

Course Title

German Theater of the 20th Century

History & Practice

Course Number

GERM-UA9290D01, THEA-UT9612D01

Spring 2020

Syllabus last updated on: 22-Jan-2020**Lecturer Contact Information**

Dr. Katrin Dettmer

katrin.dettmer@nyu.edu

Course Details

Tuesdays, 3:30pm to 6:15pm

Location: Rooms will be posted in Albert before your first class. Please double check whether your class takes place at the Academic Center (BLAC – Schönhauser Allee 36, 10435 Berlin) or at St. Agnes (SNTA – Alexandrinenstraße 118-121, 10969 Berlin).

Prerequisites

None

Units earned

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Course Description

This course examines German theater of the twentieth century, from Expressionism to contemporary postdramatic forms of writing and performance. The course will first offer an overview of German theater traditions before 1900 and will then engage in analyzing specific developments in German theater starting with the dramaturgical innovations of the classical avant-garde. Other case studies will focus on Brecht's epic theater, theater during the Third Reich, postwar theater trends in East and West Germany, and current developments in reunified Germany. We will closely read relevant plays and theory by the theater makers of the respective periods and explore aesthetics and performance issues as they have changed over time. As the practice of dramaturgy in Germany has greatly influenced theatrical developments, we will investigate this major aspect of theatrical work in Germany and its

contribution to world theater. We will also study and analyze how philosophical and theoretical debates of key ideas are being concretely translated into theater productions and attend performances at several Berlin theaters. We will also engage in discussions with contemporary theater makers of Berlin's main stages and the Free Scene.

Course Objective

The aim of this course is to introduce you to some central and formative approaches to theater theory and practice in Germany, including the methodology of dramaturgy. As this course takes literary, theater historical, and performance theoretical perspectives into account, our examination strives to open up new paths of inquiry, which will illuminate the issues at hand.

Assessment Components

Students are expected to attend all sessions, do the readings, participate in discussions, and complete written assignments. Student performance will be evaluated on the basis of four components: *class participation*, a *class presentation*, *9 reading responses*, an *abstract* for the final writing assignment, a *midterm essay*, and a *final argumentative writing assignment*.

(1) Class Participation	10%
(2) Class Presentation	10%
(3) Reading Responses & Abstract for Critical Essay	20%
(4) Writing assignment I: Midterm Essay	20%
(5) Writing assignment II: Critical Essay	40%

- (1) *Participation* in discussions constitutes an important component of course activities and makes up a significant portion of student grades. Students will have the opportunity to further explore the course readings, seek clarification, express your views, and engage in peer discussion.
- (2) Furthermore, students will convey their negotiations of a reading by giving one in-class *presentation* of 10 minutes in the style of a short conference paper, which incorporates exemplary close readings of selected passages and the development of critical discussion questions for the seminar. The manuscript or the notes for the presentation are to be handed in to the professor on the day of the presentation.
- (3) In order to prepare for discussion in class and develop relevant writing skills, students are required to submit *9 reading responses* (ca. 250 words) on specific texts and questions at the designated deadline by uploading them to NYU Classes. These reading responses, each counting 2% towards the final grade, serve to develop a habit of critical engagement with the texts and regular writing practice. They can also help to identify research interests early on. Students will also submit an *abstract* (ca. 250 words) by Monday evening, 11 May 2020, detailing their choice of topic for the critical essay. This abstract counts 2% towards the final grade and is designed to procure substantial feedback on the final project during the writing process.
- (4) Students will write a *midterm paper* (5 pages), based on discussion questions, which will be distributed two weeks before the deadline. The midterm is due on 10 March 2020.
- (5) Finally, students will write a *critical essay* (12 – 15 pages) on a topic of their choosing. This work can be an extension of the midterm paper but demands argumentative writing and critical engagement with secondary sources. Please arrange to meet with Prof. Dettmer at the earliest opportunity to discuss your research interests and final project. The critical essay is due on 19 May 2020.

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

Required Texts

- Course Reader
- Electronic Resources (via NYU Classes / NYU Library)

Details on how to obtain the **Course Reader** will be made available during the first class. Texts made available via **Electronic Resources** should be printed out and brought to class in hard copy. Most **play texts** will be distributed in class as loan copies of NYU Berlin. One copy of each 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.

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)

- Matthias Konzett (Ed.). *Encyclopedia of German Literature*. Routledge 2000. **[electronic resource]**
- Marvin A. Carlson. *Theatre Is More Beautiful Than War: German Stage Directing in the Late Twentieth Century*. University of Iowa Press 2009. **[electronic resource]**
- Mary Fulbrook. *A History of Germany 1918-2014: The Divided Nation*. Wiley Blackwell 2014. **[electronic resource; a reading guide for the semester will be provided]**
- Maik Hamburger; Simon Williams (Eds.). *A History of German Theatre*. Cambridge University Press 2011. **[available in the Reading Room]**
- F. J. Lampert. *German Classical Drama: Theatre, Humanity and Nation 1750 – 1870*. Cambridge University Press 1990. **[available in the Reading Room]**
- Mary Luckhurst. *Dramaturgy: A Revolution in the Theatre*. Cambridge University Press 2009. **[electronic resource]**

Session 1 – 4 Feb 2020: Introduction, Topics, and Themes

In our first session, we will discuss the objectives and the organization of the seminar. We will take a look at German theater traditions before 1900 but also start our inquiry of current discourses and debates, including politics of translation and representation. Out of this conversation we will develop questions to guide us through the semester.

- Maik Hamburger; Simon Williams (Eds.). *A History of German Theatre*. Cambridge 2011. pp. 1 – 7. **[electronic resource]**
- Wiebke Sievers. "Mainstage Theatre and Immigration: The Long History of Exclusion and Recent Attempts at Diversification in Berlin and Vienna." In: *Crossings: Journal of Migration & Culture* 8.1 (2017). pp. 67 – 83. **[electronic resource]**
- Eva Espasa. "Performability in Translation: Speakability? Playability? Or just Saleability?" In: Carole-Ann Upton (Ed.). *Moving Target: Theatre Translation and Cultural Relocation*. Taylor & Francis 2000. pp. 49 – 62. **[electronic resource]**

Session 2 – 11 Feb 2020: Dramaturgy

The session is dedicated to the practice of dramaturgy in German theater history. We will inquire into the recurrent shifts in dramaturgical viewpoints, which culminated in the Gustav Freytag's technical approach to dramatic writing, a model that still serves as the foundation for storytelling in the Western hemisphere. We will read and discuss Friedrich Hebbel's play as an example of this dramaturgy, against which the various theatrical forms of the 20th century will rebel.

- Mary Luckhurst. *Dramaturgy: A Revolution in the Theatre*. Cambridge University Press 2009. pp. 24 – 44. **[course reader]**
- Gustav Freytag. *Technique of the Drama: An Exposition of Dramatic Composition and Art* [1863]. Translated by Elias J. MacEwan. Scott, Foresman and Company 1900. pp. iii – vi, 114 – 140. **[course reader]**
- Friedrich Hebbel. *Maria Magdalena* [1844]. Translated by Barker Fairley. In: *Three Plays by Frederic Hebbel*. E. P. Dutton & Co 1914. pp. 186 – 237. **[course reader]**

1900–1945

Session 3 – 18 Feb 2020: From Naturalism to Expressionism

This session will focus on the development of two groundbreaking dramaturgies in the German theater, Naturalism and Expressionism, which we will investigate both in terms of dramaturgy and performance. Wedekind's transitional play will serve as the literary foundation before we investigate the role of Max Reinhardt and the Deutsches Theater Berlin for this new aesthetic.

- Frank Wedekind. *Spring Awakening* [1891/1906]. Translated by Jonathan Franzen. Faber & Faber 2007. **[on loan from NYU Berlin]**
- David F. Kuhns. *German Expressionist Theatre: The Actor and the Stage*. Cambridge University Press 2008. pp. 34 – 66. **[electronic resource]**

19 February 2020 – Theater: *Der Menschenfeind* at Deutsches Theater, 8:00pm–10:30pm

Our first theater visit this semester will take us to the Deutsches Theater, the starting point for modernist theater in Berlin and Germany. We will see a new production of Molière's *The Misanthrope* (2019), which is currently nominated for the Friedrich-Luft-Award for the best production of 2019. Directed by Anne Lenk, the production presents a fresh take of the classic and features many stars of the ensemble. It will be presented with English surtitles. We will also have the opportunity to meet with the team and the actors afterwards.

Session 4 – 25 Feb 2020: Expressionism & the Avant-gardes

We will take a closer look at the so-called avant-garde movements of the early 20th century and how they question the status quo of both society and theater. Else Lasker-Schüler, a German-Jewish poet and playwright, not only developed performance pieces out of her poetry but also challenged standards of form and content in an early instance of intersectional writing.

- Else Lasker-Schüler. *Dark River* [1909/1919]. In: *Three Plays*. Translated by Jane Curtis. Northwestern University Press 2005. pp. 3 – 90. **[handout]**
- Gail Finney. "Queering the Stage: Critical Displacement in the Theater of Else Lasker-Schüler and Mae West." In: *Comparative Literature Studies* 40.1 (2003). pp. 54 – 62, 67 – 69. **[electronic resource]**
- Walter Gropius. "Introduction." In: *The Theater of Bauhaus*. Edited by Walter Gropius and Arthus S. Wensinger. Translated by Arthur S. Wensinger. Wesleyan University Press 1971. pp. 7 – 14. **[course reader]**

Session 5 – 3 Mar 2020: Political Theater & Epic Theater

We will discuss Bertolt Brecht's development of Epic Theater, taking into account the innovative work by Erwin Piscator. We will analyze Brecht's *Threepenny Opera* in detail.

- Bertolt Brecht. *The Threepenny Opera* [1928]. Translated by Ralph Manheim and John Willett. Bloomsbury 2012. pp. 1 – 82. **[on loan from NYU Berlin]**
- Bertolt Brecht. [Early Theory, 1927 – 1931]. In: *Brecht on Theatre*. Bloomsbury 2015. pp. 36 – 39, 61 - 80. **[electronic resource]**
- Erwin Piscator. *The Political Theatre* [1929]. Translated by Hugh Rorrison. Methuen 1980. pp. 178 – 200. **[course reader]**

Session 6 – 10 Mar 2020: The *Lehrstück*, or “Whatever happened to the Revolution?”

As Brecht continued to develop his idea of theater with a dialectic approach, he started to experiment with teaching and learning plays, the so-called *Lehrstücke*. We will inquire into this unique approach to theater making, of learning through playing without an audience in order to develop political consciousness, and critically examine the potentialities and limitations of this practice.

- Bertolt Brecht. *The Decision* [1930]. Translated by John Willett. In: *Brecht Collected Plays: Three*. Bloomsbury 2012. pp. 62 – 91, 343– 347. **[course reader]**
- Reiner Steinweg. *Learning Play and Epic Theater [Lehrstück und episches Theater: Brechts Theorie und die theaterpädagogische Praxis*. Brandes & Apse. S 17-21, 23-31]. Transl. by Sruti Bala, 2003. **[course reader]**

Midterm is due in class!

17 March 2020 – FINDplus: no class

24 March 2020 – Spring Break: no class

Session 7 – 31 Mar 2020: Theater during the Third Reich: Conformism and Exile

In this session, we will take a twofold look at theater practitioners during the Third Reich: those who remained in Germany and participated in a theater fitting the ideology of National Socialism, like Gustaf Gründgens, and those who had to leave Germany and tried to maintain an alternative German theater in exile, like Bertolt Brecht.

- Gerwin Strobl. *The Swastika and the Stage: German Theatre and Society, 1933 – 1945*. Cambridge University Press 2009. pp. 109 – 133. **[course reader]**
- Bertolt Brecht. *The Caucasian Chalk Circle* [1944/45]. Translated by James and Tania Stern with W.H. Auden. Bloomsbury 1984. **[electronic resource]**
- Bertolt Brecht. *Short Organon for the Theatre* [1948]. In: *Brecht on Theatre*. pp. 229 – 255. **[electronic resource]**
- Tom Kuhn. “Brecht reads Bruegel: *Verfremdung*, Gestic Realism and the Second Phase of Brechtian Theory.” In: *Monatshefte* 105.1 (2013). pp. 101 - 122. **[course reader]**

1945–1989

Session 8 – 7 Apr: Zero Hour Theater

During the immediate aftermath of World War II, artists in Germany developed an aesthetic of the “Zero Hour” or “Rubble Art”, which sought a fresh start after the horrors of war while taking into account the various forms of destruction. We will analyze the aesthetic outlook of these works in conjunction with theories of trauma.

- Wolfgang Borchert. *The Man Outside* [1947]. Translated by David Porter. In: *The Man Outside and Other Prose*. New Directions 1971. pp. 77 – 135. **[on loan from NYU Berlin]**
- Stephen Brockmann. “German Culture at the ‘Zero Hour’.” In: Brockmann / Trommler. *Revisiting Zero-Hour 1945: The Emergence of Postwar German Culture*. AICGS 1996. pp. 8 – 34. **[course reader]**
- Sigmund Freud. *Beyond the Pleasure Principle* [1920]. Translated by C.J.M. Hubback. The International Psycho-Analytical Library 1922. pp. 8 – 10, 32 – 40. **[course reader]**
- Sigmund Freud. *Moses and Monotheism* [1939]. Trans. by Katherine Jones. London 1939. pp. 122 – 125. **[course reader]**

Session 9 – 14 Apr 2020: Cultural Production & Socialist Realism (GDR I)

With the founding of the two German nation states in 1949, two distinctive approaches to theater were established. In this session, we will begin our focus on the theater scene in East Germany, which in its beginnings was shaped by Bertolt Brecht and his work at the Berliner Ensemble, by the state policies regarding cultural production culminating in the aesthetics of Socialist Realism, and a complex system of de-centralized control and censorship. The early work of playwrights Heiner and Inge Müller will serve as a fascinating case study for the development of the GDR theater culture.

- Heiner Müller & Inge Müller. *The Scab* [1956]. Translated by Carl Weber. In: *The Battle*. PAJ Publications 1989. pp. 23 – 56. **[course reader]**
- Marc Silberman. “Heiner Müller’s *Der Lohndrucker*, 1988.” In: *Theatre* 19.3 (1988). pp. 22 – 34. **[course reader]**
- David W. Robinson (Ed.). *No Man’s Land: East German Drama After the Wall* [Introduction]. In: *Contemporary Theatre Review* 4.2 (1995). pp. 1 – 5. **[course reader]**
- Laura Bradley. *Cooperation and Conflict: GDR Theatre Censorship, 1961 – 1989*. Oxford University Press 2010. pp. 1 – 30. **[electronic resource]**

Session 10 – Make-Up Day: 16 Apr 2020: Isolation & Connection

After the end of World War II, some of the most innovative and fascinating approaches to playwrighting in the German language did not originate in either of the two Germanys but in Switzerland with enormously influential absurdist dramatists such as Friedrich Dürrenmatt (*The Visit*, 1956) and Max Frisch (*Andorra*, 1961). Authors from Austria also received recognition, most notably Ingeborg Bachmann. Although conceived as a radio play, her dramatic tale of star-crossed lovers in a cynical post-war environment opens up existential questions through lyrical forms.

- Ingeborg Bachmann. *The Good God of Manhattan* [1958]. Translated by Valerie Tekavec. In: *Ingeborg Bachmann and Christa Wolf: Selected prose and Drama*. Ed. by Patricia A. Herminhouse. Continuum 1998. pp. 55 – 97. **[course reader]**
- Sara Lennox. “Bachmann and Theories of Gender/Sexuality: Representing Femininity in *The Good God of Manhattan*.” In: *Cemetery of the Murdered Daughters: Feminism, History, and Ingeborg Bachmann*. University of Massachusetts Press 2006. pp. 241 – 268. **[electronic resource]**

- Mark Nixon. "Beckett – Frisch – Dürrenmatt." In: *Samuel Beckett Today / Aujourd'hui* 22 (2010). pp. 315 – 327. **[electronic resource]**

Session 11 – 21 Apr 2020: Documentary Theater & Vergangenheitsbewältigung (FRG I)

In this session, we will shift our focus to study the developments in the theater scene in West Germany after World War II. Documentary Theater became a significant form, which particularly shared in the national project of *Vergangenheitsbewältigung* ("coming to terms with the past") regarding the Third Reich, World War II, and the Holocaust.

- Peter Weiss. *The Investigation* [1965]. Translated by Alexander Gross. Marion Boyars 1966/2010. **[on loan from NYU Berlin]**
- Peter Weiss. "Notes on the Contemporary Theater" (1968). In: Margaret Herzfeld-Sander (Ed.). *Essays on German Theater*. Continuum 2002. pp. 294 – 301. **[course reader]**
- Hannah Arendt. *Eichmann in Jerusalem: A Report on the Banality of Evil* (1963). Penguin 2006. pp. 220 – 233. **[course reader]**
- Gene A. Plunka. *Holocaust Drama: The Theatre of Atrocity*. Cambridge University Press 2011. pp. 114 – 131. **[electronic resource]**

Session 12 – 28 Apr 2020: Looking for Alternatives (GDR II)

As the system of the GDR continued to dictate content and form of all art in the 1970s, more and more artists left for the West. Writers like Christa Wolf and Heiner Müller remained in the GDR in order to advocate a reform of the state by exploring new and avant-garde forms of expression. One of the most important novels published in this decade was Brigitte Reimann's *Franziska Linkerhand*, which was quickly adapted to the stage and signified the need for more nuanced female characters. More women entered the theater sphere of the GDR, among them Emine Sevgi Özdamar, who is one of the pioneers of transcultural theater in both Germanys. We will also investigate the challenges and potentialities translating of East-German drama.

- *Our Short Life (Unser kurzes Leben)*. Directed by Lothar Warnecke, performance by Simone Frost, DEFA Film Library, 1980. Kanopy: <https://nyu.kanopy.com/video/our-short-life> **[electronic resource]**
- Laura Bradley. "Censorship and Opinion Formation: *Franziska Linkerhand* on the GDR Stage." In: *German Life and Letters* 63.3 (2010). pp. 234 – 249. **[electronic resource]**
- Ela E. Gezen. "Staged Pasts: Emine Sevgi Özdamar's Dramatic Aesthetic." In: *Brecht, Turkish Theater, and Turkish-German Literature: Reception, Adaptation, and Innovation after 1960*. Camden House 2018. pp. 77 – 103. **[electronic resource]**
- Anthony Meech. "The Irrepressible in Pursuit of the Impossible: Translating the Theatre of the GDR." In: Carole-Ann Upton (Ed.). *Moving Target: Theatre Translation and Cultural Relocation*. Taylor & Francis 2000. pp. 127 – 137. **[course reader]**

Session 13 – 5 May 2020: Theater in Late Capitalism (FRG II)

As theater makers in West Germany increasingly dealt with questions of freedom, identity, and the market place while witnessing the terror of the RAF and the surge of late capitalism, they also sought for alternative dramaturgies to address the complexity of the time. Largely forgotten today, Gerlind Reinshagen was one of the most prolific playwrights in the FRG and continuously investigated gender constellations in the workplace and society at large. On the performative side, there is a pull towards hyper-realism in the productions of director Peter

Stein, who transposed his need for in-depth inquiry into his productions, whether of Shakespeare, other classics, and contemporary plays.

- Gerlind Reinshagen. *Ironheart* [1982]. Translated by Sue-Ellen Case and Arlene Teraoka. In: *Divided Home/Land: Contemporary German Women's Plays*. University of Michigan Press 1992. pp. 229 – 273. **[course reader]**
- Frederic Jameson. "Postmodernism, or The Cultural Logic of Late Capitalism." In: *New Left Review* 146 (July-August 1984). pp. 53 – 92 (excerpts). **[course reader]**
- Marvin A. Carlson. "Peter Stein". In: *Theatre Is More Beautiful Than War: German Stage Directing in the Late Twentieth Century*. University of Iowa Press 2009. pp. 3 – 25. **[electronic resource]**

1990–2000

The abstract for the Final Paper is due by Monday evening, 11 May 2020, 8:00pm

Session 14 – 12 May 2020: Theater after the Wall

After the fall of the wall in 1989, German-speaking theater intensified its search for new forms, which would adequately represent the chaos of possibilities in a post-ideological world. Playwrights like Elfriede Jelinek nevertheless sought to bring into focus lines of continuity across the perceived breaks of history – a proposition which is also echoed by Erika Fischer-Lichte's analysis of the German Theater tradition in total. In the second part of class, we will continue our preparations for the final papers, including blind peer reviews of your abstracts and the convening of expert groups.

- Elfriede Jelinek. *The Princess Plays: Jackie* [2002]. Translated by Gitta Honegger. In: *Theater* 36.2 (2006). pp. 52 – 65. **[course reader]**
- Hans-Thies Lehmann. *Postdramatic Theatre*. Routledge 2006. pp. 4 – 6, 95 – 97, 162 – 166. **[course reader]**
- Erika Fischer-Lichte. "Patterns of Continuity in German Theatre: Interculturalism, Performance and Cultural Mission." In: Hamburger / Williams (Eds.). *A History of German Theatre*. Cambridge 2011. pp. 360 – 377. **[course reader]**

Session 15 – 19 May 2020: Résumé

In our last session, we will review the milestones of this semester, as well as briefly look at the final projects.

**Final Writing Assignment Due,
incl. short in-class presentation of the final project**

Classroom Etiquette

The use of laptops, tablets, and other electronic devices in the classroom is not permitted. Cell phones need to be switched off and put away. Students may not eat during class, except during breaks. Drinks, including coffee and tea, are fine.

Required Co-Curricular Activities

We will visit at least three productions at theaters in Berlin, which are part of class time and thus mandatory. The reading response on dates following these theater visits may address these productions; we will also discuss the performances in class. Due to the special repertory

scheduling system in German theaters, all 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.

Suggested Co-Curricular Activities

As the theater and arts scene in Berlin is very diverse and as ticket prices are comparatively cheap when you are using your student ID at the box offices, you are encouraged to explore the Berlin theater world on your own. Please refer to the [Berlin Theater Guide](#) for further information.

Your Lecturer

Katrin Dettmer is the Arts Coordinator at NYU Berlin. She received her Ph.D. in German Studies from Brown University in 2012. Since then she has taught for Brown University and Leuphana Universität Lüneburg, where she taught German Studies and Theatre Arts with a special focus on dramaturgy. In her dissertation on East-German playwright Heiner Müller, entitled *The Touch of the Dead*, Katrin negotiates the dynamics between history and performance in both Müller's writing and his stage work. Her research focuses on 20th and 21st century German literature; GDR literature and intellectual life; literatures of trauma, memory, and remembrance; Theater and Performance Studies; Media Studies; intellectual history; and aesthetics of presence. In addition to her academic work, Katrin has also been working as a dramaturg for a variety of productions, both in the US and in Germany.

Academic Policies

Assessment Expectations

Grade A: The student makes excellent use of empirical and theoretical material and offers well-structured arguments in their work. The student writes comprehensive essays / answers to exam questions and their work shows strong evidence of critical thought and extensive reading.

Grade B: The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy.

Grade C: The work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement.

Grade D: The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research.

Grade F: The work shows that the research problem is not understood; there is little or no critical awareness and the research is clearly negligible.

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

Participation in all classes is essential for your academic success, especially in courses that meet only once per week. Your attendance in both content and language courses is required and will be checked at each class meeting. As soon as it becomes clear that you cannot attend a class, you must inform your professor 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 NYU Berlin's administration may ask you to present a doctor's note or an exceptional permission from NYU Berlin's Director or Wellness Counselor as proof. Emergencies or other exceptional circumstances must be presented to the Director. Doctor's notes need to be submitted to the Academics Office, who will inform your professors. Doctor's notes need to be from a local doctor and carry a signature and a stamp. If you want the reasons for your absence to be treated confidentially, please approach NYU Berlin's Director or Wellness Counselor.

Unexcused absences affect students' grades: In content courses each unexcused absence (equaling one week's worth of classes) leads to a deduction of 2% of the overall grade and may negatively affect your class participation grade. In German Language classes two or three (consecutive or non-consecutive) unexcused absences (equaling one week's worth of classes) lead to a 2% deduction of the overall grade. Three unexcused absences in one content course and five unexcused absences in your German language 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 frequent late arrival or late arrival back from in-class breaks. Please note that for classes involving a field trip, transportation difficulties are never grounds for an excused absence. It is the student's responsibility to arrive in time at the announced meeting point.

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 the Academics Office; 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.

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](#)

Late Submission of Work

- (1) Written work due in class must be submitted during the class time to the professor.
- (2) Late work should be submitted in person to the lecturer or to the Academics Office, who will write on the essay or other work the date and time of submission, in the presence of the student. Another member of the administrative staff may also personally accept the work and will write the date and time of submission on the work, as above.
- (3) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (excluding weekends and public or religious 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.
- (4) Without an approved extension, written work submitted more than 5 days (excluding weekends and public or religious holidays) following the submission date receives an F.
- (5) End of semester essays must be submitted on time.

- (6) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
- (7) 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.

Provisions for Students with Disabilities

Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see their [website](#) for further information.

Plagiarism Policy

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. Proper referencing of your sources avoids plagiarism (see as one possible help the [NYU library guide](#) to referencing styles).

NYU Berlin 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.

Note that some assignments in the course may be checked for plagiarism by using TurnItIn or other another software designed to detect offences against academic integrity.

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 a summary please follow the link to [NYU Global's academic policies](#).