OVERVIEW

The Moviegoer’s Guide to The Future takes a hard look at how we might really mess up the future with science and technology, and how we can develop new technologies in ways that improve lives without causing harm — all through watching and discussing a bunch of kick-ass science fiction movies.

Through movies like Jurassic Park and Ghost in the Shell (the original Anime version, of course) we’ll be exploring technologies from genetic engineering and “de-extinction”, to human enhancement, nanotechnology, and artificial intelligence. But we’ll also be looking at the human side of technology innovation, from the ethics of cloning in movies like Never Let Me Go, and “pre-justice” in Minority Report, to the dangers of blind entrepreneurial ambition in movies like Ex Machina. And we’ll be examining some of the really big issues in science and society like climate change (with The Day After Tomorrow), and religion and belief (through Carl Sagan’s Contact).

Through these and other movies, we’ll dive into the increasing complex relationship between science, technology and society, and begin exploring how, through understanding this relationship better, we can help build a better technological future — for everyone.

MOVIES WE’LL BE WATCHING


BOOKS YOU’LL BE READING

You do not need to purchase any books for this course! Readings for the class will be taken from a draft of the book-in-progress The Moviegoer’s Guide to the Future. These will all be available on Blackboard (and indeed this is the only place they are available!).
KEY IDEAS AND CONCEPTS

We cover a lot of ideas and concepts in this class, including:

- The nature and potential risks and benefits of emerging technologies.
- The complex relationships between science, technology, and society.
- The ethics of innovation.
- Social justice, equity, rights, and privileges.
- Socially responsible and responsive innovation.
- Existential risk and technology innovation.
- Power, influence, and innovation.
- The nature of science and belief.
- What it means to be human.

LEARNING OBJECTIVES

Following the class, you'll be able to:

- Use active viewing skills to gain insights on real-world challenges and opportunities from movies.
- Discuss how science fiction movies can provide insights into the potential benefit and risks of new and emerging technologies.
- Describe a number of emerging technological capabilities and the societal opportunities and challenges they present, including genetic engineering, cloning, human enhancement, artificial intelligence, nanotechnology, synthetic biology and geoengineering.
- Explain why inclusive and transdisciplinary approaches are needed for successful and responsible technology innovation, and how this can occur.
- Discuss the socially responsible, responsive and beneficial development of new technologies from a transdisciplinary and inclusive perspective.
DIGITAL PORTFOLIOS

You’ll be using digital portfolios throughout this class to capture your thoughts and ideas, and engage with others on how their thinking is evolving around the issues that we explore.

A TYPICAL WEEK

**Weekly reading.** Before each class, you’ll be asked to read an article that sets the scene for the week. This will introduce the movie you’ll be watching (on movie weeks), and explore some of the key themes around science, technology and society that the movie touches on.

**Pre-class reflections.** Before each class (and after reading the week’s article), you’ll be asked to describe three ideas or topics you’ll be focusing on while watching the week’s movie on your Digital Portfolio. These should draw from the weekly reading, the course learning objectives, and your own interests.

**In-class movies.** Yes, we actually get to watch movies together in class! We’ll be engaging in “active watching” (see next page) where, as well as enjoying the movie, you’ll be actively looking for how it provides insights into the ideas and issues you identified in your pre-reflection. We’ll have a short introduction to the movie at the start of the class, and at the end of each movie we’ll discuss as a class the insights we can take away from it.

**Post-class reflections.** Following each movie, you’ll be asked to post a short reflection on your Digital Portfolio, reflecting on how the movie and class discussion relates to and informs the ideas and issues you identified in your pre-reflection. You should also include any new ideas or insights that particular stood out for you. Your reflection should explicitly relate to the the course learning objectives where possible.

Toward the end of the course, you will be asked to use your pre- and post-reflections as evidence of what you have learned in the course and taken away from it.
Apart from the final self-assessment, your progress (and your grade) in this class will be based on weekly tasks.

**PRE-CLASS REFLECTIONS**

Each week, you’ll be required to post a pre-class reflection on your Digital Portfolio. This should be based on the reading for the week, the movie we will be watching, your own personal interests and experience, and the course key ideas and concepts, and learning objectives. Your pre-class reflection should briefly describe three ideas or topics that you will be focusing on while watching the movie. These should be posted before class, and should be used to guide your active watching of the movie, your participation in class discussion, and your post-class reflection. You will be graded on posting your reflection on time, and on the extent to which its content reflects the movie, the course ideas, concepts and learning objectives, and your own ideas and interests.

**CLASS PARTICIPATION**

Part of your grade will depend on you attending class (and actively watching the movie), and participating in class discussions. If you need to miss a class, please ask permission before the day of the class (unless it’s an emergency).

**POST-CLASS REFLECTIONS**

Each week, you’ll be required to post a short reflection on the week’s movie on your Digital Portfolio. This should be around 400 - 600 words long, and should capture your personal thoughts and insights as sparked by the movie (along with the associated reading and discussion). They should reflect specific concepts, ideas, and learning objects from the class where possible. Your reflection should build on your pre-reflection, although it doesn’t have to be limited to the ideas and topics you list here. It should also draw on your own thoughts and experiences, as well as on previous movies covered in the class. You will be graded on posting your reflection on time, and on the extent to which its content reflects the movie, the course ideas, concepts and learning objectives, and your own ideas and interests. I will be looking out for reflections that begin to tie together ideas that cut across various movies, that demonstrate a growing understanding of the class’ key ideas, concepts and learning objectives, and that show mature and critical thinking.
COURSE SELF-ASSESSMENT

Toward the end of the class, you will be required to post a brief self-assessment on your Digital Portfolio that shows the extent to which you have made progress toward each of the class’ learning objectives. This should be a short summary of evidence that draws from your pre- and post-reflections, as well as any other sources (including personal experience, or achievements in other classes). It should illustrate the degree to which you can demonstrate your learning and abilities against each learning objective.

Your self-assessment can be informal, and it should be brief. Your aim should be to show the course instructor what you have learned so that they can rapidly assess your progress. For instance, simply citing a reflection as evidence of achieving a learning objective is insufficient, as the course instructor will not have the time to evaluate the reflection in question. Rather, you should include explicit evidence of your achievement within your self-reflection by excerpting and explaining parts of your reflections, or explicitly describing how presented evidence demonstrates your progress.

Your self-assessment will be graded based on the extent to which it illustrates progress toward each of the course learning objectives. Evidence of substantial progress toward each objective will be graded an A (or A+ if evidence of progress is exceptional). Limited progress, or limited evidence, will result in a self-assessment grade of B or lower.

You are strongly advised to start collecting material and evidence for your self assessment early in the course.
GRADING

The following break-down will be used for class grades:

- Participation in Class: 20%
- Pre-reflections: 30%
- Post-reflections: 30%
- Self-Assessment: 20%

Barrett students interested in adding an honors contract to the class should contact the instructor in the first week of classes.

GRADING SCHEME

Each task will be given a letter grade. The final grade will be calculated from a weighted average of the class tasks.

[Note: in order to receive University Distribution requirement credit you must earn at least a “C.”]

INCOMPLETES

A mark of "I" (incomplete) can be given by the instructor when you are otherwise doing acceptable work but are unable to complete the course because of illness or other conditions beyond your control. If you request an "I", you are required to agree with the instructor what you need to do to complete the course requirements. The arrangement must be recorded using the form at http://students.asu.edu/forms/incomplete-grade-request. Students should be proactive and discuss this with their instructor and TA before the end of the semester. Students who do not complete this form before the end of the semester cannot be given an incomplete and will be awarded a grade based on the work they have completed.
LATE ASSIGNMENTS

Late tasks will result in a reduced grade for that task. Deductions may be waived with advanced written or e-mailed notice that you will miss a class or have to turn in an assignment late, if a reasonable justification is given.

GRADE APPEALS

ASU has formal and informal channels to appeal a grade. If you wish to appeal any grading decisions, please see:  http://catalog.asu.edu/appeal
Sometimes (let’s be honest, most times) it’s great to sit down and let a movie wash over you - to experience it without thinking too much.

This is not how we’ll be watching movies in this class. But don’t worry — most of the movies we’ll be watching together are even better when you’re concentrating on what they’re saying, and what insights we might get from them.

We’ll be using an approach called active viewing. This pretty much just involves paying close attention and taking notes while watching the movies. But to help you, here are some simple guidelines:

**Come prepared.** Make sure you are primed before each movie, by having read the week’s reading.

**Pay attention.** Every aspect of a movie — from the music, to the atmosphere, to the subtle expressions and body language of actors — can convey information, and spark new ideas. Pay attention to everything!

**Focus.** Before each movie, you should have identified three ideas or topics in your pre-reflection. Actively look for anything in the movie that is relevant to these, and that stimulates interesting and new insights into them.

**Be inspired.** Embrace the serendipity of new and novel ideas and insights that you weren’t expecting.

**Make connections.** Look for common threads between different movies. These might be similar ideas, or different perspectives on the same idea. But they could also be as simple as the same actor, or producer, or composer, being associated with different movies, or similar settings or locations, or narrative arcs. be imaginative in the connections you make!

**Listen to more than the words.** The soundscape (including the music) of a movie carries with it an amazing amount of information, and can change how you perceive the movie!

**Be critical — but don’t get lost in your critique.** Be critical of the movie — challenge it’s assumptions, its plausibility, it’s use or misuse reality and fiction, it’s story telling. But don’t let these spoil your enjoyment — “bad” movies can still inspire great ideas!

**Make notes.** Don’t assume you’ll remember any of those great ideas that struck you in the middle of a scene, if you didn’t write them down.

**Enjoy the movie.** Active viewing should never mean boring viewing!
JUST SO YOU KNOW …

<table>
<thead>
<tr>
<th>Date</th>
<th>Task Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 14</td>
<td>Set up digital portfolio, and complete the “About Me” page. Read the Prologue to <em>The Moviegoer’s Guide To The Future</em>.</td>
</tr>
<tr>
<td>January 15</td>
<td>Read Chapter 1 of <em>The Moviegoer’s Guide</em>, and post your pre-reflection on <em>Jurassic Park</em> to your digital portfolio.</td>
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<tr>
<td>January 19</td>
<td>Post your post-reflection on <em>Jurassic Park</em> to your digital portfolio.</td>
</tr>
<tr>
<td>January 22</td>
<td>Read Chapter 2 of <em>The Moviegoer’s Guide</em>, and post your pre-reflection on <em>Minority Report</em> to your digital portfolio.</td>
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<tr>
<td>January 26</td>
<td>Post your post-reflection on <em>Minority Report</em> to your digital portfolio.</td>
</tr>
<tr>
<td>January 29</td>
<td>Read Chapter 3 of <em>The Moviegoer’s Guide</em>, and post your pre-reflection on <em>Never Let Me Go</em> to your digital portfolio.</td>
</tr>
<tr>
<td>February 2</td>
<td>Post your post-reflection on <em>Never let me Go</em> to your digital portfolio.</td>
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<tr>
<td>February 5</td>
<td>Read Chapter 4 of <em>The Moviegoer’s Guide</em>, and post your pre-reflection on <em>Limitless</em> to your digital portfolio.</td>
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<tr>
<td>February 9</td>
<td>Post your post-reflection on <em>Limitless</em> to your digital portfolio.</td>
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<tr>
<td>February 12</td>
<td>Read Chapter 5 of <em>The Moviegoer’s Guide</em>, and post your pre-reflection on <em>Elysium</em> to your digital portfolio.</td>
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<tr>
<td>February 16</td>
<td>Post your post-reflection on <em>Elysium</em> to your digital portfolio.</td>
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<tr>
<td>February 19</td>
<td>Read Chapter 6 of <em>The Moviegoer’s Guide</em>, and post your pre-reflection on <em>Ghost In The Shell</em> to your digital portfolio.</td>
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<tr>
<td>February 23</td>
<td>Post your post-reflection on <em>Ghost In The Shell</em> to your digital portfolio.</td>
</tr>
<tr>
<td>March 12</td>
<td>Read Chapter 7 of <em>The Moviegoer’s Guide</em>, and post your pre-reflection on <em>Ex Machina</em> to your digital portfolio.</td>
</tr>
<tr>
<td>March 16</td>
<td>Post your post-reflection on <em>Ex Machina</em> to your digital portfolio.</td>
</tr>
<tr>
<td>Date</td>
<td>Task Description</td>
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<tr>
<td>March 19</td>
<td>Read Chapter 8 of <em>The Moviegoer's Guide</em>, and post your pre-reflection on <em>Transcendence</em> to your digital portfolio.</td>
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<tr>
<td>March 23</td>
<td>Post your post-reflection on <em>Transcendence</em> to your digital portfolio.</td>
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<tr>
<td>March 26</td>
<td>Read Chapter 9 of <em>The Moviegoer's Guide</em>, and post your pre-reflection on <em>The Man in the White Suit</em> to your digital portfolio.</td>
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<tr>
<td>March 30</td>
<td>Post your post-reflection on <em>The Man in the White Suit</em> to your digital portfolio.</td>
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<tr>
<td>April 2</td>
<td>Read Chapter 10 of <em>The Moviegoer's Guide</em>, and post your pre-reflection on <em>Inferno</em> to your digital portfolio.</td>
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<tr>
<td>April 6</td>
<td>Post your post-reflection on <em>Inferno</em> to your digital portfolio.</td>
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<tr>
<td>April 9</td>
<td>Read Chapter 11 of <em>The Moviegoer's Guide</em>, and post your pre-reflection on <em>The Day After Tomorrow</em> to your digital portfolio.</td>
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<tr>
<td>April 13</td>
<td>Post your post-reflection on <em>The Day After Tomorrow</em> to your digital portfolio.</td>
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<tr>
<td>April 16</td>
<td>Read Chapter 12 of <em>The Moviegoer's Guide</em>, and post your pre-reflection on <em>Contact</em> to your digital portfolio.</td>
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<tr>
<td>April 20</td>
<td>Post your post-reflection on <em>Contact</em> to your digital portfolio.</td>
</tr>
<tr>
<td>April 23</td>
<td>Read the Epilogue of <em>The Moviegoer's Guide to the Future</em>.</td>
</tr>
<tr>
<td>April 30</td>
<td>Post your self-evaluation on your digital portfolio.</td>
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</table>
WEEKLY SCHEDULE

WEEK 1: PROLOGUE

THEMES
We’ll establish the course expectations, goals, objectives and format. We’ll preview what’s in store for the course, and dig into how emerging complex and powerful technologies might potentially mess up the future. We’ll set the scene for exploring the intersection between innovation, society, human values, expectations and aspirations through movies. We’ll discuss the relevance of movies as an expression of imagination and creativity, together with the aesthetic experience they represent, as a way to gain insights into potential futures. And we’ll talk about science and how it’s portrayed in science fiction movies.

PRE-CLASS READING
Prologue (draft) of The Moviegoers’ Guide To The Future (on Blackboard).

WEEK 2: JURASSIC PARK (1993)

“God help us, we’re in the hands of engineers!” — Dr. Ian Malcolm

THEMES
When Dinosaurs Ruled the Earth. Gene editing, complexity, and social responsibility.

De-Extinction. The technology and ethics of bringing species back from the dead.

Could We, Should We? Exploring the ethics and responsibility of cutting edge science.

The Butterfly Effect. Developing new technologies within complex and chaotic systems.

Only Human. The unerring ability of people to mess up seemingly sound technologies.
Visions of Power. Innovation in an age of mega entrepreneurs, and profit-driven science.

A New Breed of Engineer. Socially responsive engineering.

PRE-CLASS READING
Chapter 1 (draft) of The Moviegoers’ Guide To The Future.

WEEK 3: MINORITY REPORT (2002)
“If there’s a flaw, it’s human - it always is” — Danny Witwer

THEMES
Criminal Intent. Predicting intent, pre-emptive justice, ethics of innovation, and the law.

Predicting Behavior. Plausible technologies, future possibilities, and the ethics of behavior prediction.

Pre-emptive Justice. The legal, governance and ethical ramifications of pre-emptive justice.

Big Brother, Meet Big Data. Privacy in a data-rich, interconnected world.

Convenient Lies. Motivated reasoning and the justification of morally questionable practices.

PRE-CLASS READING
Chapter 2 (draft) of The Moviegoers’ Guide To The Future (on Blackboard).

WEEK 4: NEVER LET ME GO (2010)
“Who’d make up stories as horrible as that?” - Ruth

THEMES

Cloning. The science and technology, the challenges, and the ethics.

Genuinely Human? How do we judge the rights of individuals who are different to us?

Narratives of Convenience. The slippery slope of abuse in the name of progress.

Empathy. The role of empathy in building morally defensible futures.

Too Valuable to Fail? Moral cowardice and technology innovation.
PRE-CLASS READING
Chapter 3 (draft) of The Moviegoers’ Guide To The Future (on Blackboard).

WEEK 5:  LIMITLESS (2011)
“I don’t have delusions of grandeur, I have an actual recipe for grandeur.” Eddie Morra

THEMES

Nootropics. The science and technology of using pharmaceuticals to alter cognitive abilities.


Privileged Technology. Social equity and differential access to future cognitive enhancements.

Our Obsession with Intelligence. Examining and challenging the nature and value of intelligence.

The Future of Intelligence. Connecting cognitive enhancement to the future of artificial intelligence.

PRE-CLASS READING
Chapter 4 (draft) of The Moviegoers’ Guide To The Future (on Blackboard).

WEEK 6:  ELYSIUM (2013)
“They are armed, and I’d like them dead” - Carlisle

THEMES
The Poor Shall Inherit The Earth. Social justice and access to technology innovation.

Healthcare Déjà Vu. Equitable access to healthcare technologies, from now to the future.

Hacking the Human Body. The evolution and culture of Invasive enhancement technologies.

The Disposable Workforce. The future of workplace safety and justice.

Robots for the Rich. Amplification of social disparity through differential implementation of robotics technology.
A Post-Scarcity Future? How realistic is a technologically abundant and equitable future?

PRE-CLASS READING
Chapter 5 (draft) of The Moviegoers’ Guide To The Future (on Blackboard).

WEEK 7: GHOST IN THE SHELL (1995)
“As an autonomous life-form, I request political asylum” — Puppet Master

THEMES
Through a Mirror Darkly. Augmentation, cyber-convergence, and identity.
More than “human”? The challenges and opportunities of physical and neural augmentation.
Plugged In; Hacked Out. Cybersecurity and the connected brain.
Your Corporate Body. Who will own your augmented self?
A Crisis of Self-Identity. In the future, what will define who you are?
Seeing Clearly. Personal Identity and responsibility in a convergent future.

PRE-CLASS READING
Chapter 6 (draft) of The Moviegoers’ Guide To The Future (on Blackboard).

WEEK 8: RECAP AND REVIEW
Discussing themes and ideas that come out of the first six movies, and exploring their relevance to the risks and benefits inherent in an increasingly technologically complex future.

WEEK 9: EX MACHINA (2014)
“One day the AIs are going to look back on us the same way we look at fossil skeletons on the plains of Africa. An upright ape living in dust with crude language and tools, all set for extinction.” — Nathan Bateman

THEMES
Plato’s Cave. Artificial intelligence (AI), permissionless innovation, and emergent risk.
The Lure of Permissionless Innovation. The pros and cons of innovation without checks and balances.

Technologies of Hubris. Technological myopia resulting from genius, agency, and arrogance.

Superintelligence. Framing the plausible challenges and opportunities of AI.

Artificial Manipulation. How vulnerable are we to being psychologically and socially manipulated by future AI?

Deus Ex Machina. Are we in danger of creating our own “God in the machine”?

PRE-CLASS READING
Chapter 7 (draft) of The Moviegoers’ Guide To The Future (on Blackboard).

WEEK 10: TRANSCENDENCE (2014)
“You know what the computer did when he first turned it on? It screamed.” — Bree Evans

THEMES
Welcome to the singularity. Technological convergence and existential risk.

Convergence. The emergence and implications of converging technologies.

Enter the Neo-Luddites. Where do the moral boundaries lie between promoting and resisting innovation?

Existential Extrapolation. The dangers of extrapolating non-linear trends in tech innovation into the future.

Make-Believe in the Age of the Singularity. Avoiding the lure of the fantastical when considering the future.

Kill the Internet. How dependent are we on technology innovation — especially cyber technologies?

PRE-CLASS READING
Chapter 8 (draft) of The Moviegoers’ Guide To The Future (on Blackboard).

WEEK 11: THE MAN IN THE WHITE SUIT (1951)
"Why can't you scientists leave things alone? What about my bit of washing, when there's no washing to do?" - Mrs. Watson
THEMES

Plenty of Room at the Bottom. Nanotechnologies, and control of the material world.


Myopically Benevolent Science. The potential consequences of well intentioned but ill-conceived science.

Never Underestimate the Status Quo. The tension between innovation and social/economic resistance.

It's Good to Talk. The importance of multi-stakeholder engagement in technology innovation.

Hubris, Interrupted. The risks of over-promising and under-delivering on science and technology.

PRE-CLASS READING
Chapter 9 (draft) of The Moviegoers’ Guide To The Future (on Blackboard).

WEEK 12: INFERNO (2016)

NEED QUOTE

THEMES

Decoding Make-Believe. Ideology, biotech, harmful intent, and responsible innovation.

Weaponizing the Genome. Genetic manipulation, dual use, gain-of-function, and nefarious intent.

Immoral Logic. Bioethics, and the danger of justifying extreme actions on the basis of future extrapolation.

Responsible Innovation. The meaning and nature of responsibility under complex challenges.

Dictating the Future. Who decides how our technological future plays out?

PRE-CLASS READING
Chapter 10 (draft) of The Moviegoers’ Guide To The Future (on Blackboard).
"We were wrong" - Vice President Becker

THEMES
Our Changing Climate. Climate change, geoengineering and social/technical transitions.

Fragile States. The challenges of surviving and thriving on a dynamic and precarious planet.

Geoengineering the Future. The technology, ethics, and potential impacts of geoengineering.

A World Built on Trust. The role of trust in developing responsive approaches to environmental challenges.

Transitions. The challenge of fostering socially responsible transitions in a complex and tightly-coupled world.

PRE-CLASS READING
Chapter 11 (draft) of The Moviegoers’ Guide To The Future (on Blackboard).

WEEK 14: CONTACT (1997)
"Holy shit!" - Ellie Arroway

THEMES

Never Stop Asking. The importance of curiosity and imagination in building a better future.

More than Science Alone. The dynamic between belief, passion, vision, purpose, and science.

Occam’s Razor. Tempering imagination with critical thinking, and grappling with the limits of evidence.

Open Minds Save Lives. The need for new ideas and insights of we are to thrive in a dynamic universe.

What if we’re not alone? What the possibility of extra terrestrial life says about us and our future.

PRE-CLASS READING
Chapter 12 (draft) of The Moviegoers’ Guide To The Future (on Blackboard).
WEEK 15: EPILOGUE

THEMES
In this last class we’ll tie together some of the emerging themes and insights that have arisen through the course.

PRE-CLASS READING
Epilogue (draft) of The Moviegoers’ Guide To The Future (on Blackboard).
READ THE SYLLABUS!

I know it's pointless including this, because of you’re here, you’re reading the syllabus! But do read the syllabus carefully and frequently — it contains everything you need to pass the course, and excel in it. If you lose points because of a dumb mistake, the chances are, you didn’t read the syllabus, and I’m not likely to be sympathetic.

BLACKBOARD

All course materials, and assignments — including rubrics and assignment submissions — will be handled through Blackboard. The course Blackboard site will go live at least a week before the course starts — if you’re having trouble accessing it, please email the course instructor.

DIGITAL PORTFOLIOS

This course uses digital portfolios. You will need to set up your course portfolio by following the “Digital Portfolio” menu item in Blackboard. Further information and help on Digital Portfolios can be found at https://asu.digication.com/get_help_asu_eportfolio_resources/Welcome23/published

If you need help with your Digital Portfolio, please ask!

COURSE EVALUATIONS

Course and instructor evaluations are extremely important to ensure the continued quality and relevance of this course. The course/instructor evaluation for this course will be conducted online 7-10 days before the last official day of classes of each semester or summer session. Response(s) to the course/instructor are anonymous and will not be returned to your instructor until after grades have been submitted.

The use of a course/instructor evaluation is an important process that allows the School for the Future of Innovation in Society to help faculty improve their instruction; to help administrators evaluate
instructional quality; to ensure high standards of teaching; and to ultimately improve instruction and student learning over time.

Completion of the evaluation is not required for you to pass this class and will not affect your grade, but your cooperation and participation in this process is critical. About two weeks before the class finishes, watch for an e-mail with "ASU Course/Instructor Evaluation" in the subject heading.

CAMPUS RESOURCES
As an ASU student you have access to many resources on campus. This includes tutoring, academic success coaching, counseling services, financial aid, disability resources, career and internship help and many opportunities to get involved in student clubs and organizations.

Tutoring: https://tutoring.asu.edu/tutoring
Counseling Services: http://students.asu.edu/counseling
Financial Aid: http://students.asu.edu/financialaid
Major/Career Exploration: https://cls.asu.edu/majorexploration
Career Services: http://students.asu.edu/career
Student Organizations: http://www.asu.edu/studentaffairs/mu/clubs/

WRITING SUPPORT
Writing well—especially when it comes to assignments—is tough. In fact, many people who make a living from writing find it demanding, and sometimes difficult. Because of this, you are strongly encouraged to make use of the various resources at the ASU Writing Centers: https://tutoring.asu.edu/student-services/writing-centers

All writers (whether you are a novice or an expert) — all ASU undergraduate or graduate students — can benefit from visiting the Writing Center to:

• explore, plan, and develop ideas
• organize and structure a paper
• integrate and cite sources
• engage in writing and revision
• discuss editing and proofreading strategies
• find a place to write

When you have a writing assignment coming up, always check what’s required as far in advance as possible; always estimate how long the assignment is likely to take (for instance, a 3,000 word report may require upward of 20 hours work), start early on it; and always consider using the ASU Writing Centers earlier rather than later, to ensure you increase your chances of a good grade.
STUDENT STANDARDS

Students are required to read and act in accordance with university and Arizona Board of Regents policies, including: The ABOR Code of Conduct: Arizona Board of Regents Policies 5-301 through 5-308: https://www.azregents.edu/board-committees/policy-manual

PROFESSIONALISM IN THE CLASSROOM

While learning happens throughout ASU, the classroom is a particularly important focal point. Students are asked to contribute to a collegial atmosphere where ideas can be exchanged, discussed, and debated freely by avoiding disruptions through their own behavior and the distractions of their technology. Disruptive, threatening or violent behavior will be dealt with according to the policies in the Student Services Manual, SSM 104–02. Students wishing to record lectures electronically must first get permission from the instructor.

It is impossible to learn from your fellow students when you or they are not there. As such attendance is required in this course. Should you have to miss a class, contact your instructor as far in advance as possible. Depending on the nature of the absence the instructor may elect to deduct points from your overall grade. Absences can be excused for religious observances or practices that are in accord with ACD 304–04 or university sanctioned events/activities that are in accord with ACD 304–02.

SEXUAL VIOLENCE AND HARASSMENT

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/.

ACADEMIC INTEGRITY — COURSE SPECIFIC

This course has by design a central focus on written, oral and even visual communication, and these forms of communication need to adhere to norms of academic discourse. These norms vary depending on the style of communication, e.g., in the implementation study you will follow more strict norms of attribution than you will for the op-ed. In no case, however, will you ever represent someone else’s words or ideas as your own.

General guidelines for academic work include:

• If the text you are writing has 3 or more important words consecutively taken from a source, you must use quotation marks around that text AND cite that source and its page number. Some forms relax the requirement for page number (e.g., an op-ed), but they do not relax the requirement for attribution.
• If the text you are writing makes a specific and not commonly known point that is derived from a source, you must attribute that source. Paraphrasing, no matter what the source (even government documents), requires attribution.

• If the text you are referencing makes a point, even a specific one, that is commonly known (e.g., if you could find that same point in at least several different sources), you do not need to attribute that source. But you still must cite the source if you are using its own language rather than your own to make the point.

There are two important reasons for rules of attribution. One is to help your reader find anything he or she might want to pursue in greater detail. The other is to give credit where credit is due. Just because something is on the web or “in public domain” does not relieve the responsibility of providing appropriate attribution. Attribution is NOT about the legalities of copyright – it is about the integrity of scholarship.

ASU’s academic integrity policies: http://provost.asu.edu/academicintegrity. Please note that there can be severe consequences to failure to adhere to standards of academic integrity.

With regard to style and grammar, your writing should, above all, be clear and correct. Aim for clarity first and elegance later. If you have questions about grammar and style, please consult the Writing Center (https://tutoring.asu.edu/writing-centers), which has a number of resources that are very helpful. Indeed, you may also want to consult the Writing Center about the structure and execution of your research paper. You should be absolutely sure to proofread your final versions of assignments at least twice – do not rely on your word processor’s spell check, as there is more to good grammar and good style (and, indeed, good spelling) than spell check. But please use the spell check, with the grammar check turned on, because it will help you identify sentences that may need some work.

And please remember – if I struggle to understand what you are trying to convey, because of sloppy writing or poor editing/proof reading, I won’t be taking the time to second-guess what you were trying to convey, as this will end up eating into the time I spend on the next assignment I grade!

ACADEMIC INTEGRITY – ASU

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see http://provost.asu.edu/academicintegrity.

If you fail to meet the standards of academic integrity in any of the criteria listed on the university policy website, sanctions will be imposed by the instructor, school, and/or dean. Academic dishonesty includes borrowing ideas without proper citation, copying others’ work (including information posted on the internet), and failing to turn in your own work for group projects. Please be aware that if you follow an argument closely, even if it is not directly quoted, you must provide a citation to the publication, including the author, date, and page number. If you directly quote a source, you must use quotation marks and provide the same sort of citation for each quoted sentence or phrase. You may discuss
assignments with other students, however, all writing that you turn in must be done independently. If you have any doubt about whether the form of cooperation you contemplate is acceptable, ask the TA or the instructor in advance of turning in an assignment. Please be aware that the work of all students submitted electronically can be scanned using SafeAssignment, which compares them against everything posted on the internet, online article/paper databases, newspapers and magazines, and papers submitted by other students. Turning in an assignment (all or in part) that you completed for a previous class is considered self-plagiarism and falls under these guidelines. Any infractions of self-plagiarism are subject to the same penalties as copying someone else’s work without proper citations. Students who have taken this class previously and would like to use the work from previous assignments should contact the instructor for permission to do so.

STUDENT SUPPORT AND DISABILITY ACCOMMODATIONS

In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act of 1990, professional disability specialists and support staff at the Disability Resource Center (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities. Qualified students with disabilities may be eligible to receive academic support services and accommodations. Eligibility is based on qualifying disability documentation and assessment of individual need. Students who believe they have a current and essential need for disability accommodations are responsible for requesting accommodations and providing qualifying documentation to the DRC. Every effort is made to provide reasonable accommodations for qualified students with disabilities. Qualified students who wish to request an accommodation for a disability should contact their campus DRC at: http://www.asu.edu/studentaffairs/ed/drc/ If you are a student in need of special arrangements we will do all we can to help, based on the recommendations of these services. For the sake of equity for all students, we cannot make any accommodations without formal guidance from these services.

PROHIBITION OF COMMERCIAL NOTE TAKING SERVICES

In accordance with ACD 304-06 Commercial Note Taking Services, written permission must be secured from the official instructor of the class in order to sell the instructor’s oral communication in the form of notes. Notes must have the note taker’s name as well as the instructor’s name, the course number, and the date.

DROP AND ADD DATES/WITHDRAWALS

Please refer to the academic calendar on the deadlines to drop/withdraw from this course. Consult with your advisor and notify your instructor if you are going to drop/withdraw this course. If you are considering a withdrawal, review the following policies: Withdrawal from Classes, Medical/Compassionate Withdrawal.
EMAIL COMMUNICATIONS

For all email communication for this class, please use your ASU email account, unless you use a connected email account. You should check your ASU email often as important information can and will be sent to it about your class(es), as well as other important university updates. Some kinds of information will also be posted on Blackboard. Some students prefer to use gmail or other email accounts for classes — please be aware though that this may lead to you missing vital details of classes, assignments, deadlines, and grades.

Unless told otherwise, you are solely responsible for reading and responding to any information passed on via email.