

SAMPLE SYLLABUS



Course Title

Experiments in the Future of Producing

Course Number

REMU-UT.9814 D01

Instruction Mode: In-Person

Fall 2022

Lecturer Contact Information

Jane Arnison (she/they)

One-on-one meetings can be booked during the following times:

Tuesdays between 11am - 3pm

Please use my [doodle scheduler](#)

Prerequisites

This class is limited in size and only open to Clive Davis Institute of Recorded Music majors who have successfully passed Producing the Record Side A or B.

Units Earned

2

Course Details

Alternate Tuesdays, 4:00pm to 6:45pm at Riverside Studios.

Schedule:

13 Sept, 27 Sept, 4 Oct, 18 Oct, 1 Nov, 8 Nov, 22 Nov.

Students will also have the opportunity for individual tutorials with Jane for additional support and development of class ideas.

Riverside Studios is located at Pfuelstraße 5, Entrance 5, Downstairs, 10997 Kreuzberg-Berlin (get there from the Academic Center by either U2+U8+U1, or by tram M10+U1, or by U2+Bus 165/265; getting there from Residence by U6+U1).

SAMPLE SYLLABUS



In the interest of protecting the NYU Berlin community, we are closely following guidance around COVID-19 from the Robert Koch Institute (Germany's institute for disease control and prevention), the Centers for Disease Control and Prevention (CDC), the World Health Organization, and the New York City Department of Health and Mental Hygiene and adjusting our recommendations and policies accordingly. Your health and well-being is our top priority. You are required to adhere to the most recent policies. Please note that you are expected to attend every class meeting in-person; however, this may change at any point during the semester if local COVID-19 regulations so require. 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.

Course Description

The future is upon us with increasing pace and this change is always observable through popular culture. The rate of change is sometimes so rapid it leaves us spinning and the adage 'adapt or die' is an anxiety often felt by artists within the music industry. This course will invite you to feel grounded amidst the spinning wheels of change and progress, as we explore the future of music production through a variety of lenses and ultimately root our exploration of tools and approaches in both the old and the new. The future of producing music has never been defined solely by gadgets and technology, but by attitudes and approaches. With a dual focus on tools and workflow, we embark on a journey into the future of producing.

'Experimenting now is not trying every possible technological tool in order to build new sounds and new music. That was the childhood of experimental music, much needed and exciting, but still a childhood. Experimenting now is trying to find what music still can be in a world where almost everything is reduced to signals and information'

Bonnet. F, Interview for Ableton: "INA GRM: The Past, Present & Future of Experimental Music" (2019) : <https://www.ableton.com/en/blog/grm-past-present-and-future-experimental-music/>

Course Learning Outcomes (CLOs)

- 1 Exposure to the latest innovations and trends that are consuming the experimental sound and music fields which are finding their way increasingly into the fringes of the mainstream.
- 2 Development of critical listening and analysis of music and sound works from an array of sources.
- 3 Experimentation with an array of tools that facilitate different approaches and creative outcomes in music production.
- 4 Collaborative learning and creation through class and homework tasks.
- 5 Implementation of a creative project that harnesses tools and trends explored during the course.
- 6 Positioning oneself within the trends and futures of music producing.

SAMPLE SYLLABUS



Course Approach to Teaching & Learning (CATL)

This course is designed to open the students up to innovations and developments in music and sound. The approach is to consider production from the dual perspectives of sound designing and creating, as well as from an organizational and workflow point of view.

Creativity starts with an idea, so we take a conceptual approach and explore the 'new big ideas' that are making waves in the music industry and the arts at large.

In technology focused areas, new ideas bring new technologies, so we can expect an introduction to, as well as the opportunity to explore new technology throughout this module. (All software and hardware will be made available to students in the Riverside Studio.)

We know though that an idea without action doesn't go very far, so the second and most important aspect of this course is action through experimentation. There is a high focus on practical work, both in class time and through biweekly assignments. This is where the fun really starts, as students have an opportunity to take the ideas explored in class and twist them into their own practice. Collaboration is encouraged with these tasks and the aim is participation not perfection, so no grading is applied. (It is expected that, in addition to the bi-weekly, face-to-face lessons, students also complete an additional minimum of 4 hours of work spent on their readings and assignments.)

As we move through the weeks, we have built in feedback as we share our work from the previous class. After completing these experiments/assignments, students will start to get a feeling for which topics resonate with them best, and then they will investigate these techniques with more rigor for their main assignment.

Finally, in each class students can expect a great deal of listening opportunities. Inspiration comes through exposing the senses, and this is something that we will do in abundance. Engaging in critical listening will further refine the skills students need for their chosen field.

Each class, we will have:

1. Sharing student work / feedback
2. Critical and analytical listening and/or discussion of reading
3. New skills acquisition/demonstration
4. Opportunity to explore new concepts in class time

If any students have challenges, or need more support they can book tutorials on Tuesdays.

Assessment Components

Assessment in this class will take the form of 2 components: ungraded fortnightly assignments, and one end-of-course graded assignment.

Ungraded Fortnightly Assignments

You are encouraged to complete these assignments in groups of 4, however you may also complete these class assignments individually or as a pair. There are implications on access to studios when the groups are smaller. These tasks are ungraded. However, there is a requirement to submit a minimum of 5 out of the 7 weeks of assignments in order to pass.

End-of-Course Assessment

Your main assessment for this module is to complete a production in which you explore at least one of the concepts covered in the module in more detail. You are also expected to

SAMPLE SYLLABUS



extrapolate this technical/conceptual approach to creative ends so that it is integrated into your existing creative expression and workflow.

You will submit:

- A 3-5 minute music/sound production in (.wav/.aiff format, 44.1k 24bit)
- 1000 word statement/summary that positions your submission relative to the 'future of producing' OR a 10 minute video demonstration/deconstruction/presentation.
- These projects are encouraged to be collaborative. Grading will be assigned to the group as a whole.

You will be graded on the following:

1. Conceptual integration of course themes
2. Evidence of research and proof of concept
3. Production and technical approach
4. Musical and sonic aesthetics
5. Collaborative integration

Please note all supporting documentation (written/video) must demonstrate an engagement with external knowledge and must be accurately referenced according to [NYU academic guidelines regarding citations](#).

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)

All readings and supporting resources will be available as Electronic Resources (via Brightspace / NYU Library Course Reserves)

Please follow this link for the [NYU Berlin Library Catalogue](#) or the link on NYU Berlin's website (Academics/Facilities & Services).

Additional Required Equipment

All software for this course will be made available on the Riverside computers and the local workstations at the Student Residence.

Software:

Logic (Latest with Dolby atmos)

Ableton with Max for live

Selected AI enhanced audio production tools from Izotope (Ozone, Neutron) & Soothe 2

Free software that students should download and install for the corresponding weeks:

Modular Synthesis: VCV Rack: <https://vcvrack.com/Rack>

Creativity & AI: Magenta (Max4Live): <https://magenta.tensorflow.org/>

Additional Hardware:

Field Recorders

Modular Synthesis

Multi Speakers

Computers

Reel to Reel Tape Recorders & 4 Track Cassette Recorders

Please bring laptops and headphones to class!

SAMPLE SYLLABUS



Class 1 – 13 September 2022

Politics of Place: Sampling Yourself and Your Environment.

The personal is political, and the sound of place is more potent than any representation, but the art of capturing our environment is not always as simple as it seems. Moving from discussions about the concept of capturing the 'listener's listening', ethics of public recording, deep listening, and technical best practice approaches, we will end the session with a new awareness of our environment and the ability to capture it sonically.

Learning Outcomes (SLOs)

1. Consider the importance of listening and the many different ways that we can tune into sound and interpret our environment.
2. Engage in field recording & sound walking
3. Edit and process sounds to find what new directions they may take
4. Devise your own classificational framework and set up your soundbank

Reading: [Brazier, L. How Musicians Are Using Field recordings to Capture the Politics of Place. PitchFork. 2018. Accessed 23 Aug 2022.](#)

Additional Reading:

Schafer, R.M. The Soundscape: Our Sonic Environment and the Tuning of the World. Destiny Books. 1993

Radici, A. A Pocket Guide to Sound Walking. Universitätsverlag der TU. Berlin. 2017.

Oliveros, P. Deep Listening: A Composer's Sound Practice. Deep Listening Publications. New York. 2005.

Listening List (in addition to the tracks in the pitchfork article):

1. Reich 'Different Trains'
2. Herbert 'Around the House'
3. Meshell Ndegeocello 'Hot Night' – feat Angela Davis
4. KMRU 'Jinja Encounters'

Activities:

1. Intro and course orientation
2. Listening examples
3. Discussion: How does the use of field recordings in musical productions create a sense of place, political and cultural identity? And how does it encourage an embodied identification from the listener?
4. Discussion: What do you think is meant by the term 'The Listener's Listening'?
5. Group sound walk & field recording
6. Back in studios, building a sound bank, classification systems
7. Cutting, editing & processing

Collaborative Homework:

Bring to class next week - that means the raw recordings, the processing, the actual sound bank or at least screenshots of the way you organized it, and finally a stereo bounce of the musical idea.

- Do another field recording session - scout a location that speaks to you and capture its sonic essence.
- Edit and process the raw recordings
- Build a sound bank

SAMPLE SYLLABUS



- Make a short musical idea using these sounds as a foundation.

Participation, not perfection, is the goal!

Class 2 – 27 September 2022

Freedom Beyond Presets: Finding Your Own Sound through Modular Synthesis.

Having an original and definable sound is a vital tool for any music producer, but with the proliferation of plugins and presets it can be hard to find our own voice amidst all the others. Modular synthesis is a challenging and fun way to really test your knowledge of synthesis and skill in sound design in general. We will listen to some famous modular music, get to know some of the greats from Susanne Ciani to Rival Consoles, and of course we will get hands on with modular.

Learning Outcomes (SLOs)

1. Deconstruct the signal flow of a typical synthesizer with a first patch
2. Critical Listening and analysis of modular music
3. Consider workflows and imagine larger patch design

Preparation:

- Take time to listen to the tracks on the listening list. As you explore the sounds of artists who use modular synthesis consider the aesthetic inclinations of working with modular?
- Please download and install VCV rack into your laptops before class.

Listening List:

1. Suzanne Ciani
2. Floating Points 'Argente'
3. Kaitlyn Aurelia Smith 'First Flight'
4. Caterina Barbieri 'SOTRS/Fantas'

Activities:

4pm :

40min - Reviewing student homework assignment 1

10min - Listening

30min - Practical demonstration of modular with students patching along in VCV

- break -

5.30:

40min - Guest presentation: Nick Klein

6pm:

40min - Student experimentation with VCV rack software and Modular unit (add filter, add FM, create a sequence, make some rhythms, add some pitch, add reverb/del, add modulation) and visit tobi neumann studio (Take the students in smaller groups)

Homework:

Bring to class next week. Remember, group work is fine. Participation, not perfection, is the goal!

- Make something modular! Either with the hardware unit in the studio or using VCV rack make a small sound piece using only modular.

SAMPLE SYLLABUS



Class 3 – 4 October 2022

Creating New Futures by Retracing the Past: Experiments with Tape.

Who said that time is linear? The future doesn't only look forward and inspiration comes from everywhere. This week we will consider the re-ignition of cassette and reel-to-reel as a means for sonic expression. Whether it is tape, loops or just lo-fi bedroom pop, tape has our heads spinning.

Learning Outcomes (SLOs)

1. Consider the functionality and limitations with tape that are part of its characteristic sound
2. Make or engage with a tape loop for creating interesting textures.
3. Explore the sound of tape saturation
4. Make note of important workflow restrictions when working with this medium
5. Create tape-based music

Reading List:

[Four Tracks and an Attitude | Tape Op Magazine | Longform candid interviews with music producers and audio engineers covering mixing, mastering, recording and music production.](#)

Watching:

How to make your own cassette tape loop if you are game!

[TAPE LOOP 101: How to make and use tape loops \[tutorial\]](#)

Local Berlin label releasing cassette tape:

[Mansions and Millions](#)

Listening List:

1. Nick Drake 'Winter's Gone'
2. Elliott Smith 'Roman Candle'
3. Bruce Springsteen 'Nebraska'
4. Hainbach 'Gestures 7'
5. Tape Loop Orchestra 'Liminal Live'
6. D'Angelo 'Voodoo'

Activities:

1. Listening to Modular creations from last week
2. Discussion intro – What is tape? Who uses tape? What is good and bad about it?
3. Listening session
4. Discussion on the 60's tape loop pieces
5. Look into the tape scene – Bandcamp?
6. Demonstration using the tape recorders we have
7. Split into groups and start exploring

Homework:

Bring to class next week. Remember, collaboration is fine. Participation, not perfection, is the goal!

- Make some cool stuff with tape. If you can, bring the tape to class and play it back live for the class.

SAMPLE SYLLABUS



Class 4 – 18 October 2022

Playing with Machines: AI and Creativity.

The robots are taking over! Well not really, but awareness of the ways in which AI is increasingly integrated into music and sound production products is important as they become more prolific. With this changing landscape, it is important to ask questions about creativity and authorship. The best way to gain perspective is by empirical research, so we will be getting hands on with some popular music creativity AI tools and students can make up their own minds.

Learning Outcomes (SLOs)

1. Consider the ways in which AI is already a part of your creative process
2. Gain an awareness of some of the products that are circulating
3. Explore musical artists that are working with AI creatively
4. Experiment with music creation in tandem with AI tools

Watching:

Detailed discussion at Ableton Loop Festival with artists engaging with AI & machine learning programs in their creative practice

[The Computer as Collaborator: Machine Learning and Creative Practice | Loop](#)

Listening:

1. Holly Herndon 'Frontier'
2. Portrait XO 'Aivl'
3. Yacht 'Scatterhead'

Activities:

1. Listening to tape pieces from last week
2. Discussion – What do we know about AI and how it is already within our process?
3. Presentation of some artists working with AI
4. Guest: Portrait XO
5. Students explore AI tools for production/mixing or magenta for creativity

Homework:

Bring to class next week. Remember, collaboration is fine. Participation, not perfection, is the goal!

Many options, pick one:

- Interrogate your interaction with AI driven audio processing that are already installed in your computer, consider how this impacts your creativity and workflow supports/impedes/alters etc
- Explore mixing/mastering AI tools (such as Soothe, Izotope)
- Make some music with [Magenta](#)

Class 5 – 1 November 2022

Movement and Embodiment: Performative Composition and Sound Design strategies.

Ever since music was able to be created inside of a laptop we have been trying to engineer our way back out of it. One of the aspects that is sought after in creativity is an embodied interaction with our tools and material. This week we will be exploring some of the latest developments in controllers that allow for free movement and gestural engagement with parameters of sound within our DAW environment.

Learning Outcomes (SLOs)

SAMPLE SYLLABUS



1. Trace the history of embodied interaction and controllers or devices that interface our musical expression
2. Apply mapping strategies for successful creative interaction with movement and sonic parameters
3. Experiment with sound design and mixing with these contexts

Listening/Watching:

1. [Ableton Loop controllers/voice \(with Lyra Pramuk\)](#)
2. Imogen Heap/Ariana Grande midi gloove
3. Genki Ring demonstration videos
4. Sound Particles phone/OSC spatial panner - DIY osc for iphone.

Activities:

1. Listening and feedback from AI assisted explorations
2. Demonstration by Jane of some gesture devices
3. Look at artists that are engaging with these devices
4. Set up and experiment together in class with gesture devices - genki ring & osc for iphone.

Homework:

Experiment with the gesture devices through the week, and either make a video of you working with it, or do a demonstration in class next week of how you interacted with it.

Class 6 – 8 November 2022

I feel it all around me: Immersive/360/3D – Design, Composition and Mixing.

With the big announcement of Apple Spatial Audio, the bubbling domain of spatial audio was back in the headlines. Immersive or spatial audio is not new. Quad mixing was popular in the 60s and 5.1 was the future in the 90s, but with the improvement of computer processing, the rise of virtual worlds and immersive and multisensory experiences, it seems that the time has finally arrived for spatial audio. In this class, we want to not only explore the different workflows in spatial mixing, but also to consider the concept of composing for space from a conceptual level. Trying to force a stereo mix to a spatial plane is never the right approach, so with some deeper thinking, some great spatial productions will be possible.

Learning Outcomes (SLOs)

1. Traverse the history of spatial audio
2. Approach spatial audio design and composition from a conceptual as well as technical approach
3. Uncover the different approaches to spatial mixing and experiment with one or more of these techniques

Reading 1: Spatial Design

[Smalley, D. "Spectromorphology: Explaining Sound-Shapes." *Organised Sound* 2, no. 2 \(1997\): 107–26. doi:10.1017/S1355771897009059.](#)

This is a heavy one this week – no need to absorb it all, but dig in and bring a couple of questions and/or reflections to class.

Reading 2: Spatial Mixing

SAMPLE SYLLABUS



[Bresler, Z. Immersed in Pop: 3D Music, Subject Positioning, and Compositional Design in The Weeknd's "Blinding Lights" in Dolby Atmos. Journal of Popular Music Studies 1 September 2021; 33 \(3\): 84–103. doi: <https://doi.org/10.1525/jpms.2021.33.3.84>](#)

Listening:

1. Mira Calix
2. John Chowning Sabelithe
3. 5.1 mix of Beatles
4. 5.1 Mix of Nine Inch Nails
5. The Weeknd Dolby Atmos
6. See – Tidal Dolby Atmos playlist for further examples of contemporary using Dolby Atmos

Activities:

1. Feedback on movement explorations
2. Lecture style presentation and embedded listening session looking over history of spatial audio
3. Technical demonstration of the differences between formats
4. Discussion of sound design techniques for sense of space and movement
5. Exploration of spatial mixing approaches
6. Student Work

Homework:

Explore spatial design OR mixing.

Option 1: Create 3 or 4 sound design textures or 'objects' that create a sense of movement or transition based around Smalley's Spectromorphological ideas.

Option 2: Perform a simple spatial mix in any format that you like (stems can be provided on request, or you can use your own)

Class 7 – 22 November 2022

It's All an Algorithm Anyway: Exploring Generative & Algorithmic Composition

In this final class, we will look at the many ways that algorithmic composition has been understood, from the 16th century until today. Students will be able to engage conceptually or technically with the topic and we will break into workgroups exploring different approaches.

The end of the class we will have an informal presentation of the workshop discoveries.

Learning Outcomes (SLOs)

1. Define what algorithmic composition means in a broad sense
2. Consider the various approaches to algorithmic composition
3. Experiment with engaging with existing systems or design your own algorithmic composition system.

Watching:

Short video explaining simply how Cage interacted with the I ching to generate musical ideas, processes and structures: [Inspirational Working Methods: John Cage and the I Ching](#)

Tips for creating generative music : [How to make Brian Eno style Generative Music](#)

Live Coding example:

Listening:

SAMPLE SYLLABUS



1. Cage Imaginary Landscape No 4
2. Bach Art of the Fugue
3. Xennakis Pithoprakta
4. Brian Eno

Activities:

1. Listen and watch last week's spatial creations
2. Discussion of algorithmic composition
3. Presentation and listening to an array of algorithmic approaches
4. Group work – decide on an algorithmic approach and work on developing something to present at the end of class

No homework this week – now it's just time to complete your main assessment for this class.

Recommendations for a Positive Teaching and Learning Environment

I enjoy an informal environment where we work and engage as peers and music lovers. I encourage lively discussion, but ask students to be mindful and considerate and share the space with others. I will try to ensure all people have a chance to speak. If you would prefer that I do not ask you to speak or if you have any other concerns you can always email me to discuss in private.

I know it is almost automatic and often out of habit, but please do not engage in mobile phone checking whilst in-class. If you have to check a message for an important reason please let me know at the beginning of class.

Above all, if any student has ANY issues, please don't hesitate to get in touch with me via email or before/after class.

Suggested Learning Opportunities that Relate to our Course

Each week I will update students on any relevant events occurring in Berlin.

Your Lecturer

I am really obsessive about sound and music. It is a deep passion that has taken me from singing in choirs, to getting my first home studio in 1995, into commercial studios, to sound art, orchestral composition and to many parts of the world. I have worked with Australian legends including INXS, Darren Hayes, Mark Lizotte and many more Aussie talents. I have engineered on Australian Idol and worked with industry legends such as Cindi Lauper, Tina Arena. In Europe I have toured with Peaches, collaborated with Berghain residents Steffi & Virginia. My own work has been supported by Initiative Musik, Musicboard Berlin and Australia Council funding. I work as a freelance producer/mix engineer and have collaborated on many labels: Netzwerk, Domino, Sony, EMI, Warner, Mord, Poker Flat, Kill Rock Stars, !K7.

My attraction to teaching is really based on this love, because I get to share my passion with other like-minded souls. Through teaching I am exposed to the latest developments in music, through my students I am kept up to date on genre and local trends. It is a hugely rewarding experience where the learning goes both ways. I have taught at Australian Institute of Music, BIMM University, Jazz Institute Basel FHNW, and am in demand as a specialist trainer and speaker for various music tech brands such as Ableton, Adam Audio, Native Instruments, iZotope and have been invited as a speaker and moderator for festivals such as Ableton Loop & Reeperbahn Festival.

SAMPLE SYLLABUS



My current research interests include: sound in space, place and perception, gesture and embodied cognition, algorithmic systems, and machine learning. I explore these concepts through solo creative work. I am currently working on a book for Taylor Francis/Routledge with the working title 'Creative Mixing: A Problem Based Approach', due for completion in June 2023.

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. 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 is expected promptly when class begins. Attendance will be checked at each class meeting.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team (berlin.academics@nyu.edu) 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 NYU Berlin's director or Wellness Counselor. 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.

SAMPLE SYLLABUS



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.

Students are not permitted to leave the site until their finals have been completed at the designated times. Upon receiving approval from the Academics Tema, eligible graduating students may depart the site one day before their school, department or university graduation ceremony.

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 Berlin's administration), 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.
- (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 a 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

SAMPLE SYLLABUS



check your assignments by using TurnItIn or another software designed to detect offenses 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 Citations Style Guide](#)

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 Berlin's Academics team 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 team 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](#).

SAMPLE SYLLABUS



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 Berlin.

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](#)
- Email: bias.response@nyu.edu
- US Phone Number: +1 212-998-2277
- Local Number in Berlin: +49 (0) 30 2902 91277

Please consider the environment before printing this syllabus. If printing is necessary, please select only the essential page range.