



# Photography and Imaging Digital

## Course Number

IPHTI-UT 1 F01

**Instruction Mode:** In-person

**Brightspace course site** <https://brightspace.nyu.edu/d2l/home/164489>

## Spring 2022

Please contact [florence.academicssupport@nyu.edu](mailto:florence.academicssupport@nyu.edu) if you have trouble accessing the Brightspace site.

**Syllabus last updated on:** 30 January 2022

## Lecturer Contact Information

Alessandra Capodacqua

[ac95@nyu.edu](mailto:ac95@nyu.edu)

Tuesday and Wednesday 11:00am to 12:00pm

## Prerequisites

No Prerequisites. See **Additional Required Equipment** for more information.

## 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

This is an introductory class about photographic image-making, digital methods of output, and basic theory addressing the cultural uses of photography.

This course is designed to familiarize students with fundamental concepts and techniques of photographic equipment, processes, materials, and philosophy of digital photography, as well as with the basic use of the camera and workings of Adobe Photoshop as well as scanning and printing digital images.

Upon completion of the class, students will know how to digitize, edit, and/or manipulate images in Photoshop. Students will also develop basic camera and computer imaging skills.

Screenings/exhibitions may be assigned as the semester progresses.

The course will address contemporary photographic culture and emphasize the development of individual voice and vision through self-directed projects and research, and the establishment of a self-sufficient working process and critical dialogue.

### Course Objectives

On completion of this course, students should:

- Be familiar with fundamental concepts and techniques of digital photographic equipment, processes, and materials.
- Be aware of the psychological and emotional responses to images.
- Be able to establish a self-sufficient working process and critical dialogue.
- Have fun.

### 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 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](mailto: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](#).

**Teaching & Learning Philosophy**

Through photography, people explore their lives on many different levels. As an educator, I want to be a facilitator who engages, challenges, and inspires students to not only become actors in the photographic world, but also to be able to express their ideas clearly. I am constantly updating my teaching methods to meet the ever-changing needs of students, and I am committed to providing a learning environment that students can find engaging, exciting, and empowering.

Solid foundations in photographic technique are the essence of any photography program, but beyond that it is important to develop critical thinking, experimentation, and collaboration. I teach students that great photography is a combination of craft and personal vision rather than a demonstration of extraordinary technique.

Students should study and reflect on the works of the masters of historical and contemporary photography, and I encourage them to discuss these works both during class and in their essays.

Sessions critiquing students' images are important to develop an ability to articulate themes related to creativity. Photographic practice is connected to everyone's lives and experiences, and to culture in general. By photographing every day and doing independent research, students can develop skills to participate in discussion and critique, inspired by each other's work.

Class time is devoted to lectures, hands-on demonstrations, discussion and critique. As a class we learn together, and we need to hear from everyone. Think of your classmates as your peers in the community and potential teachers. Respect each other and treat each other as you would like to be treated. Agree to disagree. Be open!

I want to create a positive atmosphere, open a window to the world, help and encourage to improve. In return, I ask you to turn in assignments on time and to be open in discussing crucial issues, privately if necessary.

On a final note, I encourage you to take regular photographs outside of assignments as well. These are often the photographs that point to larger, more interesting independent projects.

**Required Text**

Ben Long, *Complete Digital Photography*, Cengage Learning, 2015 (CDP).  
([https://bobcat.library.nyu.edu/permalink/f/1c17uag/nyu\\_aleph005079091](https://bobcat.library.nyu.edu/permalink/f/1c17uag/nyu_aleph005079091))

**Supplemental Texts (not required to purchase)**

Teju Cole, *Known and Strange Things*, 2016, Random House, A selection of readings, pdf.

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](mailto:florence.library@nyu.edu) to reserve a copy. To request scans from books on reserve please fill out the [Ulivi Library Book Scan Form](#).



### Required Tutorials:

#### DIGITAL PHOTOGRAPHY

##### LinkedIn Learning Tutorials and Videos:

Ben Long, [Introduction to Photography](#).

Ben Long, [Photography Foundations: Exposure part 1](#).

Ben Long, [Photography Foundations: Exposure part 2](#).

Ben Long, [Exploring Photography: White Balance and Color Temperature](#).

Ben Long, [Photography Foundations: Composition](#).

Ben Long, [Photography Foundations: Black and White](#).

Steve Simon, [Learning to Critique Photos](#).

##### YouTube Tutorials and Videos:

Terry White - [Photography Masterclass - Get to Know Your Camera Settings](#).

Apalapse, [Digital Photography - Camera Basics](#).

#### ADOBE PHOTOSHOP

##### LinkedIn Learning Tutorials and Videos:

Julianne Kost, [Photoshop 2022 Essential Training: The Basics](#).

Deke McClelland, [Photoshop One-on-One: Fundamentals](#).

Deke McClelland, [Photoshop One-on-One: Advanced](#).

##### Adobe Tutorials and Videos:

[Adobe Photoshop Tutorials](#).

### Supplemental Links (in alphabetical order):

#### Check these blogs weekly for new content and inspiration:

[Hyperallergic](#)

[In Sight – Washington Post](#)

[Lens - NYT](#)

[Lens Culture](#)

[LightBox - TIME](#)

[On Photography by Teju Cole - NYT](#)

[Photo Booth at The New Yorker](#)

[The Eye of Photography](#)

### Supplemental Tutorials:

##### LinkedIn Learning Tutorials and Videos:

Ben Long, [Exploring Photography: Shooting in Raw Mode](#).

Ben Long, [Photography Foundations: Lenses](#).

Ben Long, [The Practicing Photographer, weekly release](#).

Nicte Cuevas, [Color and Cultural Connections](#).

### Additional Required Equipment

#### Required hardware:

- DSLR camera with lens(es).
- Battery charger.



- Two (at least) SD cards or Compact Flash cards, depending on camera model.
- Cord to connect camera to computer.
- Laptop.
- Portable USB storage device for backing up work; 1 or 2 TB is ideal.

**Required software:**

- Adobe Photoshop and Adobe Bridge. A temporary Adobe CC license is provided by NYUFL.

**Session 1 - 1/2/2022 ONLINE**

**Make sure you have your camera and your instruction book handy for the first class. We are going over your camera controls and menus.**

Class introduction and orientation; syllabus (class requirements, textbooks, and resources); assignments and rubric; instructor introduction; readings; group presentations; Mid-term (written essay due March 11).

Students' introduction.

Brightspace. Google Drive. Google Chats.

Adobe Creative Cloud software.

How to access LinkedIn Learning through NYU interface, online textbooks, and tutorials.

Final presentations: printed portfolio or web presentation.

Free Personal Photographs, basic concepts. Q&A.

Review of basic camera controls and basic choices on exposure and lens options. White Balance. JPG vs RAW.

**Introductory Assignment (Basic Techniques) due Session 2. Upload photographs before 11:59pm on Feb. 7.**

Eight (8) photographs to upload to the Google Drive folder "Spring 2022 - Digital Photography > Assignments > 1. Introductory Project (Basic Techniques)". Guidelines presented during class. **This assignment is not graded.**

To further explore and deepen the topics covered today, check out **Ben Long's** tutorials:

[Photography Foundations: Exposure part 1](#) > 1. Exposure Foundations; 2. Camera Anatomy; 3. Basic Metering and Exposing.

[Exploring Photography: White Balance and Color Temperature](#) > 1. Principles of White Balance; 2. How and Why White Balance Works; 3. White Balance in Camera.

**Session 2 - 8/2/2022 ONLINE**

**Review of Introductory Assignment (Basic Techniques).**

**Tech Talk:** exposure; aperture/speed; JPG vs RAW; composition.

Technical Readings:



Ben Long, *Complete Digital Photography*, Chapters 1, 2, 3, 6, 7.

**Introductory Assignment (Advanced Techniques), due Session 3. Upload photographs before 11:59pm on Feb. 10.**

Five (5) photographs must be uploaded to the Google Drive folder “Spring 2022 - Digital Photography > Assignments > 2. Introductory Project (Advanced Techniques)” by Feb. 11 before 11:59pm. Guidelines presented during class. Composition, aperture, speed, ISO. **This assignment is not graded.**

To further explore and deepen the topics covered today, check out **Ben Long's** tutorials: [Photography Foundations: Exposure part 1](#) > 1. Exposure Foundations; 2. Camera Anatomy; 3. Basic Metering and Exposing. [Photography Foundations: Exposure part 2](#) > 1. Shutter Speed in Depth; 2. Aperture in Depth; 3. More Shooting Modes; 4. Shooting Strategies. [Photography Foundations: Composition](#) > 1. Understanding Composition; 2. Seeing; 3. Composition Fundamentals.

**Session 3 - 11/2/2022 FRIDAY ONLINE**

**Review of Introductory Project (Advanced Techniques).**

**Lecture: The Early History of Photography.**

**Steve Simon**, [Learning to Critique Photos](#), 1h 12m. Watch this video tutorial before coming to class. Take notes and share in the **Critique Google Chat** a couple of the most important takeaways from these videos.

**Tech Talk:** An overview of Adobe Photoshop: interface, tools, color space, opening and saving files; processing RAW files: introduction to Adobe Camera Raw; basics of color management and the color wheel.

Technical Readings:

Ben Long, *Complete Digital Photography*, Chapters 4, 5, 11.

To further explore and deepen the topics covered today, check out **Ben Long's** tutorials: [Photography Foundations: Composition](#) > 1. Understanding Composition; 2. Seeing; 3. Composition Fundamentals; 4. Geometry: Lines and Shapes; 6. Balance Revisited; 7. Light; 9. Color.

[Exploring Photography: Shooting in Raw Mode](#) > 1. Camera Sensors and Image Capture; 3. Understanding the Raw Format.

To further explore and deepen the Adobe Photoshop topics covered today, check out these tutorials:

**Julianne Kost**



[Photoshop 2022 Essential Training: The Basics](#) > 1. Opening Files; 2. Documents and Navigation; 3. Customizing the Photoshop Interface; 4. Digital Image Essentials.

**Deke McClelland**

[Photoshop One-on-One: Fundamentals](#) > 1. Open; 2. Navigate; 4. Save; 7. Develop.

#### Session 4 - 15/2/2022

**Lecture: Street Photography and the People.**

**Assignment #1: The Street and the People, due Session 5. Upload photographs before 11:59pm on Feb. 21.**

Five (5) photographs must be uploaded to the Google Drive folder "Spring 2022 - Digital Photography > Assignments > 3. Assignment #1 The Street and the People".

**Tech Talk:** White Balance, Color Theory, Exposure.

Technical Readings:

Ben Long, *Complete Digital Photography*, Chapters 13, 14.

**Readings due today. Check Guidelines.**

Teju Cole, *Known and Strange Things* > **Portrait of a Lady** and **Saul Leiter**.

**Guidelines** for the Reading responses to post in the **Readings Google Chat**.

- Summarize the main points in two or three sentences, no more than 50 words.
- These are useful questions for you to understand how to write your short summary:
  - What is the focus of this text?
  - From your reading, what is the most important point made in this text? Why is this important?
  - What ideas in this text are new to you and especially interesting?

To further explore and deepen the topics covered today, check out **Ben Long's** tutorials: [Exploring Photography: White Balance and Color Temperature](#) > 5. White Balance Options.

If you are interested in deepening your knowledge about Color Management and Color Theory, watch these:

**YouTube - Sarah Renae Clark**, [Color Theory Basics](#), 7m and [Controversial Color Theory](#), 18m.

Linkedin Learning course by **Nicte Cuevas**, [Color and Cultural Connections](#) > 1. The History of Color; 2. Color Across Cultures.

#### Session 5 - 22/2/2022

**Critique of Assignment #1: The Street and the People.**

**Lecture: Portrait and Self-Portrait.**



**Assignment #2: People, Portrait and the Self, due Session 6. Upload photographs before 11:59pm on Feb. 28.**

Five (5) photographs must be uploaded to the Google Drive folder "Spring 2022 - Digital Photography > Assignments > 4. Assignment #2 People, Portrait and the Self".

**Reading due today. Check Guidelines.**

Teju Cole, *Known and Strange Things* > *A True Picture of Black Skin*.

**Guidelines** for the Reading responses to post in the **Readings Google Chat**.

- Summarize the main points in two or three sentences, no more than 50 words.
- These are useful questions for you to understand how to write your short summary:
  - What is the focus of this text?
  - From your reading, what is the most important point made in this text? Why is this important?
  - What ideas in this text are new to you and especially interesting?

**Assign Mid-term due March 11 at 11:59pm.**

A 300-word essay on one of the photographers chosen from the provided Google Sign-up Sheet, *List of Photographers for Mid-term*. There are 25 photographers to select from, but remember that the first-come, first-served rule applies. Each student chooses a different photographer.

**Session 6 - 1/3/2022**

**Critique of Assignment #2:** People, Portrait and the Self.

**Lecture:** Documenting the Space - Cityscape and Landscape.

**Assignment #3: Urban and Landscape, due Session 8. Upload photographs before 11:59pm on March 7.**

Five (5) photographs must be uploaded to the Google Drive folder "Spring 2022 - Digital Photography > Assignments > 5. Assignment #3 Urban and Landscape".

**Session 7 - 5/3/2022 SATURDAY**

Site visit to **Centro Pecci: Art & the city**. Details given during previous class. Also a shooting session. Session on 26/4/2022 has been canceled.

**Session 8 - 8/3/2022**

**Critique of Assignment #3:** Urban and Landscape.



**Assignment #4: Feature Project, due Session 10. Upload photographs before 11:59pm on March 28.**

The photographs and a 200-word text must be uploaded to the Google Drive folder "Spring 2022 - Digital Photography > Assignments > 6. Assignment #4 Feature Project". Guidelines and a list of topics provided in Brightspace.

**Tech Talk:** basic selection tools and masks; layers and blend modes; color correction and replacement. Q&A.

Technical Readings:

Ben Long, *Complete Digital Photography*, Chapters 15, 16, 17, 18.

**Introducing Group Research Presentations, due Sessions 10, 11, 12 and 13.**

**Reading due today. Check Guidelines.**

Teju Cole, *Known and Strange Things* > **Gueorgui Pinkhassov**.

**Guidelines** for the Reading responses to post in the **Readings Google Chat**.

- Summarize the main points in two or three sentences, no more than 50 words.
- These are useful questions for you to understand how to write your short summary:
  - What is the focus of this text?
  - From your reading, what is the most important point made in this text? Why is this important?
  - What ideas in this text are new to you and especially interesting?

To further explore and deepen the Adobe Photoshop topics covered today, check out these tutorials:

**Julianne Kost**

[Photoshop 2022 Essential Training: The Basics](#) > 6. Layers; 7. Color and Brush Essentials; 8. Working with Layer Masks; 9. Making Selections.

**Deke McClelland**

[Photoshop One-on-One: Fundamentals](#) > 3. Layers; 5. Brightness; 6. Balance; 8. Color; 9. Select.

[Photoshop One-on-One: Advanced](#) > 23. Blend Modes.

**11/3/2022 Mid-term due today before 11:59pm. Upload your essay to the Google Drive folder.**

**SPRING BREAK MARCH 14-20**

**Session 9 - 22/3/2022**

**This class is held from 3:30pm to 4:30pm. We reconvene at 6:00pm for the Workshop with photographer Rocco Rorandelli. This is a joint session with prof. Scott Palmer's course "Italian Sketchbook: Travel Writing and Digital Storytelling".**



**Tech Talk:** B&W conversions; retouching and special effects; filters. Q&A.

Technical Readings:

Ben Long, *Complete Digital Photography*, Chapters 9, 19, 20.

**Readings due today. Check Guidelines.**

Teju Cole, *Known and Strange Things* > ***Perfect and Unrehearsed*** and ***Disappearing Shanghai***.

**Guidelines** for the Reading responses to post in the **Readings Google Chat**.

- Summarize the main points in two or three sentences, no more than 50 words.
- These are useful questions for you to understand how to write your short summary:
  - What is the focus of this text?
  - From your reading, what is the most important point made in this text? Why is this important?
  - What ideas in this text are new to you and especially interesting?

To further explore and deepen the Adobe Photoshop topics covered today, check out these tutorials:

**Julianne Kost**

[Photoshop 2022 Essential Training: The Basics](#) > 5. Cropping, Straightening, and Adjusting Canvas Size; 10. Local Pixel Editing and Retouching; 14. Adjustment Layer Essentials; 15. Essential Filters.

**Deke McClelland**

[Photoshop One-on-One: Fundamentals](#) > 10. Crop; 12. Retouch.  
[Photoshop One-on-One: Advanced](#) > 28. Black and White Photography.

## Session 10 - 29/3/2022

**Research Presentation Group #1.**

**Critique of Assignment #4:** Feature Project.

**Reading due today. Check Guidelines.**

Teju Cole, *Known and Strange Things* > ***Touching Strangers***.

**Guidelines** for the Reading responses to post in the **Readings Google Chat**.

- Summarize the main points in two or three sentences, no more than 50 words.
- These are useful questions for you to understand how to write your short summary:
  - What is the focus of this text?
  - From your reading, what is the most important point made in this text? Why is this important?
  - What ideas in this text are new to you and especially interesting?

## Session 11 - 5/4/2022



## Research Presentation Group #2.

### Lecture: Contemporary Photography.

**Tech Talk:** Demo on scanning and printing.

Technical Readings:

Ben Long, *Complete Digital Photography*, Chapters 21, 22.

### Reading due today. Check Guidelines.

Teju Cole, *Known and Strange Things* > **Finders Keepers**.

**Guidelines** for the Reading responses to post in the **Readings Google Chat**.

- Summarize the main points in two or three sentences, no more than 50 words.
- These are useful questions for you to understand how to write your short summary:
  - What is the focus of this text?
  - From your reading, what is the most important point made in this text? Why is this important?
  - What ideas in this text are new to you and especially interesting?

To further explore and deepen the Adobe Photoshop and Printing topics covered today, check out these tutorials:

**Deke McClelland**

[Photoshop One-on-One: Fundamentals](#) > 14. Print.

## Session 12 - 12/4/2022

### Research Presentation Group #3.

**Final Exam:** assign Final Project that should be accompanied by a 300-word Artist Statement.

A draft for a work plan to be submitted via email on April 18 before 11:59pm.

How to write an artist statement:

[Link 1](#)

[Link 2](#)

**Tech Talk:** advanced selections; free transform; basics of compositing.

### Reading due today. Check Guidelines.

Teju Cole, *Known and Strange Things* > **Google's Macchia**.

**Guidelines** for the Reading responses to post in the **Readings Google Chat**.

- Summarize the main points in two or three sentences, no more than 50 words.
- These are useful questions for you to understand how to write your short summary:
  - What is the focus of this text?
  - From your reading, what is the most important point made in this text? Why is this important?



- What ideas in this text are new to you and especially interesting?

To further explore and deepen the Adobe Photoshop and Printing topics covered today, check out these tutorials:

**Julianne Kost**

[Photoshop 2022 Essential Training: The Basics](#) > 9. Making Selections; 12. Smart Object Essentials; 13. Essential Transformations.

### **Session 13 - 19/4/2022**

#### **Research Presentation Group #4.**

First review of Final Project.

**Tech Talk:** More Photoshop demo at the discretion of the instructor based on the perceived needs of the class.

#### **Reading due today. Check Guidelines.**

Teju Cole, *Known and Strange Things* > *The Atlas of Affect*.

**Guidelines** for the Reading responses to post in the **Readings Google Chat**.

- Summarize the main points in two or three sentences, no more than 50 words.
- These are useful questions for you to understand how to write your short summary:
  - What is the focus of this text?
  - From your reading, what is the most important point made in this text? Why is this important?
  - What ideas in this text are new to you and especially interesting?

**Session 26/4/2022 Class canceled for site visit at the CENTRO PECCI on 5/3/2022.**

### **Session 14 - 3/5/2022**

More work on the Final Project. Individual critiques.

**Tech Talk:** More Photoshop demo at the discretion of the instructor based on the perceived needs of the class.

### **Session 15 - 13/5/2022 FRIDAY**

**Final Exam.** Final Project presentations.



## Suggested Co-Curricular Activities

To be announced.

## Your Lecturer

Born in Naples, Alessandra Capodacqua lives and works in Florence.

A graduate in European Languages and Literatures, Alessandra is a photographer, an educator and a curator of exhibitions. As an artist, she works with a variety of photo devices: pinhole cameras, toy cameras, smartphones. She constantly expands her artistic development by experimenting with new digital technologies and alternative printing processes. Her photographs are shown nationally and internationally, and are in private and public collections, including the [Maison Européenne de la Photographie](#), Paris and the collection of self-portraits at the [Galleria degli Uffizi](#), Florence, among others.

Alessandra is an Adobe Creative Educator and teaches photography for national and international schools and colleges, both in Italian and English.

As a curator, she has overseen exhibitions of photography and participated in festivals of photography in Italy and abroad. She is regularly invited for portfolio reviews and mentors photographers by helping them organize and expand their artistic production. She is a juror for international photography awards and an established contributor to [LensCulture](#).

She organizes and coordinates the [Gabriele Basilico Prize for Landscape and Architecture Photography](#), and she is creative consultant and curator of the [Collezione Donata Pizzi](#), a collection of photographs, books, and objects made by more than 70 Italian women photographers and artists from 1965 to the present.

## [My Website](#)

## 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](mailto: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](mailto:bias.response@nyu.edu)
- Phone: 212-998-2277
- Local Telephone: 055 5007277