



History of Italian Fashion

Course Number

IDSEM-UG 9200 F01

Instruction Mode:

In-person

Brightspace course site<https://brightspace.nyu.edu/d2l/home/164463>**Spring 2022**

If you are enrolled in this course 100% remotely and are not a Study Away student for NYU Florence, please make sure that you've completed the online academic orientation via Brightspace so you are aware of site specific support structure, policies and procedures. Please contact florence.academicssupport@nyu.edu if you have trouble accessing the Brightspace site.

Syllabus last updated on: 30 January 2022

Lecturer Contact Information

TBA

Prerequisites

There are no prerequisites for this class.

Units earned

4

Course Details

- Tuesday from 3:30pm to 6:15pm
- All times are Central European Time (CET) Please note that there is a gap in when Daylight Savings Time (DST) begins in Europe and the U.S. In the U.S., DST begins on Sunday, 13 March 2022 when clocks will be set 1 hour forward. In Europe, DST begins Sunday, 27 March 2022.
- Location: Rooms will be posted in Albert before your first class.
- Remote Participants: Your instructor will provide you with the Zoom link via NYU Brightspace.
- COVID-related details: In the interest of protecting the NYU Florence community, we are closely following CDC guidance around COVID-19 and adjusting our



recommendations and policies accordingly. Your health and well-being is our top priority.

Course Description

"Dress is the envelope that enables the body to be seen on the social stage and that defines its identity (age, gender, job, religion) and also the sense of its belonging to a given hierarchy, from the prince to the field worker". The aim of this course is to explore the history of Italian fashion with an interdisciplinary approach focused on social, cultural, economic and political aspects. By focusing on select topics of key interest students will acquire a basic knowledge of the history of Italian fashion from the Renaissance to the present, understand the complex and multivalent clothing codes that help to order social interaction and learn to decode it. These abilities will provide students with a useful basis for understanding the capital role of the fashion of the past both as the origin of a 'language' of clothes still in use and as a boundless source of inspiration for contemporary designers.

Course Objectives

- improved ability to think critically, engage in complex reasoning and to present independent, reasoned analysis of primary and secondary sources in both written assignments and oral presentations;
- acquisition of a basic knowledge of the development of Italian fashion from the Renaissance period to the present day;
- improved understanding of the social, cultural and political significance of fashion;
- master a basic understanding of past fashion as a source of inspiration for contemporary designers.

Assessment Components

You are expected to attend class in person or remote synchronously. Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

- **Attendance, Participation, Readings and Assignments [10%]**
- **Written Visual Analysis** (ca. 750 words) **[15%]**
- **Group Oral Presentation** (20 minutes length) + **written text** (ca. 750 words) **[25%]**
- **Essay** (ca. 1500-2000 words) **[25%]**
- **Scrapbook [25%]**

Attendance Policy

In order to keep each other safe, if you are not feeling well, we encourage you to remain in your residence and, if possible, attend class remotely.

Please make sure to inform your professor in advance so that they can turn on Zoom. Remote attendance is counted as regular attendance. You will not be marked absent.

For a detailed explanation of the global attendance policy, see the NYU Florence [Present vs. Absent Flowchart](#).

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation.

The Global Attendance Policy is posted in the Academic Policies tab in [Brightspace](#), on the [NYU Florence Student Portal](#) website, and is posted around campus.

After you have read and reviewed the policies, if there is anything that still needs further clarification or raises a question, please reach out to florence.academicssupport@nyu.edu.

**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

Please refer to Academic Policies in [Brightspace](#).

Required Text(s)

All readings are available online on the NYU Brightspace course site. Hard copies of some textbooks are available for consultation and semester-long loans in the [Villa Ulivi Library](#). Please email florence.library@nyu.edu to reserve a copy. To request scans from books on reserve please fill out the [Ulivi Library Book Scan Form](#).

Supplemental Text(s) (not required to purchase)

Suggested Further Readings are provided for each class. These are not mandatory, or essential, but can offer useful context for your assignments and the study of fashion generally.

Additional Required Equipment

If studying in-person please ensure that you **bring your laptop to class** as we will be using online resources (including Zoom BreakOut Rooms) for group discussion.

Session 1 – 1.02.2022: Do Clothes Speak?Overview

The first part of this session will focus on providing an introduction to the course, the instructor and the assignments. The second part will introduce the complex 'language' of fashion: a selection of images will illustrate the social, cultural and political meanings attributed to fashion from the Renaissance to the present.

Assignment

Students should prepare by choosing an image (of a family member, themselves, a public person) they consider representative of how fashion can convey messages. They should be prepared to share this image in class and to talk briefly about why they selected it.

You may also find it interesting to explore

- Davis, Fred. "Do Clothes Speak? What Makes Them Fashion?". *Fashion, Culture and Identity*. University of Chicago Press, 1992, pp. 3-18 [[pdf on NYU Brightspace](#)]

Session 2 – 8.02.2022: Fashion & Power in Renaissance ItalyOverview

In this session the history of Italian fashion from the 14th to the 16th centuries will be taught through a selection of paintings bearing witness to clothes that, because of their ephemeral nature, have not survived. Students will learn the basic items of masculine and feminine Italian



Renaissance clothing and how to decode messages that dress once conveyed to the viewer through colors, textiles, furs, accessories and hairstyles.

Assigned Reading

- Ashenburg, Katherine. *Clean: An Unsanitized History of Washing*. Profile Books, 2008, pp. 91-95 **[pdf on NYU Brightspace]**
- Block Friedman, John. "Eyebrows, Hairlines, and "Hairs Less in Sight": Female Depilation in Late Medieval Europe". *Medieval Clothing and Textiles*, vol. 14 (2018), pp. 81-97 **[pdf on NYU Brightspace]**
- Collier Frick, Carole. *Dressing Renaissance Florence: Families, Fortunes, & fine Clothing*. Johns Hopkins University Press, 2002, pp. 221-224 **[pdf on NYU Brightspace]**
- Tosi Brandi, Elisa. "Fashion, Art, History and Society in Portraits of Women by Piero del Pollaiuolo". *Antonio and Piero del Pollaiuolo: "Silver and Gold, Painting and Bronze..."*, edited by A. Di Lorenzo and A. Galli, Skira, 2014, pp. 103-116 **[pdf on NYU Brightspace]**

You may also find it interesting to explore

- Sherrill, Tawny. "Fleas, Fur, and Fashion: *Zibellini* as Luxury Accessories of the Renaissance". *Medieval Clothing and Textiles*, vol. 2 (2006), pp. 121-150 **[pdf on NYU Brightspace]**
- [Fashioning Isabella](#), University of Melbourne Research Project, Australian Center for Italian Studies

*** Session 3 – Make-up Day: Friday 11.02.2022: Fashion & Black ***

Overview

This session will explore the history, symbolism and use of the color black in clothing. In Europe black is associated with a wider range of symbolism and meaning than any other color. Sometimes black has oppositional significance. It may mean wealth and poverty, power and humility, sin and holiness, rebellion and conformity, good and bad. If black has today become something of a cliché, too often deployed by fashion designers, its symbolism is still alive: at the Golden Globe in 2018 actresses wore black in solidarity with victims of sexual assault and harassment.

Assigned Reading

- Bedikian, Sonia A. "The Death of Mourning: From Victorian Crepe to the Little Black Dress". *Omega*, vol. 57, no. 1 (2008), pp. 35-52 **[pdf on NYU Brightspace]**
- Currie, Elizabeth. "The Versatility of Black". *Fashion and Masculinity in Renaissance Florence*. Bloomsbury Academic, 2017, pp. 99-101, 105-108 **[pdf on NYU Brightspace]**
- Flügel, John C. *The Psychology of Clothes*. International Universities Press, 1966, pp. 110-113 **[pdf on NYU Brightspace]**
- Pastoureau, Michel. "The Age of Coal and Factories". *Black: The History of a Color*. Princeton University Press, 2009, pp. 170-175 **[pdf on NYU Brightspace]**

You may also find it interesting to explore

- Falasca-Zamponi, Simonetta. "The Politics of Symbols: From Content to Form". *Fascist Spectacle: The Aesthetics of Power in Mussolini's Italy*. University of California Press, 2000, pp. 100-105 **[pdf on NYU Brightspace]**
- [Beyond Rebellion: Fashioning the Biker Jacket](#), Virtual Exhibition, New York, FIT Museum

**Session 4 – 15.02.2022: Site Visit to Villa La Pietra****Display Project *Hortense Mitchell Acton's Reception of China in Her Fashion*, – Guest**

Speaker: Francesca Baldry (Project Curator)

Overview

Hortense Mitchell Acton's (1871-1963) multicultural wardrobe included a large number of Asian and European textiles, gowns, and shoes, which she preserved with great care. The custom-designed installation of the display project is conceived to place the costumes in the *Sala da Ballo*, the large ballroom where Hortense entertained the Villa's guests. This project presents for the first time four informal feminine Chinese robes, one Chinese skirt and five Chinese carpets in dialogue with four French Callot Soeurs gowns. Students will collaborate with the project curator to conduct more research on these little-known, yet extraordinary French gowns. Brief to follow.

Assigned Reading

- Geczy, Adam. "Couture, Art and Costume: From Poiret to the Ballets Russes". *Fashion and Orientalism: Dress, Textiles and Culture from the 17th to the 21st Century*. Bloomsbury Publishing, 2013, pp. 149-160 [pdf on NYU Brightspace]
- Hatcher, Jessamyn, and Pari Dukovic. "Twenty-One Dresses". *The New Yorker*, no. 23 March 2015, pp. 1-5 [pdf on NYU Brightspace]
- Koda, Harold. "Fashioning China". *China: Looking through the Looking Glass*, edited by A. Bolton, Metropolitan Museum of Art, 2015, pp. 30-39 [pdf on NYU Brightspace]
- Poland, Brenda, and Roger Tredre. "Callot Soeurs (1895-1937)". *The Great Fashion Designers*. Berg, 2009, pp. 13-17 [pdf on NYU Brightspace]

You may also find it interesting to explore

- Cheang, Sarah. "Fashion, Chinoiserie, and the Transnational: Material Translations between China, Japan and Britain". *Beyond Chinoiserie: Artistic Exchange between China and the West during the Late Qing Dynasty (1786-1911)*, edited by P. ten-Doesschate Chu and J. Milam, Brill, 2019, pp. 235-267 [pdf on NYU Brightspace]
- [China: Through the Looking Glass](#), Exhibition, New York, Metropolitan Museum of Art (May 7 – September 7 2015)

21.02.2022 WRITTEN VISUAL ANALYSIS DUE BY MIDNIGHT [Turnitin link on NYU Brightspace]

Session 5 – 22.02.2022: Fashion & GenderOverview

"Dress is one of the most immediate ways that people identify one another as being male or female, masculine or feminine". During the Renaissance, the cod-piece was an article of fashion that, by emphasizing male genitals, alluded to sexual prowess. At the beginning of the 20th century the introduction of harem-pants for women was revolutionary: the separation of the legs meant that women could sit and stand astride, implying an assertion of strength. This session will examine the central role played by clothing through the centuries in the construction of gender identity.

Assigned Reading

- Grisard, Dominique. "In the Pink of Things: Gender, Sexuality, and Race". *Pink: The History of a Punk, Pretty, Powerful Color*, edited by V. Steele, Thames & Hudson, 2018, pp. 145-159 [pdf on NYU Brightspace]



- Semmelhack, Elizabeth. "Withering Heights: High Heels and Hegemonic Masculinity". *Crossing Gender Boundaries: Fashion to Create, Disrupt and Transcend*, edited by A. Reilly and B. Barry, Intellect Books, 2020, pp. 60-75 [pdf on NYU Brightspace]
- Vänskä, Annamari. "Gender and Sexuality". *A Cultural History of Dress and Fashion in the Modern Age*, edited by A. Palmer, Bloomsbury Academic, 2017, pp. 107-115 [pdf on NYU Brightspace]

You may also find it interesting to explore

- Geczy, Adam, and Vicki Karaminas. "Postmodern Libertinism. David Bowie's Glam Rock". *Sexual freedom, Rebellion, and Style*. Bloomsbury Publishing, 2020, pp. 149-165 [pdf on NYU Brightspace]
- [Camp: Notes on Fashion](#), Exhibition, New York, Metropolitan Museum of Art (May 9 – September 8 2019)

Session 6 – 1.03.2022: Site Visit to the Uffizi

Overview

In this session held at the *Uffizi* students will learn how the Florentine élite made extensive use of dress and textiles to convey subtle social and political messages. This session will aim to provide students with an understanding of the broad and complex use of the wardrobe as a 'language' comprehensible to all social classes during the Renaissance.

Assigned Reading

- Biow, Douglas. "Facing the Day: Reflections on a Sudden Change in Fashion and the Magisterial Beard". *On the Importance of Being an Individual in Renaissance Italy: Men, Their Professions, and Their Beards*. University of Pennsylvania Press, 2015, pp. 181-191 [pdf on NYU Brightspace]
- Currie, Elizabeth. "The Court on Show". *Fashion and Masculinity in Renaissance Florence*. Bloomsbury Academic, 2017, pp. 17-20 [pdf on NYU Brightspace]
- Reynolds, Anna. "Visual Representations", edited by E. Currie, Bloomsbury Academic, 2017, pp. 153-161 [pdf on NYU Brightspace]
- Welch, Evelyn. "Scented Buttons and Perfumed Gloves: Smelling Things in Renaissance Italy". *Ornamentation: The Art of Renaissance accessories*, edited by B. Mirabella, University of Michigan Press, 2011, pp. 13-28 [pdf on NYU Brightspace]

You may also find it interesting to explore

- Cockram, Sarah. "Isabella d'Este's Sartorial Politics". *Sartorial Politics in Early Modern Europe: Fashioning Women*, edited by Erin Griffey, Amsterdam University Press, 2019, pp. 33-56 [pdf on NYU Brightspace]
- [The Medici: Portraits & Politics, 1512-1570](#), Exhibition, New York, Metropolitan Museum of Art (June 26 – October 11 2021)

Session 7 – 8.03.2022: Midterm Exam

This week students will deliver their **oral group presentations** on the findings of their research on the assigned Callot Soeurs dress at the display project *Hortense Mitchell Acton's Reception of China in Her Fashion*. Each presentation is allowed for 20 minutes. Please use Powerpoint to show images in class. A class discussion will follow.

Each group must **also submit a 750 words text due March 28 by Midnight [Turnitin link on NYU Brightspace]**

15.03.2022 "SPRING BREAK – NO CLASS"

**Session 8 – 22.03.2022: Fashion & Body**Overview

The aim of this session will be to explore how, across the centuries, fashion using paddings, corsets, panniers, crinolines, bustles and accessories such as ruffles and wigs transformed natural anatomy. Reshaping the body through volumes or constraints helped to attain an ideal beauty as well as the posture expected according to social distinction.

Assigned Reading and Film

- Arnold, Rebecca. "Underwear as Outerwear". *Fashion, Desire and Anxiety: Image and Morality in the 20th Century*. I.B. Tauris, 2001, pp. 66-71 **[pdf on NYU Brightspace]**
- Matthews David, Alison. "Combustible Crinolines". *Fashion Victims. The Dangers of Dress Past and Present*. Bloomsbury Publishing, 2015, pp. 156-161 **[pdf on NYU Brightspace]**
- Vincent, Susan J. "Epilogue: Fashioning the Body Today". *The Anatomy of Fashion. Dressing the Body from the Renaissance to Today*. Berg, 2009, pp. 159-174 **[pdf on NYU Brightspace]**
- **Film: *Marie-Antoinette***, Directed by Sofia Coppola (2006) **[link on NYU Brightspace]**

You may also find it interesting to explore

- Thépaut-Cabasset, Corinne. "The *Mouche* or Beauty Patch". *Fashioning the Early Modern: Dress, Textiles, and Innovation in Europe, 1500-1800*, edited by E. Welch, Oxford University Press, 2017, pp. 135-138 **[pdf on NYU Brightspace]**
- [Fashioning the Body: An Intimate History of the Silhouette](#), Exhibition, New York, Bard Graduate Center (April 3 – July 26 2015) **[available at Villa Ulivi Library]**

28.03.2022 GROUP PRESENTATION TEXT DUE BY MIDNIGHT [Turnitin link on NYU Brightspace]

Session 9 – 29.03.2022: Site Visit to the Antico Setificio FiorentinoOverview

In this session students will discover the *Antico Setificio Fiorentino*, one of the last remaining workshops for silk manufacturing in the world. Its hand-operated and semi-mechanical looms weave dreams, embellished by a wondrous warper designed by Leonardo da Vinci.

Assigned Reading

- Pietrogrande, Patrizia. "Introduction". *Antico Setificio Fiorentino*, edited by P. Pietrogrande, Le Lettere, 1999 **[pdf on NYU Brightspace]**

You may also find it interesting to explore

- *Identifying Woven Textiles 1750-1950*, V&A Workshop, 2018, pp. 1-44 **[pdf on NYU Brightspace]**
- [The Privilege of Luxury](#)

Session 10 – 5.04.2022: Futurism & Marchesa CasatiOverview

This session will illustrate the search for an Italian style at the beginning of the 20th century. Futurists conceived fashion as a visual and social commentary on their cultural and political project: fashion was wearable art inspired by movement and dynamism. On the other hand, Marchesa Casati's innovative fashion sense made her a legend throughout the continent.



Assigned Reading

- Macdonald, Fiona. "The Extraordinary Life of the 1920s Lady Gaga". *BBC Culture* September 20, 2017 [pdf on NYU Brightspace]
- Zoccoli, Franca. "Futurist Accessories". *Accessorizing the Body: Habits of Being I*, edited by C. Giorcelli and P. Rabinowitz, University of Minnesota Press, 2011, pp. 54-77 [pdf on NYU Brightspace]

You may also find it interesting to explore

- Griffiths, Jennifer S. "Save Beauty: A Futurist Legacy in Fashion and Self-Design". *Design and Culture*, vol. 12, no. 2 (2020), pp. 185-202 [pdf on NYU Brightspace]
- [Pierre Cardin: Future Fashion](#), Exhibition, New York, Brooklyn Museum (July 20, 2019 – January 5, 2020)

Session 11 – 12.04.2022: Fashion & Work

Overview

Through an excursus from the Renaissance to the present this session will illustrate the communicative character of uniforms and working clothes as visual markers of group membership. If uniforms inspire trust, respect, and sometimes fear, working clothes signal occupational identity. Social and political values attributed to this kind of functional clothing will be analyzed.

Assigned Reading

- Fussell, Paul. *Uniforms. Why We Are What We Wear*. Houghton Mifflin Company, 2002, pp. 67-71, 105-109, 121-125, 167-169 [pdf on NYU Brightspace]
- Gordon, Beverly. "American Denim: Blue Jeans and their Multiple Layers of Meaning". *The Men's Fashion Reader*, edited by P. McNeil and V. Karaminas, Bloomsbury, 2009, pp. 331-339 [pdf on NYU Brightspace]
- Tynan, Jane. "Utility Chic: Where Fashion and Uniform Meet". *Uniform: Clothing and Discipline and in the Modern World*, edited by J. Tynan and L. Godson, Bloomsbury Publishing, 2019, pp. 221-234 [pdf on NYU Brightspace]
- Voight, Rebecca "Emancipation and Uniform". *Uniform: Order and Disorder*, edited by F. Bonami, M.L. Frisa, S. Tonchi, Charta, 2000, pp. 217-223 [pdf on NYU Brightspace]

You may also find it interesting to explore

- Geczy Adam, Vicki Karaminas and Justine Taylor. "Sailor Style: Representations of the Mariner in Popular Culture and Contemporary Fashion". *Journal of Asia -Pacific Pop Culture*, vol. 1, no. 2 (2016), pp. 141-164 [pdf on NYU Brightspace]
- [Uniformity](https://exhibitions.fitnyc.edu/uniformity/#grid-page), Exhibition, New York, FIT Museum (May 20 – November 19, 2016)

18.04.2022 ESSAY DUE BY MIDNIGHT [Turnitin link on NYU Brightspace]

Session 12 – 19.04.2022: Animalia Fashion: How to Curate an Exhibition

Overview

The idea behind the *Animalia Fashion* exhibition was to suggest via the creations of contemporary fashion designers displayed in the rooms of the *Museum of Costume and Fashion* in Pitti Palace a kind of zoological stroll. Fashion can take us by surprise, it can unleash our imagination, it can involve us in a new game of identification and suggestion.



Assigned Reading

- Faiers, Jonathan. "The F Word". *Fur: A Sensitive History*, Yale University Press, 2020, pp. 151-160 **[pdf on NYU Brightspace]**
- Lurati, Patricia. "Men, Insects, and Spiders". *Animalia Fashion*, edited by Patricia Lurati, Sillabe, 2019, pp. 131-135 **[pdf on NYU Brightspace]**
- Müller, Florence. "Haute Couture Feathers: For an Angel or a Showgirl". *Birds of Paradise: Plumes & Feathers in Fashion*, Lanoo, 2014, pp. 121-139.

You may also find it interesting to explore

- Libes, Kenna. "[Beetle-wing Embroidery in Nineteenth Century Fashion](#)", *FIT Museum Fashion History Timeline*
- [WILD: Fashion Untamed](#), Exhibition, New York, Metropolitan Museum of Art (December 7, 2004 – March 13, 2005)

Session 13 – 26.04.2022: Fashion 6 Art

Overview

Elsa Schiaparelli's collaboration with the Surrealist movement, and Salvador Dalí in particular, produced a couture style that critiqued traditional modes of femininity while still working within dominant social structures. Schiaparelli and the Surrealists created an aesthetic model that directly related to the New Woman movement of the 1930s.

Assigned Reading

- Boyd, Annita. "In the service of clothes: Elsa Schiaparelli and the war experience". *Fashion and War in Popular Experience*, edited by D.N. Rall, Intellect Books, 2014, pp. 77-89 **[pdf on NYU Brightspace]**
- Lugli, Emanuele. "Tear That Dress Off: *Cinderella* (1950) and Disney's Critique of PostWar Fashion". *Bright Lights*, February 15, 2018 **[pdf on NYU Brightspace]**
- Stent, Sabina. "Fetishizing the Feminine: The Surreal Fashion of Elsa Schiaparelli". *Nottingham French Studies*, vol. 50, no. 3 (2011), pp. 78-87 **[pdf on NYU Brightspace]**
- Thurman, Judith. "Twin Peaks". *Schiaparelli & Prada: Impossible Conversations*, edited by A. Bolton and H. Koda, Metropolitan Museum of Art, 2012, pp. 24-31 **[pdf on NYU Brightspace]**

You may also find it interesting to explore

- Pass, Victoria R. "Schiaparelli's Convulsive Gloves". *Extravagances: Habits of Being 4*, edited by C. Giorelli and P. Rabinowitz, University of Minnesota Press, 2015, pp. 127-143 **[pdf on NYU Brightspace]**
- [Elsa Schiaparelli and Prada: Impossible Conversations](#), Exhibition, New York, Metropolitan Museum of Art (May 10 – August 19 2012) **[exhibition catalog available at Villa Ulivi Library]**

Session 14 – Saturday 7.05.2022: Field Trip to the Textile Museum, Prato

Overview

In this session students will discover the *Museo del Tessuto* of Prato, the historical memory and the cultural interface of the Prato district, which has been identified with textile production since the Middle Ages. In 2003, the inauguration of the permanent premises took place in the restored spaces of the former Campolmi factory, a precious jewel of industrial archeology situated within the old city walls. Details will be announced in class.



Session 15 – 10.05.2022: Reading Day / Final exam due Friday May 13

13.05.2022 SCRAPBOOK DUE BY MIDNIGHT [Turnitin link on NYU Brightspace]

Suggested Co-Curricular Activities

Suggested co-curricular activities will be announced in class and/or via email by the professor throughout the semester.

Your Lecturer

Patricia Lurati earned her degree in Art History at the University of Siena, her M.A. in History of Fashion at the University of Florence and her PhD in Art History at the University of Zurich. Patricia is the recipient of numerous Swiss research grants and her work focuses mainly on the period of the Italian Renaissance. She is the author of books – *Doni nuziali del Rinascimento nelle collezioni svizzere* (2007), *La chiesa di sant'Antonio abate a Morcote* (2014), *Animali maravigliosi* (2021) – and scholarly articles. In 2014 she curated the exhibition *Doni d'amore. Donne e rituali nel Rinascimento* (Rancate, Switzerland, Pinacoteca Giovanni Züst), and in 2019 the successful exhibition *Animalia Fashion* (Florence, Uffizi Galleries, Palazzo Pitti, Fashion and Costume Museum).

Academic Honesty & Plagiarism

As the University's policy on "[Academic Integrity for Students at NYU](#)" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may check your assignments by using TurnItIn or another software designed to detect offences against academic integrity.

The presentation of another person's words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you **MUST** inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

[NYU Academic Integrity Policies and Guidelines](#)

[NYU Library Guides](#)

Inclusivity Policies and Priorities



NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

Attendance Rules on Religious Holidays

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer and Office of Academic Support in writing via email 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, NYU 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 Florence.

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
- Phone: 212-998-2277
- Local Telephone: 055 5007277