

NODEP-UA 9982 LA1

Experiential Learning Seminar

Instruction Mode: Blended

Fall 2021

Please contact Lena Parodi at lp1245@nyu.edu if you have trouble accessing the Brightspace site.

Syllabus last updated on: 13 September 2021

Lecturer Contact Information

TBA

Prerequisites

None

Units earned

4

Course Details

- 7:15pm to 9:45pm
- All times are Pacific Time (Daylight Saving Time ends November 7, 2021).

- Location: Rooms will be posted in Albert before your first class.

- Remote Participants: Your instructor will provide you with the Zoom link via Brightspace.
- COVID-related details: In the interest of protecting the NYU Los Angeles community, we are closely following CDC guidance around COVID-19 and adjusting our recommendations and policies accordingly. Your health and well-being is our top priority.
 - If you are attending in person, you will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol. Please note that you are expected to attend every class meeting in-person; however, this may change during the drop/add period if in-person student registration increases significantly or at any point during the semester if local COVID-19 regulations require additional physical distancing.

Course Description

As the academic component of the students' internships, an integral part of the Los Angeles Study Away experience, this seminar helps students reflect critically on their internships as a way to further their individual academic and professional goals. This includes evaluating various aspects of the internship sponsor, such as its mission, approach, and policies, and the local, regional, and national contexts in which it operates. Students will be challenged to think analytically about their internships and host organizations and to connect their internship experiences to past and present academic work. In the case of Los Angeles, students will expand their knowledge of the entertainment and media industries and learn about career opportunities they may not have been aware of previously. The course will also provide students with specific strategies on how to network and interact with industry firms and players, including how and when to seek an agent, how to get a script read, how to get an entry-level job at a studio, network, record company, communications firm, technology start-up, etc. Students will be graded on the academic work produced in this course (i.e., students will not be graded for their work performance at their internship site).

Course Objective

This course, a version of which is required for all students undertaking an internship or similar professional development experience^[1] for credit at NYU's study away programs, has two goals. First, it provides an opportunity for students to integrate their internship experience with relevant academic and commercial research and debates, tailored in this case to the Los Angeles context. Second, the course helps students learn and enhance professional skills—including writing, communication, and presentation skills—needed for future work experiences and academic study.

^[1] For simplicity's sake, the syllabus uses the term "internship" to include formal internships as well as other approved professional development experiences students may undertake in Los Angeles.

Upon Completion of this Course, students will be able to:

- Analyze and articulate the various facets of their internship site, including its mission and vision, organizational structure, human resources and other policies and practices, and local, regional, and international contexts in which it operates.
- Gain an understanding of their place and role within the internship site, as well as their responsibilities and the value/impact of the work performed, and convey these on their resume and in interview and networking settings.
- Gain self-understanding, self-confidence, and interpersonal skills to apply to their unique academic and career trajectories.

Assessment Components

You are expected to attend class in person or remote synchronously. Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

Class Participation (15%)

Your active participation in class and attendance will be reflected in this part of the course requirements. Students are required to do all readings and watch/listen to any assigned videos or audio content before class. You are expected to come to class prepared, on time, and ready to actively participate and make informed contributions. Merely joining a Zoom session or filling a seat does not constitute participation. That being said, it is understood that you may have differing levels of comfort with various modes of participation. Ways of participating and demonstrating engagement include (but are not limited to) speaking in larger class discussions or small group discussions, actively participating in in-class activities/exercises and non-verbal classwork (ex. writing assignments, digital collaboration), and actions such as emailing the Professor your thoughts on readings, class content and/or other material related to the course that you may encounter outside of class.

Weekly Industry News Review (15%)

Each week you will find, read and post one recent article related to companies and the industry(ies) you're interested in (note: podcasts that critically examine media are allowed, though articles are preferred). Articles should be posted by 8pm on Sunday to our class Padlet (<https://padlet.com/ProfessorJohnson/pb95edvifx1jc1p>). You should come to class prepared to discuss your article and the articles posted by your classmates. You will be required to present an article to the class at least once during the semester, during which you will share why you chose your article(s), what you found interesting, what you learned, what you agree/disagree with, and one question you have about your article/the subject matter. Throughout the semester we will keep a running list of important media and entertainment industry news, and discuss the significance of current events in the context of course readings and guest speakers. While articles are not required to be related to the week's readings, they must reflect the overarching examination of the media and entertainment industries, media work and other themes that we explore in this class. The goal of this assignment is to monitor current news, but you may go back in time to search for articles that provide insight into relevant companies or industries if you have trouble finding new pieces.

Acceptable popular and trade press outlets include (but are not limited to): Variety, The Hollywood Reporter, KCRW's The Business, Advertising Age, AdWeek, Billboard, Music Business Worldwide, Rolling Stone, Los Angeles Times, Vulture, Financial Times, Forbes, Wall Street Journal, New York Times, Washington Post, Economist, The Guardian, Fast Company.

Reflection Papers (35%)

R1: Internship Objectives (10%): In a 2-3pg paper, identify 3-5 personal objectives for your internship and the course this semester, and establish a plan for fulfilling each objective. Questions to address when writing your assignment include: What are you looking to get out of your internship? How do you see the course complementing your internship? What are specific, actionable ways you can implement your objectives? What unique opportunities does your internship provide you? What skills can you strengthen, apply, or learn through your internship? What are personal and professional strengths and weaknesses that you would like to build upon this semester?

R2: Informational Interview (15%): Conduct interviews with 2 people at your internship who you admire or from whom you feel that you could learn valuable information about career strategies and more. Reflect on and analyze your interviews in a 3-4pg paper.

R3: Digital Intervention (10%): We are living in a moment where people frequently use digital tools to make an impact on personal, professional and societal levels. Companies, too, are often expected to recognize social responsibility, and to externally and internally address social issues. Writing from a personal and a professional perspective, what is an issue that matters to you and how might you intervene? In executing this 2-3pg reflection paper, identify an issue or problem you seek to solve, and propose a 'digital intervention' to address your issue (for example, a series of videos on Tik Tok, a hashtag slogan, a new social media platform, a podcast). In other words, propose an idea that will make an impact on a social issue that matters to you utilizing digital/new media technology.

Final Research Paper (35%)

Throughout the semester we will discuss various topics related to the media industries and work. In a 5-7 page paper, independently research and examine a key issue facing the industry you intend to enter post-graduation. In tracking current news via this course's Weekly Industry News Review assignment, listening to guest speakers and following readings and class discussions, what topics have appeared and peaked your interest? What subject matter would it be useful for you to research and learn more about as a professional? The goal of this paper will be for you to integrate knowledge gained from your Los Angeles course and workplace experiences into a big-picture examination of current issues influencing the entertainment media, and to contribute your own thoughts and arguments on your topic of choice. Issues may include (but are not limited to): the coronavirus pandemic, representation, diversity, inclusion and empowerment, the digital age and new media technology, ownership, integration and/or consolidation, labor issues in media/entertainment work, social impact and social responsibility, policy and the role the government, and the global marketplace.

In advance of beginning your final paper, you must submit to the Professor your intended topic/issue and industry/firm(s).

Assignment Guidelines

All papers should be typed, double spaced with one-inch margins, in a reasonable font and size (12pt), paginated, and checked for grammar and spelling. All references to readings and sources must include in-text citations (with page numbers), and a works cited page. Citations must be within a consistent style (such as APA, MLA, Chicago; your choice as to which). All papers should be submitted electronically. A .doc or .docx format is preferred.

Answers to reflection papers must be well thought out, will involve rigorous and critical analysis, present clear arguments and support ideas. The final research paper must provide a developed argument with a clearly stated thesis, supported by evidence (from course texts and otherwise). Grades will be based on the strength, clarity and organization of arguments, writing, and analysis, and your ability to support your claims through explanation, example and evidence. An A paper is considered 'excellent,' will surpass the basic requirements of the assignment, and writing, analysis, argumentation, organization and evidence use will be clear, concise and artful. A B paper is considered 'good,' will fulfill the basic requirements of the assignment, have competent writing, argumentation, organization and evidence use, but

may be general, vague or lacking in the aforementioned components, as well as in explanations, analysis and detail. A C paper will be 'satisfactory' or 'adequate,' will fulfill most of the requirements, be somewhat competent in key assignment components, but will lack intellectual rigor, may be incomplete or incorrect at times, and writing may contain errors, lack of organization and clarity. A D paper will be 'unsatisfactory,' will not meet the majority of the requirements of the assignment, will be lacking in key components and contain errors (whether in form, writing, content or otherwise), though it may contain some promise.

Required Text(s)

All course readings and materials can be found on Brightspace, NYU Libraries (digital/online) or via links in the syllabus.

Course Schedule Notes

- The course schedule and reading list are subject to change, with adequate notice. Monitor Brightspace and your email closely for announcements and updates. The most up-to-date course information can be found on Brightspace

Session 1 – 13 September 2021

Introduction to the Course

- How to make the most of a virtual internship, https://careerdevelopment.princeton.edu/sites/careerdevelopment/files/media/how_to_make_the_most_of_a_virtual_internship_students_2.pdf
- During Your Internship, <https://careers.uiowa.edu/students/during-your-internship>

Session 2 – 20 September 2021

Key Concepts to Understand Media Industries and Work in Media and Entertainment

- Deuze, Mark & Prenger, Miriam (Eds.). (2019). Introduction. In Making Media: Production, practices, and professions. Amsterdam University Press.
- Havens, Timothy & Lotz, Amanda D. (2017). The industrialization of culture framework and key economic concepts. In Understanding Media Industries. Oxford University Press.
- Brody, Jane E. (May 18, 2020). How to maintain motivation in a pandemic. New York Times. <https://www.nytimes.com/2020/05/18/well/mind/motivation-pandemic-coronavirus.html>
- Supplemental Reading:
 - Picard, R. G. (2001). Media firms as economic and business entities. In The economics and financing of media companies. Fordham University Press.
 - Mulligan, Mark. (March 23, 2020). How COVID-19 will affect the media industries. MIDiA Research. https://www.midiaresearch.com/blog/how-covid-19-will-affect-the-media-industries?utm_source=MIDiA+Research+Newsletter&utm_campaign=f189cfd43c-E_MAIL_CAMPAIGN_2019_01_14_12_03_COPY_01&utm_medium=email&utm_term=0_8602b921cd-f189cfd43c-523280853

Due: Internship Objectives (Reflection Paper #1)

EVENT – NYU LA Hollywood Climate Summit – 23 September to 26 September 2021

Session 3 – 27 September 2021

GUEST SPEAKER: Jason Jackowski

Media policy and the role of the government in media industries

- Klaris, Edward. (2020). Coronavirus drove a boom in virtual content; to protect artists, copyright law must catch up. Los Angeles Times.
<https://www.latimes.com/entertainment-arts/business/story/2020-06-29/coronavirus-virtual-content-events-copyright-law>
- Lenker, Maureen Lee. (Aug 7, 2020). Why the end of the Paramount decrees is bad for movies and movie theaters: Opinion. Entertainment Weekly.
<https://ew.com/movies/judge-ends-paramount-decrees/>
- Moss, Marissa R. (Dec 11, 2017). Net neutrality: How a repeal could kill the careers of indie musicians. Rolling Stone.
<https://www.rollingstone.com/music/music-news/net-neutrality-how-a-repeal-could-kill-the-careers-of-indie-musicians-198971/>
- Supplemental Reading:
 - Pemberton, Nathan Taylor. (Apr 2, 2020). A moment to rethink how we support music. The New Yorker.
https://www.newyorker.com/culture/cultural-comment/a-moment-to-rethink-how-we-support-music?source=EDT_NYR_EDIT_NEWSLETTER_0_imagenewsletter_Daily_ZZ&utm_campaign=aud-dev&utm_source=nl&utm_brand=tny&utm_mailing=TNY_Daily_040220&utm_medium=email&bxid=5d5821b67e553f12b32a4f47&cndid=58167719&esrc=&mbid=CRMNYR062419&utm_term=TNY_Daily

Due: 1st News Review Post Due Sunday, 9/26 @ 8pm

Session 4 – 4 October 2021

GUEST SPEAKER: Jonathan Taub

Mapping the Media Landscape, Creative Strategies, and Your Internship Site

- Additional readings via Brightspace
- Sims, David. (July 18, 2020). Why low-budget horror is thriving this summer. The Atlantic.
<https://www.theatlantic.com/culture/archive/2020/07/why-low-budget-horror-thriving-summer/614344/>

Session 5 – 12 October 2021 – MAKE-UP DAY – CLASS MEETS TUESDAY

GUEST SPEAKER PANEL: Future (2031+) of storytelling for creatives and distributors

Media Industries and Firms in the Digital Age: Convergence, Online Platforms, and the Coronavirus Pandemic

- Adalian, Josef. (June 11, 2018). Inside the binge factory. New York.
https://www.vulture.com/2018/06/how-netflix-swallowed-tv-industry.html?_ga=2.107751170.1061741982.1547507482-2021476005.154
- Arnold, Thomas K. (Jan, 7 2021). Home entertainment trends 2021: Premium VOD is here to stay. Variety.

<https://variety.com/2021/digital/news/home-entertainment-2021-predictions-pvod-streaming-1234880472/>

- Krukowski, Damon. (Aug 19, 2020). A tale of two ecosystems: On Bandcamp, Spotify and the wide-open future. NPR.
<https://www.npr.org/2020/08/19/903547253/a-tale-of-two-ecosystems-on-bandcamp-spotify-and-the-wide-open-future?curator=MusicREDEF>
- Cochrane, Naima. (2020). The Verzuz Effect. Billboard.
<https://www.billboard.com/articles/news/cover-story/9430242/verzuz-effect-swizz-beatz-timbaland-instagram?curator=MusicREDEF>

Session 6 – 18 October 2021

GUEST SPEAKER: Dennis O'Connor

Marketing and Your Personal Narrative: The Promotional Industries, Professional and Personal Self-Analysis, and Your Social Media Presence

- Herman, Lily. (Sept 13, 2017). No, you don't need a personal brand. The Ladders.
<https://www.theladders.com/career-advice/personal-brand-better-job>
- Gershon, Ilana. (2017). Introduction. In Down and out in the new economy: How people find (or don't find) work today. University of Chicago Press.
- Williams, Ray. (2020). The growing importance of "soft skills" in the workplace. Medium.
<https://medium.com/@raybwilliams/the-growing-importance-of-soft-skills-in-the-workplace-8c452c7c8647>

Due: Take the High5 test (<https://high5test.com/>) and post your results to Brightspace > Blog/Journal by class.

Session 7 – 25 October 2021

GUEST SPEAKER: TBA

Networking, Relationships and Social Media

- Mattoo, Priyanka. (July 9, 2020). What's the best way to find a mentor in Hollywood during lockdown? Vulture.
<https://www.vulture.com/2020/07/how-do-i-find-a-mentor-in-hollywood-during-lockdown.html>
- Che, Jenny. (June 16, 2015). Twitter is the best job search tool you're not using – Here's how you can. HuffPost.
https://www.huffpost.com/entry/twitter-job-search_n_7571260
- Gershon, Ilana. (2017). Getting off the screen and into networks. In Down and out in the new economy: How people find (or don't find) work today. University of Chicago Press.

Session 8 – 1 November 2021

Career Workshop and Job Search Strategies and Mid-Semester "Life and Internships in Los Angeles" Check-In

- This week's class will involve career and job search consultation with the Wasserman Center and the NYU Production Lab.

- Come prepared to discuss your internship thus far, reflect on your time in LA, revisit your semester objectives and think about how to make the most of the second half of the semester.

Due: Informational Interview (Reflection Paper #2)

Session 9 – 8 November 2021

GUEST SPEAKER: Fatima Elswify

Issues in Media Work / Creative Labor: Passion, Precarity, Pay, Power and Workplace Cultures

- Masters, Kim (Host). (November 27, 2019). Why assistants are telling Hollywood it's time to pay up. KCRW: The Business.
<https://www.kcrw.com/culture/shows/the-business/with-payuphollywood-assistants-speak-out/why-assistants-are-telling-hollywood-its-time-to-pay-up>
- Sakoui, Anousha. (Aug 13, 2020). Hollywood's Entertainment industry unions have a whiteness problem. Los Angeles Times.
<https://www.latimes.com/entertainment-arts/business/story/2020-08-13/hollywood-unions-racism-diversity-below-the-line-iatse>
- Supplemental Reading:
 - Mattoo, Priyanka. (June 26, 2018). How do I deal with harassment at my new TV writing job? Vulture.
<https://www.vulture.com/2018/06/how-do-i-deal-with-harassment-at-my-new-tv-writing-job.html>
 - Leight, Elias. (May 5, 2020). 'It's a clusterf-ck': Musicians struggle to get pandemic assistance. Rolling Stone.
<https://www.rollingstone.com/music/music-features/musicians-struggle-to-get-pandemic-assistance-993437/>

Session 10 – 15 November 2021

GUEST SPEAKER: Sama'an Ashwari

The Social Responsibility of Media Firms, Activism and Media Work

- Zheng, Lily. (June 15, 2020). We're entering the age of corporate social justice.
<https://hbr.org/2020/06/were-entering-the-age-of-corporate-social-justice>
- Petrusich, Amanda. (Feb 18, 2020). The day music became carbon neutral. The New Yorker.
<https://www.newyorker.com/culture/culture-desk/the-day-the-music-became-carbon-neutral>

Session 11 – 22 November 2021

GUEST SPEAKER PANEL: Diversity & Bias in Tech/Media in the workplace and on screen
Diversity, Inclusion, Empowerment and Representation in the Media and Entertainment Industries

- Braxton, Greg. (July 27, 2020). TV Networks pledged to improve diversity in 1999. Will this time be any different? Los Angeles Times.
<https://www.latimes.com/entertainment-arts/tv/story/2020-07-27/tv-networks-diversity-pledge-naacp-boycott-1999>

- Chiu, Bonnie. (Jul 16, 2020). Addressing the Ad industry's sticky problem with race. Forbes.
<https://www.forbes.com/sites/bonniechiu/2019/07/16/addressing-the-ad-industrys-sticky-problem-with-race/#394b967028d0>
- Aguilar, Carlos. (Aug 12, 2020). How Hollywood is missing out on Latinx representation both in front of and behind the camera. Variety.
<https://variety.com/2020/film/news/hollywood-latinx-representation-1234731930/>
- Smith, Stacy L. et al. (Feb 2019). Inclusion in the recording studio? Gender, and race/ethnicity of artists, songwriters & producers across 700 popular songs from 2012-2018. USC Annenberg Inclusion Initiative.

Due: Digital Intervention (Reflection Paper #3)

Session 12 – 29 November 2021

GUEST SPEAKER: TBA

The Global Marketplace, Cultural Flows, and Remote Work

- Barrett, Brian. (Jan 13, 2016). Netflix isn't made for the US anymore—it's for the whole world. Wired.
<https://www.wired.com/2016/01/in-the-us-were-now-watching-the-worlds-netflix/>
- Leight, Elias. (May 2, 2018). How American R&B songwriters found a new home in K-Pop. Rolling Stone.
<https://www.rollingstone.com/music/music-news/how-american-rb-songwriters-found-a-new-home-in-k-pop-627643/>
- Carey, Meredith. (Sept 23, 2017). Why Cape Town has become a go-to filming location. Conde Nast Traveler.
<https://www.cntraveler.com/story/why-cape-town-has-become-a-go-to-filming-location>
- Supplemental Reading:
 - Fragoza, Carribean. (Sept 8, 2016). The migrant kitchen: Shaping the future of Los Angeles' culinary landscape. KCET.
<https://www.kcet.org/shows/the-migrant-kitchen/the-migrant-kitchen-shaping-the-future-of-los-angeles-culinary-landscape>

Session 13 – 6 December 2021

GUEST SPEAKER: Nathalia Vieira

The Interconnectedness of Media Industries, Professional Pivots and Thinking About Job Prospects

- Solis, Marie. (April 2, 2020). What's it like to graduate into a recession? We asked the class of 2009. Vice.
https://www.vice.com/en_us/article/epgwgwm/advice-for-2020-grads-looking-for-jobs-during-recession
- Jenkins, Henry. (2007). Transmedia Storytelling 101. Confessions of an Aca-fan.
http://henryjenkins.org/2007/03/transmedia_storytelling_101.html
- Park, Gene. (March 6, 2020). Tired: The marvel cinematic universe. Wired: The video game cinematic universe. The Washington Post.
<https://www.washingtonpost.com/video-games/2020/03/06/tired-marvel-cinematic-universe-wired-video-game-cinematic-universe/>
- Mims, Taylor. (Feb 13, 2020). From TV to music mogul: How Issa Rae is giving artists a leg up. Billboard.

<https://www.billboard.com/articles/business/8550816/issa-rae-productions-raedio-com-pany-insecure-interview>

Due: Final Paper Topic - Submit to Professor by email

Session 14 – 13 December 2021

Final Wrap Up: Skills assessment, reviewing internship objectives, reflecting on the semester, final paper workshop

15 December 2021 – READING DAY

16 December 2021 to 21 December 2021 – FINAL EXAMS – Paper Due Date TBA

Classroom Etiquette

To optimize the experience in a blended learning environment, please consider the following:

- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.
- Please do not eat during class and minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary).
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- Make sure to let your classmates finish speaking before you do.
- If deemed necessary by the study away site (ie COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class.

Discussion Norms

The readings and subjects explored in this class may involve discussions of a personal nature and/or address sensitive subjects. It is important that in class discussions students follow basic discussion norms.

Respect and Compassion

- Listen respectfully, actively and attentively—without interrupting
- Make no assumptions about others
- It is okay to disagree with a classmate. Still make sure to:
 - Proceed respectfully and with empathy, after listening carefully; Use a respectful tone
 - Be conscious of both verbal (inflammatory language, put-downs (even humorous), name-calling or character attacks) and non-verbal communication

Constructiveness

- Build on one another's comments; work toward shared understanding
- Think before you speak—engage with and process ideas before contributing
- Understand that even objections can often be cast in a constructive way (ex. address the statement, not the person)

- Support claims, assertions and statements. Use evidence whenever possible, and provide a rationale. Acknowledge when speaking from personal experience.
- Ask clarifying questions
- Recognize that your voice matters (don't be afraid to speak up), but make sure to let your classmates contribute and avoid dominating the discussion

Inclusivity

- Recognize and remember that we have different backgrounds
- It's always okay to ask questions you think may be unsophisticated or uninformed
- Know that it's okay to be emotional about issues and to name those emotions
- If you are offended or uncomfortable (or think someone else might be) by anything said during discussion, acknowledge it immediately, so that we may constructively and respectfully assess what was said together
- Treat what is said in class as confidential, to allow for an atmosphere of open, honest exchange. Honor the fact that your classmates may share personal experiences by not repeating them outside of class
- Consider who gets left out, who is marginalized, under-represented, or erased by particular claims. So, for example, one could say, "That's an image of an ideal family," or one could say, "That may be an image of an ideal family for many middle-class white heterosexuals."
- Be careful about putting other students on the spot. Do not demand that others speak for a group that you perceive them to represent

Your Lecturer

Rebecca Lee Johnson is a scholar, practitioner and songwriter who works at the intersection of academia and industry. They earned their Ph.D. from the University of Southern California's Annenberg School for Communication and Journalism. They additionally hold a B.A. in Communication from USC (with a double minor in Music Recording and Advertising). Their research focuses on popular music, the media/cultural industries, promotional culture, and cultural work in the digital age, with a particular emphasis on the relationship between culture, creativity and commerce. As an educator Johnson has taught subjects across communication, cultural and media studies, and media economics at USC and Woodbury University. As an artist/songwriter, they have released music on independent labels in the U.S. and Japan. Prior to their Ph.D. work they worked at various companies including Interscope Records, Deutsch Agency, AAM Promo and Blue Coast Records. A native New Yorker, they have been based in Los Angeles for over a decade.

Academic Policies

Grade Conversion

Your lecturer may use one of the following scales of numerical equivalents to letter grades:

A = 94-100 or 4.0
A- = 90-93 or 3.7
B+ = 87-89 or 3.3
B = 84-86 or 3.0
B- = 80-83 or 2.7

C+ = 77-79 or 2.3

C = 74-76 or 2.0

C- = 70-73 or 1.7

D+ = 67-69 or 1.3

D = 65-66 or 1.0

F = below 65 or 0

Attendance Policy

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers, or online through NYU Brightspace if the course is remote synchronous/blended, is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to NYU Los Angeles to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your Professor and/or the Academics team by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your Professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted in person or by e-mail to the Academics team, who will inform your Professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your Professor is entitled to deduct points for frequently joining the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

Final exams

Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics team. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Late Submission of Work

- (1) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of NYU Los Angeles Staff), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.
- (2) Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
- (3) Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Site Director Dr. Gabriella Etmektsoglou (ge377@nyu.edu).
- (4) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
- (5) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

Wildcard Extension Policy

During the semester you are allowed one 48hour extension, no explanation necessary (this policy does not apply to the Final Project). Notify the Professor as soon as you are aware you want to take this extension.

Academic Honesty/Plagiarism

As the University's policy on "[Academic Integrity for Students at NYU](#)" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may check your assignments by using TurnItIn or another software designed to detect offences against academic integrity.

The presentation of another person's words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you **MUST** inform your

Professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

[NYU Academic Integrity Policies and Guidelines](#)

[NYU Library Guides](#)

Inclusivity Policies and Priorities

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

Attendance Rules on Religious Holidays

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU Los Angeles's Academics Office in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

Pronouns and Name Pronunciation (Albert and Zoom)

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the

semester for assistance. Accommodations for this course are managed through NYU Los Angeles.

Bias Response

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, you may do so in one of three ways:

- Online using the [Web Form \(link\)](#)
- Email: bias.response@nyu.edu
- Phone: 212-998-2277

Stress Management

Students are under a lot of pressure, particularly in this current moment. If you start to feel overwhelmed, it is important that you reach out for help. NYU Los Angeles has a wellness counselor who is here to help. Do not hesitate to contact them and your instructor if you are struggling – they are here to help you have a productive semester and can guide you toward the necessary resources.

Food and Housing Security

Any student who has difficulty affording groceries or accessing food to eat, or who lacks a safe and stable place to live, and believes this may affect their performance in the course, is urged to contact NYU staff and faculty. If you have any questions or concerns do not hesitate to raise them with your instructor directly. No student should have to worry about food, lack of safe housing, eviction or couch surfing when school is already stressful enough.