

SAMPLE SYLLABUS



Course Title

Classic Albums: The Berlin/Germany Edition

Course Number

REMU-UT.9811 D01

Instruction Mode: In-Person

Spring 2022

Lecturer Contact Information

Heiko Hoffmann; he/him/his

Course Details

Wednesdays, 6:15pm to 7:30pm

All times are Central European Time

Location: Rooms will be posted in Albert before your first class. Zoom links for remote classes will be posted on Brightspace.

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 of in-person classes 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, unless it is a remote-only class. This may change 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

No prerequisites

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Units earned

2 credits

Course Description

A classic album is one that has been deemed by many—or even just a select influential few—as a standard bearer within or outside its genre. In this class—a companion to the Classic Albums class offered in New York—we will look and listen at a selection of classic albums recorded in Berlin, or recorded in Germany more broadly, and how the city/country shaped them—from David Bowie's famous Berlin trilogy from 1977–79 to Ricardo Villalobos' minimal house masterpiece *Alcachofa*. We will deconstruct the music and production of these albums, putting them in full social and political context and exploring the range of reasons why they have garnered classic status. Artists, producers and engineers involved in the making of these albums will be invited to discuss their seminal works with the students. Along the way we will also consider the history of German electronic music. We will particularly look at how electronic music developed in Germany before the advent of house and techno in the late 1980s as well as the arrival of Techno, a new musical movement, and new technology in Berlin and Germany in the turbulent years after the Fall of the Berlin Wall in 1989, up to the present. As students listen to classic albums, they'll consider Berlin's slow transformation from divided city in those anarchic and pioneering days of the early 1990s into the bustling, world-class nightlife capital it is today—alongside the changing and controversial cultural and socio-economic landscape of the city, and how Berlin continues to retain its uncompromising, avant-garde ethos.

On one hand, the phrase “classic albums” suggests pre-eminent status, high standards, top quality. On the other hand, the term classic can infer elitism and exclusion, and, too often, the work of white male rock artists is often venerated in this tradition at the expense of women and people of color subjects. Given that what gets constituted as “classic” or “canonical” is a vexed issue in popular music, as it is in literature and other fields, this class will also look at non-traditional classics, music that was once critically panned—as well as albums by women that might be easily reclassified as “classic” especially if we interrogate the criteria used to make the assessments in the first place. Students will be expected to write a final research paper drawing on issues discussed in class and in the readings.

Course Learning Outcomes (CLOs)

1. To educate students about key German artists, seminal albums by international artists that were recorded in Berlin and indispensable/classic electronic music recordings;
2. To develop students' understanding and appreciation for the history, culture, and politics of German post-War popular music and sound, with a specific focus on electronic, avant-garde and experimental traditions;
3. To teach students about the history of popular music and sound in the city of Berlin before and after the fall of the Wall; to connect Berlin's current nightlife and music scene to political, economic and social developments of the past with an eye to complex intersections of race, gender, sexuality, class and nationality;
4. To inform students about links and comparisons between US and German/European music cultures, and specifically the connections between Berlin and US cities like Detroit in the formation of genres like Techno;
5. To encourage greater sophistication in artistic appreciation, critical thinking, research and writing skills.

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Course Approach to Teaching & Learning (CATL)

The seminar is designed to provide a lively and engaged space for critical inquiry in which students from diverse backgrounds have continual opportunities to actively share their observations and insights in group discussions. The course is open to students with various areas of expertise, abilities and learning styles and is designed with both recorded music students and students from other disciplines in mind.

Assessment Components

Class Participation – 10%

Everyone is required to participate in class discussion, present arguments and ask questions of the instructor and guests. This course, in particular, relies upon the full participation and engagement of students. Be involved; be thoughtful; be respectful. Dialogue and debate are encouraged. If there is something you do not understand, or an idea comes to mind, do not hesitate to ask.

Quizzes – 30%

Students are given six quizzes over the course of the semester, to test their knowledge of the readings and their grasp of concepts. Quizzes are usually five questions and are returned back to students at the start of the next class.

Glossary / Conversation Exam – 25%

You will be given a 10-minute exam based on vocabulary terms taken from the readings and class discussions. A more detailed description is available on NYU's Brightspace. Please book a time-slot with Professor Heiko Hoffmann for the middle of the semester, times TBA.

Final Research Paper – 35%

You may write on a topic of your choice. You are required to compose a substantive research paper of 2,000 words, including a works cited section. Final papers are due via Brightspace before May 11th, 5 PM CET. The paper must use 1-inch margins, a 12-point font and double-spacing; use single breaks between paragraphs.

There will be up to 50 pages of reading each week, of varying intensity, films to be watched online and music to be listened to. Please carve out enough time each week to properly review this material. Streaming links for films will be provided, and a Spotify account is necessary for music listening. A complete breakdown of what you need to listen to and when you need to listen to it will be issued by the instructor.

Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

Required Texts

All literature is supplied via Brightspace.

26 Jan 2022

7:15 Orientation (by Jason King) via Zoom

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7:45 Session 1 via Zoom

INTRODUCTION AND OVERVIEW

Students are expected to briefly talk about a German artist they know or a musician whose music they associate with Berlin. Please send the name of the artist by mail to Heiko *before* Tuesday, January 25th. This session will provide an overview of the course, its learning outcomes and assessment components.

- Music to listen to before the first Class: “Milestones in German Electronic Music” playlist on Spotify

02 Feb 2022 **NO CLASS TODAY**

Session 2 – 09 Feb 2022 via Zoom

ELECTRONIC PIONEERS: FROM EARLY SYNTHESIZERS TO THE WDR ELECTRONIC MUSIC STUDIO AND STOCKHAUSEN

We will read and discuss how the evolution of early electronic music instruments, studios and synthesizers in Germany laid the foundation for the emergence of contemporary electronic music around the world.

- Music to listen to: Oskar Sala “Five Short Pieces for Trautonium”, Karlheinz Stockhausen “Gesang der Jünglinge”
- Literature: Simon Crabb “WDR Electronic Music Studio” (*120 Years of Electronic Music*, 2017), Geeta Dayal “Soundings: Oskar Sala and Alfred Hitchcock’s ‘The Birds’” (*Sight & Sound*, 2015), Jack Needham “Cosmic Messenger: How Karlheinz Stockhausen Shaped Contemporary Electronic Music” (*Vinyl Factory*, 2017), Thomas Patteson – excerpt from Instruments For New Music (114-125)

Learning Outcomes: *Understand how composers such as Karlheinz Stockhausen and studios such as the WDR Electronic Music studio shaped contemporary electronic music; learn how early electronic instruments such as the Trautonium expanded both the tonal range of music as well as how it could be played.*

Session 3 + Session 4 – 16 Feb 2022

DOUBLE CLASS TODAY

DEEP LISTENING

This session is dedicated to the practice of active as well group listening that will be an important component of the course. We will inquire about aspects of active listening, especially Pauline Oliveros’ practice of deep listening to enhance one’s listening skills. We will also discuss how virtual listening clubs have emerged during pandemic-induced closures of live music and club events.

- Literature: Dennis DeSantis – excerpt from Making Music – Creative Strategies for Electronic Music Producers (Active Listening, 2015), Randall Roberts “The Lost Art of Deep Listening” (*LA Times*, 2020)

CAN – TAGO MAGO (1971)

This session is dedicated to the second studio album by German krautrock band Can. The album has received widespread acclaim due to its blend of rock improvisation, rhythmic

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innovations and experimental recording techniques. *Tago Mago* has been cited as an influence by artists such as the Sex Pistols, The Flaming Lips and Radiohead.

- Music to listen to: Can „Tago Mago“, “Krautrock“ playlist on Spotify
- Literature: Douglas Wolk “Can: Tago Mago Review” (*Pitchfork*, 2011), Rob Young & Irmin Schmidt – excerpt from *All Gates Open – The Story of Can* (138-164, 2018)
- Film to Watch Before Class: *Krautrock: The Rebirth of Germany* (BBC, 2009, 58 min)

Learning Outcomes: *Apply concepts of active and group listening to your listening practices both for use in this class as well as outside of it. Examine how post-WWII Germany society and culture shaped a new generation of artists; get to know the music of some of the key bands with a focus on Can, and their shared methods and processes as well as differences in sound; understand how these bands influenced later generations of music.*

Session 5 – 23 Feb 2022

NEU! – NEU! (1972)

There will be a quiz at the beginning of class.

In this session we will listen to and discuss Neu’s debut album *Neu!*. Neu! were a German duo formed in Düsseldorf by drummer Klaus Dinger and guitarist Michael Rother. Their albums were produced by Conny Plank. Though Neu! had only limited commercial success during its existence they are today considered to be a central group of the West German krautrock scene of the 1970s which influenced different later genres such as electronica and punk.

- Music to listen to: Neu! „Neu!“, Harmonia “Deluxe”, “Kosmische Musik“ Playlist on Spotify
- Literature: Alex Abramovich „The Invention Of Ambient Music“ (*New Yorker*, 2016), David Stubbs “Riding through the Night: Neu! and Conny Plank” – excerpt from *Future Days* (243 – 275, 2014)
- Film to watch before class: *Conny Plank – The Potential of Noise* (2017, watch first 40min)

Learning Outcomes: *Be able to differentiate between the sound of Neu! and Harmonia and that of the music discussed in last week’s class; analyze Neu!’s impact on following generations of musicians and the contributions of producer Conny Plank to their sound.*

Session 6 – 02 March 2022

KRAFTWERK – TRANS-EUROPE EXPRESS (1977)

There will be a quiz at the beginning of class.

This session is dedicated to the sixth studio album by German electronic music band Kraftwerk. The album saw the group refine their electronic style with a focus on sequenced rhythms, melodic themes and manipulated vocals. *Trans-Europe Express* is considered one of the most important pop music albums and as a blueprint for electronic music.

- Music to listen to: Kraftwerk “Trans-Europe Express”, “Katalog12345678”
- Literature: Lester Bangs „Kraftwerkfeature“ (*Creem*, 1975), David Buckley - excerpts from *Kraftwerk: Publikation* (111 - 127), Jon Savage „Kraftwerk’s Music for a Europe without end“ (*New Statesman*, 2020), David Toop - excerpt from “Rap Attack” (*Faber Book of Pop*, 544 - 546)

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- Film to Watch Before Class: [Kraftwerk: Pop Art](#) (BBC, 2013, 52 min)

Learning Outcomes: *Understand the creative process of Kraftwerk and how they used their own studio as an instrument; learn how the band evolved into the first electronic pop group, and how their innovative sound impacted African-American styles such as hip-hop and techno.*

Session 7 – 09 March 2022

DAVID BOWIE – LOW (1977)

In this session we will listen to and discuss David Bowie's album *Low*, the first of three albums by the English musician that became known as the Berlin Trilogy and was partly recorded and finished at the city's Hansa Studio. Inspired by krautrock bands such as Tangerine Dream, Neu!, Kraftwerk and Harmonia *Low* is considered one of Bowie's best works.

- Music to listen to: David Bowie „Low“, „Heroes“, „Lodger“, Iggy Pop „The Idiot“
- Literature: Laura Snapes “David Bowie: Low Review” (*Pitchfork*, 2016), Simon Reynolds “Bowie's Berlin” – excerpt from [Shock and Awe](#) (541 – 572, 2017)
- Radio show to Listen Before Class: Brian Eno - Love Letters to Berlin (NTS Radio, 2018)

Learning Outcomes: *Understand how David Bowie's Berlin trilogy was influenced by German Krautrock bands as well as German expressionist art and movies; learn about the production process at Hansa studios and Bowie's collaboration with Brian Eno and Tony Visconti.*

16 March 2022 NO CLASS TODAY - SPRING BREAK

Session 8 - 23 March 2022

MANUEL GÖTTSCHING – E2-E4 (1984)

In this session we will listen to and discuss Manuel Götttsching's solo recording *E2-E4*. The album consists of one hour-long minimalistic electronic track with improvised guitar playing. *E2-E4* written by Ash Ra Tempel founder Manuel Götttsching would play an important role in the development of house and techno music and became an unexpected hit in New York DJ Lerry Levan's sets at club Paradise Garage.

- Music to listen to: Manuel Götttsching “E2-E4“, “Kosmische Musik“ Playlist on Spotify
- Literature: Théo Lessour - excerpt from [Berlin Sampler](#) (194 - 207), Mark Richardson “Manuel Götttsching: E2-E4 Review” (*Pitchfork*, 2016), David Stubbs – excerpt from [Future Days](#) (399 - 405)

Learning Outcomes: *Examine how Berlin-based Manuel Götttsching's hour-long guitar and keyboard improvisation “E2 E4” became an unintended influence on the emergence of electronic dance music genres such as house and techno and why it is considered an important link between the krautrock scene of the 70s and the electronic music scene of the 80s.*

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30 March Midterm Exam, room 203

(please sign up for a time-slot via Doodle with Professor Heiko Hoffmann)

Session 9 – 30 March 2022

FROM EURO DISCO TO EURODANCE: THE SINGLES

There will be a quiz at the beginning of class.

This session is dedicated to two sounds from Germany that emerged in the late 70s (Euro Disco) and late 80s/early 90s (Eurodance) respectively and are in stark contrast to the experimental krautrock or post punk and new wave scenes. We will listen to some of the biggest hits from these genres such as Donna Summer and Giorgio Moroder's "I Feel Love", Boney M's "Daddy Cool" and Snap's "The Power" as well as Haddaway's "What Is Love" and examine how they became a global pop phenomenon.

- Music to listen to: "Euro Disco" and "Eurodance" playlists on Spotify
- Literature: Nelson George – excerpt from The Death of Rhythm & Blues (153 – 155), Thomas Krettenauer "Hit Men - Giorgio Moroder, Frank Farian and the euro disco sound", Simon Reynolds "Song from the Future: The Story of Donna Summer and Giorgio Moroder's "I Feel Love"" (*Pitchfork*, 2017), Josie Le Blond "G.I. Disco Revival: How US Nightclubs Revolutionized West German Music" (*Spiegel*, 2010)
- Audio documentary to listen to before class:
Electric Dreams – The Giorgio Moroder Story (BBC, 2013, 56min)

Film to watch before class: Eurodance Spotlighted (2013, 15min)

Learning Outcomes: *Examine how Euro Disco evolved into its own style in the second part of the 1970s and what distinguished it from US disco productions at the time; identify how disco helped change the role of producers and how their music differs from krautrock bands. Understand how the presence of US military – and its radio stations and nightclubs – shaped German music and how songs by artists such as Giorgio Moroder and Donna Summer, Snap! and Haddaway became a global pop phenomenon.*

Session 10 – 06 April 2022

EINSTÜRZENDE NEUBAUTEN – HALBER MENSCH (1985)

MALARIA! – EMOTION (1982)

There will be a quiz at the beginning of class.

This session is dedicated to two albums by bands that were key protagonists of West-Berlin's late 70's and 80's post-punk, new wave and industrial music scenes - Einstürzende Neubauten and Malaria!. We will discuss the socio-political aspects of these scenes as well as the formation of DIY cultures and the crucial role female musicians such as Gudrun Gut played in their emergence.

- Music to listen to: Malaria! "Emotion", Einstürzende Neubauten "Halber Mensch"
- Literature: Robert Defcon „NDW Icons Beate Bartel & Gudrun Gut Recall the Rise of the Original All-Girl Punk Band Mania D.“ (*Electronic Beats*, 2015), Théo Lessour - excerpt from Berlin Sampler (250 - 256), Philip Sherburne „The Life Aquatic“ (*The Wire*, 2008), David Stubbs "A New Concrete: Neue Deutsche Welle" – excerpt from Future Days (406 - 418)
- Film to Watch Before Class: B-Movie - Lust & Sound in West-Berlin 1979-1989 (2015, 92 min)

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Learning Outcomes: *Examine the cultural forces that transformed West Berlin in the 1980s; learn how bands such as Einstürzende Neubauten and Malaria! were driving forces of a new DIY culture that emerged out of the city's (post)-punk scene.*

Session 11 – 13 April 2022

DEPECHE MODE – SOME GREAT REWARD (1984)

There will be a quiz at the beginning of class.

Deadline for submission of abstract for final paper (further instructions under Brightspace content).

In this session we will listen to and discuss the fourth studio album by English synth pop band Depeche Mode which - as Bowie's Berlin Trilogy before - was recorded at West-Berlin's Hansa studio. The album and its single "People Are People" were Depeche Mode's international breakthrough and influenced by sampling technology and production and recording techniques inspired by German industrial band Einstürzende Neubauten.

- Music to listen to: Depeche Mode "Some Great Reward", "The Singles 81 - 85"
- Literature: Kory Grow "Are Depeche Mode Metal's Biggest Secret Influence?" (*Rolling Stone*, 2015), Ned Raggett "Thirty Years On. Depeche Mode's Some Great Reward Revisited" (*The Quietus*, 2014)
- Film to watch before class: [Depeche Mode: 1984](#) (2006, 29min)

Learning Outcomes: *Understand how German experimental music and the city of West-Berlin kept on influencing English bands such as Depeche Mode in the 1980s and how they shaped the sound of following generations of electronic as well as rock musicians in return. Compare and contrast the way Depeche Mode produced their album Some Great Reward with that of groups previously discussed in class.*

Session 12 – 20 April 2022

PEACHES - THE TEACHES OF PEACHES (2000)

This session is dedicated to the debut album by Canadian artist Merrill Nisker under the stage name Peaches. The album was released after her move to Berlin by local record label Kitty-Yo and became an instant success and part of the emerging electroclash scene. The album used a Roland groovebox as its main instrument and Peaches lyrics flipped gendered connotations of language.

- Music to listen to: Peaches "The Teaches of Peaches"
- Literature: Jessica Hopper "The Pleasure of Peaches" (*Pitchfork*, 2015), Kitty Empire "Ripe for stardom" (*The Observer*, 2003), Peaches – excerpt from [What Else Is In the Teaches of Peaches](#) (2015)
- Podcast to listen to before class: [Peaches on the song that defined her new sound](#) (2018, 16min)

Learning Outcomes: *Learn about the emergence of Berlin's electroclash scene in the early 2000s and how it was shaped by both new wave and electronic dance music; understand the impact of Canadian expat artists such as Peaches and Chilly Gonzales on the Berlin scene; contextualize Peaches' pro-sex postfeminist themes.*

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Session 13 – 27 April 2022

RICARDO VILLALOBOS – ALCACHOFA (2003)

There will be a quiz at the beginning of class.

In this session we will listen to and discuss the debut album by Chilean-German producer Ricardo Villalobos which was recorded after his move from Frankfurt to Berlin. The album became a key recording in the styles of minimal techno and microhouse.

- Music to listen to: Villalobos “Alcachofa”, “Berlin techno, house 1997 – 2012” playlist on Spotify
- Literature: Matthew Collin “Techno Cities: Berlin” - excerpt from Rave On (47-94, 2018), Thomas Frost “At home in Berlin with Ricardo Villalobos” (*Crack*, 2015), Joshua Glazer “An Oral History Of Berlin Minimal Techno” (*RBMA Daily*, 2018), Jasper Grosvenor “Alcachofa at 10: in praise of Ricardo Villalobos’ minimal techno masterwork” (*Fact*, 2013), Philip Sherburne “Why Ricardo Villalobos Is Still The Most Audacious Remixer Out There” (*Pitchfork*, 2016)
- Film to watch before class: Real Scenes Berlin / Resident Advisor (2011, 18min)

Learning Outcomes: *Examine how the fall of the Berlin Wall radically changed Berlin’s nightlife and music scene; learn about the African-American origins of techno music and the ongoing exchange between the techno scenes of Detroit and Berlin; understand the key factors for the rise of Berlin’s electronic music scene and the role Ricardo Villalobos’ Alcachofa played in the evolution of minimal techno music.*

Session 14 - 04 May 2022

BERLIN NOW: THE CITY’S AVANTGARDE AND ELECTRONIC MUSIC SCENE TODAY

We will read and discuss how Berlin’s current international scene of avantgarde and electronic music is shaping the city - as well as music globally. Examples of contemporary artists we will be listening to include Honey Dijon, Holly Herndon, Lie Ning and Lyra Pramuk.

- Music to listen to: “Berlin now” playlist on Spotify
- Literature: Katie Hawthorne “Holly Herndon: the musician who birthed an AI baby” (*Guardian*, 2019), Michael Love Michael “Lie Ning Is Finding His Place” (*Paper*, 2019), Harriet Shephard “Honey Dijon on decolonising house music her own way” (*Indie Mag*, 2020), Eric Torres “Lyra Pramuk’s Surreal Songs of the Self” (*Pitchfork*, 2020), Charly Wilder “In the Capital of Electronic Music, Women Rule the Scene” (*New York Times*, 2018)

Learning Outcomes: *Examine the music of some of current key artists working in Berlin; understand how the influx of international artists continues to shape Berlin’s avantgarde music scenes and the impact of female and non-binary artists on the city.*

11 May 5pm CET

Submission of final paper (further instructions on NYU Brightspace).

Your Lecturer

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Heiko Hoffmann is Vice President of Global Artist Services at electronic music platform Beatport. He's also a journalist, curator, lecturer and consultant. He was editor-in-chief of *Groove* magazine, an industry-leading electronic music magazine, for almost two decades. Since graduating from University of Pennsylvania he has written for international publications such as *Pitchfork*, *Spin* and *Sound & Recording* (Japan) and hosted his own radio show. Heiko has curated a photo and video exhibition, catalogue and music compilation on the history of Berlin club culture called *No Photos on the Dance Floor! Berlin 1989 – Today*.

Academic Policies

Grade Conversion

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

A = 94-100 or 4.0
A- = 90-93 or 3.7
B+ = 87-89 or 3.3
B = 84-86 or 3.0
B- = 80-83 or 2.7
C+ = 77-79 or 2.3
C = 74-76 or 2.0
C- = 70-73 or 1.7
D+ = 67-69 or 1.3
D = 65-66 or 1.0
F = below 65 or 0

Attendance Policy

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

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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

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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

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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
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