

# SAMPLE SYLLABUS

**NYU Prague**

**ARTH-UA 9662 - P01**

**Czech Art and Architecture**

**Spring 22**

**Course Format: In-Person**

**Time Zone: CET**

## **Spring 2022**

You may be taking courses at multiple locations this semester. If you are enrolled in this course 100% **remotely** please make sure that you have completed the online academic orientation via Brightspace so you are aware of site specific support structure, policies and procedures. **Please contact the site Academic Director ([vanda.thorne@nyu.edu](mailto:vanda.thorne@nyu.edu)) if you need more assistance.**

If you are attending **in person**, you will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol. Please note that you are expected to attend every class meeting in-person; however, this may change at any point during the semester if local COVID-19 regulations require additional physical distancing.

## **Instructor Information**

- TBA

## **Course Information**

- Course Number: **ARTH-UA 9662 - P01**
- Course Name: **Czech Art and Architecture**
- Meeting times: **(CET) Tuesday 12:00-2:50**
  - Mucha - RD
- [NYU Prague Academic Calendar](#)

## **Course Overview and Goals**

This course presents a survey of art and architecture in Prague and its environs – from the Middle Ages to the modern era – with an emphasis on key periods in Czech history, and placed within the context of the main periods and movements of Western art history.

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The course is rooted in a discussion of the city of Prague, and students are encouraged, through excursions and assignments, to become acquainted with the city's architecture, monuments and urban design.

Students learn to analyse formal aspects of art and architectural styles, and are encouraged to investigate their sources and theoretical foundations.

Emphasis is given to the historical and cultural context of art styles and movements. We also look at art patronage in some key periods of Czech history to see how this reflects political, cultural and ideological change.

Classroom lectures are combined with regular field trips to examine works of art and architecture at first hand. These include architectural walking tours and visits to temporary exhibitions as well as the city's major art galleries.

## Expectations

- It is an advantage (but not necessary) to have some background in the humanities.
- You should be prepared for a course that depends on your skills of observation, description and analysis, where attention to detail goes hand-in-hand with the discussion of broader concepts and theories.
- It is assumed that students who take this course are curious and motivated to explore the place where they are studying (above all the city of Prague, its buildings, monuments and art collections), which requires a commitment beyond class time.
- You should be ready to take some initiative in discovering and selecting your own topics for analysis in assignments.
- You should be prepared to tolerate of all kinds of weather conditions on field trips.
- You should be committed to reading required texts.

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

- Analyse and interpret works of visual art.
- Understand key periods and movements in the history of Western art and architecture.
- Identify and explain art and architectural styles and relate them to their historical context.
- Broadly understand how artistic production reflects cultural and political context and social change.
- Understand key developments in Czech art and architecture within the relevant periods of Czech history.
- Understand the architectural and urbanistic evolution of the city of Prague.

## Course Requirements

### Class Participation

**Active class participation: 10%** Participation grade includes making an active contribution to class discussions, consulting with the instructor regarding assignments, turning up at the correct time and place for field trips.

### Response Papers

**Two Response Papers** (750-1000 words, double-spaced, with bibliography). These should demonstrate your observation, description, analysis, and interpretation of original works of art or architecture (not reproductions). The papers will be on topics of your own choice, but these must be approved by the instructor.

*[For more detailed instructions and guidelines, please see the documents **What Is A Response Paper?** and **Assignment Instructions** on NYU Brightspace.]*

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## Presentation

Each student is asked to give **one short presentation (approx. 10-15 mins.)** on a topic approved by the instructor, related to art and architecture in the Czech Lands and its context. A list of suggested topics will be provided.

## Tests & Quizzes

There will be **two scheduled tests (March 5 and April 9)** each worth 10% of the final grade, plus one or two “pop quizzes” (10%). Tests include multiple choice questions, short answer responses to images. Quizzes can include architectural and art historical terminology.

## Final

The final test covers material studied since the prior test. The final is not ‘cumulative’ – you are not tested on the whole semester’s coursework – but (since earlier periods often provide context for later developments) students are expected to answer in greater depth than in previous tests, where relevant showing their understanding of the earlier periods.

The final may include multiple choice questions, short answer responses to images, and a choice of essay topics.

*For more detailed instructions and expectations regarding course work, please see the document **Assignment Instructions** on NYU Brightspace.*

Failure to submit or fulfill any required course component results in failure of the class.

## Grading of Assignments

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

Assignments/Activities	% of Final Grade
Active class participation	10%
Tests and Quizzes (scheduled tests <b>February 22</b> and <b>March 29</b> )	30%
Presentation	10%
2 Response Papers ( <b>March 8</b> and <b>April 26</b> )	30% (15% each)
Final Test ( <b>May 3</b> )	20%

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

Letter Grade	Percent
A	95% - 100%
A-	90% - 94.99%
B+	87% - 89.99%
B	84% - 86.99%
B-	80% - 83.99%
C+	77% - 79.99%
C	74% - 76.99%
C-	70% - 73.99%
D+	67% - 69.99%
D	64% - 66.99%
D-	60% - 63.99%
F	59.99% and lower

## Assessment Expectations

**Grade A:** Excellent work demonstrating a critical and observant approach to the subject, sound research and an ability to express ideas clearly and persuasively. Written work shows an understanding of the key themes and concepts studied, with relevant examples, derived from readings as well as class lectures and field trips. Attention to answering specific questions in exams.

A straight 'A' grade is reserved for work which meets the above standards and shows both exceptional attention to relevant detail and originality of thought.

**Grade B:** Very good to good work. Student participates in class discussions and shows some insight. Written work is well structured and researched but falls short of the highest level.

**Grade C:** Satisfactory work. Has done necessary class work but lacks individual insight and active class involvement. Written work accurate but not original or critical.

**Grade D:** Passable work. Meets minimum requirements, but may be partially inaccurate.

**Grade F:** Fails to meet the requirements.

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## Course Schedule

### Topics and Assignments

[\*Excursions may be subject to change (according to accessibility of sites, special exhibitions, gallery closures, topics of student presentations, etc.)]

Week/Date	Topic	Reading	Assignment Due
Session 1 Tuesday, January 25	<b>Overview of the course; Myths &amp; legends; Historical background; Romanesque art and architecture</b> * <b>Excursion:</b> Example of a Romanesque house in Prague Old Town	Bažant, Bažantová, Starn (ed.), <i>The Czech Reader: History, Culture, Politics</i> , pgs 1-25 (25 pages) RECOMMENDED: Kemp, Martin, <i>Art in History</i> (ch. 1) Benešová et al.: intro. to <i>Architecture of the Romanesque (Ten Centuries of Architecture, vol. 1)</i> (26 pages)	
Session 2 Tuesday, February 1	<b>Gothic art and architecture</b> (intro.); <b>Gothic Prague; Art at the Court of Emperor Charles IV</b>	Agnew, Hugh: <i>The Czechs and the Lands of the Bohemian Crown</i> , pgs 3-26, 29-38 (32 pages) Bažant, Bažantová, Starn (ed.), <i>The Czech Reader</i> , pgs 26-38 (12 pages) Kemp, Martin, <i>Art in History</i> (ch. 2) FURTHER READING: Benešová et al.: <i>Ten Centuries of Architecture, vol.2, Gothic</i> , pgs 11-45, 56-63, 66-71, 78-83 (51 pages inc. illustrations)	<b>SIGN UP FOR PRESENTATIONS</b>
Session 3 Tuesday, February 8	<b>Please meet in front of the Estates Theatre</b> — To be confirmed  <b>Gothic architecture; Gothic painting and sculpture at the Courts of Emperor Charles IV and Václav IV</b>  <b>Excursion:</b> Walking tour of Old Town/New Town, Tyn Church, St Agnes Convent	Chlumská, Štěpánka (ed.), <i>Bohemia &amp; Central Europe 1200- 1550</i> , pgs 21-56 (35 pages) Royt, Jan: <i>Medieval Painting in Bohemia</i> , pgs 52-57(6 pages) Fajt, Jiří /Royt, Jan: <i>Magister Theodoricus: Court Painter of Emperor Charles IV</i> , pgs 52- 54 (2 pages) FURTHER READING: Crossley, Paul, Opacic, Zoe, <i>Prague as a New Capital</i> , in Boehm, Barbara Drake /Fajt, Jiří (eds.), <i>Prague, The Crown of Bohemia</i> , pgs 59-72 (13 pages)	Homework assignment for field trip (Details to be announced)
Session 4 Tuesday, February 15	<b>Please meet at Charles Bridge (Old Town Bridge Tower)</b> — To be confirmed <b>Excursion:</b> Prague Castle: St George	Soukupová, H.: extract from <i>The Grove Dictionary of Art</i> [ed. Turner] (6 pages) Benešová & Hlobil: <i>Peter Parler and St Vitus' Cathedral, 1356- 1399</i> , p 24-25 (1 page)	Homework assignment for field trip (Details to be announced)

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	Basilica; St Vitus Cathedral; Old Royal Palace	Coldstream, Nicola: <i>Medieval Architecture</i> , pgs 196-201 (5 pages)	
Session 5 Tuesday, February 22	<b>TEST # 1</b> (Details to be announced); Historical background; <b>Renaissance art and architecture</b> (intro.)	Agnew, Hugh: <i>The Czechs and the Lands of the Bohemian Crown</i> , pgs 39-54 (15 pages) Kemp, Martin, <i>Art in History</i> (chapter 3) Nichols, Tom, <i>Renaissance Art: A Beginner's Guide</i> (chapters 1-3) Sutton, Ian, <i>Western Architecture</i> , chapter 5, esp. Pgs 126-136 (10 pages)	<b>TEST # 1</b> (Details to be announced)
Session 6 Tuesday, March 1	<b>Renaissance architecture in Prague</b> <b>Excursion:</b> Royal Summer Palace (Belvedere), Ball Game Hall	Bažant, Bažantová, Starn (ed.), <i>The Czech Reader</i> , pgs 47-57 (10 pages) Kaufmann, Thomas da Costa: <i>Court, Cloister &amp; City</i> , pgs 51-66, 139-165 (41 pages) Nichols, Tom, <i>Renaissance Art: A Beginner's Guide</i> (chapter 6)	
Session 7 Tuesday, March 8	<b>High Renaissance and Mannerism;</b> <b>Art at the Court of Emperor Rudolf II in Prague</b> (ca. 1600)	Agnew, Hugh: <i>The Czechs and the Lands of the Bohemian Crown</i> , pgs 55-67 (12 pages) Bažant, Bažantová, Starn (ed.), <i>The Czech Reader</i> , pgs 67-81 (14 pages) Marshall, Peter: <i>The Mercurial Emperor</i> , pgs 43-86 (43 pages) FURTHER READING: Kaufmann, Thomas da Costa: <i>Court, Cloister &amp; City</i> , pgs 167-203 (36 pages)	<b>PAPER # 1 DUE</b>
Tuesday, March 15	<b>SPRING BREAK - NO CLASSES</b>		
Session 8 Tuesday, March 22	<b>Baroque art and architecture</b> (introduction); Historical background; <b>Baroque art and architecture in Habsburg Prague</b> <b>Excursion:</b> Baroque statue on Charles Bridge St. Nicholas Church in Malá Strana	Agnew, Hugh: <i>The Czechs and the Lands of the Bohemian Crown</i> , pgs. 68-80 (12 pages) Kemp, Martin, <i>Art in History</i> (chapter 4) Martin, John Rupert: <i>Baroque</i> , pgs 11-17 (6 pages) FURTHER READING: Sutton, Ian: <i>Western Architecture</i> , chapter 6, pgs 168-198 (30 pages)	
Session 9, Tuesday March 29	<b>Baroque Prague</b> Excursion to be confirmed <b>TEST # 2</b> (Details to be announced)	Bažant, Bažantová, Starn (ed.), <i>The Czech Reader</i> , pgs 83-110 (27 pages)	<b>TEST # 2</b> (Details to be announced)

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		Kaufmann, Thomas da Costa: <i>Court, Cloister &amp; City</i> , pgs 249-255, 341-365 (30 pages)	
Session 10, Tuesday, April 5	<b>Later 18<sup>th</sup> and 19<sup>th</sup> century art and architecture:</b> Rococo, Neoclassicism Historical background; <b>19<sup>th</sup> century art movements:</b> Romanticism, Realism, Impressionism	Kemp, Martin, <i>Art in History</i> (chapter 5 and 6) Agnew, Hugh: <i>The Czechs and the Lands of the Bohemian Crown</i> pgs 83-101 (18 pages) FURTHER READING: Bažant, Bažantová, Starn (ed.), <i>The Czech Reader</i> , pgs 111-142 (31 pages) Kaufmann, Thomas da Costa: <i>Court, Cloister &amp; City</i> , pgs 441-464 (23 pages) <b>END OF READER PART I</b>	
Session 11 Tuesday, April 12	<b>Architecture from Historicism to Art Nouveau</b> <b>Excursion:</b> (to be announced), architectural walking tour	Kemp, Martin, <i>Art in History</i> (ch. 7) Agnew, Hugh: <i>The Czechs and the Lands of the Bohemian Crown</i> , pgs 102-123, 140-145, 154-161 (33 pages) Huig, Michael: "From Provincial Capital to Metropolis" in : <i>Prague 1900: Poetry and Ecstasy</i> , pgs 9-21 (13 pages) Alofsin, Anthony, <i>When Buildings Speak</i> , pgs 30-43 (13 pages) FURTHER READING: Bažant, Bažantová, Starn (ed.), <i>The Czech Reader</i> , pgs 145-155, 187-205 (28 pages) Sutton, Ian: <i>Western Architecture</i> , chapter 8 (36 pages) Gellner, Ernest, <i>Nationalism</i> , pgs 66-71 (5 pages)	
Session 12 Tuesday, April 19	<b>Art in Prague ca. 1900:</b> Symbolism, Art Nouveau <b>Modern Art in the early 20th century:</b> Expressionism, Cubism, Abstract art <b>Czech Cubist architecture</b> <b>Excursion:</b> House of the Black Madonna	Kemp, Martin, <i>Art in History</i> (chapter 8) Greenhalgh, Paul (ed.): <i>Art Nouveau</i> , pgs 15-32, 73-90 (36 pages) Lamarová, Milena: "The New Art in Prague" (361-373 in Greenhalgh, (ed.)) (13 pages) Urban, Otto M., <i>Mysterious Distances: Symbolism and Art in the Bohemian Lands, 1880-1914</i> , pgs 9-21, 133-141 (27 pages) Wittlich, Petr: „Towards a New Synthesis“ in Huig, (ed.), <i>Prague 1900: Poetry and Ecstasy</i> , pp 58-99 (41 pages inc. illustrations) von Vegesack (ed.): <i>Czech Cubism</i> , pgs 12-20, 53-54 (11 pages)	

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		<p>FURTHER READING: Sutton, Ian: <i>Western Architecture</i>, pgs 290-303, chapter 9 (14 pages)</p> <p>Escritt, Stephen: <i>Art Nouveau</i>, pgs 97-104, 319-323, 383-396 (32 pages inc. illustrations)</p> <p>Moravansky: <i>Competing Visions: Aesthetic Invention and Social Imagination in Central European Architecture, 1867-1918</i>, chapter 8 (31 pages inc. illustrations)</p>	
<p>Session 13 Tuesday, April 26</p>	<p><b>Late 19th and early 20<sup>th</sup> Century Czech art; Modern Art and Architecture in Czechoslovakia during the First Republic (1918-1938)</b></p> <p><b>The Communist era (1948-1989)</b></p> <p><i>Excursion:</i> National Gallery (Trade Fair Palace / Veletržní Palác)</p>	<p>Mansbach, Steven: <i>Modern Art in Eastern Europe</i>, pgs 9-82 (71 pgs)</p> <p>Sayer, Derek: <i>The Coasts of Bohemia: A Czech History</i>, pgs 196-220, 270-282 (36 pages)</p> <p>Šmejkal /Elliott: <i>Devětsil: The Czech avant-garde of the 1920s &amp; 1930s</i>, pgs 18-26 (8 pages) [scan]</p> <p>FURTHER READING:</p> <p>Agnew, Hugh: <i>The Czechs...</i>, ch. 14, 15 (46 pages) pgs 233-260 (28 pages)</p> <p>Bažant, Bažantová, Starn (ed.), <i>The Czech Reader</i>, pgs 239-257 (18 pages)</p> <p>Paces, Cynthia: <i>Prague Panoramas</i>, chapters 8, 10</p> <p>Sutton, Ian: <i>Western Architecture</i>, pgs 317-353 (36 pages inc. illustrations)</p> <p>Foster /Krauss /Bois/Buchloh: <i>Art Since 1900</i>, pgs 260-265 (5 pages)</p>	<p><b>PAPER # 2 DUE</b></p>
<p>Session 14 Tuesday, May 3</p>	<p>[LAST DAY OF CLASSES]</p> <p><b>FINAL EXAM</b></p>		
<p><b>Reading Day</b> Tuesday, May 10</p>	<p><b>NO CLASSES</b></p>		
	<p>* Excursions may be subject to change (according to accessibility of sites, special exhibitions, gallery closures, topics of student presentations, etc.)</p>		

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## Course Materials

### Required Textbooks & Materials:

- **Course Reader:** *Czech Art & Architecture*. Assembled by Simon North. New York University 2012. The reader (available from the library) is in two parts: Part I (weeks 1-7), Part II (weeks 8-14).
- The reader includes required and some recommended readings. Books from which readings are taken (as well as other recommended titles) are available on reserve in the NYU Prague library.
- Bažant, Bažantová, Starn (ed.), [The Czech Reader: History, Culture, Politics](https://ebookcentral.proquest.com/lib/nyulibrary-ebooks/detail.action?docID=1172309), 2010 ISBN 978 0 8223 4794 1 [Available online (NYU Library) <https://ebookcentral.proquest.com/lib/nyulibrary-ebooks/detail.action?docID=1172309>]
- Kemp, Martin, *Art in History*, 2016 ISBN 978N178125 3366

### Supplemental Text (not required to purchase, copies available in NYU P Library)

- Various authors, *Ten centuries of Architecture* (6 vols.). Prague Castle Administration and DaDa, Prague 2001
- Nichols, Tom, *Renaissance Art: A Beginner's Guide*, 2010. ISBN-10: 1851687246
- Stankova et al., *Prague, Eleven Centuries of Architecture*, PAV publisher, 1992

### 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) (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**

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**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.

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:

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**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 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.

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## **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 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 [mosecsd@nyu.edu](mailto:mosecsd@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