



NEW YORK CITY COLLEGE OF TECHNOLOGY  
THE CITY UNIVERSITY OF NEW YORK  
HUMANITIES DEPARTMENT

**LATS 2204 – OL10 Latin American Fashion and Culture**  
**FALL 2024**

**Wednesdays, 2:30 pm-5:00 pm**  
**Online synchronous**

Regular Liberal Arts course  
Prerequisites: ENG1101 or ENG1101CO or  
ENG1101ML  
3 credits  
Flexible core: World Cultures & Global Issues  
**Writing Intensive**

**Zoom Link for Class:**

<https://us02web.zoom.us/j/82659469084?pwd=HbkdDomFKd33aAA9bXfFktikhp73zj.1>

Meeting ID: 826 5946 9084

Passcode: fashion

**Dr. Inés Corujo-Martín**

**E-mail:**

[ICorujoMartin@citytech.cuny.edu](mailto:ICorujoMartin@citytech.cuny.edu)

**Office Hours:** Tu & Th 10:00-11:00 am,  
and by appointment

**Office:** L-630

**Zoom Link for Office Hours:**

<https://us02web.zoom.us/j/4717022228>

Meeting ID: 471 702 2228

**This course is part of the two 12-credit academic minors in [Art History & Visual Culture](#) and [Hispanic Studies](#).**

**I. COURSE DESCRIPTION**

Covering the colonial period through the 21st century, this course investigates the historical and cultural development of Latin America fashion and clothing (with a special focus on Argentina, Mexico, Bolivia, and Peru). Strong emphasis is given to the U.S. Latinx cultural production, particularly in the New York City area. Topics and themes include colonialism and independence/post-colonialism; cultural appropriation and tradition; globalization and sustainability; art; and everyday life social practices. Students will engage in critical research and discussion around Latin American textiles, garments, and design practices, evaluating the ways in which they inform social characterizations of class, race, ethnicity, nationality, religion, and gender. Students will also learn about the impact of Latin American fashion on Western clothing and on the global history of fashion. This course is conducted in English but includes diverse materials and resources in Spanish with supporting subtitles and translations when needed. This course is designated as a Writing Intensive (WI) course.

***The minimum technological requirements for fully online sections of this course are a working camera and microphone. Students are expected to turn on cameras and microphones at their instructor's request.***

## **II. COURSE MATERIALS**

This is a designated zero-cost O.E.R. course. All readings, films, documentaries, and additional course materials are available on Brightspace at no cost for students. Please check Brightspace on a weekly basis (“Content”) to know what topics will be covered and what homework you need to complete before each class session.

### **Recommended textbook:**

Root, Regina A., ed. *The Latin American Fashion Reader*, New York: Berg Publishers, 2005. ISBN-13: 978-1859738931

## **III. LEARNING OUTCOMES**

Students will be able to do the following by the end of this course:

1. Identify and describe aspects of Latin American fashion and culture from the colonial to the contemporary period, using appropriate terminology, critical methods, and relevant concepts.
2. Summarize Latin American clothing practices, challenging Western, ethnocentric notions of fashion.
3. Identify and discuss key Latin American fashion leaders and designers and their contributions to the global history of fashion, understanding how their garments are historically rooted and culturally informed.
4. Identify the cultural, social, and political significance of fashion and adornment in a variety of Latin American cultures and time periods.
5. Recognize the geographical and cultural diversity of the Spanish-speaking world, connecting major socio-cultural and historical events to fashion styles and trends.
6. Recognize the connections of fashion and dress with the construction and evolution of identity categories of gender, religion, race, ethnicity, class, and nationality.
7. Employ effective oral communication skills that demonstrate critical thinking in visual and material studies, as well as art history.
8. Demonstrate the ability to conduct academic research by writing one scaffolded, short research paper on one cultural topic related to Latin American fashion and culture, while learning about academic ethics.
9. Develop and articulate content knowledge and critical thinking through frequent practices of informal and formal writing inside and outside of class.
10. Demonstrate the ability to write at least 15 pages through multiple aspects of writing, including brainstorming, drafting, and revising comprehensively after receiving feedback on a draft.

## **IV. LEARNING AND TEACHING METHOD**

This course is taught synchronously online via Zoom, which is an easy-to-use web conferencing platform – to join the class session, simply click on the link provided, enter the passcode, and you will be directed to the meeting. Links to directly connect to the Zoom classroom and virtual office hours are available on Brightspace.

This course follows a flipped classroom pedagogical approach, meaning that students are required to study and complete homework on their own before each class session. In-class time is reserved for group/individual presentations, class discussion, answering students’ questions,

clarifying concepts, and above all for applying what students have learned from the homework. Following this method ensures that students take responsibility for their own learning process and knowledge acquisition.

## **V. USE OF TECHNOLOGY AND COMMUNICATION**

As stated above, the minimum technological requirements for this course are access to the internet, a working camera, and microphone. Students will be expected to turn on cameras and microphones at the instructor's request. All students need to have the appropriate technological materials listed from the first day of class. Not having the appropriate technological equipment will prevent you from successfully meeting the course objectives. If you need technical assistance, please contact AtoL (Academic Technologies and Online Learning). Office: G-601. Call: 718-254-8565; or email: [atol@citytech.cuny.edu](mailto:atol@citytech.cuny.edu). Website: <https://www.citytech.cuny.edu/atol/>

If you don't have access to a computer or internet, please contact City Tech to loan a device at [StudentHelpDesk@citytech.cuny.edu](mailto:StudentHelpDesk@citytech.cuny.edu). You can find more information on City Tech's technology loan program here: <https://www.citytech.cuny.edu/device-loan/>

Please check your City Tech email and Brightspace on a daily basis since you will receive essential information on the course, as well as updates and changes. Failure to do so is every student's responsibility and the consequences may impact final grades. CUNY guidelines state that all communication between students and the professor must be through City Tech email addresses. The professor will **only** use her City Tech email address as the primary means of communication and will make every effort to answer email messages promptly, usually within a 12-hour window during the week (expect a delayed reply on weekends). Any other electronic devices, like cellphones, must be turned off when the virtual class begins and remain off when the class is in session, unless otherwise indicated by the professor.

### ***Zoom Classroom Etiquette***

To successfully contribute to online meetings, please keep in mind the following guidelines:

- Connect a few minutes before the class session starts. Communicate with your professor via email if you will be late or if you lose your connection during class
- Turn your camera on when instructed by the professor. You can change your background picture by selecting the Zoom Virtual Background option, update your preferred name and/or add your gender pronouns on your Zoom profile if you wish
- Mute your microphone when you are not contributing to avoid background noise
- Use the chat field for constructive comments only related to the course content
- Try to sit in good lighting
- Arrange yourself and the camera so your face is fully visible
- Limit any side conversations
- Be prepared to take notes (on your computer or in a designated notebook) or to access course material (have the textbook, Brightspace course page, or readings available)

## **VI. ASSESSMENT OVERVIEW AND GRADE DISTRIBUTION**

**NOTE:** You will find detailed information on each course component on Brightspace as well as evaluation rubrics. Please carefully read each evaluation rubric before submitting any assignment.

### **Grading breakdown:**

Oral presentation	10%
Museum exhibition analysis	10%
Midterm exam	10%
Final exam	10%
Online discussions	15%
Participation, homework, and classwork	20%
Research paper	25%
	<b>Total 100%</b>
*Extra credit	1-5%

**NOTE:** Students can check their overall course grade throughout the semester on Brightspace's Grade Center ("Grades"). At the halfway point of the semester (**Friday, Oct. 25**), students will be assigned a midterm grade, informing about the performance in the course, based on work completed to date.

### **Assignments in Detail:**

**1. Oral Presentation (10%).** Once during the semester, students will present individually on one of the readings or films assigned for the day.

- Each student will prepare and share a report of 1-2 pages in length (double-spaced, Times New Roman 12) to share with their classmates, synthesizing and analyzing in bullet points the content of the reading or film.
- The handout should include 3-4 elaborated discussion questions. The student should lead the class discussion and be prepared to answer classmates' questions.
- Students are also expected to prepare 4-5 slides to share in class during the presentation.
- The presenters are allowed to have notes or bullet points as a reminder during the presentation, but they are not allowed to simply read the text in front of the class.
- Both documents (the report and the slides) need to be emailed to the instructor at least 24 hours before the presentation.

**2. Museum Exhibition Analysis (10%).** This essay will consist of the virtual analysis of the museum exhibition [¡Moda hoy! Latin American and Latinx Fashion Design Today](#) at the Museum at the Fashion Institute of Technology.

Assignment details:

- The essay needs to be 1.5-2 double-spaced, typed pages (Times New Roman 12, one-inch margins).
- It should include the analysis of one garment of the students' choice.
- It will be evaluated based on the analysis of the exhibition and garment, quality and development of ideas, organization, clear expression, and grammar.
- This essay will be submitted via Brightspace.
- No essays submitted after the deadline will be accepted.

- More information on the guidelines for this essay can be found on Brightspace (“Assignments”).

**3. Midterm (10%) and Final Exam (10%).** These exams encompass all content covered throughout the semester, and serve to evaluate students’ understanding of readings, concepts, and cultural topics. Both exams are open-book, which means that students can consult all course materials and their class notes while taking the exam.

Both exams will be administered via Brightspace on the date indicated on the syllabus during the regular class time. A midterm and final exam study guide will be provided at least one week before the examination.

**4. Online discussion (15%).** Six times during the semester, students will participate in an online discussion on Brightspace, responding to questions on class content posted by the professor.

- For each entry, students should critically reflect on the material and share original thoughts. Students will write 250-300 words per reflection and respond to at least one peer’s post.
- Each entry must be submitted via Brightspace on the due date **before 2:00 pm**.
- Once the discussion prompt is posted on Brightspace, students will have at least one week to participate.
- No late submissions will be accepted under any circumstance.

**5. Participation, homework, and classwork (20%).** Participation is an essential part of the learning process and is required of all enrolled students. Simply attending class does not constitute participation.

- Participation means maintaining an active presence in the class by answering questions from the instructor, volunteering for and participating in class discussions.
- Students are expected to complete the homework specified on Brightspace **before** coming to class, whether it is completing a reading, watching a documentary/film, preparing a short presentation, or conducting brief research on a cultural topic.
- The appropriate texts and film guides should be brought to each class meeting with questions, reflections, and critical comments.
- There will be several class projects that students will need to complete in groups during the designated class time; students are expected to work collaboratively with their peers.
- It is highly recommended that students attend professor’s office hours to ask about the course development, discuss specific assignments, or check in if they need to.
- At the halfway point of the semester (Oct. 25th) each student will receive a tentative “Participation, homework, and classwork” grade with comments and suggestions on how to improve class performance.

**6. Research Paper (25%).** Throughout the semester you will work on a scaffolded research project. Please carefully read the information below:

- Every student will decide on the topic for the research paper after receiving the instructor’s approval.
- It needs to be 5-6 double-spaced, typed pages (Times New Roman 12, one-inch margins), not including bibliography and images. The citation style can be MLA or APA.

- This essay must be based on a clear thesis that includes at least 4-5 secondary bibliographic sources.
- It will be evaluated based on the elaboration of the thesis, quality and development of ideas and examples, organization, clear expression, and grammar.
- The research project will follow different steps:
  - a. Topic selection
  - b. Research proposal: including thesis; research question(s); objectives; selection of primary and secondary sources; list with 3 annotated secondary sources.
  - c. Rough Draft: After submitting the draft, the instructor will provide detailed feedback to each student to inform the final version.
  - d. Peer review: Students will do a peer editing activity during class. Students will work in pairs to offer feedback on each other's essays based on a rubric provided by the professor.
  - e. Final version: Students will draft the final version of the essay based on the suggestions from both the professor and peer, and submit a final, polished version.
  - f. Presentation: During the last day of class students will briefly present their research project to the class (3 min max per student). No slides for presentation are needed.
- In-class time will be devoted to the research project. The professor will have several one-on-one meetings with students to check in with them and students can ask for feedback and guidance during the semester as they wish. There will be visitors from City Tech's Writing Center and the Library during class to provide support with writing the research project and finding sources.
- All steps detailed above will be submitted via Brightspace.
- No part of the assignment submitted after the deadline will be accepted.
- More information on the guidelines for the research project can be found on Brightspace ("Assignments").

**7. Extra Credit Opportunity (1-5%).** Throughout the semester students will receive information about different cultural events related to Hispanic/Latin American/Latinx cultures and fashion in the New York City area (both in person and virtually).

- To receive extra credit, students must attend at least two cultural events of their choice and write a 2-page, double-spaced report (1-inch margins; Times New Roman 12), critically reflecting on the event and explaining what it has contributed to them.
- The final day to submit this optional assignment is the last day of class (via email by the end of the last day of class).

## **VII. WEEKLY COURSE OUTLINE**

**NOTE:** This schedule is subject to changes throughout the semester. Students will be notified of all changes in advance.

**IMPORTANT:** I am currently pregnant. A substitute instructor will take over the course in early December.

<b>Week</b>	<b>Date</b>	<b>Topic</b>	<b>Readings/Films/Materials</b>	<b>Assignment</b>
<b>1</b>	<b>We, 8/28</b>	Course introduction. How to navigate the	Map of Latin American regions	<i>Homework:</i> 1. Class introductions on Brightspace

		Brightspace course site What is Latin American fashion? Overview of Latin American regions	<u>Reading</u> : Meléndez-Escalante and Marra-Alvarez, “Introduction” (3–18) <u>Suggested readings</u> : Root, “Mapping Latin American Fashion” (391–407) and “Introduction” (1–13)	2. Complete map of Latin American regions
2	We, 9/4	Fashion in colonial Mexico: <i>castas</i> , clothing, and race	<u>Reading</u> : Gámez Martínez, “Painting and Dress in New Spain” (47–65) <u>Suggested reading</u> : Katzew, “Identity and Social Stratification in Colonial Mexico” (1–22)	<i>Homework</i> : Analysis of portraiture and <i>casta</i> paintings
3	We, 9/11	Veiling in colonial Perú: the case of the <i>tapada</i>	<u>Reading</u> : Catarulla, “The Erotic Play of the Veil. <i>Tapadas</i> in Lima” (198–218) <u>Suggested reading</u> : Bass & Wunder, “The Veiled Ladies of the Early Modern Spanish World” (97–146)	<i>Homework</i> : Analysis of <i>tapada</i> images and paintings <b>**Due: Research topic selection**</b>
4	We, 9/18	Fashion and national identity in postcolonial Latin America: national costume after independence  <b>Workshop</b> with Nandy Prince (City Tech Librarian): How to Find Primary and Secondary Sources	<u>Reading</u> : Earle, “Nationalism and National Dress in Spanish America” (163–181) <u>Suggested reading</u> : Randall, “The Traveler’s Eye: <i>Chinas Poblanas</i> and European-inspired Costume in Postcolonial Mexico” (44–65)	<i>Homework</i> : Analysis of Latin American national costumes
5	We, 9/25	Indigenous heritage in Latin American and Latinx fashion	<u>Film</u> : <i>Ancient Andean Textiles</i> , McDonald, 2013 <u>Reading</u> : Beltrán-Rubio, “Indigenous Heritage in Latin American Fashion” (55–72)	
	We, 10/2	<i>No classes scheduled</i>		
6	We, 10/9	<b>Virtual Analysis of the FIT Museum Exhibition: ¡Moda hoy! Latin American and Latinx Fashion Design Today</b> <b>Guest speaker</b> : Prof. Sandra Mathey García-Rada (Parsons, The New School)  <b>**Due on Monday 10/14: Museum Exhibition Review**</b>		
7	We, 10/16	<b>Midterm Exam</b>		
8	We, 10/23	Frida Kahlo as a fashion icon	<u>Film</u> : <i>Frida</i> (dir. J. Taymor, 2002) <u>Reading</u> : Sayer, “Frida Kahlo’s Wardrobe” (98–113)	<i>Homework</i> : 1. Complete mid-semester course evaluation

			<p><u>Reading</u>: “Frida Kahlo: Posing, Composing, Exposing” (131–159)  <u>Suggested webinar</u>: “Frida Kahlo as the Art of Being,” Museum at FIT</p>	<p>2. Analysis of Frida Kahlo’s fashion in visual culture</p> <p><b>**Due today: Research proposal**</b></p>
	<b>Fri, 10/25</b>	<i>Check your midsemester grade on Brightspace!</i>		
<b>9</b>	<b>We, 10/30</b>	<p>Latinx street style: the case of Antonio López in NYC</p> <p><b>Guest speaker:</b> Alejandro Cabezut</p>	<p><u>Film</u>: <i>Antonio Lopez 1970: Sex, Fashion &amp; Disco</i> (dir. J. Crump, 2019)  <u>Reading</u>: “Antonio López” (153–161)  <u>Reading</u>: Mora, “I finally feel seen: What It’s Like to Be Latinx in Streetwear Right Now,” <i>Complex</i> (10/15/2020)  <u>Reading</u>: Diaz, “Nike Does Puerto Rico Sneakers Again, But Did They Get It Right?” <i>Complex</i> (15/6/2021)</p>	<i>Homework</i> : Analysis of Latinx streetwear fashion
<b>10</b>	<b>We, 11/6</b>	Chicano/a style: zoot suiters, <i>pachucas</i> , <i>cholas</i> , and Selena	<p><u>Reading</u>: Ramirez, “Crimes of Fashion: The Pachuca and Chicana Style Politics” (1–35)  <u>Reading</u>: Calderón-Douglass, “The Folk Feminist Struggle behind the Chola Fashion Trend,” <i>Vice</i> (4/13/2015)  <u>Reading</u>: Aguirre, “Latinas in Los Angeles,” <i>Vogue</i> (3/8/2017)  <u>Suggested film</u>: <i>Selena</i>, Nava, 1997</p>	<i>Homework</i> : Analysis and interpretation of the zoot suit and the <i>pachuca</i> style
<b>11</b>	<b>We, 11/13</b>	Contemporary Latinas in film: from Rita Moreno to Jennifer López	<p><u>Reading</u>: Hurtado, “Much More than a Butt: Jennifer López’s Influence in Fashion” (147–153)  <u>Reading</u>: Towards a <i>Latinidad Feminista</i>: The Multiplicities of Latinidad and Feminism in Contemporary Cinema” (109–128)</p>	<i>Homework</i> : Analysis and interpretation of Latinx characters in the U.S. film industry
<b>12</b>	<b>We, 11/20</b>	Body image and Latina beauty in the media	<p><u>Film</u>: <i>Real Women Have Curves</i>, Cardoso, 2002  <u>Reading</u>: “Introduction. Embodying Latinidad” (1–28)</p>	<p><i>Homework</i>: Analysis and interpretation of Latina body stereotypes in the media</p> <p><b>**Due today: Research paper (draft)**</b></p>
	<b>We, 11/27</b>	<i>Classes follow a Friday schedule</i>		
<b>13</b>	<b>We, 12/4</b>	Ethics and fair trade in apparel production.	<p><u>Film</u>: <i>Made in L.A.</i>, Carracedo &amp; Bahar, 2007</p>	<i>Homework</i> : Sweatshops then and now



		Latino sweatshops in the U.S.	<p><u>Reading</u>: “Made in the USA: Latinas/os? Garment Work and Ethnic Conflict in Los Angeles’ sweatshops” (319–334)</p> <p><u>Suggested reading</u>: Marra-Alvarez “Charting Multiple Paths to Sustainability in Latin American and Latinx Fashion” (117–157)</p>	
<b>14</b>	<b>We, 12/11</b>	<p>The future of Latin American fashion: challenges and opportunities. Latin American fashion designers today</p> <p>Student Evaluation of Teaching</p> <p><b>Student research presentations in class</b></p>	<p><u>Readings</u>: 1. Critchell, “Exploring Latin Fashion in the Real World,” <i>Los Angeles Time</i> (3/12/2002)</p> <p>2. Torres, “The Latinx Designers Leading the World of Fashion,” <i>L’Officiel</i> (9/15/2021)</p> <p>3. Golbin, “Latinx Designers are Revolutionizing American Fashion,” <i>Elle</i> (8/25/2021)</p> <p>4. Hopkins and Mercer, “These Platforms Are Putting Latinx Fashion on the World Stage”, <i>WWD</i> (10/7/2020)</p> <p><u>Webinar</u>: <i>A Conversation about Oscar de la Renta</i>, Museum of Fine Arts, Houston, 2017</p> <p><u>Suggested reading</u>: Samaha &amp; Betancourt, “22 Latinx Designers on How Their Culture Informs Their Work,” <i>Harper’s Bazaar</i> (10/13/2021)</p>	<p><i>Homework</i>:</p> <p>1. Complete Student Evaluation of Teaching (SET)</p> <p>2. Analysis of contemporary Latin American/Latinx fashion designers</p> <p><b>**Due on Sunday 12/15: Research paper (final version)**</b></p>
<b>15</b>	<b>We, 12/18</b>	<b>Final Exam</b>		

### **Selected Bibliography**

- Ades, Dawn. *Art in Latin America: The Modern Era, 1820-1980*, New Haven, CT: Yale University Press, 1989.
- Barnard, Malcolm. *Fashion as Communication*, London: Routledge, 2013.
- Bauer, Arnold J. *Goods, Power History: Latin America’s Material Culture*, New York: Cambridge University Press, 2001.
- Black, Sandy et al, eds. *The Handbook of Fashion Studies*, London: Bloomsbury, 2013.
- Blanco, José F., and Raúl J. Vázquez, eds. “Introduction to Latin American and Latino Fashion and Style,” *Fashion, Style & Popular Culture*, vol. 3, no. 1, 2015, pp. 3-8.
- Blum Schevill, Margot. *Encyclopedia of World Dress and Fashion. Latin America and the Caribbean*, vol. 2, Oxford: Oxford University Press, 2011.
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- Gaugele, Elke, and Monica Tilton. *Fashion and Postcolonial Critique*, Berlin: Sternberg Press/MIT Press, 2019.

- Hebdige, Dick. *Subculture: The Meaning of Style*, London: Routledge, 1979.
- Jansen, M. Angela, and Jennifer Craik. *Modern Fashion Traditions: Negotiating Tradition and Modernity through Fashion*, London: Bloomsbury, 2016.
- Kaiser, Susan. *Fashion and Cultural Studies*, New York: Berg, 2012.
- Meléndez Escalante, Tanya, and Melissa Marra-Álvarez (eds.). *Latin American and Latinx Fashion Design Today ¡Moda Hoy!* New York: Bloomsbury, 2024.
- Riello, Giorgio, and Peter McNeil. *The Fashion Reader: Global Perspectives*, London: Routledge, 2010.
- Roces, Mina, and Louise Edwards, eds. *The Politics of Dress in Asia and the Americas*, Brighton: Sussex Academic, 2010.
- Root, Regina A. "Mapping Latin American Fashion," in Sandy Black et al (eds.), *The Handbook of Fashion Studies*, London: Bloomsbury, 2013, pp. 391-407.
- Sayer, Chloë. *Costumes of Mexico*, Austin: University of Texas Press, 1985.

## **VIII. COLLEGE AND DEPARTMENT POLICIES**

### **NYCCT ACADEMIC INTEGRITY STATEMENT**

“Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.” (See pp. 73-76 in the Student Handbook.)

**Avoiding Academic Dishonesty.** Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

The following are some examples of plagiarism:

- Copying another person’s actual words without the use of quotation marks and footnotes attributing the words to their source
- Presenting another person’s ideas or theories in your own words without acknowledging the source
- Using information that is not common knowledge without acknowledging the source
- Failing to acknowledge collaborators on homework and laboratory assignments
- **Internet Plagiarism** includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and “cutting and pasting” from various sources without proper attribution

### REASONABLE ACCOMMODATION STATEMENT

City Tech is committed to supporting the educational goals of enrolled students with disabilities in the areas of enrollment, academic advisement, tutoring, assistive technologies, and testing accommodations. If you have or think you may have a disability, you may be eligible for reasonable accommodations or academic adjustments as provided under applicable federal, state and city laws. You may also request services for temporary conditions or medical issues under certain circumstances. If you have questions about your eligibility or would like to seek accommodation services or academic adjustments, you can leave a voicemail at 718 260 5143, send an email to [Accessibility@citytech.cuny.edu](mailto:Accessibility@citytech.cuny.edu) or visit the Center's website <http://www.citytech.cuny.edu/accessibility/> for more information.

N.B., Students who miss a scheduled presentation or exam due to illness or medically related emergencies will be referred to the Center for Student Accessibility. The CSA will review any documentation requested and give the student a letter to share with the relevant instructor if accommodations need to be made.

### HUMANITIES DEPARTMENT ATTENDANCE STATEMENT

It is the conviction of the Humanities Department that a student who is not in a class for any reason is not receiving the benefit of the education being provided. Missed class time includes not just absences but also latenesses, early departures, and time outside the classroom taken by students during class meeting periods. Missed time impacts any portion of the final grade overtly allocated to participation and/or any grades awarded for activities that relate to presence in class.

**Attendance** will be taken every class session. An absence is failure to attend any part of the online session, from the beginning to the end. Connecting to a class session more than 15 minutes late or 15 minutes before the end will be considered an absence (unless the student has consulted with the professor in advance).

### HUMANITIES DIVERSITY STATEMENT

The Humanities Department complies with the college wide nondiscrimination policy and seeks to foster a safe and inclusive learning environment that celebrates diversity in its many forms and enhances our students' ability to be informed, global citizens. Through our example, we demonstrate an appreciation of the rich diversity of world cultures and the unique forms of expression that make us human.