

Course Title

Advanced German: Composition & Conversation

Contemporary German Cultures

Course Number

GERM-UA.9111D01

Instruction Mode: In-Person**Spring 2022****Lecturer Contact Information**

Dr. Nikolai Preuschoff
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Mobile: +49 176 63130248
Office Hours: by appointment

Course Details

MR 12:45pm – 2:00pm

All times are Central European Time (Daylight Saving Time begins Mar 27, 2022).

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

Zoom: <https://nyu.zoom.us/j/99797679396>

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. Please consult the [NYU Berlin Resource Page](#) frequently for the latest information. You are required to adhere to the most recent policies.

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. In case of the latter, in-person students may be split into cohorts who will attend alternating sessions.

Prerequisites

Intermediate German 2 or Intensive Intermediate German.

Units earned

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Course Description

This course aims to critically explore post-war and contemporary history and culture in East and West Germany. Taking as a historical and geographical framework the different developments in the two German states and their aftermath in the contemporary, reunified country, students will discuss works of literature, film, photography, music, art, and architecture in their specific contexts. Classes are taught entirely in German and focus on the key aspects of language learning — speaking, reading, writing, and listening.

Course Learning Outcomes (CLOs)

Composition & Conversation: Contemporary German Cultures is designed for post-intermediate students of German with a solid grasp of German grammar and vocabulary, who wish to extend their knowledge of the German language, history, and culture through reading, watching films, discussions, and writing. Composition & Conversation is a reading and writing intensive course. Emphasis is placed on refining written expression and developing the ability to express, discuss, and argue opinions.

Course Approach to Teaching & Learning (CATL)

The course aims to provide a lively and engaging space for critical inquiry. Discussions will be based on close readings of texts and films, analysis, as well as the respectful exchange of ideas and perspectives. As some of the texts are intricate in both their use of the German language and their aesthetic principles, we will reserve ample time to clarify understanding before engaging in more in-depth analysis. Your instructor is available to you during office hours, by appointment, to discuss your research interests and writing practice.

Assessment Components

Preparedness and active class participation	20%
Short presentation	15%
Four take-home grammar quizzes	20%
Three short compositions (250-350 words each)	25%
Final paper (1200-1500 words)	20%

Your active participation in the course is crucial and will be assessed by your instructor throughout the semester. You are expected to adequately prepare for each session. 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)

- Anne Buscha, Szilvia Szita: *B-Grammatik: Übungsgrammatik Deutsch als Fremdsprache, Sprachniveau B1/B2*, Leipzig 2012.

One copy of the book is kept in the Reading Room of NYU Berlin's Academic Center, for you to read in the center but not to take out.

Supplemental Text(s) (not required to purchase)

- C. Zorach, C. Melin: *English Grammar for Students of German* (6th ed), Olivia & Hill Press 2014.

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

Films

- Peter Kahane, *Die Architekten* (1990, Kanopy)
- Christian Petzold, *Barbara* (2012, Kanopy)
- R.W. Fassbinder, *Angst essen Seele auf* (1974, Kanopy)
- Deborah Feldman, Maria Schrader: *Unorthodox* (2020, Netflix)

Additional helpful Resources

- For online German–English dictionaries consider using www.pons.de, www.dict.cc, or dict.leo.org
- Use an app for flash cards such as www.anki.com or Buffl.co
- Practice your German with your NYU access to [Mango Languages](https://learn.mangolanguagesjanantonio.com/) <https://learn.mangolanguagesjanantonio.com/>
- The *Grammar Reader for Beginners*, developed by NYU Berlin, is available free [online](#) and downloadable from NYU LMS (Brightspace).
- The University of Iowa provides an good technical overview of German sounds and how they are produced anatomically: uiowa.edu/~acadtech/phonetics
- *Genusly* is a colorful gender-marking tool for the grammatical gender in German: genusly.com (marks German nouns in different colors)
- There are several good & reliable news media websites in Germany. tagesschau.de for the 8pm evening news, spiegel.de, www.faz.net or sueddeutsche.de are among the most popular ones. See also www.derstandard.at from Austria.
- Visit Deutsche Welle, Germany's international broadcaster (www.dw.de) for articles on current politics and cultural topics.

Semesterplan

—subject to change—

Session 1 on 27 Jan

Einführung, Organisatorisches

Konrad Bayer: Kurze Beschreibung der Welt.

Learning Outcomes: Practice collaborative reading, analyze a poem; discuss the features of poetry that make it a genre for the reflection of language and culture.

Session 2 on 31 Jan

Lesestrategien.

David Wagner: Welche Farbe hat Berlin, Berlin 2011. Ausschnitte: Die Mülltüte (S.7-10).

Learning Outcomes: Discuss various reading strategies. Read a longer literary text in German while getting to know NYU Berlin's Prenzlauer Berg neighborhood.

Session 3 on 3 Feb

David Wagner: Welche Farbe hat Berlin, Berlin 2011. Ausschnitte: Tempelhofer Feld (S.51-56), Weserstraße (S.62-65), Welche Farbe hat Berlin (S.101-102), Ist Berlin hässlich? (S.133-136).

Learning Outcomes: Continue reading short prose on Berlin's neighborhoods. Discuss and compare your own impressions of the city.

Grammatik-Thema I: Tempora (B-Grammatik)

Session 4 on Friday, Feb 4: Make Up Day

Stunde null, Nachkriegszeit, Trümmerliteratur

„Die Stunde null“, in: Hermann Glaser, *Kleine deutsche Kulturgeschichte von 1945 bis heute*, Frankfurt a.M. 2007, S.9-15.

Günter Eich: „Inventur“ (1945)

Learning Outcomes: Analyze a short academic text alongside with historical images about the post-war period of “Germany, Year Zero”; analyze a poem of *Trümmerliteratur* (rubble literature).

Session 5 on 7 Feb

Wirtschaftswunder, Bau der Mauer, Deutsche Teilung, 17. Juni

Grothe, Neumann, Neuss, Müller: "Lied vom Wirtschaftswunder" (1958):

<https://www.youtube.com/watch?v=SGBVB3KBPn8>

Learning Outcomes: Practice your listening comprehension with a *Lied* of German cabaret and analyze its lyrics. Discuss the ambivalences of economic growth in 1950s Western Germany.

Session 6 on 10 Feb

Alltag in der DDR: Anpassung und Widerstand

Bertolt Brecht: „Die Lösung“ (1953)

Schauen Sie dieses Video und lesen Sie über den Aufstand vom 17. Juni:

<https://www.hdg.de/lemo/bestand/medien/video-17-juni.html> (Wochenschau aus West-Deutschland) <https://www.mdr.de/zeitreise/stoebern/damals/artikel75672.html> und <http://www.bpb.de/geschichte/deutsche-geschichte/der-aufstand-des-17-juni-1953/>

Learning Outcomes: Understand the situation of the workers in the GDR of the post-war era that prompted the 17 June protests. Compare the economic situation in East and West. Analyze a (posthumously published) poem by Bertolt Brecht and discuss the role of the intellectual in an autocratic regime.

Abgeben: Grammatik-Quiz I

Session 7 on 14 Feb

Alltag in der DDR: Virtuelle Exkursion in die Ausstellung der Stiftung Haus der Geschichte, Informationen:

<https://www.hdg.de/museum-in-der-kulturbrauerei/ausstellungen/alltag-in-der-ddr/>

Außerdem: Lesen Sie hier über den Bau der Berliner Mauer:

<http://www.bpb.de/politik/hintergrund-aktuell/166706/bau-der-berliner-mauer-13-08-2013> und <http://www.chronik-der-mauer.de/>

Learning Outcomes: Explore aspects of everyday life in the GDR through close readings of exhibited objects. Practice oral presentation with a brief show and tell.

Mini-Präsentationen (Objekte aus dem Haus der Geschichte)

Grammatik-Thema II: Genus, Numerus, Kasus (B-Grammatik)

Session 8 on 17 Feb

Alltag und Widerstand in der DDR. Harald Hauswald, DDR-Street-Photography (Ostkreuz).

<http://www.harald-hauswald.de/> und <http://www.ostkreuz.de/fotografen/harald-hauswald/>

Sebastian Hammelehle: „Das letzte Gefecht an der Bierflasche. Wiederentdeckte DDR-Fotos“, *Der Spiegel*, 12.4.2013:

<http://www.spiegel.de/kultur/gesellschaft/harald-hauswalds-ferner-osten-fotoband-ueber-die-ddr-a-893549.html>

Learning Outcomes: Understand GDR everyday life and the politicalization of the private sphere through Hauswald's street photography. Practice oral presentation through the description of photographic images.

Mini-Präsentationen (Harald Hauswald)

Session 9 on 21 Feb

Alltag und Widerstand in der DDR. Wolf Biermann: „Ermutigung“.

Schauen Sie Wolf Biermanns Konzert in der Kölner Sporthalle von 1976:

<https://www.youtube.com/watch?v=0e6q6tLRzGM>

Learning Outcomes: Practice your listening comprehension with a song by GDR singer-songwriter Wolf Biermann. Analyze and discuss its politically subversive lyrics. Learn about censorship and expatriation as means to control culture and thought in the former GDR – and their ultimate failure.

Abgeben: Composition 1

Session 10 on 24 Feb

Leben und Arbeiten in der DDR

Schauen Sie: Peter Kahane, *Die Architekten* (1990) auf Kanopy:

<https://nyu.kanopy.com/video/architects>

Learning Outcomes: Watch one of the last big GDR DEFA studio film productions. Analyze the aesthetic language of this surprisingly critical film. Analyze how the bureaucratic mechanisms of a repressive regime shake up people's private and intimate lives.

Grammatik-Thema III: Satzstruktur, Relativsätze

Abgeben: Grammatik-Quiz II

Session 11 on 28 Feb

Von Ost nach West

Schauen Sie: Christian Petzold, *Barbara* (2012) auf Kanopy:

<https://nyu.kanopy.com/video/barbara>

Learning Outcomes: Watch Christian Petzold's cinematographic study of everyday life in a remote region of the GDR. Analyze the representations of repression as well as the distinct aesthetics of this award-winning film – Petzold is one of the most renowned representatives of the so-called *Berliner Schule*.

Session 12 on 3 Mar

Mauerfall und 30 Jahre Wiedervereinigung

Schauen Sie „60 x Deutschland – Das Jahr 1989“, bpb-Mediathek:

<http://www.bpb.de/mediathek/905/60-x-deutschland-das-jahr-1989>

sowie die

Nachrichtensendung „Tagesschau“ vom 9. November 1989:

<https://www.youtube.com/watch?v=IIe7tCeNbro>

Learning Outcomes: Understand the cascade of events that led to the fall of the Wall. Practice your listening comprehension with the linguistic analysis of a historical news report.

Abgeben: Grammatik-Quiz III

Grammatik-Thema IV: Konjunktiv II und Passiv

Session 13 on 7 Mar

Lesen Sie die Grafiken aus „Das geteilte Land“, *Die Zeit*, 13. Mai 2015, <http://www.zeit.de/feature/mauerfall-das-geteilte-land>; und finden Sie Erklärungen für die statistischen Unterschiede zwischen Ost und West. Analysieren Sie die Karikatur-

Wimmelbilder von Gerhard Seyfrieds *Flucht aus Berlin* (Berlin 1990) und diskutieren Sie kritisch, wie sie die Post-Wende-Zeit satirisch darstellen.

Learning Outcomes: Describe and critically discuss two very different visualizations of the aftermath of the reunification: the cartographic representations of statistical surveys and the polemic interpretations by a Berlin comic artist.

Abgeben: Composition 2

Session 14 on 10 Mar

Perspektiven auf die Wiedervereinigung

May Ayims Essay „Das Jahr 1990 – Heimat und Einheit aus afro-deutscher Perspektive“ und Emine Sevgi Özdamars „Ah! Hier hat es auch geschneit!“ (In: Die Nacht, in der die Mauer fiel. Schriftsteller erzählen vom 9. November 1989, hrsg.v. Renatus Deckert, Frankfurt a.M. 2009).

Learning Outcomes: Describe and compare Ayim’s and Özdamar’s quite different takes on the events of 1989/1990 and discuss both writer’s pronounced reflections on language and identity.

Abgeben: Grammatik-Quiz IV

**** Monday, March 14—Sunday, March 20: Spring Break ****

Session 15 on 21 Mar

Plurale Gesellschaft, Sprache und Kritik im Film

Schauen Sie: R.W. Fassbinder, *Angst essen Seele auf* (1974). Den Film finden Sie auf Kanopy:

<https://nyu.kanopy.com/video/ali-fear-eats-soul>

Learning Outcomes: Watch the first German feature film about discrimination and racism in the German Federal Republic. Analyze Fassbinder’s unique cinematographic style. Critically discuss strengths and weaknesses/failures of Fassbinder’s 1974 film.

Session 16 on 24 Mar

Plurale Gesellschaft, Sprache und literarische Kritik

Feridun Zaimoglu, „Die Skinhead-Story“ (*Abschaum. Die wahre Geschichte von Ertan Ongun*, 1997) und *Kanak Sprak. 24 Misstöne vom Rande der Gesellschaft* (1995, Auszüge).

Lesen Sie auch dieses Interview mit Zaimoglu: „Ich fühle mich pudelwohl hier“, *Der Spiegel*, 25.10. 2010 <http://www.spiegel.de/spiegel/print/d-74735328.html>

Learning Outcomes: Read and explore different varieties of spoken German (Jugendsprache, Umgangssprache) through a literary text. Describe and discuss Zaimoglu’s literary method and the political claims that speak through his language.

Session 17 on 28 Mar

Mehrsprachigkeit und Übersetzung

Yoko Tawada, Schreiben in einer anderen Sprache, in: Grabis, Kastenhuber, *In mehreren Sprachen leben: literaturwissenschaftliche, sprachdidaktische und sprachwissenschaftliche Aspekte der Mehrsprachigkeit*, (2006)

<https://ubt.opus.hbz-nrw.de/opus45-ubtr/frontdoor/deliver/index/docId/234/file/03tawada.pdf>

Yoko Tawada, Eine leere Flasche (Überseetzungen, 2002); Abenteuer der deutschen Grammatik (2010, Auszüge)

Learning Outcomes: Read and interpret Tawada's linguistically playful poems on German grammar. Analyze a short essay and draw on it as an example to discuss the connections between language, performativity, identity and politics.

Session 18 on 31 Mar

Yoko Tawada, An der Spree (Sprachpolizei und Spielpolyglotte, 2007)

Learning Outcomes: Analyze and interpret one of Tawada's Berlin essays to deepen the discussion on language, identity and politics. Prepare questions for the upcoming reading and Q&A with the author.

Session 19 on 4 Apr

** Kein regulärer Unterricht **

Abends: Lesung mit Yoko Tawada (*tba*)

Session 20 on 7 Apr

Nach der Wende: Berlin in den 90ern

Judith Hermann: *Sommerhaus, später*, Frankfurt a.M. 1998. „Bali-Frau“ (S. 97-113), „Sommerhaus, später“ (S.139-155).

Learning Outcomes: Read and interpret Hermann's iconic 1990s short stories with a close focus on content and form. Critically discuss Hermann's representation of an entropic, oddly frozen in time Berlin.

Abgeben: Composition 3

Session 21 on 11 Apr

Nach der Wende: Unterschiede zwischen Ost und West, Techno und Anarchie

Reinald Goetz, Rave (Auszug, 1998)

Felix Denk, „Das kurze Glück der Anarchie“, Die Zeit, 8. Nov. 2014:

<https://www.zeit.de/gesellschaft/zeitgeschehen/2014-11/techno-party-berlin-90er-jahre/komplettansicht>

Learning Outcomes: Read and analyze the beginning of Goetz' novel on early Berlin techno culture. Focus on content and form. Discuss and compare this literary representation of a culturally critical time with Hermann's portrait of 1990s Berlin.

Session 22 on 14 Apr

Bewahren oder Zerstören? Sprache und Identität nach Ende der DDR

Judith Schalansky: Palast der Republik (Verzeichnis einiger Verluste, 2018, S. 209-223)

Learning Outcomes: Discuss a contemporary writer's reflection on language and loss in nowadays Germany as well as her particular take on literature as a 'register'. Reflect on and discuss literature as a medium of remembrance (today).

**** Monday, 18 April, No Classes Local Holiday ****

Session 23 on 21 Apr

(Post)migrantische Kultur in Deutschland: Bosnien und Heidelberg

Saša Stanišić, Herkunft (München 2019, „Auf der Ausländerbehörde“ und andere Auszüge)

Learning Outcomes: Read and discuss another contemporary writer's attempt at reconstructing his identity along with his family history in a language that isn't his mother tongue. Continue to reflect on literature as a medium of remembrance as well as a means of political intervention in public discourse.

Session 24 on 25 Apr

(Post)migrantische Kultur in Deutschland: Iran und Rheinland-Pfalz

Shida Bazyar, Drei Kameradinnen (München 2021, S.7-77)

Learning Outcomes: discuss and compare a contemporary writer's attempt at reconstructing his family history in a language that isn't his mother tongue. Reflect on literature as a medium of remembrance as well as political intervention in public discourse.

Session 25 on 28 Apr

(Post)migrantische Kultur in Deutschland: Kiew und Berlin, Mauthausen, Warschau

Katja Petrowskaja schreibt über Familienerinnerungen und die Schwierigkeiten, diese in Sprache zu bewahren. Lesen Sie von Petrowskaja, „Vielleicht Esther. Geschichten“ (Berlin 2014, S.7—87).

Learning Outcomes: discuss a contemporary writer's attempt at reconstructing a family history in a language that isn't her mother tongue. Continue to reflect on literature as a medium of remembrance.

Session 26 on 2 May

(Post)migrantische Kultur in Deutschland: Brooklyn und Berlin, Satu Mare

Lesen Sie von Deborah Feldman, Unorthodox (2012, Auszug) und schauen Sie die erste Folge von *Unorthodox* (Deborah Feldman, Maria Schrader, Netflix Mini-Serie, 2020, 3:33h)

Learning Outcomes: Read an excerpt of an autobiographical novel set between Brooklyn and Berlin, the past and the present. Compare the literary text with the adaptation for a streaming service. Reflect on the role of language in this narrative of a search for identity and home.

Session 27 on 5 May

(Post)migrantische Kultur in Deutschland: Brooklyn und Berlin, Satu Mare II
Deborah Feldman, Maria Schrader: *Unorthodox* (Netflix Mini-Serie, 2020, 3:33h)

Learning Outcomes: Continuation and conclusion of the discussion threads from the previous meeting. Prepare for a concluding discussion.

Session 28 on 9 Mai

Final Session. Welche Farbe hat Berlin? Schlussdiskussion. Auf Wiedersehen!

May 11 –May 16: Exam Week

Abgeben: Final Essay

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Classroom Etiquette

To be discussed in class.

Your Lecturer

Nikolai Preuschoff studied German Literature, Philosophy, and Art History in Freiburg, Paris, Berlin, and in Ann Arbor (Michigan). He teaches at NYU Berlin and at Middlebury College in Vermont. In 2020, Nikolai was Distinguished Max Kade Professor at the University of Illinois at Urbana Champaign. For four years, he also taught at University College Cork in Ireland. Nikolai received a Ph.D. at Freie University Berlin and published his thesis entitled *Mit Walter Benjamin. Melancholie, Geschichte und Erzählen bei W. G. Sebald* in 2015 in Heidelberg. He is also contributing co-editor of the volume *Adaptation Considered as a Collaborative Art: Process and Practice*, published in 2020 with Palgrave MacMillan.

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 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.

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](#).

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.