

Consent Lab

ENGL-UA 252/IMNY-UT 260/MUSIC-UA 664/THEA-UT 901 2

Course Description

Consent is how we know we are doing a thing together. Consent means setting some parameters for that thing. Consent is about risk, trust, and play. Any social compact begins with consent. The more parties involved, the more elusive consent becomes. Taking such insights to heart, this class will bring an experiential and multi-disciplinary approach to the study of consent with scholars and art practitioners working in literature, drama, interactive media arts, and musicology.

An important component of the course is to experiment with the idea of a research lab rooted in arts practice. Students will engage in movement, listening, improvisation and analytical practices to root out and critically examine all the ways in which consent is hiding in plain sight in everyday social-emotional life. They will also encounter consent as a vexed theme in philosophy, literature, and the performing arts from the 17th century to the present to better understand the concept's origins and myriad convolutions over time.

Moving beyond legalistic understandings of consent, this course equips students with practice-based tools to investigate emotionally difficult topics. Conceived with an experimental design, this course participates in a 2022-23 NYU Bennett-Polonsky Humanities Lab.

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Readings and Materials

Part 1: Etiquette

Beau Nash's "*Rules to be observ'd at BATH*"
Serenade No. 10 "Grand Partita" - II. Menuetto by W.A. Mozart
 Excerpts from *Pride & Prejudice* by Jane Austen

Part 2: Submission

Excerpt from *The Leviathan* by Thomas Hobbes
 "Opera and Drama" by Richard Wagner
 "Judaism in Music" by Richard Wagner
 Excerpt from *Ode to Joy* by Friedrich Schiller and L.v. Beethoven
 Prelude to *Tristan and Isolde* by Richard Wagner
 Excerpt from *Das Rheingold* by Richard Wagner
 Excerpt from *Clarissa* by Samuel Richardson
 "45 Stories of Sex and Consent on Campus", New York Times
 Excerpts from *The Kama Sutra*

Part 3: Individuation

Excerpt from *Two Treatises of Government* by John Locke
 "A Romantic Weekend" by Mary Gaitskill
 "She Gets Paid Just to Humiliate Her Fans" (NYT)
 "The Modern Theatre is Epic Theatre" by Bertolt Brecht
 "Pirate Jenny" from *Threepenny Opera* as performed by Lotte Lenya, Sasha Velour and Nina Simone.

Part 4: Freedom

Excerpt from *Desire/Love* by Lauren Berlant
 Excerpt from "I Have Nothing to Say and I am Saying It" John Cage
 "The Word of the Fabricator" Yoko Ono
 "On Sonic Meditation" Pauline Oliveros

Part 1: Etiquette

WEEK 1: GREETINGS

Question: How do we come to a consensus on how to greet each other?

Exercise: Greetings. Who's setting the tone?

Text: Beau Nash's "*Rules to be observ'd at BATH.*" The art of procuring what they sought without diminishing the pleasure of others.

Question: What do you do out of politeness?

Music + Movement: Line dance to *Serenade No. 10 "Grand Partita" - II. Menuetto* by W.A. Mozart

Questions: Can you hear a conversation in the music? How many participants are involved? Can we put words to the music?

About the class:

- What is a research class?
- Where is consent?
- How do we interrogate consent in a multi-modal way?

Assignment:

Read chapters 8, 9 and 18 from *Pride & Prejudice* by Jane Austen (20 pages)

- Chapter 8 Mr. Darcy and Elizabeth @Piano
- Chapter 9 Mr. Darcy's Proposal
- Chapter 19 Mr. Collins's Proposal

Please submit through the Assignments tab the following 2 short exercises by 8pm Sunday:

Translate Beau Nash's *Rules* into the direct YOU form, as in, "*You should...*" or "*You should not...*" Try your best to capture all the parts of each rule, including the asides.

Post the *10 Rules of Etiquette* that you followed from the course of the week from any/every kind of situation (walking on the sidewalk, ordering coffee, using the public restroom, hanging out with friends). Write the rules as if concrete instructions for children to follow & make them as physically or verbally explicit as possible. For example, "*You should wait for the last person to sit at the table before beginning to eat.*"

***Our next class may include discussion of the posted rules without names attached. Please let us know if you prefer not to include your rules. Have an excellent week of noticing !

P.S. We'll keep a playlist under the Contents tab, but here's that Minuet so you can keep practicing your steps: Mozart *Serenade No. 10 II Menuetto*.

Also feel free to start a Consent Journal for yourself -- it will also allow you to generate material you can use later!

WEEK 2: RULES

Questions:

- What conventions of manners and unspoken rules of "etiquette" inform your everyday behavior?
- How do you think these rules came about?
- How are they enforced now?
- What happens when they're broken?

Movement: Walking on the sidewalk.

Exercise: Analyze collective rules of etiquette.

Questions:

- What are the parameters of etiquette?
- What are some broad categories you see in everyone's rules?
- How might we organize the rules in terms of effort?

Music: Return to the Mozart Minuet.

- What was the social context of this music?
- How do qualities in the music produce a social experience or form of sociability?
- Tease out the dialogue in the phrase structure.
- Re-learn the dance.
- Physicalize the arc of the melody.

Question: How does the dance compare to the greeting exercise?

Assignment:

Texting Prompt: Pair up with someone in class you don't know. Begin a text conversation with them this week. See where it goes.

Re-read the Jane Austen excerpts with our discussions about etiquette in mind. Select the passage you will analyze for the close reading assignment which is due in 2 weeks, 8PM Sunday Feb 12.

WEEK 3: THE ART OF CONVERSATION

Question: Can we find the "No" in the Mozart? Incorporate it more intentionally into the dance.

Text + Movement: Block Chapter 8 - Mr. Darcy and Eliabeth at the piano.

Assignment:

Read Chapter 17 of *The Leviathan* by Thomas Hobbes pgs. 254-262

Close reading of excerpts from *Pride & Prejudice* by Jane Austen due 8PM Sunday Feb 12.

In 3-4 pages (750-1,000 words), compose a close reading of any passage(s) from the *Pride & Prejudice* extract (anywhere from 1 sentence to around ½ page). A close reading is a record of careful observation of formal details that patiently makes connections, poses questions, and gradually evinces deeper engagement with the object—here of specific words, phrases, sentences, paragraphs composed by Jane Austen.

You might begin by re-reading very slowly and noticing where your ears perk up and where the language seems to stop your attention. Usually, this is a moment of confusion. Now, instead of moving on (as you might have when you read it before), stay on that line of confusion. Describe the details of the text just there as carefully and minutely as you can. For example, consider who, including the narrator, says what / how / when / to whom; what happens just before & just after that moment; what is the shape or tone of that dynamic; when does the prose shift and how? While noting these textual details, see what connections come up to other moments nearby or elsewhere in the text. Decide whether to move to those passages or stay where you are. Keep a sense of why it seems to matter to pay attention to what is going on in this moment(s), even if you can't articulate exactly how. Feel free to read the whole novel or draw on your knowledge of it, but avoid generalizations about characters, society, Jane Austen, novels, manners, etc. The object is language.

“Plagiarism is presenting someone else’s original work as if it were your own.”

<https://tisch.nyu.edu/student-affairs/important-resources/academic-integrity-policy>
<http://cas.nyu.edu/page/academicintegrity>

Part 2: Submission

WEEK 4: GIVING UP, GIVING IN

Movement: Embody *Yes*, *No* and *Maybe*

Text: Chapter 17 from *The Leviathan* by Thomas Hobbes

Questions:

- How do we consent as a group?
- How do we consent to the unknown?

Texting Post-Mortem Poll

Movement: Blind running

Assignment:

Read the bracketed excerpts from Wagner, “*Opera and Drama*” (pp.217-222) and “*Judaism in Music*” (p.5-8). This assignment will help you to develop strategies for interpreting dense and unfamiliar prose about art, culture, and society—even or especially when that prose articulates hatred (as is the case in “*Judaism in Music*”). We are reading this text to understand and dismantle the logic of a hatred that persists in the present. If you would prefer not to read this text, please contact Mica, and we will assign an alternative text.

1. As you read the text, mark it up. Circle terms that seem significant. Underline sentences or phrases that express main points. Put question marks next to passages, sentences, or words you don’t understand. Once you have read and marked up the article, review the marked passages one more time. Put asterisks next to those underlined sentences that seem to express key arguments in the excerpts. Review the passages you didn’t understand, to see if they make better sense after having read more of the prose.
2. List six to eight words that seem critical to these two excerpts.
3. Describe the main argument of each of the two excerpts, using approximately two to four sentences for each summary.
4. List three questions in response to these excerpts. These questions may concern either a point you don’t understand or a subject about which you would like to learn more.

WEEK 5: SEDUCTION

Question: Where is consent in the act of seduction?

Music + Text: Read the text and listen to *Ode to Joy*

Questions:

- How is *Ode to Joy* an example of music as speech?
- What is a *Total Work of Art*? What does it hope to accomplish?

Movement: Submitting to Gravity

- Stacking Bones
- Bag of Bones Trios

Assignment:

Find your next texting partner, again someone you don't know well. At least once a day, text a question to your partner. Decide together when you get to a genuinely risky question. Decide what to do from there.

WEEK 6: SEDUCTION VERSUS COERCION

Question: What is the difference between seduction and coercion?

Music + Movement:

- Breathe Exercise to Prelude to *Tristan and Isolde* by Richard Wagner
- Compare this to the Mozart Minuet.

Questions:

- Does Wagner's anti-semitism express itself in his music?
- Can music be coercive?
- Is exclusion necessary for inclusion?
- Where is Wagner's legacy and influence today?

Text: Backtrack to Hobbes

Exercise: Put your guns down.

Text: The problem of feminine consent in *Clarissa* by Samuel Richardson.

Assignment:

Close reading of Act 1, Scene 1 of *Das Rheingold* by Richard Wagner

Please submit through the Assignments tab by 8pm Sunday March 5.

In "*Opera and Drama*" Richard Wagner argued that a "concise expression" arising from speech-verse and melody would make an opera's "motives and moments of action" emotionally palpable in the total work of art (p. 221).

In 3-4 pages (750-1,000 words), formulate a close reading of Scene 1 of Wagner's *Das Rheingold* in order to support, refute, or revise Wagner's argument. What is the relationship between music, words, speech, movement, action, and feeling in this scene? How do music, language, speech, and gesture work (or not work) to dramatize actions onstage and to distinguish characters complete with their own motivations, emotions, and power? In order to support your argument, refer to specific moments in the production, citing their time stamps (e.g., "At 00:25 of Track 3, the orchestral sound swells."). Given the brevity of this assignment, you may need to limit yourself to a few examples.

Please make exclusive reference to the 2010 Metropolitan Opera production (starring Eric Owens as Alberich), which is available here through Met on Demand — an electronic resource of NYU Libraries. Scene 1 consists of Tracks 3, 4, 5, and 6 of this streamed recording.

An optional resource is this library of Wagner's leitmotifs -- musical motives that came to be associated with specific ideas, characters, places, or things in the opera.

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<https://tisch.nyu.edu/student-affairs/important-resources/academic-integrity-policy>

<http://cas.nyu.edu/page/academicintegrity>

WEEK 7: SEDUCTION TO COERCION

Movement: Ouijia board ballroom dancing.

Question: What is the difference between coercion and seduction?"

Movement: Revisit Greetings to say "No"

Movement: Block kidnapping scene from Clarissa.

Movement: Lovelace - Clarissa - Solmes Triad

Text: Frame 45 Stories + Kama Sutra

Assignment:

Read *45 Stories of Sex and Consent on Campus* from the New York Times (2019). We have exported the text into a Google Document so that we can have a discussion about it as a class. Please contribute at least 1 comment. You are very welcome to comment as much as you'd like.

Read some short excerpts from the *Kama Sutra* (10pgs):

- Chapter 1: The Natures of Women and Men
- Chapter 4: On a Man's Advances
- Forcible Marriage

Mid-term Zoom Conversation Due: Tuesday Mar 21 at 10PM

Record a Zoom conversation with your texting partner following the instructions outlined below. (The recording is purely for your personal use to help you remember what happened when writing your reflection paper. Share your recording with your conversation partner so that you can see both sides of the conversation.)

Email Mica (mll9041@nyu.edu) that your recording is complete and she will send you the prompt for the reflection paper. The reflection paper is due Sunday Mar 26 at 8PM.

Start a screen recording.

Hide Self View. | Instructions

Note the time at 10 and 20 minutes.

In 10 minutes, turn off your video feed.

In 20 minutes, stop recording & leave the meeting.

The Basic Script

- Greet each other.
- Find an unknown (until now) topic of common interest.
- At some point, can you draw the other out?
- At some point, can you risk something private?
- At 10 minutes, turn off your video feed.
- At 20 minutes, take leave of each other.

WEEK 8: DEGREES OF COERCION

Question: Can we identify the “pincer action” of coercion?

Text: Analyze *45 Stories*...

Question: What are the conflicting forces at play in these interactions?

Movement: Block excerpt from *On a Man's Advances* from *The Kama Sutra*

Music + Movement: Hearing the Tristan Chord, Squeezing and Pushing Exercise to Prelude to *Tristan and Isolde*

Assignment

Read excerpts from *The Treatises of Government* by John Locke (7pgs)

Part 3: Individuation

WEEK 9: LIFE, LIBERTY AND THE PURSUIT OF...

Text: Excerpts from *The Treatises of Government* by John Locke

Questions:

- Are there any connections to themes and questions from this class?
- What is the difference between being a member versus a subject of a society?
- What is the relationship between freedom and enjoyment?

- Where is freedom to be found?

Movement: Binary Questions

Questions: What emerges when you can only respond with a *Yes* or *No*?

Assignment:

Read:

- "*A Romantic Weekend*" by Mary Gaitskill (22 pgs)
- "*She Gets Paid Just to Humiliate Her Fans*" (NYT)
- "*The Modern Theatre is Epic Theatre*" by Bertolt Brecht (13pgs)

Please contribute 1 quote from each reading for discussion in the next class. You can submit your excerpts using this [Google Form](#).

It doesn't need to be long, just something that was meaningful to you. Something provoking, surprising, well-articulated or confusing. Something you feel is significant and worth digging into.

And just to reiterate, "*A Romantic Weekend*" and "*She Gets Paid...*" are about BDSM (Bondage and Sado-Masochism). "*A Romantic Weekend*" in particular is sexually explicit and there are depictions of violence.

And bring your marked-up hard copies of the readings to class.

WEEK 10: ALIENATION AND ROLE-PLAY

Text: *The Modern Theatre is Epic Theatre* by Bertolt Brecht

Questions:

- What is Brecht's agenda? How does it compare to Wagner's?
- Can we bring Brecht into conversation with Locke?

Text: *A Romantic Weekend* by Mary Gaitskill

Questions:

- Do we know what we want?
- Is the story believable?
- Are there any contradictions in the characters?
- Can you relate to either of them personally?
- Do they know what they want?
- Do they get what they want?
- Is this BDSM?

Assignment:

Close reading of 3 interpretations of “*Pirate Jenny*” from *The Threepenny Opera* due 8PM
Friday, April 14

In 4-5 pages (1,000 -1,250 words), formulate a close reading of these 3 versions of “*Pirate Jenny*” (Seeräuber-Jenny), a song from the 1928 “play with music,” *The Threepenny Opera* by Kurt Weill with lyrics by Bertolt Brecht & Elizabeth Hauptmann:

- Lotte Lenya, *Die Dreigroschenoper*, 1931
- Sasha Velour, 2019
- Nina Simone, *Montreal*, 1992

You may find the following process helpful:

- After watching each video through a few times, take some notes while you pause at different moments and play them back slowly. Isolate some discrete sections where you take down detailed observations about the specific elements (musical, lyrical, performative, video, etc.) that make this interpretation of “*Pirate Jenny*” complex & interesting.
- As we did with *Das Rheingold*, note all the things that are going on in any given part.
- Repeat the process for each video.
- Review and read across your copious notes for all three.
- Start to squiggle and annotate any differences, tensions, questions... across your observations.
- After spending some time marking up your notes and making connections across your observations, decide on the most promising thread, or path of inquiry across the song versions.*
- Formulate this thread as a question or problem to pose across the three pieces.
- Begin your analysis by stating the problem.
- Structure your analysis by turning to each version and examining how this “*Pirate Jenny*” responds to your problem in its own way. Be very specific in the details of how it does so. What is its own take on your question? How does it present that?
- A comparative analysis will develop organically as the details from each performer’s interpretation of the song begin to speak to and across each other.

- When and after this happens, reevaluate your initial problem or question. What has changed? How would you describe the course of that change in your paper? What new formulation or problem opens up? End there.

You may draw on any other materials from the course to amplify your analysis, including the readings from the Individuation unit: the passages from Locke, Brecht and Gaitskill.

WEEK 11: LEADING AND FOLLOWING

Movement: Getting up together.

Questions:

- What were the different modes of consensus?
- Why was that so hard?
- What are the mechanics of leading and following?

Text: Brecht + Findom

Question: Who is the sub and who is the dom?

Music + Text + Movement: Sing *Pirate Jenny*. Add gestures.

Assignment:

Watch John Cage: "*I Have Nothing to Say and I am Saying It*" (1990). At minimum, watch from 0:00-6:51 and 22:20-25:00.

Read Yoko Ono's "*The Word of the Fabricator*" (1962)

Read Pauline Oliveros's "*On Sonic Meditation*" (1976).

Please contribute 2 quotations each from the video and each reading for discussion next class. For each item, select one quotation that confuses you or that you do not fully understand. Also select one quotation that expresses the artist's personal idea of "freedom."

You can submit your excerpts using this Google Form: <https://forms.gle/Vrgvv3tPbiiAJa6X8>

Bring your marked-up hard copies of the readings to class.

Part 4: Freedom

WEEK 12: FREEDOM FROM WHAT?

Text: Findom

Questions:

- How do you feel about Findom? Who wants to go to the ATM with me?
- What are the tropes in Findom?
- What are the various motivations for participation?
- How complete is the release of control?
- Who's in control?

Video: Excerpt from John Cage: "*I Have Nothing to Say and I am Saying It*"

Question: What has John Cage freed himself from?

Exercise: 2' 11"

Questions:

- What did you hear?
- What didn't you hear?

Exercise: Walkabout

Exercise: Greeting Re-visited. Keep greeting each other and keep removing norms and conventions from your greeting.

Introduce Cartesian Meditator

Question: What are your first principles, irreducible truths?

Assignment:

- Read excerpt from the *First Meditation* by René Descartes. (4pgs)
- Bring materials to perform *Grapefruit* by Yoko Ono.

WEEK 13: ARE YOU FREE?

Exercise: Binary Questions

Questions:

- Are you free?
- Do you know what it means to be free?
- What is freedom for?

Video: Excerpts from *Cut Piece* by Yoko Ono

Questions:

- How do you participate with other humans without losing yourself?
- Who is in control?

- How is Ono in conversation with Cage?

Exercise: Perform selections from *Grapefruit* by Yoko Ono

Assignment:

First Attempt at Cartesian Demolition:

Review our class' original (collective) Rules of Etiquette and your (individual) mid-term reflection papers. Use them to get to 5 things you believe to be true. (This may take several steps.) Go as deep as you can to get to the Foundational Truths.

Remember to frame your statements as objective truths rather than as subjective personal experiences. For ex., "*Pain is painful*" rather than "*I try to avoid pain.*" (Also recall Beau Nash's language of generalization: "*THAT no person take it ill...*")

For each statement of truth, keep asking: Why does this matter? What makes this important to believe? What is the underlying assumption about existence that supports the truth of this statement? If you can keep asking, you can keep digging to get to the bottom.

For each statement of truth, cite the etiquette rule &/or the excerpt from your paper to illustrate where you started.

WEEK 14: IS THIS WHAT IT MEANS TO BE FREE?

Movement: Supporting Arms

Analyze responses to Cartesian Demolition. Can we find a "pincer" of contradictions?

Text + Movement: Block excerpt on desire from *Desire/Love* by Lauren Berlant.

Text: "*On Sonic Meditation*" by Pauline Oliveros

Questions:

- What is the difference between Attention and Awareness?
- What is the difference between Subconscious and Conscious Observation.

Exercise: Perform Tuning Meditation

De-brief: How was the class?

Final Assignment: Cartesian Demolition due 8PM Thursday May 11

Length: 5 pages

Instructions for Demolition Experiences

1. Identify a situation where your personal wants are likely to be in conflict with other(s). Try to keep the type of interaction a short one to be better able to remember and record the micro-details of what happens.
2. In a few sentences, describe the nature of the conflict and how you would typically resolve it.
3. Find a way to do the opposite of what you would typically do in a way that feels meaningful to you. It is easy to imagine an approach that is merely rude or mean. Can you find an approach that is different from what you normally do & is also something you want to do? Put this in action.
4. Attempt Step 3 at least twice. Think about the multiple dimensions of the interaction. Find forms of “opposite” that exist in different dimensions.
5. Describe what happens in each attempt step-by-step, as if you are re-creating a crime scene. Be as objective as possible in your description. Resist judgment. Resist interpretation.

Objective	Subjective
Their face twitched.	They flinched.
They said in a loud voice...	They exclaimed...
They said in a low voice...	They revealed...
They paused...	They hesitated...

6. Reflect on what happened and free-write about it. Now connect the experience to at least 3 exercises or readings/music/videos from the Lab with as much precision as possible in terms of the mechanisms at play: physical, psychological, social. Zero in not only on what happens but how it happens.

You can use this process:

- Consult the list of exercises and readings, music and videos on Brightspace.
- Create 10 clusters of exercises and source material consisting of 2-4 elements each.
- The elements for 5 of them should be selected at random.
- The elements for the remaining 5 should be intentionally curated.
- Can you find surprising, counterintuitive relationships? Can you articulate what ties the elements together?

7. When choosing an exercise, reading, music or video to reference, choose it because it is uniquely relevant to what you experienced. For example, many of the exercises deal with navigating ambiguous body language. How is the stepping closer and farther exercise the same and different from the greeting exercises? How is the waiting and anticipation in Tristan und Isolde the same and different from the waiting and anticipation in “*Getting up together?*” How is submission in Findom the same and different from “*A Romantic Weekend*” and “*Put down your guns.*”

When you can compare and contrast the material to each other in these mechanistic ways, you will find a way to relate it more concretely to your own demolition experiences.

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Course Information

Course title: Consent Lab

Course number: ENGL-UA 252/IMNY-UT 260/MUSIC-UA 664/THEA-UT 901 2

Semester: Spring 2023

Location: Studio 5, 721 Broadway (2nd floor)

Credits: 4

Pre-requisites/ co-requisites: None

<https://brightspace.nyu.edu/d2l/home/269085>

Course materials & resources

All readings and materials will be provided as scans or hard copies or clips from week to week by the instructors. There are no required coursebooks for this class.

Course policies

Attendance

It matters to us & to the success of the lab that you are here every week. Because of the nature of this course (an experience-based social lab), almost all of our work takes place interactively during class. There is no independent way to make up what happens & what you learn from that process. The assignments and following sessions also derive organically from the prior meetings, so what we can do relies upon the consistency of the group. Given the participatory nature of this class, absences will affect your performance.

Our Graduate Assistant Mica (ml19041@nyu.edu) will take visual attendance at each class. Lateness of more than 15 minutes counts as an absence. Please contact Mica if any issues arise.

Electronic Technology

No laptops, tablets, phones or other electronic devices will be permitted for use in this class unless the instructors direct their use in connection with specific activities or assignments.

Grading Breakdown*

Promptness & Preparedness (25%)
Close Reading Assignments (10% x 3, 20% x 1)
Midterm Workshop with 2-page response (15%)
Final Project with 2-page response (20%)

**lateness affects grades*

Academic Integrity, Plagiarism, and Cheating

Academic integrity means that the work you submit is original. Obviously, bringing answers into an examination or copying all or part of a paper straight from a book, the Internet, or a fellow student is a violation of this principle. But there are other forms of cheating or plagiarizing which are just as serious — for example, presenting an oral report drawn without attribution from other sources (oral or written); writing a sentence or paragraph which, despite being in different words, expresses someone else's idea(s) without a reference to the source of the idea(s); or submitting essentially the same paper in two different courses (unless both instructors have given their permission in advance). Receiving or giving help on a take-home paper, examination, or quiz is also cheating, unless expressly permitted by the instructor (as in collaborative projects).

Disability Disclosure Statement

New York University is committed to providing equal educational opportunity and participation for students of all abilities. We work with NYU students to determine appropriate and reasonable accommodations that support equal access to a world-class education.

Students requesting academic accommodations are advised to reach out to the Moses Center for Student Accessibility as early as possible in the semester for assistance.

Henry and Lucy Moses Center for Student Accessibility

Telephone: 212-998-4980

Website: <http://www.nyu.edu/csd>

Email: mosescsd@nyu.edu

Wellness Statement

In a large, complex community like New York University, it's vital to reach out to others, particularly those who are isolated or engaged in self-destructive activities. Student wellness (<https://cas.nyu.edu/content/nyu-as/cas/academic-programs/student-wellness.html>) is the responsibility of us all.

The NYU [Wellness Exchange](#) is the constellation of NYU's programs and services designed to address the overall health and mental health needs of its students. Students can access this service 24 hours a day, seven days a week: wellness.exchange@nyu.edu; (212) 443-9999. Students may also call the Wellness Exchange hotline (212-443-9999) or the NYU Counseling Service (212-998-4780) to make an appointment for single session, short-term, or group counseling sessions.

Title IX

NYU is dedicated to providing its students with a learning environment that is rigorous, respectful, supportive and nurturing so that they can engage in the free exchange of ideas and commit themselves fully to the study of their discipline. To that end NYU is committed to enforcing University policies prohibiting all forms of sexual misconduct as well as discrimination on the basis of sex and gender. Detailed information regarding these policies and the resources that are available to students through the Title IX office can be found by using this link: <https://www.nyu.edu/about/policies-guidelines-compliance/equal-opportunity/title9.html>