ASU School of International Letters and Cultures

Arizona State University

JPN/SLC 421: Japanese Anime as History

Spring 2025
#XXXX

Credits: 3 credit hours

Prerequisites: ENG 101, 105, or 107 with C or better OR Visiting University Student

Contact Information
Instructor: Robert Tuck
Office Location: Durham Hall 405C
Telephone number: (480) 965-8411 (teaching days only)
Email: rjtuck@asu.edu
Zoom Link: https://asu.zoom.us/j/3925288998 (by appointment)
Office Hours: TBD

I am available outside of regular office hours via Zoom or face-to-face; please email me or talk to me outside of class to set up an appointment.

Course Description
Japanese anime often use settings and characters drawn from moments in Japan's history. This class surveys a range of such anime to provide in-depth coverage of specific major issues in Japanese history and culture from roughly 200 CE to the present. While covering the basics of 'what happened,' we'll also ask how anime plays with and adapts historical events, and what that might mean for popular understanding of Japanese history both in Japan and the West.

Course Objectives
This course aims to do three main things. The first objective is an in-depth exploration of specific moments in Japanese history from roughly 200 CE to the present day. Simply put, we're going to cover about 1800 years of Japanese civilization, considering both what was happening during each of the major periods of Japanese history, but also why it happened – that is to say, the main forces and actors bringing about historical change over time. The second objective is to do some thinking about anime as a medium, or in other words, what you see on the screen. We're interested here in how Japanese anime tells stories, the kinds of themes it engages, and the visual techniques it uses to do so. We also want to consider how the visual logic of anime might be different from live-action film or other forms of animation. Finally, the third objective is to get you thinking about how Japanese history and anime intersect. How does anime make use of

Japanese history? How does it adapt or retell moments from Japanese history, and what does that mean for how Japanese and Western audiences understand what Japanese history is about?

IMPORTANT NOTE: You do NOT need ANY Japanese language ability or any previous knowledge of Japanese culture/history to participate in this course. All of the readings are in English, and all of the anime have English subtitles. Japanese language ability can be useful, as you may pick up on things in the anime that others do not, but it's definitely not required.

Learning Outcomes

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

- Identify the major periods of Japanese history from the Jōmon Period to the present, and describe the salient characteristics of each period
- Identify patterns of historical change and development in Japanese cultural and political institutions
- Analyze the formal, aesthetic, and creative features of Japanese anime, and explain how anime's story-telling practices may differ from live-action films or from other forms of animation
- Analyze trends in how historical fiction incorporates or adapts historical events and characters, and elements of Japanese cultural creations
- Explain how anime functions as a repository for popular historical memory, and outline the implications for national history

General Studies Designation

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

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

Textbooks and Required Purchases

This class does not use a main textbook. All of the anime we cover will be available through the Canvas site as streaming video and can be watched for free. All readings will be posted to the Canvas site in PDF form. There are no required purchases.

Course Structure

We meet twice a week throughout the semester, covering one work of anime per week. The first meeting in a given week (usually Monday, but sometimes we have to adjust things because of public holidays etc) is a lecture in which I introduce our anime, then explain the historical setting

in more detail, and conclude by suggesting some questions to consider in analyzing the anime itself. The second session is discussion-based, in that we come together as a group to talk about what we see in the anime, how it's telling its story, and how it adapts the historical setting – playing it straight, changing it in some way, or going off the rails into total fantasy. Discussion is a big part of the class, as it gives you a chance to ask questions and develop your ideas, as well as interacting with your classmates.

Course Assignments

Participation (20% of grade)

In-class discussions involve whole-class and small-group discussion centered on analyzing assigned readings. You are expected to be an active participant in class discussions, which means (among other things) answering instructor questions, raising questions of your own, engaging with points raised by your classmates, and developing your own analysis of the material.

Participation is graded on a simple scale of A, B, C, zero, after each discussion session, and is assessed on the following criteria (most important first):

- Cogency, originality, and insightfulness of contributions.
- Engagement with other students' contributions and advancement of class discussion.
- Raising additional questions beyond those covered in postings or offered by the instructor.
- Demonstration of close reading of and attention to class material.

Quality is more important than quantity; a single insightful point will be graded more highly than several contributions that are less insightful.

A note on attendance and its effect on 'Participation' grades: Attendance as such is not part of your overall grade calculations, but if you are absent you will get a zero for that day's Participation - you cannot participate if you are not there, obviously. And while you are not directly graded on attendance, missing more than a certain number of classes will trigger a penalty to your overall final grade (see below).

Response Postings (30% of grade)

A written posting is required for all class sessions marked "Discussion" on the schedule below (but not for 'Lecture' classes). There will be two main types of response postings:

1) **Visual and formal analysis.** Here, you'll be asked to take a short sequence (or even a still frame) from our anime of the week and break it down. I'll ask you to analyze the formal and aesthetic features of the anime, to explain how (for example) shot composition, framing, imagery, color, character design, etc help the anime to tell its story, and – this is important – how the anime's visual choices connect to its broader themes and message. Screenshotting software will be provided to assist you with this. Basically the point here is to get you thinking about what anime does and how it does it, to pay close attention to what is on the screen, rather than just passively letting everything flow by

2) **Written commentary.** This is a bit more in the realm of conventional academic analysis. You'll be given a set of questions (usually 2-3) that refer specifically to the anime we're watching, and asked to provide a written response. For example, I might ask you to assess what stance an anime appears to take on a given historical or political event, and to support your argument with direct evidence from the anime (specific scenes, moments of dialogue, character actions, etc). Or, I may ask you to apply secondary readings to the anime, to compare and contrast what we know from historical scholarship with what appears on screen – again, making an argument and supporting it with specific examples. Your commentary responses are expected to be about 250 words, and they must be specific and detailed; they need to make direct reference to specific moments, ideas, characters etc in what we are watching. A simple summary of the plot or main events with no attempt at critical analysis is NOT considered acceptable.

The deadline for submitting a posting (of whichever kind) is **12 noon** the day of each class.

Postings are graded on a simple scale out of **2.0**:

2.0 for Good/Acceptable

1.0 for Needs Work,

0.0 for no submission, late submission, or unacceptable work.

For posts graded as **1.0 or below** (and occasionally for other posts), I will provide written feedback through Canvas' comments system. The most common reasons for a grade of **1 or below** are problems with writing mechanics (spelling, punctuation, grammar etc), tone (excessive informality), length (too short), or because a post did not seriously engage with (or misunderstood) the material under discussion.

Research Exercise (10% of Grade)
For this exercise, you will pick either an historical period or a specific anime you're interested in (maybe both?) and try to find out what's available on the topic in English-language academic work. I will provide you with a range of databases and resources you can use to find academic and semi-academic (i.e., journalistic) sources on the topic. You will then compile a brief report outlining what you found, how reliable you think the material is, and how you think you could use it in your final project on the topic.

Final Project 'Pitch' & First Draft (15% of grade)
This assignment is the first step in planning and executing your final project.

You have a number of options for your final project:

1) Conventional academic/analytic essay: a written analysis on **ONE** of the texts we've covered this semester (5-7 pages, not including title page and bibliography). This will probably be the easiest option if you have experience of writing similar essays from other humanities-type classes.
2) AV essay: a visually-based analysis of one or more of the texts we've covered this semester. In essence, you will create and narrate your own video-based discussion of one or more of the class texts. This can be (for instance) a narrated slide show, a voice-over

discussion of a particular sequence, a 'talking-head' type discussion, etc. Length can vary, but should be at least 10 minutes of run-time and sustained discussion (no padding the video with 4 minutes of self-introduction!).

3) Creative project: basing yourself on one or more of the texts we've covered this semester, create something - a video, a sculpture, a diorama, a painting, a video game, anything! – that addresses our major themes and topics this semester. In addition to the creation itself, you should also submit a 3-page narrative essay explaining why you made the creative choices you did, and how they are intended to address the themes and texts of the class.

Regardless of format, your project should include critical analysis of the anime under discussion and should advance an argument as to what the anime does and how it does it. This analysis could potentially take many forms, such as exploring and/or critiquing the anime's position on a specific issue, exploring the use of artistic license with historical events, outlining how the anime's aesthetic choices connect to what you interpret as it message, or many other possibilities.

As a first step, you should submit a 1-2 paragraph 'pitch,' outlining what you are planning to do, what materials you intend to draw on, and what the overall aim of your project is going to be. The aim here is to get you thinking about the project ahead of time, and this also allows me to offer advice as to whether a project is workable or not. **I reserve the right to veto projects if I don't think they're appropriate or doable.**

Once I've provided feedback on your 'pitch,' you should proceed to get to work on executing the project itself. For written or video-essays, formatting instructions will be provided; please make sure you have followed them precisely.

You are allowed to change topics between the pitch and the first attempt (particularly if you found there isn't enough scholarly material on your topic available in English, you're running into technical problems, or whatever), but you need to contact me if you do so, and re-write your pitch accordingly.

Once you have submitted your first attempt, I'll look it over and provide my feedback on it. You will then have to revise and/or re-work your project in response to my comments, leading into…

Final Project Final Draft (25% of grade)
You will revise your project in line with the comments I have provided. This may include:

a) in the case of conventional papers: adding additional sources, revising the structure and argument, addressing spelling and/or grammar problems, lengthening the paper to expand or clarify your argument, removing unreliable sources, etc;

b) in the case of video essays: fixing sound or other technical problems, extending a too-short video, correcting errors, deepening analysis, etc;

c) in the case of creative projects: making technical revisions, re-thinking certain ideas, or, well, almost anything – the critique will depend a lot on the nature of the project.

Grade Scale

A+ 97% - 100%	B+ 87% - 89.99%	C+ 77% - 79.99%	D 60% - 69.99%
A 94% - 96.99%	B 83% - 86.99%	C 70% - 76.99%	E 0% - 59.99%

A- 90% - 93.99%   B- 80% - 82.99%

Grading Procedure

Grades are viewable in the "Grades" section of the Canvas site, divided up by assignment. If students wish to appeal any grading decisions, please see http://catalog.asu.edu/appeal.

Grade Appeals

Grade disputes must first be addressed by discussing the situation with the instructor. If the dispute is not resolved with the instructor, the student may appeal to the department chair per the University Policy for Student Appeal Procedures on Grades.

Drop/Add and Withdrawal Dates

Be aware of course drop add deadlines. Consult with your academic advisor and notify your instructor to add or drop this course. If you are considering a withdrawal, review the following ASU policies: Withdrawal from Classes, Medical/Compassionate Withdrawal, and a Grade of Incomplete.

Language Tutoring and Other Campus Resources

SILC Learning Support Services offers free language tutoring services. They provide both face-to-face and online tutoring. To check their schedule and sign-up for a tutoring session, go to https://silc.asu.edu/learning-support-services/tutoring (scroll down to find the schedule for tutors in your target language).

Please refer to the following additional resources available to ASU students:
- ASU Academic Success Program (tutoring)
- Counseling Services
- Financial Aid
- Disability Resource Center
- Major & Career Exploration
- Career Services
- Student Organizations

Course Time Commitment

Students in this course are expected to participate in learning activities in the classroom for 150 minutes 3 days a week **AS WELL AS** 6 hours per week of independent homework and reading to be done outside. In total, students should expect to spend around 9-10 hours per week preparing for and actively participating in this course.

Late or Missed Assignments
For Projects (draft and final):

If you are late in submitting your project (whether draft or final) and have not cleared the late submission with me beforehand, you will earn a penalty of -5% deducted from the project grade per day late. This kicks in as soon as you miss the deadline – so a paper submitted at 12:01 a.m. for an 11:59 p.m. deadline loses 5% right off the bat.

I will consider requests for deadline extensions IF you make the request at least 24 hours in advance of the deadline. However, projects more than a week late receive no credit (grade of zero) if you have not made prior arrangements with me.

Revision and responding to feedback are really important parts of the overall writing process, so I will **not** accept (grade of zero) a final project if you have not previously submitted a first attempt. In other words, you **cannot** skip the first attempt and cut straight to the final project.

For Postings:
The three lowest posting grades of the semester will be dropped, meaning that you may miss up to three posting assignments without penalty. From the fourth missed posting and for all subsequent postings not submitted, a penalty of -1% is deducted from the overall final grade for each. So six missed postings would result in -3% (3 excused, then -1% x 3), ten would result in -7% (3 excused, then -1% x7), and so on.

For postings, you also have a grace period of one hour. That means that if you submit the posting within one hour of the deadline, I will still grade it. After that, you'll receive a grade of zero, because I won't be able to get to it before the class for which it was submitted.

Submitting Assignments
Response Postings are submitted via the "Discussion" section of Canvas.

Submission for final projects will vary, depending on what kind of project it is. Discuss this with me beforehand.

Course Schedule

(This may be revised if necessary, though I will notify you if I change anything. The anime description gives the English title, followed by the Japanese title ('J.') and the date that the anime was released in Japan.)

Week 1 – Prehistoric Japan (10,000 BCE to 600 CE)
　　　Session 1: Lecture: Where do Nations Come From?
　　　Session 2: Discussion, based on:
　　　Anime: Ami Tomobuki, dir*., The Legend of Himiko* (J. *Himiko-den*, 1999)
　　　Reading: Walter Edwards, "In Pursuit of Himiko. Postwar Archaeology and the Location of Yamatai" *Monumenta Nipponica* Vol. 51, No. 1 (Spring, 1996), pp. 53-79

Week 2 – Heian Japan (794-1192 CE)
　　　Session 1: Lecture: History and Fiction in the Rise of the 'Samurai'
　　　Session 2: Discussion, based on:
　　　Anime: Yamada Naoko, dir., *The Heike Story* (J. *Heike monogatari*, 2021)
　　　Reading: Helen McCullough, trans., "Giō" and "The Death of Kiso no Yoshinaka" from *Genji and Heike: Selections from the Tale of the Heike and Tale of Genji* (Stanford UP, 1994)

Week 3 – Ashikaga Japan: 1336-1467
  Session 1: Lecture: The Ashikaga Shogunate: A Classic Case of Style over Substance
  Session 2: Discussion, based on:
  Anime: Yuasa Masaaki, dir., *Inu-oh* (*Inu ō*, 2021)

Research Exercise #1 due 11:59 P.M. Friday of Week 3

Week 4 – Warring States Japan: 1467-1600
  Session 1: Lecture: The Warring States Period: Everyone's Favorite Century of Brutal
        Slaughter
  Session 2: Discussion, based on:
  Anime: Mashimo Kōichi, dir., *Hyoge mono* (J. *Hyōgemono*, 2011)
  Reading: Ōta Gyūichi, trans. Jerome Lamers, *The Chronicle of Lord Nobunaga*
  (excerpts); Brill, 2011

Week 5 – Edo Japan I: 1600-1867
  Session 1: Lecture: Edo Japan I: War is Over, So What Are the Samurai Supposed to do
        Now?
  Session 2: Discussion, based on:
  Anime: Watanabe Shin'ichirō, dir., *Samurai Champloo* (J. *Samurai chanpurū,* 2004-5)
  Reading: Yamamoto Tsunetomo, trans. Alexander Bennett, *Hagakure* (selections)
  (Tuttle, 2014)

Week 6 – Edo Japan II: 1600-1867
  Session 1: Lecture: Edo Japan II: What Was Life Like Under the Tokugawa Shogunate?
  Session 2: Discussion, based on:
  Anime: Abe Noriyuki, dir., *Ooku, the Inner Chambers* (J. *Ōoku*, 2023)
  Reading: Yamakawa Kikue, trans. Kate Nakai, *Women of the Mito Domain:
  Recollections of Samurai Family Life* (excerpts) (Stanford UP, 2002)

Week 7 – Bakumatsu & early Meiji Japan: 1867-1890
  Session 1: Lecture: Bakumatsu & Early Meiji: Chaos, Civil War, and Modernization
  Session 2: Discussion, based on:
  Anime: Furuhashi Kazuhiro, dir., *Samurai X: Trust and Betrayal (J. Ruroni Kenshin:
  Meiji kenkaku roman-tan tsuioku hen*, 1999)
  Reading: Katsu Kokichi, trans. Teruko Craig, *Musui's Story: The Autobiography of a
  Tokugawa Samurai* (U of Arizona Press, 1991)

Final project 'pitch' due Friday of Week 7

Week 8 – Late Meiji: 1890-1912

    Session 1: Lecture: Mid-Meiji Japan: Hey, Imperialism is Actually Pretty Fun!

    Session 2: Discussion, based on:

    Anime: Nanba Hitoshi, dir., *Golden Kamuy* (J. *Gōruden Kamui*, 2018)

    Reading: Tessa Morris-Suzuki, "Race" in *Re-Inventing Japan: Nation, Culture, Identity* (Routledge, 2015)

Week 9 – SPRING BREAK

Week 10 – Taishō Japan: 1912-1926

    Session 1: Lecture: Taishō Japan: Attack of the 'Modern Girl'

    Session 2: Discussion, based on:

    Anime: Yokota Kazuyoshi, dir., *Here Comes Miss Modern* (J. *Haikara-san ga tōru*, 2017)

    Reading: Barbara Molony, "New Women in the Interwar Period" in *Gender in Modern East Asia* (Routledge, 2018)

Final project first draft due Friday of Week 10

Week 11 – Shōwa Japan I: Rise of Militarism (1926-35)

    Session 1: Lecture: The 1930s: Things Start to Go Bad

    Session 2: Discussion, based on:

    Anime: Miyazaki Hayao, dir., *The Wind Rises* (J. *Kaze tachinu*, 2013)

    Reading: Miyazaki Hayao, trans. Ikeda Asato, "Constitutional Amendment is Out of the Question" *Asia-Pacific Journal* 12:36 (September 6th, 2014)

Week 12 – Shōwa Japan II: Total War (1935-1945)

    Session 1: Lecture: The Late 1930s and 1940: Things Get Much, Much Worse

    Session 2: Discussion, based on:

    Anime: Katabuchi Sunao, dir., *In This Corner of the World* (J. *Kono sekai no katasumi ni*, 2017)

Week 13 – Shōwa Japan III: The Early Postwar (1945-1970)

    Session 1: Lecture: Where does Japan Go From Here?

    Session 2: Discussion, based on:

    Anime: Watanabe Shin'ichirō, dir., *Kids on the Slope* (J. *Sakamichi no Apollon*, 2012)

Week 14 – Shōwa Japan IV: The Bubble Years (1970-1990)
>   Session 1: Lecture: The Bubble Years: Because Nobody Ever Got in Trouble Taking Out
>   Loans to Buy Real Estate, Right?
>   Session 2: Discussion, based on:
>   **Anime:** Ōtomo Kazuhiro, dir., *Akira* (J. *Akira*, 1988)

Week 15 – Heisei Japan: 1989-2019
>   Session 1: Lecture: Heisei Japan: Malaise, Punctuated by the Occasional Horrifying
>   Disaster
>   Session 2: Discussion, based on:
>   **Anime:** Shinkai Makoto, dir., *Your Name* (J. *Kimi no na wa*, 2016)

Week 16 – Paper Workshop
>   For our two sessions this week, we'll meet as a class to do peer review and critique of our
>   final projects. If you're doing an AV or creative final project, you may wish to display it
>   to the class and solicit their feedback; let me know and I'll make arrangements. I'll also
>   be available for extra office hours to provide further support.

Final Version of Final Paper due, 11:59 P.M. Friday of Week 16 submission format will vary depending on nature of project (see above).

Expected Classroom Behavior

Recording any part of the class without the instructor's express permission is prohibited, except where the student has an approved accommodation from SAILS for a disability.

Laptops and tablets may be used to display course materials and for in-class exercises. Any other use (shopping, social media, etc) is not permitted. Phones should be put away; they are a distraction and not suitable for reading course materials.

You may use personal computers or tablet computers to display course materials for class discussion or for in-class work as directed by the instructor but NOT for any other purpose – Facebook, Twitter, or whatever – during class. It distracts both you and your classmates. Similarly, no cellphones out during class, please – aside from the potential to distract you, I really do not recommend trying to read course texts on a cellphone.

If students are asked to participate in a synchronous meeting via a video conferencing application, students are expected to use their web cameras so they can be seen. Students should ensure that background noises and distractions are removed (food, TVs, music, other people in the room). Students should dress appropriately for this academic meeting. They should remember that any inappropriate distracting behavior via a virtual meeting will be dealt with in the same manner as in the physical classroom.

Communication and Technology Requirements

Your Canvas Email/Messages is an official means of communication among students, faculty, and staff. Students are expected to read and act upon messages in a timely fashion. Students bear the responsibility of missed messages and should check their ASU-assigned email regularly. ***All instructor correspondence will be sent to your ASU email account.***

This course requires a computer with Internet access and the following:
- Web browsers ([Chrome,](#) [Mozilla Firefox](#), or [Safari\)](#)
- [Adobe Acrobat Reader](#) (free)
- [Adobe Flash Player](#) (free)
- Webcam, microphone, headset/earbuds, and speaker
- Microsoft Office or Google Drive ([Microsoft 365](#) and Google Drive are free for all currently-enrolled ASU students)
- Reliable broadband internet connection (DSL or cable) to stream videos.

Note: A smartphone, iPad, Chromebook, etc. may not be sufficient for completing your work in ASU courses. While you will be able to access course content with mobile devices, you must use a computer for all assignments, quizzes and exams, and virtual labs.

Technical Support

This course uses Canvas to deliver content. It can be accessed through MyASU at http://my.asu.edu or the Canvas home page at https://myasucourses.asu.edu. To monitor the status of campus networks and services, visit the System Health Portal at http://syshealth.asu.edu/. To contact the help desk, call toll-free at 1-855-278-5080.

A note on ChatGPT and similar generative writing programs: as stressed and generally over-worked as many of you are, you may be tempted to see if ChatGPT can write your responses for you. The short answer is that it basically can't; Chat GPT *can* create coherent summaries of certain general topics, but it doesn't work very well with the kind of specific, detailed analysis you'll be asked to do in this class.

Once we're a few weeks into the semester, I plan for us as a class to take a closer look at the software and see what kind of things ChatGPT is – and isn't – capable of doing. Please note, though, that from my perspective as a specialist in Japanese history, literature, and culture, it's pretty easy to spot when someone is using ChatGPT and similar software. Also, be aware that as noted below, **unless I have specifically and explicitly approved its use in writing**, submitting any "AI"-generated work while pretending that it's your own will be treated as academic dishonesty – in other words, it can get you in serious trouble.

Attendance

Regular attendance is essential to success in this class. Lectures provide information you cannot get elsewhere and which will help you understand the readings, and you miss a major part of the course if you are not present for discussions.

You are allowed up to **THREE** absences for any reason. You do not need to contact me if you need to take one of these absences, though the courtesy is appreciated.

More than three absences will result in a penalty applied to your final grade. This penalty is -2% off for the fourth and each subsequent absence. So, for example, 6 absences results in -6% off your final grade (3 excused, then 3x -2% = -6%), 9 absences results in -12% (3 excused, then 6x -2% = -12%), and so on.

I do take attendance, using an old-school attendance sheet. Please make sure to sign in during the class session, or at the end if you came late (more than 10 mins late twice counts as one absence).

Students that need to be absent from class due to religious observances (ACD 304–04: Accommodations for Religious Practices) or due to participation in university-sanctioned activities (ACD 304–02: Missed Classes Due to University-Sanctioned Activities) should notify the instructor at the beginning of the semester about the need to be absent from class and make arrangements to make up missed assignments and in-class work.

Academic Integrity

Academic honesty is expected of all students in all examinations, papers, and 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 from ASU. For more information, see http://provost.asu.edu/academicintegrity.

Academic dishonesty includes, but is not limited to:

Plagiarism
1. Using another writer's words or ideas without citing the writer.
2. Not using quotation marks and citing the source when you use other's words and ideas; "others" includes your teachers, fellow students (lab reports, computer programs as well as papers), the Internet books, published papers, newspapers, and magazines.

Double submission
Submitting the same paper for two (or more) different classes, without permission from your professor(s).

Inappropriate Collaboration
1. Working with others when you should be doing the work individually.
2. Not doing your share of work when assigned to a group project.
Zero Tolerance at ASU and the Consequences of Cheating
Cheating is not wise. ASU's policy on cheating is zero tolerance. If you are caught cheating, you could face severe short-and-long term consequences, such as:
- Grades: You may fail the test or get a failing grade on the paper; you may fail the course. "XE": You may receive this grade on your transcript, signaling that you failed because you cheated. It's on your record!
- Suspension: You may be forced to leave the program (major) you are in and/or the university.

A Further Note About Generative "AI"
Some assignments in this course may include or allow use of so-called "Artificial Intelligence" (AI), including ChatGPT or related tools for the creation of text, images, computer code, audio, or other media. The instructor will inform you when, where and how you may use these tools, and provide guidance for attribution. Use of generative AI tools in any other context in this course will be considered a violation of the ASU Academic Integrity Policy, and students may be sanctioned for confirmed, non-allowable use. If at any point you have questions about what is permitted, contact the instructor to discuss before submitting work.

Accommodating Students with Disabilities
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. The DRC Tempe office is located on the first floor of the Matthew Center Building. DRC staff can also be reached at (480) 965-1234 (v) or (480) 965-9000 (TTY). For additional information visit: www.asu.edu/studentaffairs/ed/drc.

Policy Against Threatening Behavior
All incidents and allegations of violent or threatening conduct by an ASU student (whether on or off campus) must be reported to the ASU Police Department (ASU PD) 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 PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

Reporting Title IX Violations
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. ASU online students may access 360 Life Services, https://goto.asuonline.asu.edu/success/online-resources.html.

Policy on 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.

Copyrighted Materials

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