

COURSE TITLE: GRAMMYS, AFROBEATS & HIPLIFE : AFRICAN CONTEMPORARY MUSIC
COURE CODE: SCA-UA 9120
INSTRUCTION MODE: IN-PERSON

SPRING/FALL

Lecturer Contact Information

Office Hours: By appointment

Units earned

4 CREDITS

Course Details

- Meeting day/time – Thursday 10.05am – 1.05pm GMT
- Location: Rooms will be posted in Albert before your first class.
- Remote Participants: Instructor will provide you with the Zoom link
- COVID-related details: In the interest of protecting the NYU Accra 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.
 - Additionally, in-person students will be split into cohorts who will attend sessions.

Course Description

Note: In order to enhance a better appreciation of the current Ghanaian and West African music scene, the pedagogy for this class is historically very heavy in the beginning and is followed by several interesting field trips and co-curricular activities.

With active recording artists as class guests, and visits to selected recording studios, the class explores how multiple artists and musical forms from different continents have continued to influence African popular music. This 15 week course starts

with a deep dive into the history of recorded music in West Africa and what has led to the current explosion of afrobeats and Afro hip-hop (eg Ghana's hiplife) in this region. From Fela Kuti to Davido, Shatta Wale, Burna Boy, Wizkid, Mr. Eazi Samini, Stonebwoy, Wanlov, Manifest, Fokn Bois, Becca, Rema, Tina Savage and more. The course will also include an introduction to the fundamentals of African rhythm, a brief history of West African popular music and music business (with the focus on Ghana), and African popular musicians as griots and social commentators. Classes will be enriched with excursions to recording studios and special events such as a possible masterclass with Universal Music Group on the business of selling African music to the world. The utility of music as an artistic tool of social expression and liberation within the African space is interrogated. With special attention to West Africa and Ghana, latest genres such as Afrobeats, Afro-pop, Hiplife and Afro-dancehall are critically examined and their impact on the modern African music scene; as well as the trends, challenges and opportunities presented by new types of technology.

Course Objective

To provide an in-depth knowledge and appreciation of West African and particularly Ghanaian popular music and its dance beats and their latest manifestations, as well as the evolution of recording technology in Ghana with an emphasis on artistes, their challenges and prospects within the general music industry in Ghana, Nigeria and West Africa. This objective is to be achieved through a comprehensive and exciting pedagogy, involving key actors in the industry.

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.

Required Text(s)

Electronic Resources (via Brightspace / NYU Library Course Reserves)

African Music & African Sensibility, John Chernoff (Chicago Univ. Press 1979) [0-226-10344-7]

African Musical Symbolism in Contemporary Perspective, by John Collins. (Pro Business Germany 2004) [3-938262-15-X]

E. T. Mensah the King of Highlife by John Collins (Anansesem Press, Accra, 1996) [9988-552-17-3]

Fela: From West Africa to West Broadway ed. Trevor Schoonmaker (Palgrave/MacMillan 2003). [1-4039-6209-3].

'World Music: A Stimulus to Ghanaian Tourism. Education and 'Cross-Over' Musical Collaborations', by John Collins. Journal of Performing Arts, Univ. of Ghana Vol. 4, No. 2, 2011 pp. 71-80. [0855-2606].

'Popular Dance Music and the Media' by John Collins. Chapter 14 in *Media and Identity in Africa*, eds. Kimani Njogu and John Middleton, Edinburgh University Press for the International African Institute, 2009 (ISBN No. 978 0 74863522 1).

'Ghana and the World Music Boom,' by John Collins. In: *World Music: Roots and Routes*, Helsinki Collegium for Advanced Studies, ed. Tuulikki Pietila, Vol, 6, 2009, [http://www.helsinki.fi/collegium/e-series/volumes/volume_6/index.htm].

'Copyright, Folklore and Music Piracy in Ghana,' by John Collins. Published by *Critical Arts: A Journal of South-North Cultural and Media Studies* Culture, Communication and Media Studies, (ed. Keyan Tomaselli), Howard College Campus, University of KwaZulu-Natal, Durban, 2006. [http://www.academia.edu/4481847/JCollins].

'Hitechnology, Individual Copyright and Ghanaian Music' by John Collins. In: *Ghana - Changing Values/Changing Technologies*, (ed) Helen Lauer, published by the Council for Research in Values and Philosophy, U.S.A, 2000, pp.183-2001.

Supplemental Text(s)

The instructor will make available to the students on a CD (to put on lap-top) of many of his writing on West African popular music: including books, articles, discographies and 145 music samples. Some of these are also available on his blogspot at www.bapmaf.home.blog and also 70 or so of Professor Collins publications are available on <https://ug-gh.academia.edu/EJohnCollins>

FILMS RELEVANT TO COURSE AVAILABLE FROM PROF COLLINS

African Cross Rhythms on the social context of music. Loki Films Denmark, 1994

When The Moment Sings on African musical philosophy. Visions TV, Norway, 1995

Brass Unbound on brass-band music in Ghana. ID TV, Holland, 1993

Living The Hiplife by Jessie Shipley and Coltan Media, USA, 2007

Who is Highlife on burger 'disco' highlife. Deiter Matzka et al, Germany, 2010.

Music is the Weapon on Nigeria's Fela Kuti's by Jean-Jacques Flori, 1982

Teacher Don't Teach Me Nonsense. Fela Kuti in 1982 by Dennis Marks & Gerry Pomeroy, 1984

Traditional drum-dance: short clip of the Ewe Agbadza from Alorgboshie village.

Traditional drum-dance: short clip of the Ga Kpanlogo by an Accra Bukom group,

Yaa Amponsah to Telephone Lobi. On the Burger highlife musician Sloopy Mike Gyamfi. Dutch NPS TV, 1999

Highlife in Ghana. Huschert Realfilm (incl. Koo Nimo, Mustapha Tettey Addy and Kakraba Lobi) 1993,

Rock City. Film on Hiplife by Swedish TV, 2009

Living the Highlife. Ghana Joy News TV (incl. Ebo Taylor, Rex Omar, Kwabena Kwabena), 2018.

Soul to Soul.' on 1971 show in Accra (incl Tina Turner, Santana, Roberta Flack, Wilson Pickett and Les McCann and Eddie Harris with Amaoah Azangeo), Nigram Corp ,USA

Topics, Meeting Patterns and Assignments

WEEK 1

THE GHANAIAN/WEST AFRICAN POPULAR MUSIC AND RECORDING SCENE - EARLY DAYS 1900-1970S

Introducing African popular music including highlife music as a urban fusion of African and western music that evolved in the early 1900s and involved the seminal catalytic impact of the music and dances of the Black Americas, that began as long ago as 1800 when freed slaves from Jamaica settled in West Africa bringing their gumbay music with them. This formed the earliest 'feedback' or 'repatriation' of music to Africa from the Black Americas and Caribbean, a process which has continued since the 1800s beginning with Ragtime, Jazz, Calypso, Rumba, Samba, then R&B, Rock 'n' Roll, Soul, Funk and Reggae, and right up to the Hip-hop, Dancehall and Electronic Dance Music of today. This class looks in particular at the origin of West African Highlife that emerged in the late 19th century and came in three forms, the first being a proto highlife called 'Adaha' that was an Africanised form of marching band music created in the 1880s/90s by Africans trained in the British colonial army who were also influenced by the syncopated Afro-Caribbean music of the thousands of black West Indian soldier stationed in the coastal Ghanaian towns of El Mina and Cape Coast. Also influencing early highlife was the music of West African seamen who Africanised the Spanish guitar on the high seas and spread their new style along the West African coast where it was absorbed into West African regional music styles like Osibisaaba, Ashiko, 'Native Blues' and 'Palmwine Music', that in turn led into the early highlife guitar-band music of Ghana and Nigeria. The third type of early Highlife was the product of the high-class ballroom dance orchestras of the local African elites that in the early 1900s played Waltzes, Foxtrots and Ragtime; but also occasionally local Adaha, Osibisaaba and Ashiko street-songs which, by the mid 1920s, was being called 'Highlife' (i.e. 'high-class life') by the poor audiences who stood outside the exclusive elite dancing clubs to listen and dance to this new sound. Some of the early guitar and orchestral Highlife was recorded, as an early recording industry sprang up in West Africa that began in the late 1920s and operated into the 1930s; and is a topic that is also discussed in this class. For instance, between 1931-33 around 800,000 shellac records by so-called 'Native Artists' were released by the European record companies for the local West African market, which only stopped with the outbreak of the Second World War in 1939. (Reads: *E.T. Mensah the King of Highlife*, Collins 1996: *Highlife Giants*, Collins, 2016, ch 1 on West African brass bands, guitar bands and dance orchestras)

WEEK 2

GHANAIAN/WEST AFRICAN POPULAR MUSIC AND THE MUSIC INDUSTRY FROM THE INDEPENDENCE ERA TO THE 1970S

During the Second World War (1939-5) Swing-Jazz music was introduced to West Africa by British and American soldiers and this led to the rise of the Jazz influenced highlife dance bands music pioneered in the late 1940s by E.T. Mensah and his Tempos band; and many others followed in the 1950s and 60s such as Broadway, the Black Beats, Rhythm Aces, Ramblers and Uhuru bands. Highlife also became established from the 1950s in Nigeria and was played there by the dance bands of Bobby Benson, Victor Olaiya, Rex Lawson,

Victor Uwaifo and others. Infact, Highlife became the 'sound-track' for the early independence era of Ghana and Nigeria. Moreover, between 1957-66 the Ghanaian Leader, Kwame Nkrumah, enhanced Highlife and other forms of popular music by establishing state highlife bands, building the top-rate Ghana Films Corporation recording studio, facilitating the building of local vinyl record manufacturing plants, encouraging the formation of music unions and inviting the American jazz musician Louis Armstrong to Ghana in 1956 and 1960. Then in the 1960s and 70s there was the impact on West Africa of western pop-music such as Rock, Soul, Funk and later Reggae, and their incorporation into the Afro-fusion music, with some notable examples being the Afro-Soul of Sierra Leone's Geraldo Pino, the Soul-Makossa of Cameroon's Manu Dibango, the Afro-Rock of Ghana's Osibisa, the Afrobeat of Nigeria's Fela Kuti; with the 1980s seeing West African versions of Reggae by Alpha Blondy, Majek Fashek and Kojo Antwi. In Ghana itself the late 1970s to early 1990s was a time when the local popular music industry collapsed due to series of military governments (and accompanying shortages and curfews) when the large highlife bands folded up, many live-music venues closed, the local vinyl record industry disappeared and there was a 'brain drain' of talented musicians looking for greener pastures abroad. This created a vacuum in the Ghanaian popular music scene into which, from the 1980s, came 'Techno' pop-music alternatives, These did not involve large bands or live performances but rather focused on small studio bands using drum-machines and synthesisers to make music-videos and to provide the public with dance music that was recorded on commercial cassette that by then was Ghana's dominant recording medium. Ghana's first such techno-pop style was a 'Disco' type of highlife called 'Burger Highlife' created by Ghanaian musicians like George Darko and Daddy Lumba who had settled in Germany and so were affected by the Disco Music of Donna Summer, Munich Machine and Kraftwerk (*Reads: Highlife Time 3, Collins, ch 34 (pop music), ch 35 (soul), ch 18 (Osibisa/Afro-rock), ch 36 (reggae), ch 49 (Fela Kuti): Fela: Kalakuta Notes, Collins, 2009 & 2015: Fela: A Musical Icon, Veal, 2000: Fela: West Africa to West Broadway, Schoonmaker, 2003.*

WEEK 3

THE RISE OF GHANAIAN/NIGERIAN TECHNOPOP: FROM 1980S AFRO-DISCO TO 1990S HIPLIFE AND AFRO-HIPHOP, AND CURRENT AFROBEATS, AFROPOP AND DANCEHALL.

The emergence of various forms of Ghana 'techno-pop' started in the early 1980s with a local version of Disco-Music known as 'Burger Highlife' that was followed in the 1990s by 'Hiplife'. This was the time when numerous small 'porta' (i.e. portable) and digital studio began to be set up in Ghana, often by musicians returning home from Germany and elsewhere abroad, with the music itself being released on commercial cassettes which was the major way popular music was disseminated in Ghana before the introduction of the compact disc. Furthermore, it was in 1994 that the Ghanaian airwaves were liberalised and from just three state run radio station there was proliferation of private FM radio stations that had specialised music programs. Ghanaian Hiplife ('hip-hop highlife') was based on the beat-boxes, deejaying and break-dancing of American hip-hop; but by the mid-1990s it was being rapped in Pidgin English or local Ghanaian language by Reggie Rockstone, Lord Kenya, Nana King, Tic Tac, the

Native Funk Lords, etc. Hiplife then evolved into different sub-styles such as the Jamaican influenced 'Ragga Hiplife' or 'Ragalife' of Yogy Doggy, Bandana and Aberewa Nana. Later came the dance oriented 'Jama Hiplife' of Samini, Wutah and K. K. Fosu of Hush-Hush Studio that incorporates local 'jama' dance beats, and the Gh Rap (i.e. Ghana Rap) of VVIP, Okyeame Kwame, Sarkodie and Wanluv that focuses more on lyrics. Hiplife also influenced 'Contemporary Highlife' which is an electronic form of highlife popularised by Ofori Amponsah, Bisa K'Dei, Kofi Kinaata and Kuami Eugene. Likewise, in Nigeria there was the Afro-Hiphop and Naija Rap (i.e. Nigerian Rap) of the Plantashun Boys, 2Face Idibia, Tony Turtuila, Wande Coal, D'Banj, P-Square and Weird MC - and the current hi-tech highlife of the Cavemen. The Jamaican presence was felt in both these Anglophone West African countries through Dancehall and its 'toasting', which influenced Ghana's Stonebwoy and Shatta Wale and Nigeria's Patoranking and Burna Boy. At the same time there also appeared the R&B (Contemporary Urban, Neo-Soul, etc) influenced 'Afropop' of both countries in which women singers are prominent, such as Ghana's Becca, Efy, Tiffany and Wiyaala and Nigeria's Nyalo, Waje and Tina Savage. By the time Afro-Dancehall and Afropop were surfacing, the young Ghanaian musicians had migrated away from using CD's to storing their music on hard-drives and pen-drives, recording it in small home digital studios and disseminating it on the web through their own online platforms or secure digital music download sites like Napster, iTunes, Spotify and Amazon Music. Currently the most successful techno-pop in West Africa is a local version of Electronic Dance Music (EDM) called 'afrobeats' [cf. Fela Kuti's older 'Afrobeat'] that appeared first in Ghana in 2010 as 'Azonto', and then by 2012 in Ghana and Nigeria as 'afrobeats'; which has been popularised worldwide by Ghana's Fuse ODG, Edem, Samini, Kwabena Kwabena, R2Bees, E.L. Guru and Manifest, and Nigeria's Wizkid, Davido, Burna Boy, Mr. Easi and Rema. An even newer form of EDM in Ghana is a local version of American 'Drill' rap-music that has surfaced in Kumasi over the last couple of years, at first called 'Kumamerika' but now renamed 'Asakaa'. (*Reads: Highlife Time 3, Collins, 2018, ch 38, Coda and Introduction: Hip Hop Africa, Eric Charry, 2012, ch 34 'Contemporary Ghanaian Music since the 1980s' by John Collins.*)

WEEK 4

In-class film screening and Class Discussion:

FILM: FELA MUSIC IS THE WEAPON and TEACHER DON'T TEACH ME NONSENSE

WEEK 5

Guest Lecturer: The Administrator of the Ghana Music Rights Organization (GHAMRO)

Theme: The Role and Challenges of the Ghana Music Rights Organization

- Reflection Paper

WEEK 6

Site Visit: Francis Kwakye Rhythmist Studio (a veteran recording engineer from the 1970s)

WEEK 7

The challenges and prospects of Producing and Managing Recording Artistes in Ghana, Nigeria and West Africa.

WEEK 8 MID-SEMESTER BREAK

WEEK 9

Site Visit: Sammy Helwani's Mastermix and Panji Anoff Pidgin Studios

- Comparative reflection Paper

WEEK 10

In-class themed Panel discussion with two Active Recording Artists

Panel Members: Sarkodie and Stone Boy

- Reaction paper/Reflection Paper

WEEK 11

Guest Lecturer: CEO of CharterHouse

Theme: International Music Awards, Great Criteria and the hidden 'politics': The Case of Ghana, West Africa and the Global Scene.

WEEK 12

CLASS ON TRADITIONAL AFRICAN MUSIC AND ITS RHYTHMS

In this session, the instructor discusses the general features of traditional African music and performance. Its functionality, improvisations, flattened blues-like notes, 'buzzing' sounds, call-and response, multi-media format, high degree of audience participation and the close links between music, dance and motion. The rhythmic side of African music includes its use of cross or 'poly' rhythms, musical cycles or 'time-line' grooves, offbeats, syncopations, and

staggered drum entrances. The relations of these to the 'back-beats', 'swing', 'skanking', 'one-drops' and 'clave rhythms' of Black American and Caribbean music is also discussed. For these rhythmic discussions, the instructor will employ an easy-to-read tabular and circular diagrams and demonstrate these with local drums, bells and the rhythmic asratoa instrument, as well as the guitar. The class will be introduced to two types of Ghanaian drumming that will be taught to the students in the practical classes: namely the Kpanlogo drum-dance (also used in Highlife music) of the Ga people of Greater Accra and the Agbadza of the Ewe people south-eastern Ghana (*Reads: African Musical Symbolism, Collins, 2004, ch 1-2: African Music and African Sensibility, Chernoff, 1979, ch 2-3: Highlife Time 3, Collins, 2018, ch 27*)

Week 13

In-class film Screening and Class Discussion:

FILMS: WHEN THE MOMENT SINGS

AFRICAN CROSS RHYTHMS

SHORT CLIPS OF THE GA KPANLOGO AND EWE AGBADZA DRUM-DANCES

- Discussion and Reflection Paper

WEEK 14

PRACTICAL DRUMMING CLASS

There are around 500 drum rhythms in Ghana and through using the drums and percussion instruments of NYU-Ghana, two specific rhythms will be taught to the students by Prof Collins or a visiting drummer that demonstrate two broad classes of these local beats. One is the syncopated 4/4-time Highlife-cum-Kpanlogo rhythm that uses a five stroke (3+2) bell pulse, and is now called by young Ghanaian's the 'jama beat' that is found in their contemporary musical idioms like Hiplife, Afro-Dancehall and Afrobeats. The second class of rhythm is exemplified by the Agbadza of the Ewe people of south-eastern Ghana that was originally a war dance. The Agbadza provides a case of polyrhythmic drumming which, not only involves different drums and percussion instruments being in a staggered or call-and-response relationship to one another, but also combines duple and triple time together into as what is termed a 6/8 or 12/8 rhythm.

WEEK 15

Visit to a LIVE artistic presentation

WEEK 16

FINAL EXAM AND/OR PRESENTATION OF TERM PAPERS

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.

Your Lecturer

John Collins is a naturalized Ghanaian of British descent who has been active in the Ghanaian/West African music scene since 1969 as a guitarist, band leader, music union activist, journalist, writer, recording engineer and archivist. He obtained his B.A. degree in sociology/archaeology from the University of Ghana in 1972 and his Ph.D in Ethnomusicology from SUNY Buffalo in 1994. Collins has given many radio and television broadcasts (including over 40 for the BBC) and has been a consultant for numerous films on African music. During the 1990's Collins was Technical Director of the University of Ghana/Mainz Music Re-documentation Project, and for seven years was with the Ghana National Folklore Board of Trustees/Copyright Administration. Collins began teaching at the Music Department of the University of Ghana in 1995, obtained a Full Professorship there in 2002 and between 2003-5 was Head of Department.. Collins is currently on post-retirement contract with the university, is manager of Bokoor Music Studio, Chairman of the BAPMAF Highlife-Music Institute and is a patron of the Ghana Musicians Union MUSIGA. He has published around 70 books and articles on African music and his most recent books are 'Fela: Kalakuta Notes' (on the Nigerian Afrobeat star) published by Wesleyan University Press in 2015, 'Highlife Giants' published by Cassava Republic Press in Nigeria. In 2016 and 'Highlife Time 3' published by Dakabli Press in Accra in 2018. He is a member of the Ghana Academy of Arts and Sciences

Grade Conversion

A	94- 100	Excellent
A-	90-93	Very Good
B+	87-89	Good

B	84-86	Above Average
B-	80-83	Average
C+	77-79	Pass
C	74-76	Pass
C-	70-73	Pass
D	65-69	Concessionary Pass
F.	Below 65	Fail

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 Brightspaces 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 nno211@nyu.edu 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 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 SITE 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.
- (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.

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 SITE'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, 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 [SITE].

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
- 030 276 1528