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Course Title

Stanislavski, Brecht and Beyond:

An Integrated Approach to Actor Training in Berlin

Course Number

THEA-UT.9455D01

Instruction Mode: In-Person

Spring 2022

Lecturer Contact Information

Friederike Hirz (she/her)

Your instructor will inform you about the learner hours (one-on-one meetings).

Prerequisites

Admission by audition and interview only.

4 semesters of studio training or equivalent professional experience preferred.

Units earned

8

Course Details

Mondays, Wednesdays, 10:00am to 6:00pm

Thursdays, 3:00pm to 6:00pm

Fridays, 10:00am to 4:00pm/6:00pm

Class times may vary: *Please consult the updated official calendar for the detailed schedule as it is subject to change.*

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

Location: St. Agnes Campus (SNTA – Alexandrinenstraße 118-121, 10969 Berlin).

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

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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.

Course Description

This is a one-semester program in theater and actor training for advanced drama students offered by NYU Berlin in conjunction with the Tisch Department of Drama and in affiliation with faculty from the Academy of Dramatic Arts “Ernst Busch” Berlin, the Berlin University of the Arts, and the Berlin Schaubühne.

The curriculum focuses on the study and practical application of aspects of German theater that have made and are continuing to make a significant contribution to international theater practice. It includes the integration of the Russian based Stanislavski Method of Physical Actions with Brecht’s Epic Theater, Brecht scene study, Devised Theater, Postdramatic Theater, movement, voice, and rigorous actor-oriented dramaturgical research. Each of the phases will culminate with workshop performances of the studied scenes.

Students will also attend several contemporary professional productions, meet with directors, and participate in a series of masterclasses led by an international team of artists.

Course Learning Outcomes (CLOs)

The overall goal of the program is to enable students to create and perform realistic and devised theater that balances full physical and emotional embodiment with critical distance while actively interfacing the dramatic story with the theatrical context. This integrated approach aims to strengthen and deepen the students’ presence on stage and their ability to independently create performances that are intellectually informed, viscerally exciting, and theatrically courageous. Please refer to the **Technique Specific Learning Outcomes** for a more extensive overview of intended learning outcomes, which pertain specifically to the individual phases of training.

Technique Specific Learning Outcomes

1. Stanislavski Method of Physical Action

Students will acquire the tools to:

- execute a detailed analysis of a play that includes unearthing the given circumstances, understanding their impact on the crafting of the dramatic action and emotional points of view, understanding the impact of the historical, social and political context of the period and place where the play is set as well as that of the playwright, identifying major themes in the play and finding links to contemporary

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cultural studies, assembling a portfolio of personal artistic associations with those themes.

- bring the analysis to life and create repeatable performances through the use of action analysis, particularizing and deepening emotional points of view to the circumstances, personal etude improvisations, scenic etude improvisations based on given circumstances and detailed stage composition.
- deeper understand the principle foundation of realistic acting, i.e. the reality of doing and acting truthfully under imaginary circumstances.
- recognize the ways in which dramatic action progresses through a series of actions and adjustments.
- embed dramaturgical research into the dramatic action of narrative driven material.

2. Epic Theater Study

Students will learn how to:

- apply tools based on theories of Brecht concerning ways to create critical distance in a theatrical performance.
- practically and concretely transform a story from the level of subjective personal response to one of an objective piece of theater.
- use theatrical metaphor and performance frames as a way to both create distance and increase audience empathy.
- experience ways in which the basic principles of the Method of Physical Actions can inform and help the actor embody the various performance levels in Epic Theater.
- gain a better understanding of the actor's role inside the full picture of a theatrical story.
- increase personal presence on stage.
- become more at ease with personal direct address to the audience and remaining embodied while being transparently conscious of the reality of the performance situation.
- effectively jump from track to track inside a multilayered performance score and embed dramaturgical research into the theatrical context or frame.

3. Post-Dramatic Theatre

Students will acquire the essential skills to:

- use non-dramatic sources from the world of critical studies to support and inform their dramatic interpretation and theatrical staging of scripted material.
- gain a deeper understanding of Brecht's Learning Plays (Lehrstücke) and methods for creating didactic theater.
- use a scripted text as a foundation for creating theater in which the narrative is not prioritized.
- practice creative collaboration: how to be both assertive and receptive.
- identify themes in written material that are of interest to them as artists, engage in research into related areas of cultural studies and analyze the material and research

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in order to effectively devise and stage material in such a way that those themes receive focus.

- gain a deeper understanding of the potential creative relationship between Stanislavki's Method of Physical Actions, Epic Theater and Post Dramatic Theater.

4. Movement (*Michael Chekhov Technique*)

Students will practice how to:

- access and alter emotional centers in the body.
- understand character archetypes and draw on them when creating realistic characters.
- gain greater ease at remaining embodied while coming to a full emotional life.
- apply *Michael Chekhov Technique* to character work and particularizing emotional meanings.
- create contradictions within a character's personality and craft those into a performance.
- create psychological gestures and use them in character creation.
- create and work with imaginary centers in the body as a way of physically rooting a character in the actor's body.

5. Voice

Students will practice how to:

- play action and communicate a specific point of view towards the cultural/social ideas embedded in the text while staying on voice.
- increase rhetorical skills.
- strengthen the connection between the body, the voice and the imagination in relation to text.
- become more at ease with direct address to the audience and staying present and transparently conscious of the reality of the performance situation while staying on action and remaining inside the imaginary world of the play.

Course Approach to Teaching & Learning (CATL)

Throughout the duration of the course we will make sure that there is room for the students to give feedback on what works and what doesn't work and to integrate this feedback into the respective part of the course. Students should feel free, safe and confident that they are equally capable of expressing different or even conflicting ideas and that their ideas are valued. Details on the individual approach to teaching & learning of each instructor are to be discussed with the respective instructor.

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Assessment Components

Students will be assessed and graded based on the level of effort demonstrated in class, as well as the level of effort evident in and the overall artistic quality of the work they bring in to class. The percentage breakdown for all work that will impact the final grade is as follows:

- Full participation in class exercises, research, analysis, and creative projects – 65%
- Demonstrated improvement in the overall quality of individual artistic work, depth of understanding of methodologies, and growth in the ability to effectively apply techniques to creating performances and devising theater pieces – 35%

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)

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

Supplemental Texts (not required to purchase)

- Jean Benedetti. *Stanislavski & the Actor: The Method of Physical Action*. Taylor & Francis 1998. (One copy is kept in the Reading Room of NYU Berlin's Academic Center, for you to read in the center but not to take out.)

Schedule

For a detailed itinerary of hours, please refer to the official calendar provided by the program.

Sessions 1: 26 Jan 2022 – 28 Jan 2022

- Introductory workshop with Kevin Kuhlke
- Stanislavski Method of Physical Action with Friederike Hirz
- **Required reading:** *Horváth's Faith, Love, and Charity*.
- **Friday, January 28:** No Acting class. Make Up Day; Classes meet according to Tuesday Class Schedule

Sessions 2: 31 Jan 2022 – 4 Feb 2022

- Stanislavski Method of Physical Action with Friederike Hirz
- Voice with Susanne Eggert

Sessions 3: 7 Feb 2022 – 11 Feb 2022

- Stanislavski Method of Physical Action with Friederike Hirz
- Michael Chekhov Technique with Dominique Chiout

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- Voice with Susanne Eggert

Sessions 4: 14 Feb 2022 – 18 Feb 2022

- Stanislavski Method of Physical Action with Friederike Hirz
- Michael Chekhov Technique with Dominique Chiout
- Voice with Susanne Eggert

Sessions 5: 21 Feb 2022 – 25 Feb 2022

- Stanislavski Method of Physical Action with Friederike Hirz
- Michael Chekhov Technique with Dominique Chiout
- Voice with Susanne Eggert
- **Friday, February 25:** Showing Stanislavski Method of Physical Action

Sessions 6: 28 Feb 2022 – 4 Mar 2022

- Masterclass with Nir de Vloff
- **Friday, March 4:** No Acting class. Make Up Day; Classes meet according to Tuesday Class Schedule

Sessions 7: 7 Mar 2022 – 11 Mar 2022

- Epic Theater Study with Harald Fuhrmann
- Michael Chekhov Technique with Dominique Chiout
- Voice with Susanne Eggert
- **Required reading:** Scenes and respective plays, assigned by Harald Fuhrmann
- **Tuesday, March 8:** No Classes - Local Holiday

Spring Break: 14 Mar 2022 – 20 Mar 2022: no classes

Sessions 8: 21 Mar 2022 – 25 Mar 2022

- Epic Theater Study with Harald Fuhrmann
- Michael Chekhov Technique with Dominique Chiout
- Voice with Susanne Eggert
- **Friday, March 25:** Extra-curricular Trip (voluntary)

Sessions 9: 28 Mar 2022 – 1 Apr 2022

- Epic Theater Study with Harald Fuhrmann
- Michael Chekhov Technique with Dominique Chiout
- Voice with Susanne Eggert
- Masterclass with Gob Squad

Sessions 10: 4 Apr 2022 – 8 Apr 2022

- Epic Theater Study with Harald Fuhrmann
- Michael Chekhov Technique with Dominique Chiout
- Voice with Susanne Eggert

Sessions 11: 11 Apr 2022 – 15 Apr 2022

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- Epic Theater Study with Harald Fuhrmann
- Masterclass Developing and Devising with Yael Ronen
- Masterclass Inclusive Dramaturgy with Laura Paetau
- **Wednesday, April 13:** Showing Epic Theater Study
- **Friday, April 15:** No Classes - Local Holiday

Sessions 12: 18 Apr 2022 – 22 Apr 2020

- Post-Dramatic Theater with Enrico Stolzenburg
- Voice with Susanne Eggert
- **Required reading:** Brecht's The Baden Baden Lesson on Consent; Steinweg - Two Chapters from "Learning Play and Epic Theatre"; Brecht - Young drama and the radio.
- **Monday, April 18:** No Classes - Local Holiday
- **Wednesday, April 20:** Visit to the Brecht house with Holger Teschke

Sessions 13: 25 Apr 2022 – 29 Apr 2022

- Post-Dramatic Theater with Enrico Stolzenburg
- Voice with Susanne Eggert

Sessions 14: 2 May 2022 – 6 May 2022

- Post-Dramatic Theater with Enrico Stolzenburg

Sessions 15: 9 May 2022 – 13/17 May 2022

- Post-Dramatic Theater with Enrico Stolzenburg
- **Monday, May 9:** Showing Post-Dramatic Theater
- **Tuesday, May 10:** Reading Day
- **Wednesday, May 11 - Monday, May 16:** Final Exams for NYU Berlin Classes
- **Tuesday, May 17:** Student Departure

Recommendations for a Positive Teaching and Learning Environment

To be discussed with the individual instructor.

Suggested Learning Opportunities that Relate to our Course

We are planning to visit two productions in Berlin (current health & safety guidelines and pandemic restrictions permitting), which are part of class time and thus mandatory. Due to the special repertory scheduling system in German theaters, the dates are not yet set but will be made known to the class as soon as they become available. NYU Berlin will cover the ticket costs.

Your Lecturers

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Friederike Hirz

I am a theater director who graduated with honors from Ernst Busch Academy of Dramatic Arts in Berlin. I studied Applied Stanislavsky, Action Analysis and Five Point Analysis amongst others under Thomas Ostermeier, resident director of the Schaubühne. I have worked with directors such as Frank Castorf and René Pollesch at Volksbühne Berlin, where I debuted as a director in 2013. Since 2020, I have been teaching at NYU Berlin. The Stanislavski Method of Physical Action facilitates collaborative creative processes and allows the performers to engage as active co-creators of the stage material. Through Active Analysis actors are invited to find their individual access and approach to a script; explore and use their own creativity and imagination in improvisations; and develop unique and individual actions and expressions for the stage. My motivation is to provide you with the necessary tools to be able to analyze scripts both intellectually and physically and learn how to individually express yourself through them as independent creators.

Before graduating as a theater director, I studied political science at the Universities of Guadalajara (Mexico) and Hamburg (Germany) as well as dance and choreography at the Danish National School of Performing Arts in Copenhagen (Denmark) and the Inter-University Centre for Dance in Berlin (HZT). My works move at the interface between political theory, choreography and theater. By creating collective dramatic situations in the performative space I aim to provoke the experience and change of social dynamics. My own methodological research circles around the question of how to apply Active Analysis to choreographic and experimental forms beyond the classical spoken theater.

Susanne Eggert

My job as a teacher is to train the students to become speakers and actors whose voice is their trademark, a voice able to communicate and meet all requirements of modern theater and film. I have been teaching voice for 20 years and my education is based on three pillars: Linklater Voice, Gesture Speaking and Speech Level Singing. I love to see people grow and I am very invested in offering individual support. In voice and speech we can observe a deep connection between emotions and the intellect.

My approach to "gesture speaking" is very personal. In the early 1900s, I was lucky to meet the actress Ilse Böttcher who acted with and under the direction of Helene Weigel (Brecht's wife). For over four years, Böttcher taught me everything she knew about epic theater and this experience continues to inform my own teaching.

After teaching for a decade at stage schools, I founded my own vocal studio called Giving Voice: Your voice - Your Story. I offer intensive programs and one-on-one sessions in Linklater Voice, Text work, Gesture Speaking Acting through singing, song to stage etc. As an artist my current project is about a German singer called Alexandra who died in 1969. Her voice was called "The voice of desire".

Harry Fuhrmann

I see myself as a partner to the students. My job is to help them become intense "storytellers" and creative players. I want to encourage and challenge each individual equally. Theater is "sharing fantasy." The method I teach is called "Gestural Theater." It is inspired by the theater

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theory of Bertolt Brecht and exercises of the late Stanislavski. Everything we do has a direction, wants to influence the other person, to change them. That is why the partner relationship is at the center of the exercises. It is about discovering one's own possibilities of expression and understanding that this is only possible in interaction with the other.

"The smallest social unit is not the human being, but two." (Bertolt Brecht). After my acting studies, which I completed in 1995 at the Academy of Music and Theater in Hamburg, I worked as an actor for a few years before studying acting direction at the Academy of Dramatic Art "Ernst Busch" from 1998 to 2002. During this time I also worked as an assistant director with Peter Zadek at the Vienna Burgtheater. In 2004 I founded the theater company >flying fish> and undertook an eight-month theater trip through Nepal and India in 2005/06, followed by a trip through Germany in 2007/08. From the travel experiences and the collected stories, our group developed several plays. In the past 20 years I have staged plays at numerous city and state theaters in German-speaking countries. Sometimes I work with puppeteers and combine acting with puppet and object theater. I have also given numerous theater workshops internationally, including Australia, New Zealand, Iran, Mexico, India, Morocco and several European countries. From 2010 to 2017, I was a permanent acting teacher at the Ernst Busch Academy of Dramatic Arts while also regularly working with Tibetan artists in India.

At the end of August I will begin directing the Tibetan play "Pah-la"(Father) by Abhishek Majumdar at the Tibetan Institute of Performing Arts.

Dominique Chiout

In 2003, I landed as an actress at "Die Tankstelle-für Künstler zum Auftanken!" in Berlin, where I had to approach a role that was difficult for me and for which I needed support. This is where I got to know and love the Chekov/Shdanoff method. From time to time I dabble in other acting techniques, but my love and devotion has belonged to the Michael Chekhov technique since that time. Complemented by the Andersson system, it is the cornerstone of my work. In these two techniques I find everything I need as an actress, coach and a human being. That is why I trained as an acting coach with Sigrid Andersson, deepened and broadened my Chekhov knowledge with other Chekhov teachers, and have been teaching this wonderful technique for more than 15 years (among others at Tankstelle Berlin, NYU Berlin/Tisch School of the Arts, UDK Berlin (Musical), Schauspielschule Zerboni Munich, and Mallorca Film Academy). As an independent acting coach I prepare actors, singers and directors for their work in front of or behind the camera and on stage. For me, the focus is always on bringing out the artistic individuality and freedom. It is important to me to preserve the playful level and the lightness of the actors, to leave their soul "whole" and to develop exciting characters that are relevant and unique.

Enrico Stolzenburg

I am a Professor for Scene Work at the Berlin University of the Arts with a focus on contemporary drama and experimental music theater. As a director, I have worked for Schaubühne Berlin and Deutsches Theater Berlin, in Freiburg, Konstanz, and Weimar. My productions were invited to a number of festivals. I have also directed contemporary plays both in Europe (Finland, France, Greece, Switzerland) and in Asia (South Korea, Japan). As a sound artist I developed a lot of my own pieces and installations which premiered at festivals for New Music in Germany, Austria, Switzerland, Luxembourg and France. I am

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attracted by working in the field of site specific composition as well as devising theatre and directing closely with authors and composers in collaborative teams.

I love to turn my habits upside down to make different experiences and to observe a variety of perspectives on all kinds of things. I love to learn by trial and error, and I am passionate about sharing this with my students.

Ever since I was employed as a director's assistant at the Berliner Ensemble – years before I started studying at the academy – I have been intrigued by the work of Bertolt Brecht. The most experimental period of his creativity for me is the time when he started inventing the idea of the Lehrstück (Learning Play) and collaborating with composers like Hindemith, Weill, Dessau and Eisler in a time shaped by big progress in technology and huge political rifts in society. Within my artistic work I always feel connected to his fragmentary legacy - even more than to his famous masterpieces.

In Summer 2022 I am going to direct a composition of contemporary New Music - a site specific piece, produced for and performed at Westhafen Berlin. Besides, I am looking forward to celebrating the opening of a new sound installation at Donaueschinger Musiktage this fall.

Guest Lecturers

Gob Squad

Gob Squad present themselves as “a seven-headed monster, an arts collective with seven bosses, with a schizophrenic identity and a multiple split personality: hermaphrodite, binational and bilingual, both a patchwork family and a social utopia. Gob Squad have been devising, directing and performing together since 1994, working where theater meets art, media and real life. Always on the hunt for beauty amidst the mundane, they place their work at the heart of urban life. Everyday life and magic, banality and idealism, reality and entertainment are all set on a collision course and the unpredictable results are captured on video. Motivated by a desire to elevate the everyday and empower audience members to step beyond their traditional role as passive spectators. Berlin has been the group's creative home since 1999. Core members are Johanna Freiburg, Sean Patten, Sharon Smith, Berit Stumpf, Sarah Thom, Bastian Trost and Simon Will. Other artists are invited to collaborate on particular projects. The group is managed by Eva Hartmann.” Creating a dialogue between art, media, and real-life, this masterclass will offer valuable insights into what is possible with video techniques in a performance setting. www.gobsquad.com

Nir de Volf

Nir de Volf was born and raised in Israel, where he studied dance at Bat Dor academy in Tel Aviv and started his first steps into the local professional companies. In Tel Aviv he was a guest for Pina Bausch's *Viktor* at the Israeli opera house. In 2000 he moved to Amsterdam and started to create his own work at DWA center. In 2004 he moved to Berlin and created his first piece for Sophiensaele Tanztage festival. In summer 2007 he founded his company TOTAL BRUTAL. Since then, the company has been working at Dock11 theater as a base, touring worldwide and creating international projects in metropolitan cities. In 2013 TOTAL BRUTAL expanded the productions to Sophiensaele-Berlin. In September 2014 Total Brutal premiered at the prestige theater Schaubühne am Lehniner Platz on a collaboration project with the theater director Falk Richter which became part of the repertoire. Nir de Volf

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collaborated as well with artists such as the group She She Pop at HAU Berlin, Katarina Niminen at Volksbühne Berlin. De Volff created international cultural exchange projects mixing social-political subjects with entertainment values. In the past few years he developed a movement method called USE-ABUSE which he teaches worldwide in important dance and art centers. TOTAL BRUTAL works with a wide range of professional performers and with different theater ranges from small to national. In 2015-16 de Volff's work was seen as well at Maxim GORKI theater Berlin, in the frame of Nurkan Erpulat show. In 2016 De Volff presented his second collaboration with theater director Falk Richter in the frame of the prestigious Austrian Wiener Festwochen festival. In November 2016 de Volff created for the first time a solo „Love & Loneliness in the 21. century“ in which he performs himself. In August 2017 the work „Come as you are # 2017“ presented as a research-work in progress with three Syrian dancers (refugees) living in Berlin which tours till this day. <http://totalbrutal.net>

Yael Ronen

Yael Ronen, in-house Maxim-Gorki-Theater director, was born in Jerusalem in 1976. She comes from a theater family and is internationally considered one of the most exciting theater makers of her generation. The greatest tool at her disposal is black humor in the framework of historical conflicts. Ronen's play *Third Generation*, featuring German, Israeli and Palestinian actors, was invited to numerous festivals. Another of her productions *HAKOAH WIEN*, developed at Schauspielhaus Graz, was awarded the Austrian Nestroy theater prize in 2013. She staged the world premiere of the adaptation of Olga Grjasnowa's best selling novel *ALL RUSSIANS LOVE BIRCH TREES*. *COMMON GROUND* emerged as a meditation from Ronen and her actors on the aftermath of the war in former Yugoslavia. 2015 the play was invited to the renowned Theatertreffen Festival at Berlin and won the audience award at Mülheimer Theatertage. Her latest productions at Gorki are *EROTIC CRISIS* and *DAS KOHLHAAS-PRINZIP* as well as *THE SITUATION* which was invited to the Theatertreffen 2016. The Piece was elected as piece of the year (Stück des Jahres) 2016.

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

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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.

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- (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.

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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

SAMPLE SYLLABUS



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