

SAMPLE SYLLABUS



Course Title

Experiments in the Future of Performing

Course Number

REMU-UT9818

Spring 2022

Lecturer Contact Information

Colin Self

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. Non-Recorded Music majors may petition the instructor to take the class, provided that they have advanced-level production experience or have taken an advanced-level course that is equivalent to TSOA's Producing the Record.

Units earned

2

Course Details

Tuesdays, 4:00pm to 6:45pm

Class 1 – 7 (Self) @ Riverside Studios

Students are required to attend two out-of-class, one-on-one feedback sessions with Colin Self, to be scheduled during the semester (one in March, one in April).

Location

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).

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Course Description

The purpose of this workshop is to expose students to forward-thinking ways to conceive of creative approaches to performing. As the traditional global recorded music economy has diminished over the last two decades, live performance and touring has become an increasingly important and primary source of income for recording artists. In addition, record producing — once a stable art form largely tied to the manufacture and distribution of physical products like the album and the CD — continues to evolve in a post-mp3, post-ownership moment dominated by streaming services.

As a result, the twenty-first century finds us on a new horizon with regard to the vanguard of contemporary performance production. This course will allow participants the opportunity to explore new ways of approaching technology relative to their production effects, teasing out fresh sounds with the latest advances in new studio effects and techniques. From there, students will have the opportunity to explore the cannon of cutting-edge contemporary performance, from the avant-garde foundations of the twentieth century expressions in theater, performance, and music, to the latest advances in current popular performance presentation.

A section of this course will take place through a Discord group chat, in which students will participate in dialogue, send media, upload phone-made experiments, and respond to experiment prompts.

The performance version of this course, led by instructor Colin Self, focuses on building new forms of live music performance: students will work with their instructor to take creative risks and experiment toward developing new techniques for presenting original music.

Accompanied by lectures that weave together performance history, somatic awareness, contemporary music politics, and new technologies, students will be required to present in-class “works in progress” presentations that challenge the conventions of live music performance. In-class performances will be followed by group dialogue and critique which evaluate each students' ability to take risks, challenge themselves, and incorporate new ideas into their practice. Students will consider the value of incorporating somatic tools and emergent technology into their performances. They will conceptualize and contextualize their work in larger narrative arcs that create a cohesive story for their songs, while exploring visual elements through live video manipulation of appropriate found imagery. The course will conclude with a broadcast of performances-for-video that demonstrate the creative growth and risk-taking that has been investigated throughout the course of the semester, and a concluding session to review final projects and assess the results of the final presentation.

This course is appropriate for students who already have some studio production experience, as well as for performers at various levels of experience.

Course Objective

1. To break students out of habits and routine, to encourage them to take artistic and creative risks as they work individually and collaboratively. This course values instinct over technique and encourages students to rely on their innate curiosity as integral creative tools for building a life as an artist.

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2. To deconstruct, and to offer radical alternatives, to the ideal of commercial performance (and sometimes cynical) “hit-making;” to encourage the idea(l) of music performance as an art form rather than exclusively a form of commercial entertainment. During the course, students will learn to deconstruct the idea of the perfect audio image by beginning to think about performance as a mutable, interdisciplinary art form.

5. To help students develop the tools and methods necessary for making experimental compositions, recordings and performances; to encourage students to learn how experimentation can be essential to their recording and performance routines.

4. To introduce students to the history of experimental/avant-garde composing, writing and performance (which may include performers like Arca, Sun Ra, Stockhausen, Solange, La Monte Young, Grace Jones, Rosalia, Einstürzende Neubauten, Björk, SOPHIE, Holly Herndon and others) and to put that experimental history of experimental/avant-garde composing, recording and performance into practice.

3. Through examining the given conventions of live music performance and creative processes, developing alternatives through intentionality and awareness for both the technical aspects (live processing, effects, and recording), as well as process-oriented creativity (research, rehearsal, collaboration), students will build a strong conceptual framework and contextual relationship to a greater artistic narrative.

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Assessment Components

Your final grade will be determined by your attendance, class participation, success at completing your weekly assignments, and your prompt and successful completion of your final project with proper documentation. Grades for the semester will be broken down as follows:

1. Class Participation – 20%

Attendance is required. Unexcused Absences will affect your final grade (see attendance policy). If a student has more than 3 unexcused absences, they may not qualify for a “passing grade”.

2. Ability to Incorporate Critique and Pursue Forward Momentum – 10%

You will need to demonstrate improvement over the course of the semester.

3. Weekly Assignments – 20%

Each week, students will have an outside of class assignment to execute, including: creating and recording a performance in front of the camera, developing an interdisciplinary performance ritual, responding to a live performance, mapping out a production proposal, documenting an evolving weekly work-in-process, building a visual mood board / aesthetic treatment PDF, experimenting with time-based methods of documenting your work, journaling on the creative process, and translating a pre-recorded track into a live performance. In class, we visit these works and reflect on your production process, as well as on how different methods of production enable us to find a personal musical language.

- Assignment 0 (Setting up Folders) - 2%
- Assignment 1 - 3%
- Assignment 2 - 4%
- Assignment 3 - 5%
- Assignment 4 - 6%

Students enrolled in the course receive a set number of hours for their production assignments. Please see the student handbook for detailed information about these hours and how and when to reserve them.

Assignments need to be submitted by e-mail to the instructor **at the very latest on Sundays by 12:00 am**. Late submissions will not be accepted.

Some of your weekly assignments will be connected to a class Discord group, which you can join at <https://discord.gg/E97Dm7DD> to retrieve watch lists, post experiments, and engage in dialogue beyond the classroom.

4. In-Class Workshopped Performances-in-Progress & Dialogue Performance Discussion Feedback (35%)

Students are expected to arrive at week 1 and week 2 with a work-in-progress performance (no more than 5 minutes) with a minimal technical set-up. The technical requirements of

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these work-in-progress performances are to be communicated to Colin via email **at least one week before Week 1 class**. In class, over the course of the proceeding weeks, students will workshop three distinct drafts of this experimental performance which demonstrate risk-taking and personal development, by incorporating critique from previous in-class discussions. These three performances can be anything related to your music performance practice: an experiment, a new song, or the utilization of a live technology. Students are required to mark at least 5 out of 10 marks from the following criteria for experimentation and risk-taking:

- Incorporates Styling (Costume, Make-up, Hair, Props)
- Incorporates Live Electronics, Live Sampling
- Incorporates Choreography/Movement/Dance
- Incorporates Staging/Installation
- Incorporates Theatrical/Narrative Tools (Storytelling, Monologue, Acting)
- Includes Collaborators or Collaborative Processes
- Includes Live Video, Projection, or Custom Lighting
- Challenges Formal/Frontal Performer-Audience Relationship
- Challenges Methodologies of Pop Composition
- Utilizes Live Vocal Processing or Audio Processing

Week by week you can either present evolved versions of the initial experiment that incorporate feedback and demonstrate transformation based on in-class discussions, or a new piece of work that demonstrates growth from prior performance presentations. These workshopped performances should operate as a platform for risk-taking and experimenting, and will culminate in group discussions and evaluations of each performance. These experiments can incorporate live video and integrate recording these experiments into a process of preparing for your end of term final.

5. Final Performance Document (Self) – 15%

At the end of the term, each student will submit a performance video, which will demonstrate an incorporation and reflection of the chronology of experiments developed in class over the past seven weeks. You'll be graded on the delivery of a final video performance and the extent to which you were able to engage with and synthesize various ideas, critiques and advice given to you throughout the course of the semester.

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)

There are no books to buy for this course. Any required readings will be made available as PDFs on NYU Brightspace before they are assigned.

Required Viewings and Listening Requirements:

These will be provided to you as online links. Additional film and video links may be added over the course of the class. Students will also be encouraged to research and submit links to compelling films and videos that they find online and which demonstrate avant-garde performance and stage presentations.

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Performers and producers we will look at include:

FKA Twigs, Solange, Patti Labelle / Labelle, Rosalia, Colin Stetson, Justin Shoulder, SOPHIE, Kim Petras, Trisha Brown Dance Company / Laurie Anderson, Holly Herndon, Santiago Latorre, Grace Jones, Matana Roberts, Yoko Ono, Asian Dope Boys, Michael Clark / Leigh Bowery, Rashad Newsom, Jacolby Scatterwhite, Ryan Trecartin, and others.

I Dream of Wires (music documentary. Directed by Robert Fattinato, 2014.)

Supplemental Texts (not required to purchase; copies in NYU Berlin Reading Room or by request of Colin Self)

Clayton, Jace. 2016 Uproot: Travels in 21st-Century Music and Digital Culture

Carr, C. 2008. On Edge: Performance at the End of the Twentieth Century

Ono, Yoko. 1970. Grapefruit: A Book of Instructions and Drawings

Oliveros, Pauline. 2005. Deep Listening: A Composer's Sound Practice

Jourdain, Robert. 2008. Music, The Brain and Ecstasy: How Music Captures Our Imagination

Suarez, Lavender, 2019 Transcendent Waves: How Listening Shapes Our Creative Lives

DeSantis, Dennis. 2015. Making Music – 74 Creative Strategies for Electronic Music Producers

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

Additional Required Equipment

None

Internet Research Guidelines

To be discussed in class.

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Session 1 – 22 Mar 2022

INTRODUCTION - EXPERIMENTS FOR OUR FUTURES

Important: Please plan accordingly for your commute to the Riverside Studio Complex.

DISCUSSION:

For the first session of our course, we will talk through the syllabus, the workshop and the conceptual and practical halves of the class. What does experimentation in performance production mean, and how does it relate to our ever-evolving concept of the future? What is the genesis of experimentation amidst times of global uncertainty, and how can a logic of experimentalism become the gateway for creating meaningful, ground-breaking art? Who does the future belong to, and how do we define it with our tools of music and performance? Looking at examples in which performances defined futurity across time, we will examine the tools we have today to explore these questions and set up the trajectory for the rest of the semester's classes, projects, and final performances.

ASSIGNMENT #1

Set up personal folder on Google Drive with 3 subfolders, labeled exactly as follows:

FirstName_LastName

/Assignments_Production

/Assignments_Performance

/FinalPerformance

Please send a link to:

Colin Self [colin.self@nyu.edu]

Deadline: Sunday, **28 March 2022**, midnight

Watch/Listen:

Moor Mother ft. Black Quantum Futurism - Nighthawk of Time

Revolutionary Letters #49 1969 - Diane Di Prima

I Can't Stand It - Beth Anderson

ASSIGNMENT:

- 1. Watch and listen to the examples above.*
- 2. Upload to the Discord classroom "inspiration" channel one video or recording of an experiment you find inspiring or groundbreaking, with a brief explanation of why the experiment has meaning to you.*
- 3. Create a response utilizing your phone camera, free phone-based editing software, a friend or collaborator's phone, and upload it to the Discord "experiments" channel.*

Session 2 – 29 Mar 2022

NEW SYSTEMS AND COMPELLING CREATURES

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DISCUSSION: Thinking of a performance as a living extension of its creator, what are the creative methods and activities that determine the life-force of our performances, and how are those systems implemented into practice? How do we *develop* new systems of logic and production to breathe life into stagnation, instigating a process that has not existed before? By expanding the meaning of “performance practice” into daily life, we will look toward contemporary examples of how consciousness is affected by ritual and repetition. By framing performance as an interdisciplinary “way of being”, we will spend part of this class mapping out our own creative systems, looking at how a practical examination of process can help facilitate creating unprecedented, compelling and meaningful live performances.

CLASSROOM: After a series of workshop exercises led by Self, **Group A** will present a “work in progress” in the form of a music performance experiment. For the final duration of the class, the students will have a group dialogue about the performances, resulting in collected feedback generated by the class. The goal of this experiment is to encourage students to integrate a logic of experimentation and embodiment into their process, reaching out of their comfort zone as performers.

Watch/Listen:

Justin Shoulder / Corin Ileto - Carrion

Jacolby Satterwhite

Yves Tumor Live October 2017

Holly Herndon 11.29.2013

Read:

The Politics of Method by Stephanie Skura

Jace Clayton - Excerpts from “Autotune” and “Melisma” (from Travels in 21st-Century Music and Digital Culture)

ASSIGNMENT:

1. Based on the in-class discussion surrounding examples of the creative process, write a step-by-step explanation of how you would go about making a live performance, with as many details as possible.
2. Integrating some examples from the classroom, create a new system in which your process integrates more complex, non-auditory steps into developing something more dynamic, as a score for experimentation. Anticipate this to be a weekly process, as you will journal your experience throughout the semester.
3. Try out this experiment for the first time and write a one-page response about your experience. What worked and what was challenging?

Session 3 – 5 Apr 2022
LANGUAGE IS A VIRUS

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DISCUSSION: How can a practice of writing transform our relationship to live performance? How can we hone a creative relationship to language through writing practice? How does a document such as a manifesto serve to define or shape the immaterial relationship between artist and audience? Originating with the manifesto as a declarative expression of intent, we will explore a myriad of methodologies in which writing and performance assist one another in problem-solving and providing perimeters for experimentation. Looking at unconventional written scores, automatic writing, constraint-based and AI-generated text, we will employ these methods in creating our own prompts for performance experimentation.

CLASSROOM: During this second half of this class, **Group B** will present a “work in progress” song in the form of a music performance experiment. For the final duration of the class, the students will have a group dialogue about the performances, resulting in collected feedback generated by the class. The goal of this experiment is to encourage students to practice embodiment and reach out of their comfort zone as performers.

Read:

No Manifesto by Yvonne Rainer

The Futurist Manifesto

[Excerpt Pages 1-13] *Donna Haraway - Excerpts from The Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century*

Watch/Listen:

Martine Syms - The Mundane Afrofuturist Manifesto

The Knife - *An Audio-Visual Experience* (2006) / *The Knife - Live at Terminal 5* (2017)

Manifesto - Julian Rosenfeldt

ASSIGNMENT:

1. Study the collection of Manifestos listed above and review the works associated with their making
2. Write a 1-2 page artist manifesto based on your own individual principles of creative practice and process. What does your work stand for? What is the belief system behind the making? What is antithetical to your making?
3. Share a sample of work (audio or video) alongside the manifesto that represents to some capacity the words written in the manifesto.
4. Engage in a group dialogue (on the class Discord) about the relationship between the recorded work and written word. What is effective in communicating across mediums? What inhibits the process of translation?

Session 4 – 12 Apr 2022

GRIEF, JOY, AND THE ALCHEMY OF LIVENESS

DISCUSSION: The last few years of global pandemic have transformed everything about how and why we continue to make art. As this period in history is marked by an insurmountable loss of human life and experience, how do we, as artists and performers, begin to grapple with the immense grief and trauma of our collective loss? How can we, as

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artists and performers, be present in our current condition, and let it transform how we work and the kind of work we make? Can the conditions of our extreme present inspire us to reconsider the kind of art we make and how that work exists under precarious economic conditions? Engaging with somatic practices that activate the parasympathetic nervous system, we will spend part of this class delving into how live performance with the body and voice can help to transform and alleviate stress in the body (for both performers and the audience). Looking toward multiple times in history (the AIDS crisis, Hiroshima, The Great Depression) where hardships birthed transformative art movements, we will discuss how we mark the present and the future with our art.

CLASSROOM: For the second half of class, **GROUP A** will perform for the class a second time, incorporating the dialogue from week 1, aiming toward a more dynamic, intentional, and cohesive version of their previous performance. This classroom performance should reflect the dialogue of previous discussions and demonstrate taking risk from an elevated attention to the expansive potential of musical performance.

Watch/Listen

NPR Segment on Ella Fitzgerald's Strange Fruit

Okkyung Lee Performance

Moor Mother - Parallel Nightmares

Matana Roberts - Exchange

Einsturzende Neubauten

Read:

EXHAUSTION & EXUBERANCE: Ways to Defy the Pressure to Perform by Jan Verwoert
Streambait Pop by Liz Pelly

ASSIGNMENT:

1. As a translation of your in-class experiments, use your or a classmate's phone to record a video of an experiment, utilizing at least one of the free and open-source audio-visual software provided in the Discord group. The experiment does not have to resemble your in-class performance.
2. Edit the video in response to the Jan Verwoert and/or Liz Pelly articles.
3. Post your experiment to the Discord #experiments channel.

Session 5 – 19 Apr 2022

MICRO TO MACRO WORLD-BUILDING

DISCUSSION: As a continuation of the previous class discussion, we will look into how a practice of world-building can exist across scale, from the phone screen to the festival stage. What does “world-building” entail, and how can we collectively build portals for new ways of being and seeing the world, specifically through music and performance? During this session, we will discuss how improvisation has served as a radical and emancipatory method for social transformation, graduating into world-building. We will look at the

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Gesamtkunstwerk, or “total work of art”, as an immensely inspiring format for envisioning an audiovisual artist production. What would your live performances look like with a six figure budget? How can large-scale ideas inspire and transform how we work at a small scale? What are the politics of scale when envisioning a *future* of performance?

CLASSROOM: For the second half of class, **GROUP B** will perform for the class a second time, incorporating the dialogue from week 1, aiming toward a more dynamic, intentional, and cohesive version of their previous performance. This classroom performance should reflect the dialogue of previous discussions and demonstrate taking risk from an elevated attention to the expansive potential of musical performance.

Watch/Listen:

Blood Orange - Charcoal Baby

Seinabo Sey - I Owe You Nothing

Childish Gambino - This is America

Kanye West The Art of Staging

Vanessa Beecroft/Esmelda Delvin

ASSIGNMENT:

1. Watch one of the aforementioned performances listed and break down the production elements (stage design, lighting design, videography, choreography, written score, etc.) into a detailed description of each part and how it plays into the piece as a whole.
2. Break into a group of 3 and choose one student’s song to focus on.
2. As a group, conceptualize and write a proposal equal in scale using all the production elements listed in your first document. Think expansively about potentials, and be as descriptive and precise in naming how these pieces fit together.
3. Lastly, create and upload a 5-minute video (perhaps using your laptop or smartphone) involving all members of your group, in which each member contributes to a discussion and description of the performance. During this video, the group should discuss the large-scale production by presenting drawings/renderings, mood boards, tech riders, scripts and more. In addition to this, as a group, you should answer the following questions during your video: To adapt a large-scale idea into your NYU video performance, what would the process of translation entail? What is transferable, and how could a small scale performance allude to a larger thinking and conceptual framework for presenting your song for the final performance?

Read (Excerpt):

The Carrier Bag Theory of Fiction by Ursula K Le Guin

Experimentalism Otherwise by Ben Piekut

Session 6 – 26 Apr 2022

PRACTICAL MAGIC & STAGE LOGIC

CLASSROOM: One of the most integral parts of living and working as an artist and performer is having a holistic understanding of your performance logic and communicating what is

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necessary to accomplish your performance goals. On a technical level, this means being able to build and test your audiovisual set-up and formulate a working tech rider. On a somatic level, this means developing a relationship to the body and mind to support your live performances. How can a focused attention on the preparation of digital and physical materials help support and prepare for the actualizing of ideas into live performance?

At the beginning of class, ***GROUP A will present a final video performance*** and translation of their culminating performance experiments, incorporating the dialogue from their previous iteration, aiming toward a more dynamic, intentional, and cohesive version of their previous performance. This classroom presentation should reflect the dialogue of previous discussions and demonstrate taking risk from an elevated attention to the expansive potential of musical performance.

DISCUSSION: For the second half of this class, Colin Self will present a variety of contemporary performance methodologies for cultivating stage presence. By incorporating these technologies into applied performance-audience relationships, we will uncover the somatic (bodily) relationship to musical performance, singing, and moving. These activities will work towards building kinesthetic awareness and an understanding of how and why we perform onstage. Looking beyond the corporeal, we will also look collectively at other forms of non-bodily presence and how video, costume, lighting, and stage design can become extensions of building a presence and stage logic.

Read:

The Artists Body: [Performing Identities Section] by Rebecca Schneider. Judith Butler. Eve Sedgwick. more.

Watch/Listen

Patti Labelle - Isn't It A Shame

Wynne Greenwood - Tracy + The Plastics

Parris Global - Yummy Choreo Video

ASSIGNMENT:

1. **GROUP A:** Upload your video experiment to the Discord group.
2. Write an additional response on the #discussion channel of Discord about your experience of working on this experiment. How will this experiment live on beyond the classroom? What function does this document serve to you personally beyond completing a class project? What would you do differently if you could do it again?
3. Drink water and rest! Congratulations on your end of term presentation!

Session 7 – 3 May 2022

INTEGRATING MATERIALS BEYOND THE CLASSROOM

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DISCUSSION: How do our experimental practices within the classroom translate to the outside world and our audiences? How can we metabolize and sustain a momentum of experimentation in our daily lives to exist for years to come? Beyond a firm understanding of arrangements, musical composition and the technical formalities required for performing, this class will look at the other porous perimeters of crafting a live show. Stretching the meaning of improvisation and rehearsal outside the studio, this class is focused on locating fixed elements of performance and production and attempting to bend potentials into closed systems. Through a series of performance exercises weaving together somatic and improvisational perimeters, we will attempt to look at the periphery of creative practice as it relates to our day-to-day rituals. How can we nurture creative potential by drawing imaginative, improvisational perimeters into daily living?

At the beginning of class, ***GROUP B will present a final video performance*** translation of their culminating performance experiments, incorporating the dialogue from their previous iteration, aiming toward a more dynamic, intentional, and cohesive version of their previous performance. This classroom presentation should reflect the dialogue of previous discussions and demonstrate taking risk from an elevated attention to the expansive potential of musical performance.

CLASSROOM: As the final class of the term, each student will participate in an end-of-term discussion that travels through their cumulative growth, risk, and creative discoveries made over the course of the term. Students from both GROUP A and GROUP B will speak in conversation about their personal discoveries and how these practices will exist beyond the perimeters of the classroom. These final works should exemplify the incorporation of ideas discussed throughout the term and utilize the constraints of performing across digital platforms as an opportunity to reach outside of one's comfort zone.

ASSIGNMENT:

1. **GROUP B:** Upload your video experiment to the Discord group.
2. Write an additional response on the #discussion channel of Discord to your experience of working on this experiment. How will this experiment live on beyond the classroom? What function does this document serve to you personally beyond completing a class project? What would you do differently if you could do it again?
3. Drink water and rest! Congratulations on your end of term presentation!

Your Lecturer

Colin Self (USA) is a composer and choreographer based in Brooklyn and Berlin. He creates music, performance, and environments for expanding consciousness, troubling binaries and boundaries of perception and communication. His recent work, *The Elation Series*, is a six-part sequential opera about queer family and global transfiguration. In 2015 he released his debut solo record *Elation* and toured with Radiohead as 1/3 part of the Holly Herndon trio.

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Colin has presented work at The Dutch National Opera, HAU Berlin, The New Museum, MoMA PS1, The Kitchen NYC, Issue Project Room, amongst various other festivals and venues internationally. Self is a Rhizome Commission Grant recipient for his video project ClumpTV, a Queer Art Mentorship Fellow, and was an Eyebeam Resident in 2016. He is a co-founder of queer collective Chez Deep, and The Radical Diva Grant, and was a vocalist and performer for the band SSION. His recent work, *The Fool*, was co-created with Raul De Nieves and presented at The Kitchen NYC in 2017. His most recent opera, *Siblings (Elation VI)* premiered at Donau Festival in Krems, Austria in 2017 and was presented at PS1 MoMA in March 2018. He has made music for various choreographers including a musical collaboration with Miguel Gutierrez for Jen Rosenblit and Simone Augtherlony's *Everything Fits in the Room*. He recently completed his MFA at the Bard Milton-Avery Program and runs a non-utilitarian choir internationally. Self is a 2018 resident fellow at Etopia for FUGA in Zaragoza, Spain and released his second record *Siblings* on RVNG International in late 2018.

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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 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 berlin.academics@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 (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.

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

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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 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 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.

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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 Berlin'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](#).

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 \(link\)](#)
- 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.