

SAMPLE SYLLABUS

NYU Madrid

CORE-UA 9400 M01

Texts and Ideas: Visible and Invisible Cities

Instruction Mode: In-Person

Spring 2023

Instructor Contact Information

- Name: TBD

Units earned

4

Co-requisite or prerequisite: N/A

Course Details

- Mondays and Wednesdays: 8:30 am to 9:50 am.
- Location: Rooms will be posted in Albert before your first class.
- COVID-related details: In the interest of protecting the NYU Madrid 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.
- If you need to quarantine due to COVID or have a COVID related need, you should contact your instructor immediately to make arrangements to keep up with your class work.

Course Description

Cities are expressions of human civilization as well as complex realities in constant flux. Through time cities have been conceived as spaces where citizens and travelers can access specific forms of knowledge, and also develop a particular human experience. By interrogating this experience, many questions arise: how do we relate to space? Is there such thing as an ideal city? How are cities lived and how are they portrayed?

Visible and Invisible Cities pays close attention to uses and representations of cities from the medieval period to early modernity in Spain. In this pursuit, Madrid will function as a case study, together with other prominent cities (Toledo, Granada, Córdoba). The materials used in

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the course will vary from literature and historical documents to visual and material culture, with a strong focus on including voices from multiple confessions and cultural traditions.

Visible and Invisible Cities offers a series of topics such as love, violence, power, knowledge and religious conversion, as well as several spatial frames (islands, gardens, the court, interiors, exteriors) as lenses to read the city in specific historical contexts. The course aims to offer an ample space for analysis and comparativism, in order to help you engage critically with primary texts that have been influential in shaping the contemporary world, and to expand your knowledge of intellectual history and literature.

Course Objective / Outcomes

- Develop an understanding of how cultures are constructed, modified and represented.
- Engage with influential literary and philosophical works and observe their implications in contemporary societies.
- Develop a new critical and sensorial vision of urban spaces and spatiality.
- Produce a critical discourse and engage in discussions, by giving and receiving feedback constructively.
- Acquire theoretical tools for reading and writing.
- Engage creatively with intellectual discourses.

Assessment Components

Class Participation

You are expected to attend class in person. The course will require active participation in class discussions and attendance at all the activities programmed outside the class. Your active and engaged participation will be reflected in this part of the course requirements.

Presentation

Short oral presentation (5-10 minutes) that introduces one of the assigned readings, and proposes questions to debate in class.

Flash writing

Four short assignments (200-300 words) designed to help you hone your perception of ideas, spaces and texts by focusing on one of the discussed topics and connecting it to a personal observation of the city. The goal of this flash writing is to encourage you to engage with the topics and texts directly and creatively as you experience living in a new city. Your writing must show critical thinking, pose questions and reflect personal experience. Photography, audio and video are welcome formats to use in combination with your writing.

- Flash writing 1: *the city and its affects* (observation of surroundings / emotion).
- Flash writing 2: *light and material culture* (theater, devotional spaces, streets).
- Flash writing 3: *new utopias* (with the elements of utopian writing, outline your own utopia).
- Flash writing 4: *interiors* (household and interiority in the city).

Please upload your assignments to Brightspace by Thursday **February 2nd**, by 3:00 pm; Friday, **Feb. 17th**, by 3:00 pm; Friday, **March 10th**, by 3:00 pm and Thursday, **March 30th**, by 3:00 pm. Assignment due dates are also indicated in the Course Schedule below.

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Mid-term Project

A short written assignment (3-4 pages), double spaced, 12 p. fonts. Please spellcheck and number your pages. This is an analytical paper where you examine a topic, space or idea of your interest in connection with materials stemming from the course. This midterm paper works as a preliminary study ahead of your final paper, where the same topic, space or idea will be discussed in greater depth, compared to other materials, or contested.

The mid-term paper is due by **Thursday, March 9th**, by 3:00 pm, via Brightspace.

Cultural activity in the city

Engaging with the city and connecting the topics under discussion to your experience in Madrid will be an important part of the course. This is a combined assignment that will require you to either attend a play by the National Classical Theater Company or visit an exhibition or art collection and write a short essay (2-3 pages) that links this experience to one topic or text discussed in class. Below are the details of the different cultural activities you can choose from:

Attend a play by the Compañía Nacional de Teatro Clásico, at the Teatro de la Comedia, C/ del Príncipe, 34.

Visit the exhibitions at the Biblioteca Nacional de España, Paseo de Recoletos 20-22.

Visit the art collections of the Museo del Prado (C/ Ruiz de Alarcón, 23) or Museo Lázaro Galdiano (C/ Serrano, 122).

The short essay is due by **Monday, April 17^h**, by 6:00 pm, via Brightspace.

Final Project

A written assignment (6-8 pages), double spaced, 12 p. fonts. Please spellcheck and number your pages. In this final analytical paper you will have the chance to apply some of the theories we have read to the same topic, space or idea that you already presented and explored in your preliminary midterm paper. A focus on one specific text studied in the semester may also be considered.

A short presentation on your final project will be required during one of the last two sessions of the semester: Friday, **April 28th** and Wednesday, **May 3rd**. Guidelines will be provided and handed out in class.

Final projects are due by Friday, **May 6th**, 6:00 pm, via Brightspace.

Assignments/Activities

Assignments	% of Final Grade
Class participation	20 %
Presentation on assigned readings	10 %
Short assignments	10 %
Cultural activity in the city	10%
Midterm project	20 %
Final project	30 %
Total	100 %

Required Text(s)

Electronic Resources (via Brightspace / NYU Library Course Reserves)

The following required readings will be available at Brightspace:

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Agresta, Abigail, "Humans and the Environment in Medieval Iberia", in E. Michal Gerli (ed.), *The Routledge Hispanic Studies Companion to Medieval Iberia: Unity and Diversity*, New York: Routledge, 2021, 3-17.

Amelang, James S., "Creating conversos, 1391-192" and "Vigilance Through Violence", in *Parallel Histories: Muslims and Jews in Inquisitional Spain*. Baton Rouge: Louisiana State University Press, 2013, 80-82.

Barthes, Roland, *A Lover's Discourse. Fragments*, Richard Howard (trans.), New York, Hill and Wang, FSG, 2001 (1977), 62-64.

Bass, Laura R. and Amanda Wunder, "The Veiled Ladies of the Early Modern Spanish World: Seduction and Scandal in Seville, Madrid, and Lima" Vol. 77, No. 1, *Re-Envisioning Early Modern Iberia: Visuality, Materiality, History* (Winter, 2009), 97-144.

Bennison, Amira K., "Power and the City in the Islamic West from the Umayyads to the Almohads", in Amira K. Bennison and Alison L. Gascoigne (eds.), *Cities in the Pre-Modern Islamic World: The Urban Impact of Religion, State and Society*, London, New York: Routledge, 2007, 65-77.

Bush, Olga, "A Poem is a Robe and a Castle: Inscribing Verses on Textiles and Architecture in the Alhambra", *Textile Society of America Symposium Proceedings*, 2008, 1-10.

—. "Integrating Aesthetic and Politics: The Mawlid Celebration in the Alhambra", in *Reframing the Alhambra: Architecture, Poetry, Textiles and Court Ceremonial*, Edinburgh: Edinburgh University Press, 2018, 228-284.

Certeau, Michel de, "Walking in the City", in *The Practice of Everyday Life*, trans. by Steven Rendall, Berkeley: University of California Press, 91-110.

Cervantes, Miguel de, *The Adventures of Don Quixote*, John Rutherford (trans.), London: Penguin Books, 1950, II-XLV.

Constable, Olivia Remie, *To Live Like a Moor. Christian Perceptions of Muslim Identity in Medieval and Early Modern Spain*, Philadelphia: University of Pennsylvania Press, 2018.

Barletta, Vincent; Mark L. Bajus and Cici Malik (eds. and trans.), *Dreams of Waking. An Anthology of Iberian Lyric Poetry, 1400-1700*, Chicago: University of Chicago Press, 2013, 108-111, 158-163, 177-181, 204-217.

Dodds, Jerrylynn D., María Rosa Menocal and Abigail Krasner Balbale, "Brothers", in *The Arts of Intimacy: Christians, Jews, and Muslims in the Making of Castilian Culture*, New Haven and London: Yale University Press, 2008, 241-291.

Ernaux, Annie, *Exteriors*, New York: Seven Stories Press, 2021, 5-8, 58-71.

García-Arenal, Mercedes, "Granada as a New Jerusalem: The Conversion of a City", in Giuseppe Marcocci, Wietse de Boer, Aliocha Maldavsky and Ilaria Pavan, *Space and Conversion in Global Perspective*, Leiden-Boston: Brill, 2014, 15-43.

García Pinilla, Ignacio (ed.), *Omníbona. Utopía del siglo XVI* (Ms. 9/2218 de la RAH), Salamanca, SEMYR, 2018 [selections].

Gil-Benumeya, Daniel, "El Madrid andalusí, entre la historia y la memoria", <<https://www.alandalusylahistoria.com/?p=3716>>.

Greer, Margaret Rich, *The Play of Power: Mythological Court Dramas of Calderón de la Barca*, Princeton University Press, 2017, 77-95.

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Gutwirth, E. "Illuminations I: Lights, Material Culture and the Society of Spectacle in the Late Middle Ages", 14-31.

Al-Hajarī, *Kitāb Nāṣir al-Dīn 'alā 'l-Qawm al-kāfirīn (The supporter of religion against the Infidels)*, P.S Van Koningsveld, Q. al-Samarrai and G. A. Wieggers (ed. and trans.), Madrid: CSIC, 2015 [selection].

Ibn Hazm, *The Ring of the Dove: A Treatise on the Art and Practice of Arab Love*, A. J. Arberry (trans.), London: Luzac, 1953 (*Ṭawq al-Ḥamāmah*), 16-24.

Ibn Tufayl, *Hayy Ibn Yaqzan: A Philosophical Tale*, Lenn E. Goodman (trans.), Chicago: University of Chicago Press, 2009.

Laing, Olivia, *The Lonely City*, London: Canongate, 2016, 3-8, 11-44.

Maimonides, *Guide of the Perplexed*, Alfred L. Ivry (ed.), Chicago: University of Chicago Press, 2016 [selection].

Nalle, Sara, "Private Devotion and Personal Space", in María Cruz de Carlos Varona, Pierre Civil, Felipe Pereda, Cécile Vicent-Cassy (coords.), *La imagen religiosa en la Monarquía hispánica: usos y espacios*, Madrid: Casa Velázquez, 2008, 255-272.

Núñez Muley, Francisco, "A Memorandum for the President of the Royal Audiencia and Chancery Court of the City and Kingdom of Granada", Vincent Barletta (trans.), Chicago: *The University of Chicago Press*, 55-101.

Pratt, Mary Louise, "Arts of the contact zone", *Profession* 91. New York: *MLA*, 1991, 33-40.

Ramiro Avilés, Miguel Ángel (ed.), *Descripción de la Sinapia, península en la tierra austral*, Madrid: Dykinson, 2013 [selection].

Riquet, J., *The aesthetics of island space: Perception, ideology, geopoetics*, Oxford: Oxford University Press, Introduction, 2020.

Rodríguez de Montalvo, Garcí, *Amadis of Gaul*, Herbert C. Behm (trans.), Lexington, Kentucky: The University Press of Kentucky, 2003, vol. III 167-179.

Ruiz, Juan; Arcipreste de Hita, *The Book of Good Love (Libro de buen amor)*, Raymond S Willis (ed. and trans.), Princeton: Princeton University Press, 1972, 254-284.

Settis, Salvatore, "The invisible city", in *If Venice Dies*, New York: New Vessel Press, 2016 (2014), 13-17.

Teresa of Avila, Saint, *The Book of My Life*, Mirabai Starr (trans.), Boston: New Seeds Books, 2008, [selection].

Vega, Lope de, *Women and Servants (Mujeres y criados)*, Barbara Fuchs (trans.), Newark, Delaware: Juan de la Cuesta Hispanic Monographs, 2016.

Wacks, David, *Framing Iberia. Maqamat and Frametale Narratives in Medieval Spain*, Leiden: Brill, 2007, 157-193.

Zayas, María de, *The Enchantments of Love*, H. Patsy Boyer (trans.), University of California Press, 1990, ch. "Slave to her Own Lover".

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Course Schedule

Topics and Assignments

Week/Date	Topic	Reading
Session 1, January 25 th	Thinking the city	Salvatore Settis, <i>If Venice Dies</i> , "The invisible city", New York: New Vessel Press, 2016 (2014), 13-17. Michel de Certeau, "Walking in the City", <i>The Practice of Everyday Life</i> , trans. by Steven Rendall, Berkeley: University of California Press, 91-110.
Session 2, January 27 th (Friday)	Sensing the city	Olivia Laing, <i>The Lonely City</i> , London: Canongate, 2016, 3-8, 11-44. Annie Emaux, <i>Exteriors</i> , New York: Seven Stories Press, 2021, 5-8, 58-71. Abigail Agresta, "Humans and the Environment in Medieval Iberia", in E. Michal Gerli (ed.), <i>The Routledge Hispanic Studies Companion to Medieval Iberia: Unity and Diversity</i> , New York: Routledge, 2021, 3-17.
Session 3, January 30 th	Love and the city I	Juan Ruiz, Arcipreste de Hita, <i>The Book of Good Love (Libro de buen amor)</i> , Raymond S Willis (ed. and trans.), Princeton: Princeton University Press, 1972, 254-284. David Wacks, <i>Framing Iberia. Maqamat and Frametale Narratives in Medieval Spain</i> , Leiden: Brill, 2007, 157-193.
Session 4, February 1 st	Love and the city II	Ibn Hazm, <i>The Ring of the Dove: A Treatise on the Art and Practice of Arab Love</i> , A. J. Arberry (trans.), London: Luzac, 1953 (<i>Ṭawq al-Ḥamāmah</i>), 16-24. Roland Barthes, <i>A Lover's Discourse. Fragments</i> , Richard Howard (trans.), New York, Hill and Wang, FSG, 2001 (1977), 62-64. Amira K. Bennison, "Power and the City in the Islamic West from the Umayyads to the Almohads", in <i>Cities in the Pre-Modern Islamic</i>

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Week/Date	Topic	Reading
		<p><i>World: The Urban Impact of Religion, State and Society</i>, in Amira K. Bennison and Alison L. Gascoigne, London, New York: Routledge, 2007, 65-77.</p> <p>—</p> <p>Flash Writing #1 is due by Thursday, February 2nd, by 3:00 pm</p>
Session 5, February 6 th	Poetics of space: The Alhambra's epigraphic poems	<p>Jerrylynn D. Dodds, María Rosa Menocal and Abigail Krasner Balbale, "Brothers", <i>The Arts of Intimacy: Christians, Jews, and Muslims in the Making of Castilian Culture</i>, New Haven and London: Yale University Press, 2008, 241-291.</p> <p>Olga Bush, "A Poem is a Robe and a Castle: Inscribing Verses on Textiles and Architecture in the Alhambra", <i>Textile Society of America Symposium Proceedings</i>, 2008, 1-10.</p>
Session 6, February 8 th	Politics of light	<p>Olga Bush, "Integrating Aesthetic and Politics: The Mawlid Celebration in the Alhambra", <i>Reframing the Alhambra: Architecture, Poetry, Textiles and Court Ceremonial</i>, Edinburgh: Edinburgh University Press, 2018, 228-284.</p> <p>E. Gutwirth, «Illuminations I: Lights, Material Culture and the Society of Spectacle in the Late Middle Ages», 14-31.</p>
Session 7, February 13th	Governing the city	<p>Maimonides, <i>Guide of the Perplexed</i>, Alfred L. Ivry (ed.), Chicago: University of Chicago Press, 2016 [selection].</p>
Session 8, February 15 th	Majrīt: Madrid in al-Andalus	<p>Visit to the remains of the Islamic walls of Madrid and the Museo de los Orígenes de Madrid</p> <p>Daniel Gil-Benumeya, "El Madrid andalusí, entre la historia y la memoria", https://www.alandalusylahistoria.com/?p=3716</p> <p>—</p> <p>Flash Writing #2 is due by Friday, February 17th, by 3:00 pm</p>

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Week/Date	Topic	Reading
Session 9, February 20 th	Islands of knowledge and wonders I	Ibn Tufayl, <i>Hayy Ibn Yaqzan: A Philosophical Tale</i> , Lenn E. Goodman (trans.), Chicago: University of Chicago Press, 2009 [selection].
Session 10, February 22 th	Islands of knowledge and wonders II	Garci Rodríguez de Montalvo, <i>Amadis of Gaul</i> , Herbert C. Behm (trans.), Lexington, Kentucky: The University Press of Kentucky, 2003, vol. III 167-179. J. Riquet, <i>The aesthetics of island space: Perception, ideology, geopoetics</i> , Oxford: Oxford University Press, Introduction, 2020, 1-29.
Session 11, February 27 th	Islands of knowledge and wonders III	Miguel de Cervantes, <i>The Adventures of Don Quixote</i> , John Rutherford (trans.), London: Penguin Books, 1950, II-XLV.
Session 12, March 1 st	Intermediate spaces	Miguel de Cervantes, <i>The Adventures of Don Quixote</i> , John Rutherford (trans.), London: Penguin Books, 1950, I-XXIII. Mary Louise Pratt, "Arts of the contact zone", <i>Profession</i> 91. New York: MLA, 1991, 33-40. Fragment from the film <i>Honor de Cavalleria</i> by Albert Serra (2006).
Session 13, March 6 th	Utopias I: <i>Omníbona, Sinapia and Cyberia</i>	<i>Omníbona. Utopía del siglo XVI</i> (Ms. 9/2218 de la RAH), Ignacio García Pinilla (ed.), Salamanca, SEMYR, 2018 [selection].
Session 14, March 8 th	Guest Speaker: Interdisciplinary Artist Pablo Durango	N/A — Mid-term paper is due by Thursday, March 9th, by 3:00 pm
Session 15, March 22 nd	Utopias II: <i>Omníbona, Sinapia and Cyberia</i>	<i>Descripción de la Sinapia, península en la tierra austral</i> , Miguel Ángel Ramiro Avilés (ed.), Madrid: Dykinson, 2013 [selection]. — Flash Writing #3 is due by Thursday, March 23rd, by 3:00 pm

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Week/Date	Topic	Reading
Session 16, March 24 th (Friday)	Converting the city	Francisco Núñez Muley, "A Memorandum for the President of the Royal Audiencia and Chancery Court of the City and Kingdom of Granada", Vincent Barletta (trans.), Chicago: <i>The University of Chicago Press</i> , 55-101. Mercedes García-Arenal "Granada as a New Jerusalem: The Conversion of a City", in Giuseppe Marcocci, Wietse de Boer, Aliocha Maldavsky and Ilaria Pavan, <i>Space and Conversion in Global Perspective</i> , Leiden-Boston: Brill, 2014, 15-43.
Session 17, March 27 th	Celebration and violence	James S. Amelang, "Creating conversos, 1391-192" and "Vigilance Through Violence", 80-82 , <i>Parallel Histories: Muslims and Jews in Inquisitional Spain</i> . Baton Rouge: Louisiana State University Press, 2013. Al-Ḥajarī, <i>Kitāb Nāṣir al-Dīn 'alā 'l-Qawm al-kāfirīn (The supporter of religion against the Infidels)</i> , P.S Van Koningsveld, Q. al-Samarrai and G. A. Wieggers (ed. and trans.), Madrid: CSIC, 2015 [selection].
Session 18, March 29 th	Interiors: The household and the court	María de Zayas, <i>The Enchantments of Love</i> , H. Patsy Boyer (trans.), University of California Press, 1990, ch. "Slave to her Own Lover". — Flash Writing #4 is due by Thursday, March 30th by 4:00pm
Session 19, April 3 rd <i>Holy Week*</i> April 14th (Friday)* *schedule to be determined	Visit to Lope de Vega's House	N/A
Session 20, April 5 th <i>Holy Week*</i> April 21st (Friday) online session	The city, the body and the sacred	Teresa of Avila, <i>The Book of My Life</i> , Mirabai Starr (trans.), Boston: New Seeds Books, 2008, [selection].

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Week/Date	Topic	Reading
		Sara Nalle, "Private Devotion and Personal Space" in María Cruz de Carlos Varona, Pierre Civil, Felipe Pereda, Cécile Vicent-Cassy (coords.), <i>La imagen religiosa en la Monarquía hispánica: usos y espacios</i> , Madrid: Casa Velázquez, 2008, 255-272.
Session 21, April 10 th	The hidden city	<p><i>The Bath of Zaryeb, The City of Brass.</i> Two Aljamiado tales.</p> <p>Olivia Remie Constable, <i>To Live Like a Moor. Christian Perceptions of Muslim Identity in Medieval and Early Modern Spain</i>, Philadelphia: University of Pennsylvania Press, 2018, ch. 3, "Bathing and Hygiene".</p>
Session 22, April 12 th	Exteriors: The streets of Madrid	<p>Lope de Vega, <i>Women and Servants (Mujeres y criados)</i>, Barbara Fuchs (trans.), Newark, Delaware: Juan de la Cuesta Hispanic Monographs, 2016.</p> <p>Laura R. Bass and Amanda Wunder, "The Veiled Ladies of the Early Modern Spanish World: Seduction and Scandal in Seville, Madrid, and Lima" Vol. 77, No. 1, <i>Re-Envisioning Early Modern Iberia: Visuality, Materiality, History</i> (Winter, 2009), 97-144.</p> <p>— Essay on cultural activity in the city is due by Monday, April 17th by 6:00 pm</p>
Session 23, April 17 th	Exteriors: Palacio del Buen Retiro	Margaret Rich Greer, <i>The Play of Power: Mythological Court Dramas of Calderón de la Barca</i> , Princeton University Press, 2017, 77-95.
Session 24, April 19 th	Gardens I: Garcilaso and Fray Luis de León	<i>Dreams of Waking. An Anthology of Iberian Lyric Poetry, 1400-1700</i> , Vincent Barletta, Mark L. Bajus and Cici Malik (trans.), Chicago: University of Chicago Press, 2013, 108-111, 158-163.
Session 25, April 24 th	Visit to El Capricho de la Alameda de Osuna	N/A

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Week/Date	Topic	Reading
Session 26, April 26 th	Gardens II: San Juan and Aljamiado Poetry	<i>Dreams of Waking. An Anthology of Iberian Lyric Poetry</i> , 1400-1700, Vincent Barletta, Mark L. Bajus and Cici Malik (trans.), Chicago: University of Chicago Press, 2013, 177-181, 204-217.
Session 27, April 28 th (Friday)	Final Project Presentations	Final written projects are due via Brightspace by Friday, May 6th , 6:00 pm.
Session 28, May 3 rd	Final Project Presentations – Conclusions	Final written projects are due via Brightspace by Friday, May 6th , 6:00 pm.

Classroom Etiquette

The classroom is a space for free and open inquiry and for the critical evaluation of ideas, and it should be free of personal prejudice. Students and instructors alike have an obligation to all members of the class to create an educational atmosphere of mutual trust and respect in which differences of opinion can be subjected to deliberate and reasonable examination without animus.

As a matter of courtesy to fellow students and instructors, students should arrive at class promptly, prepared and ready to participate. Students are reminded particularly to shut off cellular telephones and, except in case of emergency, to remain in the classroom for the duration of the lecture or section meeting. If it is necessary to leave or enter a room once class has begun, students should do so quietly and with as little disruption as possible.

Academic Policies

Grade Conversion

Letter grades for the entire course will be assigned as follows:

Letter Grade	Points	Percent
A	4.0	100 – 93
A-	3.7	92 – 90
B+	3.3	89 – 87

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Letter Grade	Points	Percent
B	3.0	86 – 83
B-	2.7	82 – 80
C+	2.3	79 – 77
C	2.0	76 – 73
C-	1.7	72 – 70
D+	1.3	69 – 67
D	1.0	66 – 60
F	0.0	59 – 0

Attendance Policy

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

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted by e-mail to the Academics team (madrid.academics@nyu.edu), who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequently joining the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff by e-mail (madrid.academics@nyu.edu); until this

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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.

For Attendance Rules on Religious Holidays please see section "Inclusivity Policies and Priorities" in this syllabus.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

Late Submission of Work

- (1) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of your instructor or NYU Madrid Staff (madrid.academics@nyu.edu), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.
- (2) Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
- (3) Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Site Director, James D. Fernández (jf2@nyu.edu).
- (4) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
- (5) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

Academic Honesty/Plagiarism

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

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your instructor 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

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(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 instructor and NYU Madrid's Academics Office in writing via e-mail (madrid.academics@nyu.edu) 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 LMS 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 Madrid.

SAMPLE SYLLABUS

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
- Phone: +34 91 904 42 58