

# SAMPLE SYLLABUS

**NYU Prague**

**JOUR-UA 9302 - 4 points**

**Production and Publication: Travel Writing**

**Spring 2022**

**Course Format: BLENDED**

**Time Zone: CET**

## **Instructor Information**

**Mgr. Veronika Bednarova, M. A.**

Email:

Telephone:

## **Course Information**

- **JOUR-UA 9302**
- **Production and Publication: Travel Writing**
- **Meeting times: Tuesdays and Thursdays, 4:30-5:50 PM (CET)**
- **Student consultation hours: Tuesdays and Thursdays 4:00-4:30 PM**
  - **NYU, Masaryk Classroom, Malé náměstí 2, Prague 1**
  - [NYU Prague Academic Calendar](#)

## **Course Overview and Goals**

*"I was trying to write... and I found the greatest difficulty was to put down what really happened in action; what the actual things were which produced the emotion that you experienced...the real thing, the sequence of motion and fact which made the emotion and which would be as valid in a year or ten years or, with luck and if you stated it purely enough, always."*

**Ernest Hemingway**

The course focuses on combining the creative techniques of fiction with the rigor of journalistic travel writing to produce stories that move beyond the constraints of the news and feature story: stories that engage, resonate with readers, provide insight – stories which “produce the emotion”.

The course proceeds by the reading and analysis of important contemporary journalism and classic travel pieces: examination of the narrative; fictional and literary devices used in travel

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writing; examination of and practice with various information gathering strategies; humor; point of view; unique voice.

You will be encouraged to attempt a variety of forms to examine your own writing processes, to try methods used by professional writers (such as journal writing). You will also continually develop stories from your own travel/non-travel experiences.

The regular assignments will prepare you for the final project: a substantial travel narrative of your own.

## **Upon Completion of this Course, students will be able to:**

- Finding your own voice
- Using humor, idiosyncrasies, dialog and other creative devices in nonfiction writing
- Bringing that place at the writer's experience to life so vividly that the reader is transported there
- Understanding that it is the people that make for unique stories

## **Course Requirements**

This is a journalism class with 4 written assignments (including the midterm and the final) and 10 travel journal entries (each approximately one paragraph long, to be read in the class or shared via Brightspace). All 4 written assignments will be specified and discussed in class. Failure to submit or fulfill any required course component results in failure of the class.

## **Class Participation**

Given this is a journalism course, participation is important. The diversity of student background and experience is a key element for enhancing the class for everyone. I will evaluate you on how well prepared you are and if your comments add to our understanding of the material or discussion topics.

You will also be expected to provide a detailed, constructive criticism to the written assignments of your classmates. At specific times during the semester, we will use the workshop process and class discussion to help you develop your pieces. Please note you are expected to read and evaluate each other's first drafts (assignments 1, 2 and 3) as part of this process.

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## Written Assignments (including the midterm and the final)

### Assignment 1\*

FOOD FEATURE, due March 1, 2022 (Final Draft)

A 500-word travel feature involving an experience with food/drink, which reflects something about cultural identities

### Assignment 2\*

MIDTERM, due March 31, 2022 (Final Draft)

A 1000-word travel feature (pictures possible, but not compulsory)

### Assignment 3\*

PROFILE FEATURE, due April 12, 2022 (Final Draft)

A 700-word profile of a person, can be done in person or online

### Assignment 4\*

FINAL REPORTAGE, due May 12, 2022 (Final Draft, the first drafts will not be workshopped in class)

1500-word in-depth piece of travel magazine reportage

\*All four written assignments will be (in great detail) specified in class. We will also discuss in class your ideas for the topics of your assignments.

## Grading of Assignments

The grade for this course will be determined according to the following formula:

Assignments/Activities	% of Final Grade
Attendance	10 %
Travel Journal	10 %
Class participation and readings / class discussion / workshopping of your first drafts (assignment 1, 2, and 3)	15 %
Assignment 1, Food Feature	10 %
Assignment 2, Mid-term Article, Travel Feature	20 %

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Assignment 3, Profile of a Person	10 %
Assignment 4, Final Paper, Travel Reportage	25 %

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

Letter Grade	Percent
<b>A</b>	94 % and higher
<b>A-</b>	90-93 %
<b>B+</b>	92-87 %
<b>B</b>	84-86 %
<b>B-</b>	80-83 %
<b>C+</b>	77-82 %
<b>C</b>	72-76 %
<b>C-</b>	75-70 %
<b>D+</b>	69-67 %
<b>D</b>	66-65 %
<b>D-</b>	64-60 %
<b>F</b>	59 % and lower

## Assessment Expectations

**Grade A:** Exceptional level of creative and structured journalism writing, publishable (or published) during the semester.

**Grade B:** Very good level or creative and structured written work, with some editing needed.

**Grade C:** Satisfactory and sufficiently clear and structured written work.

**Grade D:** Adequate level of written work but weakly creative, vague, unstructured.

**Grade F:** Unfinished, poorly structured, vague, unclear written work.

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## Course Schedule / Topics and Assignments

Week/Date	Topic	Reading	Assignment Due
Session 1 Tuesday, January 25	<b>Introduction Course Outline Syllabus Review</b>	<u>Memory of Spring 2020</u> <a href="https://wp.nyu.edu/nyuprague/2020/05/09/travel-writing-in-the-times-of-no-travel/">https://wp.nyu.edu/nyuprague/2020/05/09/travel-writing-in-the-times-of-no-travel/</a>	<b>Special assignment for the whole course:</b> Start an “old-fashioned” travel journal (blog) and write <b>at least one paragraph</b> few times per week. Have your travel journal ready for the class. Occasional class readings from your journal will be expected.
Session 2 Thursday, January 27	<b>Basic skills needed for the course.</b> The NYU bubble, the language barrier, the beauty of our comfort zones. How to fight it. Talking to the people. Finding trends.	Pico Iyer: <i>Why We Travel.</i> <a href="https://www.salon.com/2000/03/18/why/">https://www.salon.com/2000/03/18/why/</a>  New trend: <a href="https://www.nytimes.com/2022/01/19/style/pandemic-work-from-home-style.html">https://www.nytimes.com/2022/01/19/style/pandemic-work-from-home-style.html</a>	<b>TRAVEL JOURNAL 1</b> Have your travel journal ready for the class. Write one short paragraph about a surprising phenomenon you observed since arriving in Prague (or any other place you have recently visited). Is there a seed for a travel story? Class discussion.
Session 3 Tuesday, February 1	<b>Why destination is not yet a story</b>	Selected chapters in: <i>The Mammoth Book of Journalism</i> , Carroll & Graf Publishers, 2003. Jack London ( <i>The San Francisco Earthquake</i> , 1906), p. 107-113 (7 pages). (know your City) John Steinbeck ( <i>Death in the Dust</i> , 1936), p. 200-204 (5 pages). (know your people) George Orwell ( <i>The Moon Under Water</i> , 1946), p. 274-276 (4 pages). (dream a bit) READING PACK	<b>TRAVEL JOURNAL 2</b> What is the hot news in the city where you live right now? (Prague or any other place.) Why exactly? Write three topics, which would be worth covering this week (think of travel writing flavour). Class discussion.

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<p>Session 4 Thursday, February 3</p>	<p><b>Writing About Your City:</b> captivating theme, dramatic scenes. Travelogue. Developing a clear narrative, concrete details. The angle. The hook.</p>	<p>Richard Kapucinski: <i>Christmas Eve in Uganda</i>, Granta 26. London Penguin Books, 1989, p. 11-17 (7 pages). READING PACK</p>	<p><b>TRAVEL JOURNAL 3</b> Write a short <b>dramatic scene</b> from the streets, stores or pubs of the place you live in right now. Where is the drama and why? Is there a seed for a travel story?</p>
<p>Session 5 Tuesday, February 8</p>	<p><b>A Cook’s Tour</b> Food has no language, brings people together without words. Show it!</p>	<p>Brad Wetzler: <i>Is Just Like Amerika!</i> Outside Magazine, November 2000, <a href="https://www.outsideonline.com/1887181/just-amerika">https://www.outsideonline.com/1887181/just-amerika</a> (10 pages) READING PACK OR ONLINE</p> <p><u>Happy meals from happy people:</u> <a href="https://www.bbc.com/travel/article/20171120-georgias-addictive-cousin-to-pizza">https://www.bbc.com/travel/article/20171120-georgias-addictive-cousin-to-pizza</a></p>	<p><b>TRAVEL JOURNAL 4</b> Write a journal entry about your favorite meal you encountered while travelling. Why do you like it? Think more about the culture identity rather than the taste. This idea can, but does not have to, be used for your topic of Assignment 1.</p>
<p>Session 6 Thursday, February 10</p>	<p><b>Writing a Profile</b></p>	<p>Profile of your choice from the New Yorker: <a href="https://www.newyorker.com/magazine/profiles">https://www.newyorker.com/magazine/profiles</a> (read one and tell us about it)</p> <p>Example of additional reading (or listening), however the choice is yours <a href="https://www.newyorker.com/magazine/2021/12/20/alison-roman-just-cant-help-herself">https://www.newyorker.com/magazine/2021/12/20/alison-roman-just-cant-help-herself</a></p>	<p><b>TRAVEL JOURNAL 5</b> Give us 5 “dream interviews” you would like to conduct in your life. Try to be more or less realistic in your choices. Explain the reason why would you like to talk to the personalities of your choice.</p>
<p>Session 7 Tuesday, February 15</p>	<p><b>How to Find Your Unique Voice</b> <b>Pros and Cons of Narrating in First Person</b></p>	<p>Selected chapters in: <u>Slavenka Drakulic: <i>How We Survived Communism and Even Laughed</i></u>, Harper Perennial, 1993. <i>Pizza in Warsaw, Torte in Prague</i>, p. 11-20 (10 pages). <i>Make-up and Other Crucial Questions</i>, p. 21-32 (12 pages).</p>	<p><b>TRAVEL JOURNAL 6</b> Write a story about your current day-to-day routine (e. g. shopping, studying, cooking, meeting friends, keeping in touch with friends and family, watching a movie, going to the gym) and try to make it</p>

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		<p><i>A Communist Eye, or What Did I See in New York?</i>, p. 113-122 (10 pages). READING PACK</p>	relatable to the general audience
<p>Session 8 Thursday, February 17</p>	<p><b>How do we find starving puppy?</b></p>	<p>Watching REPORTER (2009). It is a feature documentary about Nicholas Kristof, the two-time Pulitzer Prize winning columnist for the New York Times, who almost single-handedly put the crisis in Darfur on the world map.</p>	<p><b>First Version of Assignment 1 (Food Feature) Due</b></p>
<p>Session 9 Tuesday, February 22</p>	<p><b>Food feature First draft Class workshop/ Discussion/ Feedback</b></p>	<p><b>Group I</b> <u>Workshop of Assignment 1 Articles</u> (reading first drafts of your food articles required – approx. 30 pages) <u>Discussion of Midterm Topics</u></p>	
<p>Session 10, Thursday February 24</p>	<p><b>Food feature First draft Class workshop/ Discussion/ Feedback</b></p>	<p><b>Group II</b> Workshop of Assignment 1 Articles (reading first drafts of your food articles required – approx. 30 pages) <u>Discussion of Midterm Topics</u></p>	
<p>Session 11, Tuesday, March 1</p>	<p><b>Guest Speaker (TBC)</b>  <b>IPHONE WORKSHOP</b></p>	<p><b><u>iPhone Workshop</u></b> <b>JAN SIBIK</b> The World Press Photo Winner and renowned reporter Jan Sibik will introduce you the basic skills of professional iPhone photography</p> <p>Research <a href="http://www.sibik.cz">www.sibik.cz</a> and prepare your questions for the guest lecturer</p>	<p><b>Final Version of Assignment 1 (Food Feature) Due</b></p>
<p>Session 12 Thursday, March 3</p>	<p><b>Humor, Part 1 &amp; Other creative writing devices</b></p>	<p>1. Stephen Clarke: <i>A Year in the Merde</i>. Bloomsbury, 2006, p. 1-35 (35 pages). Please note: this book is a FICTION READING PACK 21_CLARKE</p> <p>2. Mark Twain: <i>The American Assault on Pyramids</i> READING PACK 02_TWAIN</p>	<p><b>TRAVEL JOURNAL 7a GROUP 1</b> Choose a story in your travel journal you find humorous. Where is the humor? Class discussion and readings.</p>

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		3. Peter Mayle: <i>A Year in Provence</i> . Vintage Book, 1991, p. 1-23 (23 pages). READING PACK 20_MAYLE	
Session 13 Tuesday, March 8	<b>THIS IS AN ONLINE CLASS (NOT BLENDED)</b>  <b>The humorous style of Bill Bryson</b>	<b>Interview 1</b> <a href="https://www.theguardian.com/books/2015/mar/14/bill-bryson-books-interview-follow-up-notes-from-a-small-island">https://www.theguardian.com/books/2015/mar/14/bill-bryson-books-interview-follow-up-notes-from-a-small-island</a>  <b>Interview 2</b> <a href="https://www.townandcountrymag.com/leisure/arts-and-culture/news/a3694/bill-bryson-interview/">https://www.townandcountrymag.com/leisure/arts-and-culture/news/a3694/bill-bryson-interview/</a>  Bill Bryson: <i>Notes from a Small Island</i> . Vintage Book, 1991, p. 279-285 (6 pages). READING PACK 23_BRYSON	<b>TRAVEL JOURNAL 7b GROUP 2</b>  Choose a story in your travel journal you find humorous. Where is the humor? Class discussion and readings.
Session 14 Thursday, March 10	<b>THIS IS AN ONLINE CLASS (NOT BLENDED)</b>  <b>How to Find Your Unique Voice II</b>  <b>Pros and Cons of Solo Traveling</b>	Planning A Solo Travel   The Solo Girl's Guide To Travel With Preethi   TLC India <a href="https://www.youtube.com/watch?v=Eltxf6tOprw">https://www.youtube.com/watch?v=Eltxf6tOprw</a>  <a href="https://www.thetimes.co.uk/travel/destinations/best-solo-holidays">https://www.thetimes.co.uk/travel/destinations/best-solo-holidays</a>	<b>TRAVEL JOURNAL 8</b> Plan in great details a solo trip of yours. Do you even want to take one? Why or why not? Where would you go and how? What are your limits and why? Class discussion.
Tuesday, March 15	<b>SPRING BREAK - NO CLASSES</b>		
Thursday, March 17	<b>SPRING BREAK - NO CLASSES</b>		
Session 15 Tuesday, March 22	<b>Travel Writing &amp; Lifestyle Trends 2022</b>	Travelers of new generations spend less but travel more? Will see.  <b>Video to be watched in the class:</b> <a href="https://www.youtube.com/watch?v=T2l8nRYUSml">https://www.youtube.com/watch?v=T2l8nRYUSml</a>	<b>First Version of Assignment 2 (Midterm Paper) Due</b>



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Session 16 Thursday, March 24	<b>Midterm feature First draft Class workshop/ Discussion/ Feedback Class Workshop</b>	<b>GROUP II</b> Workshop of Midterm Assignment 2 Articles (reading of Midterms required – approx. 40 pages)	
Session 17 Tuesday, March 29	<b>Midterm feature First draft Class workshop/ Discussion/ Feedback</b>	<b>GROUP I</b> Workshop of Midterm Assignment 2 Articles (reading of Midterms required – approx. 40 pages)	
Session 18 Thursday, March 31	<b>Guest Speaker (TBC) The Basics of Guidebook Writing</b>	Travel writer and writer <b>MARK BAKER</b>  <a href="http://www.markbakerprague.com">www.markbakerprague.com</a>  Mark will talk about how the business works and how authors carry out research as well as give some tips for researching and writing in this format.	<b>Final Version of Assignment 2 (Midterm Paper) Due</b>
Session 19 Tuesday, April 5	<b>How to Find Your Unique Voice III  Creativity, Inspiration</b>	“Operation Self-Esteem, Day Fucking One.” In: Elizabeth Gilbert: <i>Eat, Pray, Love</i>  <b>Watch:</b> <a href="https://www.ted.com/talks/elizabeth_gilbert_your_elusive_creative_genius">https://www.ted.com/talks/eliza beth_gilbert_your_elusive_cre ative_genius</a> (TED Talk)  <b>Listen:</b> <a href="https://podcasts.apple.com/us/podcast/elizabeth-gilbert-shows-up-to-everything/id1437306870?i=100421929243">https://podcasts.apple.com/us/p odcast/elizabeth-gilbert-shows-up- -everything/id1437306870?i=100 421929243</a>  (TED Interview)	<b>TRAVEL JOURNAL 9</b> What inspires you these days? What would you like to write/film/blog/draw about? Try to use all five senses to identify where your creativity comes from and how does it transform into your potential dream project.
Session 20 Thursday, April 7		<a href="https://www.forbes.com/sites/nicoletrilivas/2021/12/26/escape-the-winter-with-one-of-these-tr">https://www.forbes.com/sites/ni coletrilivas/2021/12/26/escape- the-winter-with-one-of-these-tr</a>	<b>TRAVEL JOURNAL 10</b> Pitch us a project for <b>your personal weekly podcast</b> (does not have

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	<b>The Art of Podcast</b>	<a href="https://www.apple.com/podcasts/play/all-podcasts/?sh=2ec76c9a3bf0">avel-podcasts/?sh=2ec76c9a3bf0</a>  <b>THERE SHE GOES</b> <a href="https://podcasts.apple.com/us/podcast/there-she-goes/id1561013951">https://podcasts.apple.com/us/podcast/there-she-goes/id1561013951</a>	to be a travel writing podcast). What would you like to talk about every week? With whom? Why? For how long? Outline your first episode.
Session 21 Tuesday, April 12	<b>Guest Speaker (TBC)</b>  <b>From foreign reporting to humor writing</b>	Travel & humor writer, foreign correspondent <b>IVA ROZE</b>  <a href="http://www.aau.edu/directory/iva-skochova/">www.aau.edu/directory/iva-skochova/</a>	<b>First Version of Assignment 3 (Profile Paper) Due</b>
Session 22 Thursday, April 14	<b>Profile feature First draft</b> <b>Class workshop/ Discussion/ Feedback</b>	<b>GROUP I</b> Workshop of Profile Assignment 3 Articles (reading of Assignments 3 required – approx. 20 pages)	
Session 23 Tuesday April 19	<b>Profile feature First draft</b> <b>Class workshop/ Discussion/ Feedback</b>	<b>GROUP II</b> Workshop of Profile Assignment 3 Articles (reading of Assignments 3 required – approx. 20 pages)	
Session 24 Thursday, April 21	<b>The Future of Travel Writing</b> How, why, and where will people travel? Generation shift, change after pandemic, off-grid traveling (offgrid-travel.com), virtual reality, artificial intelligence, user generated content, search of authenticity in travelling...	<b>In-Class Writing:</b> <b>The Future of Travel</b>  <b><u>IN CLASS TRAVEL JOURNAL EXTRA</u></b> How do you foresee the future of travel for your generation?	<b>Final Version of Assignment 3 (Profile Paper) due</b>
Session 25 Tuesday, April 26	<b>Movie Documentary TBA</b>		<b>Outlines of Final Papers Due</b>

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<p>Session 26 Thursday, April 28</p>	<p><b>What Makes Good Writing</b> Editing. Being cohesive. The topic. The lightness. The importance.</p>	<p>Hunter Thompson: <i>The Kentucky Derby is Decadent and Deprived</i>, p. 195-211 (17 pages). In: Wolfe, T and Jonson, E.W. (eds.), <i>The New Journalism</i>, New York, Harper &amp; Row, 1973. <b>READING PACK</b></p> <p>Tom Junod: <i>The Falling Man</i>, Esquire, originally published in September 2001. <a href="http://esquire.com/news-politics/a48031/the-falling-man-tom-junod/">esquire.com/news-politics/a48031/the-falling-man-tom-junod/</a> <b>READING PACK OR ONLINE</b></p>	<p><b>CLASS DISCUSSION: What Makes Good Writing?</b></p>
<p>Session 27 Tuesday, May 3</p>	<p>NO GROUP CLASS</p>	<p>NO CLASS. Students to work on papers. 10-15-minute individual consultations (previously scheduled) are compulsory. First drafts of your final papers will NOT be discussed in class.</p>	
<p>Session 28 Thursday, May 5</p>	<p>NO GROUP CLASS</p>	<p>NO CLASS. Students to work on papers. 10-15-minute individual consultations (previously scheduled) are compulsory. First drafts of your final papers will NOT be discussed in class.</p>	
<p><b>Reading Day</b> Tuesday, May 10</p>	<p><b>NO CLASSES</b></p>		
<p>Session 29 Thursday, May 12</p>	<p><b>FINAL EXAMS</b></p>	<p><b>FINAL REPORTAGE DUE</b> Deadline 7 PM</p>	<p><b>Final Version of Assignment 4 (Final Paper) Due</b></p>

## Course Materials

## Required Textbooks & Materials:

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## Resources:

- **Access your course materials:** [Brightspace](#)
- **Databases, journal articles, and more:** [Bobst Library](#) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](#) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](#) (nyu.edu/it/servicedesk)
- **NYU Prague library:** [Tritius Catalog](#) (https://nyu.tritius.cz/?lang=EN)

## Course Policies

### Attendance and Tardiness

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, or online through NYU Brightspaces if the course is remote synchronous/blended, 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 Academic Director Vanda Thorne ([vt21@nyu.edu](mailto:vt21@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 Academic Director Vanda Thorne ([vt21@nyu.edu](mailto:vt21@nyu.edu)) by email 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 in person or by e-mail to the Academic Director, who will inform your professors.

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

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

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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 NYU SITE Staff), 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.
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.

## Final Exams

Final exams must be taken at their designated times. Should there be a conflict between final exams, please bring it to the attention of the site Academic Director as soon as this is known to facilitate alternate arrangements. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

## Academic Honesty/Plagiarism

According to the Liberal Studies Program Student Handbook, plagiarism is defined as follows:

**Plagiarism is presenting someone else's work as though it were one's own. More specifically plagiarism is to present as one's own a sequence of words quoted without quotation marks from another writer, a paraphrased passage from another writer's work; facts or ideas gathered, organized and reported by someone else, orally and/or in writing. Since plagiarism is a matter of fact, not of the student's intention, it is crucial that acknowledgment of the sources be accurate and complete. Even where there is no conscious intention to deceive, the failure to make appropriate acknowledgment constitutes plagiarism.**

The College of Arts and Science's Academic Handbook defines plagiarism similarly and also specifies the following:

**“presenting an oral report drawn without attribution from other sources (oral or written), writing a paragraph which, despite being in different words, expresses someone else's idea without a reference to the source of the idea, or submitting essentially the same**

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paper in two different courses (unless both teachers have given their permission in advance).

**Receiving help on a take-home examination or quiz is also cheating – and so is giving that help – unless expressly permitted by the teacher (as in collaborative projects). While all this looks like a lot to remember, all you need to do is give credit where it is due, take credit only for original ideas, and ask your teacher or advisor when in doubt.”**

“Penalties for plagiarism range from failure for a paper, failure for the course or dismissal from the university.” (**Liberal Studies Program Student Handbook**)

## **Classroom Etiquette**

- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- Make sure to let your classmates finish speaking before you do.
- Please do not eat during class and minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary)
- If deemed necessary by the study away site (ie COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class. In online classes, consider using the chat function or “raise hand” function in order to add your voice to class discussions.

## **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 NYU SITE’s Academics Office 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

# SAMPLE SYLLABUS

faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

## **Moses Accommodations Statement**

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or [mosescsd@nyu.edu](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 Prague.

## **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