as it does on the printed page:
BENEDICK: Lady Beatrice, have you wept all this while?
BEATRICE: Yea, and I will weep a while longer.
BENEDICK: I will not desire that.

BEATRICE: You have no reason. I do it freely. (4.1.255-8)

- Save your assignment in .doc, .docx, or .pdf format.
- Edit and carefully proofread your document before you submit it.

How to Excel in this Course

This course moves very quickly, and requires that you complete the work of one Act while beginning the work of another! Do not let yourself fall behind! This is an upper division course, which means that you will be responsible for critically engaging with the material. This is not a class where you passively wait for me to tell you what Shakespeare means; you are to be an active learner, interrogating how meaning is made in stage and film productions. Moreover, it is up to you to meet the deadlines – these are all set here, in the syllabus, and I will not send out reminders. Be sure to check the course announcements and your ASU email frequently. Do NOT miss the critical essays; because there are only three essays, they each carry a lot of points. Make it a priority to get these handed in on time.

To do well in this course, here is a sample plan of work to follow each week:

Monday: Course materials open on Mondays. Click on the appropriate Act and read the lecture materials. You must read all of the lecture (many have multiple Scenes). Take notes on the reading, keeping track of key concepts and ideas that stand out.

Tuesday: Read the assigned play and the introductory guide. Take notes on the reading, paying attention to recurring themes, images, and metaphors. Also note passages that you find particularly meaningful. Consider what you think the overall meaning of the play to be, and think about how you would stage or film it.

Wednesday-Saturday: Yellowdig posts are due on Wednesdays. That means you should start them BEFORE they are due, so that you can respond to your peers. Be sure to look at the discussion forum and draft your answer. I recommend proofreading and posting by Friday. Watch the assigned film/clips/recordings, again taking notes. Think about the different dramaturgical, design, and aesthetic choices made, and how that impacts the meaning the audience takes from the production. Set a writing schedule that will allow you to draft your essay, take some time away from it, edit, carefully proofread, and submit the essay by the due date.

Friday-Monday: Review your peers' Yellowdig posts and respond. Continue developing and editing essays to hand in by the due date.

Technical Requirements & Support

Please do not contact your instructor for technical support.

- You will need a standard laptop or desktop computer to access your classes. A mobile device, tablet, or netbook will likely not provide the access and functionality necessary for ASU Online courses.
- High-speed internet is needed, as most ASU Online courses use multimedia tools.
- You should have at least two browsers on your computer. Any browser will work, though preferred browsers are [Chrome](#) and [Firefox](#), which can be downloaded for free online.

- ASU students have access to Google Drive (My Drive via MyASU), where you can create and share Google documents, presentations, spreadsheets and more. You will also have access to additional software provided at no cost through My Apps at MyASU.
- Be sure to take time to explore MyASU. This will be critical to your success as a student.

All questions regarding logging into the Herberger Online site or technical difficulties when accessing or submitting assignments or exams should be directed to holsupport@asu.edu. You can also go to <http://herbergeronline.asu.edu/help>. Herberger support is only available Monday – Friday, 8:00 a.m. – 5:00 p.m.

Exam Resets: If you have technical difficulties during the exam **do not** submit the exam. Instead, close your internet browser without submitting the exam and re-open the Herberger Online website and log back into the exam. The system will then allow you to reset the exam and you will be given a completely new exam to complete. Only one student reset per exam is allowed.

Policies and Procedures

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. Please reference the college catalog and [student handbook](#) for student rights and responsibilities. Students are expected to adhere to the [ASU Student Code of Conduct](#).

Attendance Policy

Because this is an asynchronous online class, students are allowed to set their own schedules, provided they meet the assignment due dates.

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 (Note: Does not apply to asynchronous online course)

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

Academic Integrity and Student Honor Code

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

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

Every student is expected to produce 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

The purpose of this code of conduct is to establish guidelines and principles for the ethical and responsible use of Artificial Intelligence (AI) technologies by students for producing ideas, outlines, or content in educational assignments within the Herberger Institute for Design and the Arts. Academic Integrity is a fundamental value at ASU and the Herberger Institute. In keeping with the high standards of Academic Integrity set by ASU's Student Honor Code, all material(s) included in assignment submissions must be properly attributed to sources utilizing appropriate citation techniques. Students must acknowledge all instances in which generative AI tools were used in an assignment. Generative AI tools may be used for preliminary or exploratory elements of the coursework, including inspiration, ideation, brainstorming, "feedback," summarizing, outlining, etc., but may not be used in the production of final deliverables, such as essays or reports. All submitted work must be solely produced by the student. Anyone with a good faith basis for believing that a student has engaged in Academic Dishonesty may report the alleged violation to the Instructor or Herberger Institute Academic Integrity Officer and an investigation will occur. After the investigation a sanction will be recommended and imposed, which may include an XE grade for the assignment or course, or expulsion from the University.

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 wellbeing. <https://eoss.asu.edu/communityofcare>

Threatening or Disruptive Behavior

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

For more information please visit:

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

Withdrawal

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

Special Accommodations

Your instructor will make any reasonable adaptations for limitations due to any disability documented with the Student Accessibility and Inclusive Learning Services (SAILS), including learning disabilities. Please contact the instructor during office hours or by appointment to discuss any special needs you may have. You must contact the SAILS to process the paperwork for special course accommodations. To request academic accommodations due to a disability, please contact the SAILS (<https://eoss.asu.edu/>

[drc](#)); Phone (480) 965-1234; TDD (480) 965-9000). Students who feel they will need disability accommodations in this class but have not registered SAILS should contact SAILS immediately. Students should contact the Center on the campus that your class is being held. Campus-specific [location and contact information](#) can be found on the SAILS website. SAILS offices are open 8 a.m. to 5 p.m. Monday – Friday. Check the [above](#) website for eligibility and documentation policies (<https://eoss.asu.edu/drc>). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me as soon as possible so that your needs can be addressed effectively.

Title IX and Mandated Reporter Policy

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

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

Policy on Sexual Discrimination

Policy on sexual discrimination as described in [ACD 401](#), "Prohibition Against Discrimination, Harassment, and Retaliation", including the fact that the instructor is a mandated reporter and therefore obligated to report any information regarding alleged acts of sexual discrimination. Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits [discrimination](#), [harassment](#), and [retaliation](#) by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

Student Services 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.

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>